

DISC

and MUSIC ECHO 1s

OCTOBER 12, 1968

USA 20c

Julie Driscoll writes about her groove!



'I don't think I'm a big sex symbol.

I'm not the dolly type.

I don't look great in pretty clothes'

Julie's scene:
Page 8

Screamers silenced on Scott tour!

SEE
PAGE
NINE



New Album



LEE HAZLEWOOD
Love And Other Crimes

RSLP 6297 (S)

New Singles



THE GRATEFUL

Born **DEAD**
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7N 17627

LEAPY

7N 17619

It's All Happening **LEE**

Da-Di-Da-Da **THE SATIN BELLS**

7N 17608

Herd take Disc winner to lunch



KIM VINCENT probably knows the Herd better than they know themselves. In a Disc competition she had to answer 12 questions about the group and their show-

biz career. And she got every one of them right!

Her prize was a date with all four of them—over lunch in London's Cranks

vegetarian restaurant. Our picture shows Kim, of Cedar Tree Cottage, London Road, Uckfield, chatting with (left to right) Gary, Andrew, Peter and Andy.

MARY Hopkin has been going out with John Perry of Grapefruit.

Doorman at "Top Of The Pops" studios didn't recognise Mary Hopkin last week, and wouldn't let her in at first.

Rosko's mynah bird has learnt a new sentence... "Sock it to me." He won't stop saying it!

Not surprisingly, acoustics ruined St. Paul's Cathedral charity concert last week. Mary Hopkin gave a really beautiful performance.

Lulu one of the most charming and considerate people in pop.

JOE Cocker's "With A Little Help From My Friends" single cost about £2,000 to make. Madeline Bell and Rosetta Hightower are in the backing chorus.

Roger McGough of Scaffold should take to the pulpit more often.

Dave Symonds bought a Morgan car.

Do you possess only one shirt for "Top Of The Pops," Stuart Henry?

BEATLES have undergone five changes of clothes since they first went on display at Madame Tussauds.

New Decca star Paul Slade sounds like Scott Walker.

TV producer Jack Good like a younger version of publicist Brian Sommerville.

In recent weeks four top names—Tommy James and the Shondells, Sly and the Family Stone, Mitch Ryder and the Detroit Wheels, and now the Grateful Dead—cancelled bookings at London's "Revolution."

Pop people call her "Mary POPPINS!"

Robin Scott made an interesting contribution to Radio 1's "Scene And Heard's" birthday show.

A MUST for your library—Keith Skues' excellent book "Radio Onederland," in which quotes from Disc staff appear.

French star Nicoletta in London to record four songs in English for Toast label. Among them: "The Sun Is Dead," a chart-topper for her in France.

Onstage in "Hair," Vince Edward wore a unique hand-made suede Indian jacket for his spot singing "Aquarius." It was flown over from America specially for him for just that number in the show.

SCENE

Emperor Rosko is to produce an LP for Barry St. John. A single will be out on November 8.

Lonnie Donegan and Chris Farlowe deep in conversation at the telerecording of Jack Good's "Innocence, Anarchy And Soul."

Tony Bennett to record his first Christmas LP.

In America, Donovan star guest at party thrown for him by Mama Cass. Also there: Paul Simon and actress Kim Novak.

Ex-World Of Oz lead singer David Kubinec releases his new single "Uncle Bill" on November 1. Next Oz single: "Beside The Fire."

Expect exciting news about unique TV series for Anita Harris.

ENGELBERT Humperdinck appeared before more than 400,000 people during his summer season at Blackpool's ABC theatre.

Expect Tom Jones' next single to be Clive Westlake song.

Lulu manager Marian Massey promising great things from her yet-unnamed new group.

Don't think you've heard ALL the songs about Mexico yet!

Kiki Dee shopping in Carnaby Street kitted out in red leather.

Someone, somewhere, has a picture of Long John Baldry in a kilt!



JOE COCKER: £2,000 single

Strong similarity between new singer Amory Kane and Rolling Stones record producer Jimmy Miller.

New Solomon King road manager once Billy Fury's pianist.

Next month Dusty celebrates five years of solo stardom.

Fashion note: famous Biba's boutique in London have produced the best mail order catalogue ever seen.

FLIRTATIONS very impressive at London's Hatchett's last week. Kink Pete Quaffe, ex-Foundations singer Clem Curtis, Bruce Channel and Jackie Edwards (writer of "Keep On Running" for Spencer Davis), in the audience.

The Fugs seriously talking about making a single while dropping by parachute from an airplane. "It would give us the kind of urgency we want on our records," says singer Ed Sanders. Pity the poor drummer, though, who'll have to drop everything before he hits the ground!

Uncanny resemblance between new Who single "Magic Bus" and their classic "My Generation."

Must for rock-n-roll fans... 16 Golden Goodies Nos. 1 & 2 released through Major Minor on the Roulette label and featuring the hits of such rock stars as Joey Dee and the Starlighters, Frankie Lyman and the Teenagers, Cleftones, Little Anthony and the Imperials etc.

Mary, Mary, axeing Terry Doran seems quite contrary to your image.

No one, but no one, has seen the immaculate Matt Monro looking like he did on "Dave Allen Show" last Sunday.

Tony Blackburn choked that "Time For Blackburn" on London Weekend TV was replaced at last minute by Kenny Everett's "Nice Time?"

Jeff Beck, who played before King Gustav of Sweden last week, declined invitation to Royal private party... to join a jam session with Mother Frank Zappa.

"All Stars XI" soccer team becomes the "Top Ten XI" after October 13—to avoid confusion with the "TV All Stars."

BARRY Gibb looking at a £40,000-plus country mansion in Buckinghamshire, complete with its own chapel.

Paul McCartney most impressed by Marbles.

Jonathan King was considering recording Bee Gees' "I Started A Joke."

The Fool, alive, well and coining dollars in New York, have completed their first album. It was produced by Hollie G. Nash and is reported to be a knock-out.

Fugs threaten to record a live album at Stonehenge!

Hurry hurry hurry—Mothers' concert at London's Festival Hall is nearly sold out already—and it's not on for another fortnight!

GRAHAM Bonnet, that powerhouse vocal half of Marbles will soon strain something if he keeps singing as he is. But it's great to listen to, all the same!

Ray Stevens suffered abysmal backing when he sang "Mr Businessman" on Eamonn Andrews show last Thursday.

Sandie Shaw's take-off of Diana Ross and the Supremes on her "Supplement" TV show this week brilliant.

Disc's David Hughes predicts hit for Episode Six with new single "Lucky Sunday."

Herd's "Sunshine Cottage" will grow on you.

Nothing like a couple of days solid Radio 1 to drive you from your sick bed back to work.

Pete Murray on "Family Choice" referred to "Classical Gas" as "a masterpiece on the pianoforte." Oh really?

BONZO Dog Doo Dah Band's Vivian Stanshall had to give away his pet frogs "Roly" and "Poly" to his sister-in-law. But her neighbours at Shepherds Bush complain about the noise they make!

KEITH Moon has been presented with a special £1,700 drum kit of his own design—complete with mirrors and flashing lights—by the Premier drum company.

STATUS Quo's Mike Rossi thinks tours have had it. Apart from the Beatles, only line-up he suggests that would make money would be: "Strolling Bones, Amen Corner, Small Faces and Don Partridge."

DISC TOP 30



ROBERT KNIGHT EVERLASTING LOVE

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CHART TOPPER



HIT TALK

by
MORGAN FISHER



Leapy Lee is not for me!

I'M surprised **Mary Hopkin** went as high as she did. Obviously the Beatles backing had a lot to do with it. The arrangement is beautiful and her voice suits the record. I don't like the Sandie version.

Casuals have a beautiful record. I'm also surprised that this has done so well. It's not particularly original or outstanding. I like the arrangement, though. **Leapy Lee** is not for me! Don't like Country and Western stuff. They're too much the same.

"**Lady Willpower**" is far too similar to the **Union Gap's** first record. In fact, some parts are completely identical. I liked the first one. Frankly, I'm surprised this has happened.

"**Classical Gas**"—I like that very much. Like the change from strings to brass. Good records change directions like that. Very similar to "Macarthur Park." A change to see a nice instrumental in the chart.

Don't like the **Tremeloes** at all. Another typical Trens record. Ultra commercial. All those "La-Las" on every record. Too much of that. Don't rate **Cliff Richard** too much. Only liked one or two of his songs.

Next week:
Casual
John Tebb

- 1 (1) ● **THOSE WERE THE DAYS...** Mary Hopkin, Apple
- 2 (3) **JESAMINE**.....Casuals, Decca
- 3 (2) ● **HEY JUDE**.....Beatles, Apple
- 4 (4) **LITTLE ARROWS**.....Leapy Lee, MCA
- 5 (7) **LADY WILLPOWER**..... Gary Puckett and the Union Gap, CBS
- 6 (5) **HOLD ME TIGHT** Johnny Nash, Regal-Zonophone
- 7 (6) ● **I'VE GOTTA GET A MESSAGE TO YOU**
Bee Gees, Polydor
- 8 (10) **CLASSICAL GAS**...Mason Williams, Warner Bros.
- 9 (8) **I SAY A LITTLE PRAYER** Aretha Franklin, Atlantic
- 10 (12) **THE RED BALLOON**...Dave Clark Five, Columbia

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

- 11 (18) ▲ **MY LITTLE LADY**.....Tremeloes, CBS
- 12 (16) ▲ **A DAY WITHOUT LOVE**.....Love Affair, CBS
- 13 (9) **DO IT AGAIN**.....Beach Boys, Capitol
- 14 (17) **LES BICYCLETES DE BELSIZE**.....Engelbert Humperdinck, Decca
- 15 (14) **ICE IN THE SUN**.....Status Quo, Pye
- 16 (13) **DREAM A LITTLE DREAM OF ME**
Mama Cass with the Mamas and Papas, RCA Victor
- 17 (11) **ON THE ROAD AGAIN**.....Canned Heat, Liberty
- 18 (23) ▲ **HELLO, I LOVE YOU**.....Doors, Elektra
- 19 (15) **HIGH IN THE SKY**.....Amen Corner, Deram
- 20 (25) ▲ **LIGHT MY FIRE**.....Jose Feliciano, RCA Victor
- 21 (27) ▲ **MARIANNE**.....Cliff Richard, Columbia
- 22 (—) **THE GOOD, THE BAD AND THE UGLY**..Hugo Montenegro, RCA Victor
- 23 (21) **I LIVE FOR THE SUN**.....Vanity Fare, Page One
- 24 (—) **LISTEN TO ME**.....Hollies, Parlophone
- 25 (19) ● **THIS GUY'S IN LOVE**.....Herb Alpert, A. & M.
- 26 (20) **HELP YOURSELF**.....Tom Jones, Decca
- 27 (—) **THE WRECK OF THE ANTOINETTE**
Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 28 (—) **ONLY ONE WOMAN**.....Marbles, Polydor
- 29 (22) **HARD TO HANDLE**.....Otis Redding, Atlantic
- 30 (26) **THE WEIGHT**.....The Band, Capitol

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

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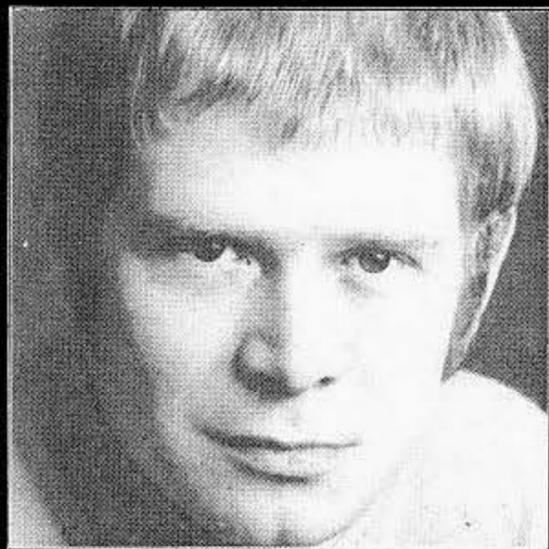
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Long John Baldry

The Theme for the Mexico Olympic Games (I.T.V.)

Mexico

7N 17563



American Top Twenty

- 1 (1) HEY JUDE.....Beatles, Apple
- 2 (2) HARPER VALLEY P.T.A....Jeannie C. Riley, Plantation
- 3 (3) FIRE.....Crazy World of Arthur Brown, Atlantic
- 4 (4) LITTLE GREEN APPLES.....O. C. Smith, Columbia
- 5 (5) GIRL WATCHER.....O'Kaysions, ABC
- 6 (17) MIDNIGHT CONFESSIONS.....Grassroots, Dunhill
- 7 (18) MY SPECIAL ANGEL.....Vogues, Reprise
- 8 (8) I'VE GOTTA GET A MESSAGE TO YOU
Bee Gees, Atco
- 9 (25) OVER YOU Gary Puckett and the Union Gap, Columbia
- 10 (6) SLIP AWAY.....Clarence Carter, Atlantic
- 11 (11) TIME HAS COME TODAY
Chambers Brothers Columbia
- 12 (7) PEOPLE GOT TO BE FREE.....Rascals, Atlantic
- 13 (10) I SAY A LITTLE PRAYER Aretha Franklin, Atlantic
- 14 (14) SAY IT LOUD (I'm Black and I'm Proud)
James Brown and His Famous Flames, King
- 15 (12) REVOLUTION.....Beatles, Apple
- 16 (16) HUSH.....Deep Purple, Tetragrammaton
- 17 (26) SUZIE Q.....Creedence Clearwater Revival, Fantasy
- 18 (54) THOSE WERE THE DAYS.....Mary Hopkin, Apple
- 19 (24) PIECE OF MY HEART
Big Brother and the Holding Company, Columbia
- 20 (20) (The Lament of the Cherokee) INDIAN RESERVATION.....Don Fardon, GNP Crescendo

Top Twenty LPs

- 1 (1) HOLLIES GREATEST HITS.....Hollies, Parlophone
- 2 (4) LIVE AT THE TALK OF THE TOWN
Seekers, Columbia
- 3 (3) BOOKENDS.....Simon and Garfunkel, CBS
- 4 (2) DELILAH.....Tom Jones, Decca
- 5 (7) SOUND OF MUSIC.....Soundtrack, RCA Victor
- 6 (6) WHEELS OF FIRE (Double Album) Cream, Polydor
- 7 (9) IN SEARCH OF THE LOST CHORD
Moody Blues, Deram
- 8 (5) BOOGIE WITH CANNED HEAT
Canned Heat, Liberty
- 9 (10) MR WONDERFUL.....Fleetwood Mac, Blue Horizon
- 10 (19) IDEA.....Bee Gees, Polydor
- 11 (8) A MAN WITHOUT LOVE
Engelbert Humperdinck, Decca
- 12 (13) WAITING FOR THE SUN.....Doors, Elektra
- 13 (12) ARETHA NOW.....Aretha Franklin, Atlantic
- 14 (15) BEST OF THE BEACH BOYS...Beach Boys, Capitol
- 15 (—) THE GRADUATE.....Soundtrack, CBS
- 16 (17) THIS IS SOUL.....Various Artists, Atlantic
- 17 (16) IMMORTAL OTIS REDDING..Otis Redding, Atlantic
- 18 (—) JOHNNY CASH AT FOLSOM PRISON
Johnny Cash, CBS
- 19 (11) JUNGLE BOOK.....Soundtrack, Disneyland
- 20 (—) SGT. PEPPER'S LONELY HEARTS CLUB BAND
Beatles, Parlophone

Long Jump Baldry?

LONG John Baldry backs up the fact that ITV are using his new single, "Mexico," as their Olympics coverage theme song by flying to Mexico City to make some guest commentaries and interviews with British athletes at the Games. He goes there following his first visit to America on October 14, where he will promote "When The Sun Comes Shining Through."

For "Mexico," Baldry appears on a BBC Nording concert today (Thurs.), "Radio 1 O'Clock" (14) and "Time For Blackburn" (22).

SPENCER'S EDDIE: 'WHY I QUIT'

SPENCER Davis organist and writer Eddie Hardin, who has left the group along with drummer Pete York, said this week: "It was just impossible. Spencer was too pop-minded and I leant towards underground music."

"I might have understood his attitude if we had not been doing well financially, but the money never dropped from the day we started."

Nineteen-year-old Hardin—he wrote two of the group's three singles since Spencer re-formed after the split with Stevie Winwood, "Time Seller" and "Mr Second Class"—added: "We just couldn't reach a compromise. I didn't feel I was progressing, so the split seemed the only answer."

Eddie and Gordon Barton (drums) are forming a new duo, while Spencer, set for the States in November, is re-forming his group, which will continue to include guitarist Ray Fenwick.

Marmalade LP

MARMALADE'S first LP, to be called "Toast To The Marmalade," is released by CBS during the first week in November.

Tracks include: "I See The Rain," "Man In The Shop," "Lovin' Things," "Wait For Me Mary-Anne," "Hey Joe," "Station On Third Avenue," "Mr. Tambourine Man," "I Shall Be Released," "Little Piece Of My Heart," "Summer In The City," and three self-compositions — "There Ain't No Use In Hanging On," "Chains" and "Mr. Lion."

Group, which has its first holiday in three years from November 10, makes its cabaret debut on November 17 for a week, doubling at South Shields Latino's and Newcastle Dolce Vita.

GET YER HAIR CUT, ROBIN!

CALLING all Robin Gibb fans. Please send me your names, so I can send them to Robin to plead with him to have his hair cut. We don't like it. All those who think the same please write to me. —MISS R. A. POTTS, 35 Church Street South, Birdholme, Chesterfield, Derbyshire.

THE FAN LETTER THAT STARTED IT ALL—FROM DISC, SEPT. 7

Bee Gee boss tells Robin to get his hair cut!



Robin Gibb: 'even Jesus had long hair'

BEE GEES' manager Robert Stigwood has ordered shaggy-haired lead singer Robin Gibb: "Get your hair cut before I return from America in a week's time or there will be trouble!" Stigwood, in America supervising the Cream's farewell tour there, gave Robin his marching orders as a climax to the flood of letters arriving in Disc offices for and against the smartening up of the Bee Gee.

But Robin, who flew out to Amsterdam on Sunday with the group on the first leg of their European tour, was equally adamant on the subject.

"I have no intention of getting my hair cut," he retorted. "I like it the way it is. After all, even Jesus had long hair. I really don't know why Robert is so insistent about this, and I don't know what he means about trouble!"

MANFRED Mann lead singer, Mike D'Abo's, wife Maggie is expecting her second baby in January. Manfreds are at present recording material for their new single and album and plan to visit Austria in October for a short tour and TV appearances.

Robin and Stigwood meet again at the end of this week to further argue the case for and against!

Meanwhile, Bee Gees, who tour Germany from October 31 to November 30, have been turned down by 31 hotels in the country, because of possible fan-mania. And as a result manager Robert Stigwood is thinking of renting a complete portable hotel for the group and staff!

If Stigwood's plan goes through each Bee Gee will have his own luxury portable caravan suite, and ten more mobile homes will be used to house the staff. The whole set-up would be guarded by 100 security men!

Bee Gee Barry Gibb, who, as already reported quits the group in 1970, has been signed for his first solo acting role, in a western to be filmed next spring.

Mary send-up on P. J. Proby single

A RECENT article in Disc about P.J. Proby and his friends in Hollywood inspired record producer Steve Rowland to write the B-side of Proby's new single, out next Friday (October 18). Called "Merry Hoppkins Never Had Days Like These," Steve describes the title as a "play on the song 'Those Were The Days.'" But there the similarity ends.

It was originally

called "Hollywood Days" but then Proby suggested the "Merry Hoppkins" title. The song, which features Steve in the background somewhere, mentions a number of their Hollywood friends and Steve says: "I'm afraid it's maybe a bit in-jokish." It was cut from 12 to seven-and-a-half minutes.

New releases for next Friday include: Byrds—"I Am A Pilgrim." New Christy Minstrels—

"Chitty Chitty Bang Bang." Big Brother And The Holding Company—"Down On Me." Bachelors—"Turn Around Look At Me." Scaffold—"Lily The Pink." Deena Webster—"Scarborough Fair." Booker T. and the MG's—"Soul-Limbo." Johnny Mann Singers—"How Small We Are How Little We Know." P. J. Proby—"The Day That Lorraine Came Down." Connie Francis—"Somebody Else Is Taking My Place." Jerry Butler—"Send A Telegram." Cleo Laine—"Don't Go

Love Don't Go." Tiny Tim—"Hello Hello." Jimi Hendrix—"All Along The Watchtower." "I Poppermint Circus." "I Won't Be There." James Brown—"Say It Out Loud, I'm Black And I'm Proud." Sharon Tandy—"Hold On." Francoise Hardy—"Will You Still Love Me Tomorrow." Out the following Friday (October 25): Fortunes—"Seasons In The Sun." Shirley Bassey—"To Give." Lionel Bart—"Isn't This Where We Came In?" O. C. Smith—"Little Green Apples."



LEAPY LEE: CABARET AND COUNTRY ALBUM

LEAPY LEE, whose "Little Arrows" is still at No. 4 in the chart this week, has his first LP, also titled "Little Arrows," released by MCA in time for Christmas.

The album, which Leapy describes as "mostly with a country and western influence," was completed last week, and one track from the sessions may be used as a follow-up single.

Leapy also denied reports that he is to tour Germany, saying "It's all news to me." He starts a string of major cabaret appearances with his own blend of comedy and song on October 12 with a week at Birmingham Plaza. Other dates are: Manchester New Century (October 19 week); Stockton Tito's (November 3 week); South Shields Latino and Newcastle Dolce Vita (November 15 week) and Manchester Talk Of The North (December 1 week).

Reports elsewhere that Leapy is to star in a 32-week domestic comedy TV series have been described by a spokesman as "completely untrue."

Brian Auger solo album

JULIE Driscoll's new LP with the Brian Auger Trinity will be released early next year. Meanwhile Brian is currently completing work on a solo album titled "Definitely What" for release next month.

Group's new single "Road To Cairo" is released this Friday (11) and they appear on "Top Gear" (20).

Julie, who was guest of honour at the "Woman Of The Year" luncheon in London on Monday, appears at Brighton this Friday, Southampton University on Saturday and Coventry University (18).

She flies to Paris for TV appearances on October 17.

Jimi, Nice, for Hollies show

GRAHAM NASH's "Save Rave" concert on December 8 at the London Palladium will be specially filmed for BBC-2 and American TV.

The concert, in aid of the Invalid Children's Aid Association, is being organised by Graham and will star the Jimi Hendrix Experience, Small Faces, the Nice, Easybeats, Mama Cass, Status Quo and Deep Purple—as well as the Hollies themselves.

Graham has also approached Gene Pitney to appear on the bill and he may fly from America specially for the show.

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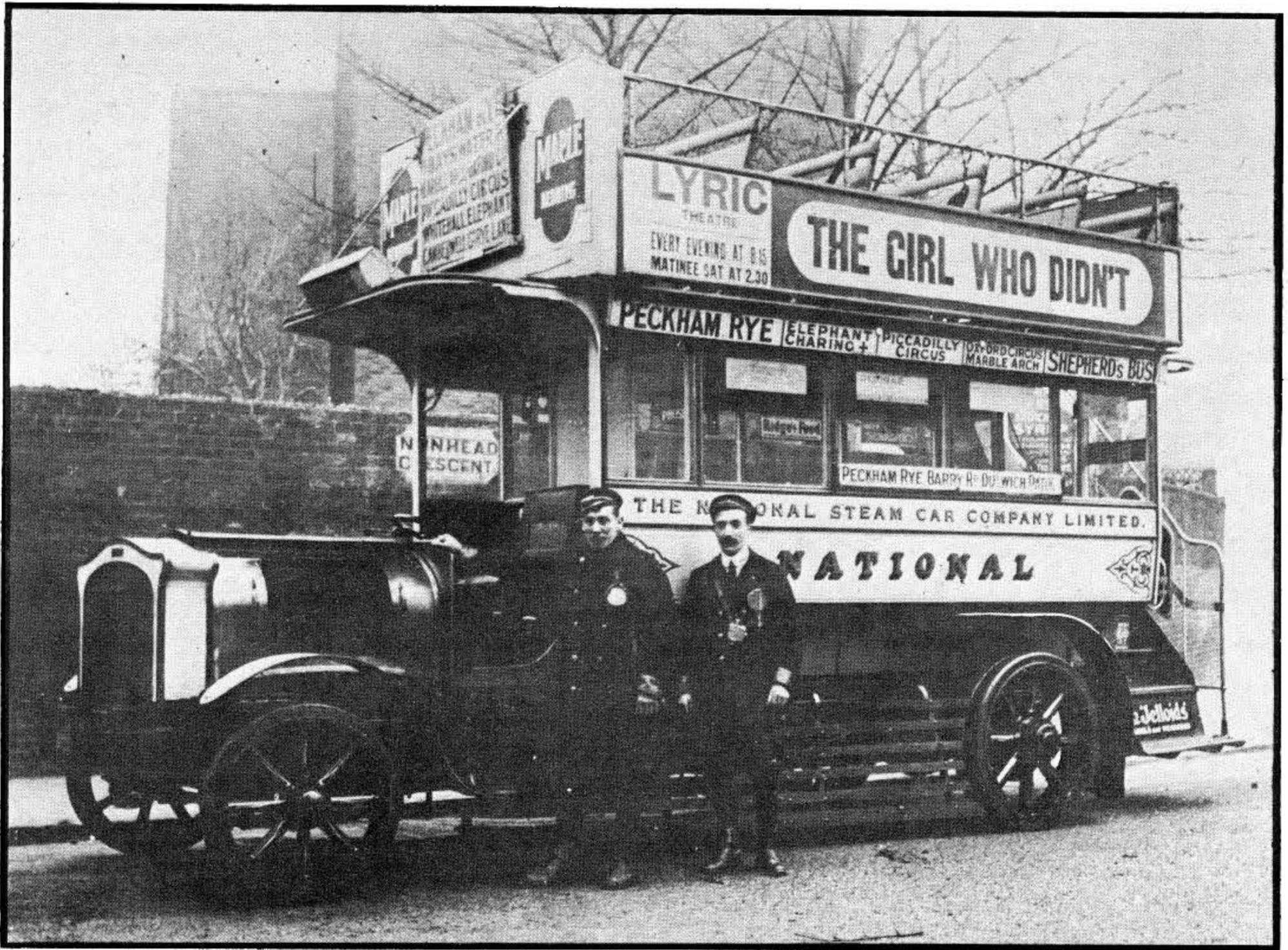
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THE WHO



*'Magic Bus' c/w
'Dr. Jekyll & Mr. Hyde'*



604 024



NOW TWO BEATLES ALBUMS IN TIME FOR CHRISTMAS!

DAVE MASON QUITS TRAFFIC AGAIN!

TRAFFIC'S singer and guitarist, Dave Mason, has quit the group for good.

Dave played his last date with the group two weeks ago in New York Central Park, but his departure from the group was kept secret until this week.

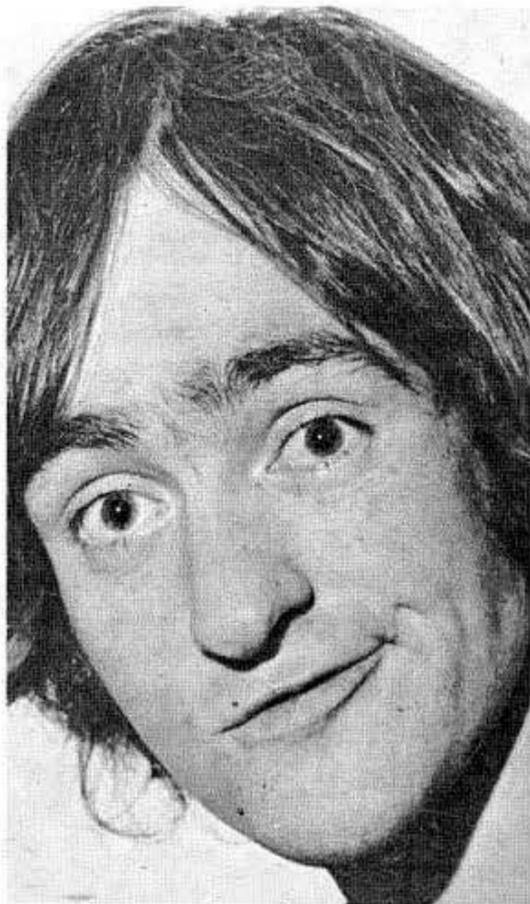
"I know I have left before but this time the move is permanent," Dave said. "We have split on the best of terms. I am, musically, very involved with the group, but as a person I work better on my own. I have to have freedom to move about."

Dave flies to America this week to go into record production. It is likely that he will stay there permanently.

Dave, who wrote and sang lead on the group's new single, "Feelin' Alright," originally quit last December to go solo. He made one single, "Little Woman," and then rejoined Traffic in May.

Traffic continues again as a trio.

JOHN ROWLES stars with Vikki Carr at London's New Victoria Theatre for two shows on October 27. Next Monday (October 14) he appears for a week at Birmingham's Castaways Club and is signed for seasons at Barnsley Ba Ba Club (from November 17) and Dunstable Caesar's Palace (24).



Dave Mason

BEATLES will have TWO albums out in time for Christmas. One will be their follow-up to "Sgt. Pepper," still being completed. And the other will be titled after their "Yellow" Submarine cartoon and include the four new numbers they wrote for the film.

One side of "Yellow Submarine" will spotlight the new tracks—"Hey Bulldog," "All Together Now," "All Too Much" and George Harrison's "Northern Song"—plus the already-released "All You Need Is Love" and the title track. And the flip will be six re-recorded tracks of the cartoon's incidental music by George Martin and his orchestra.

The official follow-up to "Sgt. Pepper" has been confirmed as a special double LP with 24 brand new songs. No title has been settled but it seems likely that the group will choose something.

Both albums are expected to be on release in early December.

London's Royal Albert Hall has NOT been booked by Paul McCartney for a special live Beatles concert in December.

"It is an unlikely venue anyway," Tony Barrow, the group's press officer, told Disc this week, denying stories that the Beatles would make their first concert appearance since 1966.

"And if the boys do decide to do a show it would be in a studio on the lines of the appearances they made to promote 'Hey Jude'."

Reason for this was, he added, that while the Albert Hall had the capacity it did not have the stage facilities the group would need.

Apple's Derek Taylor told Disc: "The Beatles will appear 'live' but not before the New Year. It will be on the lines of their 'Hey Jude' TV film with a proper audience, but it will be a much longer performance."

John Lennon and girlfriend Yoko Ono may appear nude on the cover of their joint LP "Two Virgins." Beatles press officer Tony Barrow confirmed on Tuesday that the couple had been to a photo session for pictures for the album sleeve design.

"No final decision has been made. And the LP hasn't even been scheduled yet," he explained.

Lennon's original plan was to have nude pictures of himself and Yoko on both the back and front of the cover.

Apple's non-starter gets his chance



Jackie Lomax

JACKIE LOMAX, the Apple solo artist who hasn't got away with his first single—"Sour Milk Sea"—flew to America this week for an intensive 12-day promotional campaign on his record.

Apple's next releases will be albums out in November by American James Taylor (discovered and produced by Peter Asher), "Wonderwall" and the M.J.Q.

Casuals U.S. ban lifted

CASUALS, whose next single will be a Chris Andrews beat number "Toy," have had a radio play ban lifted in America.

Many American stations were reluctant to play "Jesamine" because there is already a group called Casuals in the States which backs Brenda Lee. But the ban has been lifted and the boys will make a promotional trip to the States if the record takes off.

With only Mary Hopkin between them and a No. 1 hit, Casuals plan to release "Toy" on November 8 or 15. In Italy a local language version already released sold 12,000 copies in the first few days.

Mary for Hughie's show

MARY HOPKIN is strongly tipped to walk away with the coveted Variety Club Silver Heart award when she is star guest on the gala "Opportunity Knocks" show—the programme on which she was discovered—on November 6.

Casuals—who appeared on Hughie Green's "Opportunity Knocks" at the end of 1967—have been invited on the awards spot as special guests.

Don plans busker concert and book

DON PARTRIDGE—heading for a hat-trick of hits with "Top Man"—hasn't forgotten his busker friends. Early next year he plans a huge busker concert at London's 7,000-seat Royal Albert Hall. And he has also devoted his spare time to writing a book about busking.

"I'd like to stage the show for the sheer pleasure of putting buskers in the same position I'm now in myself. On the concert platform with an audience that can't run away!" Don explained.

He feels that there is a tremendous amount of untapped talent among his busking buddies. Several of them are tremendously popular in folk clubs where they play music which is completely different from anything they perform on the streets.

Don has already lined-up names for the Albert Hall show—people like Meg Aitken (a singer who has appeared in "Darling" and "Poor Cow"), Jumping Jack, who starred with Don in a recent TV documentary, American folk singer Dyon Parker, street dancer Ronnie Ross, a group called the Spoons, and a couple of escapologists.

Don tops the concert bill with his own group, the Wild Fowl, who hope to have their first single out before Christmas.

And Don's busker book, a collection of photographs and a history of busking from the beginning of the century to the present time, will be published in the spring.

Don spends Christmas in America this year.

He flies out for a week's visit to tie in with the world premiere of the film "Otley," for which he wrote the soundtrack.

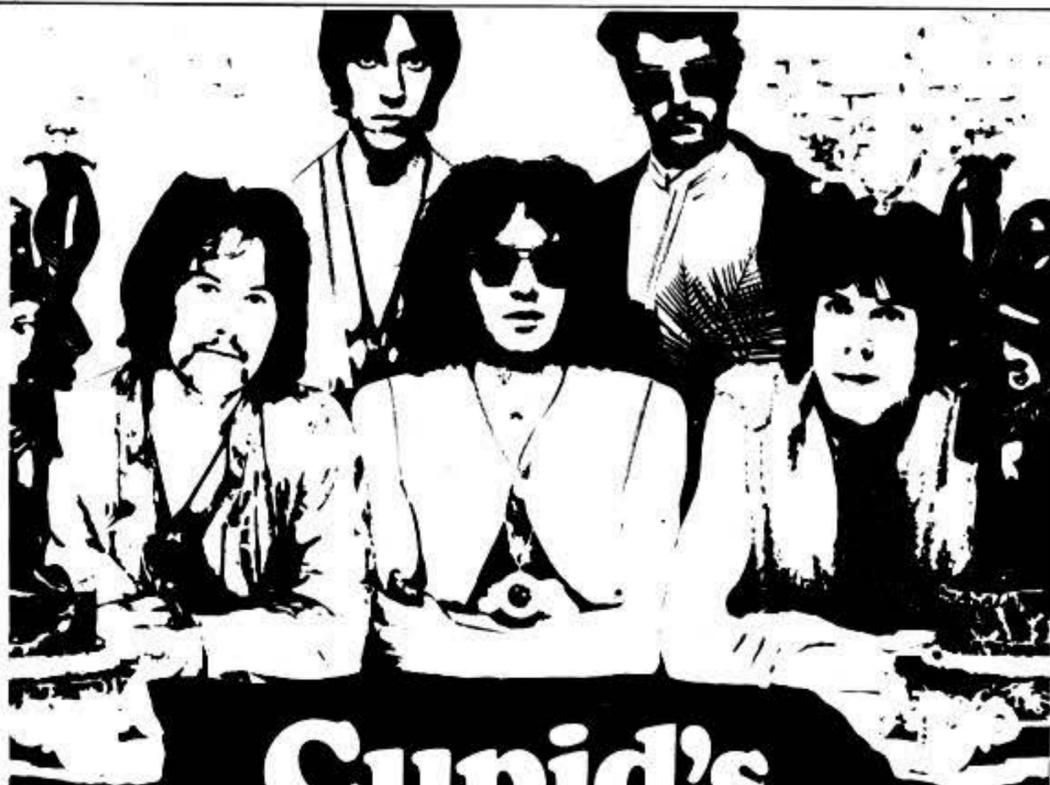
Dave Dee's experiences

DAVE DEE will be facing the critics as an author when his book is published in spring. It is about Dave's experiences as pop star and teenager with his views on teenage problems.

The group's current single—"The Wreck Of The Antoinette"—entered the charts this week at 26, to the relief of manager Alan Blaikley.

"It went very slowly," he told Disc, "but I think this has been the case with several name artists recently. I don't think Radio 1 is giving them quite the immediate bashing that they did."

Dave Dee start their pantomime season on Boxing Day in "Dick Whittington," at ABC, Stockton.



Cupid's Inspiration

"MY WORLD"

56-3702

New chart follow-up to "Yesterday Has Gone"

NEMS



MANUFACTURED AND DISTRIBUTED BY CBS RECORDS

DISCNEWS IN BRIEF

TROGGS' new album, released on November 1 and titled "Mixed Bag," includes a Chris Britton solo track, "Heads Or Tails," which may be released as a single.

Reg Presley has produced the new Nerve single, "Piece By Piece," released on November 1.

AMERICAN group the Rascals—who were due to tour here next month—have cancelled their visit due to pressure of work in America. They now plan to come to Britain in January for three weeks of concert and TV appearances.

PETE BRADY is to include a pop music spot in his "Magpie" Thames TV children's show from next Tuesday (October 15), when America's Kasenetz-Katz is featured.

EX-RADIO One DJ, Tommy Vance has joined BBC-2 TV as a resident announcer. Tommy, who worked for both Radio Caroline and Radio London, started work on his three days a week stint on Monday.

GRATEFUL Dead, who were to have made their first British

visit this week, have had their trip put back until mid-November because they are behind with American recording commitments.



NOEL EDMONDS, 19-year-old ex-public schoolboy who has never appeared on a radio show, has turned down a place at university where he was to have read human relations . . . to become the new resident deejay with Radio Luxembourg.

Noel—he picked up three A-level and ten O-level certificates at Brentwood—was auditioned by 208 when the station's Tony Windsor, the former Radio London head deejay, recalled a tape sent to him by Noel last year.

He starts with Luxembourg in two weeks' time . . . his previous deejaying experience having been confined to running a hospital radio service at Romford.

DUBLINERS open a third British concert tour at Newcastle's City Hall on October 20. Other dates: Glasgow City Hall (21); Edinburgh Usher Hall (22); Leeds Town Hall (24); Manchester Free Trade Hall (25); Liverpool Philharmonic Hall (November 1); Birmingham Town Hall (2); Croydon Fairfield Hall (3); Portsmouth Guildhall (4); Bristol Colston Hall (5); London Royal Albert Hall (December 5).

AMERICAN West Coast trio, Blue Cheer, arrive in Britain for a four-day visit on October 15. They will promote their new single, "Feathers From Your Tree," and appear at London's Blaise's (15), Richmond Middle Earth (16), on TV's "How It Is" (18) and London's Roundhouse, Chalk Farm (19). Between October 25/27 they visit Holland for TV and concerts.

New singles from Jim Reeves, Peggy March and the Spectrum—And who are the 'ARCHIES'?

"When You Are Gone" c/w "How Can I Write On Paper" RCA1750. Those are the titles and the number to remember if you're one of the millions of still-devoted JIM REEVES fans. His beautiful dark-brown voice was never better than on these tracks. This is just the kind of disc to keep alive the memory of a wonderful artist.



PEGGY MARCH is currently marching around Europe. Not literally, of course, but she's wowing them over there with a very successful tour. Wherever she goes, the fans have been shouting for return visits. Could it all be a fiendishly clever plot to promote her new single—"I've Been Here Before" c/w "Time And Time Again" RCA 1752!



SPECTRUM are a group who never fail to turn out good material but always seem to fall just short of the top twenty. Their latest release could be just the one to sail right up the charts—"Little Red Boat" c/w "Forget Me Not" RCA1753.



KISS . . . Herman with fiancée Mireille.



KISS . . . Bachelor Dec Cluskey with wife Sandra.



CAKE . . . cut by Pat Arnold and husband James.



CAMERAS . . . trained on Brian Poole and wife Pam by the Tremeloes.

It's Spring fever in October, as pop stars rush to the altar

THEY SAY spring is the season for romance—but the pop world proved you can have Spring Fever in October last weekend.

Bachelor Dec Cluskey, Brian Poole and Pat Arnold all marched to the altar. And Herman made a surprise engagement announcement.

Dec, the last of the Bachelors to wed, named the day as Saturday to finally renounce Bachelorhood. He married 22-year-old dancer Sandra Williams at St Joseph's Catholic Church, Stanjord-Le-Hope, Essex.

Bachelors John Stokes and Con Cluskey were among the 150 guests at the wedding.

Brian Poole married his fan club secretary, Pam Rice, on the same day—not far away at St. Nicholas Church, Plumstead. Pam and Brian had been going out for three years and Brian's old backing group—the Tremeloes—turned up to join in the celebrations.

Little Pat Arnold made a light-

ning decision to marry her manager—22-year-old James Morris—at Guildford Register Office on Saturday. Pat, who only said "Yes" to James two days previously, was divorced earlier this year, has two children, Kevin and Debbie.

Their reception party was held at Pat's beautiful new mansion in Surrey and Bee Gees Barry Gibb (who gave her away), Colin and Vince attended. Afterwards, Pat had to rush to Nottingham for a singing engagement, which James had fixed for her the same night!

Pat and James fly to Austria this week for a four-day honeymoon.

Herman announced on Saturday that he will marry 22-year-old Mireille Strasser, daughter of a French company director, on November 5.

Herman met Mireille at a party three months ago and set the wedding to coincide with his 21st birthday—and Guy Fawkes Night!

MARY FOR BEACH BOYS TOUR?



MARY HOPKIN—No. 1 in the chart for the second week—has been approached by promoter Arthur Howes to join the Beach Boys' British concert tour, which plays eight or nine dates starting at the London Palladium on December 1.

Says Howes: "Negotiations are certainly in progress, and an offer has been made. I always like to have a top girl singer on the Beach Boys tours, and Mary is certainly the top girl singer in Britain at the moment."

As previously reported, the tour will be compered by Radio Luxembourg DJ and Beach Boy

fan Roger "Twiggy" Day, but other acts on the bill, Casuals and Vanity Fare, are not definitely booked. "There's still a long time between now and December," says Howes, "and anything could happen."

DAVE CLARK SOLO FILM SET

DAVE CLARK is to make his solo film acting debut next year. He flies to Hollywood at the end of the month to finalise plans to star him in what he describes as "a very controversial, modern theme film."

Group, enjoying its first hit here since "Everybody Knows" at the end of last year, suffered a halt in the chart progress of "Red Balloon" this week following a four-day strike in the EMI factories by distribution workers.

"After getting to No. 12 in only three weeks, this strike could cost us a really big hit," said Dave. "Nobody has been able to get a copy of our record just when sales had reached a peak."

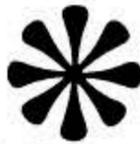
Dave is currently working on a script for the second of his six TV spectaculars being made by his own company, Big Five Films. "We will film it either before or just after Christmas and because I'm so busy we've had to forget all thought for the moment of doing any concert appearances in this country, even though we haven't toured here since 1964."

THE ARCHIES were already firm favourites with over 50 million people before they'd sung a note. How come? Well, The Archies are one of America's top cartoon strips. Then, they were animated and became a nation-wide TV hit as a cartoon show. Now, to provide the music for the TV show, Don Kirshner—the man who founded the Monkees!—has formed a pop group—THE ARCHIES! First release from this amazing group is called "Bang-Shang-A-Lang" c/w "Truck Driver" RCA1751, THE ARCHIES could be the most sensational development in pop since The Monkees themselves! Don't miss their debut.



RCA

JOOLS WRITES



ALL I'VE got to say to begin with is that Disc is letting me talk about anything I want to. So good luck to all who sail with me!

I think it's pretty groovy. Maybe you will too.

I'M TOLD that a lot of fans want to look like me and I think it's flattering. I don't think I'm a big sex symbol or anything 'cos I'm not—just a charming bird!

But the way I look means a lot to me. I know what suits me, some people may say it's a load of rubbish, what I wear, but I like it. If I feel good in a thing, that's it. I'm not the dolly type. Some people look great in pretty clothes but I'm not one of them.

You expect people to copy you when you're in the music business—especially if you happen to be someone who likes to start trends. I do 'cos I'm flash and I've got a reputation for looking weird.

It's good to see people taking notice of you—it gives you the urge to move on to something else. I like to feel an individual. I've never wanted to look like anyone else.



AT SCHOOL I DIDN'T LIKE BEING ME VERY MUCH

WHEN I look at that last statement it sounds pretty smug. I mean when I was at school I didn't like being me much. Well, I was 5 ft. 8 in. when I was 13—what sort of a happening is that? I had this rotten complex about it—used to sit down as much as I could, and when I was standing I stooped like mad. I towered above everyone else—they were like midgets!

Didn't dig school much. I never found things too difficult to grasp—I just didn't want to grasp them. I came top in handwriting and got high marks in geometry because I just happened to like it—and that was about that.

Me mum would have liked me to have tried harder at school—well, every mum wants that don't they? But I've coped.



GAWD! I'D HAVE HATED TO BE BORN RICH

WHAT HELPED me more than anything was being brought up around Vauxhall. It wasn't one of those flash areas. I'd have hated to be born rich. Gawd! I've met loads of people rolling in money and they're lost souls—I feel sorry really for them.

I don't feel it's done me any harm to have been brought up the way I was. In many ways I was very lucky. I had a groovy family—the worse thing me mum could think of doing to punish me was to come near my records or throw my Elvis pictures out, 'cos he was the gavnor for me.



Elvis... my hero

Yeah well it made me a bit tougher and more ready to cope, but that's not bad is it? And I'd have been a tough nut anyway.

Rich people are bored because there's nothing to fight for. They've got it all and it's made so easy for them. They've got no incentive to go out and look for anything. What's there to look for? They're brought up to believe that money and their way of life is the most important thing—and it isn't.

I think it's good to have had a bit

I don't think I'm a sex symbol, 'cos I'm not—just a charming bird!

of struggle in life. If I'd been born rich I'd have said "Look mates, I'm forgetting about all this singing lark and I'm going to disappear and loon about."

People think when you're a success you naturally have loads of bread. I've had no actual wages since June. I haven't any cash on me—I don't even know if I've got any money anywhere.

When we go away and it comes to paying for a meal we all look at each other and whisper "Got any money?" None of us ever has so we say "Well who's here with us—Giorgio must have some money, or Joe must have been given some."

NEXT WEEK

I want to rabbit on about politics, Brian Auger and the boys and the strain of the pop world on me as a bird.

Until then I'm in hospital having a couple of teeth removed—

SEE YA!

WOMEN WHO ARE JUST HOUSEWIVES ARE A DRAG

I can't keep tabs on money. I've seen people in this music bag get really hung up over bread—I just want to leave it alone!



all they hear is about dusting and neighbours.

Mind you I don't think women have to work to be groovy members of society. They can have children and be groovy mothers. I mean there's this child to bring up and that's it.

Women should make themselves groovy people to BE with, that's all, whether they're mothers or career women.

MUSIC SCENE IS A SMALL THING IN THE WORLD

I REALLY think we're lucky to live in this age. There's so much going on and being discovered. I guess everyone feels that THEIR age is the best, but I feel now we're on the verge of a lot of new and exciting things.

Heart transplants are the beginning of something really unbelievable. I mean imagine that! It's a stunning thing.

Sometimes I think I'd love to do something really great—like climb a mountain. It must be the most gas feeling—like becoming a racing driver or a jockey.

It makes me really wonder sometimes about this age. So much is happening, so many people are doing really groovy things—and yet their lives never cross yours. I'll never hit on any of those really great things—never feel the real power of what these people's lives are all about.

They're so apart from my life. There's all those famous people in their field and I'll never know who they are and they'll never know who I am.

It makes what you're doing sometimes seem very strange and insignificant. The music scene is such a small thing in the world. Everyone says it's a really big thing but it's not.

You can walk round the streets and ask a lot of people who Mick Jagger is—and they really won't know.



I'M TOO busy to think about marriage. I'm too busy to even have boy-friends. But I think women can make it a very groovy thing these days.

I mean anyone that's got to run a home has it made—there's so many modern things to make it easy for her. So I'm all in favour of women going out to work. That way they stay groovy. Women who just want to be housewives and nothing else are a drag. No wonder husbands get bored when

Scott tour — screamers keep quiet and LISTEN!

Bob Farmer at the opening night

FULL MARKS to the girls of Finsbury Park, London. They actually let Scott Walker sing uninterrupted at the opening of his concert tour last Friday before screaming their gratitude at the end of each song.

Compère Mike Quinn appealed for quiet before introducing the erratic American, but neither we nor he really supposed the audience would obey. Apart from the barest handful of ludicrous gigglers (whom Mr Walker would doubtless dearly have liked to punch on the nose) he got his hush.

And was it worth it? From the opening bars of "Jackie," he gave a great performance. Dressed casually in brown corduroy jacket with a pair of showbiz dark glasses draped out of his breast pocket, white shirt with black tie, he bounded through the opening song, sending up the several send-uppable lyrics, then toasted absent friends by following with "Make It Easy On Yourself." Perhaps he was playing safe in case Messrs. Maus and Leeds fans planned a protest riot.

Next he did "Main Street Mission" before moving into a full-voiced "Joanna," his one smash hit single since going solo. "It was a hit, thank God," he announced.

The impact of that TV treatment of "If You Go Away" followed. Perching himself on stool with guitar, he told his audience: "It's not one of my favourite compositions of Jacques Brel," but certainly it is his most commercial composition internationally. He sang it with all the sensitivity he showed in that TV show of his.

He closed with the blockbusting "Amsterdam," took one — smiling — curtain call (he seemed totally relaxed and not at all uptight throughout), ran back to his dressing-room and didn't emerge from the inner sanctum of same until all his after-show well-wishers had been shown the door after a sip of champagne.

Mr. Walker is musically advanced beyond his years — although he should vary his vocals, for his songs all seem to bear the same stamp. One feels he really should be slaying them in smart niteries like Copacabana clubs instead of permitting himself to top teenybopper pop package tours. The singer and his setting seemed divorced from each other. Besides which, says Mr. Walker most honestly, "I needed the money."

Which he should certainly make on this tour, despite hiring 10 top backing musicians in the Ronnie Scott Orchestra, which gave him admirable support.

This tour should score simply because it is a variety show in that it has somebody for everybody. LOVE AFFAIR have a large teenybopper following; TERRY REID would be the top talent on the bill with his stylish singing if it weren't for the presence of Mr. Walker; CASUALS come across with charming ballads which is what pop has always been basically about; PAPER DOLLS provide a certain amount of glamour; THE GUN, set the scene with a most admirable attempt at 1967's greatest song, "A Day In The Life."

LOVE AFFAIR

LOVE AFFAIR, who are a good deal better than ever given credit for, are most definitely the early-Small Faces of '68. Despite a rather short act, they got the relatively few screams of the night during each song.



Steve Ellis

CASUALS

CASUALS, conventional pop group in a colourful collection of silk shirts, surprised some by the efficiency of



John Tebb

TERRY REID

TERRY REID on the other hand, is a tremendous talent and this appreciative audience really took to him (perhaps Scott does draw a lot of adults, after all).

With utter disregard for his appearance — tousle-haired, pink short-sleeved vest — this pencil-slim Cockney to the core proceeded to show why he is the darling of London's disco-queens with his soulful version of Cher's song, "Bang Bang," continued with "Friends" (not the Beach Boys song) and closed with a tremendous treatment of Gene Pitney's "Something Got A Hold Of My Heart."

It was his first theatre appearance and we are going to see a lot, lot more of this wiry-framed young man.



Terry Reid

PAPER DOLLS

PAPER DOLLS, backed by the very able Bluesology (Long John Baldry's former backing group), worked bravely to win over this predominantly female audience.

"Simon Says," "Da Doo Ron Ron," "Darlin'," "Dancing In The Street," "Will You Still Love Me Tomorrow," "Be My Baby," "Something Here In My Heart," "Ain't Nothin' But A Houseparty" all came across at machine-gun pace, top halves of orange dresses were discarded but this was all that really came off. They should settle for older-age cabaret audiences which are far more appreciative of them.

Mike Quinn, a big hit when he handled the Bee Gees tour in March, had a hard job this time, but the show itself is splendid entertainment. Yes, even for all the family!



Tiger Doll

their act. But even if "Jasmine" has been their first hit, they've been together long enough to get a good sound going.

Opening with a very passable "You Keep Me Hanging On," they continued with a number to set the audience clapping, Cream's "I Feel Free," before the spotlight switched to organist John Tebb for "Adios Amor," the group's previous single which is a beautiful Italian origin ballad that should have at least been a minor hit.

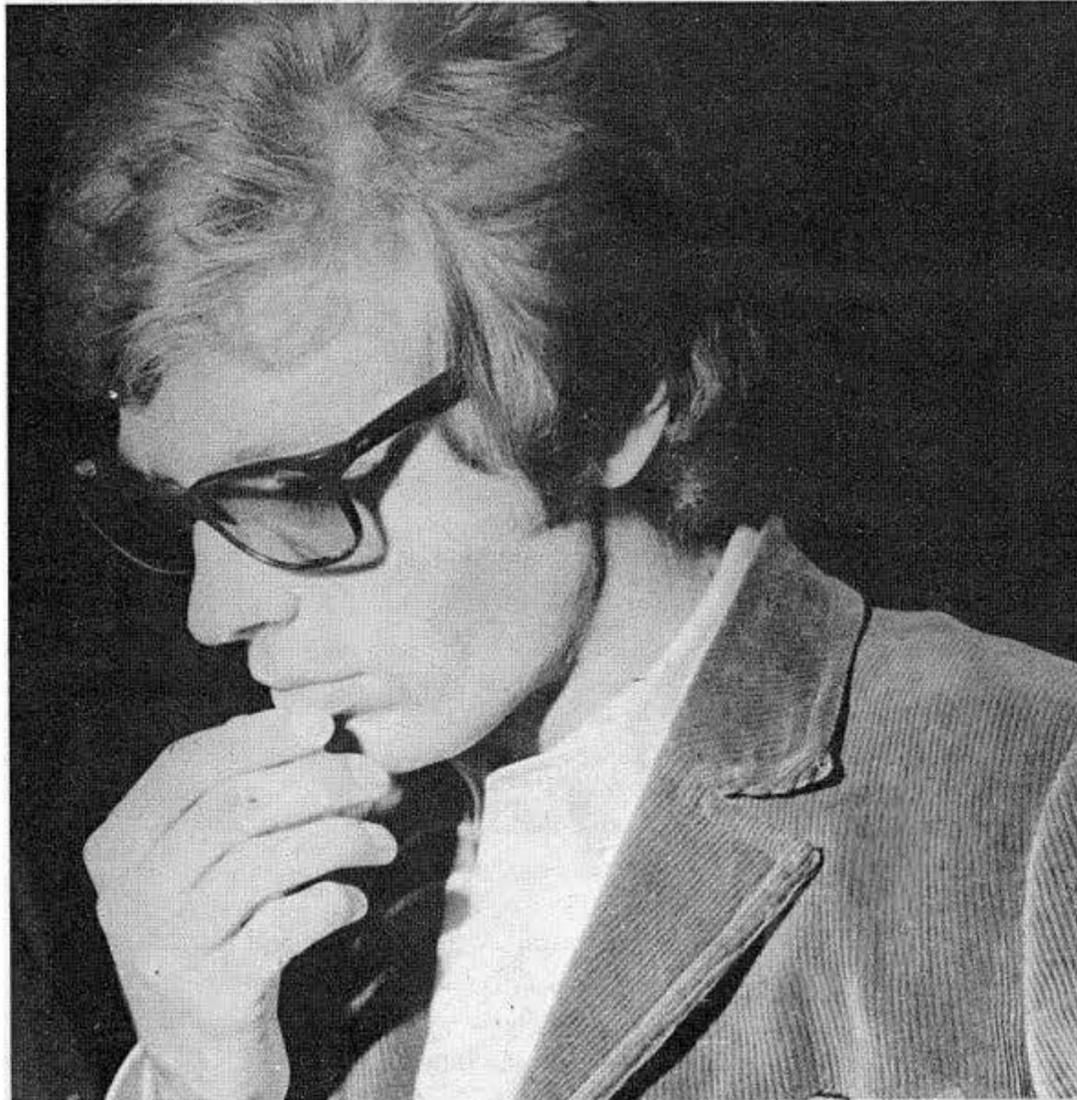
After an average beat song, "Midnight Confession," Casuals closed with the inevitable "Jasmine," a difficult song to sing in a recording studio let alone on stage. But with Mr. Tebb again leading, they put it across professionally.

PAPER DOLLS

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● SCOTT: totally relaxed

TOUR GOSSIP

■ Scott Walker's dressing room well-wishers on opening night included Jackie Trent and Tony Hatch, Jonathan King, top agent Harold Davison.

■ The Scott entourage, incidentally, refused to allow brass section of his backing Ronnie Scott Orchestra to accompany Paper Dolls as intended. Hasty phone calls brought Bluesology racing to the scene to save the girls' night.

■ Scott was splendid . . . but all the backstage artists' talk was of the tremendous Terry Reid performance.

■ Casuals most brought down because their plan to place a candelabra on the organ beside John Tebb as he sang "Adios Amor" in otherwise total darkness fell through because of "fire risk" warnings from the stage management. Instead they had to settle simply for a spotlight, having spent £10 the same morning buying a candelabra.

■ One of the best receptions when the show moved on to Manchester on Saturday went to the Searchers, past giants of the pop scene who deputised for one night for Cupid's Inspiration and got a great build-up from compère Mike Quinn. They were so professional, in fact, that Scott Walker said: "I wish we had them for the full tour."

■ Casuals received a first-night good luck greeting telegram from Mayor and Mayoress of Lincoln.

NEXT WEEK:
Ex-Love Affair organist Lynton Guest reviews the Love Affair's new act!

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MUP'S 339



KITTY WELLS
'My Big Truck Drivin' Man'
MUP'S 341



LORETTA LYNN
MUP'S 338



CONWAY TWITTY
'Here's Conway Twitty'
MUP'S 342



JACK GREENE
'What Locks the Door'
MUP 305



PATSY CLINE
'The Sound of Patsy Cline'
MUP 316



PATSY CLINE
'Heartaches' MUP'S 326

This is the start of MCA's Country and Western Drive - watch out for further albums in this series.



Sisters, sisters, there were never such devoted sisters!

CAROLE HOPKIN doesn't look quite so cheerful as she used to. In a family of three sisters it is usually the one in the middle who gets off the lightest—without the responsibilities of the eldest or the anxieties of the youngest. But suddenly Carole has found herself in the role of manager, organiser and protector to her younger sister Mary.

Carole, 22, accompanied her sister up to London from the very beginning when Mary was first signed by the Apple label. Carole knew London reasonably well—she once worked there for a few months for the Ministry of Housing. And she went along to keep Mary company among the huge sea of strange faces.

Now those first days before her younger sister topped the British charts are over and all the subsequent responsibilities have been put on to Carole's shoulders—because Terry Doran of Apple is no longer Mary's manager.

Carole still insists, however, that she is not Mary's official manager.

"It's still a sister thing, it's just that I'm keeping an eye on her."

Carole's former arrangements were that she and Mary would share a flat in London as Carole was due to go to Hornsey College of Art in September to study graphic design. But now Carole has decided not to go to college.

"The reasons for me not going are personal—not because of Mary. For the moment I'm going to look after Mary but eventually I'm going to get a job in a graphic design studio."

Although their father is quite often in London now to keep a paternal eye on Mary, Carole also has to liaise between London and their home in Wales to keep them in touch with everything.

'I try not to mother her—I'm not worried about her future'



● MARY HOPKIN and her sister Carole, backstage at "Top of the Pops"

before any of this ever happened, as Mary was leaving school in July and she didn't want to go to college, or to music college—all she wanted to do was sing. They were worried that they'd have to find her a job where she could sing

as well—that's all she's ever wanted to do."

Of the three Hopkin sisters (the eldest, Wendy, 26, is married with two children) Carole and Mary have always been close; Carole's brunette hair and bright complexion a

complete contrast to Mary's frail fairness.

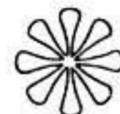
"We all used to live with my grandparents," said Carole, "and when we moved down Wendy stayed up there for a while because she had started school, so Mary and I were left

on our own then. As you grow older you grow closer anyway, but Mary was always more timid than us, obviously because she was younger as well. I try not to mother her because she is eighteen, and I left home when I was seventeen.

"I'm not worried about her future, all she wants to do is keep on singing. One doesn't try to get a hit, one doesn't try too hard. She'll find a song she likes, she won't do a song she doesn't like. Finding songs for the LP is our next task, before thinking about doing a tour. We didn't do the Tiny Tim show because we thought it was a bit too soon to do such a big show."

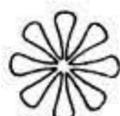
Now Carole has become Mary's "unofficial manager" the whole Hopkin family has rallied round, and Carole and Mrs. Hopkin are managing the fast-growing Fan Club between them.

"I'm still just amazed by the whole thing," said Carole. "I can't believe it. I think we need to get away and look at it all objectively. We hope to sometime, but as it's going at the moment I doubt we shall be able to for quite a time."



It is little wonder that Carole is suddenly looking so anxious. Both she and Mary have been plunged in at the deep end and Apple's shadow of protection can only extend so far.

At the St. Paul's Cathedral charity concert last week, as Mary waited nervously behind the makeshift platform to go on, she was suddenly engulfed by film units, cameras and an explosion of flash bulbs. Mary was left in the middle, pale and lost, her stage nerves intensified and minutely recorded on film. Carole was nowhere in sight, Mr. Hopkin stood and watched, Terry Doran was powerless to send away the crowds. Mary was helpless. . . .



"My parents are still very anxious," said Carole, "but they're not so nervous as they were at the beginning. They were anxious anyway



Blind Jose Feliciano with his guide dog Trudy on his last trip to Britain

JOSE FELICIANO is his name, and he is America's great new star.

This young guitarist and singer has captured their imagination and, after an old pop history, his single—"Light My Fire"—has finally made his name more than just a tongue twister to British audiences.

"Light My Fire" was originally released by the Doors. Three months ago it was released here by Jose in his own painted style, as the 'B' side to "California Dreamin'."

Meanwhile the track had taken America by storm. A man who before had only made a few LPs, a bit of money from concerts in Mexico and South America, and who could hardly speak comprehensible English, so strong was his accent, became IN.

His British company flipped the record and re-released it. DJs played it constantly. The all-powerful American political magazine, "Time," offered their own pat on the back by writing a stirring article on Jose and his music.

Natural

Suddenly Feliciano has become a musical phenomenon—a star when the pop world is avidly seeking new idols.

Jose is expected to come to Britain under this new flag at the end of the year.

He has already been here once—on a visit remembered by few.

Lighting a fire here at last: Jose Feliciano

He did two recordings, some of the earliest on which he sang in English, with Tom Springfield.

With Tom he cut and revamped "My Foolish Heart" and did a very lovely "Adios Amore," which was later covered by the Casuals.

"I'd never heard anything about him when I went to America two years ago and his manager asked me to record him," says Tom. "He showed me a film of Jose singing and playing Flamenco and I was very excited—I thought he was great."

"He's a fantastic natural musician, but terribly nerve-racking to work with."

"You never quite know what to expect from him. During a session with 40 musicians, for instance, he'll suddenly say: 'That violinist is flat.'"

"He has remarkable perceptive hearing but he's just not very tactful. Once a bass player stormed out in a rage after Jose

had said he could play bass better than the man was doing."

"On the other hand he'd suddenly say something very funny and have everyone falling about in hysterics."

Jose, it seems, is totally unpredictable. He can be very rude as a test of people—often he'll just disappear.

"He's like a child really. If you're rude back he thinks it's great. Sometimes I'd fix a session and he just wouldn't be there—I'd find he'd gone into a huddle with the bongo player in another room and was having a jam session!"

Jose is a Puerto Rican, brought up in California, who taught himself music. He was reportedly not too happy when he first heard himself sing in English and went away to delve into a way to improve his delivery and style.

"In America he's become the new fashionable thing. Some people don't like his voice be-

cause it grates—but that's the true Flamenco coming out in him," says Dusty's brother.

"He was a bit of a problem child to the American record companies who didn't quite know what musical scene he belonged to commercially."

"Jose has a funny out-of-date hip way of speaking—like a 1968 version of old Marlon Brando. It's very odd."

Feliciano is married to a lady called Hilda, who is Spanish and his great tower of strength.

"She protects him like mad. Sometimes I think Jose feels very lost—but he always knows Hilda is around to sort things out."



TOM SPRINGFIELD: recorded with Jose

GARY PUCKETT and the Union Gap adopted military uniforms as their trade mark when they first began eighteen months ago. Since then they have brought their uniforms up to date, but their sound still remains very much the same. "Lady Willpower," currently number five over here, has more than strong overtones of their first British hit—"Young Girl," and Gary admits that the possible English follow-up is in the same vein.

From Delaware, one of the stops on the group's present American tour, Disc spoke by phone to Gary. It was the first time he knew the position of "Lady Willpower" in the British charts.

"That's great that it has got so high, we hadn't received any reports."

Their next single—"Over You"—which the group is debating whether or not to release in this country, has already reached number nine in the American charts. They have also kept a couple of tracks out of their new album (composed entirely by themselves) for possible release here as singles.

Gary didn't know if or when "Over You" would be released here, but admitted:



James Brown and Supreme Diana Ross: endorsed Humphrey

TOMMY James and the Shondells cancelled their plans to begin their first British tour last week after U.S. Vice-President Hubert Humphrey requested that the group appear with him in two special performances.

Tommy said that his group's appearances with Hubie were "non-political" (which is next to impossible with the elections only a month away) and that he "didn't see how I could turn him down" (probably just by saying "no"). So Tommy took his group to Charlotte, North Carolina, and Charleston, West Virginia, travelling to the engagements with Hubie in his own personal aircraft.

Now James, along with James Brown and the Supremes, has endorsed Humphrey, by association if nothing else. If Humphrey's taste in music is any indication of his politics we're all in trouble. Tommy went on to say that his British tour would be rescheduled soon. "I'm sorry we had to delay it and we'll go as soon as possible. But I think the fans over there will understand. If a British group was scheduled to come to the United States and they got a phone call from Buckingham Palace, they couldn't very well say no," he told the press.

Other groups involved in events of a political/social nature include the Rascals, Boyce and Hart, Joe Tex and the Hollies, all of whom will perform in Minneapolis, Minnesota at a special benefit sponsored by the Kennedy Institute for Social Advancement, an organisation approved by the Kennedy family which provides scholarships and funds for a variety of social projects.

The Rascals, I'm informed, will perform their last big hit single here, "People Got To Be Free," which they now say was written on the day Bobby Kennedy was assassinated and is their memorial to him.

Jose Feliciano's national hit, "Light My Fire," has been a major

"It does sound a bit like 'Young Girl' and 'Lady Willpower,' but our producer believes in getting the most out of a good thing. The first three records were all very much the same. The tracks from the album we wrote ourselves sound completely different from anything we've done before, though."

Whatever they eventually decide to release, Union Gap will be over here to promote it in early January.

"We're really excited at the thought of coming to England

UNION GAP: 'Our first three records WERE very much the same'

for the first time," said Gary, "we can't wait to get over. We've heard so much about it, and I've met several people who've told me about the fantastic scene you've got going over there."

"We spent an evening with Davy Jones in California recently, and he says we'll really enjoy it. He tries to get back there whenever he can."

Gary is vague as to how the group finally ended up being called "Gary Puckett and the Union Gap." On "Young Girl" they were "Union Gap featur-

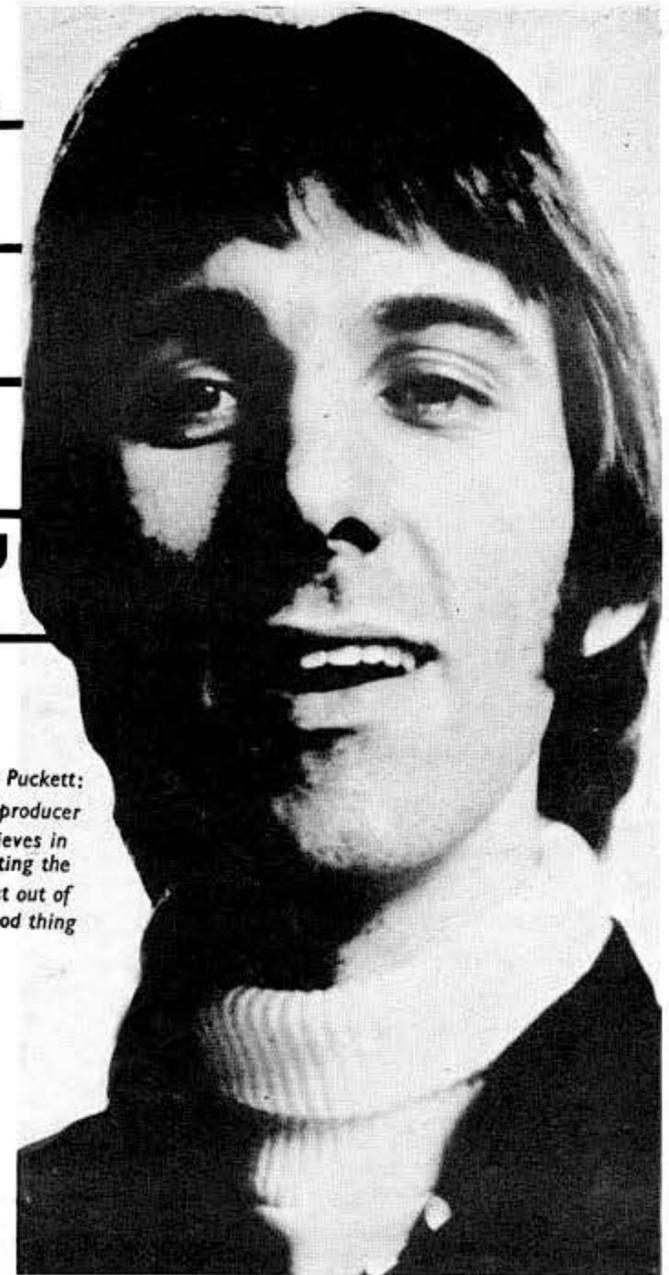
ing Gary Puckett."

"I'm not sure exactly how the changeover came about," said Gary, "I think it had a lot to do with Columbia records."

It was Gary who first chose the name for the group. He used to live in Yakima, a valley town in Washington State, which was approached by a narrow pass called Union Gap. The word "Union" seemed particularly appropriate because of the Civil War uniforms the group had decided to wear.

If the group does decide to release "Over You" here it will be interesting to see whether their producer's policy of "making the most of a good thing" pays off for a third time.

Gary Puckett: 'our producer believes in getting the most out of a good thing'



Richard Robinson
REPORTING FROM
New York

Shondells show with U.S. Vice-President

break-through point in his career. Before the single, he was well-known to a devote core of fans but had failed to gain national acceptance. Now he is securely in the limelight. Currently at the Greek Theatre in Los Angeles, Jose will move on to Caesar's Palace in Las Vegas where he will headline. This will be followed by an appearance in a Bob Hope-Bing Crosby TV special and an assignment to sing the soundtrack of the new Quincy Jones' film, "McKenna's Gold." In addition, Jose will have his own Spanish language TV show to be syndicated to Latin-American stations throughout the U.S. He really is becoming this pop generation's Ray Charles.

Returning to the New York club scene after almost a year's absence, Tim Hardin has made many new fans. He is working as a solo artist, accompanying himself on guitar or piano unless an occasional guest sits in. Last week Michael Pollard, an old friend of Tim's, Faye Dunaway, and Marcello Mastroianni dropped in to see Tim perform. He has added several new songs, including a "Tribute To Lenny Bruce" in the same vein as his tribute to Hank Williams.

On the same bill with Hardin is the new Van Morrison. After Them and his solo hit, "Brown Eyed Girl," Van disappeared from the scene. The death of Bert Burns, head of his record label and co-writer of many of his songs, may have had something to do with Van going into seclusion. Now he is back, recording for Warner Brothers, and performing live with an acoustical guitar, flute and stand-up bass. Morrison deserves to be recognised by American pop audiences as a legitimate blues artist and talented song writer. His exposure with Hardin will help this to happen.

Arriving back from London,

the Jefferson Airplane decided to spend some time in New York before flying on to California. They appeared on the Ed Sullivan Show and then acted as a back-up group to their light show, Glenn McKay's Headlights, at a light show show (got that?) at New York's Whitney Museum last Thursday.

Painter McKay, noted pianist Raymond Lewenthal and the Whitney Museum seem to believe that today's rock light show is art. With the help of the Airplane they presented an evening of light in motion.

And the Jefferson Airplane? They were at the museum to back up McKay and to provide a few West Coast "rock sounds" to the event in general that kept reminding the art connoisseurs that light shows were nurtured by today's rock musicians and fans.

Besides stepping into the art world, the Airplane also headlined a free concert in Central Park—the second such event in two weeks. On the bill with the Airplane were Country Joe and the Fish (who are presently atrocious live), Buddy Guy, Ten Years After. The event drew a large crowd but not as many by half as had come to see Traffic the week before.

● Around New York this week: Gold record awards to the Cream for "Sunshine Of Your Love" and Bee Gees for "Gotta Get A Message To You." . . . The hottest breaking single in the U.S. since "Ode To Billie Joe" is "Harper Valley P.T.A." Sung by Jeannie C. Reilly, the song is so bad it makes "Billie Joe" look like a work of musical genius. Now plans are to make a film based on the song—a sort of country music version of "The Graduate." . . . Incredible String Band set for two dates in New York when they arrive here in November.

PAUL SLADE

He's very young
He has an amazing voice. Mature.
A voice that has known the heights of happiness and the depths of sorrow.
He is the finest new musical discovery in years

HEAVEN HELD
is his first fantastic disc

DECCA

F 12840 / 45 r.p.m.

info

on this week's new releases from Decca

There's a great new single this week from one of the giants of the Memphis Soul sound, **WILLIE MITCHELL**. The title of this late-night sound is *'Up hard'*, and it's an earthy instrumental with the funky beat that gives such driving power to everything that Willie comes up with. He has a tremendous following in the States, and his popularity is rapidly growing in this country. On the London label, this disc is going to groove straight up the R'n'B charts. The number is HLU 10224.

GILES, GILES AND FRIPP are three young men with enough musical talent for a whole gang! They have a remarkable album out at the moment that's selling like crazy, and their new single release is taken from this. It's called *'Thursday morning'*, and you'll find that when you've heard it once you want to play it again and again! Every time you listen to it you hear something new. On Deram, the number is DM 210.

We've been having a lot of weather lately, and an ideal way to cheer yourself up and forget about the wet is to get yourself some *'Goodtime sunshine'*. This is the new Decca release from the **CHERRY SMASH**. Remember the sun waking you up in the morning? Well, that's how good this record makes you feel. It's happy, and that can't be bad! Written and produced by Mike Hugg, it's a very catchy song — won't be long before everyone's singing it! Number to remember is F 12838.

This week sees the first release from a new name, **PAUL SLADE**. Remember that name, because it's going to be big news. The title of the disc is *'Heaven held'*, and it's going to make the charts in no time! Paul's very young, and yet he has the most amazingly mature voice. This big ballad is perfect material for him — he sings it with the power and the poise of any long-established star. The song itself is very beautiful, with a very catching hook-line. The arrangement is huge, and it all adds up to the first big hit for a very talented singer. It's on the Decca label, and the number is F 12840.

By the way, **BILLIE DAVIS** wants you to be her baby, and you certainly won't want to miss the opportunity! The way Billie sings it, it's really inviting. A great record on Decca, *'I want you to be my baby'* is making fire and smoke! The number is F 12823.

We've just had to squeeze this column to rave about **GRANNY'S INTENTIONS** rush release on Deram. It's called *'Never an everyday thing'* numbered DM 214

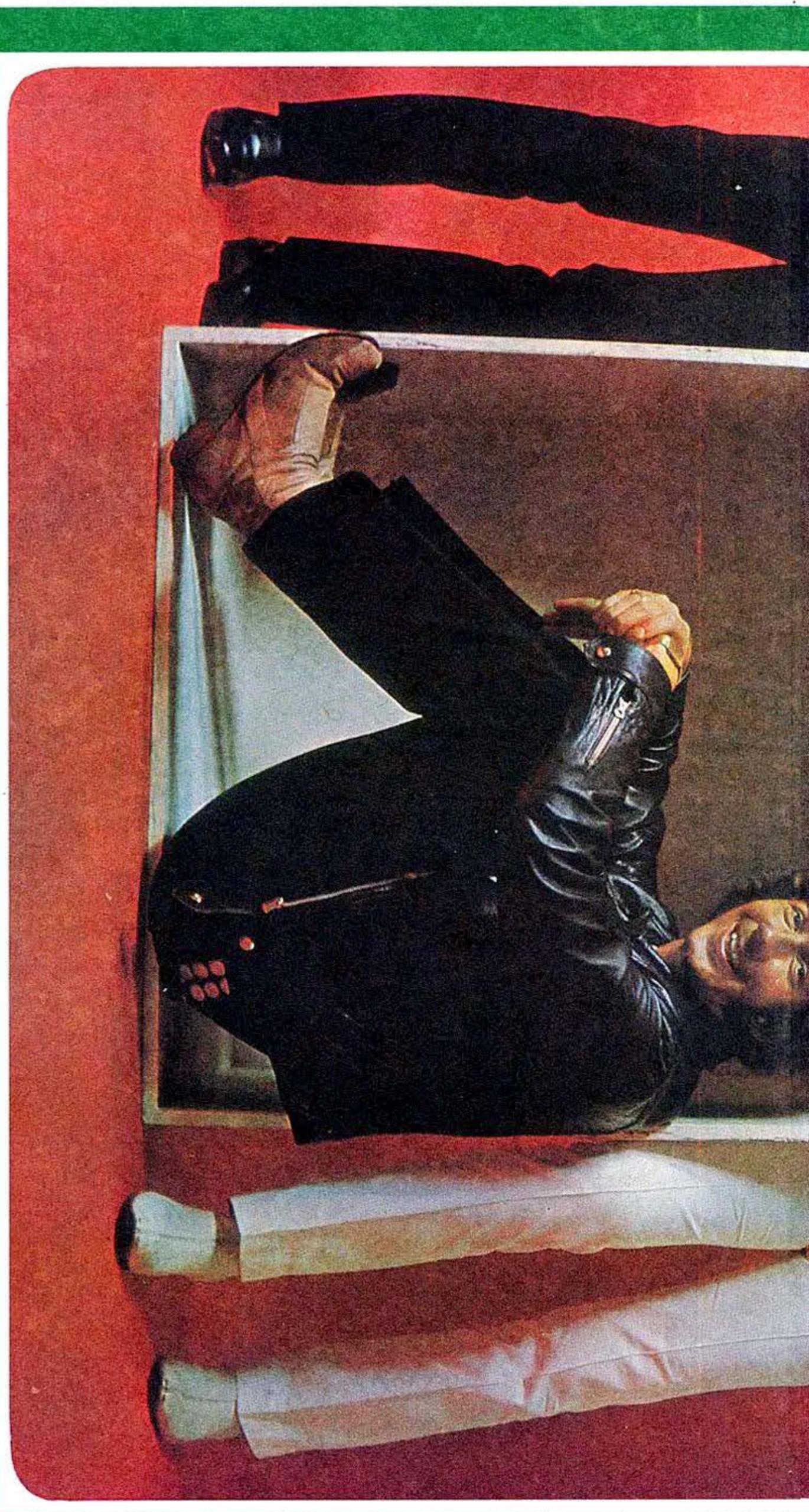
More info on the way!

DECCA group records

45 r.p.m. records

The Decca Record Company Limited Decca House Albert Embankment London SE1

The "My Little Lady" stars (left to right) Len Hawkes, Ricky West, Alan Blakley (below) Dave Munden



TREMELLOES

... how they are cutting down on one-nighters
... becoming Sid and Dick Music Ltd ... think-
ing of short haircuts and business suits and
getting down to writing songs for other groups.
See page 14 for the Tremeloes who are deeper
than you think!



Al and Len— alias Sid and Dick, getting down to business



Tremeloes Al and Len

bit," said an always-cheerful Al as he chomped his way through a high protein/low starch lunch of chicken and salad.

"Well, after eight years of one-nighters it's about time for a change, isn't it? And Len and I are really getting involved in it."

And successfully so, in a small way. Their first effort, "Travelling Circus," by Al's brother's group, the Epics, received heavy airplay, and Dreams, the Irish group hand-picked specially for the Hawkes/Blakley deadly duo is currently No. 4 in their homeland with "I Will See You There."

"We first had the idea for Dreams when we were in Ireland about nine months ago. All these Irish Showbands are OK, but so many of them are dead old. We thought it would be good to take seven of the best-looking ones from different bands and make a separate group of them.

"We thought nothing more about it until we were back there again a couple of months ago, and the promoter we'd mentioned this to presented us with Dreams, which he'd made up specially from seven showbands!"

The latest venture by Sid and Dick Music (and how they acquired these names is yet another of those inimitable Tremeloe tales that can never be told!) is a song for Christmas called "Little Star," with 4½-year-old Mark and his five-year-old girl friend Amanda. Any "Top Of The Pops" viewer might remember them as the happy couple walking through ornamental gardens as a visual background to Louis Armstrong's "Wonderful World" hit.

Says Len: "We want to try and get a real 'Teenage Opera' sort of atmosphere over on this record, with lots of choral backing and the little kids' voices right in the foreground. And we're getting great co-operation from RCA, the record company. They're even asking us which studio we want and which MD we'll be using!"

"Yeah, that's funny," chips in Al. "It's at times like that we remember we're supposed to be famous. At first we thought, 'Why are they giving us all the special treatment?', and then we realised what it was all about when this smart bloke came up and started treating us like the Queen!"

Fame, in fact, is not a thing the Tremeloes think about, until the realisation is forced upon them.

Work suits and star suits

"We were at 'Disc Jockey Derby' last week, all dressed in black and looking a bit unshaven, and there was the Dave Dee mob in all the 'star' gear. I suppose we should have dressed up as well.

"In fact, now Len and I are planning on having our own office to work in we shall have to get work suits and star suits! I'm thinking of getting short back and sides for daytime and putting on me star wig for stage!"

Sid and Dick are still on the look-out for sparking new talent to record, and let's hope their new talents will be a definite sock in the eye for all knockers who still think the Tremeloes are a bunch of corny non-talents. Nothing could be further from the truth.

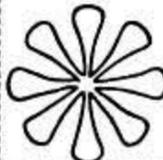
David Hughes

Now, you can



Lulu loathes hair lacquer, but has to wear it to keep her hair in place. The one she has had developed by Helene Curtis has no heavy smell and doesn't make her hair sticky.

SPRAY Lulu!



SHE'S ALREADY put her name to a range of clothes, and last week Lulu furthered her contribution to fashion by launching her range of hair products. Incongruously enough, at the celebratory launching party, Lulu was wearing a leather suit made for her in London's Bond Street and a matching hat that completely hid her hair. Nevertheless, her enthusiasm for this latest venture was undampened.

This first range of Lulu products in conjunction with the Helene Curtis organisation consists at the moment of four rather lurid coloured different types of sham-

by **CAROLINE BOUCHER**

poo (10d. a sachet or £1 for a yard of sachets all joined up), hair spray at 9s. 11d., setting gel at 6s. 6d. and a nail polish drier at 9s. 11d. This will be followed by a cosmetic range which Lulu and the firm are at present still trying out.

"It's not simply a matter of putting my name to something," explained Lulu, "I really do feel responsible. If people came up to me and said 'your hair lacquer's awful,' I would be to blame because my name is on the product, so that's why we have meetings and I put suggestions forward."

It was Lulu who suggested the inclusion of a spray nail polish drier, and she has some very firm views on the cosmetics she will later be launching, and is testing them all herself.

"I want to have a translucent powder, because powder always makes me look orange, and a special liquid to put on eyeliner with so that it doesn't smudge."

Lulu has also tested all the hair products, as she usually does her own hair anyway.

"Basically I couldn't find a decent hairdresser anywhere, so I ended up doing my own hair. Hair is the most important thing for me. I think it is with anyone.

"Hair lacquer's a problem, I don't like using it but I have to. This one we've brought out hasn't got that awful heavy smell and it doesn't stick your hair up—just holds it."

If as much care and thought is

put into the subsequent cosmetics as has been put into the hair products, the Lulu range should be well worth the money.

Fame, however can have its disadvantages, and for Lulu even a bumper cosmetics contract cannot compensate for being forced out of her new home. Fans ringing the doorbell at seven o'clock in the morning have forced Lulu to leave her new £25,000 St. John's Wood house that she only moved into a year ago.

Lulu, who spent £10,000 on improving the four-bedroomed house before she moved in is naturally very upset at having to move out again so soon.

Autographs at dawn

"I don't want to leave—it's a dream house, but what can you do?" she said. "The door bell rings at seven in the morning and you rush down thinking it's someone important and find someone saying 'can I have your autograph?' I love my fans, but seven in the morning is not really an hour to cement a friendship."

Lulu is now sadder but wiser, and says she made a mistake in announcing she was buying a house in the first place. The next house she buys, will be kept in the dark.

LYCEUM STRAND, W.C.2.

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THE STIFF upper-lipped gent at the Registration of Companies office seemed a little perturbed.

"Sid and Dick Music Ltd?" he muttered. "Sounds a daft name to me, but if you insist . . ."

They did; they being the outwardly happy-go-lucky, inwardly very hard-working Tremeloes Alan Blakley and Len Hawkes.

Gently and unobtrusively, Len and Al are forging ahead with an exciting new side of their activities, writing and producing records for new artists—hence the formation of Sid and Dick Music Ltd. for Blakley/Hawkes songs.

Time for a change

"We've been deliberately cutting down on our bookings recently, so we can concentrate on this writing and recording



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Lulu with a supply of shampoo nearly as tall as herself. Well not quite, but a yard of shampoo—one of the four varieties she is launching in her range of hair products.



JONATHAN KING

SADDEST group in the country at the moment must be the Bystanders. Many, many months ago they produced a beautiful and highly original record, "Jesamine."

At the time I was doing "Good Evening"—the show was coming to an end—we had gone late night, and the company concerned had dictated that I use jazz instead of pop groups (to my great dissatisfaction!). The Bystanders' record was much played and much raved about. The tune was beautiful, the arrangement first class—I went on holiday to Italy and played on my car record player over and over again. Then in May the Casuals released their version, and after three months of solid plugging, they have a monster. And a very good version it is too. But the Bystanders must be very sad and I am very sad for them. Never mind, Bystanders—next time you'll have the hit.

I am keen on three similar sounding but very different records at the moment—above all others. Peter Sarstedt's "I Am A Cathedral," which will be a hit; The Pop Tops' "Oh Lord, Why Lord," which is superb and will also be one; and David Ackles' "Down River," which deserves to be but won't.

NOW let me ramble on. I was pleased by your kind letters saying yes, you do read and enjoy my comments and think about them. Thank you. I met a lovely young lady three or four days ago and said deeply lovely and flattering compliments. The purpose of it all, really, is to try to show you what I believe to be the beautiful, and to put down and reveal what I think is the hidden bad.

So on with the usual list. Last sad mention for Ray Stevens' "Mr Businessman," which I have loved for three months and which I consider to be an all time great, but which you didn't buy—so farewell. Marvin Gaye and Tammi Terrell. Billie Davis which is a hit and will be one if it takes all the time the Casuals did. "Eloise" by—yes, indeed—Barry Ryan, proving for the first time that the Ryan boys have talent. New Cat Stevens. But most of all—SARSTEDT, POP TOPS and ACKLES. A firm of solicitors?

I'M glad Tony Blackburn's TV show is networked again, because certain records need TV exposure badly and there isn't enough available. Alan Freeman's "Pick Of The Pops" from the USA were very fascinating, slick and high quality.

Also I would like to apologise to Radio Luxembourg who ticked me off a few weeks ago on the air—they are indeed playing Tyrannosaurus Rex and should be praised for doing so. Apologies all.

And good luck with the new format. And your first play list looks very promising indeed. P.S. An open note to Lulu—All right, so King made a fool of himself and you were right again. This means I owe you 73 more meals. Marbles have a hit, your clever girl, and I feel a right twit! Apologies to Marbles. Well done lads, I'm sure you'll both be very happy.

Tamla is dead!



Supremes



Temptations



Four Tops

THERE have been rumblings about unrest in the great complex music machine called Tamla Motown.

Rumour is rife. Holland, Dozier and Holland their ace song writers may leave, said the rumours. The Four Tops may leave, David Ruffin, lead singer of the Temptations has already split on his own, rumble, whisper.

Some blue meannies came out in public to say Tamla was a spent force, everyone sounded the same, all the backings were the same, all the tunes were the same, only the words varied slightly. Tamla, they said, was a spent musical force with no part to play on the current scene.

Rubbish!

Inside the massive organisation whatever aggravations may be looming need not unrest the ears of you, the listening public. It's the product that counts and in the last few weeks

PENNY VALENTINE'S VIEW

Motown products have been better than ever.

The actual records that Motown have been putting out in that time have been superb. Real pop music products with

feeling and style—and I should know because I listen to over 60 records a week.

The very few times I've been awakened from a sickening, dull, bored stupor has usually been by playing a Motown record. A record into which real thought has gone which moves you to hug people, leap up and down, sit down and glow — at least REACT!

Brilliant teaming

Take for instance — Marvin Gaye and Tammi Terrell. A brilliant bit of teaming on the

part of the organisation who gave them love songs of real hope to sing and then sat back satisfied. And so they should be. "Ain't No Mountain High Enough," "Ain't Nothing Like The Real Thing" and—only a few weeks ago "You're All I Need" — crowned them as a wholly harmonious, beautiful duo.

Then there was Martha and the Vandellas who have had a rough time of it musically for the past three years. They sprang to life with "Can't Dance To That Music You're Playing" and exploded with a piece of really hard core Motown aggressiveness.

And the Temptations, who seemed for a long time to take second place to the Four Tops, released "Why Did You Leave Me Darling" which hovered and crashed and really LONGED.

I am not blindly adoring to everything that comes from Motown. Last year indeed they seemed to be churning out middle-of-the-road computerised material. Trying to place their artists in different bags for some wholly unaccountable reason.

Musical status

But every company turns out a high percentage of duff records. The truth of all the mutterings is, in fact, that Motown has reached such an exalted musical status that people expect perfection every single time. They make no allowances for mistakes. It should be gratifying to Motown that this theory is held by the vast majority of people.

They can say what they like about Tamla and its set-up. One thing is certain—Motown lives!

Stop looning—start learning! cry Status Quo



Status Quo... 'We need an image'

STOP LOONING . . . start learning — that's the memo from Mike Rossi, sage and spokesman for Status Quo, for all first-hit groups.

Mr Rossi admits that despite having been hitless in the business for six years before "Pictures Of Matchstick Men" suddenly put Status Quo in the limelight earlier this year, "we were terribly green and unprepared for suddenly being in demand."

"Before a group gets a first hit, it's a great pity that they can't learn how to handle interviews, get experience on the road, get a good stage act going. But there's no urgency or desire to learn because if you're unknown and people still pay to see you in ballrooms, they don't expect anything tremendous. They are there simply because they like you. Once you have that hit the situation changes. The audience expect something more from a chart group, but all you've been doing until the hit happens is loon about instead of learning."

"Go into any of these clubs or pubs where the new-name pop groups go and you see them looning about. It doesn't occur to them that they should be getting themselves ready for the day when they finally get that first hit."

"It was just the same with us. We were looning instead of learning. When 'Matchstick Men' happened, the first thing we felt was that we were stars. You think you're a star . . . but you're not. Of course you're not. The only stars in pop are the Beatles."

"But there we were, mucking about and not taking things seriously. Stars? Us? There's still a lot of people who haven't heard of us now, even though we've got ourselves a second hit."

"Then we started worrying about doing a bad show, of which we did many. We had simply no

stage act and didn't know how to talk to our audience. Gradually it dawned on us that it was all very well playing a succession of noisy numbers—bang, bang, bang—but people got tired of hearing them. So now we start in a lighter mood and gradually bring up the volume. We gradually got together when we did the Gene Pitney tour in the spring. In fact we surprised other artists on the bill. They told us quite frankly they expected we'd be a joke and diabolical."

"And our clothes—that was another thing. We just didn't appreciate that we should be always in something trendy. Instead we just flung on any old gear."

"But at least we did try to avoid one thing—letting people and promoters down. You see so many groups around who are terrible on stage and show plainly that they don't care. Or else they don't turn up at dates. All that sickens me. Seeing a group going wrong on stage and not caring. No wonder so many of them fade out of the scene."

Faceless

Mr. Rossi recognises that Status Quo are comparatively faceless people to the populace at large. "Yeah, trouble is we haven't got a lead singer free from a guitar and able to wave both hands about. And I'll not put down my guitar even though we need an image."

"We must have some sort of image, though, because in a few ballrooms we've been sent off stage for being too sexy or violent, swinging guitars at people. In Belgium the other day I actually knocked down Ricky Parfitt when I hit him in the shoulder. But he got up. . . ."

"As for our sex image, it's not like Scott Walker, all moody or anything. We just have a great sense of imagination with the arms of our guitars. It's not done on purpose, it just happens."

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S/ULP 1205

Sound of the biggest selling LP ever

LAST WEEK a record broke a record. The record was the R.C.A. LP soundtrack of the film version of "The Sound Of Music" and the target was the biggest album sale ever to be reached in this country. Since it was first issued in April 1965 it has sold over TWO MILLION copies!

If you stacked all the copies sold in this country one on top of each other, they would make a pile fifteen times higher than the Empire State Building. Or in simpler terms, one in four of the total homes in Britain with record playing equipment possesses a copy.

It has made a retail turnover—excluding purchase tax—of £3,225,000, and outsold figures for all Beatles' albums even from NEMS stores in Liverpool. The Beatles' best selling LP—"Sergeant Pepper's Lonely Hearts Club Band"—has sold exactly half the number of copies in comparison so far.

Amazingly enough, the only figures to near the "Sound Of Music" staggering two million total, are from LP's of similar musicals. The soundtrack of the stage version of "My Fair Lady" sold 750,000 copies and "West Side Story" 500,000, both on CBS, who say that "Fiddler On The Roof" looks as though it will soon rival these figures.

After this amazing record for RCA, they are confident that the LP from the film "Oliver" which they have currently launched will be as successful. At any rate, Lionel Bart who wrote the musical score for "Oliver," is rumoured to anticipate an income of a million pounds a year for the next ten years out of it.

From the royalties of "Sound of Music" only, Julie Andrews—star of "The Sound Of Music"—has earned a five-figure sum.

The album topped the LP charts for 178 weeks and was ousted by "Val Doonican Rocks, But Gently" on January 20 this year.

NEXT WEEK IN DISC:
colour pictures of **ENGELBERT and THE LOVE AFFAIR**

BIG BROTHER AND THE HOLDING COMPANY: "Cheap Thrills." Combination Of The Two; I Need A Man To Love; Summertime; Piece Of My Heart; Turtle Blues; Oh, Sweet Mary; Ball And Chain (CBS).

Fresh magic, captured alive and kicking hard at the Fillmore in San Francisco—original home of the freakout—from Big Brother and the Holding Company featuring the indescribable, incomparable Miss Janis Joplin. Utterly exciting, piercing, other-worldish music from what must be one of the best live acts anywhere.

Enough has been written about the legendary Janis already; suffice to say that yes, she is outrageous and sexy and wild, and that she has the best soul voice to be heard since Miss Franklin. But it's soul music which has undergone a strong transformation: the raw urgency of the Southern blues tempered with the nihilistic, cerebral atmosphere of San Francisco—and it's an irresistible mixture.

Better by many leagues than their last album, "Cheap Thrills" proves Big Brother to be an amazing band instrumentally which marries strangely with Miss Joplin's sock-it-to-'em, bitter-edged wailings. But marry it does, for once and for all, so one can't help but view pessimistically Janis' avowed intention of splitting to go solo; hearing this album, one feels it won't do either her or the group any good.

Complete with the best cover of the year, with artwork by the amazing Robert Crumb (probably the world's best cartoonist) "Cheap Thrills" will, after a few hearings, become one of the most precious records in your collection.

Everyone's been talking for so long about the **GRATEFUL DEAD** and at last, having heard "Anthem Of The Sun" (Warner Bros.) we know why—**AND HOW!** It's so completely unlike anything you ever heard before that it's practically a new concept in music. It's haunting, it's pretty, it's infinite—and then zap and it's explosive and a complete mind-blower. It's continuous, with no bands between tracks. More a movement, even hymn—yes, anthem if you like.

Pigpen, the gross, hairy organist who was once described as "a Hells Angel without his hog," plays lurching, jarring sheets of sound like no other organist we've ever heard before; Jerry Garcia is an amazingly lyrical lead guitarist who could give any other guitarist you care to name a pretty hard time—and then some. Drumming is excellent, as is the bass, and the group seems to be rather hung-up on the "prepared piano" (we don't know what it is either!).

From what sounded like just another blues band with occasional patches of brilliance on their first album, the Grateful Dead emerge on this showing as being in the very front rank of those few brave souls trying to progress past the Leapy Lee-Amen Corner-Dave Dee brand of popular music (actually it's a load of old cobbles to even call the two types by the same name).

With a frighteningly powerful cover which looks like a highly meticulous schizophrenic's portrayal of his own, stranger fantasies, "Anthem Of The Sun" is undoubtedly one of the five great albums of 1968.

We've been listening a lot more critically to British blues bands like Peter Green, Chicken Shack, et al., since we heard "The Late—Fantastically Great **ELMORE JAMES**" on Ember. "Dust My Blues," "Crossroads" and "Happy Home" done by the guy who wrote them—and they are a revelation as to what the sudden British blues boom is all about.

The REAL blues, done by the incredible Elmore, who died only five years ago and seems to have started a whole new movement in British pop.

TRAMLINE do some excellent tracks—Taj Mahal's "Statesborough Blues," Springfield's "Rock 'N' Roll Woman," Electric Flag's "Killing Floor" and "Look Over Yonder Wall" on their first LP on Island. A young British group, they play blues as if they mean it, and with skill and fire. Blues, they say, has a large and growing public in Britain and this, it being nice and varied, hip and usually exciting, stands a good chance of grabbing a large hunk of it. John McCoy



Janis Joplin with Big Brother bassist Peter Albin (left) and guitarist Jim Gurley at last year's Monterey Pop Festival

BIG BROTHER: FRESH MAGIC, CAPTURED LIVE!

has a voice that sounds as though it was raised in a Chicago ghetto, Mick Moody plays fine lead guitar and drummer Terry Popple and bassist Terry Sidgwick are thoroughly irreplaceable. (Island).

Some odd tracks—would you believe Frankie Vaughan's old hit "Green Door"—on "Out Of The Frying Pan" by **WYNDER K. FROG**, a superb young British organist who leads a fine group, with the redoubtable Dick Heckstall-Smith, Chris Mercer and Henry Lowther on horns. A fine swinging set at all times which tends to explode on the longest and most outstanding track, Bobby Timmons' "This Here"—a knock-out blowing session with everybody just tearing the studio apart. (Island).

"RAVI SHANKAR at the Monterey International Pop Festival



Nirvana: taste and subtlety

IT'S QUITE a month for country-and-western fans—at least six new LPs well worth close attention.

The Byrds' "Sweetheart Of The Rodeo" LP shows how wise this great group were to switch completely to the style of music they love and know. They bring to c&w the same full, big sound they gave rock—and there are some lovely instrumental highlights on such songs as "One Hundred Years From Now," "You Ain't Going Nowhere," "You're Still On My Mind" and "Nothing Was Delivered." A stylish album (CBS).

From the MCA label's c&w series, SIX new issues: Bill Anderson and Jan Howard's "For Loving You," presents them duetting on songs like "Have I Told You Lately That I Love You" and "I Love You Because."

Loretta Lynn sounds mighty fine on her LP, titled by her name, and her best tracks are "Jackson Ain't A Very Big Town" and "What Kind Of Girl Do You Think I Am?"

"tival" is a stone groove! The whole audience, who sat under glaring sun for three whole days last summer digging some of the world's best and most adventurous music, loved every minute of Mr Shankar's astounding set. They had gone to see pop, but roared with mighty approval after pure classical music—for that's what Indian music is, and it's far more "classical" in that there's a vastly longer tradition for it than the Western kind. In fact it's much more than music—it's a way of life and thought.

Obviously for the audience Mr Shankar more than held his own with the best of Jimi Hendrix, Big Brother and the Holding Company and the Grateful Dead, plus whoever else was on the incredible bill. Hear this, and you should see why (Columbia).

Yummy yummy: **QUICK-SILVER MESSENGER SERVICE**, yet another highly respected San Francisco group, are really too much. We've heard their name ever since the very beginning of the Avalon-Fillmore musical renaissance, and it's ever so nice to hear them on record at last.

They don't play music which gets up and smashes you over the head with a 12-ft crowbar, but if you relax your sublimated-aggressive-drive-barrier and just listen and groove, you'll find a wealth of musical goodies on their Capitol album. Beautiful music, carrying you several miles up from your room into the ionosphere and then smashing you back to earth again with things which just shouldn't be (and probably aren't) possible on record.

Mystic music for the mind

by **NIRVANA** on "All of us" (Island). Alex Spyropoulos and Pat Campbell-Lyons, who are Nirvana, have written an outstandingly beautiful album with an amazing variety of different styles—from ballad to rock to chamber music to symphony. They are not afraid of using every musical effect known to modern man but do so at all times with taste and subtlety, so never degenerating into pretension or—worse—incomprehension.

A truly weird cover somehow seems to be borne out by the full title: "The existence of chance is everything and nothing, while the greatest achievement is the living of life, and so say all of us." Above all, Alex and Pat are fine songwriters, and there are some truly awe-inspiring pieces of music on this.

Good grief, the **FOURTH** album by the **BUTTERFIELD BLUES BAND** already (one of those things which makes you feel rather old if you remember the first). Called "In My Own Dream" it's fine progression on modern urban blues which the Butterfields excel in, and is in reality many times better than "Pigboy Crabshaw," their last LP on which they seemed to have lost some of their vital direction.

Never fear, they've found it again and can now, once more, be regarded as the finest white blues group anywhere. The album has a very relaxed, easy feel to it, like its authentic blues and no one can deny it so why get all uptight? The Butterfields are more solidly into their own dream than ever before, but the roots shine through clear as crystal. Nice (Elektra).

DISC and MUSIC ECHO LP GUIDE OCTOBER Status Quo—the hard work shows

STATUS QUO: "Picturesque Matchstickable Messages From The Status Quo." Black Veils Of Melancholy; When My Mind Is Not Live; Ice In The Sun; Elizabeth Dreams; Gentleman Joe's Sicewalk Cafe; Paradise Flat; Technicolor Dreams; Spicks And Specks; Sheila; Sunny Cellophane Skies; Green Tambourine; Pictures Of Matchstick Men (Pye).

This really is stretching an LP title to the limits, but its lack of imagination is not a guide to the contents of the album. It is Status Quo's first LP and worth its 32s. 6d. for all those who appreciate this group. The distinctive muted sound that has become their trade-mark on all three of their singles—included on this album—is predominant throughout the LP, and gives good and individual interpretations to such old numbers as "Green Tambourine" and "Sheila." A lot of hard work and thought has gone into the preparation of this album and it shows.

Kenny Everett said of **DAVID ACKLES** "not many people will like 'Down River' but those who do will be the happiest people in the world." We agree, but add that David is a name that will be on the lips of everyone within the year. His first album (Elektra) includes "Down River" and also "Road to Cairo," which Julie Driscoll has chosen as her new single. David writes all his own songs and plays a sensitive piano—and it is the incredible hypnotic quality that compels you to play the album from beginning to end. His voice is deep and more full of feeling than melody.

If any man deserves a "Greatest Hits" collection, it's **FRANK SINATRA**. "Frank Sinatra And His Greatest Hits" (Reprise), confines itself to recent years with "The World We Knew," "Strangers In The Night," "Something Stupid," "Summer Wind," "It Was A Very Good Year," "That's Life" and "Softly As I Leave You," among others. What can you say? Sinatra defies criticism and his continued success makes criticism pointless. An excellent album.

Byrds switch to country music... and it's great

"Ernest Tubb Sings Hank Williams" is an LP that will endear itself to thousands of country music fans—a giant singing the songs made famous by a giant. Tracks include "Hey Good Looking," "I'm So Lonesome I Could Cry," and "Your Cheatin' Heart."

Jack Greene's "You are My Treasure" gives us "By The Time I Get To Phoenix" which, surprisingly, lends itself perfectly to c&w treatment. Jack sings

cleanly, if stiffly, on "Am I That Easy To Forget" and "My Special Angel."

Kitty Wells' sweet voice drifts through "My Big Truck Drivin' Man" with style; and "Here's Conway Twitty and his Lonely Blue Boys" again pinpoints the popularity of Jim Webb's "Phoenix" song, as well as "Jambalaya" and "Tender Years."

Altogether, a feast for country and western enthusiasts.



BYRD ROGER MCGUINN

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OCTOBER



DON GETS CHEEKY!

SOME cheeky songs from clever **DON PARTRIDGE** on his debut LP titled simply "Don Partridge" (Columbia), plus standards like "St. James Infirmary" and Huddie Ledbetter's "Keep Your Hands Off Her" which prove that dear Don really does have a better singing voice than his "Rosie" and "Blue Eyes" hits (also included here) would have us believe. Interesting treatment, too, of Otis Redding's "Dock Of The Bay."

● Popular smashes like "The Look Of Love," "Up, Up And Away" and "Honey" get a very stylish presentation through the beefy brass of **KING CURTIS** on "Sweet Soul" (Atlantic). Some actually seem better as instrumentals than they did as vocal hits. A good party LP.

● Poor **PAPER DOLLS!** They've had a tough time of things since "Something Here In My Heart." People seem to think they can't sing, but "Paper Dolls House" (Pye), while not exactly the album of the month, will go a long way to restore respect. Basically it's a hit parade collection which lends itself comfortably to their jaunty, happy-go-lucky style. Nice versions of "Step Inside Love" and "Darlin'."

● **BOBBY DARIN** sings Tim Hardin (remember "If I Were A Carpenter"?), Randy Newman and Bobby Darin—among others—on "Inside Out" (Atlantic). Nice, easy relaxed "Lady Came From Baltimore," a melodic "Black Sheep Boy" and a moving version of the Rolling Stones' "Back Street Girl." Good solid Darin—which can't fail to please.

● **HARPERS BIZARRE** should have had a huge smash here with the lovely "Feelin' Groovy." Why they didn't will always be one of the sad mysteries of pop. On their "Secret Life" LP they still sound as though they're singing in an enormous bathroom. Just the same, they have a nice, tight close harmony and pretty backing sounds.

CECIL McCARTNEY is on a very different scene. First off he'll attack you for wearing leather shoes and eating meat, for taking drugs (aspirin, nicotine) and urge you to expand your consciousness by aerobatics, ski-ing, meditation and eating salads. But he seems to have the potential of a first-class songwriter, and his songs are meaningful and very pleasant indeed to listen to, with all kinds of different backings. His first album, "Om," is on Columbia.

Traffic
cannot
be
faulted

"TRAFFIC." You Can All Join In; Pearly Queen; Don't Be Sad; Who Knows What Tomorrow May Bring; Feelin' Alright; Vagabond Virgin; Forty Thousand Headmen; Cryin' To Be Heard; No Time To Live; Means To An End. (Island).

Traffic themselves are pleased with the way this, their second album, has turned out—and well they may be! That famous Berkshire cottage has nurtured a sound which could now be mistaken for no one else in the world—it is Traffic alone, further into their own music than ever before. And it's a gas!

With Messrs Mason and Winwood switching vocals, guitars and organ, with Chris Wood playing some of the nicest horn sounds in pop and Jim Capaldi's exciting, meticulous drumming, Traffic must be one of the most perfect musical groups in the world. This album is pure pleasure, from the lurching beat and country guitar of "You Can All Join In" through the complete spectrum of emotion and sound to "Means To An End" Traffic lay it down with the perfection which has always been their trademark.

Dave Mason wrote five tracks, Steve Winwood and Jim Capaldi wrote the rest—and what songs they are! As singers, as instrumentalists, as songwriters Traffic really cannot be faulted. What else can one say... but that this LP should, if there's any justice, sell many thousands.

● Waggle "Children Of The Future" by the **STEVE MILLER BAND** about near a red-tinted light and you might think that your eyes have had enough of the wickedness of the world and are packing up for good. It's one of those tricky covers, all blues and reds, and it leaps about mightily in the right conditions—so don't worry.

Take the record out and play it, though, and it's a very different story. Steve Miller Band play hopeful, soaring music which

leaves you in no doubt that you are still alive and still digging. Hear not once but four times and discover some hugely interesting musical happenings; a good and at times brilliant album which holds fine hopes for the future (Capitol).

● Two albums by singers/guitarists/songwriters each with diverse but promising futures in front of them. "**JOHN MARTYN—The Tumbler**" (Island) proves young John is an interesting songwriter with his roots as much in medieval minstrelsy as in today's folk songs. He is also an excellent guitarist, and has the advantage of Harold McNair, the guy who plays flute on Donovan's records, on some tracks. A pleasant voice and gentle songs ensure John a favoured place in the hearts of many.



Traffic's Steve Winwood: LP of pure pleasure

Cliff and Shadows
— their nicest yet . . .

YOU wouldn't exactly say that **CLIFF RICHARD** and the **SHADOWS** figure very prominently among the purveyors of progressive pop music—but they're always clever and efficient in the things they do. They're conscious of their market and appeal and wisely cater for that taste.

And as they are currently celebrating a splendid ten years in pop, it is only right they should release an album to mark the event. "Established 1958" (Columbia) is a special double-sleeve LP with 14 brand spanking new Shadows compositions—seven by Cliff and seven from the group.

And it is probably the nicest, most musical selection they've done. It shows them as true, capable musicians with obvious ability to arrange and produce their material to the best effect. For the super fan also, there is a detailed discography of their releases over the last decade.

● **CHER** is to Sonny what Esther is to Abi... i.e. the leading light. So it's nice when Cher gets an album to herself as "Backstage" (Liberty). Vocally, Cher is very limited but has chosen her numbers wisely. Particularly good are "Go Now," "The Click Song" and "Masters Of War," and others include "Manha de Carnaval"; "The Impossible Dream"; "A House Is Not A Home" and



Cliff: wrote seven songs

SLY AND FAMILY
—THE NEW LEADERS

SLY AND THE FAMILY STONE: "Dance to the Music." Dance To The Music; Higher; I Ain't Got Nobody (For Real); Dance To The Medley; Ride The Rhythm; Color Me True; Are You Ready; Don't Burn Baby; I'll Never Fall In Love Again (Direction).

Wow! And to all those who thought Sly and the Family Stone would fade as quickly as they came... forget it! For this is without a doubt the most power-packed sock-it-to-us collection of soul smashes we've heard for years. Absolutely riveting and guaranteed to have you leaping about uncontrollably!

More than this. The numbers, all written by Sly Stone, are not in the usual vein. The lyrics are different—new words, new messages. "Color Me True" is an own-up-time song,

"Do you take credit for somebody else's cooking? Do you sit in the park when you think nobody's looking?" And "Don't Burn Baby," with clever phrases like "I can understand frustration joined by agitation creates aggravation when led by a congregation." None of your "Lawd have mercy's" here! And the 12-minute "Dance To The Medley" is somethin' else again.

Hearing this incredible set makes it even more sad that the group could not make any live appearances when here recently. But watch out, soul fans, Sly and the Family Stone could be the new leaders.



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The amazing album revolution

YOU could say "Sgt. Pepper" was the start of it all. Ever since, album sleeves have been getting better and better, until now there's often more enjoyment to be had just studying the sleeve than actually listening to the record inside it!

MUSIC-LOVERS couldn't care less if their records came in brown paper bags . . . but nevertheless LP sleeves today are developing into an art form all their own.



AFTER "Sgt. Pepper", the Stones went three-dimensional, the Small Faces produced a round sleeve, the Who sat around in baked beans and the Social Deviants' cover could be unfolded into a full-scale wall poster.

IF it goes on like this, LP sleeves in a few years time will have to be automatic self-propelled computerised things with flashing lights and built-in stereophonic sound effects to be even noticed!

NEXT WEEK, Disc takes a look at the amazing record packaging revolution.

DON'T YOU DARE MISS IT!

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ALAN DONALDSON

Lennon's latest song is 'Happiness is a warm gun'

I'M NOT in Hollywood this week, I'm here in London itself, swinging or not, tracking down English pop stars and searching for the Holy Grail. (I found it, in the Baker Street tube station during rush hour. Threw it back.)

First I went to a Beatles recording session! Notice how casually I say that, how blasé. They were working on a song for their next album, one written by John called "Happiness Is A Warm Gun."

It's in four separate parts with some complicated time changes and Lennonesque lines like "A soap impression of his wife which he ate and donated to the National Trust."

The song, George told me, was inspired by an advert in a gun magazine which actually said, "Happiness is a warm gun."

An American magazine, of course. Which reminds me of a quote from H. Rap Brown: "Violence is as American as apple pie."

Went to the Marquee and saw Fairport Convention and liked them very much. They have a nice folksy sound which reminded me of the MFQ, a Los Angeles group of two years back which never received the success they deserved. Hopefully, Fairport will.

And then we went to Sibylla's to see Terry Reid, who is good looking and good . . . at least he looks as if he's good; I couldn't hear a word he sang because of the sound system, my seat almost behind the stage, and the vociferous party in the corner.

Didn't like Sibylla's—no real character of its own, it could have been the lounge in any number of second-rate hotels.

Was delighted to find that CYR (Charming Young Reprobate) Jeremy Clyde is in Lon-



FAIRPORT CONVENTION (from left): Martin Lamble, Richard Thompson (standing), Tyger Hutchins, Ian Macdonald, Sandy Denny and Simon Nicol.

don now. He's working on a play by A. M. R. Lenz, adapted by Berthold Brecht, which will be presented for one night only, which hardly seems fair. Chad and Jeremy completed a new album recently, before Jeremy

by JUDY SIMS

Disc's Hollywood writer is in London this week to see if it really does swing . . .



and singers . . . beautiful. George and Pattie Harrison were there, also Brian Jones and a tall, blonde girl whose name I should know but don't.

Spoke with Charlie Watts and Keith Richard for the first time and learned that Charlie is author of two books—the wonderful one on Charlie Bird Parker called "Ode to a High Flying Bird" (which you can't get anywhere), and a children's book which he did seven years ago.

Keith had a new dog in tow, a lovely young deerhound which disgraced itself immediately; later Keith reported that he'd just dented his car again. I was impressed with him, especially his political awareness.

I'm accustomed to reading and hearing about Mick, but we seldom see much about Keith and the others. Keith said he and Mick were ready for another tour, something different.

"We could get out and do all the Golden Hits, but that's been done for ages." Later, he mused: "Circuses . . . they've

been ignored, nothing new has come about with circuses." So perhaps we'll see a Rolling Stones Three-Ring Circus. Sooner the better.

A concert in Croydon last Sunday was immensely groovy; got to see Alan Price, the Nice, David Ackles, Election, Spooky Tooth, and Julie Driscoll with the Brian Auger Trinity, but arrived too late to hear Jethro Tull, about whom I have heard much since arriving here.

So Alan Price is retiring . . . that's disappointing to his fans (I'm one) but understandable in a way. In spite of the plethora of English groups, most good, there isn't much of a music scene in London these days.

Radio One is a joke except for John Peel and Kenny Everett, and the uptight competition between groups creates a suspicious, unproductive atmosphere. In that respect London is like Los Angeles, where emphasis is on success, making it.

San Francisco is the only city I've visited where success is considered secondary to the music, where musicians mingle and exchange ideas for the common good—some musicians play on other group's sessions as a matter of course and fact.

Swinging London seems to be a myth perpetuated on King's Road and Fleet Street and everyone knows it but no one likes to admit it, as if London has to swing if it is to have a reason for existing. It doesn't, really.

EIGHT months ago the Chicken Shack were travelling to play dates round the country in a moth-eaten old van which was so draughty they put their feet in cardboard boxes stuffed with newspaper to keep them warm. Today their records sell thousands and they're in line for tours to Scandinavia and America.

And, says pretty blonde Christine Perfect, the audience for blues is going to get a lot bigger yet.

Christine is in a good position to know, for she has a controlling interest in two of the country's most popular blues bands—besides being Chicken Shack's pianist she is married to John McVie, bassman with the Fleetwood Mac.



CHICKEN SHACK (left to right): Andy Sylvester (bass), Christine Perfect, Stan Webb and Dave Bidwell (drums).

"The blues scene has snowballed in the last few months," said Christine. "It's like the trad jazz boom of six or seven years ago—and it's going to get even bigger than it is now."

"But it's only a fashion, not a permanent thing. Canned Heat started blues singles selling into the chart, and as soon as there are blues records in the top ten generally, blues fans won't like it any more—they'll say it's gone commercial."

Chicken Shack's second single, "Worried About My Woman," was released a couple of weeks ago. It's a "very wild, screaming thing which pounds along" says Christine. "I don't know if it's commercial or not. You can't tell—I wouldn't have thought Don Partridge or Canned Heat would make it either."

"Blues is almost a pop commodity now anyway—blues bands draw more than pop groups in some areas. Of course, we still retain our authenticity. There wouldn't be any point in going commercial."

Like most of their material, the single was written by Chicken Shack's Stan Webb,

CHICKEN SHACK hatch out big boom in blues

whom Christine describes as an "erratically brilliant guitarist."

"If you're playing blues, it's important to be able to express yourself, and you can do that much better if you sing your own songs, your own blues. I find it difficult to sing someone else's songs, because usually they're not what I'm feeling."

Stan Webb is currently concerned with making the group look as well as sound exciting. He's fitted a 36-foot long lead to his guitar, and has been known to start off the group's act behind a curtain at the back of the audience.

Everyone can hear the guitar but no-one knows where it's coming from!

"Now people come just to see whether Stan's going to 'freak out' or not," said Christine. "He's always exciting."

"If and when the blues thing dies it won't make any difference to Stan. He'll keep on playing because he's just a blues guitarist—that's his life. I don't know about the others."

Not, Christine hastens to add, that blues will ever die completely. "There will always be a minority of fans who will still fill the clubs. Blues bands will

still make a living, just like in the old days.

"Fans come up to us now and say they remember the days when there were just 50 people in the club, and they're a bit upset because of all these other people—who are there just because it's fashionable. They like the blues, but they don't know why."

Chicken Shack's last album, whimsically titled "Forty Blue Fingers, Freshly Packed And Ready To Serve," sold very well—and Christine feels their next should sell even more, "because we've improved an awful lot since then."

Currently the band is looking forward to their first tour of the States—"we're nothing over there, but we have had a few underground plays on the album. An American came up to us last week and told us he'd heard most of the LP on Los Angeles radio!"

But before then Chicken Shack are sharing a tour of Scandinavia with (just to keep it all in the family!) Fleetwood Mac. "We often have a blow together. We have a lot of respect for each other as musicians."

SOUL by johnnie walker

REMIND me to tell you all about THAT place," the man said. Situated between 7th and 8th Avenues in New York's Harlem district, the Apollo Theatre has for thirty-three years been the showground for all types of coloured music.

It ranks alongside the Palladium for performance prestige, and is now your equivalent of London's Marquee Club for "giving a break" to new talent. We, who are lucky to take in one or two soul concerts a year must go green at the thought of seven shows a week, fifty-two weeks a year, featuring names like James Brown, Jackie Wilson, Chuck Jackson, Supremes, Four Tops, Sam and Dave, Ben E. King, Miracles, Marvin Gaye, Junior Walker, Drifters, Wilson Pickett.

The Apollo will also go down in history as the birthplace of Ella Fitzgerald, Nat King Cole, Pearl Bailey, Lena Horne, Fats Domino, Sammy Davis Jr., Eartha Kitt and Sarah Vaughan.

Wednesday amateur nights are the theatre's biggest draw. In the spring of 1955, 18-year-old Joe Arrington Jr. arrived in New York from Baytown, Texas. He took a small bed-sitter in Hempstead, Long Island. Working in a clothing store during the day, Joe spent his nights hanging around street corners exercising his vocal cords with fellow would-be singers.

Friends encouraged him to try for the Apollo amateur night and soon a very nervous Arrington Jr. walked on to that famous stage, forgetting to touch the "Tree of Hope" (the one-time chestnut that became the gathering place for out of work entertainers and bookers, when street widening forced its removal, a chunk found its way inside the theatre and so to the tradition of "touch if for luck on Wednesday nights"). The audience soon reminded him though—Joe turned back to touch, then sang and walked off with the first prize for that, and the three following Wednesdays. The man R and B now know as Joe Tex was on his way.

GOSPEL singers are also very popular at the Apollo. No theatre atmosphere can possibly match the sheer, overwhelming intensity as nearly 2,000 Negroes sing their praises to the Lord. Gospel is the root, and the driving force behind modern soul records.



Joe Tex

In searching back through old cuttings of the Apollo, I came across an account in the New York Sunday News of November '65, describing an incident at a gospel show. "Very often the audience join in, but not everyone gets as carried away as one man in the second balcony who got so emotional one night that he stood up, threw up his hands and yelled 'Hallelujah!' and fell into the first balcony. The Lord was watching over and no one was hurt." Then there's white comic Dick Davy, who, jealous of how the coloured singers laughed and enjoyed themselves so much, declared he would go home "to ask the good Lord to push these freckles closer together!" That's New York's Apollo Theatre. Los Angeles has its Whiskey A Go Go—Paris its Olympia. Otis at L.A. and Aretha in Paris. Two unbelievable live albums due out in November from Atlantic. Guy Fawkes—this year you're upstaged, man!



Ray Stevens

TCB, which in Johnnie Walker's language means taking care of business, in London last week. . . . Ray Stevens, on a fleeting visit to secure some swift and eagerly-awaited promotion on his latest single, "Mr Businessman."

To most people with long memories, Ray is most remembered for his comedy gimmick hit, "Ahab The Arab," of six years ago, and a flood of similar numbers including the unbelievable "Jeremiah Peabody's Poly-Unsaturated Quick Dissolving Fast Acting Pleasant Tasting Green and Purple Pills" — still one of the longest titles in recording history.

"The trouble was, people began to identify me with these gimmick songs and I had to try and break out of that image.

"The funny thing is, it was only through desperation that I began singing stuff like "Ahab" in the first place. I'd had a go with the "Moon, June, Spoon I Love You" type of thing and got nowhere."

Would you believe: 'Mr Businessman' Ray Stevens once sang: "Jeremiah Peabody's Poly - Unsaturated Quick Dissolving Fast Acting Pleasant Tasting Green and Purple Pills."?

There's been at least a three-year gap since we last heard of Ray Stevens, but he's not been idle.

"I've been all wrapped up in playing, writing, producing and arranging, all of which has rounded my experience.

"Then for some time I had the idea of a song incorporating two tempos—and the title suggested itself as "Unwind," which was just a slang expression like they use in aspirin commercials. It was to have been recorded by the Vogues, but they turned it

down, and I decided to put it out myself.

"And after that came 'Mr Businessman,' and I must say I'm very proud of it as a composition. Without sounding self-opinionated, I really think it's the best thing I've ever written.

"Mind you, don't get me wrong. I'm not bitter about American businessmen. Most of them do a great job—it's just the minority I'm singing about. It's sort of hard to explain what the song's all about, but I guess you could say the shallowness of the world we live in these days.

"I never had any preconceived notion when I started writing "Mr Businessman." In fact it was very hard to write, and I've written upwards of 300 songs over the past seven or so years."

Ray was only in Britain for about five days, but he managed to record a valuable "Top Of The Pops" spot, still to be screened. If it has the desired effect, the Businessman should be with us again very soon.

A Tale of Mystery from David Hughes

WANTED: One genuine haunted house, complete with the most frightening of ghosts and a reputation of having been the scene of a sinister historical event.

Offered: Five young musical men and one petrified Disc reporter to spend the night within the haunted walls and from there report on activities strange and unnatural with the purpose of discovering more about the world of the unknown.

Explanation: The Marmalade, despite all the activity with "Wait For Me Mary-Anne" poised to enter the chart, have developed a new and avid interest in black magic and all things supernatural and inexplicable.

"Maybe we're a bit macabre," says wily "Wully" Campbell, "but we'd really like to spend the night in a haunted house—just to experience what, if anything, happens.

"I suppose it all started as a way of relieving boredom travelling from once booking to another. We began to be fascinated by old graveyards, and used to stop at dead of night and wander round them. We even dug up an ancient grave once, just to see what was there, but we didn't find anything. It must have been really old!"



Marmalade: (back) Alan White, (middle) Dean Ford (left) Graham Knight, Pat Fairley, (front) Junior Campbell.

there would be a threat on my life."

The conversation deepened. "Maybe it's just because we've been together for so long, but we can often tell just what's going on in each other's minds. At least three times a week two of us will blurt out exactly the same phrase at exactly the same time."

Pat even managed to convey a thought from his mind to Junior's. "We were going through this little Scottish town and there was a cafe where we used to stop many years ago.

"I thought to myself: 'If I think hard enough about that cafe I bet Junior will say 'There's that cafe we used to stop at' . . . and sure enough he did. Maybe it's just coincidence but it's strange nevertheless."

DISCOVERING VAMPIRES

Graham and Junior also have serious intentions of hiring a horse and cart and re-discovering Transylvania, the land of Count Dracula and his fellow vampires.

"The fact is," says Junior, "that although our degree of success is so far very moderate, we're beginning to realise how the Beatles must feel, having so

much free time and not knowing how to spend it.

"We're finding that we've done almost everything there is for a pop group to do in this country, and we're getting just a little bored. So we're unconsciously looking round for some other interest to fill our minds . . . which is where the black magic has come in."

Being Scottish, what are their feelings about the Loch Ness monster, one of the most fascinating of all mysteries?

"We think there's something there. For start no one has yet reached the bottom of Loch Ness. And some people say it's five miles deep. We've heard of divers who have tried to get down to the bed, and been too scared. And there could easily be an underground passage to the sea.

"It's only ridiculed because it's not understood."

SPOOKS PLEASE APPLY

But back to the haunted house. Any genuine offers of such a place, be it house, mansion, castle, theatre or baronial hall, to Disc. And the Marmalade will help you track down that elusive ghost!

Marmalade - from pop stars to aspiring Draculas!

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QUIET MALE (20), seeks girl friend in London area.—Box DE.374.

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

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

EUROPEAN GENE PITNEY Fan Club.—P.O. Box 151, Roosendaal, Holland.

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

LULU's O.F.C.: S.a.e. to Betty, 286 Long Chaulden, Hemel Hempstead, Herts.

VANITY FARE Fan Club.—S.a.e.: Hilary, 2nd Floor, 29/31 Regent Street, SW1.

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POP 45's, LP's (1950-1968) wanted. Up to 5s. paid for your rare 45's. Send any quantity for cash by return.—Moore, 16 Leighton Road, Linslade, Bedfordshire.

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RITZ: BOURNEMOUTH'S BEAT SCENE, October 18—"Simon Dupree."

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PUBLICATIONS

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

POP THE QUESTION

CARS THE STONES ROLL IN...

? What are the makes and colours of all the Rolling Stones' cars?—Gilby Rose, 34 Bisphona Drive, Wirral, Cheshire.
• If you want to try for a lift in one of the Stones' cars, then here's your choice, Gilby: Mick drives an Aston Martin, Keith a Bentley, Brian a Rolls-Royce, Bill a Mercedes Benz. And all are dark blue. Charlie is odd Stone out. He doesn't drive.
? Is the music of the film, "The Good, The Bad and The Ugly" available in this country? I have heard it frequently over Radio Veronica.—K. Gouldthorp, 8 Medcalfe Way, Melbourn, Royston, Herts.

• Go into your nearest record shop and ask for the soundtrack music of "The Good, The Bad and The Ugly" on ULP1197.

? Where was Alan Price educated and when did he first meet his group?—Janet Clark, 79 Palmersville, Forest Hill, Newcastle-on-Tyne.

• Alan was first educated at Ellison Church of England School, then Jarrow Grammar School, then the College of Further Education. He was with Eric Burdon in a group called The Pagans three years before they became known as the Animals. Alan left the Animals in 1965 to form his own group.

? What happened to "Through The Universe" which the Beatles were going to release as a single with the royalties going to charity?—Michael Lane, 11 Pease Lane, Alfreton, Derbyshire.

• Says a Beatles spokesman: "Title was 'Across The Universe.' The Beatles were asked to contribute a track to a charity LP a long time ago and at one stage 'Across The Universe' was considered for use. But it hasn't come to pass as yet. It was one of half a dozen tracks that have not been used."

? Is Dean Ford, of the Marmalade, married?—Barbara Evans, 48 Woodbury Avenue, Strouden Park, Bourne-mouth, Hants.

• Says a Marmalade spokesman: "Dean's wife is named Jane. The couple have been married for about a year."

? Can you tell me anything about a Shadows record called "Jungle Fever" and "Under Stars Of Love."—Frank Boyes, 2 Toft's Avenue, Wyke, Bradford, Yorkshire.

• Shadow Bruce Welch says he has no knowledge of the Shadows making a record of these titles. Could you be thinking of a disc by the Tornados of "Telstar" fame?

? During a TV advert for Mum Rollette, I heard a fantastic group sounding like Georgie Fame. Was it in fact Georgie?—T. Moore, 41a Hartington Road, Sefton Park, Liverpool 8.

• It wasn't, in fact, Georgie Fame. A spokesman for Mum Rollette says: "Contractual obligations prevent us from revealing the name of the artist who made this advert—but it wasn't Georgie Fame. And the music was specially composed for the commercial."

? Where can I write to Jess Roden, of Alan Bown.
• Also their fan club address, please.—Vicky Goodere, 22 Blundell Street, Holloway, London, N.7.

• Write to Jess, c/o 189 Stafford Avenue, Slough, Bucks. Fan Club address is Maggie, 61 Queen's Avenue, Hanworth, Middlesex.

? There is a film out called "The Green Berets."
• Could you please tell me the title of the theme tune, who it is by, and has it been released on record?—Miss E. Quedsted, 27 St. Leonard's Gardens, Ilford, Essex.

• Theme of the film was composed by Robin Moore and Sgt. Barry Sadler, the member of the Green Berets U.S. paratroopers on whose exploits the film was based. There's a recording of the "Green Berets" theme by Alan Moorehouse and his Orchestra on Pye 7N 17073.

? Title, please, of the record Tony Prince uses to start his radio show on Luxembourg—also the number of the record.—John Knight, 60 Wellington Road, Boston, Lincs.

• Title of the piece is "Go," recorded by Sounds Incorporated on Decca F11590.



Alan Price's education



Bruce Welch's tunes



Jess Roden's address

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



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Please insert my Advertisement under heading.....

enclose { Cheque..... Sign Here.....
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Address

PLEASE, BEATLES LET'S SEE YOU LIVE!

THE BEATLES should do a live tour of Britain right now. After seeing them do "Revolution" on Top of the Pops, they still can stand between amplifiers and mikes and create the original excitement of 1963 and 64, so come on Beatles let's see you again, show us all that you are still capable of the thing you did to us when Beatlemania was at its height. —MRS. M. CARVELL, 72 Creedon Rise, Sibley, Loughborough, Leics.



George Best Leapy Lee

Leapy loses out to Georgie on looks

HOW DARE DISC, the best music paper in the world, have the audacity to say that Leapy Lee looks a little bit like darling Georgie Best! (Scene 28.9.68).

Do you want your eyes testing? No offence to Leapy Lee, but comparing him with George Best is like comparing Dracula with Paul McCartney! I remain a disgusted Georgie Best fanatic.—SHEILA CARR, 124 Bispham Road, Southport.

Urgent—please tell Sandie Shaw a fantastic new song—just right for her next release—Dusty Springfield's "I Will Come To You." —D. DUCK, Paisley, Scotland.



Big Pink—group that had to steal food to survive

FOR OVER a year the only music to be heard at Big Pink, Bob Dylan's house in rural New York state, was opera and classical. Then they started work . . . and out of the work came an album, "Music From Big Pink." From the album came a hit single, "The Weight."

Levon, Robbie, Richard, Garth and Rick are the band. NOT "The Band"—"that name is only so they can file it in record stores. And also, that's the way we're known to our friends and neighbours," says Jaimie Robbie Robertson, composer of "The Weight."

"Another thing, we're not Bob Dylan's band. He doesn't think of us that way, neither do we. We all play together because we respect each other and enjoy playing together; it's on a personal level."

The band, who are now all aged about 24 or 25, have all been playing music from an early

age and professionally for about nine years. They began as the Hawks, backing Canadian rock-n-roll star Rompin' Ronnie Hawkins, before breaking out on their own to play their own kind of music.

But success was far from immediate . . . at one point the group was so broke they had to steal food from supermarkets to survive.

The break came in 1965, when they got a call from Bob Dylan—of whom they had barely heard at the time—asking them to back him for a Hollywood Bowl concert.

"I was flabbergasted, but I figured, why not?" said Robbie. "We jammed with Bob a lot. It was more than just songs, it was a whole dynamic experience. Dylan brought us into a whole new thing, and I guess he's gotten something from us."

For a year after joining Dy-



Flashback to Beatlemania in Munich, Germany—June, 1966

as Cream, Mayall and the West Coast groups would never have been so publicised.—S. HUDSON, 4 Oakwood Avenue, Mitcham, Surrey.

I HAD TO giggle when I read the comments from readers about Kenny Everett being rude about records. Surely no one can take Kenny that seriously! He was just putting over what was really constructive criticism in his usual crazy way. And it may interest these readers to know that he played Spanky and Our Gang's record on his "load-of-tripe" radio show a few days ago! —LIN CHARMAN, 77 Bennetts Road, Horsham, Sussex.

HANDS OFF JIM MORRISON

HANDS OFF Jim Morrison! I am sick, sorry and tired of reading letters and articles in your paper running the Doors down.

There are hundreds, in fact thousands, of groups far worse than the Doors.—SYBIL LEES, 6 Weavers Road, Beeches Estate, Cirencester, Glos.

THE CHORUS of Engelbert's "Les Bicyclettes de Belsize" is very similar to Sue Nicholls' "Every Day," flip side of her "Where Will You Be?" hit. —STEPHEN HODSON, 61 Wolsey Road, Ashford, Middlesex.

A READER refers to John Peel as a "conceited squirt." I strongly disagree. Peel is what pop needs today, and if it wasn't for him such groups

Candle or wreath for Radio 1's birthday?

SO RADIO 1 is now celebrating its first birthday, what are we supposed to do? Light a candle or lay a wreath—I strongly suspect the latter is more applicable.

If Radio 1's next birthday doesn't want to be heralded with an obituary

TRYING TO HEAR ROY ORBISON

WHEN JONATHAN KING said "Go out of your way to listen to Orbison's 'Heartache'," he's not kidding—because you won't hear it on the BBC who appear to have not played this record since Jonathan reviewed it. —MARY ASHER, Woodlands, Surbiton, Surrey.

some major improvements will have to be made, fast. —MAURICE HILLIER, MT Section, RAF Fairford, Gloucs.

SHOWING extraordinary foresight and perception, the waspish Mr King has garnered for himself considerable much needed personal publicity by attacking the Doors just prior to their current enormous popularity in Britain.

Since Mr King has now begun to attack Pete Drummond and his excellent Midday Spin, perhaps we can now look forward to an even greater degree of popularity for Pete.

Jonathan—what an opportunity you missed when John Peel began broadcasting! —CLIVE SELWOOD, 26 Paxton Avenue, Chalvey Grove, Slough, Bucks.



Dave Davies

I DON'T think that I will ever be able to figure out why Dave Davies' "Lincoln County" isn't in the chart, but to hazard a guess, it must be due to its lack of exposure on groovy Radio 1!—R. J. COOPER, The Old Rectory, Sandon, Chelmsford.

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

1	2	3	4	5	6
7			8		
9				10	
12					
14	15		16		17
19				20	
21				22	

CLUES ACROSS

- 1 and 4 Across. Awards for 250,000 British sales (6, 5)
7. Native of New Zealand (5)
- 8 and 10. They're On The Road Again (6, 4)
9. Record players! (7)
10. See "8"
14. Bit of a chest pain! (4)
16. Anita nowadays? (7)
19. On very few occasions (6)
20. Waterside opening (5)
21. Egg depositor! (5)
22. Coupled up (6)

CLUES DOWN

1. Garfunkel partner (5)
2. A good one is a smasher (6)
3. The things we eat (7)
4. Bit of a bore (4)
5. Endless singer! (5)
6. Very prim and proper (6)
11. Nice country disc! (7)
- 12 and 15. Equals' two comedians (6, 5)
13. He's always grinning (6)
15. See "12"
17. Given a valuation (5)
18. Musically legato effect (4)

Last week's solution

ACROSS: 7. Improver. 8. Air. 9. Canine. 10. World. 11. Guy. 12. End. 14. Neo. 15. Mod. 17. Macam. 18. Flower. 20. Mia. 21. Exhibits.

DOWN: 1. Lincoln. 2. Spin. 3. County. 4. Brown. 5. Married. 6. Trac. 11. Good-man. 13. Dearest(Love). 15. Millie. 16. Amber. 17. Mama. 19. Whip.

Last week's LP winners

Laurence Tolley, 4 Coastguard Cottages, Arbroath, Angus, Scotland. Mr. A. Warman, 68 Hill Road, Folkestone, Kent. Miss C. Oakes, 2 St. Andrew's Close, Reigate, Surrey. Miss A. Watkins, 123 Shingrig Road, Nelson, Treherrens, Giam. Mrs. J. D. Johnston, 11 Regent Street, Hartlepool, Co. Durham. David Crawford, 24 Mansfield Road, Layton, Bickpool, Lancs.

THURSDAY

TOM Jones/Della Reese/Ted Heath Orchestra — New Victoria, London.
Scott Walker/Love Affair/Paper Dolls/Casuals/Terry Reid — City Hall, Newcastle.
Amen Corner — Civic Hall, Connor's Quay, Ireland.
Equals — Locarno, Portsmouth.
Dave Dee, Dozy, Beaky, Mick and Tich — Locarno, Burnley.
Pop North (Radio 1—1 p.m.) — Spooky Tooth, Cat Stevens.

FRIDAY

SCOTT Walker tour—Odeon, Birmingham.
Tom Jones tour — Odeon, Glasgow.
Tremeloes—Electric Garden, Sauchiehall Street, Glasgow.
Julie Driscoll / Brian Auger Trinity—Top Rank, Brighton.
Equals — Corn Exchange, Braintree.
Status Quo—Town Hall, Devizes.
Manfred Mann — Mayfair Ballroom, Newcastle.
Who—York University.
Joe Loss Show (Radio 1 — 1 p.m.)—Troggs.

SATURDAY

LEAPY Lee—Plaza, Birmingham.
Tom Jones tour — Odeon, Glasgow.
Scott Walker tour — ABC, Chesterfield (Cupid's Inspiration replace Casuals).
Move — Coronation Hall, Kingston-upon-Thames.
Marmalade — Music Hall, Shrewsbury.

COUNTDOWN

Tremeloes — Glasgow University.
Julie Driscoll / Brian Auger Trinity — Southampton University.
Equals — Gliderdrome, Boston.
Status Quo—Flamingo Ballroom, Redruth.
Colour Me Pop (BBC-2 — 11 p.m.) — Honeybus, Clodagh Rogers.
Dave Dee, Dozy, Beaky, Mick and Tich — Royal York Hotel, Ryde, Isle of Wight.
Who—Sheffield University.
Vanity Fare—Lafayette Club, Wolverhampton.
Kinks — Belfry Hotel, Wishaw, Sutton Coldfield.
Saturday Club (Radio 1—10 a.m.)—Marmalade, Herd, Sly and the Family Stone.
Time For Blackburn (Southern TV)—Barry Ryan, Procession, Tony Christie.
Innocence, Anarchy And



Tim Buckley: Sunday's 'Top Gear' on Radio 1

Soul (ITV—9 p.m.)—Lulu, Flirtations, Julie Driscoll, Brian Auger, Chris Farlowe, Emperor Rosko.

SUNDAY

VANITY Fare — Tudor House, Maidstone.
Tom Jones tour—de Montfort Hall, Leicester.
Scott Walker tour—Empire, Liverpool.
Stuart Henry Show (Radio 1 — 10 a.m.)—Simon Dupree and the Big Sound, Herd.
Top Gear (Radio 1—3 p.m.)—Fleetwood Mac, Tim Buckley, Honeybus, Joe Cocker.

MONDAY

TREMELOES — Cragbourne Pavilion, Gourcock, Scotland.



Flirtations: Saturday TV show

Scott Walker tour—Colston Hall, Bristol.
John Rowles — Castaways Club, Birmingham (until October 20).
Radio 1 o'clock (Radio 1—1 p.m.) — Long John Baldry, Amboy Dukes.

TUESDAY

TOM Jones tour — Empire, Liverpool.

WEDNESDAY

HERD—Top Rank, Croydon.
Scott Walker tour — Odeon, Cardiff.
Tom Jones tour — Empire, Liverpool.
Status Quo—Top Rank, Hanley.
Vanity Fare — New King's Hall, Herne Bay.

Jack Good - and most exciting TV pop show since 'RSG'!

ON TO our TV screens this Saturday will erupt the most exciting, fast-moving, personality-packed pop show this country has witnessed since the good old days of "Ready, Steady, Go!"

It is somewhat curiously-titled "Innocence, Anarchy And Soul" and another ambitious dream of top producer Jack Good, the genius whose "Around the Beatles" spectacular of a few years back gave us all new hope for pop TV — and successfully launched the enigma that is P. J. Proby.

Recently I watched the tele-recording of this high-powered pop masterpiece and if only one ounce of the enthusiasm there comes through on our screens on Saturday (9 p.m.—fully-networked by Yorkshire TV) it will still set every true pop fan back on their heels!

The show—basically the turning back of the musical clock by ten years—is an action-filled, wild, extravaganza of emotionally-moving entertainment.

You'll see Lulu sing Lloyd Price's "Personality" and her own "Shout," some great performances by Dominic Grant, particularly on "Sea Cruise," Chris Farlowe going wild in an incredible Rocker sketch when leather-jacketed members of the audience join in, and a sophisticated send-up of last year's Flowerpower/Maharishi madness, cleverly-handled by the Alan Bown.

If you want musical excitement and to better your education in good pop TV, then chain yourself to your set on Saturday for every moment of the 52 minutes 30 seconds. It'll be worth it!

MIKE LEDGERWOOD

'DISC' WINS FOUR TOPS FANS' POLL . . .

I RECENTLY held a pop poll for the members of the Four Tops' fan club, and it's with great pleasure I pass on to you that Disc won the "Fav. Weekly Music Paper"—leaving the others in the dust!

But that's not all—Penny Valentine came first in the "Fav. Record Reviewer" section; Johnnie Walker walked away with the "Fav. D.J." section.

Please would you pass on my congratulations to Penny and Johnnie. I'm very pleased for them. And also warm congratulations to all the staff on an excellent and unbeatable weekly paper.

Aretha was voted World's Singer; Dusty the British Singer; Otis the World's Male Singer; Diana Ross and the Supremes the World's Top Female Group; the Tops the World's Top Male Group; Tom Jones the British Top Male Singer; British Top Male Group goes to the Beatles.

Again, a million congrats and thanks. — KAREN SPREADBURY, Secretary, Four Tops' Fan Club, St. Michael's Lodge, Newtown, Uckfield, Sussex.

Quick Spins



Wayne Fontana: still trying to get a hit

WAYNE Fontana is still trying to get a hit and it's a shame because he sings well. But on "Never An Everyday Thing," which is a sweet song, his voice isn't far enough forward and the backing is very ordinary (Fontana).

Jim Reeves weaves his brown voice round "When You Are Gone." He sounds the same on every record to me—soft and caring and that's about all (RCA).

I really do like "Little Red Boat By The River" which is a croaky record by the Spectrum who do some very interesting things (RCA).

Giles, Giles and Fripp are not a firm of solicitors but have lovely voices and a very pretty uncommercial record called "Thursday Morning" (Deram).

Peddlers come up with the expected on the old Mel Torme number "Comin' Home Baby." Slick and professional (CBS).



Felice Taylor: classical

Equals produced the new Felice Taylor record "Sure Surrender" which drove me mad because the tune is classical and very familiar and because the song is so nerve-rendering and childishly simple that it might be a hit (President).

I've never liked the Cowsills in the past but I must admit to a sneaking liking for "Poor Baby" (MGM).

RAMASES and Selket (and you ought to see the way they LOOK!) have an oddly insinuating record called "Crazy One" which is very Arabic and sort of Trogg-like in its endless repetition. The girl sings in a funny flat voice and it might be unusual enough to attract attention (CBS).

I really do love the way Tim Yuro sings with such

controlled emotion—I always think she's going to explode. Listen to "I Must Have Been Out Of My Mind" to see what I mean (Liberty).

The United States of America made a rather ugly and obscene album from which they've released "The Garden Of Earthly Delights" as a single. It is all pretty un-beautiful and people who think they know what TRUTH is will lap it up (CBS).

Peggy March, who used to be little, has a nice song called "I've Been Here Before" that I'd like to hear Dusty do as an LP track (RCA).

The Satin Belts' "Da Di Da Da" is about as inspired as the title suggests (Pye).

"Born Cross Eyed" is the offering from the Grateful Dead who lurch through it in a weird suffocated way (Warner Bros).

Surprised Greenaway and Cook wrote "High'n'Dry"—it's not much good really and Ken Kirkham doesn't sound too happy (Philips).

JUNIOR Wells hups and hollers through "Baby You Lit My Fire" and needn't have bothered (Mercury).

Willie Mitchell plays some smooth organ on a surprisingly titled "Up Hard." Yes (London).

"She's A Winner" sing the Loot, still sounding a bit like the Troggs (Page One).

Ricardo Ray doesn't sound a bit like someone who'd sing "Nitty Gritty" but he does. It's the old Shirley Ellis number and it's not bad (Roulette).

"Evenings With Corrina" is a pretty inoffensive record by the Piccadilly Line (CBS).

Cherry Smash are produced by Mike Hugg and have a good sound on "Goodtime Sunshine" (Decca).

I expected the worst from "Exploding Galaxy" by Infantes Jubilante. I was right, it's as pretentious as its title (Music Factory).

Clodagh Rogers has a very pleasant voice and could have done with something a bit better than "Rhythm Of Love" (RCA).

Tony Christie re-does the Platters "My Prayer" which really didn't need it (MGM).

Tom Springfield wrote "I Want To Be A Memory" and the Pattersons sing it and sound like loads of other groups of their type (CBS).

Penny Valentine

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PENNY VALENTINE

BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS



Elvis Presley is back, and it might well be a hit

YOU'LL Never Walk Alone (RCA)—When I was young I sat through four solid hours in the cinema of "Oklahoma" and "Carousel" and got all emotional over this song because I was so tired.

That is no fault of Mr Presley's, who sings it very pop-like with "an-a-don't be afraid of the dark" interpretation. It might well be a hit. I'm not so struck with it myself because he verges on the edge of soul but doesn't fall over into it, which is a shame. Still, I've heard the follow-up single to this where he really sounds like a soul man so I'll just wait for that to come out.

OUT TOMORROW

KASENETZ-KATZ SINGING CIRCUS

QUICK Joey Small (Buddah)—If enough people have the bravery to actually walk into a record shop and request this record by name it will be a huge hit.

In fact that fearsome name includes the talents of Ohio Express and 1910 Fruitgum Co. who joined forces to produce a very noisy, solid sound. It's an excellent dance record and that angry gnome leaping about does his bit. It moves, indeed it does, and it's going to get into the chart, what is more. It is, by the way, the first of the American Buddah label records to be released here—more will follow!

OUT TOMORROW

Subtle Jools—a very good record

JULIE DRISCOLL-BRIAN AUGER TRINITY: Road To Cairo (Marmalade)—This is a much more subtle record than "Wheels On Fire"—and as such will necessarily need more playing and listening to.

It is no hard attack record—in fact in many ways this David Ackles song is a very blues-based number. It's not until the end that Jools really lets rip with Brian Auger, positively falling all over the organ in his usually brilliant aggressive way, and a staccato brass backing rearing in.

I had one of the badly mixed records and so I would have liked her voice to have come further out towards the front—perhaps that has been rectified on the copies you'll buy. And you will buy it, too. It's a very good record.

OUT TOMORROW

and the girl singer has a super Judy Collins-type voice that you really want to go on for ever. The production is gentle and tight and it is a record I really do want to play time and time again.

OUT TOMORROW



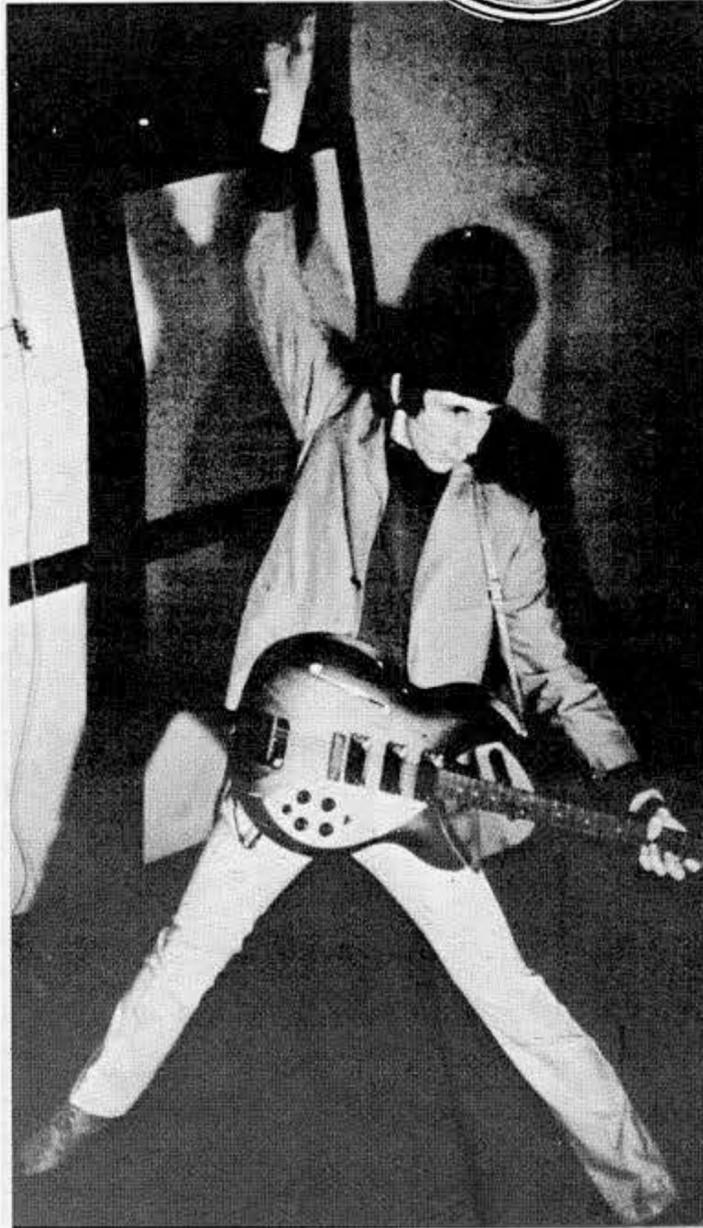
Eclection's Karilee Male: super

ECLECTION

PLEASE (Polydor)—Eclection had their first single out a few months ago and since then people have seen them and raved. I wasn't surprised that wasn't a hit and although this is very, very good I don't know about the chances here either.

Let us hope that it will be successful because they have a pretty sound, very American,

OUT TOMORROW



Who's Pete Townshend—writing at his best

MAGIC Bus (Track)—It gives me a very warm, satisfying feeling to think that as long as the Who turn out records like this I can stagger through the remaining 90 per cent of records each week and keep fairly hopeful.

This is Townshend at his best. Solid, splendid and mad. The song is a cross between "My Generation" and "Bo

Who: instant commercial smash...

Diddley" with castanets and sticks and guitars all raving in

at the beginning.

It reminds me of the days gone by of White Hat leaping around going "Yeah!" and me breaking tambourines. By the way, I owe Mr Townshend an apology for THAT—yes, it was me. Aah.

Anyway, back to the record. If ever there was an instant commercial smash this is it.

OUT TOMORROW

TIM BUCKLEY

PLEASANT Street (Elektra)—This is a really good, nice record that isn't going to do anything—except please a few people like me.

I'm pleased to say that Mr Buckley has found a few new notes from his usual ones and has a great deal more melody than usual. The opening arrangement owes a lot to Jim Webb and there's some really lovely cathedral organ tucked away in the background.

OUT TOMORROW

LANCE LE GAULT

BILLIE (United Artists)—This is the gentleman of whom I wrote last week, if you remember. Discovered by Jack Good and starring on your TV sets this weekend, tall Mr Le Gault might well have his first-ever hit record with this track.

It's funny, you know. If you ever heard a record being made you wouldn't believe how much impact it loses when transferred on to a record. Shame really. I was around when they cut this and the walls of the recording studio shook and Mr Le Gault sweated profusely. It's still good but you wouldn't have thought he'd gone through so much, he sounds so cool and in control. Maybe that's the trick, who knows? Anyway, it's a great big thumping thing he wrote himself about leaping over the railroad track and then coming back to find his girl's married and in a bad way. Very American soul/country sounding and it needs to be played loudly.

OUT TOMORROW

VAL DOONICAN

IF I Knew Then What I Know

Now (Pye)—I really DO like Val Doonican but I don't think even that totally forgives him for this record. It really is the height of corn with a dreadful opening. The song is Crosby (Bing) styled and very, very dated. But he does rescue it a bit, mainly because he has such a casual good voice for this type of thing.

OUT NOW

LEAPY LEE

IT'S All Happening (Pye)—

Leapy is said to be rather cross about the release of this record which is four years old and so on. I'm sorry for him but it happens to the best of them and really this doesn't sound too much different from "Little Arrows"—and just as ghastly.

OUT TOMORROW

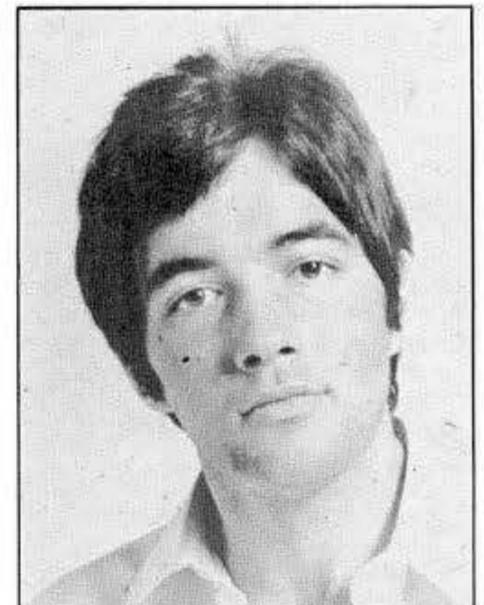
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DISC**and MUSIC ECHO 1s**

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ED STEWART

GIRLS! Your big chance to be a disc-jockey on Radio 1

HOW WOULD YOU like to be a Radio 1 Disc Jockey? This chance could be yours, if you are one of Disc's thousands of girl readers.

For next week Disc launches a nationwide search for RADIO 1's FIRST GIRL DISC JOCKEY.

Many times during Radio 1's first year, controller Robin Scott has said he would like a girl DJ on the station—but so far he hasn't found one good enough.

Disc intends to help him change all that, and break the male monopoly—and we have enlisted the help of three top Radio 1 DJ's to assist us in our search.

● First there's KEITH SKUES, the man in charge of "Saturday Club".

● Then there's ED STEWART, former head DJ with Radio London, and now "Uncle" Ed of "Junior Choice" fame.

● And finally, my friends, STUART HENRY, one of Radio 1's most successful recruits.

These three top DJ's will head our panel of judges to try to find Radio 1's first girl DJ.

Hundreds of girls will leap at this great chance... and the full details of our search are announced in DISC next week.

So, girls—make sure you get next week's DISC so you can have a free go!

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It's Radio Caroline!

TO give you an idea of exactly what is involved in making a test programme for Radio 1, Disc sent reporter Caroline Boucher (pictured above) to the BBC for an audition.

How does it feel to be stuck in a tiny studio with a pile of records and told to "get on with it"?

What are the most frightening moments? What are the pitfalls? What are the things to watch out for?

Caroline knows. She was auditioned last week.

She writes about her experience in Disc next week.