

DISC

and MUSIC ECHO 1s

NOVEMBER 2, 1968

USA 20c

MARBLES
STAR
ATTACKS
COCKER!

See Page 3

AMERICA
GOES
CREAM
CRACKERS

See Page 10



What's HAPPENING?

FIND OUT on pages 4 and 5, where DISC today launches the brightest two pages in pop journalism.

HAPPENING is a new-look news service that informs and entertains in a completely fresh style. HAPPENING reports on everything that's happening—from the wonderful world of pop to the latest films, discoteques, books and clothes.

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DUSTY'S
5 years
as a
solo star:
Page 12



JOHN PEEL
writes in
a 5-page
Underground
close-up

MEET THE REAL
JOE COCKER

On Page 9

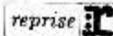
NEW SINGLES



DEAN MARTIN

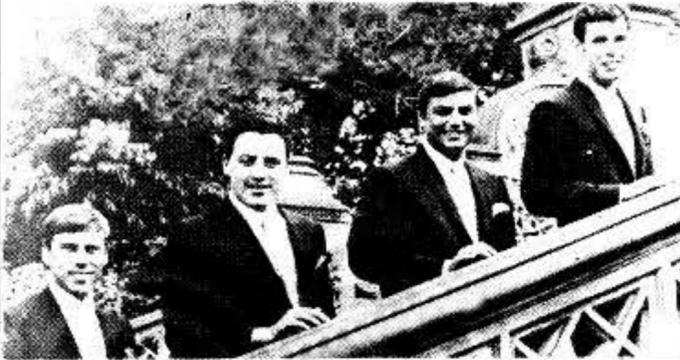
Not Enough Indians

RS 20780



THE HAPPENINGS

Crazy Rhythm
BTS 45545



DON DUGGAN & THE SAVOYS

Let Her Dance
7N 17633



THE DIXIES

Katie's Kisses
7N 17640



PRECIOUS FEW

The Pleasure Of You
7N 17641



THE ONYX

My Son John
7N 17622



THE FERRIS WHEEL

The Na Na Song
7N 17631



Amazing—Philip Norman in the "Sunday Times": "Jim Webb writes better lyrics than Lennon and McCartney... and Simon and Garfunkel; infinitely better lyrics than Bob Dylan." Deviants Mick Farren: "Hamsters, rats and human beings are the only species which kill one another for fun—except of course for Siamese fighting fish."

DUSTY caught a special chartered plane from Manchester to London this week in thick fog: "You can judge how fast we were going—I looked out of the window, and a bird passed us, going in the same direction!"

One Stop Records reports that their best-selling LP at the moment is the new (imported) Captain Beefheart and his Magic Band's "Strictly Personal"—at nearly £3 a time!

Only Frank Zappa could persuade the BBC Symphony Orchestra to stamp their feet, boo and hiss—all with their faces painted...

At first hearing the new Stones album is the best thing they've ever done... includes one country blues track which sounds as though it was recorded in the Mississippi Delta 30 years ago.

"Music from Big Pink" LP is totally unbelievable: ultra-progressive but pure rock.

"Delilah," the Tom Jones hit from Les Reed and Barry Mason, has now notched up 381 cover versions! By coincidence Les has just moved into new Spanish-style mansion in Woking, complete with radar burglar control.

Tiny Tim completely too much on Dave Allen Show last Sunday.

250th "Top Of The Pops" saved only by appearance of Joe Cocker—proving him to be one of the great new true personalities.

An utterly amazing record is Kris Iles' "Imagination"—due out next month sometime. Written by Mark Wirtz, it is ugly, exciting, shattering, revolting and great.

P. P. Arnold's new LP "Kafunta" worth getting for the cover alone—it shows Pat in millions of multi colour plaits made to look like a Red Indian headdress.

SCENE

Long John Baldry bellowing with laughter after hearing impresario Bernard Delfont complain that "John has too much of a teenage image."

Expect Turtles' "Elenore" and Moody Blues' "Ride My See Saw" in chart.

Amusing letter sent by Turquoise to record reviewers with their new single, "Woodstock," out next week. In it they say: "Charlie Watts and Brian Jones, Spencer Davis and Jimmy Miller like it. We're not even paying them, so we're quite chuffed."

Shame—Anita Harris's first TV spot for her beautiful new single, "Le Blon," spoiled by bad sound balancing on "Eamonn Andrews Show."

Excellent dance routine by Pan's People for Hugo Montenegro's "The Good, The Bad And The Ugly" on "Top Of The Pops."

Jack Good TV spectacular, "Master Of Pop," reported to have cost £70,000 to present.

Tony Hall says we should watch out very carefully for Marsha Hunt, currently in "Hair."

Album cover to "Electric Ladyland," new Hendrix double package, features Jimi with 21 naked ladies. Problem: first shots came out green and the photo has to be posed again. We suspect the photographer!!

German paper suggests the "Mi Amigo"—old Caroline South ship—has been bought by a German company and will be floated three miles off Germany just before Christmas with German and British DJs on board. Station will broadcast on 266 metres and be called Radio Nordsee.

Sue and Sunny—otherwise the Stocking Tops—who back on "With A Little Help From My Friends," improved since they toured with Gene Pitney.

Marbles not planning any live dates in Britain until next year.

Lulu's younger brother, Billy Lawrie, is to become Cyril Black's assistant at NEMS.

Casual Alan 'Plug' Taylor bought a new pair of high boots with spurs last week. He was proudly wearing them at a show in Coventry when there was some trouble at the stage door when the doorman wouldn't let him in. Alan kicked the door in a rage, hurt his foot, and has been going round in his socks since.

LEAPY Lee's venture into cabaret was going quite well—until the night the Tom Jones tour came to Newcastle! Says Leapy: "I was at the Carousel Club doin' me best, when suddenly the place was filled with barracking Webbsmen. Terrible—you know what I mean."

Title of the Bonzo's new LP, out November 22, is "The Doughnut In Granny's Greenhouse." They want to call the next one "Keynsham" (spelt . . .) after a certain well-known Luxembourg advertisement.

Bonzo Dog Doo Dah Band were racking their brains last week to remember the surname of their bass guitarist, who has been with them now for nearly a month. He is in fact Dennis Cowan, but the Bonzos still can't remember where they found him from.

Disc reader in Finland reports rumour that "Those Were The Days" is an old Russian romantic ballad called "The Long Journey." It was taken to the Lithuanian city of Riga by a Russian troubadour called Alexander Vertinski around 1925/30. "In the original words the rhyme tells a story of a tramp with a seven-string guitar," says Finland's Kari Helopaltio. "This should shake Mr. Gene Raskin!" (Raskin wrote "Those Were The Days").

Root and Jenny Jackson, whose new single "Lean On Me" was released last week and is already a rave, are unbelievable on stage.

Hang loose, you Fugs fans— Transatlantic are rush-releasing their latest album, "It Crawled Into My Hand, Honest," on November 15.



● LEAPY: "Terrible!"

Singer Tim Andrews badly damaged his ear in a car-crash, and that's not funny. Get well soon!

While recording an appearance on the final "Parade Of The Pops," Honeybus's Ray Kane left his smoked-windowed Mini Cooper outside the studio. On return he found that fans had stripped every conceivable accessory—including the number plates—from it and written on the windscreen. Police warned him it would be an offence to drive it away in that condition; and a traffic warden gave him a ticket.

Disc reader Adam White, of Bristol, claims that the voice of Diana Ross has been dubbed or to the vocal backing track of Martha and the Vandellas' "I Can't Dance To That Music You're Playing." But a Tamla Motown spokesman in London categorically denies it.

AFTER Paper Dolls' comments on Scott last week, Mike Quinn—compère of the Scott tour—says he certainly got more than one word out of Scott during the tour. "I got to know him from the very first day. I didn't find him at all off. I think he's a very shy, sensitive boy and very nice, with a great sense of humour. He stayed in his dressing-room and kept himself to himself, but I don't think he was cut off. People stay away because of his image."

We'll be hearing a lot soon about new American singer Biff Rose—"The Thorn In Mrs. Rose's Side" is his first LP and it is a gas.

FRONT ROW: REVIEWS OF THE BIG SHOWS

Anita Harris knocks out the North

ANY doubts about Anita Harris not being able to fall into her old audience-winning style of cabaret (she hasn't appeared in cabaret for 2½ years) were dispelled immediately by her sensational appearance at the Ace of Clubs, Leeds this week.

Opening with "Gonna Build A Mountain," she whisked through a routine of comedy, dancing and even a mock strip. Highlight of the performance was her rendering of the present top of the Brazilian hit parade, "Antonio." (A song she performed on her recent visit to the World Song Festival in Rio de Janeiro.)

The Yorkshire audience cried for more and seemed particularly pleased by "Dream A Little Dream Of Me," and "Anniversary Waltz." Anita is definitely a big hit in the North, though those long flashing eyelashes and her "girl-next-door" image may have warmed their hearts even before she started to sing. —GORDON PICKLES.

Mothers superior

GIORGIO Gomolski, Julie Driscoll's manager, crept on stage dressed in white tights with a little green ballet-skirt, long wig and little wings on



● ANITA: Flashing eyelashes

his shoulders, sidled up to a large gong which he struck after quite some hesitation.

It was the sign for the start of the Mothers Of Invention's second British concert, at London's Festival Hall on Friday.

Few people noticed Giorgio creep onstage a second time and hit the gong again at the end of the concert—but after he'd done so Zappa said: "We've been told that when a man comes on and beats the gong we've got to stop playing because of subway times and things."

So they did, just stop—with no ceremony and right in the middle of the most astonishing music I, for one, have ever heard live.

What came in between was a masterpiece of the bizarre, and

only proves again that Zappa IS a genius.

The first half of the "Mothers Of Invention Show" had Zappa striding round with a megaphone dressed as the archetypal film director. "We're doing a play," he informed the audience after some time.

The play was all about this chamber orchestra—in reality the BBC Symphony Orchestra—in bow-tie and tails with painted faces—who refused to accept the Mothers as members because they were dirty and hairy and obscene. The Mothers objected, and plotted their revenge... naturally, the whole thing was inspired lunacy, to chamber-music written by Zappa.

The second half was just Mothers, seven of them, playing the latest Zappa works. Zappa conducts the Mothers with as much accuracy and togetherness as you would expect from the London Symphony Orchestra, and the music they produce is like the synthesis of every kind of music you've ever heard played at once by one band.

Zappa pointed out at the beginning of the show: "The Mothers are competent technicians, by contemporary rock-n-roll standards anyway."

In fact they are competent to the point of brilliance, if not the best rock band playing anywhere in the world at the moment. And Zappa writes the most important contemporary music to be heard in any field.

The Mothers must be seen live much more often... please!—HUGH NOLAN.

Johnny Cash: great value

CLIMAX of the Johnny Cash show, with Johnny singing lead on a new song "Father Sang Bass," The Carter Family women, and the Statler Brothers doing vocal backings, Carl Perkins on lead guitar was just too much for some of his male fans who started dancing in the aisles at the London Palladium last Sunday.

The Carter Family, Mother Maybelle, Helen, Anita and, of course, June, were an added surprise to an already great show.

Carl Perkins, who claims to be "The man who opened the door to rock-n-roll, then got trampled in the stampede of people rushing through," was his usual sensation when he sang his oldies, and produced some of the finest rock 'n' roll guitar sounds that ever vibrated the lights of a theatre.

The show, which was being taped to make a "live" LP, slowed down slightly by Johnny lumping his slow numbers together (but this may have been for the LP).

However the show was definitely for the customers which was obvious by Johnny Cash throwing any programme he had away, and playing numbers requested by his vociferous fans.

No matter what kind of music you like, Cash's country would be added to the list after seeing this show.—GAVIN PETRIE.

DISC TOP 30



TOM SPRINGFIELD SUN SONGS

SKL 4967 LK 4967 Decca



12" Stereo or Mono LP

The Decca Record Company Limited Decca House Albert Embankment London SE1

CHART TOPPER



HIT TALK

by
Marbles' GRAHAM BONNET



What's so good about Joe Cocker?

EVERYONE says I should like Joe Cocker, but I just don't like this record. I hate the obvious arrangement, all deliberately bluesed up. Joe's a good guy and he's got a good voice, but as far as this song is concerned I'll stick to Ringo.

Leapy Lee? Jeez! Well, I just don't like it at all. It's simply not my scene and I can't imagine for the life of me why it is in the chart.

The Mary Hopkin song is, of course, very good and very Beatles-influenced. Just the sort of thing the chart needed.

Tremeloes is a nice happy record, but again not my cup of tea at all. Still, I suppose it's very commercial; I don't dig "Red Balloon", either—it's Leapy Lee all over again.

Engelbert's is typical film music and he does it very well; but I don't really dig Hugo Montenegro.

Hollies are brilliant. This is like their old style and a bit Everly Brotherish into the bargain, but it's superbly commercial.

As usual Dave Dee comes up with something different, but although there's a good sound and it's very full and rich, again it's another record I don't really like. In fact, the chart at present is not very good.

- 1 (1) ● **THOSE WERE THE DAYS...**Mary Hopkin, Apple
- 2 (4) **LITTLE ARROWS**.....Leapy Lee, MCA
- 3 (10) ▲ **WITH A LITTLE HELP FROM MY FRIENDS**
Joe Cocker, Regal Zonophone
- 4 (10) **THE GOOD, THE BAD AND THE UGLY**
Hugo Montenegro, RCA Victor
- 5 (5) **MY LITTLE LADY**.....Tremeloes, CBS
- 6 (2) ● **HEY JUDE**.....Beatles, Apple
- 7 (12) ▲ **ONLY ONE WOMAN**.....Marbles, Polydor
- 8 (6) **LES BICYCLETTES DE BELSIZE**
Engelbert Humperdinck, Decca
- 9 (3) **JESAMINE**.....Casuals, Decca
- 10 (14) **LIGHT MY FIRE**.....Jose Feliciano, RCA Victor

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

- 11 (13) **LISTEN TO ME**.....Hollies, Parlophone
- 12 (7) **THE RED BALLOON**.....Dave Clark Five, Columbia
- 13 (8) **A DAY WITHOUT LOVE**.....Love Affair, CBS
- 14 (15) **THE WRECK OF THE ANTOINETTE**
Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 15 (—) ▲ **ELOISE**.....Barry Ryan, MGM
- 16 (9) **LADY WILLPOWER**.....Gary Puckett and the Union Gap, CBS
- 17 (—) ▲ **ALL ALONG THE WATCHTOWER**.....Jimi Hendrix, Track
- 18 (—) ▲ **THIS OLD HEART OF MINE**.....Isley Brothers, Tamla Motown
- 19 (16) **CLASSICAL GAS**.....Mason Williams, Warner Brothers
- 20 (23) **BREAKIN' DOWN THE WALLS OF HEARTACHE** Bandwagon, Direction
- 21 (—) **MEXICO**.....Long John Baldry, Pye
- 22 (17) **HOLD ME TIGHT**.....Johnny Nash, Regal Zonophone
- 23 (20) **MARIANNE**.....Cliff Richard, Columbia
- 24 (18) **ICE IN THE SUN**.....Status Quo, Pye
- 25 (24) **YOU'RE ALL I NEED TO GET BY**
Marvin Gaye and Tammi Terrell, Tamla Motown
- 26 (—) **MAGIC BUS**.....Who, Track
- 27 (26) **RUDI'S IN LOVE**.....Locomotive, Parlophone
- 28 (28) **SUNSHINE OF YOUR LOVE**.....Cream, Polydor
- 29 (29) **HARPER VALLEY P.T.A.**.....Jeannie C. Riley, Polydor
- 30 (—) **IF I KNEW THEN WHAT I KNOW NOW**.....Val Doonican, Pye

AMERICAN TOP TWENTY AND BRITISH TOP TWENTY ALBUMS CHARTS: PAGE 26

Next week:
LOCOMOTIVE'S NORMAN HAINES

THIS IS THE NEW
DUNHILL
LABEL FROM **EMI**

THE GREATEST RECORDING ORGANISATION IN THE WORLD



HERE ARE FOUR NEW SINGLES

RICHARD HARRIS
The Yard Went On Forever
Stateside/Dunhill SS8001

STEPPENWOLF
Magic Carpet Ride
Stateside/Dunhill SS8003

MAMA CASS
California Earthquake
Stateside/Dunhill SS8002

PICARDY
Montage (From the Film 'How Sweet It Is')
Stateside/Dunhill SS8004

AND OTHER HEAVY NAMES TO WATCH FOR

The Mamas and The Papas Grassroots

Jimmy Webb

Wings

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

Great New
Single From

**Anan
Madena**



7N 17642

HAPPENING



Be in

... by being near the London "Palladium" on November 18 when stars arrive for Royal Variety Show. You may just catch Diana Ross and the Supremes, Pet Clark, Engelbert Humperdinck, Val Doonican or Des O'Connor going in for rehearsals. Shame no groups included this year. Tremeloes were hotly-favoured for a place. An organiser claimed no new groups had appeared on the scene that were worth a spot. What about Julie and Brian—or Arthur Brown, then?

... by lurking close to London's Royal Festival Hall on the Thames Embankment tomorrow (Friday). You might catch a glimpse of Johnny Mathis arriving for his press party (5.30-7.00 p.m.). Johnny does four British concerts — two each at Festival Hall (November 2) and Coventry Theatre (3). Shows start 7.00 and 9.15 p.m. Tickets still available from box offices (10s., 15s., 21s., 30s., 42s.).

... by being (if you're still waving the pirate flag for "Sweet Music" stations 390 and 355) at London's Albert Hall on November 14 (7 p.m.) for "We'll Meet Again," a reunion of listeners and DJs. Tickets from 5s. to 25s.

... with the Radio 1 fun at Walthamstow Stadium, Chingford Road, London, E4 next Monday (Nov. 4) Star DJs Emperor Rosko, Tony Brandon, John Peel, David Symonds, Rick Dane and Ed Stewart (plaster permitting) pit their Stock Car Racing skills against team of professionals. Carnival and fireworks, too—from 7.30 p.m.

... by being outside Brighton Registry Office today (Thursday) at 2.15 p.m. when Dave Clark and organist Mike Smith attend marriage of their publicist, 31-year-old David Block to model Justine Silver.

Rumours

SCOTT WALKER will be accompanied on his 1969 spring tour by Dusty Springfield and the Count Basie Orchestra.

Radio Free England, land-based pirate from Leatherhead, Surrey, will be broadcasting on 200 metres this weekend. We'll wait and see!

Tune In

"RADIO 1 CLUB" (247 m.; Monday-Friday; noon-2 p.m.) goes "on - the - road" Thursday, November 14. Stuart Henry and Tony Blackburn host show from Birmingham's Top Rank Suite with Move as "live" guests—Don Moss is in London's Paris Studios.



AMERICAN group Nazzy, new rave outfit in the American underground scene, flew into London on Monday but will be making no public appearances. They are here to cut the first album to be released on the new SGC label, which is the joint venture of Screen Gems, which handles the Monkees, and Columbia Pictures.

Nazzy have the first single released on SGC out tomorrow (Friday), titled "Open My Eyes." Nazzy line-up (left to right) is: Todd Rundgren, Thom Mooney, Carson van Osten and Robert "Stewkey" Antoni.

Group's one public date while here is tonight (Thursday) when a reception is being thrown for them at the New Ronnie Scott's Club in London.

Future "Club" shows come from Manchester (November 21) and Glasgow (29)—no venues or DJs yet set.

KALEIDOSCOPE on today's (Thursday) "Club" with DJs Stuart Henry and Tom Edwards. Family and Sharon Tandy appear

tomorrow (Friday) with Pete Drummond and Kenny Everett. (Granny's left behind!)

COLIN NICOL (ex-Luxembourg and the pirates) joined Radios 1 and 2 as staff announcer. Colin sits in for Pat Doody on "Night Ride" (Monday-Friday, 12.05-2.00 a.m.) weeks beginning November 1 and 8.

EQUALS and BONZO DOG DOO DAH BAND Keith Skues' guests on "Saturday Club" (10 a.m.-noon) this weekend (November 2).

ROGER "TWIGGY" DAY fans will have to wait till 1.00 a.m. for him from November 4. Radio Luxembourg re-shuffle brings Tony Prince 10.30 p.m.-midnight; Alan Freeman midnight-1.00 a.m. and Roger's "Late Night Final" 1.00 a.m.-3.00 a.m. (208 metres).

PAUL KAYE ("reporting") for last time on 208 last Sunday. Will not be replaced; news now read by all staff announcers. New DJ Noel Edmunds made his debut last night (Wednesday).

HERD and BARRON KNIGHTS with Dave Cash on Radio 1 (2.00-4.15 p.m.) Monday-Friday next week.

BEATLES' fans—Radio Veronica (192 metres) spotlights them every Thursday (7.00-7.15 p.m.). CLIFF RICHARD and ELVIS PRESLEY in Veronica's spotlight every Saturday (10.30-11.00 p.m.).

CUPID'S INSPIRATION, Billy J. Kramer, Timebox and Flowerpot Men (who seem to have reformed yet again!) go "TTT" ("through till twelve") with Jimmy Young on Radio 1 next week (Monday-Friday).

KENNY EVERETT (Radio 1, Monday-Friday, 6.45-7.30 p.m.) only DJ playing fantastic "Rain Ar 1 Tears" by Aphrodites Child. Don't miss him and Crisp.

"Those Were The Days," my friend; we thought they'd never end... and they haven't. Radio 2's Old Time Dancing show celebrates 25 years this Saturday (November 2, 1.500 metres, 6.32-7.30 p.m.). Compere Bill "Hello Jean" Crozier has written "The Days That Were," a new "old" dance specially for show. Whoopee!!

Look In

JULIE DRISCOLL sings new single "Road To Cairo" at London's "Revolution" Club on "Time For Blackburn" next Friday, November 8 (7 p.m. London Weekend, Anglia, Grampian and Harlech). Screened also this Saturday (2) (5.40 p.m.) by Scottish and Ulster TV; and next Monday (4) by Tyne Tees TV. Tremeloes

and Sweden's Tages also appear. FREDDIE GARRITY, of Freddie and the Dreamers fame, has landed the job of host on Southern TV's half-hour new children's show "Little Big Time" which is screened every Wednesday—starting this week—at 4.55 p.m. "We were not making hit records any more and I had to decide where to go from there," says Freddie. Hope his injured leg is soon back to normal!

Hour-long DOORS TV spectacular to be screened nationally by Granada on November 16 at 10 p.m.

Film shot on their recent British trip includes excerpts from appearance at London's Roundhouse, their press conference and the group roaming round London.

Doors due back in Britain for concert tour in March.

MARY HOPKIN and Casuals appear in special gala edition of "Opportunity Knocks" on Thames TV next Wednesday, November 6 (6.45-7.30 p.m.).



● JIM MORRISON: on TV.

Discoteque

REVOLUTION (Bruton Place, London, W1, Tel: MAY 6355): London's No. 1 "in" club since Speakeasy went to blazes in more ways than one. Gets its name from mock Imperial Russian decor (loads of rich red carpeting, multiple mirrors): gets its fame from the faces often seen, Paul McCartney, Julie Christie, Terry Stamp, Jimi Hendrix, Dave Dee, Brigitte Bardot (when she's in town), Mary Hopkin, Frank Sinatra (once), etc.

Membership: Five guineas a year on closely-vetted application, with a £1 cover charge at the weekends (10s. Monday-Thursday), but free admission if you just drink in the separate basement bar.

Opening hours: Monday-Saturday, 8 p.m.-3.30 a.m.

Drinks: All spirits served in 10s. 6d. miniatures with 5s. lager as alternative. Downstairs separate bar prices: lager 5s., all spirits 4s.

Food: You can eat a steak sandwich for 10s. 6d. or even an omelette at 4s. 6d., but full-scale meal (e.g., avocado pear, steak, sweet) is approximately 30s.

Entertainment: Besides star-spotting, "live" groups nightly and usually "name" artists at that. Often the bonus of Hendrix or someone getting up to join in an impromptu jam session. Lesser groups do three 30-minute spots at 11.30 p.m., 1 and 2.30 a.m. Tonight (Thursday) O'Hara's Playboys appear, tomorrow Shy Limbs and Affinity on Saturday. But big names due soon include Show-stoppers, Muddy Waters and Charlie and Inez Foxx.

C and W

MAMMOTH Country and Western tour hits Britain in February for two weeks.

Chet Atkins, Floyd Kramer, Boots Randolph, Skeeter Davis, George Hamilton IV and Charlie Pride star.

Rave

FOUR TOPS "I'm In A Different World" (Tama Motown). Out tomorrow (Friday). Tama's best group do it again! Similar to their classic "Reach Out." See Penny Valentine's review on page 27.

R and B

DATE NOW set for start of American Soul tour of Britain is December 2. Venues being fixed.

Bill includes Sam and Dave, Joe Tex, Arthur Conley and Clarence Carter. Lasts three weeks.

Aretha Franklin still not due before February.

MIKE RAVEN'S R'n'B Show on Radio 1 (Sundays 7.00-8.30) meets competition from established pirate Radio Veronica. Mondays on 192 metres finds R'n'B all the way from 9.00-10.30 p.m.

Clothes Line

KEITH MOON of the Who, bought old black jacket and pair of black trousers from "Shirt Time" at Kensington Market, London, last week for £30.

Marmalade, who spend about £30 a week at the Market, were at the "Cockell and Johnson" stall buying corduroy trousers and various coloured shirts. Also Manfred's Mike d'Abbo, who bought £25 worth of shirts at their Oxford Street branch. Unit Four Plus Two's average weekly spendings at "Cockell and Johnson" is £100.

Mind boggles at John Lennon in a jump-suit. But he bought a black one last week from "John Crittle's" in Chelsea's King's Road (formerly "Apple Tailoring") for 10 gns.

Latest from trend-setting Vidal Sassoon—at Grosvenor House Hotel, London W1: the Misumi style. A short bob with neck shaped and left long then pulled into tiny pony-tail. Needs fairly classic profile and straight hair. Cut and set: £2 19s. 6d. Phone "Sarah" at Mayfair 2463 for appointment.

Dave Clark paid weekly visit to the hairdresser's—Leslie Cavenish—in Chelsea King's Road, London. Dave just had a shampoo, hand-drier and manicure (£1 5s. 6d.): but group organist, Mike Smith, had his hair cut, besides shampoo, drying and manicure £2 12s.).

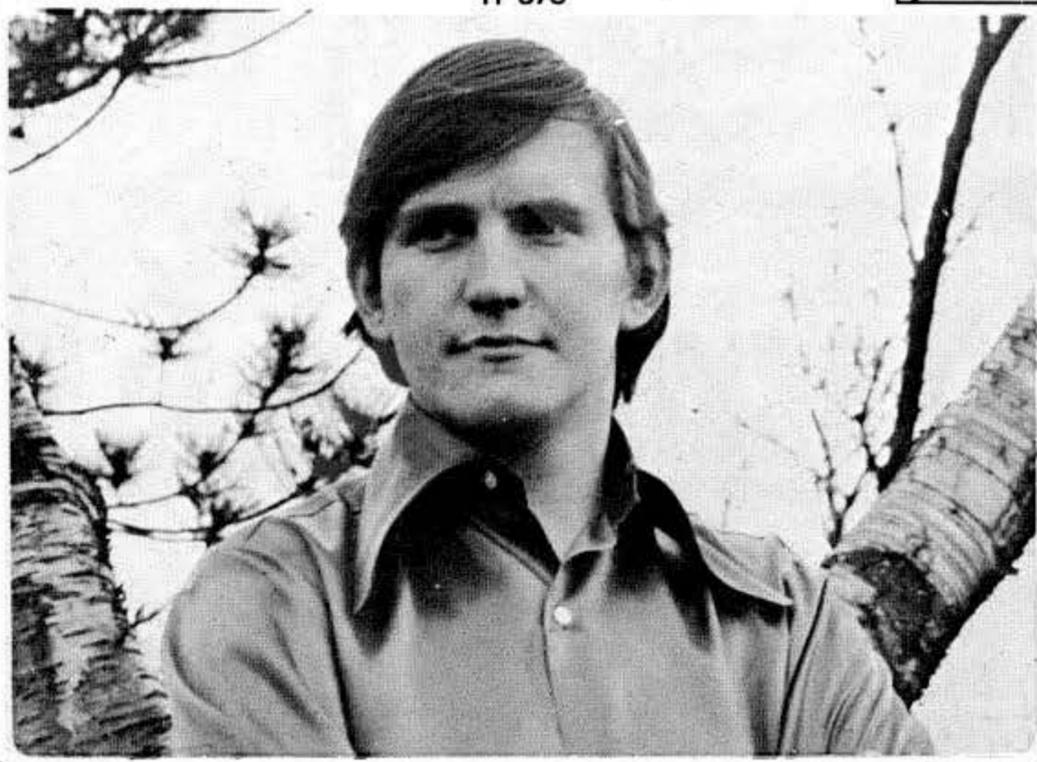
Sad

THOMAS HARRY JONES, father of Monkee Davy Jones, died in hospital last Saturday, aged 62. Funeral yesterday (Wednesday) at Manchester's Broughton cemetery. Davy only flew back to America eight days before, after holiday with his father.

WAYNE FONTANA

a big hit
NEVER,
AN EVERYDAY
THING

TF 976



HAPPENING



A call for more Tiny Tim

"HELLO, HELLO," and Tiny Tim, the phenomenon of the age, conquers Britain with his falsetto voice, his handbag, and his ukelele.

Mr Tim, who played London's Albert Hall last night (Wednesday) was due to fly out today, but is now staying until Sunday to make a return appearance on the "Dave Allen Show." ATV's switchboard was swamped with calls after Tim's TV debut on Dave's show last Sunday and he was immediately re-booked.

Tim is now due to leave London on Sunday for TV and radio in Paris and Hamburg before flying back to America. He hopes to return in the spring for further concerts.

SEE HIM: Sunday (November 3) "Dave Allen Show"; London Weekend TV: 11.20 p.m. most regions. "Mike and Bernie's Show"; Thames TV: November 13; 6.45 p.m. all regions.

New Singles

Friday, November 8

- Vanity Fare — "(I Remember) Summer Morning."
 Laura Lee — "Love In Every Room."
 Freddie and the Dreamers — "Little Big Time."
 Ray Charles — "Sweet Young Thing Like You."
 Marvin Gaye — "Chained."
 Nice — "Brandenburger."
 Jigsaw — "Let Me Go Home."
 Peter and the Wolves — "Women On My Mind."
 Foundations — "Build Me Up Buttercup."
 Family — "A Second Generation Woman."
 John D. Loudermilk — "Sidewalks."
 Sammy Davis Junior — "Salt And Pepper."
 Shirley Bassey — "To Give."
 Peggy Scott and Jo Jo Benson — "Pickin' Wild Mountain Berries."
 Geno Washington — "Small Package Of Hipsters."
 Dean Martin — "Winter Wonderland."
 Herb Alpert and the Tijuana Brass — "With A Little Help From My Friends."

Birthday

AMEN CORNER's Mike Smith (he plays sax) is 21 next Monday (November 4). He will spend his birthday in the recording studio cutting tracks for the group's new LP.

HERD's Gary Taylor also gets the "key of the door" this month. He's 21 on November 28. Not working. Will celebrate at home.

Book

"RADIO ONEDERLAND" by Keith Skues—unbiased appraisal of Radio 1's first year by one of its best disc jockeys. Well-written, excellently laid out; includes biography of every DJ ever employed on the station, plus producers, newscasters. Complete value. Soft back: 10s.; hard back: 17s. 6d.

May be difficult to buy in the shops, but can be obtained post free (AND signed by author) from Landmark Press, Lavenham, Suffolk.



"LORD OF THE RINGS," J. R. R. Tolkien's modern fairytale classic which has influenced more groups than the Maharishi, now available in paperback at last—all three volumes in one for 30s. (Allen and Unwin). If you haven't read it, don't dare miss this chance!

Drag

LONDON's exhausted police, only just recovered from Sunday's Vietnam riots, called out to "Radio 1 Club" on Monday at 1 p.m. to rescue Amen Corner. Group's 200-strong fan contingent broke stage barriers, then smashed windows of their car. Amen left Paris Theatre, Piccadilly, 45 minutes later. Poor things!

Live

JOE COCKER — Black Horse, Kidderminster, Tuesday, November 5. Onstage: 9 p.m. Admission 10s.

MARBLES—open four-day Irish tour tonight (Thursday) at Ballymena Flamingo ballroom. Onstage: after 9 p.m. Their ballroom debut. Backed by Bluesology.

AMEN CORNER — Manchester Belle Vue, this Sunday, November 3. Onstage: 10 p.m. Admission 10s.

LOVE AFFAIR — Hull Skyline ballroom, Jameson Street, tonight (Thursday). Onstage: 11.15 p.m. Admission: 12s. 6d.

BONZO DOG DOO DAH BAND — London's Queen Mary College, Mile End Road, Friday, November 1. Onstage: 11.30 p.m. Admission: 10s.

NICE—London's Marquee, Wardour Street, WI next Tuesday, November 5. Onstage: 8.45 and 10.15 p.m. Admission: 7s. 6d.

(members), 10s. (non-members). Should be a good night. Jim "MacArthur Park" Webb will be in the audience to watch the fireworks from the Nice. He makes a special trip from Paris to catch their act!

LEAPY LEE—Tito's Night Club, Brunswick Street, Stockton-on-Tees, today (Thursday), tomorrow and Saturday. Cabaret. Onstage: 9.30 p.m. Membership one guinea a year. Cover charge extra (not fixed at press time).

STATUS QUO—St. Albans Town Hall, next Wednesday (November 6). Onstage: 9.45 p.m. approx. Admission: 8s. 6d. And cheap at the price!

Flying in

INEZ AND CHARLIE FOXX—Arrive 6 p.m. Tuesday, October 29. First date: London Saddle Room, 7 Hamilton Place, W1, and BBC "Late Night Line-Up" (31). Here till November 18.

LEN BARRY (remember his "1-2-3" hit?)—Arrives 8.40 a.m. on TWA Flight from New York, Thursday, November 7. Dates in Britain till November 17.

TREMELOES/MARMALADE — from sell-out tour of Israel, aboard BOAC Flight 321, London Heathrow Airport, 9 p.m. Sunday, November 3.

Flying out

DEE DEE WARWICK—Tuesday, November 5, 3 p.m. Flight to New York.

BEE GEES flew out yesterday (Wednesday) to Bremen, 24 hours earlier than expected, for the start of their month-long tour of Germany which starts tonight in Bremen. Tour lasts until November 30.

Film

CHARLY (A). Cliff Robertson, Claire Bloom. A 30-year-old American man with the mind of a child gets an operation which gives him the chance to become normal and advanced intellectually.

His emotional problems developing from this make a mind-boggling film and a great evening's entertainment. GO AND SEE IT!! London release: November 8. Haymarket Odeon. General release early next year.

HOUSE OF CARDS (A). George Peppard, Inger Stevens, Orson Welles. Story: Reno Davis, young American drifter in Paris, takes on the job of tutoring the son of a French General who was killed in Algeria.

The murder of his friend, interest in his pupil's mother and the uncovering of a plot to overthrow the Government and have a new fascist France, leads to 105 minutes of tense, fast-moving excitement. Open now: London, Metropole, Victoria. General release: November 24.

HANG 'EM HIGH (X). Clint Eastwood. A cowboy movie, not the Italian "Dollar" series, but similar. This time he is a good guy who gets the girl instead of being sadistically beaten up amidst lots of violent deaths (although they are involved too!). Film claims highlight is a sixsome hanging of gentlemen the vengeful Clint has arrested after surviving a wrongful hanging by them. Entertaining but not world-shattering. Now at London's New Victoria and Odeon, Kensington. General release: November 3.

BARBARELLA (X). Jane Fonda. Forget messages in films. This film is out to give you a good time for your money. A comic strip come to life with an added, and pleasing, psychedelia.

Story: Barbarella, naive, but full of love and goodness, is sent to find a scientist who has invented a deadly weapon (The Posttrionic Ray) and vanished to an evil planet who might make use of it.

That Jane Fonda space-age striptease over the titles unbelievable. GREAT FUN AND WORTH SEEING. General release now.



Jane Fonda, with John Phillip Law as the angel.

On the way

FAT BOY BILLY STEWART—two weeks from January 10, 1969. Don Covay—as above.

FREDDIE CANNON (remember his "Way Down Yonder in New Orleans" in 1960?)—two weeks from January 17.

Fantastic JOHNNY C—two weeks from January 24.

CHUCK BERRY—ten days from January 24.

GUY MITCHELL—month of cabaret dates from January 24.

MASON WILLIAMS—here for eight days in February. Mostly radio and TV—but maybe one concert at London's Albert Hall.

BANDWAGON—here November 27 for three/five-week ballroom tour.

A BABY for Yoko Ono and John Lennon.

SONGWRITER Harry Nilsson, who has never appeared in public before, does a concert tour of Britain early next year.

Nilsson, currently in Britain and spending a lot of time with the Beatles, has a new single rush-released next week on RCA. Title will be chosen from two songs—"Rain Maker" and "Morning Glory."

Eat out

SPAGHETTI HOUSE, 15 Goodge Street, W1 (Tel: MUS 6582).

Open: Monday-Wednesday 9.30 a.m.-11.00 p.m. Thursday-Saturday 9.30 a.m.-11.30 p.m. Sunday 6 p.m.-11 p.m.

Licensed. 120 seats. Waitress service. English and Italian food. Specialities: various Italian dishes.

Three-floor restaurant, plenty of room to breathe and spread out. Onions, wine bottles and woodwork make it very attractive. Specialises in Italian dishes and manages to serve the genuine thing, well-prepared—and at a very reasonable price.

Special for lunch Osso Bucca—knuckle of veal in white sauce on bed of rice, 8s 6d. Coffee 1s 3d.

ISLAND ARTISTS

five sizzling groups!

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WYNDER K ERDUP

JOE
COCKER

(& THE GREASEBAND)



TRAFFIC

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DISC
NEWS

IN BRIEF

DAVE DEE, Beaky, Mick and Tich will all be present at Dozy's wedding on November 25. Dozy—real name Trevor Davies (23)—marries Yvonne Skinner at Charlton Parish Church, Wiltshire, at 2.30 p.m. Reception will be held at Rushall Village Hall. Group is at present in Ireland, and returns November 5 to start rehearsals for their Christmas pantomime "Dick Whittington" in Stockton. **THEME** tunes from all three **Clint Eastwood** Western movies—"A Fistfull Of Dollars," "A Few Dollars More" and "The Good, The Bad And The Ugly"—currently at No. 4 in the chart—will be included on an album later this month by **Hugo Montenegro**. LP will also include the theme from the latest Eastwood movie "Hang 'Em High."

GARY PUCKETT and the Union Gap were presented with three gold records each for a million U.S. sales of their three hits "Woman, Woman," "Young Girl" and "Lady Willpower" in New York this week. Their new single "Over You" is out here on November 22.

"HAIR" stage show single "Good Morning Starshine," sung by **Annabelle Leventon** and **Linda Kendrick**, will be out later this month to tie-in with a London cast album.

CANNED HEAT's new single on November 15 will be "Going Up The Country."

NEXT MOVE album—released in Britain and America to coincide with their States trip in January—will feature two songs by **Trevor Burton**... the first numbers by him to be recorded by the group. Move have dates in Holland (November 16) and Sweden (December 3-8)—as well as a short Scottish tour (November 23-28).

VIKKI CARR appears with **John Rowles**, the **Dallas Boys** and comedian **Charlie Callas** on a London Weekend TV spectacular on November 16. On November 30 she stars on a similar show with the **King Brothers** and **Joe Brown**.

MATT MONRO is recording an album in Spanish this week for when he visits South America in April for a ten-day concert tour with the **Nelson Riddle** Orchestra.

JOHN WALKER's new single on November 15 will be titled "Woman," a song he wrote himself and which was produced by ex-Walker Brother colleague **Scott**.

TOP OF THE POPS

STUART HENRY introduces "Top Of The Pops" tonight (Thursday) when guests are: **Lulu**, **Isley Brothers**, **Joe Cocker**, **Long John Baldry**, **Barry Ryan**, **Marbles** and **Mary Hopkin**.

BEACH BOYS, BRUCE CHANNEL—SEVEN

CITY TOUR;
FULL DATES

It's the BEARDED Beach Boys! In this exclusive up-to-the-minute picture of the group in their new all-white stage suits Bruce Johnston, Dennis Wilson and Mike Love all sport beards. Al Jardine (centre) and Carl Wilson are still clean-shaven.

BEACH BOYS will do four concerts in London during their seven-city British tour in December. There will be two shows each at the "Palladium" and Finsbury Park Astoria.

And the full line-up for the package has now been confirmed by agent **Arthur Howes** as—**Barry Ryan**, **Bruce Channel**, **Vanity Fare**, **Election**, **Sharon Tandy**, plus compère, **Radio Luxembourg DJ Roger "Twiggy" Day**.

Dates for the **Beach Boys**—who go on to Europe after the trek, and may even play dates in Iron Curtain countries also—are as follows:

LONDON Palladium — December 1.
BRISTOL Colston Hall (2)
SHEFFIELD City Hall (4)
MANCHESTER Odeon (5)
BIRMINGHAM Odeon (6)
CARDIFF Capitol (7)
LONDON Finsbury Park Astoria (8)
GLASGOW Odeon (10)

Beach Boys will do two shows at each venue and at the "Palladium"—where the group will record a **LIVE** album—they will be accompanied on-stage by a 30-piece orchestra. On all other dates they will be backed by a 12-piece orchestra.

After the final show in Glasgow the group flies to the Continent for dates in Stockholm, Copenhagen, Amsterdam, Paris and Milan.

Said a spokesman: "The **Beach Boys** have made a special request to do shows in Iron Curtain countries while in Europe. And **Arthur Howes** has confirmed that a definite approach has been made from Prague, Czechoslovakia."

Barry Gibb
romance

BARRY GIBB, the **Bee Gees'** leader, announced this week his intention to become engaged to 18-year-old Scottish former beauty queen **Linda Gray** when he is divorced.

Barry's 20-year-old wife, **Maureen**, who has been living apart from him for some time, has begun divorce proceedings. And, says **Barry**, "When I am free I will buy **Linda** a diamond engagement ring. Marriage is definitely my intention."

He first met **Linda** last autumn at the "Top Of The Pops" studio and invited her back the same night to a party at his manager, **Robert Stigwood's**, house to celebrate the No. 1 success of "Massachusetts."

Barry also bought a £7,500 **Rolls-Royce** this week but he had to leave both **Linda** and the car behind yesterday when the **Bee Gees** flew to Bremen for the start of their month-long German concert tour there tonight (Thursday).

named, discovered and managed by **Lulu's** manager, **Marian Massey**.

"It's not because they're **Marian's** group that I'm having them on the series," **Lulu** told **Disc**. "It's because they're absolutely great and I think they're the best thing I've heard since the **Beatles**."

Tammi Terrell ill

MARVIN GAYE and **Tammi Terrell**—whose hit "You're All I Need To Get By" is at No. 25 this week—are unlikely to visit Britain within the next year.

John Marshall, **Tamla Motown's** British representative, told **Disc**: "Tammi had a very serious operation for a brain tumour earlier this year and is still very ill. She is not doing any concerts or appearances with **Marvin** in America. I don't think she's even recording at the moment."

Affair LP delay

LOVE AFFAIR's first album "Everlasting Love Affair" has been delayed four weeks to include a Christmas bonus track "A Tale Of Two Bitters," by **Steve Ellis**.

The album will now contain 15 tracks including their three hits and four songs by the group itself. **Love Affair's** next single, for early January release, is likely to be another song by **Philip Goodhand-Tait**, who wrote "A Day Without Love."

MARY FOR SICK MAMA CASS ON HOLLIES SHOW

MAMA CASS Elliott collapsed in Las Vegas with a serious throat complaint last week—and has been ordered by doctors not to come to London next month to appear in **Hollie Graham** Nash's "Save Rave" concert.

Graham is hoping to get **Mary Hopkin** to replace **Mama Cass** on

the bill at London "Palladium" on December 8. **Graham**, who saw **Mama Cass** last week in America, told **Disc**: "She opened in cabaret at 'Caesar's Palace' and half-way through the first act she started to cough blood. She struggled through to the end of the act, then collapsed backstage. A doctor was called and they rushed her to the

Beverly Glen Hospital. "Cass has haemorrhaged her throat and is having an operation next week."

Graham was also hoping to get **Monkee Peter Tork** over for the concert, but when he arrived in California found that **Tork** was in the Far East.

Already set for the bill are: **Jimi Hendrix**, **Experience**, **Hollies**,

Scaffold, **Move**, **Paul Jones**, **Small Faces**. **Graham** is still waiting to hear whether **Gene Pitney**, **Dusty Springfield** and **Eric Burdon** and the **Animals** will be appearing.

Tickets for the concert, to be attended by **Princess Margaret**, are available from **Cecil Roy Ltd.**, 74 Old Brompton Road, SW7 (Tel. 01-584 2850).

Lulu wants 'To Sir' pair
songs for
Eurovision

LULU HAS commissioned three special songs from "To Sir, With Love" composers **Mark London** and **Don Black**—for her **Eurovision** entry next year.

Lulu, chosen to represent Britain in the contest in Spain on March 29, also starts a new 13-week **BBC-1** TV series in December and in it will sing the final six songs (from an entry of 18) so that TV audiences can chose the official entry.

Mark London and **Don Black** are also writing the entire score of **Lulu's** new film for **Columbia** which goes into production in Britain in April.

The first of **Lulu's** new series is screened on December 28 and will include a guest appearance by a new four-strong Scottish group, as yet un-

Jose visit is off

BLIND SINGER/guitarist **Jose Feliciano** number 10 this week with "Light My Fire" is now unlikely to come to Britain for a concert tour.

Terry Oates, boss of **Feliciano's** RCA record label in Britain told **Disc**: "In America last week I spoke to his manager who said that **Jose** suffered great mental agitation last time he was here because his guide dog was not allowed to be with him due to British Quarantine Laws.

"I know he won't come without her. And since the law cannot be relaxed I can't see him coming at all."

Jose's new hit American single, "Hi-Heel Sneakers" is released in Britain in early December.

Long John back

LONG JOHN BALDRY, back in the chart almost a year to the date of his last chart entry and subsequent No. 1 "Let The Heartaches Begin," will not be releasing his new hit "Mexico" in America "for political reasons."

Herb Alpert's A & M label, which releases **Baldry's** singles in the States, has advised against it because of the large element of Americans with anti-Mexican prejudice.

Two Cream
farewells

CREAM's farewell concert in London's **Royal Albert Hall** on November 26, to which the **Taste** and **Yes** groups have been added, has proved a sell-out... so an extra concert has been arranged for the same evening in the **Albert Hall** starting at 5.45 p.m.

Fans unable to see either show will be able to see the event at a later date as **BBC 2** are to film the entire performance in colour.

There now seems no chance of the group reconsidering its decision to split. **Eric Clapton** and **Jack Bruce** start recording almost immediately as solo artists with session musicians.

Funniest L.P. of the year
from MARTY FELDMAN

Marty
NPL 18258 (M)

and a new single
Funny He Never Married

7N 17643



AN EXTRA LARGE HELPING OF LOVE!

That's on the LP menu from RCA this month. What single-mindedness our great songwriters and artistes seem to have!

Take the ever-smooth and swinging **PETER NERO**, for instance. His latest album is "PETER NERO PLAYS LOVE IS BLUE AND TEN OTHER GREAT SONGS" (S)SF7962 (M)RD7962. The title just about tells you everything really. Listening to that distinctive Nero sound will tell you the rest.



Another smoothie par excellence is **HARRY BELAFONTE**. His contribution to the RCA love-in is "BELAFONTE SINGS OF LOVE" (S) SF7963 (M)RD7963. That beautiful Belafonte voice is backed by some of the most exciting arrangements on disc at the moment, in such 'classics' as 'By the time I get to Phoenix'. Well worth a long, long listen.



The golden tenor of the **Black & White Minstrels**, **JOHN BOULTER**, sings "THE WORLD'S GREAT LOVE SONGS" (S) SF7968 (M)RD7968. This is a heart-warming collection of some of the truly unforgettable ballads, old and new. Think forward to Christmas, Mum will love this one.

Another unforgettable collection is **AL HIRT**'s "UNFORGETTABLE" (S)SF7961 (M)RD7961. Al's highly individual trumpet sound is featured in eleven numbers—all of them million-sellers.

Taking a slight rest from the love-stakes, there are two exceptional Country and West albums out this month. "MAKE MINE COUNTRY" (M)RD7966 is an album of **CHARLEY PRIDE** singing songs he's really made his own. "COUNTRY HALL OF FAME" (M)RD7967 is **HANK LOCKLIN**'s tribute to the newly opened Country Music Hall of Fame. Hank sings hits made famous by such greats as Jimmie Rodgers, Hank Williams, Roy Acuff and many others. Great value. And on the same subject,

Remember, remember next Tuesday, which just happens to be the fifth of November, the day when (in 1605) that well-meaning fellow Guy Fawkes tried to dispose of the government by blowing up the Houses of Parliament.

Fortunately (or unfortunately, depending on your philosophy) he did not succeed and every year thousands of effigies of Mr Fawkes are burned on November 5.

But perhaps the time has come now for a change. Perhaps someone or something else should be sacrificed annually. We asked this pointed question: "Whom, or what, would YOU burn on Guy Fawkes night, and why?"

These are the replies we received:

NORMAN HAINES

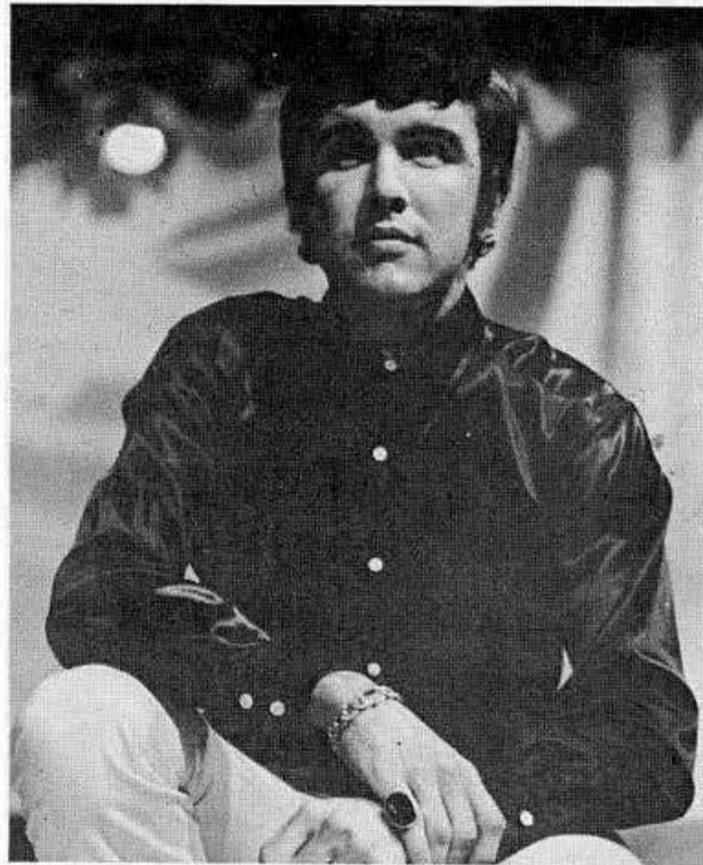
(Locomotive): My old maths teacher who always maintained I could never hold a light to anything!

TERRY RICE-MILTON

(Cupid's Inspiration): Every cigarette factory and tobacco plant in the world. Cigarette smoke always worries me and I cough when anyone lights up.

VANITY FARE:

We're having a party at manager Roger Easterby's house with Keith Skues, Dorian Gray, Kevin "King" Lear and Kippington Lodge. And we're burning a real live Guy . . . Darrell!! We've decided that after four years and 11 unsuccessful records it's time for him to go! But he will be reincarnated as another name.



DAVE CLARK: "My income tax man"

Well, who would YOU burn on Guy Fawkes night?

BRUCE WELCH

(Shadows): All the master tapes of our early records, so no one could release them again.

JULIE DRISCOLL:

All the chips ever fried.

MIKE SMITH

(Dave Clark Five): The man who stopped Guy Fawkes from doing a splendid job of work.

TONY BLACKBURN:

Yes, Tariq Ali.

BARRY RYAN:

Every record I ever made with Paul—except "Keep It Out Of Sight" and "Pictures Of Today." All the others we both hated . . . hated!

DAVE CLARK:

The man who writes all the little squiggles on my income tax form. I'm sure they're all written by the same bloke.

ALAN BLAKLEY

(Tremeloes): Dave Munden's laugh 'cos it keeps getting us in terrible trouble!

CLIFF RICHARD:

All the rubbish I've accumulated since November last year.

ALAN PRICE:

All the flop records I have made.

JOE COCKER:

All customs officials in the country! Last week a stupid man at Birmingham Airport kept me for an hour just to check whether I was allowed to wear my Rotherham Bus Driver's jacket. Idiots!

MIKE ROSSI

(Status Quo): Fanny Cradock — because the way she keeps her nice husband, Johnny, running round her all the time makes my blood boil.

LEAPY LEE:

Tariq Ali for stirring up all this incredible student rebellion.

KEITH SKUES:

The carbon copy of my book, *Radio Onederland*, to celebrate the fact that it's finally in real print. And a BBC spokesman here wants to burn Jimmy Young's Cookery Book. The recipe is "brown gently until the whole book goes up in smoke!"

POP PEOPLE REMEMBER THE FIFTH OF NOVEMBER

have you heard **JIM REEVES**' single, "WHEN YOU ARE GONE" c/w "How Can I Write On Paper" (RCA1750)? It shows Jim is still one of the greatest on record.



The sensational show 'Hair' is rocking London right now, and if you've seen the show, or excerpts from it on TV, you'll know just how terrific the music is. You can get the **ORIGINAL BROADWAY CAST RECORDING** of "HAIR" (S) SF7959 (M)RD7959. in record stores now. And, if your budget's not quite up to an album this week, that fabulous artiste **NINA SIMONE** has recorded one of the show's liveliest numbers—"AIN'T GOT NO—I GOT LIFE" c/w "You Gotta Do" (RCA1743). You gotta hear it!

RCA

Who would be your choice for the new Radio 1 boss?

SO RADIO 1 boss Robin Scott moves on to bigger and greater things—and, for the present anyway, Britain's swinging Corporation station is left without a leader. Robin will be there until January, but no successor to his post at Radio 1 has been named.

But already the names tipped for the hot seat are buzzing round the clubs and pubs of popland. DISC writers have also made predictions...

Here is our selection, chosen with much thought and consideration for the long-suffering British pop fan! What do YOU think?

CAROLINE BOUCHER

ANTHONY Wedgwood Benn, our well-beloved Minister of Technology. With his heart-felt slogan of "Broadcasting is too important to be left to the broadcasters"... who better?

The day gets off to a swinging 5.30 a.m. start with a Party Political Broadcast, followed by Tony Blackburn Political Jokes Show. Barbara Castle would host the 2 p.m. "Productivity Hour" with helpful knitting patterns for socks for Biafra. And the whole day would be spattered with "Spot The Government Blunders" competitions!

RAY COLEMAN

DAVID FROST—a perfect blend of youth and maturity. There would be a fair chance of his slashing a great deal of BBC red tape.

BOB FARMER

TERRY DORAN, the Beatles mate, would be ideal. He's totally disorganised which is what a pop station should be, would pledge to banish boring John Peel to "Trick Tracks," would play Beatles every 10 minutes, likes noise late at night, Everett and Denning would be on the air eight hours a day. Only defect: As J.Y. plays Grapefruit, would probably retain his show.

DAVID HUGHES

PHILIP BIRCH (ex-head of Radio London), because, let's face it, he knew just what radio was all about. If he was allowed a free rein, the chance to throw out all the dead-wood DJ's and the many pathetic "live" artists, and get back to the real, nitty gritty of a pop music station... well, we'd be getting somewhere.

JONATHAN KING

APART FROM myself, the only person able to cope with the job is Sooty... you know, Sweep's friend.

He will have to battle with the problems of needle time and the Musicians' Union; have great ethical knowledge of the pop scene combined with a desire for creativity for pop; know a lot about format radio; be fairly young; intelligent; with no financial problems. So, Sooty is the one for the job!

MIKE LEDGERWOOD

JACK GOOD—because if he could do only HALF as well with Radio 1 as he has done in his past pop TV spectacles ("Oh Boy!" "Around The Beatles" and the recent "Master Of Pop") he could turn the station into the best thing since—and probably even BEFORE—the pirates.

HUGH NOLAN

GOVERNOR George Wallace or Frank Zappa in that order! Radio 1 is watery, weak and weltzmersh—so a strong hand is needed at the helm. The job should be offered first to Governor Wallace of Alabama (then there would be no doubt whatsoever that Radio 1 was the dedicated enemy of everything worthwhile in music); and if he DOES make President (heaven help us all) then the post should be offered to Frank Zappa, the Mothers' leader. One envisages pop symphonies starting at 7 a.m. and reaching a crescendo around two the next morning.

GAVIN PETRIE

RADIO 1 should scrap the controller. Instead they should have a committee of 100 people from all age groups and all walks of life, called up for a month's service each, similar to jury service.

Inevitably disagreements would take place, fights would break out, and in the ensuing chaos, there would be no one to dictate policy to the disc jockeys, and they might be able to get on with the job at last.

JOHNNIE WALKER

LORD CHIEF Justice Parker—who could grant an instant free pardon to all members of the BBC staff, whom I order to exterminate the Musicians' Union.

PENNY VALENTINE

JONATHAN KING—if he could forget his ego and the fact that he is God personified!

Here is someone who, underneath all the twaddle and "I spotted it first," has a constructive attitude towards pop, knows what's going on and would throw 50 per cent of every week's records straight out of the window—a good thing!

With Everett and Denning running amok in the BBC library, wildness would be rife—but joy would be on the air!

JOOLS WRITES



H OPE you all recovered from my diet preaching last week! Since then I've been bowling around the continent—jet Jools that's me.

I suppose violence and the people who have influenced me most is an odd combination, but it's about the only thing I haven't waffled about to you before. So stand back—here comes episode four!

This came up because we do so many University gigs and someone asked me if I was in sympathy with students, their protests and marches.

Well I reckon if someone has a strong feeling they've GOT to put their point forward. I think student protest, or any form of protest is good.

After all if talking about something doesn't work, people have got to take positive action.

Violence

Of course I'm not in favour of violence but it does, you must agree, make an impression on people. Violence can stem from just about anything. I feel often that stopping people demonstrating is a real incentive for violence to start.

Obviously if students do stupid and silly naive things to demonstrate that's a joke. It completely defeats the object of the whole thing.

If they do a harmful thing then who's going to bother to listen to them? If they do marches that don't do anyone any harm but make people sit up and listen then that's gunvor.

It's great that people should take such an interest in things that they FEEL they want to do something like protest.

Who I'd like to be

I thought to finish off my weeks of writing for you I'd like to tell you about two things—one the person I most admire and the other the person who influenced me more than anyone else.

The heading here's a bit confusing because the person I most admire musically I know I could never be like.

The thing is there are many

people in the world I admire—in their different spheres. But I suppose when it comes to it there's nobody I admire more than Nina Simone.

She really is the gunvress for me. The real top. There's nobody quite like Nina. Of course I couldn't be that sort of singer because Nina is so many things—she's like life. She's really a mixture of experiences in life—you can't get into her bag because she's not in a bag.

What she does is the end for me but it's not something you can say "well I want to be like that."

Sometimes I look at her and wish I was 40 and very worldly.

But on the other hand I dig all the experiences in life right through. I don't want to rush through life and get there too quickly. Who wants to waste their life away?

As long as I find life rewarding and I get pleasure out of what I'm doing—that's it. I enjoy even what you'd call the bad times because I know immediately afterwards I'll

Sometimes I wish I was 40, and very worldly!

think I'm glad I went through it because it adds to the whole pattern of your life and leaves its mark.

You never forget anything you've done through life—your whole outlook is—a result of your past and what you've been through.

Apart from people I've met since I've been in the business the person who had most influence on me was—my dad.

My dad put singing into my mind in the first place.

He discovered that I could sing one day when I was humming away and he thought 'ah ha'.

He was pleased because he's a musician himself. Plays the trumpet—has a blow every so often.

When he realised how much I really did dig music he probably thought "well—this could be developed". I was kind of obsessed by music.

I suppose it stemmed from my dad in the first place. As kids me and my sister and my mum used to go along to see him rehearse.

It used to knock me out because he used to do this Latin American type stuff with a coloured band—I really used to dig it.

I was so PROUD of my dad. I used to have records he played on and I used to bore the kids to tears playing them and saying all smugly "That's my dad."

My dad never warned me or talked to me about what to expect from the business. In fact in a way he almost threw me into the wrong side of it.

I sang with him for a while at places like Churchill's Club which just wasn't my scene. I was 16 then and I suppose it was pretty good experience but it wasn't what I wanted to do and I got very depressed.

He had a funny way of thinking. Really I don't think he REALLY knew just what music meant to me and how wrapped up in it I was.

In fact even now he can't get together what's happened to me. In fact sometimes—neither can I!

WELL that's it. I'm off on the road to Cairo—well really I'm just leaping on yet another plane!

I'll say see ya—cos I'm sure I will somewhere sometime. Until then love from me...

NEW LPs

JIMI HENDRIX EXPERIENCE: "Electric Ladyland." And The Gods Made Love; Have You Ever Been (To Electric Ladyland); Cross Town Traffic; Voodoo Chile; Little Miss Strange; Long Hot Summer Night; Come On; Gypsy Eyes; Burning Of The Midnight Lamp; Rainy Day, Dream Away; 1963 (A Mermaid I Should Turn To Be); Moon, Turn The Tides... Gently, Gently, Away; Still Raining, Still Dreaming; House Burning Down; All Along The Watchtower; Voodoo Chile (Slight Return). (Track)

This should—and probably will—sell millions. Not merely because it's by the legendary Jim who has legions of fans who will buy it regardless of what the music is like, but because it's rock music at its sublimest level.

Hendrix has realised the limitations of his guitar-bass-drums format and the introduction of

Hendrix: rock at its sublimest level

organ, saxes and other groovy goodies makes his music a completely different entity. When his guitar is used it seems doubly effective and proves him one of the world's best guitarists beyond all doubt—technical mastery plus soul, intellect, sex and sheer power.

All of this double album was written by Hendrix except his new single, Dylan's "Watchtower," bassist Noel Redding's "Little Miss Strange" and Earl Knight's "Come On." The brilliance of the playing by all the musicians on it is outstanding—particularly Mitch Mitchell's drumming and the

organist, who must be un-named for contractual reasons but is famous, young, English and an amazing musician.

Hear it if possible in stereo (makes an amazing difference, particularly on the fine electronic pieces) but for God's sake, just HEAR it.

• Sandpipers are always reminiscent of summer holidays full of romance on the Mediterranean coastlines. Their "Guantanamera" has become an all-time Continental favourite. It's not here on "Softly" (A & M), but "Quando M'Innamoro" is, and so is "Love Is Blue," "Reason To Believe,"

"Jennifer Juniper" and "All My Loving," softly sung in romantic style by this fine group.

• Not so much in the limelight these days but still as popular as ever are Peter, Paul and Mary. "Late Again" (Warner Brothers) is their latest high standard album. Slightly more instrumented than before, but still containing two Dylan numbers: "Too Much Of Nothing" and "I Shall Be Released," plus Hardin's "Reason To Believe," rapidly becoming an album classic.

• "Lonely Is The Name" is a somewhat ironic title for an album from someone as universally popular as Sammy Davis Jr. (Reprise). But the melodies are far from lonely. There's the ultra-warming "Up, Up And Away," "The Good Life," "Every Time We Say Goodbye," "Uptight" and "You've Got Your Troubles"—the last two cleverly blended into a fast/slow medley

NAME: John Cocker. "Joe" has been a nickname since I was a kid.

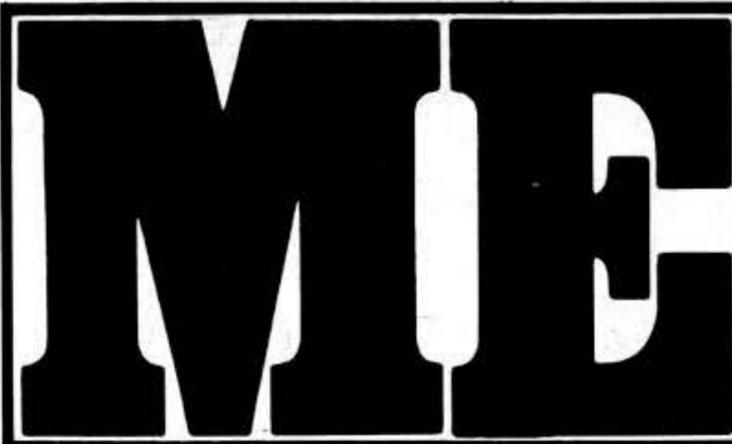
BORN: In Sheffield on May 20, 1944.

FAMILY: My parents still live in Sheffield. I've got one older brother—Victor—he's 26 and an economist. He lives in Birmingham.

PRESENT HOME: Chelsea.

EDUCATION: Central Technical School, Sheffield—I was a teenage drop out. I left when I was 16.

PREVIOUS JOBS: When I left school I went to the Gas Board as a gas fitter. I did that until I was 18, and then I turned professional for about two years and formed "Joe Cocker's Big Blues Band." We went to France for about three months and then that all fell through. For about a year I did absolutely nothing, then I got a job with W. H. Smith and Sons in their news department. I left that job 18 months ago and formed the Grease Band. We played around Sheffield. I don't know where everyone got this idea that I was a butcher. There's a lot of things I have done—but, Ugh, imagine going to work at 8.30 a.m. after a hard night and being faced with all that raw meat!



Joe Cocker

MARRIAGE: No, I'm not. Everybody always looks at the ring on that finger and says "Oh you must be"—I never realised I'd got it on the appropriate finger. I think marriage is all right for some people, but most young people these days feel there's not really a great need for it. It depends how secure you are inside. It will take a hell of a long time for me to get married. I've never been to a wedding yet that hasn't been embarrassing.

POLITICS: I remember about a year ago I used to read the newspapers and be quite involved, but I just have no contact at the moment with anything political. I voted Labour last time I voted, and like everybody else, was incredibly disillusioned—but who else can run this country? I don't think there's a party around that's got anything—there just isn't enough money in this country, that's the trouble.

RELIGION: I'm not a Christian. I don't really believe in God at all. I believe in some form of reincarnation though.

TRANSPORT: We're going to get a car. I did have a 1959 Ford Consul until some woman ran into it.

AMERICA: I went there to record. Los Angeles was like nothing

else I've ever seen, it's a very strange place to get into. When I first got there I thought "this is it. I must come and live here," but after a few weeks I changed my ideas. They've got everything in the way of comfort and luxury, but they've missed out somewhere along the line. The people are all putting on this terrible show all the time, and don't mean it. I think a lot of the kids smell it and don't want to be a part of it. The radio is fantastic though. Lots of radio stations. It would be nice to have competition like that over here.

OTHER INTERESTS: I don't have time. My only other interest is staying in bed waiting to be dragged out of it again. I listen to records when I get the chance.

CIGARETTES: About 30 a day. Yes it does affect my voice, and it's sometimes hard to breathe about one o'clock in the morning.

FOOD: It doesn't really bother me any more. I went through a phase when I didn't eat anything for about two weeks. I just like simple food really.

AMBITION: I'll just groove along really and try different things. I'm not really worried about the future. It's just more or less to try and get into something of my own.

START IN SHOW BUSINESS:

When the Grease Band and I were still playing round Sheffield, Dave MacFee—a young DJ from Chesterfield—passed the demo of "Marjorine" on to Tony Hall. He must have passed it on to Denny Cordell and he rang me up and said they liked it so I came to London.

MUSICAL EDUCATION: I used to play the drums, but having left them alone for so long I can't really call myself a drummer any more. I started singing when I was about 16. To begin with I suppose I went out and tried to sing like all the blues artists, and over the time my voice changed its tone naturally.

STAGE ACT:

When people see me on television, I don't think they realise how the Grease Band and I act as one unit, because the camera is mainly on me. I try to be relaxed as possible—in spite of those faces I make! And I think all those arm movements are from the frustration of not being able to play those instruments backing me.

CAREER HIGHLIGHT:

The last show at the Albert Hall I think.

APPEARANCE:

Other people go in for fantastic stage clothes, but I don't think it's that important to an audience. As long as you look rea-

sonable, I think you can communicate without the aid of bright gear. I must get another jacket though, I've only got the one which is a Rotherham bus driver's jacket which I got from the Army Stores in Sheffield. I always wear collarless shirts because they're more comfortable. As for my hair—I must get it cut, I haven't had it cut for months.

POP SCENE:

I think it's very strange at the moment. There are one or two people like Arthur Brown who came zooming up, but it's still mainly dominated by the ballady soft stuff. I'd be interested to know what sort of people buy records such as mine. The whole scene seems to be a bit stagnant at the moment.

FAVOURITE ARTIST/GROUP:

Aretha Franklin and Ray Charles, and as groups—the Beatles and Traffic.

Locomotive—English as roast beef, but sound West Indian



Locomotive (left to right) Mike Hinks (bass), Mike Taylor (trumpet), Norman Haines (vocalist), Bill Madge (tenor sax), Bob Lamb (drums).

by BOB FARMER

IT'S NOT until you hear his Brummie accent that you realise Norman Haines and his colleagues of the Locomotive are not coloured at all, but at British as roast beef.

Certainly a large number of British-based Jamaicans were taken in when they heard "Rudi's In Love," assuming it was the latest ska sound from the sunny isles. But when the truth was told that Locomotive were five white boys from Birmingham it didn't deter them from continuing to help "Rudi" into the chart—a tribute to the authenticity of the ska sound achieved by Tony Hall, who turned record producer for this disc to celebrate the first anniversary of T.H.E., his promotion company.

What he managed to produce is the first ska single recorded exclusively for the British market. It still sur-

prises the group that "Rudi" has been such a success. Lead singer Norman Haines wrote the song but wasn't "too knocked out" with the result. Locomotive's manager, Jim Simpson, on the other hand, was highly impressed and took the song to Tony Hall.

"It was released on August 16, but then the EMI strike hit sales and we assumed that was that," says Norman. "But Tony Blackburn, particularly, was right behind the record from the start, playing it all the time and we even got a first TV spot on his show. Tony Hall kept hustling too in his usual enthusiastic manner and perhaps what finally clinched it was that we were able to reproduce the sound of the record pretty well perfectly in our stage act."

Not that the group intends to stay in the West Indian scene for long. "The band's been going for two years—although the current line-up has only been together for the past seven months—and we started on the soul scene before progressing to West Indian music. But you can't stay with one sound and now

we're progressing towards West Coast, jazz and a bit of everything. The next single, in fact, which we've already done, will be entirely different."

Locomotive may sound versatile enough, but Norman does not have a lot of respect for most of today's top groups. "There are good bands about, but I tend to be disappointed with a lot of the chart bands with whom we play at ballrooms. They are all on these sweet harmony songs which is a bit dated. It's okay for people like Engelbert and Tom Jones, but bands should be searching for something new instead of playing this soft, wet stuff."

The criticism can't apply to the groups from his home city. Birmingham has produced such top names as the Moody Blues, Stevie Winwood, the Move and Spencer Davis. "Possibly, everybody plays in groups to relieve the boredom of living in Birmingham," he says, "but I think we produce so many good groups because there are so many venues available in the area."

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● JIMI: toning down his act?

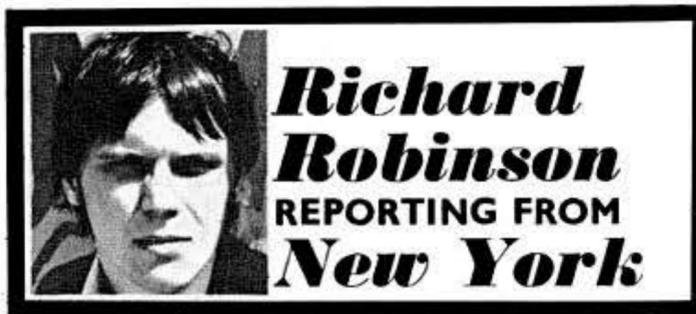
Hendrix to star with Country Joe on Sullivan show

AMERICAN TV audiences are in for some very radical—to their way of thinking—musicians during the next few weeks. **Jimi Hendrix** and **Country Joe and the Fish** have both been scheduled to appear on the Ed Sullivan Show.

The thought of Jimi doing his thing on Ed Sullivan is so outrageous that I don't even want to consider it. If Jimi comes through and doesn't tone down his gyrations for the show it could well mean absolute hysteria here after the show. Country Joe is also a very radical act that tends to depend on dodgy language and satirically bitter comments about the state of political/social affairs in the U.S. for their musical basis.

Wonder if they will cop out and just play music when they do the Sullivan show? If they do anything else they won't be on the air for very long.

Moody Blues arrived in New York last week for a show at Fillmore East before launching out on a cross-country tour. The group looked around the city and were appalled by the atmosphere here and the feeling of violence in the air—I don't blame them. They are looking forward to getting out to the West Coast to see if things are



Richard Robinson
REPORTING FROM
New York

any better out there. In the meantime . . . they gave an exceptional performance at the Fillmore along with **Rhinoceros** and **John Mayall**. A very exciting bill. The **Moody Blues** say that they plan to start recording a third album when they return to London based upon their experiences in the States.

Cream have proved beyond a shadow of a doubt that they are the biggest thing happening in America. Last week it was announced that the group has sold out its show at Madison Square Garden in New York City without one advertisement. Not a word appeared in the press, radio, or television to tell Cream fans of the show . . . yet all 20,000 seats are full for the show.

This type of reaction to the Cream has occurred all over the country during what is supposed to be their farewell tour.

Rumours are spreading, however, that the trio is making so much money on this tour that they will not break up until absolutely necessary.

With the Cream on their New York show will be the **Buddy Miles Express**. Before that show, Miles will bring his group into New York for a benefit concert at Fillmore East. Titled 'Buddy's Buddies For Biafra,' the concert will be free although everyone will be asked to contribute at the door for the Biafran refugee fund campaign.

Also on the show will be the **McCoys** and a West Coast group called **Mother Cat**.

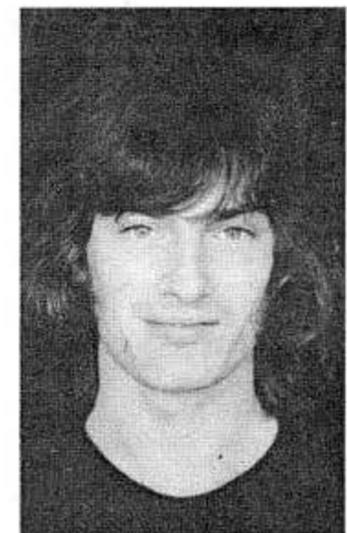
Many rock artists can gauge their success by their acceptance in the U.S. press. For instance a recent article in the New York Times on blues man **Albert King** has put him in the spotlight as the first blues

superstar. **Jefferson Airplane** being on the cover of Life magazine did the same for them. Now **Jimi Hendrix** has outdone them all. A sixty-four-page book is being planned that will tell Jimi's life story and cover every portion of his last few years in detail. Should be interesting since the publication will be written and sold from a coloured music point of view rather than a pop fan angle.

• Around New York this week: **Janis Ian** on the West Coast producing records . . . **John Stewart**, once a member of the **Kingston Trio**, is trying to make a folk rock comeback as a long-haired rock singer . . . **Hendrix** set for a concert in Philharmonic Hall in New York at the end of November . . . **Donovan** held press party in New York and served tea, which shook up a good deal of the New York press who like a little nip when they show up to see an artist . . . **Mary Hopkin** also held a party for the press to celebrate her gigantic hit here — only problem was that Mary never showed up.

Johnny Cash brought country and western to New York and sold out at Carnegie Hall last week. The audience was very young and hip . . . a direct contrast to **Buck Owens'** concert last year where the audience was only about 300 people and the only people with long hair were **Zal Yanovsky** of **Lovin' Spoonful** and your reporter.

Speaking of me and long hair, I recently became the youngest (by four years) disc jockey in New York City on WNE-FM, the top progressive rock station in the area . . . newest phrase from the West Coast for ending 'phone conversations: "Land gently."



● JACKIE LOMAX: recording in Los Angeles with **Beate George**

Tears and togetherness at the Cream's mind-blowing farewell

I'M BACK in Los Angeles and I don't want to be; after one glorious month in London I'm having difficulty adjusting to flat buildings, heavy brown smog, and freeways, I miss you all, everything.

Of course much has happened in my absence, and while I can't pretend that I was there and saw it all, I have trustworthy spies who quickly and enthusiastically brought me up to date.

Cream are on their final U.S. concert tour and sold out at the Anaheim Convention Center. Apparently, as was the case with the Buffalo Springfield, the imminent breakup of the group seemed to make them closer and tighter. They were so good, so together, that when they started playing "I'm So Glad" some of the more restrained viewers close to tears (real tears?)

The performance was marred only by a large group of younger fans who stormed the stage, thereby ending the concert prematurely. **Clapton**, as you probably know by now, is freshly shorn with straight hair once again and looks very good indeed.

Donovan was also here and will return, or so it's promised. This time around he's actually speaking to the press. A press party for him was held at the Factory, large private "in" club, which was hosted by an unusual two-some—**Kirk Douglas** and **Mama Cass**; she's lost a lot of weight and looked quite nice in a red dress with red flower in her hair.

Turtles appeared at Fillmore East in New York, where they wowed the traditionally insular underground crowd; for their final closing number of the week-end they sang "We'll Meet Again" and hired several chorus girls all dressed in red, white and blue who danced down to the stage waving sparklers and flags, in the finest tradition of **Busby Berkeley** musicals. The audience fell apart.

If you're not familiar with the name **Busby Berkeley**, remember

HOLLYWOOD CALLING BY JUDY SIMS



the "Your Mother Should Know" sequence in **Magical Mystery Tour**? That was a **Busby Berkeley** spectacular . . .

And, much to the chagrin of everyone involved, there was another pop festival. Will they never learn? This extravaganza was held in Tijuana, sponsored by some nameless hero.

The "festival" was highlighted by a couple of local Mexican groups plus two sets by the **Yellow Payges**, a Los Angeles group of dubious fame.

Iron Butterfly were supposed to play but they were promised half their money in front, didn't get it and didn't play. **Eric Burdon** and the **Animals** were supposed to play, but they were delayed at the border by Mexican officials, and after much talking they finally made it across to the bullring where the "concert" was

"taking place." The bullring, by the way, seats 27,000 and there was a crowd of about 3,000. Anyway, by the time Eric and friends arrived the equipment had left and the crowd was furious (the natives are restless, sahib).

It therefore became imperative (may, necessary) to escape, which they did, in a bus which had no brakes and no headlights. Once at the border again they had to bribe their way back into the States (customary, you know) while Eric was looning and shouting something about taking on the whole Mexican police force.

And so ended the festival south of the border.

And in Cincinnati (that's in the Midwest) **Mal Evans** and **Jackie Lomax** were passing through on a promotional tour for Jackie when they decided to see what the night life of that

city had to offer. They were lucky — **Big Brother and the Holding Company** (that is, **Janis Joplin**) were performing. Mal reports they were "just great" and in the middle of their set they wheeled a television on to the stage, turned out all the lights, and watched the Beatles perform "Revolution" on the **Smothers Brothers** show.

The audience fell apart with joy, and Mal said he had the biggest urge to say, "Hey, I know them!" After the Beatles' bit, **Big Brother** turned off the telly, turned up the amps and finished the set and the audience.

And now Mal and Jackie are here in Los Angeles with **George Harrison**; George is producing sessions for **Jackie** with Hollywood studio musicians. All the album tracks so far have been written by Jackie (three tracks were recorded in London) and he has enough songs for a complete album. His record of "Sour Milk Sea" was not a very big hit in this country, but now, several weeks after its release, the flip side called "The Eagle" is beginning to climb the charts.

All comes to those who wait, patience is a virtue, don't give up the ship, if at first you don't succeed . . . (they don't call me queen of the cliché for nothin').



● ERIC BURDON: "looning and shouting about taking on the Mexican police."

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ALAN DONALDSON

DO FANS GET A FAIR DEAL for their money from fan clubs? For a fee of between 5s and 7s 6d for a pretty basic service of newsletters, are fan clubs suitably efficient in providing the link between fan and star?

I decided to find out by becoming a fan for a month. I wrote off under various names to 14 fan clubs, using my London home address for replies.

My selection of fan clubs was varied: Rolling Stones, Gene Pitney, Lulu, Tony Blackburn, Tom Jones, Engelbert Humperdinck, Beach Boys, Who, Bee Gees, Beatles, Mary Hopkin, Arthur Brown, Julie Driscoll and Casuals.

All 14 letters for application forms were posted from London, W.1, on Wednesday, September 25.

I gave them a month—until Friday, October 25—to see what happened.

HERE ARE THE RESULTS:-

ROLLING STONES

Roxburgh House, Regent Street, London, W.1.

October 3—received enrolment form. Sent off postal order for 5s on October 4. No reply by October 25.

GENE PITNEY

P.O. Box 326, Rockville, Connecticut, U.S.A.

Letter for application form sent off airmail on September 25—no reply.

LULU

Mrs Elizabeth Blackie, 286 Long Chaulden, Hemel Hempstead, Herts.

Received application form September 30, and sent off 5s postal order on same day. Received membership card, signed photograph and biography on October 2. Also received current newsletter with Lulu's forthcoming engagements, and a note from her brother Billy.

Club members are able to write articles in the newsletter, and are invited by Mrs. Blackie to write with any suggestions for improving this very friendly fan club.

Other Facilities: A newsletter every six weeks with pen pal corner, swaps, raffles and competitions. Fan club badges at 3s, 10 x 8 photographs at 3s. Membership card enables club members to meet Lulu at most of her shows.

TONY BLACKBURN

Mel, c/o Harold Davison Ltd., 235/241 Regent Street, London, W.1.

Received application form October 8, and sent off 6s postal order October 9. October 16, received membership card, minute photograph, newsletter and biography.

Newsletter included dates of



LULU:
badges at 3s

shows, 69 questions sent in by members ranging from "Do you wear slippers at home?" to "Do you have hairy knee caps?"—all answered.

Other Facilities: Newsletters at unstated intervals. Badges at 1s 6d, photographs at 4s—i.e. 10 x 8 "Close up of Tony with a good view of his eyelashes." Pen pals, swaps—both long and varied lists.

TOM JONES

Jo Mills, PO Box 25, Weybridge Post Office, Weybridge, Surrey.

Received application form October 3. Sent off postal order for 6s October 4. Membership card arrived on deadline



TONY BLACKBURN: view
of his eyelashes

POSTMAN, POSTMAN, DON'T BE SLOW ... BE LIKE ME, GO MAN GO!



CAROLINE BOUCHER investigates the world of fan clubs

day—October 25. Also glossy signed picture, picture post card, biography, club rules, record details, and well written chatty newsletter.

A sheet of twelve perforated labels was also enclosed, and members are expected to write out their own name, address and club number and return them to the fan club, presumably to be used by the Club on newsletters.

Newsletter gave details of dates, points of views from members and details of pictures with apologetic diagrams which were barely readable.

Other facilities: Pen pals, cuttings of Tom's hair (when available), photographs varying in size and price accordingly (10 in x 12 in—10s). Raffle for various items of Jones' clothes damaged during his Bournemouth season (tickets from 2s for jacket to 6d for a tie).

Also fan club pens (1s 6d), sweaters (12s and 10s) and badges. Newsletter every eight weeks.

ENGELBERT HUMPERDINCK

Lorna and Bill, 44 Fontmell Park, Ashford, Middlesex.

Received application form October 3. Sent off postal order for 6s October 4. Received membership card October 8. Also received biography, signed glossy picture and list of ten fan club rules—"Fans who write I LOVE YOU, in lipstick on the car, do NOT love him at all, as it shows disrespect to a person's belongings."

Other Facilities: Membership card enables interviews and signing of autographs when interviews are permitted (rule 8). Newsletter every three months. Badges at 1s 6d. 10 x 8 glossy photographs at 5s each—"Head and shoulders, in a grey check suit, leaning on the door of his car, with both hands clenched, wearing a sweet smile looking at camera."

BEACH BOYS

61 Marine Parade, Whitstable, Kent.

No reply to application sent a month ago.

WHO

David Ruffell, Track Records, 58 Old Compton Street, London, W.1.

Received application form September 27. Sent off postal order for 6s September 30, and received membership card, postcard size picture, biographies and all this year's newsletters on October 4. Current newsletter included account of the group in America from Trisha Daly in San Francisco, tentative October bookings for them, and a few pen friends.

Other Facilities: Newsletters at unstated intervals, due to the club only recently being taken over by a new secretary. A swap shop will be started in the next issue, and writings and poetry by fans will be welcome. "Who" tee shirts at 12s 6d, carrier bags (2s 6d), biros (9d), writing paper (1s 9d), button badges (9d), various posters at



ENGELBERT:
No lipstick, PLEASE!

1s and photographs—10 x 8 at 3s, postcard size 1s.

BEE GEES

Judy Barret, 67 Brook Street, London, W.1.

No reply to application sent a month ago.

BEATLES

Freda Kelly, P.O. Box 12, Liverpool 1.

Received application form September 27, sent off postal order for 7s 6d on September 30. Membership card arrived October 2. Plus personally written and signed letter of welcome from the Beatles, signed photograph, huge colour poster, printed booklet of their history illustrated with more photos, list of area secretaries and details of the club.

Other Facilities: Beatles "Supperpix"—8½ x 6½ at 3s each. Twice yearly newsletter, free Fan Club Christmas Record. Further news is in "The Beatles' Monthly Book" from newsagents at 2s.

Fan club telephone service for answering any questions. Subscriptions have only recently gone up to 7s 6d from 5s in order to maintain this club's extremely high standard of efficiency, and are renewable in May regardless of when you join.

MARY HOPKIN

Carole Hopkin, c/o 3 Savile Row, London, W.1.

Received application form



GENE PITNEY:
Still waiting...

October 14, and sent postal order for 5s on October 16. No reply by October 25.

ARTHUR BROWN

Pandora and Aphrodite, 58 Old Compton Street, London, W.1.

Received application form October 2. Sent off postal order for 6s October 4.

No reply by October 25.

JULIE DRISCOLL and BRIAN AUGER

Lee, Paragon, 17-19 Stratford Place, London, W.1.

Received application form October 14. Sent off postal order for 5s October 16. Personally written apology for delay from secretary, Lee, arrived October 21.

Other Facilities: The 5s membership card, regular newsletter and "various other amenities." A biographical folder on all the group costs 4s, and photographs of either Jools solo or all the group are 2s.

CASUALS

C/o 113 Westbourne Grove, London, W.2.

Application for membership arrived October 3. Sent off postal order for 6s October 4. No reply by October 25.

'I used to have spots and pimples'
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SOON CLEARED
THEM UP'**

T. J. Woodman, invoice clerk, Newport

"I think your DDD soap and Prescription are excellent", said 17 year old Terry Woodman. He gave DDD a try, and it really cleared his spots and pimples quickly. While DDD's soothing agents stop the itching, its 5 antiseptics go to work to clear up the germs that cause common skin troubles. It's greaseless, so no-one sees you've put anything on, and it makes your skin feel fresh and clean too. Try DDD for yourself today.

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Balm 3/5, 4/2, 4/5: Liquid 3/5, 5/5, 7/6: Soap 1/9



DDD

Chartbusting records she has made:

1963

November: "I Only Want To Be With You"

1964

February: "Stay Awhile"

March: "I Only Want To Be With You" (EP)

April: "A Girl Called Dusty" (LP)

June: "I Don't Know What To Do With Myself"

October: "Losing You"

1965

February: "You're Hurtin Kind Of Love"

April: "Dusty In New York" (EP)

June: "Middle Of Nowhere"

July: "Mademoiselle Dusty" (EP)

September: "Everything's Coming Up Dusty" (LP)

September: "Some Of Your Loving"

1966

January: "Little By Little"

March: "You Don't Have To Say You Love Me"

July: "Going Back"

September: "All I See Is You"

October: "Golden Hits" (LP)

5 GREAT YEARS OF

DUSTY

A DISCOGRAPHY

1967

February: "I'll Try Anything"

May: "Give Me Time"

September: "What's It Gonna Be"

November: "Where Am I Going?" (LP)

1968

June: "I Close My Eyes And Count To Ten"

August: "If You Go Away" (EP)

September: "I Will Come To You"

Due next month — Her new LP "Dusty . . . Definitely"



CONGRATULATIONS
DUSTY

HAROLD DAVISON & DICK KATZ

The penalty of being a star . . . she cries once a day

ON NOVEMBER 5, 1968, Dusty Springfield celebrates five years as a solo star.

In that time she has travelled over 360,000 miles; worn over 50 special dresses at £250 each; made 16 singles and four LPs; appeared before the most super-critical audiences in the world—and come to terms with life.

Although she denies it, she's worked harder in a concentrated period of time than any other British singer. And in the five years she has gained a reputation for being witty, charming, difficult, fussy and stubborn.

She has made a lot of money and she has had a lot of strain and worry. She is very emotional and, on her own admission, now cries about once a day out of sheer exhaustion.

Being on your own isn't so bad

Dusty left the Springfields in 1963.

"I was frightened when I split. Not because of any extra responsibility—I didn't lean on the boys as much as people thought, in fact most of the time I had to get THEM organised—but because it's quite a thing to suddenly split away from a successful team.

"Being on your own isn't so bad. You can say 'I'll be at this place at such and such a time,' and know you will be. You don't turn up wondering if everyone else will make it in time to go on stage."

Since then Dusty has done cabaret in Australia, New York, Las Vegas, Germany, France, Belgium, Holland, Canada; two appearances at "Talk Of The Town" in London; Royal Variety Performances; London Palladium; countless TV's and endless slogs round the Northern cabaret circuits.

But this year has been the effort to beat all others—including the now famous recording sessions with Atlantic records in Memphis.

"I'm sure I've worked as hard as I have this year but it wasn't so pressurised. The past few months have been very hard. To say I cry once a day sounds sloppy but it can be more—it's just the strain. You have to have a release.

"Half of it is self-inflicted. I get in a ridiculous panic over things that always get done eventually. It's just when I look at what must be done I think 'Oh there's no TIME' and flap like mad.

"And I still have this fear of losing my voice. I can go on and on and win through as long as that doesn't happen. If my voice does go it's the end—I get very demoralised and I'm finished. The reason it goes is because I use it

5 Great years of DUSTY by Penny Valentine

the wrong way on stage. I have no technique and I breath very badly.

"People like Aretha Franklin can sing for ever because they've had church or operatic training. I can be in the middle of my act and realise I'm not breathing properly, but I'm so intent in getting over to the audience I forget about it."

In five years Dusty considers she has learned by her mistakes. The outcome is that she is wary of what she says and that she has a very large suspicion of what she calls "Pop politics."

"I don't think the public realises how much pressure is put on artists by certain parts of the management.

"Eventually you have to comply with this business of being 'a good girl'. I've probably complied a lot less than many other poor singers in the business. The whole set up is terrible and in America it's even worse.

"For instance I did a pantomime in Liverpool which I really didn't want to do because they said 'If you do the pantomime you can do this,' and 'This happened to be my first 'Talk Of The Town' season which I knew I really NEEDED for my career.

I've dug my heels in a lot

"I have dug my heels in an awful lot. I think people have this impression of me as being soft and malleable, which I'm not. I can be very difficult if I really want to.

"I don't see why 20 weeks in the summer at Blackpool should be dangled in front of your nose like a carrot as a great reward. It isn't. I really resent this treatment—it's very bad for one's pride.

"But after five years you are increasingly able to turn a blind eye to it. Sometimes I get disgusted with myself for doing this. It used to make me fume—but you give up after a while. And I'm lucky to have a good agent like Dick Katz who will really sit down and discuss with me the things I want to do."

Earlier this year Dusty made the

surprise decision of splitting with her manager Vic Billings. She now has sole responsibility for her career.

"Now I'm worried by petty things I wasn't before. Like bills and stupidity—five people ringing from the BBC one after the other asking exactly the same thing.

"I like only having to answer to myself for what I do but I find the financial side a strain. Of course I want to make money—but I don't like those pieces of paper they keep throwing at me!"

In the pop business a girl out on her own always has to have what the business calls an "image." Cilla and Lulu have a jolly "girl next door" one, Sandie works on her sex angle, Dusty, more sophisticated, has one that has fallen, for some reason almost despite herself, into the "Hollywood Star" category.

The panda-eyed image has stuck

"It bothers me that this panda-eyed, immovable bee-hive image has stuck with me from the beginning—even though it's not true anymore.

"And because of what people have written about me I've become, against my will, much less open and frank with most people. It upsets me because I've become suspicious.

"I often wonder if in five years time Julie Driscoll, who has been saying some very frank and open things lately, will suffer by having something she's said now in a joke taken from the files and used seriously and out of all proportion.

"I don't want to be tight fisted—it's stupid. I want to be honest very much. The image of me being a sad neurotic lady worries me. Of course I have sadness in me—everyone does. But I'm not as neurotic as people imagine.

"You know I can remember when, after nearly every interview, I used to plead: 'Please don't make me sound sad and moody.' Because really—I'm not."



Career Highlights

- November 1965: First Royal Variety Performance at London Palladium.
- 1966: Gold Disc for million sales of "You Don't Have To Say You Love Me" which was released in March.
- 1966: First four-week season at London's "Talk Of The Town."
- 1967: First big cabaret date in America — at Basin Street East with Buddy Rich Orch.
- 1968: First Royal Command Performance before Her Majesty The Queen at the London Palladium —also starred Tom Jones.



● 1968: In July she did her second "Talk Of The Town" four-week season and was seen by over 15,000 people.

● 1968: In September she became the first girl singer to have her own colour TV spectacular screened by BBC 2.

● 1968: At the same time she announced contract signing with Atlantic records in America and flew to Memphis to start cutting tracks with Jerry Wexler.

● 1968: Filmed her first ever TV commercial. For Mother's Pride bread she spent three days at Bethnal Green, London. (Still to be screened in London).



Dusty with hairdresser John Adams

Says Dusty's hairdresser:

AUSTRALIAN John Adams, 24, has been Dusty's personal hairdresser for a year.

He does her hair every single day and is more a personal friend than anything else—travelling all over the world with her.

To date he's been to Los Angeles, New York, Amsterdam, Canada, Florida, Memphis, Germany, Brussels with a good spattering of jet flights back to London in between times—and it's nearly killed him.

"I don't know how she survives it," he says. "I only have to travel to a place—do her hair especially for a TV show and then I can sleep. If she's not doing a personal appearance—for instance in Memphis where she was recording—I just lie by the swimming pool. But she has to go off and work."

John first met Dusty when she was playing in cabaret at Chequers Club, Sydney.

"I had my own salon and I did the hair of all the entertainers at the club. When I heard Dusty was there I phoned her continuously and finally—out of sheer exhaustion—she said 'okay.' It worked so well she brought me to England with her.

"We work as a team really. Dusty's very fussy about her hair—but that's good. If a hairdresser has someone who says 'Oh that'll do' they don't bother. To her hair is more important than any other girl singer I've ever met. She wants a different style for every important appearance she makes. It takes time and energy and a bit of arguing but finally it's always worth while.

"I don't just work for Dusty.

'I don't know how she survives the pace'

The reason I travel everywhere with her is 90 per cent work but ten per cent because she needs someone around.

"The only problem we ever have is with so much travelling abroad it gets a bit difficult when I'm lugging electrical things like hair driers through customs—and a few false pieces in a hat box! I get some very odd looks!"

And a tribute from Lulu:

"Dusty is without doubt my favourite girl singer. People always think it's strange because they have the impression girl singers never get along, but I've always had a tremendous admiration for her as an artist and a person.

I've been collecting her records since the Springfield days—in fact I still buy every one she makes now!

It's odd because when you've admired someone for a long time you're always frightened of meeting them in case you're disappointed. But the first time I met Dusty at a TV show a couple of years ago I thought she was lovely. You read about her being introvert, awkward and all that cream cake stuff but it's not true—she's great.

I've never been disappointed with her records or with her. I could sit and watch her sing all day. ♪

info

on this week's new releases from Decca

Five fantastic new sounds to start November with a bang! Out of the blues bag comes



SAVOY BROWN with a solid train blues called *'Train to nowhere'*. This pounds along insistently, with the brass thundering around in back of the great vocal, and the number builds up into a monumental climax. Just close your eyes and you're on that train, and don't believe that it's going nowhere—it's going to the top! On the Decca label, number F 12843.



Interesting sounds from a young group, **TURQUOISE**, whose new single, an ear-catching number titled *'Woodstock'* has got very good chart prospects. You have to listen to it, because the vocal and the instrumental parts are closely interwoven, and the result is too good to miss a note of. On Decca, the number of this one is F 12842.



From the States we have a new sound from a group with the unlikely name of **PROFESSOR MORRISON'S LOLLIPOP**. Their single on the London label, titled *'You got the love'*, has its roots in hard rock. There's a terrific guitar hook-line which travels right the way through and adds even more power to the driving beat. The vocal is suitably gritty, and the whole thing is very thumping great hit! HLU 10228 is the number.

Another way-out group name is **THE DOUGHNUT RING**, who record on Deram, but the sound of their new single is definitely way-in! *'Dance around Julie'* is a bouncy, catchy, loon-ing-about type record with a very infectious chorus-line. First time you play this you'll be singing away from the Fourth bar! It's a load of fun, this one, and the number to ask for is DM 215.



Must slow down a bit for this week's record for non-ravers. **PAT BRADY** is an Irish exile, now a film actor in Hollywood, and has turned his talents to singing. His single on the Emerald label is a new Irish song called *'Eileen'* which he delivers with great warmth and charm. Number is MD 1115.

Don't miss out on the current Decca single from the beautiful **BILLIE DAVIS**. It's that great number by Jon Hendricks, *'I want you to be my baby'*, and Billie sings it with loads of style. There's some super-soulful responses from the back-up girl singers, too. An altogether groovy record, the number is F 12823.

A whole group of goodies in the pipeline for next week, so keep an eye open for info!

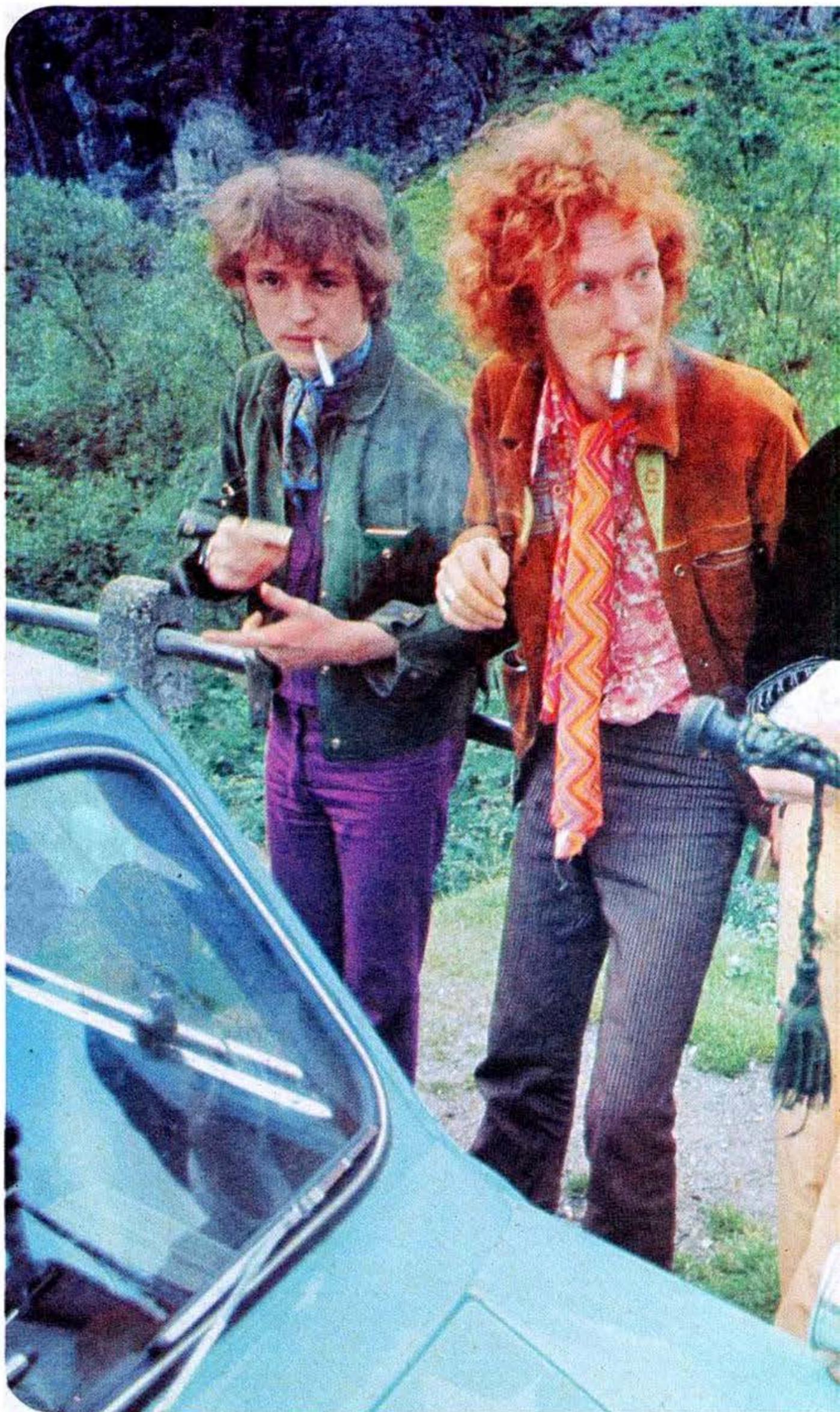
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with Jack Ginger and Eric

★ With acknowledgement to CDM

THE CREAM—from left to right, Jack Bruce, Ginger Baker and Eric Clapton—were driving happily along through the big American countryside when they spied this apparent Scotsman complete with kilt and bagpipes.

"GROOVY" said someone; "let's get our pictures taken with him." So they did!

WHY there should have been a Scot in full regalia beside a country road in the United States of America is a mystery, and must remain so until the group arrive back from their massive and final States tour in the middle of next month.

THEIR final concert here is on November 26, at London's Royal Albert Hall with the Taste and Yes; if you haven't got tickets yet, though, you'd better start praying hard—the concert was completely sold out within two hours of the box-office opening.

BUT at least it's being filmed, in colour, by the BBC, for showing at a later date.

AS a group the Cream are the hottest property in the States. The tragedy is yet to come—when they split for good and branch out into their own thing at the end of next month.

THE split will leave a gap that cannot be filled by anyone in sight on the musical horizon at the moment— but if we get **THREE** groups, led respectively by J. Bruce, G. Baker and E. Clapton, then who dares complain?

Hugh Nolan

UNDERGROUND

not so much pop music
more a way of life



BOB DYLAN (left) and FRANK ZAPPA, Mothers of Invention leader; along with guerilla leader Che Guevara, Prof. J. R. R. "Lord Of The Rings" Tolkien and the Beatles, they are the main influences on the underground and its music.

UNLESS London Transport suddenly start piping the Fugs in stereo through the Bakerloo Line during the evening rush-hour—no, it's not really a very likely idea—"underground music," as such, just does not exist.

There is no instantly recognisable underground "sound" as there is a soul sound or a blues sound or a folk sound or a rock-n-roll sound — certain playing techniques which leave one in no doubt as to what kind of music one was listening to.

Music generally described as underground ranges in style from blues (Cream/Canned Heat/Jimi Hendrix) through soul (Electric Flag/Chambers Brothers) to folk (Simon and Garfunkel/Janis Ian/Donovan) to modern classical and electronic (Mothers) to "acid-rock" (Country Joe and the Fish/Grateful Dead/Doors/Jefferson Airplane) to vaudeville (Tiny Tim) to country (Bob Dylan/new Byrds) to completely new categories like "junk-rock" (Velvet Underground) and "Political/satirical/porno-rock" (Fugs/Arthur Brown/Pete Brown's Battered Ornaments).

Nor can the term underground mean, any longer, groups and artists who cater for a particular minority taste.

"International Times" now carries a rather self-conscious Underground Top Ten.

Top-selling records in the London Underground last week were, in four cases, also top-sellers in Britain (overground?) and in the States.

Big Brother and the Holding Company were top in the States, according to Billboard, and two in the Underground. Simon and Garfunkel were 13 in the States, three in the Underground and three in Britain (Disc).

Cream were four in the Underground, seven in Disc and eight in Billboard; Doors were six, 14 and 11; Canned Heat were ten, eight and 16.

Ten Years After, Grateful Dead, John Mayall and Pink Floyd are also Underground hits but don't show in the top-selling LP's here or in the States; however Billboard list such eminently respectable underground names as the Chambers Brothers, Iron Butterfly, Jefferson Airplane, Arthur Brown, Jimi Hendrix (his FIRST LP, yet—still at number ten after 62 weeks in the chart), Steppenwolf, Mike Bloomfield-Al Kooper-Steve Stills' "Super Session" and Jeff Beck.

And British record-buyers of the common-or-non-underground variety have had the good musical sense to buy Leonard Cohen, Moody Blues and Fleetwood Mac into Disc's Top 20 LPs.

Obviously, Underground tastes in music are anything but exclusive to one small segment of the London population.

In fact Underground music is now seen to be Big Business, with 12 of the top twenty LPs in America by names which under a year ago were unheard of outside places like the Roundhouse, the Avalon and Fillmore ballrooms in San Francisco and the Scene and Electric Circus in New York.

So it's hardly surprising that record company spies were lurking with a tape-recorder in one hand and a ready-made contract in the other almost

Let's kill all barriers in music . . .

before the psychedelic painting outside the Fillmore was dry.

And for London groups the policy is not so very different. There is almost a regular escalator from the underground to the top, which goes something like: Marquee to Roundhouse to "Top Gear" to foreign tours to the LP charts — rarely the single charts, which are more and more exclusively for the "Housewives Choice"—"Family Favourites" type of music.

And happily for most groups success is still largely irrelevant —except it means they can eat regularly, which is nice.

Perhaps to get close to explaining what the Underground is, you have first to accept the term as a state of mind rather than a time or a place or a style or a sound.

Music is the main art-form of a large section of the youth of both Britain and the States; when that youth tends to identify with music for entertainment, inspiration and occasionally instruction — in fact makes music one of the most important things in its life, and supports the music it likes regardless of fashion or inconvenience — then you're getting closer to the Underground.

I suppose most average pop music fans would be quite content to see their favourite group once a year when it plays their local town-hall; your true underground music freak thinks nothing of staying at London's Roundhouse until the grim grey reality of six o'clock in the morning or travelling half-way across England to a euphemistically-termed "festival" in some remote farmer's field just to hear one particular group perform.

Underground music? When Middle Earth at the Roundhouse—that last London bastion of hippiedom and the Underground generally in times

of stress from outside influences — can show loud, hard, acid-rock group Blue Cheer from San Francisco in the same bill as the Middle Earth Symphony Orchestra playing Bach, Mozart and Stravinsky, as they did last week, then it must mean every kind of music (excluding only polite musicals, balladeers of the Humperdinck ilk and groups of the bubblegum brigade).

The Underground is dead — long live the Underground!



FUGS! DYLAN! JAGGER!

OZ doesn't print the top 20. But OZ was the first (and usually the only) magazine to bring its readers:

★ Dylan's new songs (Million Dollar Bash, I See My Life Come Shining, etc.; OZ 9).

★ An interview with Fug, Tuli Kupferberg (OZ 13).

★ New songs from unreleased Stones LP, Beggars Banquet (OZ 15).

★ Roger McGough's complete poem, Summer with the Monarch (OZ 10).

★ Selected transcript from the controversial, unreleased documentary of Dylan's U.K. tour (OZ 13).

★ Rock Aesthetics — a sideways insight into the workings of rock as an art form (OZ 15).

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The lesson of 'HAIR'

"HAIR": hippie breakthrough into the big business-controlled world of the theatre, glittering first nights and the sophisticated jet-set — or is it Broadway and Shaftesbury Avenue's idea of what the underground is all about, with plenty of shock language and, of course, the much-publicised nude scene — all good stuff for the box-office?

The point is really only academic, for it is the most exciting musical seen in London for years.

Long-haired rock singers have been heard to remark "Hair" is basically the same thing as the tourists' bus trips round Haight-Ashbury ("look at the freaks but don't touch them — they may be diseased").

It appears that both the cast and the writers of "Hair" are completely tied up in what they are doing—in fact the two (American) writers were both in the Broadway production.

If the underground is about anything in particular, it is about becoming AWARE.

The audience are made to feel involved with the whole scene and if any of them are anti-hippie and not over-thick-skinned then they must leave the theatre feeling they have been got at in no small way.

The paradox, the thing that causes you to stop and think "What?" is that "Hair" is a non-, in fact anti-commercial thing presented in an ultra-commercial setting.

But if it makes people happy (which it does)—then who cares?



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5—PAGE
SPECIAL BY
HUGH NOLAN



UNDERGROUND



The language

If you find underground music appealing, but don't know any actual hippies, then you'll have to learn a virtual new vocabulary to pick up on what they're all on about.

Just learn Disc's instant hippie glossary and then you should be able to communicate with the underground on its own terms:—

FREAK-OUT: Usually means to see, hear or feel something so staggering and unexpected that one's mind just gives up trying to make coherent sense. "Freaky" means weird, strange, highly unusual; by extension is applied to music like the United States of America or the Mothers, which relies a lot on electronics, shocking juxtaposition of completely different types of music and weird effects generally.

PLASTIC: Any product (including people) of the mass-produced, tasteless, Western soul-less consumer society. Believed to have been originated by Frank Zappa on "Absolutely Free" with a song called "Plastic People."

TOGETHER: As in "getting it together," means to keep your mind at a constant equilibrium and not be confused or brought down by outside influences. By extension, means being actively in control of your mental and physical capabilities.

DROP-OUT: After Timothy Leary's (the high priest of LSD) famous exhortation: "Turn on, tune in, drop out," means just that—to cop out completely of competitive, consumer-gear, high-speed Western society and live your own life untroubled by the usual outside influences such as jobs and a regular home.

DOING YOUR THING: Everyone, say the Hippies, can do one thing well—in fact, better than most people. They may not be able to do anything other than that one thing, but as long as they do it, then everything's cool.

TOO MUCH: Literally, a state of mind when outside events become so overwhelming that the brain just cannot grasp any more and hence it becomes "too much" to cope with.

HANG-UP: One of Bob Dylan's favourite expressions (you're in exalted company here!) means anything that causes anxiety. OR can mean to get very involved with something—e.g. "I've been very hung-up on Venusian water-music recently." Can also mean an obstacle, a ghastly mistake, or—just about anything.

GROOVY: The beautiful Jools' favourite word, means simply super, nice, lovely, spiffing, excellent, top-hole, capital.

NICE: Means "groovy."

HEAVY: Referring to music, means a large, strong sound which arouses strong emotions to the listener—either good or bad. Viz.: Captain Beefheart, Big Brother, Who, Velvet Underground.



PETE BROWN'S BATTERED ORNAMENTS play at a student rally in London's Trafalgar Square—a living example of how the underground includes rock music, poetry (Mr. Brown is one of Britain's most respected poets in his own right), politics and protest under the same banner.

Growing student dissatisfaction all over the world is supported and helped by the international underground movement—in fact it's often pop which turns students on to the idea that they don't HAVE to obey authority implicitly and that what becomes of the world they live in is entirely up to them.

The Battered Ornaments are one of the country's most exciting new bands—for more about them, turn over the page.

They are (left to right): Butch Potter, George Khan, Pete Brown who's hiding drummer Rob Tait, Pete Bailey, Chris Spedding and Charlie Hart.



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WAY back in 1960 Pete Brown gave everything up to try to make a living writing poetry. Not surprisingly, it wasn't too easy—five years of "complete horror" followed before he was even making enough to live on.

Now, though, poet Pete leads one of the most exciting and original pop groups in the country, is a close friend of Jack Bruce, bassist and musical mastermind with the Cream, and helped Jack write the first two Cream singles as well as several tracks on their second album.

His group the Battered Ornaments' first album, called "A Meal You Can Shake Hands With In The Dark," is being completed right now, and they shortly hope to issue a single as well—"The Week Looked Good On Paper" with a grandiloquent "B"-side amazingly titled "I've Got A Cupful Of Fungus And A Handful Of Rolled Gold Mold."

Whether Pete Brown ever rises from underground acceptance to massive international pop star fame all depends on record-buyers—but, if there's any justice, he should.

"We're truly underground in that we're very concerned with breaking down barriers," said Pete. "But we don't call ourselves an underground group—we're just a group."

From poetry to pop might seem an unbridgeable distance, but Pete explains: "I often used to recite my poetry at jazz concerts, when I got to know people like Graham Bond, Dick Heckstall-Smith and Pete Bailey, our present conga-player."

Pete formed his first group in 1966. Called Poetry, it was in fact a mixed jazz-and-poetry group and one of the original members was Vincent Crane, now Arthur Brown's musical alter ego and

UNDERGROUND

The Writing is on the Wall for Pete Brown and Action!

organ expert.

Another projected group included Graham Bond, the demon organist, and guitar maestro Davy Graham—but that only played one date before "falling to bits."

"I was on the fringe of the pop scene for quite a while," said Pete, and it was about then that he helped Jack Bruce—"an extremely close friend"—write the Cream's first two hits, "Wrapping Paper" and "I Feel Free."

The Battered Ornaments have been together as a group for only three months.

Mayhaps it seems a little odd that a poet should form a pop group, but then Bob Dylan is as much a poet (and a very good one) as he is a pop singer. And it's Dylan who is the real father-figure of the new music—it was "Highway 61" and "Blonde On Blonde" which showed how creative a force rock music could be.

Dylan's lesson has been absorbed and learnt all too well, so now he is truly the avatar of the age (and meanwhile he abandons rock-n-roll, having raised it to its sublimest heights yet).

The Battered Ornaments are George Khan, on tenor and alto sax and flute, Pete Bailey, Charlie Hart, organ, violin, bass and double bass, Chris Spedding, guitar, violin and bass, Butch Potter, bass and guitar, and Rob

Tait on drums.

Revolutionary though their music is, the Battered Ornaments are only one of the latest crop of underground groups. Others to watch out for in the near future include the Third Ear Band, Junior's Eyes, Writing On The Wall, Jon Hiseman's Coliseum and the Puritans (billed as "the North's top underground group").

And from America too there's still a host of new names—Creedence Clearwater Revival, the Fugs who have been around for many years but are still as much an underground group as any other you could name, the Unfolding who made a fine album "How To Blow Your Mind And Have A Freak-out Party," the Steve Miller Band, Blue Cheer and the Quick-silver Messenger Service.

Plus, of course, Dr. John Creux, known as the Night Tripper, who made the most perfect record of the year (hopefully to be released here soon) before retiring to complete obscurity.

And there are other names, names which have been around for years but have never achieved any above-ground recognition while remaining firm underground favourites—groups like the Fairport Convention and the Action.

The Action's story must be unique, in that two years ago they were a straight pop group, best-known for their renditions of Tamla-Motown numbers—an image they have been trying to live down ever since as their music has been getting ever more creative.

"We find that the underground are the only people who try to

understand what we're doing," said drummer Roger Powell. "So naturally we didn't go down very well out of town."

"In the last three months, though, the whole musical scene has really opened up, with underground clubs opening all over the country, particularly in Birmingham and the North—there's a fantastic new one, the Candlelight, in Scarborough."

"We were very confused musically for a while, and then we sort of freaked out and now we're really getting back into our music. Our new guitarist, Martin Stone, is very good and has been a big influence on the group both musically and mentally."

Fairport Convention, who used to play at UFO (where it all started, really) in the old days, are still staunch favourites on the underground circuit and are musically even better than ever.

But the underground being what it is, the list of favourite names for two months hence will probably be totally different. Arthur Brown, the Cream, Doors, Nice, Tyrannosaurus Rex, Traffic . . . they have all grown out of their early underground beginnings.

Leaving plenty of room for the next crop of groups—headed, doubtless, by Pete Brown—to take over.

WHERE TO FIND IT

HAMPSTEAD COUNTRY CLUB, 210a Haverstock Hill, London N.W.3.

MIDDLE EARTH, Roundhouse, Chalk Farm, London.

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MARQUEE, Wardour Street, London, W.1.

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THE FACTORY, Gas Street, Birmingham.

MAGIC VILLAGE, Cromford Court, off Market Street, Manchester.

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● ACTION drummer ROGER POWELL: "The scene has opened up"

THE UNDERGROUND is really an indefinable thing. Therefore it is happily impossible to say with any certainty which groups belong to it and which do not. I felt therefore that the best thing to do was to list, with pertinent comments, those people whose music I believe worthy of your attention. My own foolishness may result in some notable omissions and there may be inclusions you do not expect to see. There will be complaints that this is a purely personal and arbitrary list. This is quite true—so with that in mind let us lurch unsteadily forward.

Action: They seem to play at every worthwhile benefit that happens. I think they would agree that their playing is variable. There is much good there though.

Alan Bown: Not just a dance band as many seem to think. They've done some very nice things for radio.

Al Stewart: His writing gets better all the time and the recent session he did for "Top Gear" was beautiful.

Andromeda: A newish group who have aroused interest among discerning record companies. Listen for them.

Arthur Brown: One of the great originals we seem to be losing to the Americans.

Aynsley Dunbar: Forthcoming LP much better than their first and should bring them deserved recognition.

Bakerloo Line: Birmingham area trio doing very exciting blues and blues-based material. Listen. **Barclay James Harvest:** Their "Early Morning" was and still is very beautiful. A follow-up is long overdue. **Beatles:** It has all been said before. **Bee Gees:** Writers of pretty songs—I must admit to preferring their earlier efforts which seemed less mannered.



Blonde on Blonde: Can play very well and are capable of good things. Recording soon. **Blossom Toes:** Unaccountable lack of success. A new LP in the works. I hope "Peace Loving Man" is on it.

Bonzo Dog Doo Dah Band: Beneath the lunacy there is often a serious comment. One of my favourite groups anywhere. The world should be flooded with their records—which are released too seldom.

Brian Auger Trinity and Julie Driscoll: There are few groups

Here it is... my ABC of beauty

to match the Trinity as musicians. I hope Julie's singing never becomes mannered. **Bright St. John:** She writes and sings very beautifully indeed. When she records I hope you will listen. She's very good.

Caravan: Another new group that, to be disarmingly honest, I've not heard yet. However wiser men than I bring me glad tidings of them.

Cat Stevens: Writes very fine songs, I think, I hope the current one is a success. **Chicken Shack:** Getting better all the time, oh yea, yes, I said getting better all the time.

Cream: Their influences shine from 2/3 of the nice American groups and it is sad that they cannot go on together. **Deep Purple:** Try listening to their LP again as there are some good things there for you. **Deviants:** What they do is direct, relevant (a trendy word), often musically exciting, fresh and well worth your attention. New LP and single on Stable label (a poem in itself).

Dr. K's Blues Band: One of the better club groups. An LP apparently soon which I've not heard yet. **Donovan:** Rejected as "insincere" by some whose opinions I usually respect. I love the songs he writes and the way he sings them, and I believe he's a genuinely good man which is a rarity indeed.

Duncan Browne: A very good and poetic LP on Immediate. Pervading air of melancholy which befits the season. **Duster Bennett:** First 'Blue Horizon' is excellent, better than I'd dared hope. **East Of Eden:** Also recommended by friends. Understand that their At-

UNDERGROUND

by
**JOHN
PEEL**



lantic single was hardly representative.

Election: Bound to make it eventually when current problems are resolved. There is so much going for them that they can't fail.

Elmer Gantry's Velvet Opera: A fine LP has been sadly overlooked and their last single should have sold hugely.

Eric Burdon and Animals: Constantly accused of the dreaded "pretentiousness." Seem to have lost some of an earlier magic which they'll doubtless recapture.

Eyes Of Blue: More good reports on recent activities from Peel Foundations spies. **Fairport Convention:** Undoubtedly one of the best groups anywhere. There are very few groups I would rather go and hear.

Family: Another of the very best. Complex arrangements brilliantly reproduced on stage. Will probably end up in the grip of the Americans.

Fleetwood Mac: Also getting better all the time. Jeremy does need to break with Elmore James more often though. Few more entertaining groups on stage. **Free:** All very young and very good—should have recorded by now though.



Gilbert: Made two very strange singles for CBS. Silence ever since which is a pity. **Giles, Giles And Frapp:** Curious LP on Deram which you should try to hear sometime. **Gods:** Heard from a wooden floor at a concert in aid of the under-supported Birmingham Arts Lab. Very strong, very together, sounded very good. LP "Genesis" on Columbia. **Gordon Smith:** Another Blue Horizon artist. Does country blues things well especially "Diving Duck." Should bring a bit of 1968 in to complement the 1928.

Gun: Good single on CBS called "Race with the Devil" (not the Gene Vincent one). **Harsh Reality:** Promising first single on Mercury called "Tobacco Ash Sunday." **Hollies:** You already know what they can do — sometimes they don't do it though. (Enigmatic and fairly meaningless remark there.) **Honeybus:** Make very good records. **Ian Anderson:** Not to be confused with quarter of Jethro Tull. Heard on excellent "Blues like showers of rain" LP on Saydisc Matchbox label which features Dave Kelly, Panama Limited Jug Band, Jo-Ann Kelly, Mike Cooper and Missouri

Compromise. Also Simon and Steve. All good stuff.

Idle Race: Observant songs very well performed. The LP should be heard again and again. **Incredible String Band:** Weavers of magic. They have their own world and it is a delight to walk in it.

Jackie Lomax: Perhaps an unknown quantity, a very good voice though. **Jeff Beck:** Fierce, neurotic, exciting. "Truth" LP has some fine noises. **Jethro Tull:** Whoever chooses acts for the Royal Variety thing said there were no groups on this year's farce because none had emerged during the past year. Oh, come on. It would do the Queen untold good to see Jethro Tull instead of the predictable hoggery she's going to see.

Jeremy Taylor: A funny/sad, very observant LP on Fontana called "His songs — perhaps should be called "Our songs." **Jimi Hendrix Experience:** The new LPs are essential. Hear Side "C" as soon as you can. **Jo-Ann Kelly:** Another of my favourites. Mike Raven called her "The mother of British blues" or something. **Joe Cocker and the Grease Band:** There are those who forget the Grease Band, which they shouldn't. This is only the beginning.

John Mayall and the Blues-breakers: He has done so much and will do so much more, some good, some inexplicable. Single from "Blues from Laurel Canyon" is very fine. **John Dummer Blues Band:** "Travelling man" was nice. Tony McPhee has left, so they tell me, to reform John Lee's Groundhogs. I hope I got that right. **John Martyn:** Writes and sings some amazing songs — all good. Hear "Tumbler" LP on Island.

Johnstons: Moving into contemporary folk things—on Transatlantic again. **Jon Hiseman's Colosseum:** I've not heard them yet, I'm afraid, but reports are all good indeed.

July: An adventurous LP on Major Minor. **Junior's Eyes:** Falling into place at last—definitely a force to be reckoned with etcetera. **Kate:** Strange, haunting single on CBS. Should be interesting to hear more.

Kinks: Still writing beautiful and worthwhile songs—haven't heard new LP yet. **Led Zeppelin:** Remnant of Yardbirds. Jimmy Page amazing guitarist—others in group equally worthy. Could be very good indeed.

CONTINUED ON
PAGE 20



● TYRANNOSAURUS REX (Steve Took, top, and Marc Bolan): they have brought me great happiness

The sound of the underground....

THE DEVIANTS

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JOHN PEEL'S ABC OF BEAUTY: FROM PAGE 19

Lesley Duncan: RCA-Victor single "Lullaby" is lovely. Observe. **Liverpool Scene:** Mike Evans, Mike Hart, Adrian Henri, Andy Roberts, Brian and Percy. Potential is unbelievable. Should have been recorded months ago. Single, "Son, son" and LP forthcoming from RCA. **Love Sculpture:** Rather hurried sounding "Blues Helping" LP which doesn't do justice to a superb group. Must record "Sabre dance" at once.

Manfred Mann: There are lovely things hidden away on LPs. Try to hear them. **Moody Blues:** Having found a new lease of life and produced two brilliant LPs should go on forever. **Nice:** Possible the most exciting group in the country at the moment. If they'd used the guitarist I recommended would have led the world.

Nirvana: Beautiful songs well rendered—no commercial success yet which is strange. **Occasional Word Ensemble:** A group of superior poets, minstrels, layabouts, singers, sportsmen and guitarists. Feature death-harp of Pete Roche. Hire them soon.

Pentangle: New double LP on Transatlantic looks and sounds very good. Superb as individual musicians and superb as a group. **Pink Floyd:** Should have written music for "2001." After rough period are better than ever—should do another LP at once as I know "Saucerful of Secrets" off by heart. **Pretty Things:** Emerged from a longer rough period with two good singles that no one bought. Much love and work into new LP about life of one P. F. Sorrow which is also excellent. **Principal Edward's Magic Theatre:** From Universities of Exeter and Bristol mainly and the potential is enormous. Highly original and literary troupe of dancers, singers, poets, light people and instrumentalists. Must be listened to as soon as possible. It would be

a pity to lose them as they have something very rare.

Procol Harum: Another group with a good new LP. Forget about their hit and judge them on what they're doing now.

Pete Brown's Battered Ornaments: The latest and best of Pete's many bands and they make some very praiseworthy sounds. **Ralph McTell:** A few months old, nice LP on Transatlantic. **Rolling Stones:** Wish to God Decca would release "Beggar's Banquet" as it's the best thing they've done. Where is Mother Earth? The Stones are still full of good things and will continue to surprise you for years.

Ron Geesin: Travel from far and near to see him. Must be the most startling and original performer in the country. **Roy Harper:** I sat on the same wooden Birmingham floor and heard Roy give one of the best performances I've ever heard. His "I hate the white man" and "McGoogan's Blues" are touched with genius.

Sallyangie: A twenty year old girl of rumoured reckless beauty and her younger brother. An LP on Transatlantic. **Savoy Brown:** Really going well now. Better each time heard lately. A new single "Train to Nowhere." **Scaffold:** Go and hear them if you can. What they are doing is excellent. Buy "Lily the Pink" and "Buttons of your mind." The Scaffold are under-appreciated, which is sad.

Serendipity: Not to be confused with the appalling singers of the same name. A good single on CBS. Listen for more. **Shirley Collins:** With sister Dolly does very beautiful traditional and tradition-based things.

Skip Bifferty: I simply don't begin to understand why they have not found wider acceptance. One of the most inventive and exciting groups in the country.

Small Faces: Don't really under-

UNDERGROUND



Mick Farren, playing to students in London's Trafalgar Square. 'a resistance movement'

stand apparent support for violence which I don't really believe anyway. Can make good records though.

Soft Machine: "Whatever happened to the . . ." God knows where they are or what they're doing. He should be enjoying them anyway.

Spooky Tooth: Very strong, together sound. Another group we'll lose to the Americans if we're not careful—and tradition shows we're not. **Strawbs:** Heard an advanced

copy of "The Man Who Called Himself Jesus" (not another one) which should be released immediately.

Taste: Recently rebuilt around lunatic lead-guitarist Rory Gallagher. I don't understand the shortage of records from them though.

Ten Years After: No weak links at all—everything they do is polished, exciting and very, very good indeed.

Third Ear Band: Another I've not heard yet. I must rectify this as such authorities as Pete Drummond speak well of them.

Tim Hollier: His "Message To A Harlequin" LP on United Artists should be heard. **Traffic:** There is still so much good music in them—I think the next LP will be the one. **Tyrannosaurus Rex:** Steve Peregrine Took and Marc Bolan. They have brought me great happiness—they will do the same for you.

Vamp: "Floatin'" on Atlantic sounded encouraging. **Van De Graaf Generator:** They seem to have disappeared briefly. Two of them (perhaps there are only two) came and sang songs for an hour on the floor of Peel Acres some months ago and made a week a lot easier. If they ever reappear pay attention.

Who: Have been one of my favourite groups for years. The next LP, if the man Townshend is to be believed, should be revelatory. **Writing On The Wall:** A heavy, blues-based group heard at Middle Earth some months ago. Have heard that good things are stirring for them.

Yes: Another very good new group from whom you may confidently expect much. **Young Tradition:** New LP "Galleries" has everything. Humour, traditional things and contemporary things. Hear it.

Zombies: It was our fault that they broke up—we shouldn't have let it happen.

Upon re-reading this opinionated list it all looks a bit horrid. It's intended as a guide more than anything else because to write about some of these people and not others would have been impossible because they have all brought me joy at one time or another. I know I have missed a few people out, e.g., Peter Sarstedt, Thomas Yates, Kaleidoscope, Legay Circus, a New Generation, Fire, Fox, Dr. Marigold's Prescription, Jason Crest, Boeing Duveen, Pregnant Insomnia, Bamboo Shoot and many others.

I had intended to do a similar thing with American, European and Canadian artists but this took so long—mostly from memory, I'm afraid, that this may have to wait for another week.

There is so much good music in the air now—this may help you to locate some of it. Love and peace. . . .

REVOLUTION —with guitars, not bullets

FOR MICK FARREN, magnificently hairy leader of the (formerly Social) Deviants, the underground is a very definite force against the establishment, blind authority and the conventions and laws which make society what it is.

Mick and the group have been in more hustles with authority (and its appointed representatives, the police) than he can remember, and their first album was the first ever issued in this country outside the music business monopoly—it was recorded, made, pressed and distributed by the group through underground sources.

Mick is an unashamed revolutionary, and a very articulate one: "The underground is what it literally means—a resistance movement against the establishment. Like in France during the war, only today it's sneakier and less direct.

"It's very strong at the moment in mid-Vietnam, but not so strong in London.

"The present underground uses widely different media to earlier ones—that's if you can call sub-machine guns a media. Violent revolution is not the answer because, basically, revolution means a change in people's attitudes and violence doesn't do that—it just gets rid of those with different attitudes to your own.

"We don't live in a completely repressive society like Nazi Germany, so basically the conflict is between an established culture and an emergent one.

"The underground is like an iceberg, with just its tip showing above the water. Or like a wedge, with the thin end slowly emerging but getting thicker all the time.

"The only way the underground can entrench itself is to take over certain areas, both geographical and philosophical, which it can call its own.

"Of course the trouble is that historically, every time a separate community has been set up inside an older established culture, the new culture has either taken over completely or else been eliminated by the establishment.

"The original Diggers set up a commune—a kibbutz really—in Gloucestershire during the English Commonwealth under Cromwell. Within a year they were exterminated.

"And when you have a society like the Western free world which is so conditioned into thinking that its own way of life is the only way, anything else emerging horrifies it—that's why Wallace is so successful in the States against the hippies and the new Left. Basically this is what Zappa's talking about in 'We're Only In It For The Money.'

"It doesn't mean a violent revolution is entirely necessary . . . but it may be to safeguard the individual's basic right—freedom."

The Deviants' second album, "Disposable"—which is truly excellent and should get some thoroughly deserved recognition for the group after two years as the London underground establishment group—contains such tracks as "Fire In The City," "Let's Loot The Supermarket," "Slum Lord" and "Guaranteed To Bleed."

Revolution, in fact, with electric guitars and harmonicas rather than bullets and bombs.

"Pop music," says Mick, "is the only large medium the underground has.

"And it's the only thing which this generation has grown up with and can totally identify with. In the '50s teenagers identified with music of ten years earlier—basically Elvis Presley and Chuck Berry are the blues, and the blues grew out of a Negro culture as the only method of getting cultural solidarity.

"White kids who feel there's something wrong with their parents' way of life have picked up on this feeling, and therefore the blues.

"And also recently the most promising and brilliant people have been going into pop and not into other fields. The only actor of any significance in the past ten years has been James Dean, the only politician Che Guevara, but in pop there's hundreds of them—the list is ridiculous.

"It's one of the few things you can work your way to the top in while you're still young and virile, so that it's easy to influence superficially—and then build it up from there."

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WITH "This Old Heart of Mine" rocketing up and "It's In His Kiss" bubbling furiously, the obvious conclusion is that you, the public, prefer sounds from the past that were then ahead of their time to waxings of the present. Can't say I blame you.

Week after week great records have escaped your notice; hailed and praised by me and many others, they have collapsed, crippled on the sidewalk, only to be picked up by the passing Good Samaritans centuries later.

That's all very well, and there are thousands of others totally deserving re-release and a mammoth chart placing. But this trend has its disadvantages. While you are currently grooving to creations of ages past and eras gone by, brilliant new offerings are dying of undernourishment on the altars of music.

Deaf and blind, you are eating well preserved old food. But some of the best new dishes may be whisked away from you forever.

By all means enjoy the banquet, but don't waste the tastiest delicacies. Keep aware, not only of the past, but of the present and future too.

One thing you must say about King. When he thinks of a metaphor he really sticks with it. Loyal, that's King.

ISN'T it great to hear Tony Windsor on the radio again? I switch on Friday nights and relish the voice of Radio London. Incidentally, you must buy and appreciate the Chambers Brothers' LP "Time Has Come." And the title track, 11 minutes long, is incredible.

THE NEW Richard Harris album is beautifully arranged



and the lyrics have improved. Singles you must appreciate—William Bell and Judy Clay's "Private Number (first mentioned months ago). Casey Anderson. Tiny Tim. The next Supremes—"Love Child"—with divine violins.

THANK YOU, thank you for making Marvin and Tammi giants after seemingly centuries of consistent mentions. I don't believe how long it takes to break all these sounds. Barry Ryan—as predicted—has a well deserved hit. Nina Simone has made a brilliant record out of two average "Hair" songs. WENT round to Apple and heard the excellent first James Taylor LP. Peter Asher is one of the best people there—it is intelligent and good producers like him that will make Apple if Apple is to be made. I anticipate a great success in their semi-completed studios.

KEEP writing and informing me of your opinions. Ages ago some kids in Harrow predicted a Billie Davis hit. And they were right. What do you think is next?

Girls! Your chance of fame as a DJ!

SEE THAT SPARKLE in the eyes of Keith Skues, Ed Stewart and Stuart Henry? These three worthy gents are the judges of Disc's Search For A Radio 1 Girl DJ... and the sparkle? Well, not only are the tapes now flooding in (and very good they are too), but some of you are sending your photographs as well...

Which is making our judges happier than ever with their task of listening to your 15-minute shows!

• Remember, to join the search with the chance in a lifetime of becoming Radio 1's first Girl DJ, all you have to do is compile a 15-minute programme on tape, introducing records of your own choice. Then send your tapes—preferably recorded at 3½ r.p.s. or 7½ r.p.s. to Disc.

• And for more helpful advice on what to do and what not to do... meet a star judge, Ed Stewart.

Ed is a favourite of children on "Junior Choice" every weekend, and also hosts "What's New" regularly.

• "First, I shall not be listening for a girl who talks in the same matey way as a fellow. To be honest, it is very difficult for me to listen to a woman's voice as a DJ because they usually sound so gushing and superficial. We don't want another 'How's the weather Bill' Jean Metcalfe.

• "In fact you should try to get as far away from that method of approach as possible.

• "There's no real yardstick for girls to go on, and if you're not careful you'll end up sounding like Tony Blackburn.

• "So I shall be listening for somebody who MAKES me want to listen to her; who is not trying to be funny; who is not using gimmicks for the sake of gimmicks; and who sounds completely confident.

• "So just try to be natural; don't be afraid of the microphone; practice talking into the mike before making the final tape; and do your best to be original... The very best of luck."

• Remember, send your entries, to arrive no later than November 18, to: Girl DJ, DISC, 161 Fleet Street, London EC4.



THERE'S many a hazard to being a top DJ! Take Ed 'Stewpot' Stewart, one of our judges in Disc's Search for a Girl DJ. Ed, seen here with girlfriend Valerie Shelton, is captain and goalie of the Top Ten XI, knocked 'em dead the other week with a beautiful goal kick... then fell over, breaking his ankle! Ed's fit enough, however, to give you prospective girl DJ's his valuable advice!

SCENE

Pete Brown's Battered Ornaments play the newest music we've heard in many months.

JIM Webb says that when he offered "MacArthur Park" to America's Association they turned it down flat. "They asked me to produce something for one complete side of an album. I wrote 'MacArthur Park' as an 18-minute suite. But they didn't like it!"

New Deviants album, which is excellent—in fact the single they are taking off it may even be a chart hit—also has an outstanding cover, showing a fine collection of freaks and other goodies.



Fancy That dept.: When the Nice underwent those X-rays to show up their insides and veins for their next album cover, doctors discovered Keith Emerson had a rib which had healed naturally after being broken—presumably in Los Angeles in March when some gear fell on him and left him in temporary pain.

Root and Jenny Jackson, whose first single "Lean On Me" came out last week, used to be billed as "The Highest Paid Non-Recording Artists In Britain." Now looking for a new billing.

Rumoured that the Deviants are to cover the (banned) Elastick Band single "Spazz."

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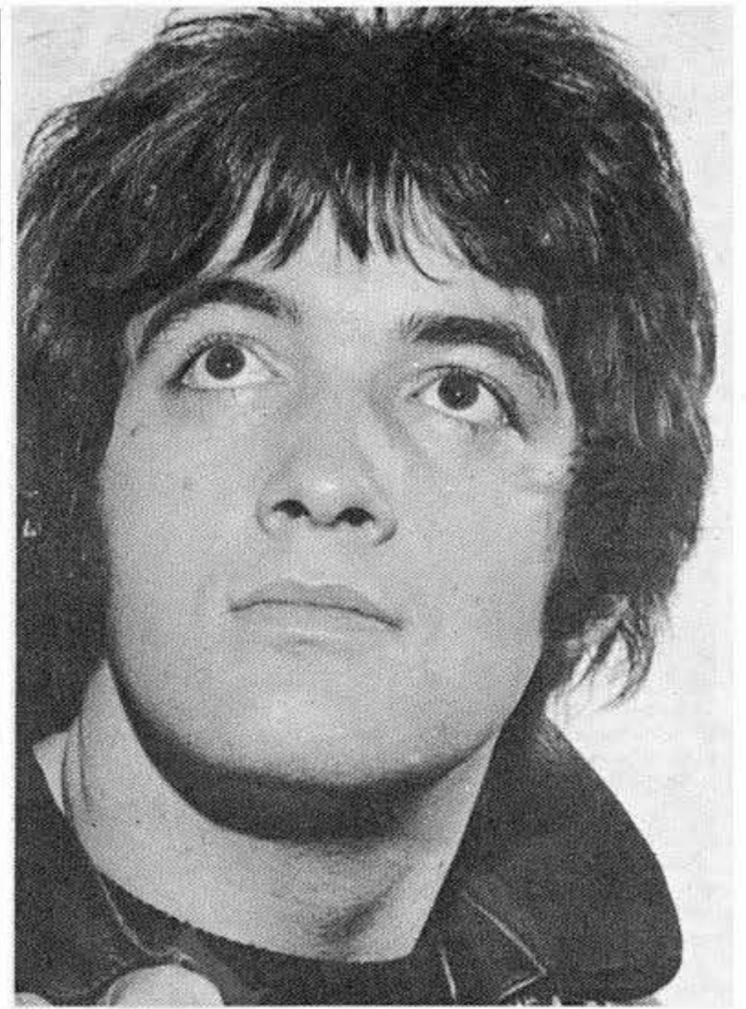
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What makes them keep running? What are they searching for? Will they ever find it?

DON'T MISS the first of this exciting series next week in Disc when we examine—BARRY RYAN.



BARRY RYAN, whose "Eloise" roared into the chart this week at 15

Coming soon in Britain's best pop weekly: a new series on the Beatles. A fascinating fresh slant on them!

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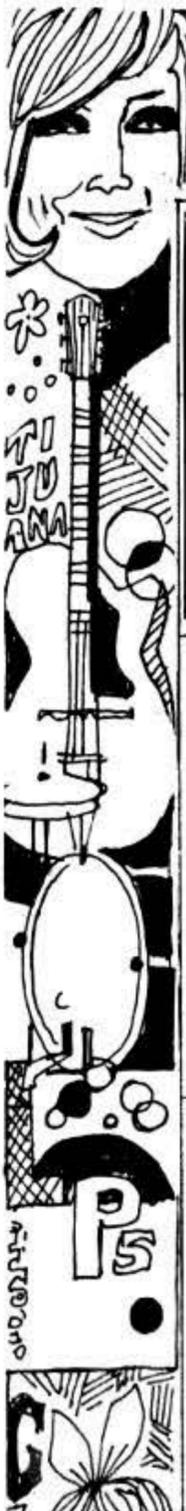
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For Barry Ryan and his brother Paul, opportunity knocks!

■ CALLED ROUND to Barry Ryan's new flat near London's Grosvenor Square last Thursday to wish him and twin brother Paul a happy 20th birthday and congratulate them on producing such a splendid song in "Eloise"—you know, the record that's causing road accidents galore as drivers pound their pedals in time to those drumbeats.

"The best present we've received is to hear that 'Eloise' sold over 5,000 copies today, outselling everything else," Barry told me, simply bubbling with happiness.

He and his brother say that at last they have an answer to their knockers, who have been numerous and nasty in the three years that the boys have been in the business. "At last we've made a record to be proud of," said Barry. "I've been able to sing as I want instead of sounding like a mini Engelbert, while Paul has won a personal battle to prove his writing talent."

The knockers, of course, have never ceased to snipe at the twins. In the earlier days, the boys agree, it might have been justified.

"We did have no talent then and doing the Palladium show as our first TV date was a bit strong," Barry recalled. Eventually, early this year, Paul had a nervous breakdown and Barry decided to go solo. When he recovered, Paul decided to try his hand at writing songs.

"Paul really has been in a bit of a state this past fortnight, waiting and wondering whether the public would like 'Eloise'. We're very telepathic and I know how anxious he has been. Now that we know it will be a hit, I've never seen Paul so happy.

"I'm so glad 'Eloise' is his song. If it had been written by someone else, I would have felt awful, because although he can do without the glamour, it must seem a bit alien to him to see me on TV screens and so forth. Instead, he feels great and we've found a very workable situation for the future, which will probably include me doing an album of Paul's songs, for he can do even better than 'Eloise'."

Bessie's party line group

BESSIE BRADDOCK is the last person you'd expect to find popping up in "Grapevine" but she's here this week following her surprise appearance at a London reception for Liverpool group, the Chants, the other night.

"I've known this group for six or seven years," she told me. "I've always had a great respect for them so when I received an invitation to this reception I just had to come along and say hello again."

Actually, the ample Mrs. Braddock left shaking her head to try to restore her hearing. "Much too loud for me," she said, "I prefer

GRAPEVINE

Bob Farmer's Gossip

opera or Gilbert and Sullivan myself."

But she has great affection for Liverpool groups. "It's not dead up there at all—the Chants and the Perishers, who both come from my constituency, will be the next to make it. You can't keep Liverpool people down. They're far too bright for that."

"I recall a few years ago I went to watch a group at the Liverpool Empire and afterwards saw them walking along the street in the tightest of tight trousers. I called 'em over and said 'How in the name of goodness do you get those trousers on?' They replied: 'It's dead easy, Bessie, we put Vaseline on our boots.'"

Pop goes Boz

BOZ, the singer who lost the "Light

My Fire" battle with Jose Feliciano, has packed in the pop business and now gets up at 6 a.m. each morning to work in a warehouse, humping weights about.

He looks remarkably well on it, too.

Boz, who made half a dozen singles and set a fashion in having for a manager a City businessman, tells me: "I just got fed up after making six records which were all bad."

"Rather than carry on doing things I didn't enjoy, I thought it better to get out of the business and find a job."

Nice and long

MEXICO marathons have nothing on the Nice, Britain's long-playing champions.

Not content with that seven-

minute single "America", their forthcoming album "Ars Longa—Vita Brevis" (which means art is long and life is short) includes a title track that lasts 19 minutes 18 seconds.

The rest of the album includes "Brandenburger", an eight-minute track which is based on Bach's Brandenburger Concerto No. 3 and will also be their next single; "Karelia", from the intermezzo by Sibelius; "Karelia Suite"; "Daddy Where Did I Come From" which should be self-explanatory; "Little Arabella", a saga of a lady of loose morals; and "Happy Frueds".

Keith Emerson told me: "Length is nothing if the quality is perfect" before falling asleep and being ordered, along with the rest of the group, to take a week's holiday.



POOR MARY HOPKIN—not only does she have to contend with management changes, but she also has to put up with being serenaded by Joe Cocker and Jimmy Savile, a vocal combination that's apparently quite earsplitting!

I INVITED Terry Doran, who was removed from managing Mary Hopkin, for a drink the other day and with whom did he arrive but Mary Hopkin!

Since our meeting place was a musicians' bar, it was all round the business within the hour. Why was Mary with Terry, everyone wanted to know. Me, too.

Mary in fact phoned Terry and suggested meeting. "To be honest, I wish you were still my manager," Mary told Terry—but there can be no question of a business reconciliation since Doran has left Apple to set up on his own (a fact which the Beatles themselves hadn't been told about).

Like everyone else, Mary is clearly bemused by just what is going on at Apple over her management.

For, with the appointment of Neil Aspinall last week, in a

So many apples in Mary's orchard

month Mary has had three managers—all without contracts—while I can reveal another would-be manager outside Apple failed in his take-over attempt.

The story really started on October 3 when Disc reported that Terry Doran, who had groomed Mary from the beginning, had been replaced as personal manager by Mary's elder sister, Carole.

Mary's father Hywel Hopkin, had just wanted to keep the management in the family. But last week came the news that Carole had been appointed acting road manager and been replaced as manager by Neil Aspinall.

So the intrigues over the badly over-exposed Mary's management continue to pile up. Since everyone at Apple was predicting a No. 1 hit for her even before the record was released, it is astonishing, surely, that for Mary's sake the business side of affairs had not been firmly tied up long ago.

● I see Dozy of the Dave Dee crew deplores Mick Jagger's non-marriage intentions. So what I wonder does he think of Dave Dee, who told Disc a few months back, that living with a girl unmarried was infinitely preferable to getting wed.



• JOSE: "being blind doesn't really worry him"

JOSE FELICIANO is almost fanatical about spiritualism.

His main conversation point to British composer and arranger Johnny Haworth—who acted as Jose's musical director last time he was in Britain—was "Man, where's a Ouija board?"

"I took him to a very good spiritualist man in London called Sam," said Johnny. And there was a manifestation of a Zulu who was supposed to be Jose's guard or something.

"Jose was very impressed—apparently he's always been very keen on spiritualism right through his life."

Johnny worked with Jose both in the recording studios and at his live club appearances in London.

"Really he wanted to do bigger concerts but last year there really wasn't the interest in him here—although his talent was exactly the same."

"We did London clubs 'Blaises' and the 'Speakeasy' and one night he and I played together at Ronnie Scott's. He liked British audiences very much because they liked him—and he could feel it."

"Jose is, quite honestly, a swine to work with. But he is, without question, one of the finest musicians I've ever met. He doesn't miss a trick."

"He has everything in his head—he doesn't work from music at all, so the orchestra didn't have any parts and we had to really follow him and he never played one wrong note."

"Being blind doesn't really worry him. Of course if it was possible he'd like to see, that goes without saying, but his blindness hasn't made him bitter—in fact you can pull his

How Feliciano came to meet a spiritualist

leg about it and he thinks it's very funny.

"It's also given him a very developed and sensitive hearing power—much stronger than any other musician—so that he can tell straight away when a note is even a fraction out."

"He relies a lot on his guide dog Trudy. I don't know what will happen if he can't get her over. Last time, he coped fairly well because I picked him up from his hotel and took him around. He got very hooked on curry which I introduced him to. He'd never had it before and once he tried it he wouldn't eat anything else."

"Of course someone always has to lead him on to the stage, but once he's there sitting down he's perfectly at ease."

"He tried to bring Trudy's removal to the notice of British MP's—but I don't know what happened. He coped as well as he could without her but he obviously felt a bit lost."

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POP THE QUESTION

Still part of her—Cilla Black's tonsils!

? Has Cilla Black had her tonsils removed?—Christa Williams, Hampton House, Apartment 208, 1150 Meadowlands Drive East, Ottawa 5, Ontario, Canada.

● Short answer from Cilla's spokesman Tony Barrow is "no," reader Christa.

? Whatever happened to Twice As Much?—Michael Dwyer, 1 St. John's Park, Tralee, Co. Kerry, Eire.

● Twice As Much consisted of Andrew Rose and David Skinner and had a hit with their first record, "Sittin' On A Fence." They made their last record about a year ago. Title: "Crystal Ball."

Says David Skinner: "Since that record, we appeared in German TV, but we've really been splitting up on and off for a year. We finally did so about a month ago. We're still very good friends, though. Andrew wants to do some writing of some sort, and I'm still writing songs. I'm also beginning to write music for film scores. I hope to have a single of my own out before Christmas."



Cilla Black

? Please could you print a list of all Sandie Shaw's singles, EP's and LP's.—S. Holmes, Brent Lane, Dartford, Kent.

● Pye Records provided the following list, reader Holmes: Singles—"As Long As You're Happy Baby"; "Always Something There To Remind Me"; "Girl Don't Come"; "I Stop At Nothing"; "Message Understood"; "Tomorrow"; "How Can You Tell"; "Tonight In Tokyo"; "Long Live Love"; "You've Not Changed"; "Nothing Comes Easy"; "Run"; "Think Sometimes About Me"; "I Don't Need Anything"; "Puppet On A String"; "Don't Run Away"; "Today"; "Show Me"; "Together"; "Those Were The Days."

LP's—Sandie; Me; Golden Hits of Sandie Shaw; Always Something There To Remind Me; Sandie Sings; Puppet On A String; Love Me, Please Love Me.

EP's—Tomorrow; Nothing Comes Easy; Message Understood; Sandie Shaw In French; Sandie Shaw In Italian; Long Live Love; Talk About Love; Run With Sandie Shaw; Tell The Boys.



Sandie Shaw's records

! In "Pop the Question" in Disc dated 12.10.68, Frank Boyes asked for details of the Shadows' "Jungle Fever" and "Under Stars Of Love."

"Jungle Fever" is not the record of that title by the Tornados. The Shadows were an American group and the record was issued in 1958 when the English Shadows were still known as the Drifters. "Jungle Fever" was a Del-Fi American recording and was issued in this country on HMV 45-POP563. The song was composed by Carlos, Antoniano and Keene.

As far as I know, this was the only record by the American Shadows to be issued in Britain. Trusting this information may be of assistance to you.—J. Edward Oliver, 33 Tredegar Road, Wilmington, Dartford, Kent.

● Thank you, reader Oliver, for putting the record straight!

Moving Address

? Address, please, of the Move Fan Club, and do the Move have a new single due out? I am also trying to collect all the Move's previous singles, so would like details of their releases.—Angie Smith, 7b Crescent Court, Dalmeir, Clydebank, Dumbartonshire.

● Says Move spokesman Tony Secunda: "Move have a couple of things ready for release, but at the moment the release date has not been settled. It should be soon though."

Write to the Move, c/o Pauline, 4 Denmark Street, London, W.C.2.

Move singles are: "Night Of Fear," "I Can Hear The Grass Grow," "Flowers In The Rain," "Fire Brigade" and "Wild Tiger Woman." And, for good measure, there's the LP titled "The Move." First two singles are on the Deram label, rest—including the LP—on Regal Zonophone.

Move's Roy Wood

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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DO 'SOUL' SINGERS KNOW WHAT SOUL REALLY IS?



THE DICTIONARY definition of the word "soul" is "That which feels," "sincere expression." To my mind the majority of "soul singers" just aren't sincere, nor do they put any feeling into their songs.

Only a few are passable such as Otis Redding, Aretha Franklin and Wilson Pickett.

One can always recognise a soul record. There's always plenty of "sock it to me," "gotta, gotta," "uptight" and the same-sounding brass.

How people can think this excruciating, monotonous, unmelodic, drivel is good music, I'll never know.

To me, "soul singers" who put feeling into their music are such talents as Simon and Garfunkel, Donovan, Ray Charles, Jose Feliciano, Tom Jones, Cliff Richard and the Hollies.

No screaming and wailing—just music with a meaning, plus fine voices.—JENNY GILTRAP, 24 Penarth Road, Northenden, Manchester.

WHAT MAKES JOE COCKER GREAT?

WHAT IS so great about Joe Cocker? After hearing all the DJs praising him up to the skies, I felt I had to see him on Top Of The Pops.

I have never felt so let-down in my life.

I couldn't see the point of his wildly waving arms. No, I'm afraid Joe Cocker is out for me.—MARY WRIGHT, 112 Dalmerly Avenue, Norbury, London, SW16.

SUNGLASSES—LOVE AFFAIR'S NEW IMAGE

PLEASE, SOMEONE, what is the Love Affair's new image?

The colour picture in Disc said "first exclusive picture of the new-look Love Affair." All I can see is that Steve Ellis is wearing sunglasses and that's not their new image, is it?

What is an image? Something that stands out from everything else? What was their old image? Being the youngest group?

Maybe.
May I add I am a loyal Love Affair fan.—SANDRA HOLLINS-HEAD, 296 Bury New Road, Salford, Manchester.

IF POP stars want to sing in French, why can't they pronounce the words correctly? When Engelbert sings "Les Bicyclettes de Belsize," I swear he sings "Lady St. Claire de Belsize." As for Dave Clark with his "Bonjour meshure"—ugh!
French is a beautiful language and should be kept as such.—MRS. W. B. BALDWIN, 29 Lewis Avenue, Gillingham, Kent.

HATES AND HITS

I THINK everybody should know the truth about who is best and worst in pop: Best male singer—Elvis Presley; Best female singer—Joan Baez; Best group—Byrds; Best songwriter—Bob Dylan; Worst male singer—Georgie Fame; Worst female singer—Julie Driscoll; Worst group—Equals; Worst songwriters—Holland, Dozier, Holland.—JOHNNY MARSHALL, 46 Ferewele Crescent, Hamilton, Lanarkshire, Scotland.

A CRY FOR DAILY ROSKO

SO RADIO 1 feels the British public couldn't put up with Emperor Rosko five days a week? How do they explain his fantastic success in the good old pirate days? If I was Rosko I'd go back to the States, where I'd be fully appreciated, and not consider returning until the whole archaic system of British broadcasting had gone through a major shake-up.—SUE TUNMER, 116 Portland Road, Hove, Sussex.

Comparing the setting not the men

I WAS appalled to read David Hughes' review on the Tom Jones tour (19.10.68) as "a fantastic show and a set-up that Scott Walker must surely be envious of." Scott has more talent than Tom Jones.

Stop screaming, Tom Jones fans, and maybe you will hear how Tom Jones shouts and does not sing!—MISS E. BARTON-ROSSALL, 69 Claremont Road, Blackpool, Lancs.

SO DAVID HUGHES thinks the fantastic Scott Walker should be envious of Tom Jones. He must be mad! Tom, as far as we are concerned, is one big scruffy bore and isn't a patch on Scott.

Scott has perfect control over his superb voice and doesn't have to shake his hips or snap his fingers for recognition or attention.

SCOTT WALKER FANS, Linda and Phyl O'Brien, Eileen Whyte, Linda Donnelly, Maggie Phillips, Helen Healy, Laura Betts.

David Hughes replies: "Confusion reigns! My meaning was that Scott Walker must have envied the mature setting, with just one other vocalist and a big band—a theory confirmed last week when Scott said he would do no more pop package tours."



Scott Walker



Tom Jones

DISCWORD

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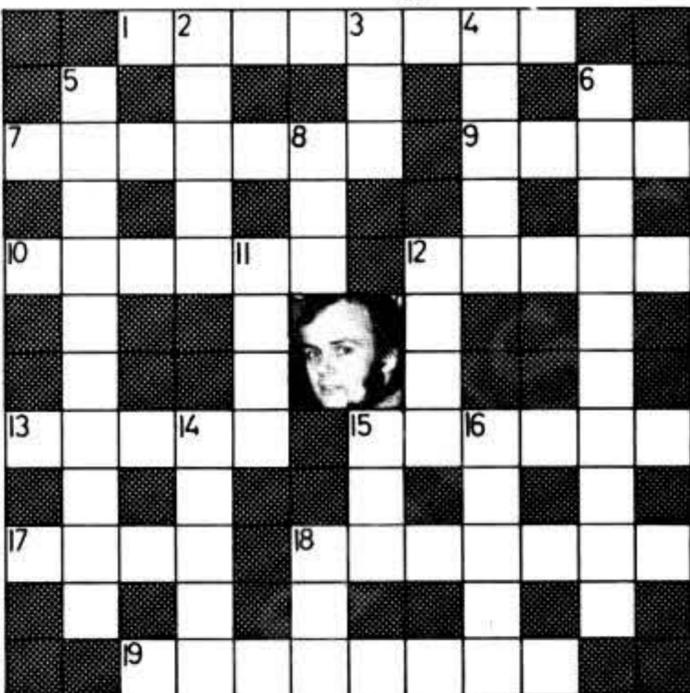
Send answers by first post Monday to: 'Discword', DISC, 161, Fleet St., London, EC4.

CLUES ACROSS

- D'ye ken Ravenscroft really? (4, 4)
- Great business sarcastically (3, 4)
- Gas conveyor perhaps (4)
- Goes down by the foot of the bed? (6)
- It's all the rage (5)
- Instruments for cockney tramps? (5)
- Like a leading light? (6)
- By word of mouth (4)
- "Toni—" pop. voc. (7)
- "Ice — — —" (2, 3, 3)

CLUES DOWN

- Not a new one—unless re-issued (5)
- English buddy (3)
- Popular American name (5)
- His "Oliver" made many ask for more (6, 4)
- Ella the Cole Porter song book singer (10)
- Beast of a ship! (3)
- Perhaps wooden supports (4)
- Talk up a bird? (4)
- Popular name (5)
- Lots of salt water (3)
- Not Tosti's goodbye (5)
- Note—that sounds like money (3)



Last week's solution
ACROSS: 3. Alan. 7. Dream. 8. ERNIE. 9. Eiko. 10. Mason. 11. Dwell. 12. Soul. 14. Exile. 16. Opera. 18. Roar. 20. Later. 22. Inked. 24. Owen. 25. Elbow. 26. Great. 27. Solo. DOWN: 1. Adam. 2. Message. 3. Amens. 4. Needle. 5. (c)Anne(d). 6. Beatles. 13. Hollies. 15. If I Knew. 17. Arrows. 19. Ringo. 21. Tube. 23. Date.

Last week's LP winners
Sheila Moore, Flat 3, 26 Jeremy Lane, Heckmonowike, Yorks. Mrs. S. A. Wood, 51 Intake Lane, Brownhill, Baticy, Yorks. David Browne, 29 Eskdale Avenue, Dundee, Scotland. Miss S. Green, 20 Broadmark Lane, Rustington, West Sussex. Pat Needley, 33 Rcyndolton Street, Newland Avenue, Hull, E. Yorks. David George, 9 Glebe Way, Horsted, Norwich.

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American Top Twenty

British Top Twenty LPs

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

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

6.15 p.m. Saturday was "sock-it-to-me" time—and JACK GOOD, as Master of Ceremonies and Producer of Yorkshire TV's Saturday Special, did just that. The contents of the show went back over ten years of pop-music history. Back to nostalgic memories of oldie-but-goldie musical numbers like "Sea Cruise" and "Personality," back to memories of early Elvis and the Rockers, and back to hysterically laughing at how we must have looked jiving as a bobby-soxer! It was all an hour's worth of excitement. Very visual and it moved at an unbelievable, breathtaking pace which never let up for a minute.

But I was slightly disappointed. I thought it would be one of my all-time, best-ever TV shows—in the category of the first "Shindig!" "Around The Beatles," a good-week's "Laugh In," Jean Christophe Averti's Christmas special or the film-clip "Top of the Pops" once used of Ike and Tina Turner's "River Deep"—but it wasn't. It was good. Better than anything else, pop-wise, I've seen for years—but just not great.

There were some stunning, gem very realistic fight between Jack Good protégé, Lance Le Gault, and Rockers. There was a cool, tongue-in-cheek number from Ian Whitcomb, and a gutsy ballad called "Turn Out The Light" from Chris Farlowe. There was intrigue with Julie Driscoll and Brian Auger and always incredible presentation of numbers, switching between the Breakaways, the Flirtations, the Chants, the dancers and the lead singer. But the production was so much better than the product.

The recent technicians' strike prevented Jerry Lee Lewis taking part, and this was a great pity because the show desperately lacked a "super-star." The cast were good and certainly tried hard, but I missed the extra stunning presence of a Mick, Jim Morrison or James Brown, the glamour of Diana Ross or Dusty and the "soul" of Aretha, Otis or Tina Turner. The Chants just aren't the Temptations, the Breakaways the Blossoms, or Lance Le Gault Proby.

It was all just a little too formal, a little too polite and clean, and I longed for it all to come crashing up to a climax with the Stones or Jimi Hendrix.

But ever since I first saw "Shindig" in the States, Jack Good has been a very special hero for me. I saw and raved over his production of "Around The Beatles" and though I never saw his earlier programmes like "Oh Boy" and "6.05 Special" (because we didn't have a TV in those days!), I know from the way they are still talked about, quoted from and copied that they must have been sensa-

moments, like the

'Master of Pop' good, but disappointing

tional and way ahead of their time to still be referred to with such respect. From what I have seen of his work, I think he is one of the few people who understands pop music and can translate that understanding on to a TV screen. So often television is left with a stage show transferred without any of its originality or bite. With Jack Good's shows they are always exciting, sexy, outrageous and, particularly, un-

predictable. I have the greatest admiration for Jack Good. I also have a lot of hope. For in 1968, when pop music is developing, changing and gaining a wider acknowledgment and acceptance, the television companies are static and ten years out of date in their coverage of our music. Jack Good is probably the only person who can put that right. I hope.



Line-up from the show: Chris Farlowe, the Alan Bown, Lulu, Lance Le Gault, Dominic Grant.

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Quick Spins

crisp feeling (Morgan). "She'll Always Come Back To Me" sing Sound Barrier which just goes on and on and on and (Beacon).

Sounding like Roger Miller and his green apples is Bobby Miller with "1432 Franklin Pike Circle Hero," which is a great title (Bell).

CUBY And Blizzards "Windows Of My Eyes" have a pretty sound but again the song doesn't get anywhere (Phillips).

Something very appealing about "Police Is Here" by A New Generation. They've taken a fairly ordinary song and done something good with it (Spark).

Ferris Wheel are good live and "Na Na Song," much as I dislike it as material, might do well (Pye).

Another version of "Montage" this time by the Nocturnes which sounds unappealing because it's not a girl's song (Columbia).

I remember once making a daft joke about bananas when reviewing Anan's last record. I'm sorry. Their new one is "Madena" which has odd change of paces but sounded like Association at the start (Pye).

Calvin Arnold has a hey, hey, hey lurching record called "Mama In-Law" (MGM).

For some odd reason Karen Young does the old Cher number "You'd Better Sit Down Kids". It remains un-improved (Major Minor).

Good solid groaning blues record is Savoy Band's "Train To Nowhere." A very empty excellent record that won't do a thing (Decca).

Marc Bolan really started something. Listen to Peter and the Wolves "Woman On My Mind". Actually it's quite nice (MGM).

"Feel Good" by Damon J. Hardy and Polly Perkins is much better than I expected with a good

RUFUS Thomas, annoyed at people ignoring Mississippi (had they?) sings about "Funky Mississippi" and it's much as expected (Stax).

Nice feel and movement on "You Can't Win" by Tony Ritchie (Beacon).

Barbara and Brenda have real gospel gathering voices on "Never Love A Robin" which is great of its kind. And the lead girl sounds so like Dusty it's not true! (Direction).

Muddy Waters takes the Stones' "Let's Spend The Night Together," slows it up and sounds the image of Hendrix. The mind boggles (Chess).

"Crazy Rhythm," if it comes out these days, must be done by the Happenings who continue to re-camp oldies in their own way (BT Pappy).

Gilded Cage are an all-girl group who play instruments and so on. I feared the result on "Long Long Road" but it's not bad at all though I'd have liked strings on the chorus (Tepee).

Torquoise seem a nice group, but I felt "Woodstock" suffered from a rather messy production. Good guitar, though (Decca).

Nice voices, nice melody on **The Shadocks** "Jigsaw," but it doesn't get anywhere (Jay Boy).

Deviants sound like a cross between "Jumpin Jack Flash" and the Mothers Of Invention on "You Got To Hold On." Verrrry interesting! (Stable).

"My Son John," by the Onyx, is a good go at a good song. In fact, very nice (Pye).

Penny Valentine

PENNY VALENTINE

BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS



KITTENISH LULU—A VERY BIG HIT

I'M A Tiger (Columbia)—Oh yes yes very clever! A song for Lulu from Marty Wilde and Ronnie Scott which could have been hideous, twee and Shirley Temple-like, but instead is a minute brilliant simple piece of kittenish sex.

Lulu sounds as though she really enjoyed making it. A very good clean production, very American—and a nice double-tracked bit on the chorus where she sings slightly behind herself.

It purrs along and is very very deceptive because it's actually much more clever than it sounds on first play. What is more it's a very big hit simply because it's so simple.

OUT TOMORROW

DES O'CONNOR

ONE Two Three O'Leary (Columbia)—Based on the old sing-song playground game this is not half as dreadful as I expected.

I mean Des O'Connor is hardly my big thing in life, or his records either for that matter. But this is all right, if a little twee, and I have a feeling it's going to do very well.

OUT NOW



Des O'Connor: a little twee

BOX TOPS

I MET Her In Church (Bell)—Brave Box Tops. Here they are with something that sounds completely different and far more adventurous than they've done before.

What troubles me is that it might just be TOO different. It starts with deep piano and has a chapel coloured feel with misty strong voices.

It breaks up suddenly and then goes back and is very weird in a way.

OUT TOMORROW



Box Tops: adventurous

Four Tops hit you in the stomach!

I'M IN A Different World (Tamla Motown)—For some unknown reason I feel guilty about raving over the Four Tops' records. I want to stand up and shout hurra, hurra and leave it at that, but I feel everyone will immediately say smugly, "Oh well, she's biased, she ALWAYS likes Four Tops records" (not in fact true—I was dubious about "Yesterday's Dreams").

The question is should I care what you think? The answer is NO. So hurra hurra anyway!

And now to the record. Well they've gone back to Holland, Dozier and Holland and the

production is probably the best to come from Tamla for ages. The actual melody is hard to find on first play because the song breaks up a lot in a solid jellified way. But play it more



Four Tops' Levi Stubbs: a joy to listen to

—and it's worth every minute of needle wear—and you'll find exactly why it hits you in the stomach—pow!

There is one expert key change, and that Tamla bass player is in there again playing as only he can. Some superb strings on the chorus and a gem of crisp cymbal playing make it a joy to listen to, dance to and love. And the words, the words! Oh my.

OUT TOMORROW

ROBERT HENRY HENSLEY

MONTAGE (Polydor) — Last week I raved a bit over a version of this lovely Jim Webb song by Jefferson. Cleverly Mr. Hensley has made a more commercial, though less adventurous, stab at it by doing it as a straight ballad.

It is good, partly because he has nice pronunciation and partly because on this version every word comes through. It's worth it because the words are splendid. Funny, sad, pathetic and nice. I would like it to do well.

OUT TOMORROW

Otis Redding: lazy, gentle—and good

CHAMPAGNE and Wine (Atlantic) — This could be called cousin of "Dock Of The Bay" and very good too.

Very very similar in style with that lazy gentle feeling that Otis' voice was suited to more than anything.

Very pretty, I hope it does as well as "Dock."

OUT TOMORROW



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