

DISC

and MUSIC ECHO 1s

AUGUST 17, 1968

USA 20c

**BEATLES' 7-minute
single sensation!**

Full Story: Page 5



**BARRY GIBB: the
making of a star**

In Colour: Page 10



Message in Paul's shirt

PAUL SIMON and ART GARFUNKEL seem to be taking the words of their hit song "Mrs. Robinson" very seriously in this picture.

Paul might not be walking round saying "Jesus loves you more than you know"—but the message on his shirt, "Jesus saves," is similar.

Anyway, his shirt message is certainly linked closely with "Mrs. Robinson," the hit song Paul wrote.

Like many other great songs, it is part of the music in the new film "The Graduate."

And though Mrs. Robinson went down from 4 to 6 in today's chart, the film looks like making Simon and Garfunkel international stars, for Paul wrote the music for the picture.



**ARETHA:
a blast
at critics
Page 8**



**DUSTY
and her
wigs:
Page 9**

**Why does
Amen Corner
star Andy
sing with
his mouth
CLOSED?**

See Page 8

PAUL AND MARTHA PAINT THE TOWN



Interesting to note what a Beatle does in his spare time.

Take Paul McCartney, for instance. In the evening he can sometimes be found sitting in London's top club, the Revolution—but his days are spent in less demonstrative ways.

Mr. McCartney will browse quietly through the day's papers and sit peacefully in the sun with only the company of faithful Martha, his sheep dog as pictured on the left. If he REALLY feels like doing something wild he may suddenly take it in his mind to scrawl things on shop fronts.

Not the usual sort of things, it must be said, but more in the line of free advertising.

For instance last week he and his new girl friend Fran decided to scrawl the name of the Beatles new single "Hey Jude" in high letters on the whitewashed windows of the now defunct Beatles' shop Apple.



SCENE ★ All the week's pop gossip ★ SCENE

Jack Good reportedly being paid £10,000 for his Yorkshire TV pop epic.

Paper Dolls, back in Sheffield where it all began for them, got a big half-time greeting from fans when they took the field at Sheffield United's game on Saturday.

Long John Baldry taking lessons in helicopter flying—"Can't be bothered to drive a car."

Sandie Shaw in blonde fuzz wig a la Driscoll at "The Graduate" premiere last week.

BAD luck for Casuals, whose "Jezamine" has been creating lots of interest. They cancelled £600 worth of work to fly to Britain for "Time For Blackburn" TV only to hear that the strike had "blackened out" the show. But it's not the first time they've been dogged by bad luck on TV. Two earlier spots—in Italy—were spoiled because screening coincided with the murders of Bobby Kennedy and Martin Luther King.

Ever noticed—the telephone engaged signal is sometimes out of tune!

Tich a constant companion of the Flirtations.

Bruce Channel motored all the way to Bournemouth just to say hello to old friend Frank Ifield—then found he wasn't there.

Fancy Kenny Everett playing classical music on his Radio 1 show—lovely stuff, too.

Clyde McPhatter, who wants to make Britain his base, has bought a £27,500 house in the Water Gardens off London's Edgware Road.

Deejay Mike Quinn, on hearing Maurice Gibb has moved to exclusive Belgravia: "Belgravia's a great place—I always make a point of driving through it."

Fleetwood Mac have added blues guitarist Danny Kirwan to their line-up.

American cinemas are showing Herman's "Mrs Brown" film with Elvis's "Speedway" as the second feature.

Johnny Gunnell, who with brother Rik recently joined forces with the Robert Stigwood Organisation, marries his former secretary, 20-year-old Sandie Schenkein in London on September 5.

NEW girl in Paul McCartney's life is Frances Schwartz, who works for the Beatles Apple office.

Mick Jagger and Marianne holidaying in Ireland recently.

Chris Denning and Kenny Everett's ridiculous "Dick Dale" skit on Radio 1 is juvenile!

New image for Bruce Channel: he's had his hair cut and will stop wearing suits onstage.

Don Partridge taking over from P. J. Proby as pop's most controversial character?

Georgie Fame's ex-publicist Jim Ramble producing TV shows on the Continent.



AT THE KICK-OFF Party to launch "Goal," the new weekly football magazine soccer fan John Rowles with the paper's swinging mascot! John was among 200 guests at London's Savoy Hotel.

Ex-advertising man Richard Davies, (20), joining Carlin Music publishing company to work with Dave Most.

If you're hooked on the "Woodpecker" cider TV jingle, chances are you'll like the pop version "Lovemaker" soon to be released.

FOUNDATIONS, who play enough instruments themselves, add a 36-piece orchestra to the line-up for their next single, "Just For Tonight," penned by ace producer Tony Macaulay.

Grapefruit manager Terry Doran was once road manager to Marbles manager Gibson Kemp's mother. Mrs. Kemp, a groovy xylophone and piano player, belonged to the Mersey beat boom but somehow never got signed up by Nems.

Landlord of Finsbury Park's Silver Bullet bar claims he was original founder of Rolling Stones back in 1938 and has a picture of a group of white toppers and tailed gents with Rolling Stones written on the drums to prove it!

Mike Stuart Span fell asleep in the dressing-room at London's Sybilla's after their spot. When they awoke the club was empty, the audience had gone and the staff were cleaning up.

What an entourage around Long John Baldry for his last-minute "Top Of The Pops" appearance last week; manager, Stephen Komlosy, agent George Webb, publicists Sandra Hobson and Valerie Bond, and record producer Tony Macaulay. Dave Cash to wed Dawn Lane soon.

Nice not a gas at last weekend's Sunbury festival.

Great, great, great: Eric Clapton, Ginger Baker and Phil Seamen at the festival—absolutely fantastic guitar work from Eric.

NICE, who cancelled plans to arrive at last weekend's Kempton Park festival by helicopter after Air Traffic Control complaints, want other groups to join them in a benefit concert for victims of the accident on Saturday in which a covered canopy collapsed.

They plan to put on a show with other groups at a leading London club to aid the injured—including the fan who suffered facial burns when he was hit by flaming torches when he jumped onstage during the Nice's act.

Ex-Caroline DJ Tom Edwards celebrated the anniversary of the banning of pirate radio by doing a radio show from a lightship off the coast of Great Yarmouth. Only this time everything was legal—it was for his BBC regional show "Happy Weekend Everybody."

CBS man Rodney Burbeck says O.C. Smith is the nicest person he has met since joining the company.

Lulu and Georgie Best constant companions in Manchester last week.

Why wasn't Dusty at the Newport Jazz Festival cream-pie throwing ceremony? (See page 13.)

Esther Ofarim superb on her own TV show on Sunday.

Jerry Lee Lewis not an easy man to get close to.

Isn't O.C. Smith one of the great charmers?

If John Walker is supposed to be in Japan, what were he and Gordon Waller doing in Malta's Mosta Whisper Club last week?

Hit recording manager Mike Smith says Marmalade's new single "Wait For Me Mary Ann" is the best record he has ever made.

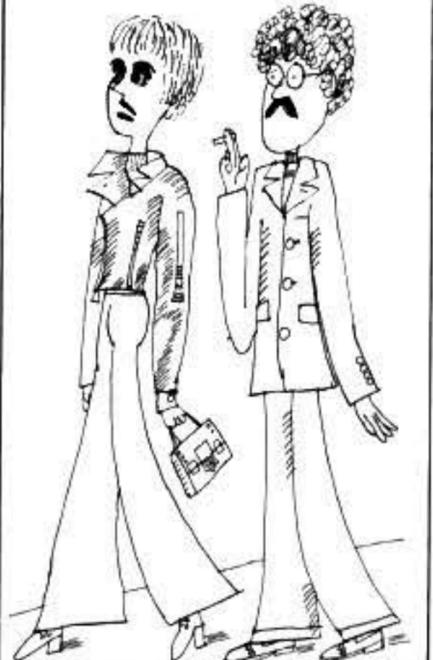
Time Box LP

TIME BOX record their first British album this month—and will retape all the tracks in French for release in October.

Group, whose single "Beggin'" has taken the Continent by storm, makes a lightning tour of Belgium, France, Germany and Holland for 16 days from the end of August.

BRUCE Channel and Bill Fowler, trying to locate Reparata and the Delrons' swinging Chelsea party in a block of apartments called Rectory Chambers last week, knocked up the local vicar at dead of night to ask: "Is this where the rave-up is?"

Fan Gag . . . by Barry Fantoni



"If you ask me, Norman, by next Christmas Hank Marvin will be a Shadow of his former self!"

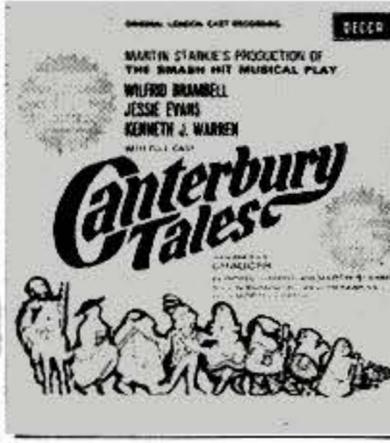
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CHART TOPPER



HIT TALK

by
RAY DAVIES



**Why do people
moan about
the Bee Gees?**

"FIRE" is a great record for ravers ... really terrific to dance to, as they say.

Didn't like Dusty's when I first heard it, but it's nice and I like the writer, Clive Westlake, so I'm pleased for him it's a hit.

I'm not overcome by the Simon and Garfunkel record. It's not one of the better tracks they've done, but evidently the people like it.

Herb Alpert's is terrific. At first I didn't like this, either, but the voice reminds me of Barry Fantoni. Actually I think Barry is singing it and that's why I like it.

Herman reaches all the notes on his, which rather surprised me. Don't like the introduction but the rest is rather nice.

Beach Boys is easy on the ear and I think Johnny Speight must have written "Here Comes The Judge". Don't like "Last Night In Soho," though. "Xanadu" was not a favourite of mine and neither is this.

I like Bruce Channel's hit. Mainly because it's out of tune, particularly the trumpets and that's what gives it quality. I'm a bit biased about Amen Corner. I like the group. They don't force their music on you, but it's always very good.

Bee Gees' is also good. I feel sorry for them. Everybody is comparing this with all their past records and complaining they all sound too similar. Why can't they leave the Bee Gees alone?

Next Week:
AMEN CORNER ANDY

- 1 (1) **MONY MONY**
Tommy James and the Shondells, Major Minor
- 2 (2) **FIRE**.....Crazy World of Arthur Brown, Track
- 3 (6) **HELP YOURSELF**.....Tom Jones, Decca
- 4 (5) **THIS GUY'S IN LOVE**.....Herb Alpert, A&M
- 5 (3) **I CLOSE MY EYES AND COUNT TO TEN**
Dusty Springfield, Philips
- 6 (4) **MRS. ROBINSON**.....Simon and Garfunkel, CBS
- 7 (8) **SUNSHINE GIRL**.....Herman's Hermits, Columbia
- 8 (9) **LAST NIGHT IN SOHO**..Dave Dee, Dozy, Beaky,
Mick and Tich, Fontana
- 9 (7) **I PRETEND**.....Des O'Connor, Columbia
- 10 (15) ▲ **DAYS**.....Kinks, Pye
- 10 (16) ▲ **KEEP ON**.....Bruce Channel, Bell

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

- 12 (17) ▲ **DO IT AGAIN**.....Beach Boys, Capitol
- 13 (10) **MACARTHUR PARK**.....Richard Harris, RCA Victor
- 14 (13) **DANCE TO THE MUSIC**.....Sly and the Family Stone, CBS
- 15 (14) **YUMMY YUMMY YUMMY**.....Ohio Express, Pye
- 16 (18) **THE UNIVERSAL**.....Small Faces, Immediate
- 17 (12) ● **BABY COME BACK**.....Equals, President
- 18 (25) ▲ **I'VE GOTTA GET A MESSAGE TO YOU**.....Bee Gees, Polydor
- 19 (23) **HIGH IN THE SKY**.....Amen Corner, Deram
- 20 (11) **THE SON OF HICKORY HOLLER'S TRAMP**.....O. C. Smith, CBS
- 21 (20) **HERE COMES THE JUDGE**.....Pigmeat Markham, Chess
- 22 (—) **HOLD ME TIGHT**.....Johnny Nash, Regal Zonophone
- 23 (30) **YOUR TIME HASN'T COME YET BABY**.....Elvis Presley, RCA Victor
- 24 (28) **ON THE ROAD AGAIN**.....Canned Heat, Liberty
- 25 (19) **YESTERDAY HAS GONE**.....Cupid's Inspiration, Nems
- 26 (—) **I SAY A LITTLE PRAYER**.....Aretha Franklin, Atlantic
- 27 (22) **GOTTA SEE JANE**.....R. Dean Taylor, Tamla Motown
- 28 (21) **WHERE WILL YOU BE**.....Sue Nicholls, Pye
- 29 (24) **MY NAME IS JACK**.....Manfred Mann, Fontana
- 30 (29) **HARD TO HANDLE**.....Otis Redding, Atlantic

Two titles tied for 10th position

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

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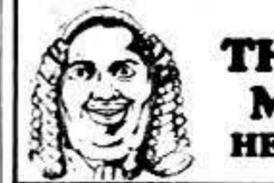


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BALDRY**
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Comes
Shining
Thru'**

7N 17593



AMERICAN TOP TWENTY

- 1 (5) **PEOPLE GOT TO BE FREE**
Rascals, Atlantic
- 2 (1) **HELLO I LOVE YOU**
Doors, Elektra
- 3 (2) **CLASSICAL GAS**
Mason Williams, Warner Brothers
- 4 (11) **BORN TO BE WILD**
Steppenwolf, Dunhill
- 5 (20) **LIGHT MY FIRE**
Jose Feliciano, RCA Victor
- 6 (3) **STONED SOUL PICNIC**
Fifth Dimension, Soul City
- 7 (8) **TURN AROUND, LOOK AT ME**
Vogues, Reprise
- 8 (9) **SUNSHINE OF YOUR LOVE**
Cream, Atco
- 9 (4) **GRAZING IN THE GRASS**
Hugh Masakela, Uni
- 10 (6) **HURDY GURDY MAN**
Donovan, Epic
- 11 (7) **LADY WILLPOWER**
Gary Puckett and the Union Gap, Columbia
- 12 (18) **DREAM A LITTLE DREAM OF ME**
Mama Cass with the Mamas and Papas, Dunhill
- 13 (13) **STAY IN MY CORNER**
Dells, Cadet
- 14 (15) **(YOU KEEP ME) HANGIN' ON**
Vanilla Fudge, Atco
- 15 (10) **JUMPIN' JACK FLASH**
Rolling Stones, London
- 16 (23) **I CAN'T STOP DANCING**
Archie Bell and the Drells, Atlantic
- 17 (17) **JOURNEY TO THE CENTRE OF MY MIND**
Amboy Dukes, Mainstream
- 18 (21) **SOUL LIMBO**
Booker T. and the M.G.'s, Stax
- 19 (24) **SEALED WITH A KISS**
Gary Lewis and the Playboys, Liberty
- 20 (14) **PICTURES OF MATCHSTICK MEN**
Status Quo, Cadet Concept

TOP TEN LPs

- 1 (2) **DELILAH** Tom Jones, Decca
- 2 (7) **BOOKENDS** Simon and Garfunkel, CBS
- 3 (3) **THE SOUND OF MUSIC** Soundtrack, RCA
- 4 (6) **A MAN WITHOUT LOVE** Engelbert Humperdinck, Decca
- 5 (1) **OGDEN'S NUT GONE FLAKE** Small Faces, Immediate
- 6 (5) **CRAZY WORLD OF ARTHUR BROWN** Arthur Brown, Track
- 7 (8) **BARE WIRES** John Mayall, Decca
- 8 (4) **THIS IS SOUL** Various Artists, Atlantic
- 9 (10) **JUNGLE BOOK** Soundtrack, Disneyland
- 10 (—) **A SAUCERFUL OF SECRETS** Pink Floyd, Columbia

PROBY BLASTS RUMOURS: 'I WILL NOT QUIT BRITAIN!'



● PROBY: "I hope to clear my name"

P. J. PROBY this week adamantly denied rumours that he was leaving Britain for good.

In his new home—a tiny service flat in Kensington—he explained: "I found a one-way ticket to New York waiting for me when I returned from Sweden recently—but I have no intention of using it. I still owe the Government a lot of money and I want to pay it off. I hope to clear my name completely here."

And Proby added that in future he would act as his own manager and agent—even though his contract with manager John Gunnell runs till next January.

"People have been doing things to ruffle my feathers lately. Trying to make me blow my cool. That might have worked a few years ago—but not now."

Cool and smart in white trousers and pale blue beach shirt, with a drink in his hand, he looked round the little room that has become his home since returning to Britain to find his Notting Hill flat empty of most of his possessions.

"I have got a work permit now and I'm playing it straight. My days of complete ignorance are gone. It seems I still haven't proven myself over here. Otherwise I wouldn't be living in a flat with beds that fold into the wall, keep my clothes in boxes, and be eating out of tins."

Of his recording plans, Jim explained that in future he would work with producer Steve Rowland, responsible for hits by Dave Dee and the Herd.

'Too old'

"Steve and I have been friends since my Hollywood days. He's going to get some musicians together and I'm going to cut some stuff similar to the days of my 'Hold Me' hit. I once thought I was getting too old for the pop scene here. But then I realised that people like Tom Jones and Engelbert are older than me."

Proby plans to continue his career in Britain when he returns from further bookings in Sweden later this month.

"I've been working for over £3,000 a week in cabaret — and never less than £500 for ballroom dates," he revealed. "From now on I'm working hand-in-hand with the British Government. I'm supposed to be here to pay off my debts and that's what I plan to do."

Biggest disappointment Jim has suffered since finding his way back into Britain barred by immigration problems three weeks ago—"They finally let me in for 15 days—but now I've a permit I can stay for three months" — was being dropped from the much-publicised Jack Good TV spectacular.

'Stink'

"I don't know what happened there," he said sadly. "The name P. J. Proby still seems to stink. I had a big part in that show. Two songs and a send-up of Elvis Presley, with me in a wig, pink suit and loud polka-dot shoes."

"It was permit problem, I think, that stopped things. Not Jack. We may not see eye-to-eye on a lot of things—but it hasn't come between our friendship. I once wanted Jack to manage me. If he had from the beginning I would have been a multi-millionaire by now. He's always been my anchor in an angry sea."

Agent John Gunnell, Proby's manager since last Christmas, told Disc: "His contract with me runs till January—that's all. Personally, I think he's being silly to himself. He's a good artist with a good act. But his demands were too much for me."

Mothers are bringing with them equipment weighing nearly two tons, which will be specially transported by a fleet of lorries!

Harris coming?

RICHARD HARRIS may do a mammoth concert appearance at London's Royal Albert Hall in September. This follows his appearance at a concert in America's Hollywood Bowl this weekend with Henry Mancini.

Harris, currently completing work on the movie, "The Molly McGuires," in Hollywood, records his second LP with writer Jim Webb later this year.

Mothers of Invention due

MOTHERS OF INVENTION, the world's largest psychedelic freak-out, arrive in Europe at the end of next month for a full tour.

Only British date is on October 25, when the group plays two concerts at London's Royal Festival Hall. Continental dates are: Essen (Sept. 28), Frankfurt (29), Stockholm (October 1), Copenhagen (3), Hamburg (5), Munich (11), Vienna (12) and Berlin (15).

A supporting act is still to be booked, but, says David Apps, of the Davison organisation, "it is unlikely to be the Girls Only Together ballet corps they use in the states!"

Pirate radio hits London

COMMERCIAL Radio followers in the London area now have their own station, Radio Modern, which started broadcasting last night (Wednesday), the anniversary of the Marine Offences Bill.

Using Caroline's old wavelength of 259 metres, the station is on the air 60 minutes a day from 10-11 pm, and will also be heard as Kingdom Radio on Channel 28, 6,640 kilocycles short wave. DJs are Ed Morell and Mike Young.

BEE GEES have been offered about £40,000 to appear for two nights in New York later this year because they are "bigger than the Beatles."

The offer, by New York promoter Leonard Ruskin, follows their opening concert of the delayed American tour which finally got under way in the Forest Hills tennis stadium in New York last Saturday.

Now Bee Gees are 'bigger than Beatles'

Group took 13 curtain calls after their act, which features a 30-piece orchestra, and an excited Ruskin cabled Bee Gees' manager Robert Stigwood on his arrival back from the States on Monday with the offer. "This is bigger than the Beatles. We must have them back," he told Stigwood.

Bee Gees are now touring America until the beginning of September.



● HARRY NILSSON: Sandie's guest

NILSSON, SPIKE, CHRIS ANDREWS FOR SANDIE TV

SANDIE SHAW has chosen top songwriters Chris Andrews and Harry Nilsson as guests for her first BBC-TV series which begins on Tuesday, September 10.

Nilsson has written Sandie's current single "Together" and Chris penned many of her earlier hits.

She also hopes to get comedian Spike Milligan and Italian star Tony Renis—but at present only John Walker (on the first show) and Alan Price (September 17) are definite.

Sandie told Disc: "I was given a free hand for the series. I chose everybody for it — and what I wanted to do. Then if anything goes wrong it'll be all my fault!"

Scott-Lulu tour set

SCOTT WALKER/LULU tour of Britain—on which Tommy James and the Shondells and the Love Affair co-star—opens at London's Finsbury Park Astoria on Friday, October 4.

Rest of the dates are: Manchester Odeon (5), Bradford Gaumont (6), Edinburgh ABC (9), Newcastle City Hall (10), Birmingham Odeon (11), Chesterfield ABC (12), Liverpool Empire (13), Bristol Colston Hall (14), Cardiff Odeon (16), Slough Adelphi (17), Ipswich Gaumont (18) and Tooting Granada (19). A final show at Coventry Theatre on October 20 is as yet unconfirmed.

Heat tour on, Express off

CANNED HEAT, American West Coast blues group in the chart this week at 24 with "On The Road Again," fly into Britain early next month for a short promotion tour.

Group arrives in London September 3 for seven days, and returns on September 16 after TV and radio dates in Germany. As well as radio and TV promotion, group may play club dates.

Proposed Ohio Express ballroom tour of Britain has now been put back from September 9 until mid-October.

Reason is because of current lucrative American offers and to give their new British single "Down At Lulu's" time to climb.

Love Affair's next single

LOVE AFFAIR'S new single will be "A Day Without Love," written by Philip Goodhand-Tait and released on August 30.

"The number is completely different from their previous singles," a spokesman for the group told Disc. "It is up-tempo and there is far more actual group sound and less strings and brass than usual."

Track is backed by the Love Affair's own composition, "I'm Happy."

Former organist Morgan Fisher rejoined the group on Saturday night. Lynton Guest makes his "farewell" appearance with the group at a special concert in his hometown of Leicester on Wednesday night.

New Move disc soon

MOVE release their new single—a Roy Wood composition called "Wild Tiger Woman"—on August 30.

Group's manager, Tony Secunda, announced this week that the "differences" between himself and the Move have now been resolved.

"We are planning bigger and better things than ever before," he told Disc.

Group appear at the Belgian Pop Festival for two days on August 23.

Carl Wayne was taken to hospital last week when he injured his hand in a revolving hotel door in London. Doctors treated the hand after finding that no bones were broken.

Marmalade's next by Dave Dee team

MARMALADE have now chosen the follow-up single to their "Lovin' Things" hit—to be released by CBS on September 20.

Title is "Wait For Me Mary Ann," a Ken Howard/Alan Blaikley (writers of Dave Dee

and Co. hits) composition.

Marmalade are now set for a joint 14-day tour of Israel with the Tremeloes, Manager Peter Walsh, who returns from Israel tomorrow (Friday), has lined up the tour, which starts on October 15.

Marmalade will play first half and Tremeloes second half.

Before this, the group returns to Sweden for ten days of concerts, radio and TV, from September 29.

This means Marmalade's proposed autumn British tour will now

start in November.

● **TREMELOES**, whose new single "Little Lady," is released September 6, return to South America after the Israeli tour, and then move to Canada and America for college and concert dates from November 28-December 21.

Otis to live for 2 years

Many singles still to come

ENOUGH Otis Redding material—his latest single "Hard To Handle" is No. 30 in the chart this week—remains to last another two years.

This news was revealed this week by British Atlantic Records boss, Frank Fenter.

"Immediately before his death," says Fenter, "Otis was in the studios for a solid eight weeks, and there are 36 new tracks still unreleased, as well as several unissued old songs."

"If we continue to release a new single every three months, this stock will last at least two years."

A new Otis Redding LP, "The Immortal Otis Redding," which contains his last two singles and eight brand new tracks, is released here next week.



● OTIS: his voice will live on

TOP OF THE POPS

Stuart Henry introduces "Top Of The Pops" tonight (Thursday) when guests are: Amen Corner, Herb Alpert, Kinks, O. C. Smith, Sly and the Family, Stones, Sandie Shaw, Herman's Hermits, Bee Gees and Tommy James and the Shondells.

Barry Mason gets new TV show next month

BARRY MASON, the successful songwriter/Radio 1 deejay, has landed his own 13-week TV pop series and another of his and Les Reed's songs is likely to be the next Engelbert Humperdinck single.

Barry's show, "Mason Line," is to start sometime in September (depending on the technician's strike) on Yorkshire TV, the company whose ambitious Jack Good spectacular was sabotaged by the strike on Sunday.

The likely new Reed-Mason single for Engelbert is "Marry Me," which he records this Sunday, along with another Reed-Mason song, "Bell Size," from the film of the same name.

Of his TV series—each show will run for 40 minutes and, if initially successful, will be nationally networked—Mason says: "I have no definite ideas on the show's format yet although there will be plenty of pop names as guests. I want to try and get far greater audience participation—the studio audience for the programme will be largest of any pop show so far."

The pilot showing of Barry's programme was put out on the entire network last Thursday due to the shortage of shows available.

Added boost for Barry this week: His Radio 1 "Midday Spin" spot on Mondays has been extended (the fifth extension) until the end of October.

O.C. returns

O. C. SMITH, who flew back to America yesterday after a two-week visit to Britain, may return later in the year for a tour.

O.C., whose new single, "Main Street Mission," was rush-released this week, told Disc:

"I'm hoping to come back in November for about three weeks of club appearances."

Jagger and Marianne in Ireland

ROLLING STONES Mick, Brian and Keith—all on holiday—will not be back in Britain until next month.

Mick Jagger and Marianne Faithfull are holidaying in Ireland. Mick returns in September to start work on his first major film—"Performance"—with James Fox, and to promote the group's new LP "Beggars Banquet."

Brian Jones is in Morocco taping local folk music for release on stereo LPs later in the year. Brian, who is staying at Morocco's most expensive hotel, the "El Minzah," returns in September to face trial

at the Inner London Sessions.

Keith Richard, who flew to America nearly a month ago, will stay in Los Angeles for another two weeks.

Bill Wyman and Charlie Watts are in Britain, but will not start work until the release of the new album.

Producer Jimmy Miller told Disc: "Everything hinges on Mick's return from Ireland. He is still deciding on a release date for the LP."

Radio Caroline 'reunion' party

RADIO CAROLINE North, the former pop pirate station which broadcast from Ramsey Bay, plans a big "reunion" at the end of this month.

"Daffy" Don Allen, chief DJ with the station, told Disc this week: "The Marine Offences Bill did not affect us on the North ship until August 31, 1967, and I am getting all the old DJs together for a tour of public appearances."

First date set is Blackpool's Queen's Bar Discotheque on August 28, when Don, plus fellow Caroliners Jim Gordon, Fred Bear, Martin Kayne and Lord Charles Brown are expected to appear.

Other dates are still being set, and Don Allen hopes to locate DJ Jason Wolf to complete the old Caroline line-up.

Jools' single

BRIAN AUGER and Julie Driscoll, currently on an extensive one-nighter tour of France and Italy, return to England for one day next Monday (19), specially to record tracks for a long-awaited new single.

Title is not set, but the single will not be released until the end of September.

Auger and "Jools" complete their tour on August 25, and fly home for a fortnight's holiday. During September they play dates in England, and have kept October free to record for singles and a new LP.

Beatles' 'Hey Jude' is 7 minutes long

BEATLES' new single, "Hey Jude," which is released on the group's own Apple label on Friday, August 30, competes with "MacArthur Park" for length—running seven minutes, five seconds.

Paul McCartney is featured as solo singer on "Hey Jude," and accompaniment is the largest since "A Day In The Life," comprising 40 musicians, plus Paul on piano.

B-side, "Revolution," features John Lennon

singing, and runs four minutes 20 seconds.

The single, and other initial Apple releases—by Jackie Lomax ("Sour Milk Sea," written and produced by George Harrison), the London Weekend TV series theme, "Thingummybob," by the Black Dyke Mills Band (written and produced by Paul) and Mary Hopkin's "Those Were The Days" (produced by Paul)—will all be released in America, through Capitol, on August 26.

THIS IS HOW IT SOUNDS:

RAY COLEMAN writes: "Hey Jude" is a tremendous Beatles song—solidly bluesy, with Paul singing at his fiercest and best. The song's title might remind a lot of people of early Bob Dylan. In fact, the song could easily be a Dylan composition, with its romantic yet strong message, which tells a girl that she can do anything if she really wants to.

The words "Hey Jude" are repeated so many times, against a fabulous, overwhelming orchestral backing, with all the Beatles joining in singing, that it can't fail to be one of their best singles. It does not drag for any of the seven minutes, five seconds.



In their own write

LONG JOHN Baldry/Paper Dolls manager, Stephen Komlosy, who also handles Billie Davis, Elmer Gantry's Velvet Opera and Sundowners, is insisting that all his artists try their hand at song-writing.

"It really is ridiculous that anybody who makes records doesn't try to write their own B-sides," says Komlosy. "This way they can earn a lot more money from their records."

Baldry has signed with Apollo Music, Billie Davis with Schroeder Music and Elmer Gantry already write their own material. Tiger Doll and the Sundowners are to sign with publishing companies shortly.

Dusty chooses Clive again

DUSTY SPRINGFIELD goes into the recording studios at the end of this month to cut tracks for her follow up to "Close My Eyes"—and one of the three titles will be the song Disc's Penny Valentine suggested last week—Clive Westlake's "I Will Come To You."

A mammoth TV and press campaign greets the release of "Close

My Eyes" in Germany on August 23. Dusty flies there three days later to tape TV shows and star in a TV spectacular.

Next month, Dusty goes to America to cut her first single for the Atlantic label, under the direction of Jerry Wexler.

She tours Australia for four weeks from March 20 of next year.

THE MIRETTES

"Without a doubt my favourite record of the week—head and shoulders above anything else for listening appeal, impact and sheer excitement of sound". Penny Valentine (Disc, July 27th, 1968).

THE REALTHING

b/w Take Me for a Little While UN 505

HUGH MASEKELA

The Chart-Topper from the States!
CashBox

1 GRAZING IN THE GRASS

GRAZING IN THE GRASS

b/w Bajabula Bonke (The Healing Song) UN 504

Clapton to join Stones?

ERIC CLAPTON of the Cream to replace Bill Wyman in the Rolling Stones!

That's the shock rumour which reached Disc on Tuesday. But first reaction from the Stones' office was: "We have heard nothing." Added a spokesman: "If Bill is leaving he hasn't told us. We will have to wait for Mick to come back from Ireland to confirm it."

Eric, generally reckoned to be the best guitarist in pop, was unavailable for comment at press-time.

On July 13 it was revealed that Cream would split at the end of the year and form three new groups.

Last weekend Eric Clapton and Cream drummer Ginger Baker made a rare British appearance at Kempton Park Jazz and Blues Festival.

+ IN BRIEF +

GRAPEFRUIT start 16-day promotional tour of Europe on September 9, playing concerts in Germany, Austria and Switzerland. Group returns at the end of September when their first album, "Around Grapefruit," is released before touring South America for three weeks in October.

Engelbert Humperdinck was in London on Sunday recording four tracks for a new single, to be released in early September. "Every number," says manager Gordon Mills, "is a definite smash." Engel's Las Vegas cabaret season is now likely to be postponed until early next year.

Solomon King and **Casuals** guest on "Saturday Club" on August 24.

Peddlers, **Swinging Blue Jeans**, **Cliff Bennett** and the **Glass Menagerie** are **Dave Cash's** afternoon show guests on Radio 1 between August 24-26.

Moody Blues, **Elaine Delmar** and the **Epics** join **Tony Brandon**, hosting **Pete Murray's** Saturday night Radio 1 spot on August 24.

Nice, **Taste**, **Tyrannosaurus Rex** and the **Moody Blues** guest on "Top Gear" with **John Peel** on August 25.

Dave Dee, **Marmalade**, **Tremeloes**, **Susan Shirley**, **Searchers** and the **Californians** join the "Jimmy Young Show" on Radio 1 from August 26-30.

Flirtations and **Fleetwood Mac** guest on "Radio One O'Clock" with **Rick Dane** on August 26.

Amen Corner guest on "Parade Of The Pops" on August 21.

Tremeloes, **Mike Stuart Span**, **O. C. Smith** and the **Mirage** join **Stuart Henry** for his "David Symonds" spot from August 26-30.

Jimmy James and the **Vagabonds** tape a special half-hour colour TV spectacular called "Return To The Islands" for Jamaican TV when they return there for concert appearances next month.

Mike Stuart Span open their own record shop "Ex-Span-sion" in Hove today (Thursday) and then hold a special "opening" ceremony with a star guest line-up on September 26—when it will be

filmed by the BBC team making a documentary about the group.

Idle Race have made a commercial film for the Midland Bank which will be an entry for next year's Cannes film festival Grand Prix award.

Symbols' next single will be the old **Ronettes** number "Do I Love You" released in early November. Group does a six-week coast-to-coast American tour from September 19.

Crazy World of **Arthur Brown's** former organist **Billy Davidson** has joined lead guitarist **Mike Stuart Sound**, which will back new solo singer **Mike Wade**.



● ROY ORBISON: he is currently in cabaret at London's Talk of the Town

LULU, ROY ORBISON to aid Biafra

LULU stars in a special charity show with **Sammy Davis Jr.** this week — to raise money for children in Biafra.

Lulu is one of the stars approached by **Sammy** to appear in a week-long series of concerts at London's **Playboy Club** starting yesterday (Wednesday). Others include **Peter Sellers**, **Millicent Martin**, **Roy Orbison**, **O. C. Smith**, **Harry Secombe** and **David Frost**.

Davis hopes to raise over £10,000 for Biafran children.

Lulu, who finished a week-long cabaret season in Manchester last week and who is giving her services free to **Sammy Davis**, said: "I'll do anything I can for kids. Children are so helpless, after all."

Lulu gets her first screen kiss and actor **Richard Chamberlain** does a send-up of **David Hemmings** (based on "Blow Up") when London Weekend TV screens "Hold On—It's The **Dave Clark Five**" on Saturday, August 31.

The hour-long spectacular is in three parts and includes the **Five** acting, singing and playing, **Dave Clark** interviewing **Lulu** and **Chamberlain**; and the whole show has been written, produced and directed by **Dave**.

On September 6 the new **Dave Clark Five** single, "Red Balloon," written by **Raymond Froggatt**, is released.

Esther Ofarim records film title song — may be solo single

ESTHER OFARIM may release the title song from the new **John Houston** film "Sinful Davy" as her first-ever solo single.

The **Ofarims'** manager, **Adi Semel**, told Disc: "It is a beautiful song that runs through the film. It may be on an album—or released as a single. We're not certain yet. But it will not be released as a follow-up to **Esther and Abi's** hit."

Adi again insists that, contrary to reports,

there was definitely no split between **Esther** and **Abi** as a duo.

"**Abi** is very much in the picture still. There are several things we are considering for next year. Including another TV series—in which **Abi** will be involved."

The couple left for a two-week tour of **Scandinavia** on Tuesday this week. They go on for concerts in **Israel** before returning to **Britain** to complete their new LP for release in **November**.

Bruce Channel back for autumn tour here

BRUCE CHANNEL, joint No. 10 in the chart this week with "Keep On," will be back in **Britain** in the autumn to join one of the big nation-wide tours being set up by promoter **Arthur Howes**.

Said **Bill Fowler**, of the **Howes** office: "It all really depends on the success of his next single. If it clicks he will definitely go on tour. **Bruce** is sending us some tapes as soon as he gets back—and will leave the choice of songs largely to **EMI** and us."

On Tuesday **Bruce** flew to **Germany** to appear on the "Beat Club" TV. London's "Hatchett's" disco-teque is having a special solid silver pendant cut to commemorate a recent performance there by **Bruce**. It will be presented to him before he returns to **America** today (Thursday).

Explains **Bill Fowler**: "Hatchett's reckon **Bruce's** show was the best the club has ever seen. When he appeared there shortly after arriving in **Britain** he was so overwhelmed with his welcome that he made the club a present of the pendant he wears round his neck. Now they're returning the compliment by having one specially inscribed for him."

Status States hit; film

STATUS QUO, whose "Pictures Of Matchstick Men" shot up to No. 8 in the American chart this week, star in their first film—in **Hollywood** in **October**.

Group goes to **America** for a five-week tour on **September 27** and then take a week off to appear in the **Independent BPC** company production "Fusion." The film, a thriller, will include three numbers by **Status Quo**.

Group goes on to tape three short promotional films for their new single, "Ice In The Sun," for **US-TV**.

Status Quo tour **Canada**, **Australia** and **New Zealand** for four weeks after their **American** trip.

Ben E. King here

BEN E. KING, who arrives in **Britain** today (Thursday) to start a six-week club and ballroom tour, appears on **BBC-2's** "Late Night Line-Up" on **August 28**.

Ben, whose single "It's Amazing" was released last Friday, goes to **Jersey** on **September 3** for one concert. He opens his series of **British** dates at London's "Revolution" club this Friday.



● ESTHER: solo single?

Herman stays in States

HERMAN'S HERMITS, whose current **American** tour has been extended from **August 24** until **September 5** because of its success, make their cabaret debut when they launch a new nightclub, **Middlesbrough Astoria**, with a week's booking from **November 17**.

Group, currently enjoying their biggest **British** hit since "No Milk Today," also make a 10-day tour of **American** bases in **Germany** from **September 20**.

Seekers farewell

NEW singles from **Stevie Wonder**, **Seekers**, **Andy Williams**, **O. C. Smith** and the **Doors** are among records set for release in the next two weeks.

Rush-released this week is **O. C. Smith's** "Main Street Mission," from the LP "Hickory Holler Revisited."

Among singles out next Friday (August 23) are: **Seekers** ("Love Is Kind, Love Is Wine"); **Rog Whittaker** ("Emily"); **Adge Cutler** and the **Wurzels** ("Up The Clump"); **Boz** ("Light My Fire"); **Bob Crewe** Generation ("Battle Hymn Of The Republic"); **Stevie Wonder** ("You Get Your Match"); **Tyrannosaurus Rex** ("One Inch Rock"); **Andy Williams** ("Sweet Memories"); **John Barry** ("Theme From 'Vendetta'"); **Doors** ("Hello I Love You, Won't You Tell Me Your Name"); and **Al Wilson** ("The Snake").

Des, Equals Silver Discs

DES O'CONNOR, approaching 250,000 sales with "I Pretend" to land him a second successive **Silver Disc**, will not release a follow-up single until after the end of his **Great Yarmouth** summer season which closes on **September 28**.

Des, who has chosen his next single but is keeping the title a secret, has a week's holiday after **Yarmouth** before making his first cabaret appearance at **Batley Variety Club** for two weeks from **October 6**.

EQUALS, who have won a **Silver Disc** awarded by **Disc** for sales exceeding 250,000 of "Baby Come Back," are likely to bill-top an autumn tour of **Britain** over a package to include one top **American** act.

Group, which starts a short tour of **Ireland** this weekend, is working on a song for **Felice Taylor** which they will produce on **September 16**. **Felice** is flying over for a two-month ballroom tour opening at **Streat-ham Locarno** on **September 19**.

Jack Good T.V. show off?

POP TV pioneer **Jack Good's** Rock-n-Roll spectacular, "Innocence, Anarchy and Soul," sabotaged on Sunday by the TV technicians' strike, may never be seen.

A bitterly disappointed **Good**—the man who produced such hit shows as "Oh Boy," "Wham," and "Six - Five Special"—was flying back to the States this week after spending months planning his programme. And **Yorkshire TV**, the new company who were to have sponsored the show and a possible subsequent series, could only comment: "It's been cancelled and there are no plans to stage it at some future date."

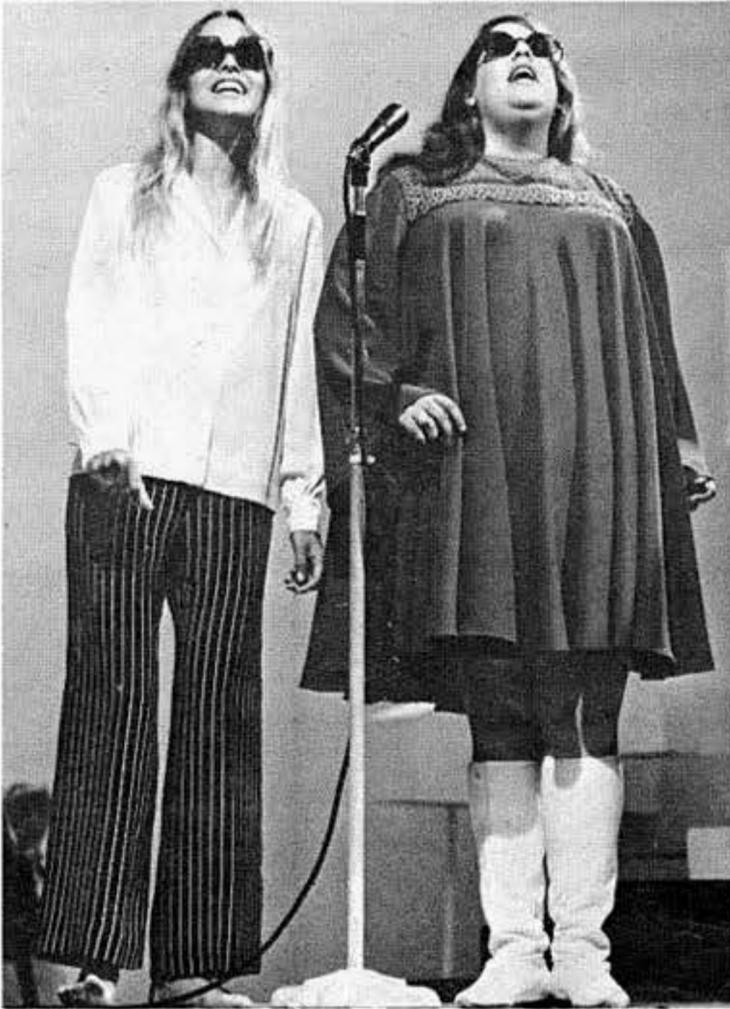
The show, a history of rock satirizing the present pop scene and predicting the future of pop, had among its stars: **Jerry Lee Lewis**, **Brian Auger** and **Julie Driscoll**, **Lulu**, **Chris Farlowe**, **Lord Rockingham's XI**, **Don Lang** and **Emperor Rosko**.

It was to have been shown in **October** and sold abroad—but TV technicians' walk-out on Sunday at **Elstree** studios brought pop's most ambitious TV production to a grinding halt.



At "Top Of The Pops" **Bruce Channel** bumped into two of his fans. One was 20-year-old **Vicki Floyd** (right), an American from his home state of **Texas**, who is working for **British TV** here. And the other was blonde **Norwegian** pop star **Anita Schonn** from **Oslo**, who hopes to make a record in **Britain**.

Pop giants hit the road!



BRITISH fans have given the Mamas and Papas many hits over the years . . . but they have never made a tour here. DISC photographers went on a personal appearance tour of the States with the group . . . and sent these exclusive pictures of a top world group in action

last week. The pictures were taken in Dallas, Texas, where they performed to thousands of screaming fans. In the picture on the left, Michelle Phillips and Cass Elliott look happy about their reception. And on the right,

Cass gets a message across in no uncertain manner! Pity the poor fans in the front row! Cass is currently having solo success, too, with "Dream A Little Dream Of Me." Truly, she's a pop giant.

Blackburn's 'double' in Radio 1 hot seat



CHRIS DENNING

LOVERS of corny jokes and people who dig hearing about knees may feel neglected at the moment . . . Tony Blackburn is on holiday. But the similarity between his voice and that of his "deputy" every morning on the 90-minute Radio 1 Breakfast Show must help to bridge the gap.

Chris Denning is the man who has gained a captive audience of more than 6,000,000 every morning, as the "stand-in" disc-jockey while Blackburn holidays. It's a bit un-nerving hearing him, too, for he's so close in voice to Tony—cosy, boyish charm, hammy puns and all.

"No, I don't mind the comparison—especially bearing in mind how successful Tony is, why should I?" Chris asks.

"This 'copying' accusation is the wrong conclusion by people who haven't heard me often. I like to think I had my own style before Tony developed his . . . and I know he'd agree.

"You see, I was working on Radio Luxembourg's old show, 'Music In The Night,' even before he started being a DJ. Then later, when I was on Radio London and he on Caroline, we met occasionally and he said he'd tried to develop my style from my old shows.

"So I don't really want to hear anybody saying I copy Tony's style!"

The discs played on the show are Chris's choice, but the order of playing them is the decision of producer Tim Blackmore.

Denning likes this, because he is known for his dedication to good sounds and his determination to give "progressive" music a chance.

"Every DJ has his own way of doing things—some say you should reflect the chart and what people want; others follow their own choice," he says.

"Me, I would rather play Aretha Franklin's latest than Solomon King's, because Aretha has a subtlety and a magic Solomon doesn't have. And with Solomon's record already scheduled for plenty of plays as a new single, why should I bow down to it?"

"I think a DJ should reflect in his programme his own choice of music—I try to, anyway."

The result can be heard every morning on 247 metres between 7.30 and 9 a.m. until August 23.

If, like many people, you like an early morning DJ who sounds cheerful without screaming at you; who talks without demanding an answer; and who gives you a happy start to the day, lend him your ears!

Ray Coleman

RCA

**They're hits already—
make them smashes!**

Apple-managed, Grapefruit
are '68's pip of the pops!

GRAPEFRUIT

RCA 1716 "C'mon Marianne"
c/w "Ain't it Good"



The genuine Big Hit version

MAMA CASS

RCA 1726

"Dream a Little Dream of Me"
c/w "Midnight Voyage"



There's nothing like our
original version, which is
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JOSÉ FELICIANO

RCA 1715

"Light My Fire"
c/w "California Dreamin'"



New Singles



Guy Darrell Skyline Pigeon

7N 17586



The Sandpipers Find A Reason To Believe

AMS 730



The Lovin' Spoonful

Never Going Back

KAS 213



Young Blood

Just How Loud

7N 17588

Harpers Bizarre

Battle Of New Orleans

WB 7223

Richard Harris

How To Handle A Woman

WB 7215

The Alan Moorhouse Orchestra

(The Ballad Of) The Green Berets

7N 17599

Shea Cribben And The Riviera

Give Your Love A Chance

7N 17598



AMEN CORNER, despite the fact that they are seven very amiable people, tend to get an amazing amount of rude letters after their TV appearances—because Andy Fairweather-Love sings with his mouth closed.

"People are always accusing me of miming even though we nearly always sing 'live.' I've always sung through my teeth and I don't see why I should change now.

"Abroad it's even worse. Recently we were doing a German TV show and the producer came up to me and shouted 'you must open your mouth.' I shouted back 'I can't. I'll make myself look silly,' and he thumped the floor and said 'You look silly enough as it is—why worry!'"

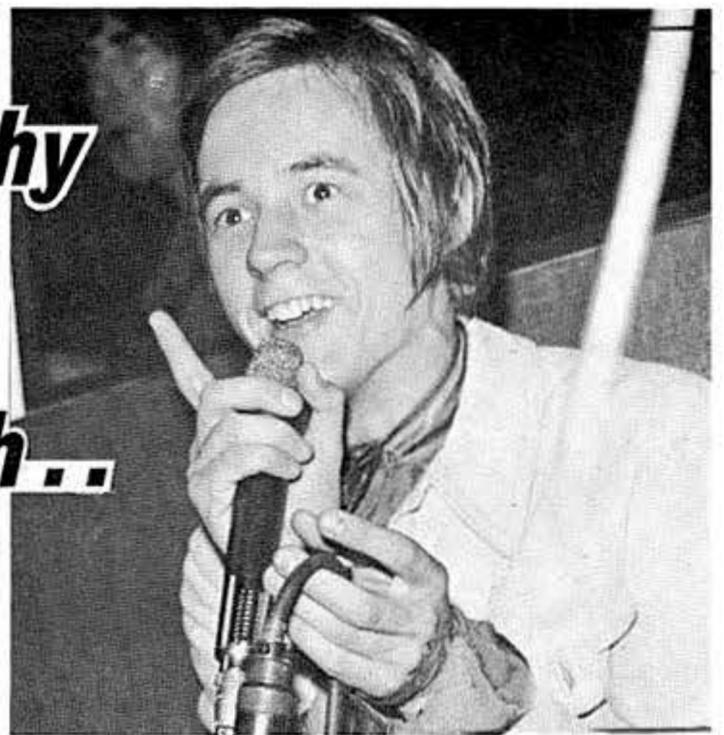
Abuse

All this abuse is taken in exceptionally good part by Andy. This, he says, is due to the fact that after 18 months as a hit pop group Amen Corner have learnt "a great deal." They won't say what exactly, but one suspects they are less naive, less likely to be over-friendly, just a little more careful about what they say. You could say that in that 18 months Amen Corner have grown up.

They have also come to terms with commercial success and the fact that they are turning out records to get hits rather than records they actually like doing.

"Quite honestly I'd be afraid

Amen's Andy: Why I sing through my teeth..



to attempt something like 'Gin House' again at the moment. After 'Bend Me Shape Me' it would have been silly not to follow through with a number like it.

"To tell the truth I nearly had a heart attack about this one because it's been the slowest-moving record we've had so far. But we need hit records. For one thing there are seven of us to support and for another thing we are one of the few groups around who really rely on doing ballroom appearances, and a hit record, let's face it, puts our money up.

"I think it was Arthur Brown who said if the American Underground groups weren't in pop to make a living, like the rest of us, then they were either very rich or off their heads—that's what I think. It's a business after all and we've got to support ourselves.

"No I don't worry about

money except in connection with the future. When I'm 40 I don't want to have to be worrying about when I'm 60. I'd like to go into the business side of pop later on—doing managing and production.

Shout

"At the moment I enjoy singing—even though sometimes my voice doesn't. It tends to pack up every so often but I've learnt that part of the trouble is because I tended to shout. You know when you're not very experienced and you play a place like the Wembley Pool—as we did last year—you try to get

your voice to the whole audience, and when you can't hear it yourself you strain like mad.

"But ballrooms are really our forte. We have to be quite choosy what we do because there are seven of us and big groups really aren't the trend, as they say. But ballrooms are good for us. Part of the reason is they boost your morale and the other is that they keep you in line.

"It's easy to become a bit big-headed and satisfied. Then you do a ballroom where you die a death and it brings you back to earth again—with a thump!"

Just belt up, 'Prayer' critics—Aretha is a gas!

HOT soul happening this week has to be the success of Aretha Franklin's "I Say A Little Prayer." When you compare this Hal David/Burt Bacharach song with the previous single, "Think," it almost looks as though the nitty-gritty soul has been passed over in favour of a commercial pop song aimed at the mass market. If anxious soul fans are wondering, "Is this the new Aretha?," set your minds at rest.

Atlantic's European Representative Frank Fenter assured me that the current American single, "The House That Jack Built" (not the Alan Price song), is being hailed as the greatest Aretha ever, and is a real blues blockbuster, loaded with gospel-charged soul. I asked Frank why he didn't wait for "Jack" instead of releasing "Prayer."

"Jack" wasn't finished in time to meet our set release date for "Think's" follow-up, and the States weren't hurrying because of renewed sales action there with "Think's" 'B' side, "You Send Me." So then you didn't definitely plan to steer Aretha into the mass market? "Well, obviously this song has a much wider appeal than the last single, but I chose it (from the new album Aretha Now) because the performance is as soulful as on any previous material, even though the song itself may not be in her usual gospel/soul bag."

I also contacted C.B.S., who handle American Columbia here, and asked Derek Everett why he thought Aretha was now having a hit with a song similar to those she recorded during her six relatively hitless years with Columbia. Derek thought the main reason was timing. "For current chart success the song is all important. During the period when Aretha was with us, either the public weren't ready for her, or she wasn't ready for them. I'm very sad that she is no longer with us, yet at the same time happy that

INNOCENCE, Anarchy and Soul — Three Chapters in the History of Rock. That's the title of Yorkshire TV's special which is planned for October transmission.

Jack Good (who modestly still retains the second "O" in his surname) revealed details of the show to me over the phone last week. "Chapter One concerns the early 1958 rock period, Anarchy is a send-up of the rocker versus hippie era, and Chapter Three, Soul. I had hoped to use Ike and Tina Turner, but there were permit problems."

Jack, a man who knows and can find exactly what he wants, toured the country in search of the right people.

"Actually I prefer to use home-grown soul, rather than import it," finally settled on Julie Driscoll, etc., Chris Farlowe, the Flirtations, Dominic Grant and the Chants (a brown-eyed five-piece from Liverpool). "Julie and Chris together are far better than anything they have in the States."

Can't say I second that—maybe just a twinge of conscience for deserting home shores for so long. But waving "I'm Backing Britain" banner or not, Mr. Maestro Producer Good will create a pop show to end all pop shows, and whether blue or brown eyed, Anarchy, Innocence and Soul will provide a much-needed shot in the arm for R & B and British pop in general, as well as being TV at its finest.

NEW item from the States is that Atlantic have flipped "I'm A Midnight Mover" to "Deborah." It's standard American practice if the "B" side is strong to turn the record over after the original "A" has already exhausted itself saleswise.

"Deborah" is the song I mentioned on June 22. It's out now, so please give a listen, it's differ-



Aretha Franklin

ent, and a huge solid groove served up with spaghetti.

ALSO from the States. "You're A Dream Maker," the new Barbara Lewis single, penned by British team Brian Potter and Graham Dee.

First time ever that an American R & B artist has recorded a completely original British song. Fine achievement, Potter/Dee—a writing team to watch out for.

Just this second heard Laura Nyro's "Eli's Comin'." Good, fast, groove on C.B.S. Dig it.

Finally, message to Cyprus (Disc gets around). Thanks for the letter Cathy. You can find out what Jimmy Ruffin is up to by writing to his fan club, c/o Phil and Pete at 101 Stansted Road, Bishop's Stortford, Herts.

Also in case you hadn't read Cathy, Jimmy's brother David has left the Temptations to go solo. So you can look forward to a single from him soon.

Will be writing next column from Cornwall. Serving soul, pasties and cream in a fortnight, BOI, BOI.



**SOUL
SCENE
by
JOHNNIE
WALKER**

Dusty's wigs

Proving that success DOES go to the head!

She pays a fortune to look so great

by PENNY VALENTINE

ONE of the most attractive things about Dusty Springfield, and the thing that points the finger on her straight away as "Oh look, it's Dusty"—apart from those eyes and her clothes—is her HAIR.

It has been known for Dusty to spend more than two hours to get the right effect for a TV or stage appearance.

Endless moments of patience and speculation in a mirror looking at her hair from every angle to see how it will look once she's out in front of those searching cameras.

Her big problem

She is one of the few ladies around who can actually wear wigs and false pieces of hair without looking like something out of a shop window, or as if one false move and the whole lot's going to fall apart!

So many girls constantly rely on false pieces to cover straggly ends, rain soaked hair, and others lack the patience to grow it. Dusty's problem is more acute.

She simply doesn't have the time to plod off to hairdressers, sit hours under the drier and emerge for one day's glorious, well-kept brilliance.

She is rarely seen on any show with the same hairdo, and she has about three favourite false pieces and two short curly wigs to cover up her own shoulder length hair "which just won't lie properly."

Flowers or ringlets

Because she's blonde and her wigs are made of the best hair around, they cost her anything from 65 gns upwards. Her false pieces, which she'll decorate with flowers or pin tiny ringlets into, are made from blonde European hair and cost from 30 gns.

She gets her pieces and wigs from two main sources—"Wig Artists" and "Wig Creations"—in London, who surround their artistry with an air of secrecy.

"Our information is the customer's secret—they come here privately and that information is private," was the polite, firm reply to our questions.



Dusty's short wig, this time fluffed out and combed to the side, for a more casual appearance on "Top Of The Pops."



One of Dusty's most flattering headlines—that same short wig as on the picture top right, with the addition of some pretty small ringlets and the side pieces curled to fall on to her face and soften the effect.



One of Dusty's earlier wigs—bought over two years ago. She wore it that day because of a photo session at the zoo. Normally Dusty only wears pieces when she's working. The rabbit is just a good friend!



Dusty's own hair which she back-combs at the crown to give her height.



Dusty in her favourite wig, made of short soft hair that falls in curls all over her head and leaves the way clear for dresses with a lot of attention at the collar.

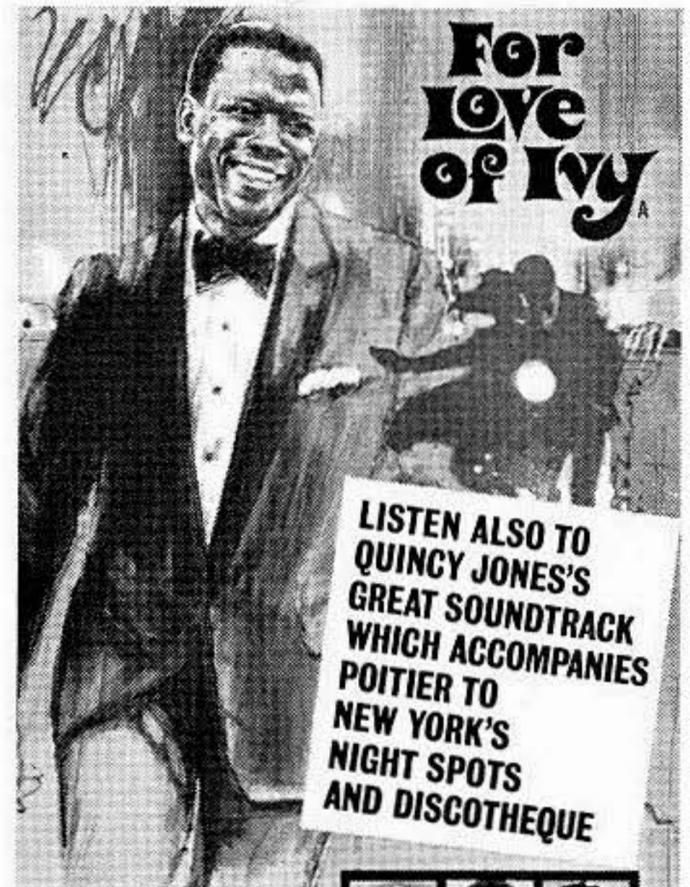


One of the styles most popular with TV audiences was this false piece wound on to the end of her own hair to give it a bun effect. Dusty softened and glamourised the whole effect by winding daisies round it.

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Why is Barry Gibb a pop giant?
If, after seeing this picture, you're still wondering—see page 12 ▶



ME

At-a-glance facts on TOMMY JAMES

FAMILY

My parents are Joe and Delli and I'm the only child. I was born in Dayton, Ohio (although I didn't live there long) on April 29, 1947.

EDUCATION

I moved around—Florida, Wisconsin, Indiana and finally graduated from Michigan. I was kind of average in intelligence and I never liked school. I just didn't dig the routine. Science was my one favourite subject.

PREVIOUS JOBS

Didn't have any. When I graduated from college I went out on the road playing clubs. Within ten months of starting to work I had my first hit record, "Hanky Panky."

PRESENT HOME

I've got an 18th-floor apartment in Manhattan, New York, which



I moved into about three months ago. I live there alone, apart from a couple of dogs.

NEW YORK

I love New York. It's a crazy place to live in, but I miss it a lot when I'm away. I've not been to London so I can't really make any comparison.

ONE-HIT WONDERS

Oh, I know of all these American groups who've made it in Britain and then died a death with their follow-up and never been heard of again. I'm OK in the States since I've now had 11 hits, but as far as England goes all I can do is to put out records that are the best product of my ability.

AMERICANS

I don't dig everything that's happening here. It's very difficult to stand back and look objectively at Americans, but I think they're a good people basically. They have a lot of hang-ups, though. As far as the individual issues go, I'm right against the Vietnam War and racial prejudice is there because of ignorance. But I'd say between the two generations—middle-aged and younger generation—there's years and years of difference in their thinking and it's beautiful what is going to happen in America in the future.

BIGGEST HIGHLIGHT

My first hit, "Hanky Panky." Since I was only four or five years old, I've always wanted to be a recording artist and I actually made this first record as a 15-year-old freshman at high school. The record lay dormant for three years

and then, when I started my career, it suddenly all happened and I had a hit. You might have thought the highlight would be "Mony Mony." The fact that it has been my first British hit is great, of course, and yet I regard it as technically the worst record I've ever made. But technically what's good doesn't necessarily mean it'll be a hit, of course. I never heard it as an English hit, though. I thought the English market was a little more sophisticated.

AMBITION

I suppose to stay a recording artist as long as I can. But the grey hairs have got to come eventually, so we're branching out and producing, managing, forming a music publishing company, a record label and making a film for 20th Century Fox called "The Fantastic Plastic Machine."

THE ENGLISH

I've never been to England, so I can only judge by the English people I've met here. And of the entertainers and ordinary people I've met I can honestly say I've never met anyone I didn't dig. You may think I'm saying that just to please you all and because I'm coming over soon, but I really mean it. They're very aware and interesting and the young people are very adult and sophisticated. Working to an English audience—I'm doing a three-weeks tour with Scott Walker and Lulu from September 23—will be a mental hang-up because they are so aware. If they don't dig us, I'll go running home.



● Barry Gibb: drives round London in the wee small hours

THIS is why the Bee Gees star is a true giant

HE LIVES in the height of luxury, paying £80 per week for his penthouse flat in the shadow of St. Paul's Cathedral; he drives his white E-type around the empty roads in the small hours of the morning; he is neither seen at first-nights nor the fashionable "in" clubs of London.

But then that's the way Barry Gibb thinks it should be. As the unquestioned leader of the Bee Gees ("I like to think I'm the leader and the others seem to take it for granted") he takes his position as one of pop's super stars super seriously.

"Pop stars have a responsibility to the public to live and behave like stars. It's expected of them. So I don't go rushing around to the clubs, being seen everywhere. And if I do go out, I've got to be well groomed," he says.

Barry Gibb, one feels, looks down at a lot of his pop world contemporaries. He once remarked: "We deplore the way some of these other groups dress, on stage and off. They are taking the prestige out of pop. You should dress up smartly for the public. An artist must shine for his audience."

In a business where the word "star" has been devalued to a meaningless description of anybody who crawls into the chart at No. 29, Barry Gibb gives the word some substance.

Take that penthouse flat, for instance. Besides actually being tidy, it has elegance. Set on two floors with a roof garden for added attraction, it consists of study, dining room, large lounge with fountain and balcony, three bedrooms, two bathrooms. A special spiral staircase links the two floors and piped music plays throughout the flat.

Not surprisingly, Barry seldom leaves his luxurious surroundings, which once belonged to the late property millionaire, Bernard Sunley.

Instead he entertains the rest of the Bee Gees, their wives or girl friends to civilised dinner parties and film shows on his cinescreen (Westerns and thrillers as a rule).

Outside the Bee Gees, his road manager, his business associates and his Pyrenean mountain dog, Barnaby, he has few close friends, preferring to isolate himself away in his flat where he works out such schemes as buying property back in Australia as insurance.

He is not a heavy spender, although nearly all his clothes, which consist largely of casuals, come from abroad—and he often takes a long weekend abroad somewhere sunny, such as Tangier... usually alone, as with his moonlit motoring into the countryside. Sometimes he sets off from his flat at 1 a.m. and won't be back for four hours or more.

He is indeed a star of pop... which means much more than being a mere pop star.

Bob Farmer

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A MUST FOR EVERY FOOTBALL FAN!

1'6 EVERY THURSDAY



Jerry Lee Lewis rocks into town

JERRY LEE LEWIS, who arrived in town last week to do one of his famous blazing TV spectaculars, is the name that sets many fans sighing for the days of their youth, films like "Rock Rock Rock," records like the amazing "Great Balls Of Fire"—and all the eruptions that followed.

Jerry Lee is not exactly all one would expect from a man who has been a bastion of pop for ten long years or more. He is certainly not humble. He smokes a large fat cigar, talks in drawling bursts and is a man who feels remarkably unsurprised that after all this time he should still command mammoth pop respect.

The two things he IS enthusiastic about are C & W music—because he is making a lot of money from it—and Tom Jones because "he is a good friend."

"I'm not really dependent on rock and roll any more. Well, I've been cutting C & W records since 1957 and that first single sold a million. I'd put 'Great Balls Of Fire' in the C & W bracket. I guess you could say it's given me a new image now—although I still do the same stage act I've always done."

While in Britain Jerry Lee was only doing one live appearance, though he hoped to set up a full tour here later in the year.

"I think I owe it to my fans who have been faithful friends for so many years.

"I've wanted to do a tour in England for a long time but I've been so busy in America I haven't



● JERRY LEE, with cigar

had the opportunity. I open in Las Vegas when I get back. You could say I was an old pro on the cabaret scene—I don't give them anything different—just the same sweet me.

"My British fans are very good to me. I can see the same faces popping up year after year to come and see me, that's a good feeling.

"No, I don't have any nasty feelings against Britain because of all the trouble I had when I married Myra" (ten years ago Jerry Lee married a 14-year-old American schoolgirl and brought the wrath of the proper British upon his head).

"She's 24 now and she really is the best manager I've got. She looks after everything for me. And my daughter, who's about four years old, is really my heart."



Peter Tork talking . . .

PETER TORK told me that the Monkee movie, released some time in mid-November, will be so "heavy" and strong that the Monkee fans may not be able to see it.

• "Did you ever see that documentary on television, the one where the camera showed a South Vietnamese officer shooting Viet Cong prisoner?" he asked.

• "No," I faltered.
• "Well, this officer . . . just pulled out a gun and shot the guy, a prisoner, no provocation, and the camera caught the whole bloody thing, a human being disintegrating while you watched . . . that film clip appears in our movie several times."

• And later he said: "In spite of the fact that I think our movie is really good, heavy and all that, I don't dig it. It's too violent."

• The movie, still called "Untitled," is not just a Monkee romp; apparently it makes some strong statements that a lot of people won't like. I don't know how much control the Monkees themselves had over the production, but I can't help but think this is one way for them to move away from their limiting "teeny" image and perhaps do more meaningful things.

• When I recovered from the movie thing, Peter led us into the living room and played some records he had produced for a Monkees album. And they were very nice; one was "Lady's Baby," a tune Peter wrote, another was "Alvin The Alligator," a talk-song his brothers wrote some time ago; another was sung by Micky. Then he played what he called a "taste treat"; Steve Stills singing the Stevie Winwood song, "Mr. Fantasy" (produced by Steve, not Peter).

• We listened to a few more records while we stretched out on Peter's comfortable red rug, and then headed down the long, narrow drive to the city.

Cream pies fly as Jefferson Airplane score hit at festival

THE Newport Pop Festival in Costa Mesa, California, drew perhaps the largest crowd ever assembled for such an event—130,000 people in two days.

It was very successful for the promoters and the music was incredibly good, but the "total environment" was a bummer. There were no seats, no shade, inadequate sanitation facilities, and ridiculously few concession stands to feed all those people.

The sun was merciless, and the crowds were so thick it was impossible to move. Oh yes, the crowds paid £2 a head to sit on the ground, which was covered with sand.

Conditions were so bad (people fainting from the heat) that hoses were turned on the crowd at various points. There was no water until the second day, when young men were commissioned to carry large bottles of water out to the crowd—again, painfully inadequate.

Still, the music made it all worthwhile. Saturday was primarily blues day, with Steppenwolf, the Electric Flag, James Cotton Blues Band, a new group called Alice Cooper, Paul Butterfield Blues Band, Canned Heat, Chambers Brothers, Tiny Tim, and Country Joe and the Fish. The day belonged to Canned Heat (called back for two encores) and the Chambers Brothers (who invariably capture a crowd and hold it). There was an unfortunate delay early in the programme because Sonny and Cher were late and hardly worth the long wait; the show ran overtime, so Country Joe was able to perform only two songs, but he came back the next day for a full set.

Sunday was a heavy day. The crowd was even bigger, the conditions even worse, but, in spite of all that, the crowd was enthusiastic. The day opened with two new groups, Illinois Speed Press and Things To Come, the former excellent, the latter all right.

Even at 10 in the morning the crowd was cheering and waving, and it looked to be a good day for celebrating a love of good music. Blue Cheer appeared next, but their enormous loud volume was dissipated over all that vast area, so they were unable to overwhelm the senses. Smashing amplifiers didn't help. The Charles Lloyd Quintet blew a very tasty set, but the crowd wanted stronger stuff.

The Byrds appeared, minus Gram Parsons (who is apparently out for good) but with respected country guitarist Clarence White filling in. They sounded really good, although they still can't sing "Eight Miles High" without going flat.

Quicksilver Messenger Service were fantastic (I can tell I'm going to run out of superlatives); the interplay between that group, musically and personally, is something to watch. Country Joe returned and the crowd wouldn't let him off without two encores. That band has been relatively slow starting, but they're moving fast now.

Iron Butterfly were loud but tight; their music isn't very inventive, but they have a nice rapport with audiences.



JEFFERSON AIRPLANE: cream pies in guitars and amplifiers

stage was almost tangible, because everyone on stage knew that the set would end with a pre-planned, pre-conceived, chaotic pie fight.

YES, A PIE FIGHT! The Airplane and the Dead had decided that would be a groovy way to end the festival, so about 50 cream pies were stacked up behind the amplifiers and about 75 friends and stagehands milled about while the Airplane tried to play.

Before the Airplane could finish their set, the pies were flying, thrown by the stagehands. They blew the whole thing; it came as no surprise to the audience, and no one figures on the complete mess that ensued. Cream pies were everywhere, in guitars, in amplifiers, matted in long hair, squashed on the stage. The Airplane escaped somehow, and then a very weird scene occurred, with the sweat-shirted stagehands stomping and chanting, nearly breaking down the stage platform. The sanded compound left be-

hind resembled nothing short of a disaster area, with debris scattered over acres. Those musicians who were still around displayed mixed emotions—a rueful solemnity as they wiped cream pie off their costly instruments, and a lively pride from knowing that they had done really well, had played some great music for a crowd that knew it was great.

I think the lingering effects of the festival will be good; we tend to forget the discomfort and remember only that such-and-such a group was so fine.

There aren't many things that could overcome such discomfort, but those bands did . . . and then some.

There has been a rash of festivals all over the world. I wonder if perhaps such festivals won't harm, damage or injure the vitality of communication between pop musicians and pop music audiences. Festivals by their very nature can be self-defeating—too many people, too many groups.

HOLLYWOOD CALLING BY JUDY SIMS



Then the Grateful Dead. They played one of the best live sets I've heard anywhere. Jerry Garcia plays magic guitar, the group is happy, alive, driving, all good things.

Eric Burdon and the Animals came on (minus Vic Briggs and Danny McCullough, with Andy Sommers on guitar and Johnny Weider playing bass) and whipped up a frenzy of their own. Eric Burdon is a drag singer and writes terrible songs, but that man can perform. By this time the sun was setting and the show had to end

soon; last up was Jefferson Airplane, the stars of the festival, the second highest paid group in the country next to the Doors (Airplane received nearly £3,000 for one short set). The Airplane mystique never seems to wane, they always evoke an almost reverent attention from an audience, coupled with a very close personal thing.

People near the stage call out to them, talk to them, try to touch them, but never mob them. Airplane started, playing songs from their new album. The tension on

Riots at Doors show

THE DOORS have left behind tales of chaos after their recent tour of the East Coast. A concert in New York last weekend turned into a chair throwing melee with helmeted tactical riot police finally subduing the crowd. The next night the group performed in Cleveland, Ohio, where a full-scale riot was reported. Their third performance of the weekend, in Philadelphia, saw a riot averted after Morrison left the stage when a disturbance in the audience began.

James Brown became the second coloured black entertainer to give his endorsement to a politician when he announced his support of

Hubert Humphrey last week in California. In Watts, the coloured section of Los Angeles, Humphrey and Brown held a press conference which included Brown's endorsement and a short duet by Hubie and James.

Following the Supremes and Brown's endorsement, it will be interesting to see who will be next on the political bandwagon. Although it is not unusual for entertainers to work and campaign for politicians (everyone from Pete Seeger to Lesley Gore has done it), Humphrey is the first major public figure to actively solicit such support and to trade on it for votes.

Mothers Of Invention returned to New York last week for a performance at the Central Park Music Festi-

RICHARD ROBINSON reporting from NEW YORK



val. Highlights of the show, which also featured blues man Buddy Guy, included the astounding number of young teens who packed the place to see Zappa and a solo by a member of the audience with the group. Frank was asking for requests when a photographer near the stage requested "Hang On Sloop." Zappa suggested the photographer came up on stage and

sing it, since he said he did not know all the words. Putting down his camera, the guy jumped onstage and the Mothers swung into the number.

Around New York this week: Roger Williams announced this week that he has sold 15 million albums in the past 15 years . . . Nico, formerly with Andy Warhol and the Velvet Underground, is now recording for Elektra Records and is reported to be negotiating with Antonioni for the scoring of his next film . . . Hugh Masakela received a gold record last week for his hit single, "In The Grass."

Jimi Hendrix Experience tour got off to a slow start last week, as all the groups' amplifiers broke down before the first show of their tour . . .

Songwriters Bobby Hart and Tommy Boyce revealed this week that two of their compositions have sold 40 million singles collectively. "Last Train To Clarksville" and "I Wanna Be Free."



DOORS: "tales of chaos"

Sue: leaving the security of the telly to sing

MANY people consider Sue Nicholls to be a very brave lady. There she was entrenched in "Crossroads" — almost wrapped up in cotton wool security—and she's going to throw it all up to go it alone on the terrifying nightclub circuit.

"Of course I'm a bit scared by the whole proposition. It isn't the first time I've done cabaret—I did it with a couple of friends doing satirical sketches and things—but it is the first time I'll face an audience alone and entertain them.

"I just hope that I'm going to surprise everyone. To be honest the single was a calculated risk. I didn't have anything to lose. If it hadn't been a hit I'd have just thought, well it was a nice experience and that's that."

Digs

Tall, leggy Sue has coped manfully since that record with a smattering of anti-mail and a few nasty digs.

"You never get used to it," she sighed.

"Amidst all the nice letters there's always one or two, they're not terribly vicious but they're not very complimentary either! To be honest that record really landed in my lap. I didn't think it was very good — it was out of my



Sue Nicholls: scared

range for a start. If it hadn't been successful I wouldn't have worried.

"All it did was give me the opportunity to do something like cabaret because I've now got the time and the money to afford to fall on my face—if the worst comes to the worst.

"But I'd like to make a success of cabaret mainly because I want to prove myself to people — and because I'd love to go into a musical finally.

"I know people say cabaret audiences are hard. But I've worked with them before and you learn to sing to the front people and ignore all the mutterers at the back. Although I can see myself doing the unforgivable and suddenly hurling a brick at them to shut them up.

"Of course leaving 'Crossroads' was a big decision. Mainly because you feel so secure after three years. When I decided to do it I suddenly got the horrors and thought, 'No, no, put me back where I'm safe!' But you can get too secure in one job and it means you never take the gamble and do things you want to. And I'd hate to sit down at 40 and kick myself for not having taken the chance when it came along!"

Sue Nicholls opens her first cabaret spot in Liverpool in October. It is to be hoped that all the mutterers in the back row will shut up on that occasion — otherwise bricks will fly!

'We've all the time in the world for a hit'

GRAPEFRUIT: 'We weren't ready for the big Beatle build-up'

AS CLUB-GOERS, they're the life and soul of London; as chart arrivals, we're still waiting for Grapefruit, the group with the greatest build-up since the Monkees and sadly little to show for it.

Remember how they were launched with a "Beatles-backed" rubber stamp at a party that attracted people like John, Paul and Ringo, Graham Nash, Donovan, Brian Jones?

Remember then how their debut disc "Dear Delilah" made a satisfactory 20s-30s chart entry and they were booked for what should have been the box-office Bee Gees tour?

Remember, though, how their follow-up, the inexplicably double A-sided "Yes" and "Elevator" went down, down, down into obscurity?

Remember, now, that although they are supposed to be such song-writing talents, they released as their third single a tired old Four Seasons song called "C'mon Marianne" which has been about for a month and made absolutely no impact at all.

In eight months, Grapefruit, from being hailed as the hit discovery of '68, have become dismissed as Flop No X in the bad year of the Beatles.

Of course, "C'mon Marianne" could still choke its way into the chart, but the chances are rather remote. As someone who predicted a brilliant future for them, I feel as badly about their non-happening as they must be. Officially, at least, Grapefruit are putting a brave face on their mis-

• by BOB FARMER

fortunes and refusing to join the general wailing and gnashing of teeth.

John Perry, their lead singer, says simply: "We weren't ready for going from nowhere to everywhere which is how they built us up. We couldn't cope—we didn't know where we were at. Everything went much too fast for us and we were left in the wake of our own publicity.

"The pressure is at last easing off us and that, ironically enough, is because we haven't had hits. If we'd become as big as we were supposed to be, we'd be paranoid and taking heroin to keep going. Our first appearance on a stage was at the Albert Hall—imagine that! We just didn't know what to say or do. Now we've come to terms and are in control of things.

We know where we're at now."

Adds the eloquent Master Perry: "Grapefruit had everything going for them. The trouble was that we weren't on the same train. We've had to try and catch up with what everybody else thought Grapefruit was."

Very touching, but to most people's minds Grapefruit themselves made two big mistakes with their last two record releases.

Was not a double A-side for their second single somewhat pre-emptuous? "It probably was a bit presumptuous," chipped in Peter Swettenham, the one with the Frampton face. "And it got split plays on the radio because no one was really sure which was the side to be promoted."

Which leads us into their latest mistake (for that is what it surely is)—releasing an old Four Seasons song instead of a composition by their own George Alexander. "It

got a good reaction when we toured with the Bee Gees," says John. "The Four Seasons version is deleted, people know the song which is good, so we supposed they'd buy our version. We needed a fast, lively song—that's our bag.

"Just as our image is aimed not at anybody but everybody. We're nice and clean with suits on. We're the complete opposite of the Mothers of Invention. The scruffy, rebellious scene—the early Beatles and Stones—has had it.

"We don't think we're just four pretty faces.

"We've written 'Break Up A Dream' for Tommy James, 'Try To Make It Till Monday' for the Cowsills, 'Theme For A Lonely Queen' for the Twiggly film and the new theme for 'Time For Blackburn.' All this is proving we're not a load of rubbish. As far as not having hits goes, we've all the time in the world."



(Left to right): George Alexander; Pete Swettenham; Geoffrey Swettenham; John Perry

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161 Fleet Street,
London EC4
Phone: 01-353 5011

Editor:

RAY COLEMAN

Assistant Editor:

DAVID HUGHES

News Editor:

MIKE LEDGERWOOD

Editorial:

PENNY VALENTINE

BOB FARMER

JONATHAN KING

HUGH NOLAN

GAVIN PETRIE

JOHNNIE WALKER

CAROLINE BOUCHER

Photographer:

PETER STUART

In America:

JUDY SIMS

1635 Vista del Mar,

Hollywood,

California 90028

Advertisement Manager:

ALAN DONALDSON



Idle Race: (left to right top) Greg Masters, Jeff Lynne (bottom), Roger Spencer, Dave Pritchard.

Idle Race give half their record royalties to the Conservative party

KENNY EVERETT says they are the best group in the country after the Beatles, and judging by the incredible amount of BBC exposure their records get, nearly every other Radio 1 deejay must be a fully paid-up member of their fan club—but, all the same, everything is far from roses for the Idle Race.

For a start it's a drag because everyone persists in comparing them with the Move. "We've had this big thing going about the Move—but we aren't like them at all," said rhythm guitarist Dave Pritchard.

"That's one of the reasons why we chose our name. It's just about the direct opposite of the Move!"

Not that comparisons are all that surprising, when you consider that the Move's hit-maker and lead guitarist Roy Wood was a member of the group until he joined the Move two years ago.

And, as he still lives at home in Birmingham, he still counts the Idle Race among his mates—and even offered them two Move tracks to record before they were released by the Move.

So now it won't surprise

you to hear that the Idle Race are firmly determined to stand on their own feet, and make it purely by their own efforts.

They already have their own counterpart of Roy, in the shape of lead guitarist and vocalist Jeff Lynne, at 20 the youngest in the group, who wrote all three of the group's singles and has also written ten of the 11 tracks on their first album, due out this October.

Radio 1 has solidly played "End Of The Road," the group's third and potentially most successful single.

After all, "Skeleton And The Roundabout," their last

single which failed to make any chart showing at all, notched up 120 Radio 1 plays—which must be some kind of record.

The theme of "Skeleton" gives us a fascinating insight into the fantastic and highly original world of Jeff Lynne—it's about a guy who owns a roundabout on which no one wants to take any rides.

So, with no money coming in, the roundabout owner slowly starves, and when he has slimmed down to skeleton-like proportions is offered a job—as a ghost in the ghost train! So as a ghost he earns lots of money, starts eating again—and promptly gets the sack.

America

Most hit groups are concerned about getting themselves well established hit-wise here, before worrying about selling records in America.

Just about the exact opposite is the case with the Idle Race. Before getting any hits anywhere, they made sure they would get maximum chances in America by being the first British group ever signed to America's giant Liberty label.

And they've safeguarded their political future by offering half of all their royalties on the current single to the Conservative Party.

"It's a form of protest against the excessive purchase tax on singles, which are after all the main source of pleasure for a lot of kids," says Dave.

"And also because we think the Conservatives should start commercial radio in this country if they're elected."

But commercial radio or no, one thing is certain—we shall be hearing a lot more from Dave, Jeff, drummer Roger Spencer and Gregory Masters on bass.



● GEORGIE FAME : great?



● TOM JONES : sexy?



● Mothers of Invention, with Suzy Creamcheese



● MONKEES—some of their music is super

Hits and MYTHS!

A light-hearted dig at the crazy side of the scene

BEATLES are the leaders of the world, pop music-wise anyway, and everything they say and do should be duly noted and if possible copied.

Or . . . should it? After all, they themselves admitted they were wrong about the Maharishi Mahesh Yogi. Musical leaders or no, they are still just four young men who are as liable to make mistakes as the Move or Prince Charles.

Nevertheless, the myth persists that the Beatles are something extra-special and can do no wrong.

And that is just one of the many myths that beset pop, which insists on adopting and tenaciously clinging to out-dated beliefs as mistaken as thinking the sun still never sets on the British Empire, or that all Elvis Presley films are great!

So this week Disc set out to shatter just a few of those mistaken beliefs that stop the blinding light of truth from flooding our merry scene.

● **IT IS A MYTH:**

That all Monkees records are bad—"I'm Not Your Stepping Stone," B-side of "I'm A Believer," is a complete gas.

That there ever was a great Rock-n-roll revival.

That Tiny Tim is another Mrs. Mills. Hear "Strawberry Tea," on his LP, and wonder.

That adding 189-piece orchestras and choirs to three-minute pop singles makes them good music—like the Bee Gees.

That publicity can create success—Grapefruit, Paul and Barry Ryan, Oscar.

That everything Georgie Fame does it great.

That every Tamla-Motown record is an out-and-out, rave-up gas.

That Jimmy Savile is 17, which is the age he gives whenever asked.

That Scott Walker is the greatest thing in music since J. S. Bach.

That Bob Dylan writes nothing but great songs.

That the Bee Gees are STILL the greatest talent since the Beatles.

That Radio 1 is wonderful.

That the Tremeloes intend to quit pop and join a monastery.

That the Mothers of Invention don't know how to play music.

That the French know what's happening. Listen to their idea of pop and you must admit they have about as much idea as the Brazilians.

That Jacques Brel is a great songwriter.

That Radio Luxembourg is Europe's answer to the pirates.

That Jim Webb can do no wrong.

That Arthur Brown is, in fact, the god of hellfire.

That all blues is original, interesting and progressive.



● PAPER DOLLS—they're NOT nasty!
From left: Copper, Tiger and Spyder

That Jimi Hendrix was born in Glasgow.

That every West Coast group is the greatest thing in pop since the Beatles.

That Tyrannosaurus Rex have signed John Peel to do their publicity.

That Pink Floyd are a bore.

That Emperor Rosko is the king of France.

That Pink Floyd are not a bore.

That the Brian Auger Trinity is Julie Driscoll's backing band.

That Ginger Baker is the best drummer in pop.

That Tom Jones is—from the female point of view—the sexiest thing since Rudolf Valentino.

That Dusty Springfield never takes off her eye-makeup.

That "The Sound of Music" is a great pop album.

That Eric Clapton is a teenybopper idol.

That the Paper Dolls are nasty birds.

That the Who are violent and aggressive.

That Don Partridge is a hippie.

That pirate radio killed record sales.

That John is on the same scene as Paul, George and Ringo.

That all pop stars are thick, stupid, dirty, uncouth and unwashed.

That Stuart Henry was a genuine sea-going pirate.

That Radio Caroline will return.

That all pop stars who have hits automatically become top-weight record producers or film stars.

That Radio Caroline was a good-listening station.

That pop group managers are lazy moneygrabbers—they deserve every penny, and more in most cases, for the unbelievable headaches their groups give them.

That Roy Orbison is a Mysteron agent.

That the Rolling Stones make an important contribution to music.

That nine out of ten pop stars really have had the film offers they're supposed to have received.

That Engelbert Humperdinck, Des O'Connor, Ken Dodd, John Rowles and Solomon King are a drag: be tolerant, you critics, be tolerant!

That Herb Alpert is just a handsome face: he's a fine musician, too.

That Tommy James and the Shondells are giving us the "new sound."

Original Motion Picture Sound Track



Finian's Rainbow

Starring

**PETULA CLARK
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& TOMMY STEELE**



WF 2550 (M) WFS 2550 (S)

By HUGH NOLAN, PENNY VALENTINE, BOB FARMER, MIKE LEDGERWOOD



Tony Blackburn

Religion— Tony is a 'don't know'

• Tony Blackburn seemed to show a very immature, naïve conception of what Christians believe God to be.

He challenges Christians to say that there is definitely a God, which as he points out is impossible, but surely you are left with the problem either there is, or else there is not, a God, and at Tony Blackburn's age, you are a rather wishy-washy person if you have not made up your mind either way.

The series is called "My View," but Tony Blackburn seems only to be able to attack the foundations of other peoples considered beliefs without putting anything in their place, and without holding any concrete opinions himself—only that he "doesn't know." — DAVID OLLOSON, 10 Hillstone Court, Castle Hill Avenue, Folkestone.

YOUNG VIEW

THANK YOU very much, Disc, for starting "My View" series on religion. Tony Blackburn's views (3.8.68) were exactly the same, I am sure, as most young people today who are bored to tears with the ridiculously old-fashioned methods used in churches in this country.

Let us hope someone in authority will do something about this problem after reading the views of a young man who is not just a long-haired drug-addicted pop star, but a sensible person with intelligent views on a subject which is not at the moment top of the teenage popularity charts. —C. CONSTABLE, Dovercourt, Essex.

PERFECT WORLD

• What rubbish Tony Blackburn was talking in "My View." Nearly all religion is based on believing and trust in God. True believers do not need concrete proof. Tony Blackburn, do you really want the whole world to be perfect? —NANNAH AZIZ-OLLAH, 148 Westpole Avenue, Cockfosters, Herts.

HELPFUL CHURCH

• Tony Blackburn has the utter nerve to suggest that the church is doing nothing to help the world's trouble spots. I wonder if he has ever heard of the Church Missionary Society, or the British and Foreign Bible Society. Even things such as Oxfam and the Save the Children Fund have Christians behind them. Hasn't he also heard of the plane carrying Roman Catholic priests with supplies for Biafra, which was shot down over Nigeria? —CLIVE SELICK, 16 The Green, Crediton, Devon.

BORING CHARTS MEAN TIME TO Turn on to Canned Heat

IT SEEMS to be the "in" thing to knock the current pop scene, and call it boring and unprogressive. To these naïve knockers I say listen to the latest singles from the following artists: Nice, Tim Rose, Sam and Dave, Alan Bown!, Skip Bifferty, Hopscotch, Otis Redding, Kris Ife, John and Jenny, Mason Williams, Aretha Franklin, Laura Nyro, Status Quo, Canned Heat, Moody Blues, Etta James, etc.

MACARTHUR PARK contains not only beautiful music, but also beautiful words, which have, however, a rather obscure meaning and hence many people find the song difficult to understand. This is no reason for dismissing the song as being "rather overrated," as reader Mr. Alistair Salmond did. I might not be able to appreciate Shakespeare, but I don't show my ignorance by dismissing him as an overrated playwright. —NIGEL WARBIS, 33 Habgood Road, Loughton, Essex.

IN DISC on July 27, 1968, it was stated that a firm called Radio Chesterfield would commence broadcasting over our network from Sunday the 27th. Reference was then made to a statement by Anthony Hedley, to the effect that if the station was a success in Chesterfield, Telefusion were considering sending programmes all over the country via its network.

We wish to deny that the firm calling themselves Radio Chesterfield has any authorisation to use the Telefusion wire in Chesterfield for any purpose whatsoever and, also, to deny any suggestion that Telefusion has any association whatsoever with a person of the name of Anthony Hedley. —C. A. NUTTALL, Telefusion, Telefusion House, Preston New Road, Blackpool.

Beware Roger!

IS THERE any truth in the rumour that Roger Day is moving into Buckingham Palace? Perhaps he ought to, then none of his fans will "cheaper" his married life for him. I am sorry to hear that he thinks so little of his public that he has to write such a "charming" letter to Disc.

Perhaps he did not want a crowd of fans outside the church on his wedding day but was there any need to make it so rudely obvious? (He flatters himself that his fans would go anyway.) So next time we hear the name Day, we'll be well warned, fully aware and we definitely will not be there. —EVELYN BELL & SUSAN FARNFIELD, 8 Longacre Crescent, Cuckfield, Sussex.

WE LOVE LULU

NO LULU, we are not tired of you. We need your cute little face to make us feel happy, and we need your voice to make us laugh, or even shed a little tear. Most of all we need your sparkling personality that lives on even when the telly has been switched off.

I hope Lulu will see this letter and have second thoughts on hiding away from the entertainment world. Admittedly she is tired, but letters like this may encourage her to make a few appearances now and then. —CATHERINE EARLEY, 4 Birn-hill Road, Edinburgh 16.

then think again, and remember that the chart itself only becomes boring when record buyers put such artists as the Ohio Express, Don Partridge, John Rowles, Des O'Connor, etc. in it. So record buyers it's time you woke up and got turned on. —N. SORENSON, 230 Aylsham Road, Norwich.

MOODY BLUES WORK OF ART

IN THESE days of groups finding fame from session men's recordings, isn't it nice to see a bunch of fellas turn out a work of art on their own. I'm talking about the Moody Blues and their sensational LP "In Search Of The Lost Chord." —MICK WOODWARD, 48 Cross Street, Macclesfield, Cheshire.

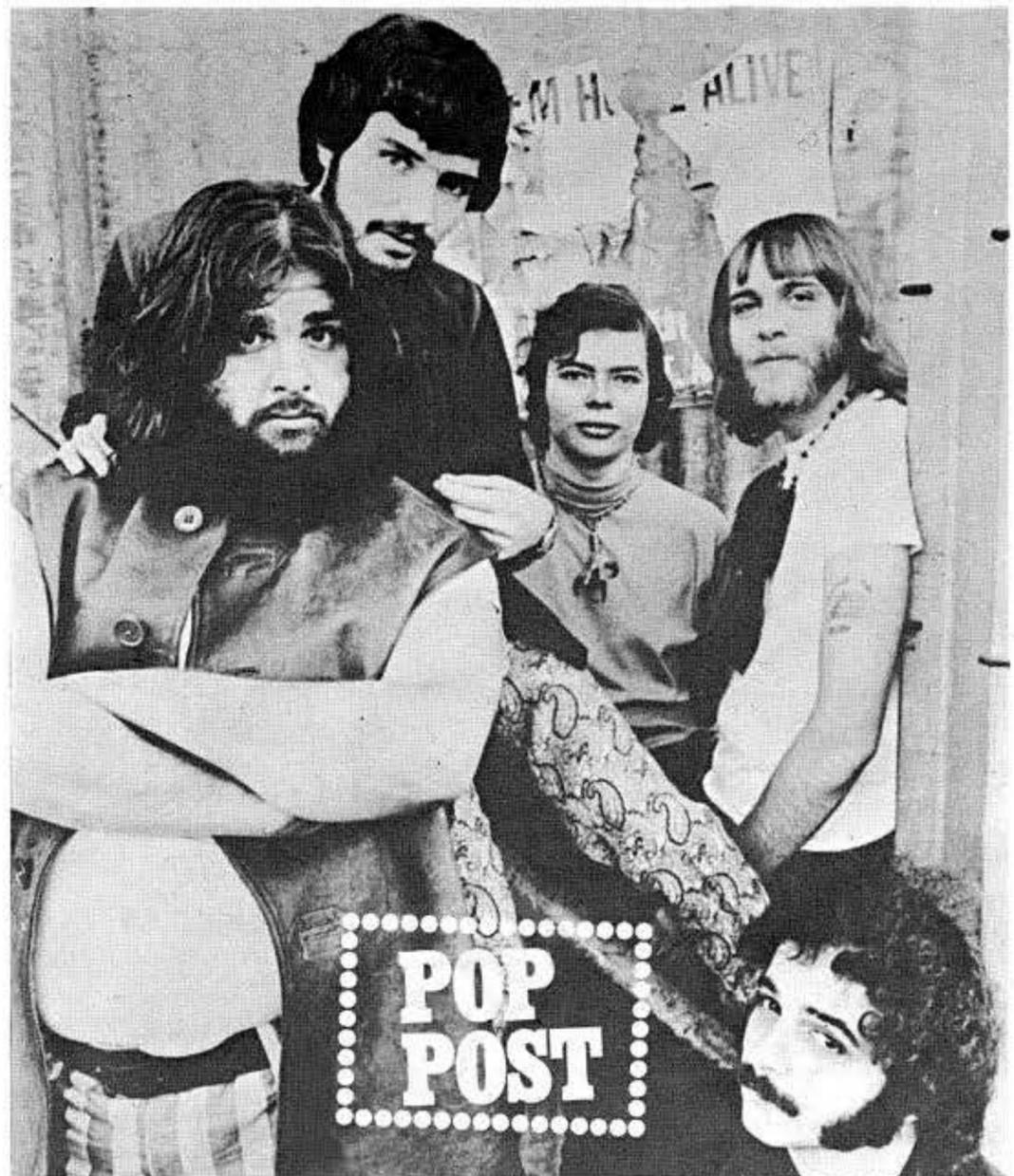
Don't knock Doors, Mr. King —listen!

JONATHAN KING'S article on the Doors in Disc last week, I'm sure must have been a "put-on."

The Doors are a fine tight group on record, their records impart an air of imminent doom, and mystical terror that fits perfectly with the American scene.

Their stage act is absolutely electrifying and extremely professional (a quality Mr. King I'm sure doesn't recognise, remember "Everyone's gone to the Moon" on Top of the Pops, Ho! Ho!). Listen to the Doors, Jonathan King, without cluttering up your mind trying to think of witty things to say just listen. —STEPHEN SPARKES, Ragnarok Productions Ltd., 83 Charlotte Street, London, W.1.

I AM VERY disappointed to find that after a month, Gene Pitney's "Love Grows" still hasn't made the chart. What's happened to all Gene's fans? —KATHY HARRIS, 8 Horsendale Avenue, Nuthall, Nottingham.



CANNED HEAT... CITED AS ONE OF 15 NAMES TO GIVE HOPE TO THE CHARTS

WHY IS it when one is a "mum" one automatically becomes labelled as a Jimmy Young or Frankie Vaughan fan. I am a mum in my late forties, but I can't stand the sight or sound of either of them. —M. CRESWICK, 238 Petre Street, Sheffield.

WHY IS so much fuss being made over the new Aretha Franklin single—"I Say A Little Prayer." I find it dull and boring, and adds nothing to the original recording by Dionne Warwick. —DERYCK OSTLER, 55 Lyde Road, Yeovil, Somerset.

CLUES ACROSS

- Tijuana Brass 1922 number! (8)
- Girl in one variety act (3)
- This really is the end! (6)
- Put out (5)
- The opening of "Bonnie and Clyde" (3)
- How she said "No" at one time? (3)
- Make the colour of muddy earth? (3)
- Not bers (3)
- O.C. are his initials (5)
- Tree there are bats in? (6)
- Cockney sweetheart! (3)
- "Poor Little —" (4, 4)

CLUES DOWN

- 1 and 2. His name, it seems, is Jack (7, 4)
- Irish folk city (6)
- King of the Wonderful World (5)
- There are Four (7)
- 6 and 11 Down. The Easybeats' Land (4, 7)
- To accept, say — (3, 4)
- How tall you are (6)
- First word from Sue Nicholls (5)
- Number like "Alone?" (4)
- Cloth covered part (4)

Last week's solution

ACROSS: 1. John Mayall, 7. East. 8. Rainbow, 9. Yellow, 12. Ostia, 14. Irene, 16. Hobnob, 18. New disc, 20. Lear, 21. Yesterdays. DOWN: 2. Hotel, 3. Ada, 4. Agnes, 5. Me My Friend, 6. D. W. Washburn, 8. Row, 10. Love, 11. Ooze, 12. Ohio, 13. Town, 15. Nudes, 16. Mic, 17. Belle, 19. Sue.

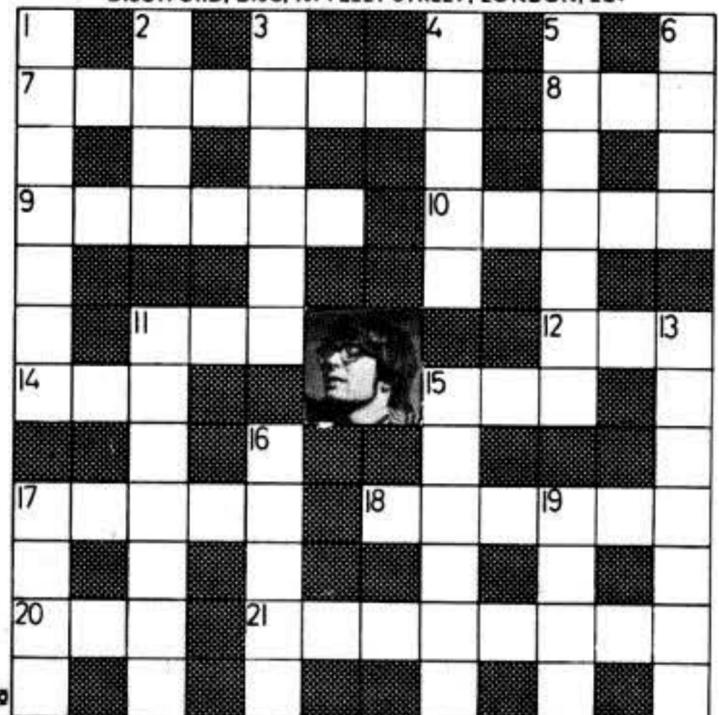
Last week's LP winners

K. LIGHTLE, 2b Leslie Road, Rayleigh, Essex. Mr. F. O'Connor, 6 Kensington Road, Ellesmere Port, Wirral, Cheshire. Linda Quilliam, 23 Barnhey Crescent, Meols, Wirral, Cheshire. Miss R. A. Golding, 189 Millmead Road, Cliftonville, Margate, Kent. T. A. Lord, 78 Cromwell Avenue, Highgate, London, N.6. G. Jones, 41 Lansbury Road, Enfield, Middlesex.

DISCWORD

SIX LPs TO BE WON

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



COUNTDOWN

THURSDAY

GRAPEFRUIT—Assembly Rooms, Worthing.
Dave Dee, Dozy, Beaky, Mick and Tich—Dreamland Ballroom, Margate.
Equals—Lorcarno, Blackpool.
Cupid's Inspiration—Mecca Ballroom, Briggate, Nr. Leeds.
John Rowles—Social Club, Greasborough (until Saturday).
"Millionaire" (BBC-1)—Mickie Most with Lulu and Donovan.
Pop North (Radio 1—1 p.m.)—Move.
Dusty Springfield—Cranberry Fold Inn, Darwen.

FRIDAY

MOVE—Central Pier, Morecambe.
Equals—Flamingo Ballroom, Ballymena, and Golden Slipper, Magilligan, Ireland.
Cupid's Inspiration—Park Ballroom, Wormelow, Hereford.

Arthur Brown—Town Hall, Tavistock.
"Colour Me Pop" (BBC-2)—Tremeloes.
Joe Loss Show (Radio 1—1 p.m.)—Long John Baldry.
Marmalade—R.A.F. Brize Norton.
Ben E. King—White Lion, Edgware, and Revolution, Bruton Place, London.
NEW RELEASES: O.C. Smith—"Main Street Mission;" Four Tops—"Yesterday's Dreams."

SATURDAY

LOVE Affair—Dreamland Ballroom, Margate.
Move—Spa, Bridlington.
Amen Corner—Leascliff Hall, Folkestone.
Dave Berry—Town Hall, Hawick, Scotland.
Equals—New Arcadia Ballroom, Bray, Ireland.
Cupid's Inspiration—Imperial Ballroom, Nelson.

Arthur Brown—Roundhouse, Chalk Farm, London.
"Bobbie Gentry" (BBC-2)—Glen Campbell.
Saturday Club (Radio 1—10 a.m.)—Chris Farlowe, Long John Baldry, Mindbenders.
Marmalade—Seagull Ballroom, Isle of Wight.
Ben E. King—California Ballroom, Dunstable.

SUNDAY

JOHN Rowles—Mersey Hall, Manchester (until August 24).
Stuart Henry Show (Radio 1—10 a.m.)—Bruce Channel, Jimmy James and the Vagabonds.
Top Gear (Radio 1—3 p.m.)—Bonzo Dog Doo Dah Band, Skip Bifferty, Ten Years After, Al Stewart.
Ben E. King—Charlton Club, Warrington, and Beau Brummell Club, Nantwich.

MONDAY

LOVE Affair—Golden Torch, Stoke-on-Trent.
Equals—Queens Court Hall, Bangor.
"Price To Play" (BBC-1)—Madeline Bell.
Radio 1 o'clock (Radio 1—1 p.m.)—P. P. Arnold, Casuals, Alexander Butterfield.
Ben E. King—Orchid Ballroom, Purley, and Scotch of St. James, London.

TUESDAY

BEN E. King—Civic Hall, Guildford.

WEDNESDAY

ARTHUR Brown—Eel Pie Island, Twickenham.
Parade Of The Pops (Radio 1—1 p.m.)—Amen Corner.
Ben E. King—Top Rank, Southampton, and Guild Hall, Portsmouth.



● SLY and Family Stone: tops in Britain's clubs

Sandie, Lulu's scene

IN an age when pop and fashion are unmistakably tied up, two of Britain's top girl singers have become as heavily involved with what you wear as they are with what records they put out. LULU and SANDIE SHAW, both with big reputations as being two of Britain's swiftest trend setters, have been designing clothes, shoes and make-up for the past six months. NEXT WEEK Disc follows their progress, and reports on just how much their personal taste influences the dress sense of the nation. Read Disc next week and find out how much influence Lulu and Sandie think they have over YOU and what you wear.

Dancing in discoteques to Sly and Family

SLY AND THE FAMILY STONE'S "Dance To The Music" is the favourite disc in most of Britain's leading discoteques this month. But rapidly rising is Aretha Franklin's version of "I Say A Little Prayer." August's top five club charts:

- HATCHETS** (Piccadilly, WI):
1. Dance To The Music (Sly and the Family Stone)
 2. Lover's Holiday (Jon and Jeannie)
 3. My Baby's Coming Home (New Formula)
 4. I Got You Babe (Etta James)
 5. Stop Crossing The Bridge (Fleur de Lys)

- GLASGOW CLUB MARYLAND** (Scott Street, Glasgow Central):
1. It's All Over Now (Valentinos)
 2. I Say A Little Prayer (Aretha Franklin)
 3. New Age Of The Lily (Joe Cocker)
 4. Be My Friend (Family)
 5. Cupid (Maximum Band)

LONDON

- REVOLUTION** (Bruton Place, WI):
1. Shame Shame (Magic Lanterns)
 2. Too Much In Love (Denny Laine)
 3. On The Road Again (Canned Heat)
 4. Wait (Big Pink)
 5. This Guy's In Love (Herb Alpert)

- CROMWELLIAN** (Cromwell Road, SW7):
1. Dance To The Music (Sly and the Family Stone)
 2. Fire (Crazy World of Arthur Brown)
 3. I Say A Little Prayer (Aretha Franklin)
 4. Mony Mony (Tommy James and the Shondells)
 5. Keep On (Bruce Channel)

- MANCHESTER PHONOGRAPHE** (off King Street W, Manchester 3):
1. High In The Sky (Amen Corner)
 2. Dance To The Music (Sly and the Family Stone)
 3. Lovers' Holiday (Jon and Jeannie)
 4. Let's Cop A Groove (Bobby Wells)
 5. Mony Mony (Tommy James and the Shondells)

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IT'S one of those beautiful mornings in London, with the sky an unbelievable blue and the grass upon which I am lying a warm shade of green. England at the end of a summer, giving us fleeting patches of heat before the deluge of September rain.

So how could I knock or criticise anything? Let me leave that to others, and merely ask you to turn to the letters page where there is a very important point that should be read.

The other evening, for the first time in years, I went to the shop floor of pop — the hops and discoteques. Fascinating. There is vast atmosphere there — the new pop audience, who were ten in the Beatles' heyday, are now ready for anything exciting we can give them. In their millions they are waiting, ready to grab with both hands the enthusiasm that has died in the former generation of record fans.

They have short hair or wear leather. You know, the long-haired trend only really ever came in among the central circle of music people. All over the world — USA, Australia, U.K.—the hair has stayed generally as short as it has ever been. A bad sign, for it adds to the impression that today's youth is only tomorrow's conformist.

They like blues. That's why Fleetwood Mac and Canned Heat have hits, as Chris Denning found out at his personal appearances. All over the



country he was being requested to play these two groups. Months ago.

The failures in our business are those who lose touch with the shop floor of pop.

The new trend—begun years ago by Bob Dylan — is continued by Webb and Harris ("MacArthur Park") and the Dells ("Stay In My Corner"). Seven-minute singles. It's becoming almost a bandwagon — others will jump on it soon, wait and see.

Blowing his own plastic trumpet, King reminds you of his first mention for Bruce Channel months ago, inspired, if you remember, by a rave for his last record — "Mr. Bus-driver." It should have been a hit then—if Bell release it as a follow-up it will be a hit now.

Two films you really ought to go and see are "The Graduate" and "Wait Until Dark." Mark King's words.

And two new records — neither yet released or scheduled in England, but be prepared! The new Marvin Gaye/Tammi Terrell is fantastic and called "You're All I Need To Get By." Be prepared. And the Pitney "She's A Heartbreaker" — written by Charlie Foxx—a breakaway new style for him with less impact than grow-on-you power. In the end, though, you will rave: be prepared.

Plus, at the risk of being tedious, hits first mentioned centuries ago but slow taking off — Mason Williams, Ray Stevens, Aretha. As a confirmed raver of Neil Diamond, I would like to rave greatly over "Two-Bit Manchild." Buy INSTANTLY!



● RICHARD HARRIS: continuing a trend

PENNY

BRITAIN'S TOP SINGLES REVIEWER



VALENTINE

SPINS THIS WEEK'S NEW DISCS

● LEN BARRY: *lost love*

LEN BARRY

4-5-6 (BELL):—

I grabbed this thinking—aha! another "One Two Three." Wrong again. They put the numbers there to fool you—certainly they have little to do with the actual song.

Len Barry emerges from the past then with a very different song for him—a very slow sad song backed with rain noises about how he lost his one love and now he has to plod around in the rain. Ah.

Actually it really is a very nice record and I like it.

OUT TOMORROW

GLORIES

MY SWEET SWEET BABY

(Direction):—

About time I drew your attention to the Glories. They are always making very good records and I don't understand why, with things like "Give Me My Freedom" tucked away, they have never had a hit.

The Glories are girls with good strong attacking vocal style and the thing I like best is that they really make NOISY records. Full of enthusiasm.

Not beautiful perhaps, but definite. And you can't always say that. This is good. Play it.

OUT TOMORROW

JAMES COOKE

(Columbia)

GUY DARRELL

(Pye)

SKYLINE PIGEON:—

Now this is very very odd. For many reasons. One is that this song, which by the way is very beautiful indeed, is released through Greenaway and Cooke's music company (David and Jonathan to you) and Mr Cooke has put it out on his own as a single with just piano accompaniment so that it's clear, simple uncluttered all the impact is on the words and it sounds like a very good demonstration record.

But that being the case it seems odd to then let the song escape into the hands of Guy Darrell. Not for any nasty reason. No indeed. Mr Darrell may well be getting very angry by this point because I have always been lukewarm about his records in the past and he thinks I'm about to launch into a tirade. But not so.

You see, what has happened is that Mr Darrell has made the very best record in his whole career and added a backing which makes it much more commercial.

OUT TOMORROW

Smith's crisp, but he needs a hit song

WORLD OF OZ TRY AGAIN

KING CROESUS (De-ram):—

I really did think this new group would get a hit with "Muffin Man"—their first record. But no.

Bravely they battled on and now come up with their second record which is really rather good and held back and well produced.

Something about it reminded me of "Whiter Shade Of Pale," and I should think it's the sort of record that will get played a lot on the radio and should therefore do very nicely.

OUT TOMORROW

MAIN STREET MISSION (CBS):—

Singers like O.C., good and nice though they are, usually get away on a record rather than on their voice. I don't mean that nastily, because O.C. has a perfectly splendid voice and that is made perfectly clear on this record.

But "Hickory Holler" was a good dance record with a lot of movement to it, and I feel would have sold by anyone only half as competent.

On the other hand this is a very uncommercial song which he sings marvellously well with a lovely backing.

It's a classy record you'd want to play, but it's very slow and sort of blues/jazzy and I don't see it being the huge hit the other was.

OUT TOMORROW

● FOUR TOPS: *no raving on new single*

Can the Four Tops keep their fans?

YESTERDAY'S DREAMS

(Tamla Motown):—

I like this record, but more than that I will be very interested to see what happens to it, and people's reactions.

It is very different Four Tops from which we have been used to. No raving. In fact Levi Stubbs sounds positively strait-jacketed into submission. He sings with great restraint on this gentle song with a girl backing group and not a sign of the Tops around.

Johnnie Walker said it reminded him of "Go Now" and I was cross because I wanted to be the first to point it out. Yah. Anyway it does—tremendously so.

It was produced with warmth by Tamla's lady producer Ivy Hunter, and has a nice round sound. I'd like to see it do well but I fear Four Tops fans are going to miss all the straining and emotion we've had in the past.

OUT TOMORROW

RAY STEVENS

MR BUSINESSMAN (Monument):—

I have a strong affection for certain labels—and Monument is one because it nearly always comes up with a different kind of record that is always worth actually making.

This is a record Jonathan King and Kenny Everett have been going nuts about. While I won't go quite as far as that, I will say it has a fantastic feel about it and builds very well. Overall, an excellent record but I always feel lyrics of this kind sound forced somehow, even though I'm sure they're quite sincere.

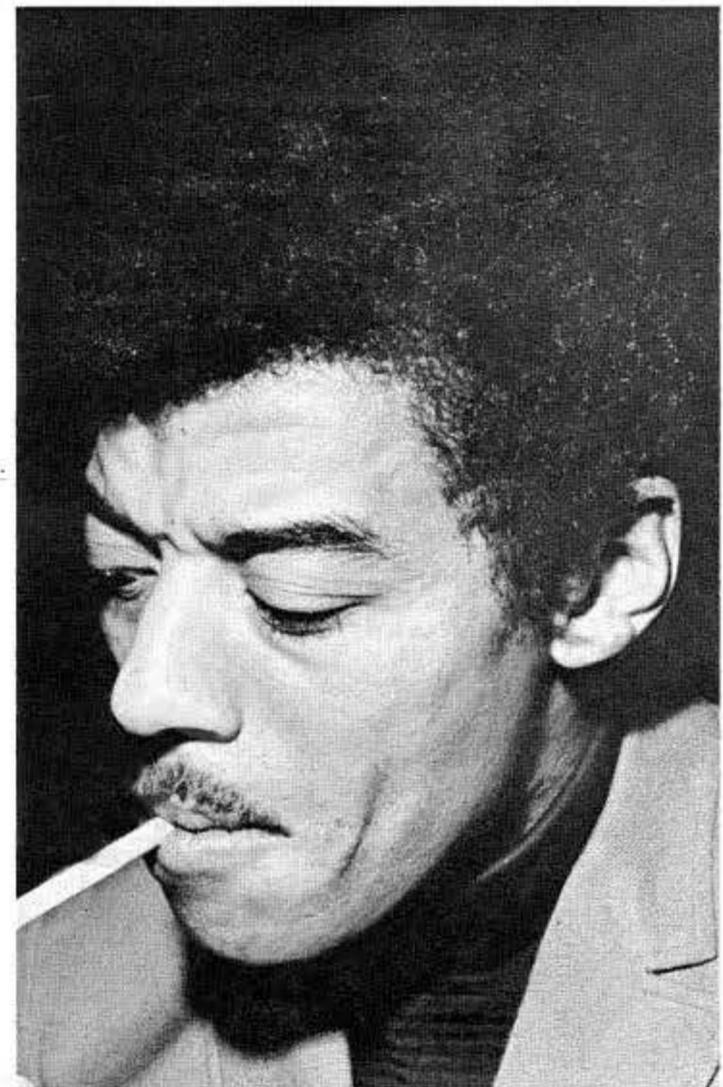
OUT TOMORROW

YELLOW BALLOON

STAINED GLASS WINDOW

(Stateside):—

This doesn't stand a chance

● O. C. SMITH: *"perfectly splendid voice"*

of being a hit, but I think it's exceptionally pretty and well done as really only Americans can.

It really has little impact, but a super rousing happy chorus and is so unbelievably sweet it makes a change. It's about someone suddenly realising they're in love and leaping about.

OUT TOMORROW

RASCALS

PEOPLE GOT TO BE FREE

(Atlantic):—

The Rascals, who consistently turn out good records, come up with something differ-

ent every time and yet hardly ever get chart recognition.

On this single, for instance, it really doesn't even sound like the Rascals I remember. Perhaps this is a solid attack at the chart they keep missing, who knows? All I do know is that it sounds like so many other records I couldn't keep pace—the Traffic, Sam and Dave, "One Two Three" and a very club sound.

This is one that isn't going to sell on their name to their bunch of stalwart fans, but is going to be bought by the club contingent because it's good to dance to—and success could be theirs again!

OUT TOMORROW

Quick Spins

THERE'S an air of frantic desperation on "You Met Your Match" by Stevie Wonder. When I first heard it, it sounded like pounding, tuneless raving. But after a few plays it really socks it to you, as they say (Tamla Motown).

Billy Joe Royal's voice is ideally suited to "Storybook Children" where he sings with himself and sounds like Billy Vera and Judy Clay—an achievement in itself. (CBS).

A very, very nice record is Peppermint Rainbow's "Walking In Different Circles" which has a Fifth Dimension feel about it and is really pretty (MJA).

I must admit to a feeling of dread looking at the Sundowners' "The Gloria Bosom Show." Orgies of striptease indeed. But no, instead it turns out to be an American radio programme done with jolly enthusiasm (Spark).

A super version of Donovan's "Skip A Long Sam" done with massed, sophisticated American chorus by the Sugar Shoppe. Very pleasant (Capitol).

ADGE Cutler and the Wurzels are "Up The Clump" which is their own countrified send-up of "At The Hop" (Columbia).

Nice lead singer voice on "How Does It Feel" by the Perishers. A very solidly produced record (Fontana).

Jerry Lee Lewis comes up with a very C&W number "What Made Milwaukee Famous" done in his incomparable style (Mercury).

I like the Tams' "Be Young, Be Foolish But Be Happy." There's something about it that reminds me of two-year-old Tamla records but it has nice sentiment (Stateside).

Ray Conniff does rather a pleasant version of the classic Simon and Garfunkel song "The Sound Of Silence" (CBS).

Jacqueline Taieb delivers her songs like Francoise Hardy and sings "Tonight I'm Going Home" with charm (Fontana).

I'M losing track of all the Louis Armstrong singles. But for those who remember Disney's lovely Peter Pan you'll remember this particular song "When You Wish Upon A Star" (Vista).

Duster Bennett has a very odd voice as though someone's sending up blues singers on "It's A Man Down There" (Blue Horizon).

Elaine Delmar sneaks around the old "Sneakin' Up On You" in panther like manner (CBS).

I expected more from the Butterscotch Caboose than I got with "Melinda" which is rather ordinary (Sell).

Jose Ferrer does a good bit of drama on "Mama" which I first thought was about a psychotic killer but turned out to be a narrative with music about a soldier (Major Minor).

Manfred Tom McGuinness produced "Pepper Grinder" for Gervase and because of that I really did expect more than I got (Decca).

LOCOMOTIVE are worried about Rudi again with "Rudi's In Love" and chug along singing about it (Parlophone).

Ex-Manfred Mike Vickers (my word they DO work hard) arranged "Like A See Saw" by the Marianne which has a nice tight opening and pretty vocal (Columbia).

Bruce Forsyth, for all the mums who are interested, has done his bit on "Star." So be it (Mercury).

"Feeling High" by Mellow Candle is odd if only that it's not the sort of song you usually associate with girl groups because it's very hard and demanding (Snb).

Norman Vaughan singing "Any Time" is so bad I cringed and cringed (Decca).

Ayshea, a name from the past, has a nice clear voice and sings "Celebration Of The Year" as though she means it (Polydor).

DISC

and MUSIC ECHO 1s

AUGUST 17, 1968

USA 20c

Beatles' Apple: readers bite back . . .

DISC'S interview last week with George Harrison, after the Apple boutique closure, drew a big postbag from readers, and some are published below.

WE WERE most disturbed to read that George Harrison's motive for giving away the existing stock of the Apple boutique was that the Beatles should not be "mistaken for little Jewish businessmen . . ."

It appears that after all Harrison's mystic studies and meditation, he has still not learned that discriminatory remarks of this kind are not only shallow and immature, but downright inflammatory!

George Harrison should be reminded that if it were not for one particular "little Jewish businessman," he would still be hanging around the streets of Liverpool.—MITCH MURRAY and PETER CALLANDER, Intune Ltd., 17 Sunnyfield, Mill Hill, London, NW7.

I WONDER how a dead little Jewish businessman by the name of Brian Epstein, without whom the Beatles would possibly have remained undiscovered, would have felt upon reading Ray Coleman's interview with George Harrison, wherein Harrison replied to Coleman's question as to why the Apple boutique was closed down with a giant giveaway: "This way we were not mistaken for little Jewish businessmen, getting £5,000 out of closing down." —MIKE COLLIER, Lincoln Park, Amersham, Bucks.

Last week's excellent George Harrison interview in Disc put everyone on the map as to how the Beatles' brains work under all that flourishing hair. I suggest people like Virginia Ironside read that interview in depth, and see how it strikes them! I'm sure the Beatles' next single and LP will make people sit up and forgive! —NICHOLAS MADIGAN, Milton Mill, West Milton, Dorset.

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● GEORGE HARRISON —
"unnecessary remark"

HAVING READ with disgust the article by Ray Coleman about the Beatles, I felt I had to let off steam by writing. It is obvious that he is cheesed off by George Harrison's attitude and and treatment of interfering busy-bodies such as Mr. Coleman.

The Beatles are the greatest musicians since Beethoven and are also human, and all humans make mistakes. Our mistakes are our own business, and so are the Beatles' errors. Their errors are by far outweighed by their good points, so lay off the Beatles!—K. ROTHESAY, 9 The Dell, Kempston, Beds.

I'M VERY offended by the anti-Semitic remark by George Harrison—about not wanting their final sale to look like "a little Jewish businessman getting £5,000 out of closing down."

Why didn't they sell the clothes and give the money to some deserving charity—like Oxfam—instead of just stupidly giving it away.—W. KAY, 43 Nutley Terrace, London, NW3.

I'M a great and loyal fan of the Beatles, but I'm not a bit disillusioned by what they have tried to do in other fields, like some of the critics. In fact, I give them full credit for at least exploiting their ideas, even if they haven't been successful in some people's eyes.

Their private lives should be kept private, as that was what they always intended to do, right from the start.—MRS. EILEEN READ, 15 Fieldmore Road, Hardway, Gosport, Hants.

IF the Beatles and Apple really do want to concentrate on the musical side of the business, why don't they start a pirate radio station? Millions of people—not only those ready to pay out for clothes—will benefit from the happiness and the friendly atmosphere that every pirate radio station sent out over the air.—ALISON BERRY, 89 Brocket Way, Chigwell, Essex.

I READ with interest George Harrison's comments about the closing down of the Apple shop, and fully agree that if they wish to end this venture with a flourish of generosity then that is entirely their affair. What I do object to, however, was his comment that they didn't have a closing-down sale so that they wouldn't be mistaken for "little Jewish businessmen getting £5,000 out of closing down."

One would have thought George with his religious development and high principles would not have fallen into such a tiresome epithet that must hurt a lot of people.

It was sound Jewish expertise from Brian Epstein that probably got the Beatles where they are today.—DAVE GODIN, 17 Monmouth Street, London, WC2.

Crazy Arthur has to scrap £1,000 stunt

ARTHUR BROWN promised to present the most ambitious pop show ever at last weekend's 8th Jazz and Blues festival at Kempton racecourse in Surrey—but his act was spoiled by the real-life terror of fans injured in the roof collapse drama.

The "God Of Hellfire" had planned a spectacular entrance into the arena aboard a Roman war chariot pulled by jet-black stallions and driven by Centurion soldiers. He had also booked two bands, a troupe of jugglers, circus clowns, a dancing dwarf, three strippers and a fire-eater.

Tragedy strikes

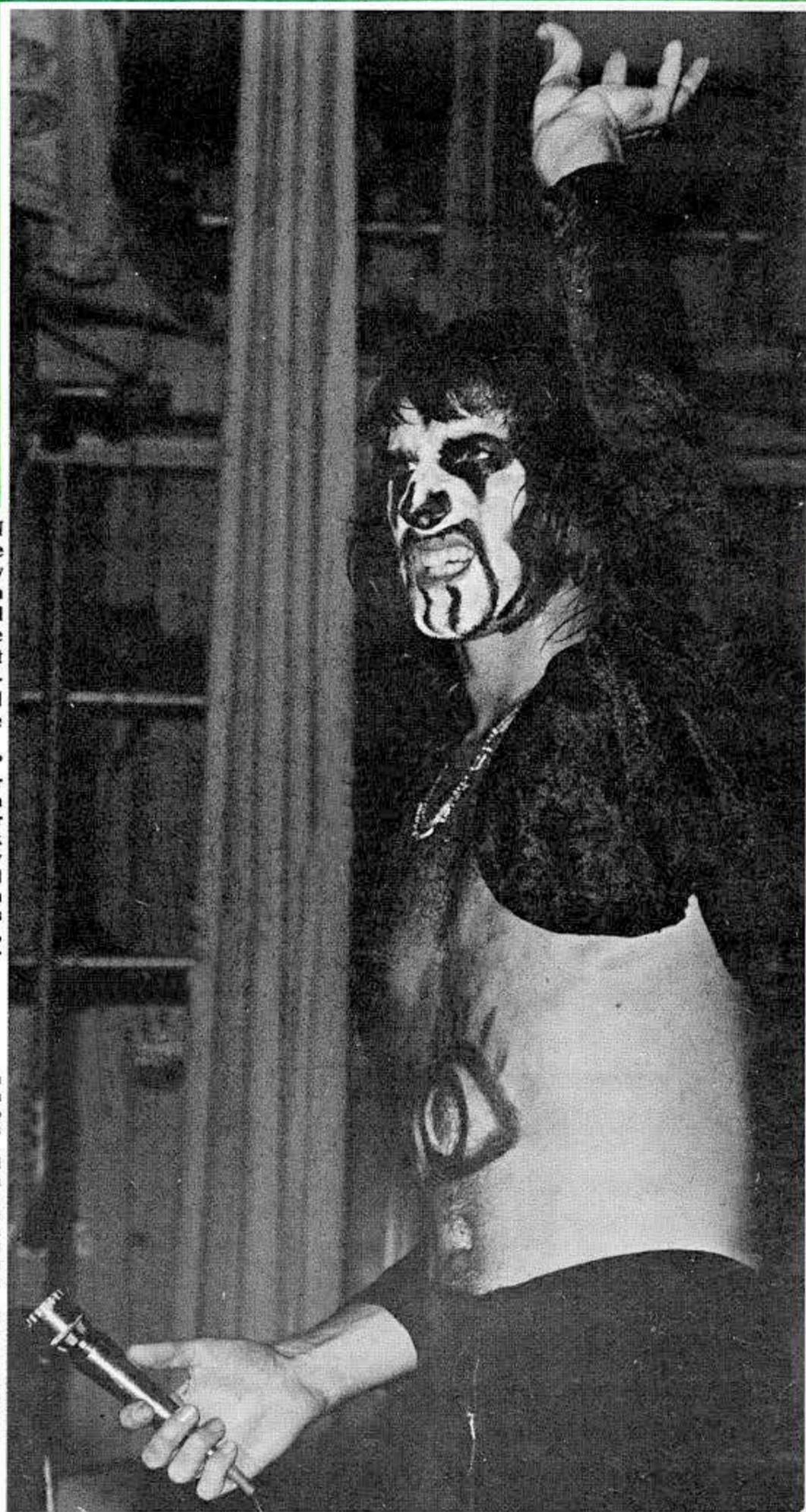
But the accident — when many fans sitting on a canopy roof were thrown to the ground—threw Arthur's scheme into confusion.

He had only just started his fantastic act, clad in crimson cloak and black velvet, weirdly-daubed face hidden by his grotesque silver mask, when festival organiser John Gee grabbed the mike to tell of the tragedy.

At first everybody thought it was part of the "Crazy World" star's show — but then the spotlights switched from the stage to the disaster area and the night air was filled with the whine of fire engines and ambulances.

Real-life horror

There were a few minutes of uncertainty — and then Arthur continued. But the full effect had been sadly spoiled by the interruption. Most of the audience became more interested in the real-life horror than Arthur's exciting act.



But the most cruel blow of all came as the "God Of Hellfire" reached his finale and was about to announce the arrival of his Bertram Mills-type entourage.

Frantic signals offstage warned that all was still not running to plan — and he

then cursed with rage, flung down the mike and stormed off.

He did return later to complete his show—but he was a very disappointed pop star.

Afterwards he said: "What could I do? I had

great plans for this show—but you can't anticipate accidents like this. Planning this surprise cost me nearly £1,000—which is more than I was being paid."

Mike Ledgerwood

He cursed with rage, flung down the mike, and stormed off stage