

# DISC

and MUSIC ECHO 1s

NOVEMBER 30, 1968

USA 20c

WHY I  
LOVE  
JOHN  
LENNON

TURN TO PAGE 10

ELVIS:  
GREAT  
TV  
SPECIAL

TURN TO PAGE 18



## Bearded Beach Boys fly in!

**STAND BY** your surf boards, here come the Beach Boys . . . with a difference!

With new long hair and beards, the Boys arrive at London Airport tomorrow (Friday) morning at 9.10 on flight BA 562 for their 10-day British tour.

Disc's exclusive new colour picture of the "new look" Beach Boys shows (left to right) standing: Bruce Johnston, Carl Wilson, Mike Love, and seated: Al Jardine, Dennis Wilson.

The tour, also starring Barry Ryan on his first solo concerts, Bruce Channel, Vanity Fare, Election, Sharon Tandy with Fleur De Lys, and compere Roger Day, opens on Sunday with two concerts at London Palladium.

Other dates: Bristol Colston Hall (Dec. 2), Sheffield City Hall (4), Manchester Odeon (5), Birmingham Odeon (6), Cardiff Capitol (7), London Finsbury Park Astoria (8) and Glasgow Odeon (10), with two shows at each venue.

And flying in with the group . . . £250,000 worth of brand-new portable equipment to ensure faithful reproduction of the Beach Boy sound. Twelve British musicians will accompany the group.

Palladium opening is a complete sell-out, with only a handful of tickets left at Finsbury Park. But seats are still available at all provincial theatres.

Released tomorrow to tie in with the tour is a new Beach Boys single, "Bluebirds Over The Mountain."

Penny Valentine writes: "It's probably the strangest record the Beach Boys have ever made."

"It really is so odd, disjointed and confusing I can only see it being a hit because they're here in person."

Disc writer Bob Farmer will be travelling with the Beach Boys on tour. Don't miss his story next week.

# NEW SINGLES

**Nancy Sinatra**  
Good Time Girl

RS 20789



**Frank Sinatra**  
Whatever Happened  
To Christmas

RS 20790



**Pigmeat Markham**  
Sock It To 'Em Judge

CRS 8085



**Sergio Mendes  
& Brasil '66**  
Scarborough Fair

AMS 739



**The Sandpipers**  
Let Go!

AMS 740



**Tommy Tucker**

Hi' Heel Sneakers

CRS 8086



**Roy Budd**

Pavane

7N 17652



**Turnstyle**

Riding A Wave

7N 17653



## Elvis, Sinatra here 'live'

ELVIS PRESLEY and Frank Sinatra—two of the biggest solo singing stars of the century—have both shown a definite interest in doing LIVE concerts in Britain.

Michael Whitehall, of the fund-raising Keystone organisation, told Disc this week: "I have written to both of them and received favourable replies."

"Presley's manager, Col. Tom Parker, inferred that Elvis would like to sing in Britain, and invited me to go and see him. And I had a long letter from Sinatra saying that he was very interested in boys clubs (Keystone raises money for the clubs)—but was committed until the end of 1969."

Recent Keystone pop concerts—starring names like the Byrds, Move, Joe Cocker, Bonzo Dog Doo-Dah Band, Tiny Tim and Grapefruit—at London's Royal Albert Hall have proved popular; and already dates for two more charity shows—Saturday, January 11, and Friday, April 11—have been booked.

Tom Jones and Scott Walker may appear. And Malcolm Roberts, Traffic and American Harry Nilsson have agreed to support the charity if they're available.

• This week Elvis Presley fan club secretary Todd Slaughter made an appeal for the "King's" current American single "If I Can

Dream" to be released in favour of this week's RCA release "A Little Less Conversation."

"It is definitely the best thing Presley has ever recorded," he says.

But RCA claim production and distribution of "Conversation" was too far advanced—and promotion would go ahead in the normal way.

## Hendrix, Stones for pop party

JIMI HENDRIX and the Rolling Stones have been invited to appear at a star-studded, celebrity-packed New Year's Eve pop party set for London's giant Alexandra Palace this year by impresario Arthur

Howes. And the Small Faces and Amen Corner, plus at least four other current chart acts, are being considered.

But Hendrix agent Dick Katz told Disc: "Jimi won't now do the show. But he is planning an eight-city British tour in February, with Eire Apparent."

Stones spokesman said it was unlikely they could appear—because of their TV show work.

Party—which may also be filmed for TV—will be jointly hosted by all Radio 1 DJs available on the night, and run from 8 p.m. to 2 a.m. Ticket prices will be about £1 a head.

"I want it to become the event of the year—every year," said Arthur. "A real blockbuster! I'll try and get visiting American acts along. And even fly in NAME stars for the night."

## Beatles live new date

BEATLES' three free LIVE shows are now almost certain to be staged in January—but a new doubt is that the proposed venue, the London Roundhouse, may be switched because of unavailability.

Delay in the shows, which were once set for December, is because of the various commitments of the Beatles.

Despite his absence (en route by sea from the States), George will appear on the annual Beatles fan club free record currently in production. The Beatles began work on the record some time ago and have invited Kenny Everett to help in its production, sound effects, etc. It should be ready in the next 10 days.

# SCENE

RADIO Luxembourg really pulled off the pop radio scoop of all time with the two-hour Beatles album show last Thursday featuring the comments of Paul McCartney between tracks—great radio pop!

Gun—who are going to be big with "Race With The Devil"—first drew attention with their tiny but impressive opening spot on the recent Scott Walker tour, playing "Day In The Life."

Tony Hatch and Jackie Trent have written yer actual genuine Christmas carol—"Warm Your Heart"—at the invitation of TV Times.

Wasn't Stanley Baxter a strange and unsuitable choice to turn on the Carnaby Street Christmas lights, even if John Stephen is Scottish?

Timebox, perturbed at Radio 1's cool reception to their new single, "Girl, Don't Make Me Wait," already released by the Gladiators. "It's not a cover version," they claim, "for the writer, Leon Huff, sent it to us as suitable material."

Apologies to two Tony Cranes—the Tony Crane who recorded "If I Ever Get To Saginaw Again" is not Tony Crane of the Merseys who is still singing with Billy Kinsley (contrary to our record review).

Eighty-seven singles out this week. And they say the pop market is dwindling!

Gene Pitney, a golf fanatic, and his PR man Robin Britten intended to have a round the other day, lost three balls after only two holes and gave in gracefully.

Gus Dudgeon currently the "In" record producer. Already two hits with Locomotive and Bonzo Dogs, and hoping William E. Kimber's "Our Love Has Gone" will be a hat-trick.

There's a fantastic Elvis Presley single called "If I Can Dream," which, if released NOW, would make a Christmas smash.

Scaffold's John Gorman "floored" innocent journalist who asked what the "Aintree Iron" really was. John launched into ten-minute send-up explanation centred on the Queen Mother.

Solomon King first to wish Disc readers a Happy Christmas and Prosperous New Year. Solly flew off to South Africa on Sunday, returning Christmas Day to new and first home in Manchester.

Supremes made matters worse and themselves look stupid by criticising Black and White Minstrels.

"Lily The Pink" goes on far too long.

Vince Melouney is taking a very big gamble.

Stevie Winwood in audience to see Ravi Shankar at London's Royal Festival Hall; a glorious concert, with Ravi proving he's quite a wit as well as a sitar genius.

Too many fluffs by Alan Freeman on "Family Choice." Strong resemblance between Arthur Brown's "Nightmare" and "Sing Hallelujah," recorded by Oscar Brown Junior.

If Sons and Lovers were given a three-song spot on a telly programme like the Val Doonican Show, soon—they'd be a national sensation by Christmas.

Jimmy Savile managed extraordinary number of plugs for his forthcoming TV series on "Savile's Travels" last Sunday.

David Symonds desperately needs haircut.

Trio at London's Revolution Club: Mia Farrow, Brian Jones and playwright Harold Pinter.

Spencer Davis recording Turquoise song "Woodstock" for new album.

## Mireille — France's answer to Pet Clark

### TELESCOPE: Vicki Wickham's TV review

fascination about magicians, and the whole cream-cake was topped with delicious Cliff Richard.

Mireille and Cliff sang the inevitable duet-medley, but it was really pleasant and Cliff just gets better and better.

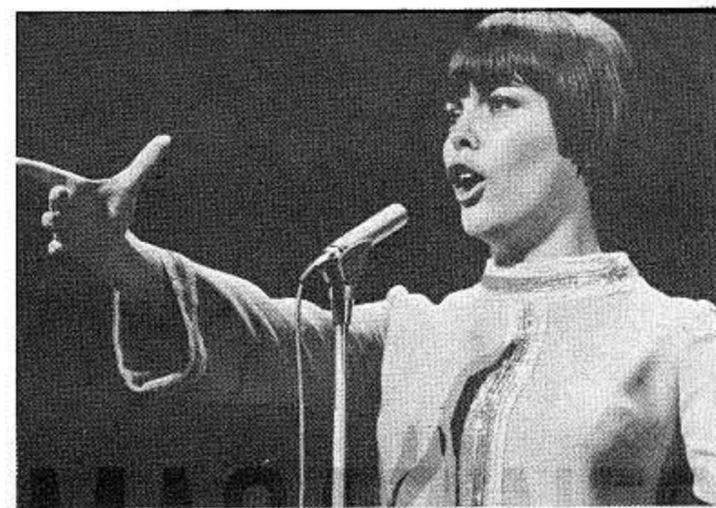
In complete contrast (and glorious colour) there was the first of yet another BBC-2 series from Julie Felix. It was visually a beautiful show.

Film-clips and studio shots were intermingled and the choice of material well-balanced and not too samey.

Name-wise, too, the guests were strong. Richard Harris, actor and now singer, is always good value, though as a performer (singing-wise, that is) he's not exactly the greatest.

And I really am the great, proverbial, flag-waver of Jim Webb songs, but the two of his Richard Harris sang made no impact at all on me. Pity—but I shall wave-on!

Tim Buckley is an Ameri-



● MIREILLE: "incredibly self-assured and professional"



● CLIFF: "better and better."

**FAIRPORT**  
**SOON!**  
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**CONVENTION**

# DISC TOP 30



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## CHART TOPPER



- 1 (1) **THE GOOD, THE BAD AND THE UGLY**  
Hugo Montenegro, RCA Victor
- 2 (2) **ELOISE**.....Barry Ryan, MGM
- 3 (3) **THIS OLD HEART OF MINE**...Isley Brothers,  
Tamla Motown
- 4 (5) **BREAKIN' DOWN THE WALLS OF**  
**HEARTACHE**.....Bandwagon, Direction
- 5 (18) ▲ **LILY THE PINK**.....Scaffold, Parlophone
- 6 (10) ▲ **ELENORE**.....Turtles, London
- 7 (6) **ALL ALONG THE WATCHTOWER**  
Jimi Hendrix, Track
- 8 (14) ▲ **I'M A TIGER**.....Lulu, Columbia
- 9 (4) **WITH A LITTLE HELP FROM MY FRIENDS**  
Joe Cocker, Regal Zonophone
- 10 (12) **I AIN'T GOT NO—I GOT LIFE**  
Nina Simone, RCA Victor

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

- 11 (13) ● **IF I KNEW THEN WHAT I KNOW NOW**.....Val Doonican, Pye
- 12 (8) ● **THOSE WERE THE DAYS**.....Mary Hopkin, Apple
- 13 (7) ● **ONLY ONE WOMAN**.....Marbles, Polydor
- 14 (30) ▲ **ONE, TWO, THREE O'LEARY**.....Des O'Connor, Columbia
- 15 (23) ▲ **MAY I HAVE THE NEXT DREAM WITH YOU**  
Malcolm Roberts, Major Minor
- 16 (24) ▲ **HARPER VALLEY P.T.A.**.....Jeannie C. Riley, Polydor
- 17 (9) ● **LIGHT MY FIRE**.....Jose Feliciano, RCA Victor
- 18 (11) ● **MEXICO**.....Long John Baldry, Pye
- 19 (17) ● **LITTLE ARROWS**.....Leapy Lee, MCA
- 20 (29) ▲ **I'M THE URBAN SPACEMAN**.....Bonzo Dog Doo Dah Band, Liberty
- 21 (21) ● **YOU'RE ALL I NEED TO GET BY**  
Marvin Gaye and Tammi Terrell, Tamla Motown
- 22 (15) ● **LISTEN TO ME**.....Hollies, Parlophone
- 23 (25) ● **RUDI'S IN LOVE**.....Locomotive, Parlophone
- 24 (20) ● **LES BICYCLETES DE BELSIZE**.....Engelbert Humperdinck, Decca
- 25 (—) ● **BUILD ME UP BUTTERCUP**.....Foundations, Pye
- 26 (—) ● **LOVE CHILD**.....Diana Ross and the Supremes, Tamla Motown
- 27 (19) ● **JESAMINE**.....Casuals, Decca
- 28 (21) ● **HEY JUDE**.....Beatles, Apple
- 29 (—) ● **RACE WITH THE DEVIL**.....Gun, CBS
- 30 (16) ● **MY LITTLE LADY**.....Tremeloes, CBS

**AMERICAN TOP TWENTY AND BRITISH TOP  
TWENTY ALBUMS CHARTS: PAGE 22**

## HIT TALK

by  
**MALCOLM  
ROBERTS**



### Bonzo Dog —what's it all about?

IT'S GREAT. Hugo Montenegro made No. 1. Why? Because it's great to see an instrumental occasionally set the chart on fire.

Barry Ryan's, of course, is a knockout record. It had to be a hit. I'm dead pleased for him—and Paul, of course.

Turtles have a terrific sound. You know, they are really taking over from the Beach Boys. They sing the same sort of songs, but they are stronger and more tuneful and not as gimmicky.

"Mexico" is terrific, too. I've dug all Tony Macaulay's songs.

Nina Simone's, of course, is from "Hair" and I love the LP of the show. Nina, too, is a tremendous artist. I'm glad the music from "Hair" has made the chart because it's so good.

Val's has got to be a hit. He's so popular, he's such a nice guy and he's got such a wonderful TV show. It really is great to see a mature and established artist still manage to get away in the pop chart.

Bonzo Dog? Honestly, I don't really understand what it's all about—but Des O'Connor, well he's great. I loved his previous two hits and he sells on his popularity and the warmth of his voice and this must be another smash for him.

Next week:  
**SCAFFOLD:**  
**ROGER McGOUGH**

# HERMAN'S HERMITS

**SOMETHING'S HAPPENING**  
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# HAPPENING



## Supremes: no BBC radio ban

RADIO 1 will not ban "Love Child"—latest single from Diana Ross and the Supremes, which enters the chart this week at No. 26.

The lyrics of the song describe the life of an illegitimate child, with such lines as "Love child, never meant to be... my father left; he never married mum."

Said a spokesman for the BBC (who in the past have banned Scott Walker's "Jacky," and Beatles' "I Am The Walrus" and "Day In The Life"):

"We haven't banned it; it's up to the individual producers of shows. It can come up in any of our record programmes, there's no question of it not being played."

Denys Jones, producer of Sunday's "Pick Of The Pops" has already played the record and told Disc.

"With artists of the calibre of Diana Ross and the Supremes, I wouldn't hesitate in playing it unless the lyrics were really outrageous. I certainly haven't had any complaints."

The group left London last Monday after their eight-day visit, and flew to Switzerland, for a short stay before returning to New York via London.



Supremes... Cindy Birdsong, Diana Ross, Mary Wilson

## Live

**BANDWAGON** start rolling through provinces at Bournemouth Ritz on Saturday (November 30) with 45-minute spot at 8.45 p.m. Admission: 10s. Same night Devizes Corn Exchange for late show. Rest of next week's dates: London's Surrey Rooms at the Oval, and Blaises Club (Sunday); Bath Pavilion (Monday); Sheffield Down Broadway Club and Doncaster Attic Club (Tuesday).

**Bonzo Dog Doo-Dah Band** — funniest pop group in the business — will have Manchester splitting its sides this weekend. Tomorrow (Friday) they "double" at Princess Club, Barlow Moor Road (Onstage: 8.30 p.m. Admission: 10s.) and Domino Club, Grey Mare Lane (Onstage: 11 p.m. Admission: 10s.). Saturday sees them at same venues in reverse order.

**Showstoppers**—Manchester Belle Vue, Sunday (December 1). Onstage: 9 p.m. Admission: 6s. (Members only—but you can join on the spot). British tour now extended till December 16.

**Episode Six**, Tomorrow (Friday) Robert Beard Youth Centre, High Street, Hornchurch, Essex. Onstage: 8.45 p.m. and 10.15 p.m. Admission: 6s. 6d. See them. One of Britain's best "live" groups.

**Foundations** — with new lead singer Colin Young — "doubling" this Saturday (November 30) Birmingham Oldhill Plaza (Onstage: 9 p.m.) and Handsworth Plaza (11 p.m.). Admission (at both venues): 10s.

**Love Affair**—Saturday (November 30) Boston Gliderdrome. Onstage: 10 p.m. Admission: 10s.

**Joe Cocker, Nice, Love Sculpture, Jigsaw**—tonight (Thursday) Coventry Locarno Ballroom, 9 p.m.-2 a.m. Admission: 15s.

**Locomotive** — at Nottingham's Boat Club tomorrow (29). Onstage 9 p.m. Admission 7s. 6d.

**Who** — Manchester University, Saturday (November 30). Onstage 9 p.m. Admission: 10s.

## On the way

TWO TV series for **Alan Price**—following success of recent BBC children's shows. One has him host of BBC-2 colour folk series; the other on ITV as chairman of "Top Of The Form" type youth club quiz show.

Animals reunion. It's back to the days of "The House Of The Rising Sun" when **Eric Burdon, Alan Price, Chas Chandler, Hilton Valentine** and **Johnny Steel** reform for special charity show in hometown Newcastle Sunday, December 22. Show compiled by Emperor Rosko. Geno Washington special guest.

New Year visits by **O. C. Smith, Fifth Dimension** and **Everley Brothers**.

**Barry Ryan's** follow-up to chart-topping "Eloise" another song by brother **Paul** "Love Is Love" out end of January.

## Be in

... by being outside (or inside if you're clever!) London's Grosvenor House Hotel, Park Lane, Wednesday, December 11, when stars and personalities (Harold and Mrs. W. are going) arrive for United Nations Ball. **Showstoppers** singing—and stacks of showbiz names expected. Tickets—if you're over 17 and have evening dress (!)—cost 4 gns. Ring Linda Mindel (01-735 0181), she might help.

... by touring second-hand shops for Charles Dickens-type clothes, then save hard for "Christmas Party 1968" at London's Albert Hall, Thursday, December 19 (from 8 p.m.). **Julie Driscoll** and **Brian Auger**, plus **Bonzo Dog Doo-Dah Band**, booked. Dress is "Christmas Carol" period. But tickets (for charity) range from £2. Worth it for the food, though. And take a present for the "Save The Children" fund.

... to see **Dave Dee** score another goal? Top Ten XI with **Dave, Alan Price, Brian Poole** and assorted DJs play Eastbourne Round Table this Sunday (December 1) at Eastbourne United Football Ground. Kick-off 3.15 p.m. and game floodlit, even! Admission by programme.

## Tune In

... to more **Radio 1** changes in January.

**Kenny's "Foreverett"** now ends next Friday (Dec. 6) and Ken enters hospital for nose operation. **David Symonds Show** extended from Dec. 9 by hour (4.15-6.30 p.m.) with "What's New" following 6.30-7.30 p.m.

"Scene and Heard" moves to Saturday 1 p.m. from Jan. 25 with **Jack Jackson** remaining on Radio 2.

"**David Symonds Show**" ends Jan. 24 and **David** replaces **Stuart Henry** on Sunday mornings (10-noon) from Jan. 26.

**Radio Free London**, still on the air every Sunday noon-3 p.m., 198 metres, plan network shows

for December linking all land pirates throughout country.

**Stuart Henry** returns to native Scotland tomorrow (Friday) to introduce "Radio 1 Club" (Radio 1, noon-2 p.m.) from Glasgow's Sauchiehall Street Electric Garden Club.

**Jools and Brian, Nice and Bonzos** relieve **John Peel's** monotonies on "Top Gear" (Radio 1, 3-5 p.m.) this Sunday.

## Look In

**HERMAN'S HERMITS** sing new single, "Something's Happening" on "Eamonn Andrews Show" tonight (Thursday) 11 p.m. **Peddlers** and **Heath Hampstead** also appear.

**Dusty Springfield** sings fantastic "Son-Of-A-Preacher Man"; "Top Of The Pops" (Dec. 5), "Frost On Sunday" (8) "Time For Blackburn" (Southern TV Dec. 7. Other regions Dec. 9 and 13) and "Dee Time" (21).

**Tremeloes** on "Crackerjack" (BBC-1, 4.55 p.m.) next Friday (December 6).

**Tom Jones** sings "A Minute Of Your Time" on "Frost On Sunday" this weekend (Dec. 1).

At **Anita Harris** singing and dancing opposite **Peter Gorden** in "The Leslie Crowther Show" which starts 13-week 45-minute series for London Weekend on Saturday, January 11 (6.15 p.m.).

**Malcolm Roberts**, chart-jumper to No. 15, guests in tomorrow's (Friday's) "International Cabaret" (BBC-2 8.25 p.m.) before flying next week for working holiday at Malta Song Festival.

## Birthday

**MANFRED MANN** guitarist **Tom McGuinness** 27 on Monday (December 2). Spending it quietly at Blackheath, London, home with wife, **Ruth**, and children, **Daniel** and **Anna**.

**Beach Boy Dennis Wilson** 24 on Wednesday (December 4). He'll spend it on tour here at Sheffield City Hall. Send his card there!

**Tremeloes' Dave Munden** 25 on Monday (2). Just time before going to Ireland for small party with group.

**Byrds' Chris Hillman** 26 on Wednesday (4).

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**FAIRPORT**

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**CONVENTION**

PICTURE BY MICHAEL JOSEPH

DECCA

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JUST LISTEN TO THE  
BEGGAR'S BANQUET

THE ROLLING STONES

# HAPPENING



## Film

**THE BLISS OF MRS. BLOSSOM** (A). Mrs. Blossom (Shirley Maclaine) has a mechanic sent round from her husband's brassiere factory to fix her sewing machine. He (James Booth) stays, hidden in the attic, for years emerging to bring bliss to Mrs. Blossom when husband (Richard Attenborough) goes off to work.

**Freddy Jones** as the Scotland Yard man brought all of the few belly laughs.

Super-sophisticated, slightly surrealist and singularly unfunny comedy.

Now at London's Paramount. General release December 15.

**CORRUPTION (X)**. Peter Cushing is an ageing doctor who causes his young and beautiful girl friend's face to be burned (Suzy Kendall) and dedicates his life to removing the scars painlessly.

Unfortunately he has to remove the heads of young ladies to perform his ancient Egyptian cure.

Not very frightening, but very, very gory, and in the end the

good, the bad and the indifferent all get knocked off with a runaway laser beam. Good!

Now at London's New Victoria. General release December 8.

**Eric Burdon** to make screen debut—as cowboy in Hollywood western filmed in first four months of next year.

Burdon plays last date—**Animals** "re-union" concert at Newcastle on December 22—then leaves pop scene to make film.

## Discoteque

**INDUSTRIAL CLUB**, Oak Street, Norwich. Open six nights a week. Hours from 7 pm-11.30 pm. Membership 2s. for life! Entrance fees vary from nothing to 7s. 6d.—never any more. Club has some 28,000 members, and always having big chart names appearing. Reasonable bar prices, if you don't mind having an aching neck for days afterwards—there's always a queue. You can spend most of your time watching attractive Norwich dollies dancing in large birdcages suspended above the floor. Open Christmas Day.



The Gun... not trying to copy

## New Singles

**HUGO MONTENEGRO** follows "The Good, The Bad And The Ugly" hit with another Western theme tune—"Hang 'Em High" (December 9).

**Bonzo Dog Doo Dah Band's** new LP—"The Doughnut In Granny's Greenhouse"—out December 9.

**Pigmeat Markham**—"Here Comes The Judge" man—follows same theme with "Sock It To 'Em Judge" (November 29).

**Sue and Sunny**, two girl singers on Joe Cocker's "With A Little Help From My Friends" have version of "The Show Must Go On" adapted for them by Nirvana (December 6).

**Mireille Mathieu's** latest single, Engelbert Humperdinck's hit—"Les Bicyclettes De Belsize" (December 9).

**Paul Jones** rush - releases "Aquarius," from musical "Hair" (November 29).

**Otis Redding's** new single—James Brown hit "Papa Got A Brand New Bag" (December 9).

**Blossom Dearie** follows style of "Sweet Georgie Fame" with dedication to **John Lennon**—"Hey John" (December 9).

**Cliff Bennett** covers Beatles' LP track, "Back In The USSR." "Ob-La-Di, Ob-La-Da," already covered by Marmalade and **Chris Shakespeare Globe Show**, now has cover versions by **Spectrum** and **Bedrocks** (both out December 9) and **Joyce Bond** who recorded and released it within two days.

**Traffic's Steve Winwood** sings, plays organ, guitar and bass (and also co-wrote) "Medicated Goo." Out next Friday (December 6).

## Gun race with the chart

**HAPPENING** this week with "Race With The Devil" (in at 29) are **The Gun**, new three-piece group discovered by jazzman **Ronnie Scott**. Group is (left to right): **Paul Curtis** (21), bass guitar; **Louis Farrell** (20), drums; and **Paul's jerry brother, Adrian** (19) lead guitar and composer of the hit.

**Gun** come from Ilford, formed a year ago as a four-piece, but organist left eight months later. Says Paul Curtis: "I know there's a growing trend for three-piece groups, but we're not trying to

copy anyone else... just play our own music."

Already seen by thousands on recent **Scott Walker** tour, **Gun** is due to make its first visit to America's West Coast in January. **GUN** debut on "Top Of The Pops" tonight (Thursday) BBC-1, 7.30 p.m. Also on: **Hugo Montenegro**, **Tremeloes**, **Bandwagon**, **Des O'Connor**, **Malcolm Roberts**, **Bonzo Dog Doo Dah Band** and **Turtles**.

## Eat out

**BISTRO VINO**, 5 Clarendon Street, London, S.W.7 (Tel. FRE 3903). Open: Every evening including Sundays 6 p.m.-12 midnight.

Bistro relies more on atmosphere than decor, but one of the friendliest places in London. Also one of cheapest. Meal of corn-on-the-cob, followed by steak, side salad and vegetables, ice cream and coffee comes to £1. Situated in mews in angle of Queensgate and Old Brompton Road, South Kensington. No licence, but "Denmark" pub is just round the corner and sells quite cheap plonk.

## R.I.P.

**Cream:** **Ginger Baker**, **Jack Bruce**, **Eric Clapton**. Born: July 3, 1966. Died: London Albert Hall on Tuesday, Nov. 26, 1968, with two sell-out concerts. Mourned by blues fans throughout the world.

## ILL

**STATUS QUO's Mike Rossi**. Collapsed at Pontypool, Wales, last Friday. Doctors diagnosed pleurisy. In bed at weekend. Group played as four-piece. Will fly to one-nighter dates when rest of group travel by road—to avoid strain.



The dreaded 'flu finally caught up with **Wayne Fontana** last week and confined him to quarters for three days while wife **Susanne** administered cough mixture to the not-very-willing patient. Wayne's new record—released three weeks ago: "Never An Everyday Thing"!

## R and B

**Sweet Inspirations** (they backed **Dusty** on "Son Of A Preacher Man" and **Aretha** on all her hit singles) arrive in Britain next Wednesday (Dec. 4) for TV and radio dates for current single "What The World Needs Now."

## Clothes Line

**CASUAL** Howard Newcomb seen leaving London's Selfridges, Oxford Street, last Wednesday clutching newly-purchased bottle of "Brut" aftershave. (47s. 6d.)



**Bee Gees** have three-foot high stack of shirts waiting collection in **John Stephen**, Carnaby Street. Shirts are tailor-made and cost between 6 and 9 gns. each. Reputed to have largest collars ever made, available only at **John Stephen**, 33 Carnaby Street.

**Barry Ryan** celebrated his hit by buying antique brown leather coat from **John Stephen**, Carnaby Street, at 50 gns. And then calmed down for a pair of wool trousers 6 gns.

**John Lennon** bought black velvet double-breasted suit on Monday from **John Crittle's Apple Tailoring**, in London's Kings Road. Cost: 25 gns.

## Flying in

**SPAIN'S** current number one group, the **Pop Tops**, on Tuesday, December 10, for short promotional trip.

## Rumour

**NEW** single from **Wilson Pickett** in January threatened to be "Hey Jude." The mind boggles!

## Cashing in

**Petr and Pavel**, Czech boys who stowed away in the luggage department of London-bound jet and granted political asylum by Home Secretary, have released record as result of meeting with **Dave Dee**. **Dave** discovered they previously played in Prague pop group and introduced them to managers **Ken Howard** and **Alan Blaikley**, who signed and wrote song for them—"Loska" (Czech for "love") released tomorrow (Friday).

## Sad

**ARETHA FRANKLIN** appearing onstage in wheelchair since breaking right leg after slip in Honolulu bathroom last week. Probably in plaster for six months.

Death last Thursday of jazz singer **Joy Marshall**. All royalties go to her bereaved parents, for funeral. Joy best known as girl who replaced **Cleo Laine** in **Johnny Dankworth** band.

That both **Marianne Faithfull** and **Yoko Ono** have lost their babies.

## MAGIC PHONOGRAPH

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Advertisement

# BEATLE—SCOOP FOR SPECTRUM! PREVIEW OF NEW ELVIS FILM! NEW FELICIANO RELEASE!

This week's releases are certainly action-packed. Pride of place must go to **SPECTRUM** with "OB-LA-DI OB-LA-DA" c/w "Music Soothes The Savage Breast" (RCA 1775). This, of course, is one of the sensational tracks from the new Beatles album! All the boys in **SPECTRUM** agreed that the song was a smash the first time they heard it. Lead-singer **Colin Forsey** takes up the story—"Within four hours we had the studio booked. We started recording at midnight, and staggered out at seven in the morning—and I still don't know what the title means!" Well everyone who's heard this disc knows what it means—**SPECTRUM** for top of the charts, and fast!



The latest **ELVIS PRESLEY** film "Live a little, love a little" is due for release in the States soon. It's packed with great numbers and two of them are released this week! "A LITTLE LESS CONVERSATION" c/w "Almost in Love" (RCA 1768). The A side is a real solid up-tempo number, loaded with action. The flip is a beautiful ballad, with The Jordanaires providing the backing. A chart certainty!

That powerhouse of blues talent **JOSE FELICIANO** has a new release of "HI-HEEL SNEAKERS" c/w "Hitchcock Railway" (RCA 1769). You might have heard 'Hi-Heel Sneakers' before—but never like this! Slow, moody and chock-full of soul. Only Feliciano could have made this sensational disc—it's rocketing up the US Top Twenty!

Interesting solo debut this week. It's the very talented **BUD LOGAN**. You've heard Bud before—as lead singer with the Blue Boys, who were Jim Reeves' backing group. Bud's first solo release is "WHAT AM I DOING HANGIN' ROUND" c/w "I Was Losing You" (RCA 1770). Having heard this disc, I don't think Bud will be "hangin' round" for long—he should be straight into the charts!



With a little help from my friends . . . Mick, Dave Dee, Sue, Dozy, and Tich

## Bardot, Fonda for Stones TV 'shock'

FILM STARS Brigitte Bardot, Jane Fonda and Candice Bergen are all in line to play leading lady opposite the Rolling Stones in the forthcoming TV spectacular "Rolling Stones Rock-n-Roll Circus."

"There will be a lot of sexual interest in the spectacular," says Stones publicist, David Sandison. "Hence the choice of leading ladies. I shouldn't be surprised if the whole thing didn't come as a great shock to most viewers."

All three girls have become famous for playing in sex-charged roles—the latest being Fonda's "Barbarella."

Stones start shooting the spectacular in London in December. Jethro Tull, Traffic, Doctor John and Taj Mahal are also booked.

Stones, whose album, "Beggar's Banquet," was out last week, release a long-awaited new single early in the New Year.

Mick, Keith, Brian, Bill and Charlie recorded the single—one of their own compositions—with producer Jimmy Miller last week.

"But there are still a lot of things to be done on the track before it's ready for release," said Sandison.

## BEE GEES ILL — TOUR OFF

BEE GEES have backed out of another nationwide tour! This week they withdrew from the second-half of their sell-out German dates—with £50,000 worth of bookings still to do.

Reason: lead singer Robin and brother Barry Gibb have been ordered to bed with tonsillitis.

Last August, the Bee Gees' mammoth American tour was delayed and interrupted due to Robin's illness.

A spokesman for the group told Disc on Monday: "Robin and Barry flew home to London at the weekend during a break in the tour and were due to return on Tuesday.

"But then they were both taken ill on Monday morning and after examination the doctor warned their manager, Robert Stigwood, that unless their voices were rested for at least ten days they risked damage to vocal cords."

Group will now try to fit in these cities in January before shooting of their first full-length movie "Lord Kitchener's Little Drummer Boys."

## Move's Carl blasts 'pop sex' slur

CARL WAYNE, leader of the controversial Move, hit back this week at a judge's accusation that current pop culture is corrupting youngsters and encouraging teenage sex.

Mr. Justice Scarman, chairman of the Law Commission, complained last week at a golden jubilee conference of the National Council for the Unmarried Mother and Her Child: "Teenage sexuality is encouraged by advertising, mass media of communication, entertainment and current pop culture."

"Complete rot," was Carl Wayne's reaction. "Everybody—older people, at any rate—is looking for any excuse to put the blame on pop."

Continued Carl, whose group's last single, "Wild Tiger Woman," included references to a girl "tied to the bed, waiting to be fed": "Old people resent the permissive society and young people's general freedom."

## BEAKY MISSES DOZY WEDDING — FOR FISHING



Beaky

DOZY, of Dave Dee group, married 18-year-old Yvonne Skinner in Wiltshire on Monday—and colleague Tich used the occasion to announce his own forthcoming marriage to Sue Fryer.

Dave Dee, Mick and Tich all attended Dozy's wedding—held at the 16th century church of Charlton St. Peter's. Yvonne wore a full-length white dress and veil.

Reception was held at Rushall Village Hall and 200 friends and family of the group attended.

Only missing guest was Beaky. He went fishing. Despite anguished pleas by his mother to go to the wedding, he decided he didn't like weddings and took his fishing tackle to the local river instead!

Although Tich announced he would marry girlfriend, Sue Fryer, he refused to name the day.

"The whole thing is surrounded in mystery," the group's publicist, Brian Sommerville, told Disc. "Even his parents phoned me to see if I knew when it was. All I know is that Beaky's father—who runs a taxi service—has been hired by Tich for the wedding."



Heard **THE LIVERPOOL SCENE** yet? Their disc "SON, SON" c/w "Baby" (RCA 1762) is as unusual and exceptional as you'd expect from a group made up of painters, poets, singers, songwriters—and all first-class musicians!

# RCA

## THE NEW LPs

## Marvin and Tammi: big warm glow!

**MARVIN GAYE AND TAMMI TERRELL:** "You're All I Need," "Ain't Nothin' Like The Real Thing," "Keep On Loving Me Honey," "Tide Track," "Baby Don'tcha Worry," "You Ain't Livin' 'Till You're Lovin'," "Give In You Just Can't Win," "When Love Comes Knocking At My Heart," "Come On And See Me," "I Can't Help But Love You," "That's How It Is," "I'll Never Stop Loving You Baby," "Memory Chest." (Tammi Motown.) \*\*\*

Motown's most famous hit duo, who teamed up only a year ago after both were successful solo artists, bring us their own very special brand of love.

Marvin and Tammi AREN'T in love, but it says much for their projection of these songs that you'd be forgiven for thinking they were. They sing with desperation, frantically and with a great big warm glow. To put the two voices together, when they compliment each other so much, was a stroke of genius on Motown's part.



Marvin and Tammi—a stroke of genius.

Two of their best hits are here—"Ain't Nothing Like The Real Thing" and "You're All I Need"—and the rest of the tracks, although not so well known, are just as perfect. A much better album than their last and well worth having.

• **BLUE CHEER'S** second album, "Outsideinside," is a gas gas gas! The San Francisco guitar-bass-drums trio who had a large hit with "Summertime Blues." Blue Cheer do some really nice things—particularly on the Stones' "Satisfaction" as you've never heard it before, as well as on their own material. Musically they are the most revolutionary group but they have a refreshingly original way of getting above their basically limiting line-up. Also has one of the most amazing cover-paintings we've ever seen (by one Mr. Arab) and is well worth playing indeed—but LOUD! (On Philips). \*\*\*

• If you buy **JOHN FAHEY'S** "The Transfiguration Of Blind Joe Death"—you get a 30-page book of notes, all written in Olde English. You also get astonishing guitar-work—no vocals, all instrumentals—from one of the world's best guitarists, bar none (non-electric guitar, that is—you can't really compare this sort of music to E. Clapton, P. Townshend and co.). It's amazing how varied a straight acoustic guitar, brilliantly played, can do sound in John's hands. It might sound a bit much to take but in fact it's always exciting. Boredom is banished out of the window when this is on your record-player! An amazing performance (Transatlantic).\*\*\*

**LP STAR RATINGS**  
4 stars are awarded for an outstanding LP  
3 stars means it's GOOD  
2 stars mean FAIR  
1 star means poor standard and not recommended



TOM JONES: his new single 'A Minute Of Your Time' . . .



. . . and the CASUALS' 'Toys' are this year's big Christmas songs, says hit songwriter Paul Ryan.

by DAVID HUGHES

REMEMBER that golden oldie from the King Presley, "Blue Christmas"? 'Twas something of a hit four years ago, and in 1968 just about sums up the pop scene at this purportedly festive time of year.

For what on earth has happened to the Christmas hits? Furthermore, what has happened to the Christmas records? Where are the Russ Conways, Mrs. Mills, Lonnie Donegan's Christmas Party, "All I Want For Christmas Is A Beetle" (a smash for Dora Bryan in 1963, if you can believe that) and "I Saw Mommy Kissing Santa Claus"?

Admittedly Bert Kaempfert has brought out his hardy yuletide annual album, and Patti Page has released "Happy Birthday Jesus" in America, but it's hardly the same!

Suddenly the mistletoe and

# Whatever happened to all the Christmas hits?

holly, snow and red-nosed reindeers have vanished and we're left with nothing but the "White Christmas," "Mary's Boy Child" perennials.

Why? Perhaps it's all down to the Big Business of Pop today.

Says Bill Martin, half of the Martin/Coulter "Puppet On A String" team: "Everyone is so busy chasing money these days, and there's no money in Christ-

mas songs. And especially when it takes so long for a record to make the chart, you'd have to start releasing Christmas songs in mid-October to stand any chance of getting a hit.

"Another reason, I'm afraid, is the monopoly of broadcasting. I gather the BBC don't play Christmas songs until nearly halfway through December, so there'd be no chance of a Christmas hit there."

The BBC, however, say that although in the past they had an unwritten veto on carols and standard Christmas songs, there was never any question of stopping new pop Christmas records being played.

And Clive Westlake, who's due for another hit anyway with Tom Jones' "A Minute Of Your Time," agrees that the death of the modern carol is due to big business.

"You'll never get a big star to record a Christmas song. They say it would stand a very small chance of becoming a hit, and would only sell over a limited period of about

three weeks. "Everyone's so interested in money now they forget about the seasonal goodwill bit. I wrote a lovely Christmas song a few years ago, but no one wanted to know . . . so I've not even tried since."

"If Engelbert could be persuaded to record a Christmas song," says Bill Martin, "it would be a smash, and could become another new pop standard."

Since "Mary's Boy Child" in 1957 there has not been a "new" yuletide favourite, in or out of the chart, and even Aretha Franklin singing "A Christmas Song" (another American release this week) is unlikely to change the position.

Mitch Murray (of Murray and Callender) is another British songwriter sadly pessimistic about the yule grooving.

"We've already got the idea for a song for next Christmas," he says. "But the problem is, even after we've managed to persuade someone to record it, who will play it? I can't see Rosko sockin' it to 'em with snow and peals of bells, nor Stuart Henry, nor Dave Cash. Christmas songs will probably only get played on Radio 2, which is not the market they're aimed at."

"Also, with the advent of the Eurovision song contest, every British songwriter is up to his ears trying to get a song entered there, and they've no time to think of sweet, old-fashioned Christmas."

One of Britain's youngest songwriters is Paul Ryan. He, too, would no more think of writing a Christmas song than flying round the moon (which, incidentally, four Americans ARE doing this Christmas).

"To me, this year's Christmas songs are Tom Jones' and the Casuals' 'Toys.' With the churches getting emptier and commercialisation getting bigger, Christmas isn't Christmas any more. I don't think people are interested in the traditional songs for Christmas, and besides, writing a song with God or Jesus in it is just a cheap way of cashing in on religion. I'd never write one!"

## Bells

And a final word from David Most, a song plugger, whose job it would have been to persuade the DJs to play the Christmas records—if there'd been any!

"I think everyone's suspecting everyone else of bringing out a Christmas single . . . with the result that we end up with none! "To me, a good Christmas song is a normal commercial pop song with a couple of bells added to give the right atmosphere!"

So there you are. In the immortal words of Frank Sinatra (who HAS recorded Jim Webb's appropriately titled "Whatever Happened To Christmas"), "Have Yourself A Merry Little Christmas," but if you want to complete your merriment with a few seasonal discs, it's all down to digging out the old favourites from the bottom of the pile.

Ironic, isn't it. "White Christmas" is the world's biggest-ever selling song—over 50 million copies and still rising. It's a funny world!

## WHO-A-WEEK BY HUGH NOLAN

IN A LARGE, mellowed house just a few yards from the River Thames in Twickenham, a rather staid suburb of London, Pete Townshend, noted composer and guitarist and more or less leader of the Who, has made his home with wife Karen, dog Towser, a large American car and impressively complete recording studio.

It's a lovely house, and one of its most distinguishing features since Mr. and Mrs. Townshend took up residence are happy smiling framed portraits all over the place—even in the car—of the Mystic Meher Baba, the self-proclaimed "Avatar of the age."

"Baba has made an incredible amount of difference to my life," says Pete. "Not so much outwardly—I still shout at cars which get in my way, I still talk too much and I still smash up guitars when I can't afford to!"

"Baba IS the avatar of the age—the Messiah. He can't do anything but good."

"He has completely and utterly changed my whole life, and through me, the group as a whole. I am the mediator of the Who in that I am the person they look towards to produce hits when things are going down."

"The Who will always be the cattiest group in the business—we always slag off the others in a sly humorous manner. But when it comes to the crunch phoney relationships just don't wash, and we're now in a position where everyone knows where they stand honestly."

The focal point of Pete's new home—he has been there since July, but had to leave it for one of the group's endless American tours soon after—is the studio, as far as P. Townshend, songwriter and leader of the Who, is concerned.

## Amazing

And it's an amazing place—a picture of Meher Baba smiles down on two organs, various guitars, a jumbled drum-kit, bongoes, an upright piano, stacks of records, giant speakers and vast arrays of recording apparatus.

On the bookshelf Baba's "The Everything and the Nothing" rubs shoulders with "The Art of Counterpoint," "Rhythmic Structure" and the scores of the operas "Faust" and "La Traviata"—

## Who: cattiest group in the business . . .

something of an eye-opener for those who still labour under the misapprehension that pop guitarists are ignorant, violent, loud-mouthed yobboes!

It was in this room that most of the group's forthcoming "Brain Opera" album was conceived and first tentatively laid down. And if the finished product sounds anything like the demo-tapes Pete has of it (and there's no reason why it shouldn't) then this may be the work for which the Who are hailed as one of our major creative groups.

In fact it is almost completed—there only remain some extra voice tapes and some orchestration to add.

Pete is thinking of asking his father-in-law to help out with the orchestration—he's a famous arranger who did the TV "Danger Man" series theme and has done a lot of film music.

"This will be the first time the



• PETE: "Phoney relationships don't wash"

Who has ever, ever, EVER used outside orchestration of any kind—and I don't want to use any of the recognised arrangers because they all have their own distinctive styles.

"I've written yards and yards of orchestration in the past, but I've never given any of it to an orchestra to play! So it's going to need quite a bit of screening by someone who knows what he's doing."

The part of the opera ("an idea I must have been talking about for years") which apparently needs the orchestration is the seduction of the girl guide by Ivor, the engine driver.

Sounds pretty weird—but if it comes up to the musical standard of one track I heard, about when the deaf, dumb and blind boy (the hero of the opera) first tries his luck at a pinball machine and is discovered to be a natural genius at it ("that deaf, dumb and blind boy sure plays a mean pinball"),

then it must be a work of quite some brilliance. To say the least.

"It's the only album I've ever been completely confident about," says Pete. "All the others needed a certain amount of gimmickry. It's been a pet idea of mine for some time to do a real pop opera, and it will also help to get over some philosophical ideas I want to get across."

A stable home life seems to be of paramount importance for each member of the group. When they were working all the time and rushing off to tour America every other month there were no new Who singles, conditions between Keith, John, Roger and Pete reached a stage of almost constant bickering and "when we did go into a studio we didn't have the energy to put anything down—we'd just sit and get more and more brought down."

## Bread

"But now for the first time we've spent four months at home getting everything together. We go back to the States next May, NOT before, and before that we want to get the LP and some singles down."

"It's very important for us to be in a state of flux at home while we're making bread in the States. We only work here because we love to go on the road—it really helps us a lot."

"In fact it's the key to any group's success. The Beatles appear to be planing off now, but I'm sure these appearances they're going to make will be the biggest shot in the arm they've had for ages."

"So much in pop is dictated in the ballrooms—not only by playing but by talking to the fans and watching the changes."

# THE FABULOUS TOM JONES

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# FANTASTIC NEW LP!



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By **DEREK TAYLOR**, Beatles  
Press Officer



**THIS IS** addressed to those who love Lennon, who call him John and who give thanks for his being alive, hard by, at hand, dear and near and fearless, gifted by God, with the power to speak our minds, wear our warts, engage our enemy, absorb our pain, rattle his own windows, to shake down his own walls for the times, for the times they long since changed.

For those who don't love John, who call him Lennon, who curse his manic, magic, mocking music mirror-presence. Who see Satan make the words he singing speaks, for those who see John's warts as his own, his pain as self-earned, for those who would wish him dead beneath his debris, for all of those people strapped into their Daks, those for whom the Bible is the Sunday Express and John Gordon.

God, for all those who watch the letter-box instead of the sky, for them today there is no mail, no comfort on this page, for John Lennon is alive and bright, and very sane, sleeping and eating well, and getting about as much fresh air as the next genius.

If he were not, then it would still be OK by me; if it's OK by him it's OK by me and it should be OK by everyone because it's his life and if he's not going to lead his own life, then who is. You? Come on!

Come writers and critics who prophesy with your pen—keep your eyes wide, the chance won't come again, and watch what you say for the wheel's still in spin.

I have nothing to say against this man; he is my friend, I am a believer.

### If...

If he were to profess atheism and anarchy, commit adultery, parade in public with a Japanese artist, claim to be more popular than Jesus, take LSD, get arrested, get divorced, dress like a freak, fall for an Indian mystic, and even go so far as to pose naked for an album cover, I would still be a believer.

If he cut off his ear, became deformed, lived off whores, if he were a homosexual, epileptic, if he destroyed himself with drink, was covered with sores, interfered with little girls, died of heroin, or fornicated in the Cabinet Room at 10 Downing Street, I would still be a believer, as I am in Van Gogh, Toulouse Lautrec, Edward Lear, Dylan Thomas and Brendan Behan, Samuel Johnson, Lewis Carroll, Edgar Allan Poe and Lenny Bruce and David Lloyd-George—and aren't we all?

Mounting, as one writes, is the anger, the dull thumping thud of frustration, of impotence that the vocabulary, the cadence and meter of words without music cannot express one's real anger at the souring of 1968, the revolting peasants revolt against Len-

non's own revolution.

Dirty jokes from the dry-licked lips of the Man in the Street, who knows everything there is to know, thank you very much, thank you very much, thank U very much for the Normal Human.

Do you think this is becoming a defence of Lennon, based on an assumption that he is in the dock? I believe it is because I believe him to be in the dock, and I believe it is appropriate for me to defend him, for if it isn't to be me, who defends, then who is it tonight, this very night when for a few moments I hold the brief; then who is it to be?

Not the prisoner; he cannot conduct his own defence. Who will believe him? Mrs. Mary Whitehouse, Gerald Nabarro? Their friends and neighbours? Your mother? My mother? Uncle Pete and Auntie Nell?

Do you expect people who were brought up on Alice in Wonderland to approve of a man like Lennon, the freaky Beatle?

Do you? Yet it is they who are safe with him, for Lennon is Alice in Wonderland; he is also the Caterpillar and the Mad Hatter, he is the March Hare and the Duchess, and the little lizard Bill.

He is the baby who became a pig and he is the Cheshire Cat's smile. He is the Bottle Marked: "Drink Me" and the cake marked: "Eat Me" and he is the mushroom too and you may eat and drink of him and if you do you will be quite safe, but you will change. Oh, yes, you will undoubtedly change.

We have already, haven't we? Already the mood's lighter now on this page and the defence has become attack, or rather an advance. That's good.

I believe in Lennon and you believe in Lennon because he is good and brave and clever, dangerous and real; sometimes fat and sometimes thin, sometimes out and sometimes in, sometimes good and sometimes bad and isn't he a bit like you and me?

Only we are not the greatest show on earth because there can only be one and that, friendly strangers, is him.

He is not the common man and he is well aware of that as well as he should be (but baby you're a rich man too, remember) and in moments of purple panoplied private arrogance, he makes his position clear, softening the effect, removing the sting, rounding the rawness with a shy, sly muttered acknowledgment of his submission to vanity—a frailty common to each of us who has more than one mirror in our home. Isn't he a bit like

# John — fighting the good fight with all of his might



you and me, only less vain?

It is no ordinary man who takes off all his clothes and, holding hands with, naked, the woman he loves, stares out with nothing but warm comprehension at all of us others both naked and free, now clothed against all comers, wind and rain and fear and shame and all of that.

Naked to the sniggerers, to the undead who by night write infamy to the famous and never sign their names; naked to his aunts and uncles, naked to his neighbours; naked to Paul and George and Ringo, to Julian and Cyn, who understand because they love him, naked to the common man, naked to you and me.

It is not the boy next door who wrote "Hard Days Night" when he was 23 and "Girl" and 60 others besides. It is not a delinquent who writes "Julia" to his mother and "All You Need Is Love" to everyone, who has a play at the National Theatre made from two best-selling books of verse, prose and drawing, who led a rock 'n' roll group out of a cellar to become the biggest single force for youth in the history of man and do not doubt this to be so, for the Beatles began it, began it all, began Now, and I will not be denied. Please?

### Beware

So out there, Jones and Robinson, beware the snap judgment on John for anyone seeking to apply to John the values of Acacia Avenue is likely to become unstruck.

"But surely, but surely, but surely," you are saying... "but surely you are not saying John Lennon is perfect; you make it sound as if anything he does is OK, as if anything goes."

Maybe this is how it sounds. Maybe it all sounds like a whitewash. Maybe this is a whitewash—the fluent press agent cleaning

up the image.

Should I dirty it then? Et tu Taylor?

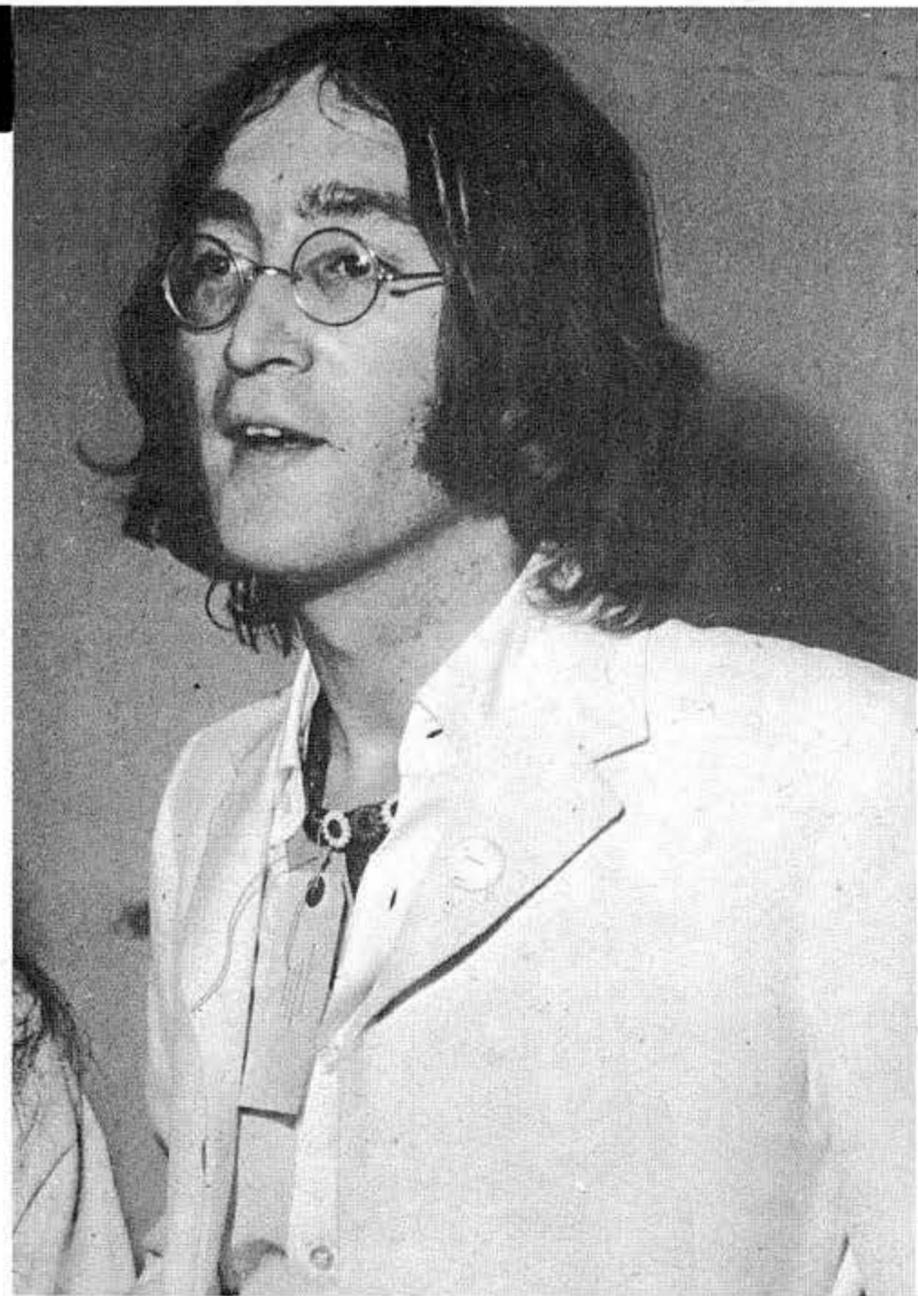
Let he who is without sin among us cast the first stone. Has he no faults? Yes, but I do not know what they are because I am not looking for them and I see only his qualities, and if I found weaknesses, I would see them as strengths.

I see him in happy outline at the fancy-dress party for Magical Mystery Tour, dressed as a rocker, Laughing drunk, daft-Christmas - drunk dancing with his Dad Freddy whom he dressed as a dustman, but a dustman with a mouthful of new teeth and clean hands and three square meals for the rest of his life and a warm, dry, home, saved from his Orwellian nightmare.

I see him with his Aunt Mimi, on the long haul across the world to New Zealand, him dressed in black pyjamas and a woolen scarf, eight BOAC miles high, trying to talk her into buying a wig and her trying to talk him back into childhood for that is what Mimi holds close, the memory of her little semi seam-bursting with his rough random infant brilliance.

I see him with Cyn in Weybridge, enjoying a marriage which she described as mostly very happy and was all of that—a good marriage and I see him with Yoko indivisible, inter-dependent, giving all receiving all, twinship, kinship, isn't it good, Norwegian wood.

I see him swaggering, burly and fat, with that face of such impertinent cruelty made more bizarre by near blindness, peering out at the scream from 50,000 faces, in the mid-sixties, the greatest show on earth so innocent of the tedious techniques of the extraordinary industry which he and the others turned upside down and inside out before washing it cleaner



and brighter than new in their detergent—splendour, the greatest show on earth so basic and honest that he would introduce a song with the leaden words: "And here's the 'B' side of our last single but one."

With such a bald the song had better be good, and the song was good, all of them were good and are now. B-side indeed? When was there a Beatle B-side?

He has had a sad life, John. Sad and glad. Yin and yang. Good and bad. Up and down. His father dropped out, his mother was slaughtered in the roadway, his schoolmasters fearing him, hated him.

### Fool?

But his friends and lovers, so many scores of millions of them that they could never be counted, there were always plenty of those. We gave you everything we'd got to sit at your table, John Lennon. Just a smile would lighten every day.

He made a fool of no one who came to him in a spirit of willingness. He is never cruel to the weak, the ugly. It is a myth.

He has mocked, but never murdered, has shocked but never shattered. Come contact lenses and Help, come beard and steel-circled blinking-pebble glasses, come hell or high price-to-pay, he has crashed through, acknowledging no barrier save the shutters of the next man's mind.

He is funny, gentle, sweet and kind, will wander round and round a room, hands on hips like a human hen, darting into corners and cupboards to find things to give away which once he valued enough to want them

for himself.

He sheds the past like a growing child, onward, onward, tomorrow, tomorrow, but the past he discards is abstract and to the people for whom the past is necessary, those to whom his friendship and love are precious—let them have their memories, their needs, he says; to them he is incredibly kind and constant and patient. He can weep, oh how he can weep and it shows in his songs, in the singing of the songs. "I read the news today, oh boy, about a lucky man who made the grade..."

In the vacuum before I could begin to write any of this, eyes dull with despair praying for a distraction to take me from the blank bland blindness of the whitening page, I phoned him in Queen Charlotte's Hospital and he said: "I saw you said George 'out-Lennoned' me for rudeness, why don't you say I out-Lennoned Lennon because it's mostly myself I amaze, you know."

He amazes many of us, with his grasp of events, for in between all of his frenzied creative bursts, alongside his art exhibitions, his acorns and Apples and Beatles, he is devouring the printed word by the thousand and it is a rare earthquake indeed in Chile which escapes his notice.

I have little more to say; it would be satisfying to me to think I was keeping the rest for a book, but that will never be possible for the real book is being written by our being alive, it is being written now as we toss and writhe in the ocean of our loves and our conflicts and as one cork to another I would say I am greatly relieved to see

and hear and feel and know that Lennon's bouncing with us.

"Crabberlocker fishwife, ponographic priestess... man you should have seen them kicking Edgar Allan Poe."

Man you should see them kicking John Winston Lennon, see how they run, like pigs from a gun, see how the snied. Did they say when he was young that pain would lead to pleasure, that a man must break his back to earn his day of leisure and will they still believe it when he's dead?

What will they believe of Lennon when he's dead? Where will his critics be then and with what lumpen legacy will they burden the 21st century?

As Stalin said of the Pope: "How many divisions has he?" so one might ask of Robinson Jones of Popsy Close. "How many songs did you write today?" Hey Bungalow Bill, what did you kill? and even if Lennon were not a majestic leader of our times, with as powerful—and less slavishly purchased—a message of hope for his own generation as any statesman (more popular than Churchill?) then he anyway would still be one of the two greatest songwriters in the world, and you know, you know that can't be bad. You know.

There are places I remember all my life, though some have changed; some forever, not for better, some have gone and some remain.

All these places have their moments with lovers and friends I still can recall, some are dead and some are living; in my life I loved them all.



**Next Week: PAUL, a man for all seasons**



# Spotlight on two new chartbusters



Jeannie Riley: 'I'm an old-fashioned girl at heart'

SHE didn't walk into room. She swaggered sensuously. And everyone stopped talking in mid-sentence. She wore a tight black sweater, thigh-length fur mini-skirt and leather boots. Her brown hair hung almost to her shapely waist and a continual smile hovered around the sparkling blue eyes.

Jeannie C. Riley, the young lady whose song about a town called "Harper Valley" has achieved in pop what the famous "Peyton Place" did for the movies, has arrived!

And by the look of things she was having no difficulty at all in living up to the song's "Widow Johnson," Harper Valley's swinging mum.

"I suppose I was bound to be compared with the woman in the song — and it's quite fun," she said in her Texan-cum-Deep South drawl. "But I suppose I'm more of an old-fashioned girl at heart."

And although she is now living almost in the lap of luxury which comes after a three-million-seller first record, this striking miss already has her sights set on a dream home which would be the complete opposite of her current image.

## Nashville apartment

"Now I'm living in an apartment in Nashville which is very modern. And my cars are Cadillac and Chevrolet. But eventually I'd like a home of my very own, decorated and furnished to suit me."

Jeannie tossed her light brown hair around her shoulders for the umpteenth time and thought for

## JEANNIE swaggers into Britain

a moment.

"The early American style has become worn out. It's O.K. But doesn't go back far enough. I'd have a big house with huge carved wooden double doors everywhere. One of those big domed roofs inside. And a fountain set in a mosaic-tiled hall. That type of thing!"

Jeannie, a self-confessed addict for ancient furniture and buildings, had hoped to take in some of the London sights during her stay — but the trip had been on a tight schedule. In fact, she had a singing date the day before she left Nashville. And was due on-stage again the night she flew home.

"I like to stay long enough to get the feel of places I visit," she explained. "I'm hoping to be able to return for a tour next year sometime."

But before that she will be busy promoting her new single (the aptly-titled "The Girl Most Likely," which already has a half-million-plus advance in America), an album of songs built around the "Harper Valley P.T.A.," and working on songs for a full-length film version of the hit song.

"I'm not appearing in it. But I shall be doing all the songs for the soundtrack. It'll be a combination of 'Peyton Place' and 'The Graduate,'" she grinned, the eyes flashing wildly again. "It should be fun!"

TALKING to the Scaffold is like trying to find Threadneedle Street in a pea-soup fog . . . you have to fight your way through a diverting smokescreen.

John Gorman (the cherubic one with the receding hairline) will answer your first question with 100 per cent seriousness, yet it's all an enormous send-up! He will then launch into a rendition of Keats' "Ode To Autumn" ten times in quick succession, with Mike McGear interjecting "He's great at parties." Meanwhile Roger McGough sits back as bewildered as the interviewer!

However, having convinced these three zany yet brainy gents that you're not as simple as you look and they can become frank and serious.

"Our entry into the pop biz was really an accident," confessed Mr. Gorman, resplendent in pink sweater and blue socked feet.

"We had signed a contract with Brian Epstein, but he didn't really know what to do with us! So he got us a recording contract with EMI and we made 'Today's Monday.'"

"Before that we had never even considered songs, basically because we are such bad singers. And indeed if you see our shows today, you'll only find one song, and that without any instrumental accompaniment.

## Skits and sketches

"We're what you might call a skittle group . . . we do skits and sketches. You could say our records are the bread of the sandwich, and hope they'll encourage people to find the meat inside!"

Scaffold have been together an unbelievable six years. They began in Liverpool as a complete show of 30 people, each contributing a different art form. The number inevitably dwindled, until just the

## SCAFFOLD: we're a skittle group!

three were left.

The success of "Thank U Very Much" nearly got the better of them.

"We immediately became known as a pop group because of that record, and it nearly ruined us," says John. "We were almost turned into a commercial pop proposition. If we hadn't been firm and turned down more work than we accepted we'd have been caught up in the great pop wheel forever!"

But Scaffold, although they enjoy the luxuries of big cars and nice houses, set their sights on a more aesthetic level, and their main ambitions still centre on their home city, Liverpool.

"We began our career in a sort of Arts Laboratory under the Everyman Theatre—a place where anyone could come and do what they wanted to, be it poetry reading, guitar playing, satire or whatever."

"That has since died, and we would really like to get a similar type of thing going again in Liverpool. Then, of course, if anyone really good comes along we can sign them up ourselves and make a huge profit!"

The comment was a joke (!), but financial success is never likely to go to the heads of the Scaffold, surely the most interesting and dedicated group ever to make the Top 30.



Scaffold's John Gorman: 'we are such bad singers!'

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# info

## on this week's new releases from Decca

**TEN YEARS AFTER** have put out a double A disc which means that both sides are just as fantastic! Both written by Alvin, *'Hear me calling'* is insistent and subtle, staying in your head for hours after you hear it.

*'I'm going home'* is a complete rave. If there's any justice, this disc should bring a super-talented group the recognition they deserve in their own country. On Deram, the number is DM 221.



It's new name time: are you ready for **MARTIN HUMMINGBIRD**? His thing is soul and gospel music, and he's spent a lot of time leaping across to the States digging the sounds. He's now an expert on the subject, and his single, *'You really know how to hurt a guy'*, makes it clear that he knows what soul is all about! Make a point of hearing this, it's good. It's on Decca and the number is F 12855.



**FIRE** is fun! So is the latest outing from this talented threesome, titled *'Round the gum tree'*. It's fast, snappy and infectious, and should catch on in a big way. On Decca, number F 12856.

You all know **MARTY FELDMAN** so there's no need to tell you he's hilariously funny. His single *'A joyous time of the year'* is certain to cheer you up if you're feeling a bit Novemberish. On Decca, the number is F 12857.

**THE CURIOSITY SHOPPE** may have a Dickensian name, but they have a very up-to-date sound—futuristic even! Their new single, *'Baby I need you'* starts with a big splurge on the organ, and from then on it all happens. A real mind-bender, this one. Play it loud! On Deram, number DM 220.

Finally, from **ALASDAIR GILLIES**, who is hugely popular North of the Border, and understandably so, we have a new single. Do listen to *'The lights of Lochindaal'* on the Beltona label, BL 2767.

Keep yourself informed!

# DECCA group records

45 rpm records

The Decca Record Company Limited Decca House, Albert Embankment London SE1

# A tiger in her £

## by PENNY VALENTINE

IT'S always news when pop stars move into houses—so few have permanent homes of any kind because they're always on the move.

Lulu's hideaway in London's St. John's Wood is any girl's dream house. But in the past year she's rarely been at home for more than a week every four months.

"There's so much more I want to do and buy for the house, but there just isn't time.

### Brass bed

"For instance, when I bought my four-poster brass bed from Heals they couldn't make it and deliver it in time, and I found I was running to and from the factory so that I had something to sleep on!"

When she IS at home Lulu likes entertaining in her dark green dining-room. She can seat six guests round her huge pine table and famous visitors have included Monkee Davy Jones and latest boyfriend Maurice Gibb.

Maurice, whose romance with Lulu hit the headlines earlier this year when it broke up after a misunderstanding and a flirtation with Monkee Davy, is now back as her "steady."

"It's much better now than it ever was," says Lulu.

"There's a deeper understanding. I'm very fond of Maurice and he's very fond of me. I'm terribly happy at the moment but there's no question of marriage, we're both too young and too busy."

Lulu can entertain in style—cooking her favourite Steak Diane ("with oodles

of garlic!") in her handsome pined kitchen. The house, with its little garden, is everything Lulu wanted. The door opens onto a big hall with the dining-room and kitchen leading off it. Upstairs on

the first floor is "Auntie Janey's" bedroom (Her manager, Marian Massey's mother) and bathroom. Opposite is the lounge where one wall is covered in pine and a huge pine chest houses Lulu's

gigantic collection of albums.

The room is mainly dark green with a brown settee and chairs, and bright orange cushions and curtains.

On the next floor is Lulu's favourite room—her bedroom.

"I'd never had my own bedroom before so I wanted it to be the most luxurious and pretty room in the whole house."

The curtain material—a dark blue floral pattern on white background—was specially flown over from France and matches the canopy of the four poster bed.

"Over it I have a lovely picture Simone and Marjike (original designers of all the Beatles' Apple clothes) painted for me, and two framed cherubs that Marian gave me that are about 200 years old."

Pride of place though goes to a sign over the bed saying, simply, "Love Each Other!"

Lulu has her own bathroom leading off the bedroom which is all navy and white, with a huge mirror surrounded by special theatrical lights so that she can adjust her make up to the right look for TV and photographers' harsh camera light.

### 'Flop out'

At one time Lulu also had a dressing room, but this has now been turned into a white bedroom for her younger brother Billy who recently came down from Glasgow to work in London.

Another little room tucked away in the house combines Lulu's office, TV room and general "flop out" space.

"My house is my little refuge. Whenever I get a moment I fly straight down to London and collapse inside its four walls!"



LULU'S bathroom where she makes last-minute adjustments to her hair and where she can sit down in front of the dressing room lights to see how her make up will look on TV.



LULU looking very happy and sedate in her lounge. On the walls are Gold Discs she's won, and sheet music in fine gold frames. The pine chest houses her record collection.

# 20,000 cage... Lulu at home



"I'M A TIGER" sings Lulu and she looks it with her tiger-coloured hair and new grown up look—achieved by combing her hair back into a "model's" low ponytail, casually sticking winter sunglasses on her head, Lulu, who celebrated her 21st birthday last week, has already become a pop "veteran" with a lovely house, a major film breakthrough and endless hit records to her credit.

# Christmas shopping starts here!

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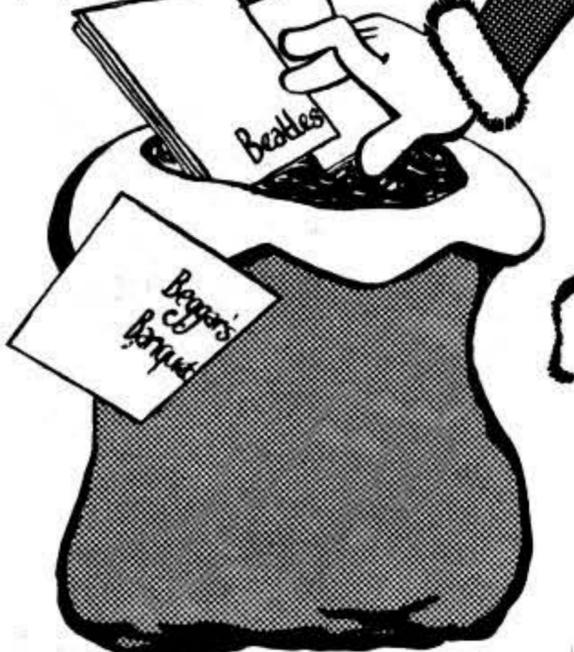
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**N**OW that the season of blue fingers and black mornings is upon us again, it is time to gather your wits about you, organise long lists, search your pockets for forgotten halfpennies and set off Christmas shopping.

It may be a yearly source of enjoyment to you, it may be a nightmare—either way I've tried to make it slightly easier by compiling a few ideas. The stock phrase—shop early for Christmas—applies, but thousands of people are already out doing it as I found to my bruised cost in London's West End this week.

My warning after trailing round London—go out with either a list or an idea of what you want for people.



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**OTHER GIFT IDEAS on pages 15, 16 and 17**

Forget this list and you will come home laden with useless bits of "might be nice for so-and-so" which turn out to be horrible in daylight and sanity. Also shop discriminately. When you see what you want, go next door before buying, as invariably you see it again further up the street for half the price.

Above all, wear flat heels, and take a shopping basket. Neither of which I did.

**HUGE and unusual posters of Arthur Brown, Jimi Hendrix, Lord Kitchener, and others, in black and white. John Stephens. 5s.**

**Up to 6s.**

Guaranteed to drive you potty and incur great rage the latest invention — "Instant Insanity" — will do the job. Four blocks, painted in different colours on each side which have to be arranged so the same colours aren't next to each other. From Strakers and most stationers. 4s. 11d.

A subtle hint to a girlfriend with untidy hair. British Home Stores make heated rollers that you boil up rather than plug in. 5s. 11d.

Chiffon scarves in super bright colours — a great present for either sex. British Home Stores. 5s. 11d.

For the ardent Beatle, Hendrix, Omar Sharif or George Best fan, the answer amazingly enough is a coat hanger. Selfridges do coat hangers topped by a large portrait. 5s. 11d.

A bright orange enamel mug,

makes drinking considerably more enjoyable. Habitat. 5s.

Super notepaper in various bright colours with contrasting envelope linings by "Hit Parade" at Liberty's. 5s. 6d.

A present to while away Christmas afternoon when you feel sick — a make-it-yourself cardboard waste paper basket. Austin Reed. 5s.

BRIGHT red or yellow knee socks, in very soft wool. Look schoolgirlish but definitely out of school. Fifth Avenue. 9s. 11d.

**6s. 6d. to 10s.**

For the more eccentric donor — a floppy green jungle hat. Laurence Corner. 7s. 6d.

Plain wood chunky candlestick, super modern design 9s. 6d. Yellow, orange and white striped candle to go in it 6s. 11d. Both at Habitat.

Wooden beads on elastic for holding obstinate long hair back in pony tail or bunches. Very French, very pretty and lots of colours. Peter Robinson. 6s. 6d.

Union Jack waste-paper basket and tray. Tin, very bright and rather old hat... still... at John Stephens. 7s. 6d. each.

A chap can't go wrong buying these tights for a girlfriend because they're one size and guaranteed to fit anyone. By Mascot at Peter Robinson. 9s. 11d.

Bright red lantern with glass slides, little red chimney and holder for candle. Great for parties or just hanging up anywhere. Habitat. 7s. 11d.

Poppit beads which used to look very plastic have been improved and look realistically wooden now. Useful because you can just un-pop them anywhere to make necklace or bracelet. By Jewelfcraft lots of colours at Dickens and Jones, and other big stores. 7s. 6d.

PVC hold-all in eye-splitting colours. Big enough to hold nearly everything. Fenwick. 14s. 11d.

Genuine Bush shirt in really thick denim. Look great with jeans. Laurence Corner. 11s. 9d.

Winter sunglasses. Large frames, pale lenses and a very fashionable accessory. From 15s. at Miss Selfridge.

Very unusual hessian belt in beige, superimposed by chain linked with brown suede. Difficult to describe but super to look at. For either sex. John Lewis. 12s. 6d.

**10s. to 15s.**

For the more eccentric donor — a floppy green jungle hat. Laurence Corner. 7s. 6d.

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Bright red lantern with glass slides, little red chimney and holder for candle. Great for parties or just hanging up anywhere. Habitat. 7s. 11d.

Poppit beads which used to look very plastic have been improved and look realistically wooden now. Useful because you can just un-pop them anywhere to make necklace or bracelet. By Jewelfcraft lots of colours at Dickens and Jones, and other big stores. 7s. 6d.

SAY IT with one huge paper flower. You couldn't go wrong. Peter Robinson. 15s. 11d.

A great improvement if you're fed up with looking at gold chain belts—a tortoise shell link belt. Fifth Avenue. 18s. 11d.

Talcum powder and body mist

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# Caroline Boucher's spending spree



in Christmas gift pack by Lan- come's Magic. 19s. 9d.

Crochet beret in sludge green and brown—sort of updated Bonnie and Clyde look. Fifth Avenue. 19s. 11d.

For men—Chunky striped elastic belt with big leather straps. Yellow, red, and blue/white. Way In. 17s. 6d.

It may be second hand but it's the thought that counts. Ex-service capes galore, that are huge, warm and groovy. Laurence Corner. From 19s. 11d.

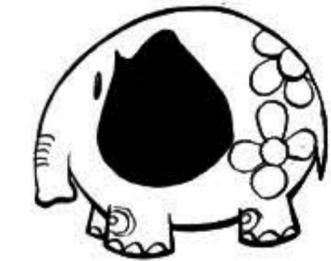
Also from Laurence Corner, super new thick navy blue polo neck sweaters for men. 19s. 11d.

For little people only. Tiny flowered bra and pants set. Fenwick. 19s. 11d.

CANDLE shaped like a round bomb, which arrives in a hes- sian bag. An effective Christ- mas fright if lit. Way In. 25s.

Fully lined Vanity Case—an asset to any girl, in blue, black or cream. British Home Stores. 21s.

Aftershave for sensitive-nosed boyfriend—Revlon's "That Man" cologne at 26s. 6d. or Tabac at 28s. 6d.



Pottery elephant

An attractive way to encourage saving—super big pottery animal money boxes. Blue rhinoceroses, floral elephants, green alligators—super for anyone, young or old. Dickens and Jones. From 22s. 6d.

Very unusual Swedish-looking cuff links, in plain wooden boxes. Designed exclusively for John Stephen. From 29s. 6d.

Indian silk scarves—lovely designs and material—great for either sex worn as neckerchiefs. Fifth Avenue. 25s.

Huge pack of Cyclax "Joie De Vivre" talcum powder, and puff. 21s.

Huge kipper ties in thousands of designs and colours to bewilder the chooser. Austin Reed. 25s. LOVELY, long, fragile chain of gilt and pearls. Very feminine. By Jewelfcraft at Peter Robinson. Way In, and other big stores. 21s.

Delicate lace tights—warm but pretty, in pale blue, black and cream. Miss Selfridge. 29s. 11d.

Genuine Sam Brown belt that has been lovingly spat and polished. Wide, chunky and fashionable. Laurence Corner. 27s. 6d.

If her hair is really looking that dull, you could drop a hint with a box of six ringlet streaks—strands of contrasting coloured hair to pin to her own. Neatawear. 21s.

Chunky silver ring you couldn't go wrong with for anybody. Lots of different ones, at Aura Products, 101 Hatton Garden, EC1. One 1/4 in. wide 27s. 6d. 2s. 6d. extra for postage.

SHINY PVC brief case from Austin Reed. Very striking, very executive. 35s.

Large orange alarm clock with twin bells on top that is guaranteed to wake you with a bang. Habitat. 39s. 11d.

Bra-slip from Neatawear. Pink or white, in lacy nylon and cotton. Very pretty. 35s.

Tartan tam o' shanter to keep out highland breezes. Scotch

House. 32s. 6d. Matching scarf 17s. 6d.

A very sensible invention that stops one mowing everyone else down in the rain... a transparent umbrella. Fenwick. 35s.

Bedroom slippers that are too nice to stay hidden, by Nite-Aire at Fifth Avenue. Mules in puce pink satin with a paler shade ruffle at the toe. 39s. 11d.



Black leather hip flask

A super present for a man—black leather hip flask for brandy or cold tea or whatever. John Lewis. 39s. 6d.

Girls' keyhole backed gloves, or fastened with a big zip. In black, brown and fawn and very Stirling Moss-looking. Peter Robinson. 35s. 11d.

IF HE was a pirate fan, a good present would be the latest book on the whole pirate radio scene, "When Pirates Ruled The Waves" by Paul Harris. 35s.

Crochet is still very fashionable, and seems to be getting cheaper. Anyway Corinne King, at 3 Crownhill, Croydon, Surrey, does crochet dresses in lots of colours and sizes for 39s. 11d. Plus 2s. if you want it posted.

Round neck Shetland sweaters, up to Marks and Spencer excellent high quality. Lots of colours. 39s. 11d.

Old Spice lime cologne, for traditional old spice fans. 37s. 6d.

For traditional Stones fans—"Beggars Banquet"—is full of their early sound. Decca. 36s. 8d.

GOOFY hessian mouse, larger than mouse life at about a foot high. Habitat. 57s. 6d.

Velvet black Al Capone hat. Very sinister. Very interesting. Fifth Avenue. 45s.

Brightly covered autograph book—an incentive to sign, 29s. 6d. Matching diary 29s. 6d., address book 6s. Way In.

Mary Quant face paintbox. Lots of little brushes and colours and things to paint your face with. 45s.

A DJ fan? You will undoubtedly sleep blissfully under a bedspread printed with their faces. Alternatively you might have nightmares. Harrods. 45s.

Super big corduroy bag, in red or black cord, with a patent handle and hand at the top. Fenwick. 55s. 6d.

Matching shantung tie and hankie. I won't list colours because there are 47. John Stephen. 59s. 6d.

Large turnip pocket watch with no numbers—just a flower on a puce pink background. Dickens and Jones. 51s.

Huge round yellow container with bath powder of Faberge's Kiku. They produce the most super looking bath things that you can just leave around even when they're finished. 47s. 6d.

Brut after-shave shower for men. 47s. 6d.

Crepe button-down shirt in lots of super bright colours. Miss Selfridge. 49s. 11d.

Pendant watch—a super accessory. Lots of different sorts to choose from. Richardsons Mail Supplies, 310 Western Road, Leicester. 55s.

Fripped sleeveless "Discotheque" dress in Tricel. From La Boutique, 141 Mauldeth Road, Lady Barn, Fallowfield, Manchester, M 14 6SR. 50s. including postage.

A present to make the winter much more enjoyable—a pair of up to date Wellington boots. They're shaped, in every bright colour imaginable and make jumping in puddles considerably more fun. Russell and Bromley. 69s. 11d.

Black crocodile cigarette case of the tall chunky rather than the thin flat variety. John Lewis. 63s.

Super huge felt elephant that you could never spend 62s. 6d. on for yourself, but wonderful to get as a present. In bright pink, orange or green. Very lovable. Peter Robinson and Selfridges.

Great big heavy polo necked sweaters for men. Big enough to make weedy men look broader. Green, turquoise, gold, etc. Marks and Spencer. 75s.

Bead bag—every inch covered in beads that tempts you to pull the string and unravel them all. Coffee brown colour the nicest, also blue and black. Peter Robinson. 63s.

John Stephen shirt with what they claim is the biggest collar in the country (it certainly is pretty big). Super for either sex 'cos I liked them so much I bought a bright pink one when I was broke. Only from their Carnaby Street branch. 65s.

Huge crocodile handbag—carry everything except the proverbial sink. Fenwick. 79s. 6d.

Very Bondish kimono bath wrap-around robe, in spotted blue, red or black. Way In. 79s. 6d.

Very risqué or risky even, evening blouse by John Craig in see-through black, white, navy or cream. Bazaar and other big stores. 73s. 6d.

The Beatles LP—a present you couldn't go wrong with and worth every penny of the 73s.

Very Bondish kimono bath wrap-around robe, in spotted blue, red or black. Way In. 79s. 6d.

Very risqué or risky even, evening blouse by John Craig in see-through black, white, navy or cream. Bazaar and other big stores. 73s. 6d.

The Beatles LP—a present you couldn't go wrong with and worth every penny of the 73s.

## Stockists guide

Laurence Corner — 62 / 64 Hampstead Road, London, NW1.

Habitat — London, Manchester, Kingston upon Thames, Bromley.

Fifth Avenue — London, Kingston, Wood Green, Uxbridge, Romford, Sutton, Norwich, Croydon, Leicester, Colchester, Edgware.

Neatawear — London area only.

Fenwick — London, Leicester, Newcastle.

Liberty — London, Croydon, Manchester, Kingston.

Dickens and Jones — London, Regent St., W1 only.

Peter Robinson — London, Bath, Brighton, Gloucester, Cheltenham. Sheffield, Bristol, Norwich.

John Lewis — Oxford Street, W1. Also at Peter Jones, Sloane Square, London; John Barnes, Finchley; Bon Marche, Brixton; Pratts, Streatham; Bainbridge, Newcastle; Caley's, Windsor; Cole Brothers, Sheffield; Heelas, Reading; Jessop and Sons, Nottingham; G. H. Lee, Liverpool; Knight and Lee, Southsea; Daniel Neal, Bournemouth and Cheltenham; Robert Sayle, Cambridge.

Selfridge — London and Ilford. Miss Selfridge — London, Bristol, Ilford, Birmingham, Manchester, Leeds, Liverpool, Leicester and Glasgow. Way-In — above Harrods, Knightsbridge, London.

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Fripped sleeveless "Discotheque" dress in Tricel. From La Boutique, 141 Mauldeth Road, Lady Barn, Fallowfield, Manchester, M 14 6SR. 50s. including postage.

## Drawings-GAVIN PETRIE



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A n' D (Mail Order Dept. DME), 1st Floor, 33 Oxford St., London, W1

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LUCKY FARTHING PENKNIFE AND KEY RING

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OUTSTANDING VALUE AT ONLY 9/6

2 for 18/- 3 for 26/6

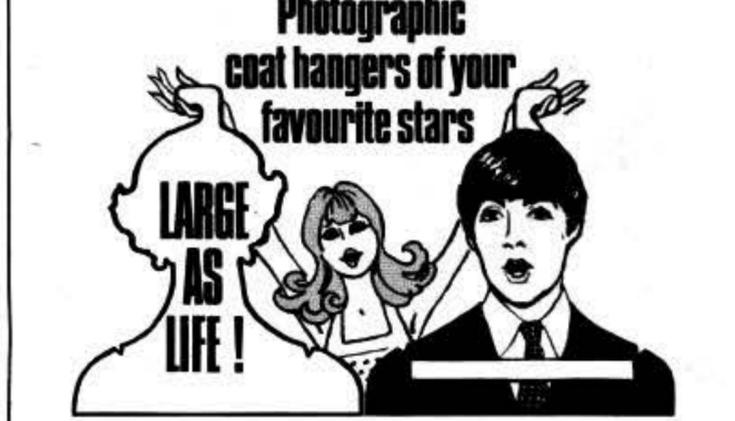
BRITISH MADE PRESTON AUTOCLEAN LTD. Dep. D.M.E., 4 Brackenbury Place, Preston



FANTASTIC SCOOP OF LADIES' PENDANT WATCHES

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So real, you have to look twice! These unique coat hangers are double-sided, life-sized portraits of the features of your favourite personalities. Includes skirt hooks and trouser bar. A fantastic idea! Also ideal as a gift.

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ASIMON ENTERPRISES, Dept. DME 48 12 Reeth Road, Stockton, Teesside.

A REAL BARGAIN OFFER at only WONDERFUL ORLON CROCHET DRESS 39/11 P&P 2/-

Special purchase gives fantastic saving! English-made, wonderfully soft. Easy to care and wash. Draw-string waist to adjust length. In red, turq. black, white, beige, emerald. 34 36 and 38 hip. SEND TODAY. ONE OF THE BEST BARGAINS OFFERED! Please state size and 1st and 2nd colour choice. Money with order. CORINNE KING 3, CROWNHILL, CROYDON, SURREY Personal Shoppers Welcome

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For really great giant (20 x 30/30 x 40) posters of the above stars, underline the ones you want and send the whole of this ad to **SPLASH POSTERS LTD, 49 Kensington Park Road, London, W11** with remittance. 1 for 9/6 2 for 18/6 3 for 27/- (incl P & P)



**PLUCK EYEBROWS PAINLESSLY**  
 YOU SIMPLY PRESS-PULLS AUTOMATICALLY.

Banishes ugly facial hair, keeps eyebrows neat. Also legs, under-arms. Press tweezers to remove hair automatically, not a twinge! Chrome plated spring steel, attractive handle, case. Refund guarantee. P/O to:

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Exquisite 22ct Gold Plated heart-shaped locket. Hinged strong Gold Plated chain. This locket is superbly presented in an individual padded box. Ideal for solving that Xmas problem with an inexpensive but most acceptable gift. Enables you to carry that "very special" photo inside your "heart" always. Money refund guarantee.



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LADIES Exquisite PENDANT DRESS WATCH ANTIQUE STYLE and 22ct gold-plated chain.



Any lady would love to wear this antique style black and gold dial watch with bligree face and reverse. Swiss made anti-magnetic jewel movement. Six months written guarantee. Satisfaction or refund. Ideal gift for any age.  
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**Purr & Nykeata**, two alluring perfumes with elegant and expensive bouquets for only 15/- plus 1/6 p.p. Order now, supplies limited. The ideal Christmas present. Satisfaction guaranteed or money refunded.  
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 23 Beck Lane, Guiseley, Nr. Leeds.

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come only from Laurence Corner, 62/64 Hampstead Road, London, N.W.1. (2 mins. Warren St./Euston) Real Army/Navy surplus—but only the best—and bargain prices too! Genuine naval BELL-BOTTOMS, 9/11 serge, 13/11 white, p. & p. 4/9—so easily altered.

**Fabulous WINTER BUY**—Genuine Military 3/4 coat, with huge lapels, two flap pockets, back vent, made in genuine super quality Military serge with brass buttons. Green or navy. 59/6, p. & p. 6/9

**PS.** We also have Police Capes, Regency Jackets, Camouflage Jackets and Trousers Parkas, etc. Call or send 1/- for 34-page magazine style catalogue.

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 The latest type of TELESCOPIC UMBRELLA (Ladies or Gents). Size when folded approx. 12", put it in your shopping bag. Metal frame, Nylon covered. Would cost 79/6 in shops. Three colours. Black, Brown, Red. State second choice. FREE: Zodiac Charm on Necklet Chain, with pair of 22 ct. Gold Plated Earrings depicting your Zodiac Sign also. State Date of Birth for this Fabulous Xmas Free Gift.

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"DUTY" Christmas presents are the worst part of the whole affair. It is no fun whatsoever tramping around in the cold looking for a present for a crotchety-complaining aunt. Exit all feeling of Christmas cheer!

The only thing to do in these cases is to either remember what everyone gave her last year, and rack your brains for some other variation on lavender bags or handkerchiefs or else go out and hope that something unusual will immediately strike you between the eyes. The latter answer is usually impossible.

Here are some ideas for difficult people, and I hope some different ideas for nice people.

#### For father

FATHERS are very difficult to give presents to, because they usually feign indifference to whatever you produce. Apart from the inevitable cigarettes, socks or tobacco, you could try a new invention by Corkette—a gadget that removes corks by air. 19s. 11d. from Selfridges. Or else there's a Sparklets invention that looks like a barrel of draught beer, and is indeed designed to keep draught beer fresh at home. John Lewis 79s. 6d. But if he's teetotal, well, you can always wear him on to aftershave.

Should you by chance live in Scotland, or have any affinity for that fair place and your father and/or brother disappear mysteriously, clutching a rattle on Saturdays, the answer to your Yuletide prayers will be two records by Page One. One is Songs of the Glasgow Rangers supporters called "We Follow Rangers," and the other is of Glasgow Celtic and called "Up Celtic" (the songs are accompanied by "The Wee Green Men"). 24s. 5d.

A tactful present to ensure a peaceful year with a sunny tempered father who has not overslept, would be an alarm clock. Habitat have nice round ones, with cheerful faces. (59s. 6d.)



#### For mother

IF SHE'S an always-in-the-kitchen mother you could cheer the kitchen up a bit with a brightly-designed wooden chopping board from Habitat at 19s. 11d. Or a red enamel tea pot with a little black handle at 25s. 6d.

But mothers usually like to forget the kitchen when possible, so it would be tactful to give things she wouldn't go out of the way to buy for herself. Like a frilly nightie from Neatawear 59s. 11d. Or a Coty "Masumi" cologne and talc set—35s. 9d.

#### For aunt

A STODGY ONE. Dodgy. They always grumble behind your back regardless. So you might as well make it worth grumbling about. Try a hand-

# Caroline spending



father, mother, little brother

## Solve gift problems at-a-glance

bag tissue holder from Boots. They're only 3s. 3d., very pretty, and anyway stodgy aunts are always sniffing. A REASONABLE ONE. Straw shopping basket, very gay. 9s. 11d. British Home Stores. . . . of any description.

#### For uncle

Uncles are normally more amiable than aunts. Bemuse him with vast cast-iron ashtray (Habitat 19s. 6d.). If he doesn't smoke it will make a handy anti-aunt missile.

#### For boyfriend

SUPER black cape with blue lining and fastened by a silver chain. From Lord John in Carnaby Street. 99s. 6d. A tricky present because everyone else will start fancying him when he wears it. But, then, there is a superstition that if you give your boyfriend clothing as a present he will never marry you, so . . .

You could promise him Cup Final tickets, which will keep him quiet and subservient until they don't turn up in May. Or if you want something more personal than a record or book, you could try a gas lighter. Norkan Supplies do them by post. Their address is 11a Chandos Avenue, Poole, Dorset, SDR. Cost? 47s. 6d.

#### For girlfriend

AS THE superstition about giving clothes doesn't seem to work both ways, you can quite easily give your girl friend

clothes without her taking flight.

Fifth Avenue have got lots of super nighties, and there are always men in the shop, so you won't feel a twit buying it. They do a lovely Victoriana one in a deep plum colour with white lace cuffs and collar, for 69s. 6d.

Most girls are crazy about animals—the cuddly variety. Liberty do a floral dachshund that is three feet long and 46s. 9d.

Fifth Avenue also has lots of hats to choose from, and, judging by present conditions, a fur hat could make a very needy present. A bunny hood costs 73s. 6d., or a round Zhivago brown hat 63s.

#### For distant friend

THIS USUALLY has to be something fairly light and unbreakable. (Cast iron, in fact, to survive the GPO.) A gaily-coloured box of matches that are a foot long costs 7s. 6d. at Liberty's. Or if they live abroad, you could fly the flag by sending them a Union Jack tin tray from John Stephen, 7s. 6d.

#### For friends at office or school

WHO ONE doesn't spend the earth on—head straight for Boots, who always come up with good, cheap brainwaves. Like a handbag mirror at 8s. 6d., or a make-up cape at 10s. 6d.

## Next week: Your complete guide to Christmas LPs

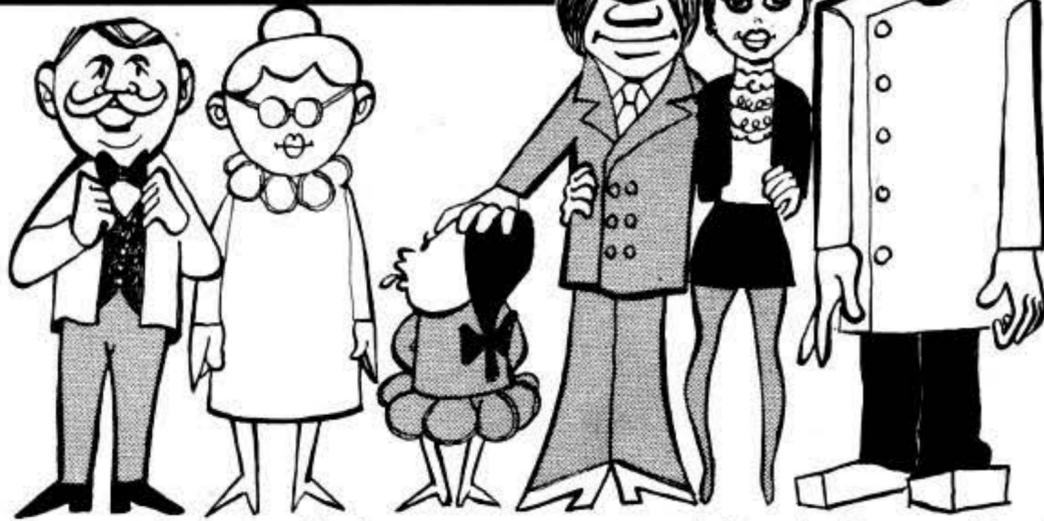
## "CHRISTMAS CAROLS HELP CANCER RESEARCH"

a delightful 12" L.P. (Sceptre 401-33 1/2 r.p.m.) recording of twelve traditional and favourite Christmas Carols has been produced for the Imperial Cancer Research Fund.

Price 16/- inclusive of postage, packing and 5/- donation to the Fund.

Please send crossed cheque/p.o. for 16/- to:  
**Stanley Schofield Productions Ltd.,**  
 6, 7, 8, Old Bond Street, London, W.1.

# Boucher's spree



uncle, aunt, little sister, very special friend, distant friend

## very special friend

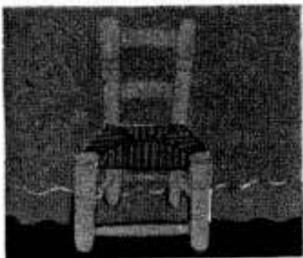
THE NICEST present I think I could get this Christmas, and the thing I spent longest looking at (rather, sitting in). An inflatable vinyl chair in scarlet, blue, yellow or white. From Habitat 59s. 6d.

## For little brother

NOISELESS and harmless (almost). A kite set. Habitat. 7s. 11d.

## For little sister

BRITISH HOME STORES have got some lovely dolls with long hair for 19s. 11d. Or for a tiny tot, a nylon fur coat with a hood. 69s. C & A.



A chair for a small sister could sound an unlikely present, but may well be guaranteed to keep her still and shut her up for many pleasureable hours. In plain wood with a rush seat, a tiny little chair from Habitat. (19s. 6d.)

Because of Budget increases prices listed here may change

# 25

## Love Affairs

# LPS TO BE WON!

**H**OW well do you know your Love Affairs? If you think you're hot on the romance trail, yours could be an "Everlasting Love Affair." That's the title of the first LP from Britain's brightest young group of 1968. And the Love Affair are offering 25 copies of the record, each one autographed personally by each member, as prizes in an exciting new competition. Throughout the ages there have been many famous love affairs. Printed below are just eight of them. But there's a catch. We have only revealed HALF of each famous romance... and you have to complete the partnership by writing in the other name. In the space provided, write the name of the person you think completes each famous love affair, add your name and full address, cut out the coupon and send it to: Love Affair, Disc, 161 Fleet Street, London EC4, to arrive not later than first post Monday, December 9. The first 25 correct entries opened on that day will receive an autographed copy of "Everlasting Love Affair." The editor's decision is final and no correspondence can be entered into.

1. \_\_\_\_\_ and CLEOPATRA.      5. \_\_\_\_\_ and ELIZABETH TAYLOR.

2. ROMEO and \_\_\_\_\_      6. \_\_\_\_\_ and DELILAH.

3. \_\_\_\_\_ and ANN BOLEYN.      7. BONNIE and \_\_\_\_\_

4. ADAM and \_\_\_\_\_      8. \_\_\_\_\_ and AN AN.

Name \_\_\_\_\_

Address \_\_\_\_\_

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**HIGH WAISTED 2 BUTTON TOP WITH BACK STRAP 22" FLAIR**

SIZES: 28 to 36 WAIST, 29 to 33 LEG.

Colours: Black, Green, Navy & Brown (State second colour choice)

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**MATCHING TOP KNOT in 100% human hair.** 10in. to 12in. long. Approximately 2oz. Colours as full wig. Only 39/6 plus 4/6 post & packing.

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LIFE SIZE PORTRAIT HEADS OF STAR PERSONALITIES John Lennon, George Harrison, Ringo Starr, Paul McCartney, Jimi Hendrix, George Best, Omar Sharif.

Get ahead with this latest novelty line. It's two-faced. Strong fibreboard base. Trouser Bar and Skirt Hooks. 1-5/- (plus 1/8 p. & p.). 2-9/6 (plus 2/4 p. & p.). 3-14/- (plus 2/10 p. & p.). 4-19/- (plus 3/4 p. & p.).

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**LOOK AT THIS BEAUTIFUL**

Diamond Cut Design 9-carat gold plated **GAS CIGARETTE LIGHTER**

Absolutely exceptional! 2 1/2" long, gleaming gold design, striking modern style, a real attention getter! Finger tip control of flame size. Remson or any standard gas refills. Metal silk lined presentation box. To see it is to want to own it! **OUR PRICE ONLY 59/6** P & P. 2/6

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**OTHER GIFT IDEAS** on pages 14, 15 and 16

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You simply press—pulls automatically.

Keeps eyebrows neat, banishes ugly facial hair, also legs and under arms.

Press tweezers to remove hair automatically. Not a twinge! Chrome plated spring steel, attractive handle, case.

ONLY **15/9** plus 1/3 P & P

Refund Guaranteed. Cash with order. SEND NOW—Cheque or P.O.—to: **D. RAMSDEN (Bargains by Mail)** 2 Chalgreen, Harwood, Bolton, Lancs

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"Elvis makes Jim Morrison look like a kid in shorts"



VENTURE, if you will, through the dusty, noise besplattered channels of the King ear. Mind the occasional fallen chord lying dead and wasted in your path. Step over the odd mutilated melody, sleeping undignified in a shadowy corner.

Down, down — past the echoey, vibrating walls, so often injured by barrage after barrage of sound. On through the cobwebby depths behind the speed of music; blackness and dark; on into the cells of the brain.

These are different indeed. Crisp, rectangular, highly polished offices linked by little metal doors. Stored carefully away in brilliant green filing cabinets are "memories." Room 401, chest 17, drawer 72. **Blues.**

Yes, thought inspired by last week's Disc feature on blues. It

really is a boom. Because of the dullness of pop, the excitement and energy of blues captures the enthusiasm of the young.

What I have against the blues is, first, the lack of strong melody. I have the same against a lot of jazz. Firmly I assert that the best examples of every kind of music is, inherently, a strong melody.

Too much blues is not—it is, too often, unco-ordinated ad-libbing, unbounded, unrestricted, and—as a result—sometimes messy. Pop can go to the other extreme; bubble-gum music is TOO computerised, every note fits into a simple (too simple) unemotional pattern.

Secondly, blues lyrics have very little importance. Again—not always. **John Mayall's** new album has some nice words. But, in general, no.

Pop lyrics? In a moment. **Dusty:** How about "Son Of A Preacher Man"? You've GOT to be joking! Certainly one of her best three records ever—top three in the chart as well.

People seem to think "Over You" will be a hit for the **Union Gap**. King predicted "Lady Willpower" when everyone else knocked its similarity, because the tune was so strong. "Over You" has no tune and will NOT be a hit.

Talking about predictions—would you believe my first mention for the **Gun** was December 21, 1967?

Back to lyrics: I am getting rather fed up with the words of our hits at the moment.

Nothing in the chart stands up with validity lyrically—except, perhaps, **Dylan's** "Watchtower" and **Jimi** does his best to bury those.

At one time pop melodies were a vehicle for poetry. Not, it seems, any more.

# What a gas he is — ELVIS on TV!

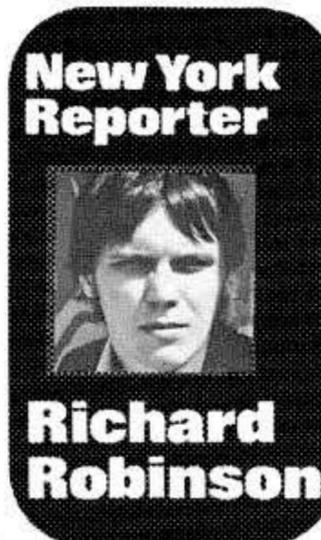
**SWEAT** on his face, microphone in hand, Elvis sighs. "It's been a long time, baby." He's wearing black leather trousers and shirt, open to the waist. The audience surrounds him and the camera pans in from above, showing a caged lion, pacing and singing "Heartbreak Hotel," "Jailhouse Rock," "Fools Step In."

Elvis's TV special is titled in capital letters: ELVIS. He sings, plays the guitar, dances a little, and smiles. That cool, calculated smile which says he knows why girls squeal and sigh. In a red suit, in a white suit, and then back to that black leather, making Jim Morrison look like a kid in shorts.

The hour-long TV special will be shown in the US on December 3 and the feeling it will create is akin to the emotions the Beatles would cull up if, after ten years absence, they came back to do a recap of what they were all about.

I can't review what I saw at a preview. There's no way. There, in colour, was a phenomenon. From another planet, in Marlon-esque dressing, a quick flip of greasy kids' stuff, everything Elvis was ever the reason for, all packaged up with electricity and that classical pelvic swivel. Not much next to tight pants and Jimi Hendrix, but he communicated. Elvis Presley was more than just a more charismatic country boy covering Carl Perkins' recording, because he still is; he still makes you feel his presence as his upper lip slowly crawls back to let his teeth smile at you.

• With **Marty Balan's** amplified cry of "Wake Up New York," the Jefferson Airplane crashed into a concert on the roof of a New York hotel. A concert that attracted a much larger audience than the



original ten spectators and Jean-Luc Godard's film crew who had to be there that chilly afternoon to see the Airplane film a scene from Godard's first American film, "An American Movie."

As the shooting began, the group's sound vibrated the West 40's and 50's from Fifth to Sixth Avenues with such force that soon every office window in sight was filled with blue-collared bodies taking in the free show. Traffic was put at a free music standstill in the street nine floors below as crowds gathered. Could the New York Police Department be far behind?

By the time the Airplane was halfway into a second number, a delegate from the police appeared with a demand that the music stop. The volume was turned down a bit, the cop retreated from the roof. Then the Airplane continued

its serenade while the hotel lobby began to fill with police. Some of them had come on the run and, gasping for breath, they asked what was happening, anyone with long hair in the lobby being immediately suspect of causing the whole thing. A couple of them cooled down a bit when they learned that the group that had been on the cover of "Life" magazine were on the roof. Eventually they filled the elevator to bulging for a trip up.

No one in the film crew was able to produce a permit for a public performance so the filming and concert came to an end, but not before Godard's roaming camera crew got some footage of the uniformed music lovers in action.

Then the next show began. **Paula Matter**, an actress in the cast, appeared on the rooftop clad only in a bedsheet. She sat down at the drums and accompanied herself while she sang a high-pitched version of "Hey Jude." The police were unconvinced by her "art for art's sake" explanation of her performance so they arrested actor Rip Torn (things were a little confused) and **David McMullin**. McMullin is chairman of Leacock-Pennebaker, the firm associated with Godard in the film. The two were alleged to have uttered some angry words.

Torn and McMullin were taken to the police station, with the former charged with harassment and McMullin charged with failing to get permits for the sound devices and movie production and for creating unnecessary noise. They were released and issued with summonses.

The Godard film, in which the Airplane are the only professional entertainers appearing, will also feature black militant Eldridge Cleaver, an activist with the New Left, a Wall Street broker, and a

10-year-old black girl.

The Detroit-based songwriting and producing team of **Edward Holland**, his brother **Brian**, and **Lamont Dozier**, have filed an unprecedented £3 million lawsuit against the Motown Record Corporation; Jobete Music Company, Inc.; Motown President Barry Gordy, Jr.; Motown attorneys Ralph Seltzer and Harold Noveck; and accountant Sidney Noveck.

The suit follows an earlier suit filed by Motown several months ago. That four million dollar lawsuit against Holland, Dozier, Holland is claimed, by the trio, to be "contrived as a means to justify the total cessation of royalty payments to the plaintiffs for the purpose of applying economic pressure on them."

In their own suit, for the highest amount of money ever requested in a lawsuit of this type, it is claimed that Motown's acts "of conspiracy, fraud, deceit, overreaching, and breach of fiduciary relationships have damaged the plaintiffs in the amount of twenty-two million dollars." The lawsuit of Holland, Dozier and Holland goes on to allege that "Berry Gordy Jr. built his empire through exploitation of the famed songwriting and producing team, who the Detroit Free Press once singled out as one of the major reasons for the success of the Supremes and the Motown Record Corporation."

The trio together have written and produced the seven million selling records for the **Supremes**, beginning with "Where Did Our Love Go." Based on a tabulation of Broadcast Music Inc. awards, Holland, Dozier, Holland have been responsible for 60 per cent of the BMI awards received by Jobete. They have produced 25 of the 29 Motown acts, and were the exclusive producers of the Supremes and of the **Four Tops**.

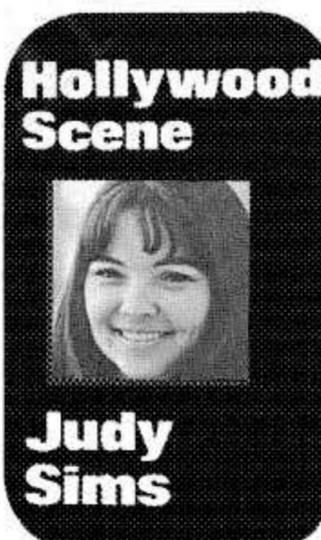
HELLO, hello, it's a beautiful day, the sky is actually blue just like skies in other cities (most other cities), I had five hours of sleep, my coffee is near, the cigarette is burning and all's right with the world. Mine are the simple pleasures.

Yes, well, last night I went to the Troubadour and I'm glad. Pogo debuted there along with Biff Rose, and you haven't heard of either of them but both are well worth whatever research, delving, and lurking about record stores you can muster. Well, **Biff** is . . . Pogo doesn't have a record yet. Pogo is a group of five young, clean, cute men-boys who smile and play the most amazingly tight country rock and sing in beautiful harmonies.

I may have mentioned them before because two of them are former Buffalo Springfield—**Richie Furay** and **Jim Messina**. The others are **Rusty Young** on steel guitar, **Randy Meisner** on bass and **George Grantham** on drums. There is no lead guitar as we know it, which is a welcome relief—I'm getting a bit tired of extended solos in the key of E—and the steel guitar takes the lead parts, but never so much that it's corny country. Truly excellent, the first exciting new group I've seen in ages, anywhere, and I only hope that the world shares my enthusiasm this time around.

After touting the Buffalo for two years, observing their agonising struggle for recognition (which they now have, too late), I'm almost afraid to pin my hopes on Pogo . . . almost, but not quite. I'm the eternal optimist.

**Biff Rose** has an album on Tetragrammaton, which is the label releasing the John-Yoko LP in this country: Biff used to be a standup comedian but has now switched to piano playing and



talk-singing his songs, which are subtle and delightful.

I was in San Francisco last weekend to visit **Erik Jacobsen** in his Mill Valley retreat where he lives with four (I think) others who form a community of artists and apprentice producers for Warners-Seven Arts Records. Erik is famous for his earlier work as producer of the **Lovin' Spoonful**, **Tim Hardin**, and the **Sopwith Camel**—a group which broke up immediately after their first hit. Erik decided to avoid the hassle and the bustle of the record biz and "do his thing" in the serenity of Mill Valley (there's a mini redwood forest outside his kitchen): his first release is an album by **Leonard Schaeffer**, an 18-year-old boy from Chicago who writes really good songs (and sings them). Erik's Master Plan is to organise a group of songwriters, singers and musicians who work together as a flexible unit but without a group image—the singer/



VELVET UNDERGROUND, from left: Doug, Mo, Lou, Sterling

songwriter is the major focus and the musicians are studio musicians but with an interest—creative and financial—in the records they cut. Erik hopes this will eliminate group friction and ego problems, which he experienced in the past with other groups, which consequently has led him to believe that the group thing may fade and give way to individual artists who can work free of such hangups. Erik is not the first to predict the fade of the Big Group Thing—**Roger McGuinn** of the **Byrds** has said that he couldn't understand why people are still forming groups much like the groups that were put together years ago when the **Beatles** opened up the group market; that scene is over, they say, and while groups will always be around perhaps they will have less impact and influence.

**Velvet Underground** played the Whisky here twice in the past three weeks; the first time I saw them they were fairly awful, the second time they were fairly great. **Doug Yule**, new bassist/organist, said they've had exceptional response all over the country, which is surprising because they've never had a hit, and have had only two mod-

erately successful albums (is 199 on the album chart moderate?) Doug seems to think the world is now ready for them, and he's very enthusiastic about their new album which will be released in January. They're a strange group—the drummer, a girl named **Mo Tucker**, stands at her drums and flails away; the leader/songwriter/singer, **Lou Reed**, is into all sorts of weird psychic phenomena like astral projection; the other guitarist, **Sterling Somebody**, is almost frighteningly outspoken; and Doug is just plain groovy. What's a nice boy like that . . . ?

American group **Nazz**, recently in London for the traditional hassles with authorities who decide the performing fate of people abroad, were loitering about the London airport waiting to escape when they saw **Clapton** and **Baker**, also waiting. So one Nazz and two Cream spent a couple hours in a corner rapping away. Now, that seems patently unfair to me. I've waited for planes for countless hours, in all sorts of lonely airports (tugs at the old heartstrings, doesn't it?) Did I ever huddle in a corner for two hours with Clapton? Oh, the injustice of it all.

# Mike: playboy who WANTS to get married...but not yet

**Name:** Mike Smith  
**Age:** 24  
**Status:** Bachelor  
**Spends:** From £50 per week  
**Smokes:** Benson and Hedgoc tipped—20 per day.  
**Drinks:** Anything from wine to whisky.  
**Owens:** House in Hadley Wood; Flat at Hyde Park; £1,800 E-Type Jaguar.

**MIKE SMITH** is one of the comfortable playboys. The sort of playboy a sane, intelligent girl would run a mile from because he is so nice, so controlled and so at ease, so secure she'd like him too much and know she'd get hurt in the end.

He is the one pop playboy I've met who isn't running away. "I want to get married. I want to have kids. I want a family life very much—it's just a question of timing."

Mike Smith is six feet of casual charm who takes life easily. With the sort of money the group has earned in the past four years he can afford it. It has given Dave Clark himself a magnificent penthouse flat in central London and it's given Mike Smith some basic security.

"If you have money it puts life into perspective and you don't get the hang-ups of 'Jesus, what am I going to eat today?'"

"I can remember when I was earning £6 a week and on Monday

I had only 2s. 6d. left until the next pay day, and I was frantic. It makes you very uptight and unstable as a person."

Now he can jump into a jet plane and spend five luxurious weeks fishing at Cape Cod, in

America, if he feels like it.

"I feel breaks are very important things. I work in a great state of nervous tension when we are working. I'll write like mad, throw myself into recording for over 12 hours a day. But when there are three or four days free I'll say to the others 'Right, get out of town. Run.'"

Most of his money is spent on clothes. He usually buys a year's supply of everything at once. He owns 15 pairs of shoes and has his shirts made for him by Turnbulls. He says he could spend a thousand pounds a week on clothes if he was let loose.

His life is very stable. Despite his admission that he is "the noisiest person in the world," he has given up a lot of club-going.

"Now I'll only go in a big party of friends after I've had a nice meal somewhere. Then I rave into the night and dance like a madman. But I can only keep that up for a week—and then I collapse."

His interests outside the pop world—and at his own admission he's very involved in pop, working on records on his expensive eight-

track tapes at home most of the time—are very varied. They range from fishing to chess to reading about medicine.

"Did you know," he'll suddenly say, "that your sleep goes in waves and reaches its deepest point at 2 a.m." Or: "The only reason you get a hangover is because your body dehydrates. My cure is to take three aspirins and two glasses of water before I go to sleep and I feel fine the next morning!"

He can't see himself playing in a group for ever and wants to go into films, either acting or writing musical scores. But while he is a member of the Five he thinks his chances of achieving a happy marriage are rare—so it's the one thing in his fast, busy life that will have to wait.

"I don't want my wife to have to sit at home waiting for me to come back from America. That's no way to conduct a relationship."

"I'm not looking for the right girl to marry because it's not the right time now. I'm used to a succession of one-nighters really. When I first came into the business girls followed us everywhere. And I thought 'great—while the

**PLAYBOYS  
OF POP**  
by  
**Penny Valentine**

going's good make the most of it."

"If I'd had an ordinary job I'd have been married by now—all my old schoolfriends are. But I've been round the world four times and seen a lot and I've come to realise there's a lot in life and I won't put up with second best."

"I don't really know the girl I'm looking for. I think basically most people are searching for a reflection of themselves, anyway. People who really find each other are fantastic to observe. Have you noticed? They end up saying the same things as each other, thinking the same way—often they even grow to look alike."

If Mike Smith, playboy, has a code of life then it's simply to be honest.

"I believe in honesty at all times and that includes personal honesty—being honest to yourself. When all's said and done the only person in life you have to answer to is yourself, and there comes a day when you realise you can't kid YOURSELF any more."



'If I'd had an ordinary job I'd be married by now'

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# QUICK SPINS EXTRA

Nola York has revived "Ciao Baby" which seems a bit of an odd thing to do (Philips).

Spanish trumpets and guitar on Eddie Stevens' "You Make Me Mad," but his voice is too heavy and throaty for me (Major Minor).

Kenny Barnard has a really nice voice and sings "Victim Of Perfume And Lace" very well. Nice (CBS).

MUCH whistling and clapping on "I Know What Her Name is" by Simon's Secrets. The chorus is a bit like "La Bamba," it moves like mad and it might catch on (CBS).

Fathers Angels have a blue beat backing and sudden gritty voices on "Don't Knock It." I won't (MGM).

More whistling and clapping—this time on Breathru's "Ice Cream Tree" which is about a man who has same growing by his bed. I see (Mercury).

Don Pelosi has a sort of Jack Jones voice and does "Goodbye" which sounds like an LP track (Rim).

Ernie K. Doe says he "Gotta Pack My Bag" and it's a club record to hear when you're past caring (Action).

Surprisingly, Dennis Lotis' "Celebration" is very well done, pleasant listening (Polydor).

"So Much In Love" by Eddie Swann is a record with a nice arrangement but an ordinary voice (Morgan).

Duprees revive "My Special Angel," and they needn't have bothered (MGM).

Eldridge Holmes sounds so like Four Tops' Levi Stubbs it's amazing on "Beverly," a good record very Tamla in style except that the strings are badly handled (Pama).

Martin Hummingbird is too much as a name. But "You Really Know How To Hurt A Guy" is pretty unobtrusive (Decca).

Julie Rogers has done Verdelle Smith's "Tar And Cement," and it's what I expected. Perfect diction et al (Philips).

"Pumpkin Mini" sounds promising but it's really rather ordinary and uninspired by Katch 22 (Fontana).

Joy Marshall sings with her good jazzy voice on a ballad called "And I'll Find You" (Toast).

Mount Rushmore does Hendrix's "Stone Free" and I'd rather have Hendrix (Dot).

Chipmunks come up for Christmas with "Chitty Chitty Bang Bang" right on time for kiddies' favourites (Liberty).

More laughing and carrying on from Sight And Sound on "Alley Alley" and not half as good a bubblegum record as some (Fontana).

George Watkins' "The Fly" is one of those dreadful boring cockney records. Ugh (Nems).

Another "Chitty Chitty Bang Bang," this time by Horst Jankowski, and I don't see what all the fuss is about (Mercury).

Oh dear. "You Don't Understand" sings Sylvia Day. And I don't. An appalling vocal ruins one of the best arrangements and productions to come from the SnB label.

Turnstyle are "Riding A Wave" and have nice strings and gasping voices but an ordinary song (Fye).

Al Kooper and Steve Stiles do their version of "Season Of The Witch" with hovering blues opening and then some crazy drums (CBS).

Very well arranged, produced and sung, song is "Hold On Hold On The Garden Sure Looks Good Spread On The Floor" believe it or not! Marc Brierly has a great voice. Uncommercial but good (CBS).

**Penny Valentine's**  
**main reviews on**  
**page 23.**

# POP THE QUESTION

## Cream's music has opened my eyes!

? Please tell me where I can obtain the song beginning "Please open your eyes" which was sung by the Cream on the BBC TV programme, "All My Loving." Has it been released as a single or is it on their LP "Wheels Of Fire"?—Gill Crook, Cedar Lodge, 9 Forest Lane, Chigwell, Essex.

? Title of the song is "We're Going Wrong" and it is from the Cream LP, "Disraeli Gears"—not "Wheels Of Fire." You can get it on Reaction 594003.

? Does Mike Rossi of Status Quo know Italian? I have Italian 'A' level and am very keen on corresponding with him in this language.—Tishi Zakka, 7 Stuttgart-Sud, Schreiberstrasse 33, Western Germany.

? Sorry, but you'll have to find someone else to write to. Mike's grandfather was Italian, but Mike doesn't speak Italian.

? What's the title of the piece of music from the Guinness advert on TV?—Jo Hatcher, "Lundy," Newark Close, Ripley, Surrey.

? It's called "Take Oh Take—Mike Rossi... no speaka Italian Those Lips Away" and is sung by the Cliff Adams Chorale on MCA MU 1047. You get the full version for your money on the record, Jo. About 30 seconds is featured on the telly.

? Is it possible for me to buy LPs of the Moody Blues and Donovan from Britain via Air Mail to our country here in Asia? I don't mind how high the cost is, but please give me an address where I can buy the records.—Janet Hin, 2001 C.M. Recto Avenue, Manila, Philippines.

? The LPs will cost you 27s. 7d. free of tax. But for full details, write first to Imhofs Ltd., Record Export Department, 112/116 New Oxford Street, London, WC1, England.

? Why was the Kinks' LP "Village Green Preservation Society" withdrawn—will it be coming out again?—Louise Harrington, Helston, Cornwall.

? Says a spokesman for the Kinks: "Some limited copies already despatched were withdrawn because Ray Davies wanted to add some extra tracks to the album. Instead of 12, he wanted 15—one of them to replace 'Days,' already issued as a single. Released last Friday—so it will be better value for Christmas!"

? Has Leapy Lee's wife ever appeared in the serial which used to be on television titled "Weavers Green"?—M. Wooding, Back Lane, Ringstead, Northants.

? Says Leapy's wife Mary: "I did a lot of fashion modelling in England and on the Continent, but I gave this up when we got married. No, I've never appeared in this TV series."

? May I have the address of Dionne Warwick's fan club, please?—Christa Williams, Hampton House, Apartment 208, 1150 Meadowlands Drive East, Ottawa 5, Ontario, Canada.

? Write to Gloria Marcantonio, 15 Meadow View Road, West Ewell, Surrey.

? What has happened to John Maus (John Walker)?—J. Meakins, "Thuns," Red Lane, Kenilworth, Warwickshire.

? John's first record for six months is just out. It's called "Woman," was produced by Scott Walker, and was written by John himself.

? Could you give me some details of Tony Ferguson, the new lead guitarist with Tony Rivers and The Castaways? Are there any plans for a new record from the group and what is their Fan Club address?—Keren Steinbeck, 19 Caldwell Lane, Hampstead, London, NW3.

? Tony Rivers and the Castaways have changed their title to Harmony Grass. Says a spokesman: "The new name gives a better explanation of their act, which features five-part harmony. (The sixth member of the group is bassist Ray Brown, who doesn't sing.)"

? Tony Ferguson, who took over from Tony Harding, plays lead guitar, flute and organ. He's 20; comes from Catford, London. He played with the Pattern People before joining Harmony Grass.

? Group's latest record is "Move A Little Closer Baby," released on RCA Victor towards the end of November. Write to them c/o Tony Barrow International, 3 Hill Street, London, W1.



Mike Rossi... no speaka Italian



Ray Davies... giving value



Dionne Warwick... fan club

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.





THESE old boots of mine have been giving me a pretty hard time for not mentioning Isleys re-release. The record's long been a favourite of mine (right back to Radio England days), for many reasons—most of which can be found at the beginning.

I'm a complete sucker for record intros that start off with a short phrase which is then repeated but with more instruments. Strings are fantastic too. Hard to believe THAT sound coming from the very same instrument once stuck under my chin by a very square, pot-bellied school music master.

I've often mentioned how today's R-n-B seems much less groovy and exciting than that of a few years ago, and with the Isleys leading the way, it's back in time we're going. Back to listen again to the fantastic records of the 1963-5 era—many of which at that time went by unnoticed. When Motown typist **Martha Reeves** started working on demonstration records instead of invoices, helped by **Rosalind Ashford** and **Annette Sterling**—two backing singers dubbed the "vandrals" as they so often "stole" the vocal limelight from the named artists.

The three were soon to step out in front as Martha and the Vandellas when they turned out a slice called "Dancing In The Street." The very same record

## SOUL by johnnie walker

now being given extensive airplay by **Alan Freeman**, who is conducting his own little campaign in the hope it too will be re-released.

To quote Alan: "For me one of the greatest Tamla singles ever, and one which certainly deserves more success than it got in 1964. If my efforts help Martha and the girls to follow the Isley Brothers' footsteps, I shall be very pleased."

Also, look out for a golden, double-sided goodie from **Edwin Starr** featuring "Headline News" and "Stop Her On Sight." Out now on Polydor who've also set a January release date for the **Jamo Thomas** classic "I Spy For The F.B.I."—a record once craftily used by a certain ex-pirate.

Those who know the answer should send their entries to 58 Gt. Marlborough Street, W1, as the first ten might (?) just receive

a copy of the new **Barry St. John** as a prize. Called "Cry Like A Baby" (yes, the very same), it was produced by none other than that reincarnated nobleman who caused the downfall of Rome—**Emperor Rosko**.

'Tis good that a disc jockey should produce records as he hears more than most and is therefore in a good position to know what's wanted. In this case Rosko decided on a Stax sound and for a first production with British musicians in British studios the end result is very fair, that is until compared with the real thing. It is a brave man indeed who tries to capture the Memphis sound, a sound which cannot be defined or written down—it's just there. In the funkiness of the bass guitar which should vibrate the whole body from the inside outwards; in the drum sound—a thudding thump hitting straight into the stomach.

British studios seem incapable of producing a sound like it. Our drums always sound that little bit "tiny" and crisp, no bassist seems to possess the "funk," and there are certainly no brass players who can blow together like the **Markeys**. "Cry Like A Baby" ends with a totally unexpected, out-of-place, "Dorothy Provine" piano piece which I'm sure Rosko only added to catch other DJs with their turntables down. For me it only has the effect of "sending-up" what is otherwise a good, home-produced groove with a great **Barry St John** vocal performance.

**KIKI DEE** might well have a hit on her hands with "Now The Flowers Cry." I didn't think so until I heard the chorus but then I did. Beautifully sung as usual (**Fontana**).

Some lovely trumpet breaks on "In The Early Days" really made **Election's** record for me. Perfectly produced and sung. Not commercial but very good (**Elektra**).

They've re-released **Bruce Channel's** "Mr. Bus Driver"—wise move. Very good to dance to indeed and raves like mad. Great (**Bell**).

My favourite **Judy Collins'** song is "Both Sides Now" which they've released from her album. She's got a really lovely voice and please listen to the words. Hurray (**Elektra**).

**Raymond Froggatt**, who originally did "Red Balloon," comes up with a much better and more endearing number called "Roly" which made me laugh (**Polydor**).

"Look Away" was written by Clive Westlake and is sung by **Richard Barnes** who did a version of "Woman" if you recall. This is emotional ballad stuff and very pleasant (**Columbia**).

Rosko produced "Cry Like A Baby" and **Barry St. John** whom I have long admired powerhouses her way through it. He also managed to find a great bass player. For which I give thanks (**Major Minor**).

**Ten Years After** prove they are one of the finest British blues groups on "Hear Me Calling" written by Alvin Lee and controlled with held-back vocals. Nice (**Deram**).

I have to admit a bias in favour of **Bill Medley's** voice. "Peace Brother Peace" won't be everyone's favourite, but I loved its incredible theatrical excitement. Real mammoth power (**MGM**).

**Sweet Inspirations** who have backed **Aretha** come out with **Bacharach's** "What The World Needs Now Is Love" and soul it up really well—of course (**Atlantic**).

**PLEASANTLY** surprised by "This Love Of Mine" by **Hamilton King**. The best kind of American soul sound I've heard from British studios. Well done all round (**Toast**).

"Here I Am In Love Again" sing **Brothers Two** with a great gritty soul feeling. Nice piano but it didn't quite get to hit pitch (**Action**).

**Fireballs** ask us all to "Come On React" with a good vocal feel (**Stateside**).

**Dracula** organ starts "Baby I Need You" by **Curiosity Shoppe**. Vocals are a bit Trogg-like, but the overall effect is exciting (**Deram**).

"Greenburg, Glickstein, Charles David Smith and Jones" turns out to be vocally like last year's **Beatles** with a nice jumpy chorus and a very tight record by the **Shames** (**CBS**).

**Johnny Nash** handles "You Got Soul" with casual insistence. It will do well in the clubs, but it isn't going to be another "Hold Me Tight" (**Major Minor**).



KIKI DEE: may well have a hit on her hands with this

## Quick Spins

**Sun Dragon**, who did "Magic Tambourine," now come up with a mystical pretty piece called "Five White Horses" (**MGM**).

"Victoria Dines Alone" is a sad gentle piece by **Tom Paxton**, who has a warm voice and I've liked him for a long time. It reminded me of "Eleanor Rigby" (**Elektra**).

**Hogarth**, no relation to the artist, has a dear, sweet, sad thing called "Suzie's Getting Married" and he sounds like he's about to cry. Aah (**Liberty**).

**Marty Feldman** is the only person who could make me laugh at something like "A Joyous Time Of The Year," a Christmas blues record if ever I heard one (**Decca**).

"Dirty Ol Sam" is an incredible record with extraordinary lyrics by **Keith Murphy and the Daze**. The mind boggles (**Polydor**).

Bubblegum on its way courtesy of the **Raspberry Pirates**. Yes, well, it's called "Looky Looky My Cookie's Gone," which should give you all the information you need (**Atlantic**).

**Sons and Lovers** do "From Now The Sun Shines" which is a nice thought. It has train-like urgency and sharp vocals, but the backing's a bit uninspired (**Beacon**).

**NEW** Tamla group **Fantastic Four** sing "I Love You Madly" and sound more Motown than anyone else, but it's a bit too undynamic for me.

What sounds like a Tamla song given new lyrics but isn't is "Baby I Need Your Love" by **Bobby Williams** which will do well in clubs (**Action**).

Wish the **Sandpipers** had done "Let Go" in Spanish which it sounds like it should have been but they still sound lovely and warm (**A & M**).

**Adam and Eve** will have a problem doing one-nighters I should think. They sing "Bwana" as you'd expect with much "oompah ompah stick it up your" (**Decca**).

**Clear Light** play "She's Ready To Be Free" with tumbling organ, fast guitar and singing (**Elektra**). Pretty mediocre soul backing for **Shirley Lawson** on "The Star," but she has a great tearing voice (**Soul City**).

**Arthur Conley** does his usual humping on "Aunt Dora's Love Soul Shack"—expected stuff all round really (**Atlantic**).

**Fire** turn to bubblegum for "Round The Gum Tree" which is full of jovial light twee jollity (**Decca**). It has hideous charm.

**Billy Joe Royal** sings about an angel who's a frustrated musician on "Gabriel," and it sounds like "Hush" (**CBS**).

**Roger Miller** has a terrible bit of embarrassment called "Vance." A talking country and western song that made me squirm (**Mercury**).

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## American Top Twenty

- 1 (2) **LOVE CHILD**  
Diana Ross and the Supremes, Motown
- 2 (1) **HEY JUDE**.....Beatles, Apple
- 3 (4) **MAGIC CARPET RIDE**  
Steppenwolf, Dunhill
- 4 (3) **THOSE WERE THE DAYS**  
Mary Hopkin, Apple
- 5 (5) **ABRAHAM, MARTIN AND JOHN**  
Dion, Laurie
- 6 (8) **WHO'S MAKING LOVE**  
Johnnie Taylor, Stax
- 7 (14) **FOR ONCE IN MY LIFE**  
Stevie Wonder, Tamla
- 8 (10) **WICHITA LINEMAN**  
Glen Campbell, Capitol
- 9 (7) **HOLD ME TIGHT**  
Johnny Nash, JAD
- 10 (6) **WHITE ROOM**.....Cream, Atco
- 11 (11) **STORMY**.....Classics IV, Imperial
- 12 (17) **I LOVE HOW YOU LOVE ME**  
Bobby Vinton, Epic
- 13 (19) **BOTH SIDES NOW**  
Judy Collins, Elektra
- 14 (12) **ELENORE**.....Turtles, White Whale
- 15 (16) **CHEWY CHEWY**  
Ohio Express, Buddah
- 16 (34) **I HEARD IT THROUGH THE GRAPEVINE**.....Marvin Gaye, Tamla
- 17 (9) **LITTLE GREEN APPLES**  
O. C. Smith, Columbia
- 18 (15) **MIDNIGHT CONFESSIONS**  
Grassroots, Dunhill
- 19 (22) **LITTLE ARROWS** Leapy Lee, Decca
- 20 (21) **PROMISES, PROMISES**  
Dionne Warwick Scepter

Printed courtesy of "Billboard"

## British Top Twenty LPs

- 1 (1) **HOLLIES GREATEST HITS**  
Hollies, Parlophone
- 2 (2) **LIVE AT THE TALK OF THE TOWN**.....Seekers, Columbia
- 3 (—) **THE BEATLES (Double Album)**  
Beatles, Apple
- 4 (5) **ELECTRIC LADYLAND**  
Jimi Hendrix, Track
- 5 (3) **THE GOOD, THE BAD AND THE UGLY**.....Soundtrack, United Artists
- 6 (8) **SOUND OF MUSIC**  
Soundtrack, RCA Victor
- 7 (10) **THE GRADUATE** Soundtrack, CBS
- 8 (17) **BEST OF THE SEEKERS**  
Seekers, Columbia
- 9 (11) **FELICIANO**  
Jose Feliciano, RCA Victor
- 10 (4) **IDEA**.....Bee Gees, Polydor
- 11 (9) **THE WORLD OF MANTOVANI**  
Mantovani, Decca
- 12 (6) **THIS WAS**.....Jethro Tull, Island
- 13 (7) **BOOKENDS**  
Simon and Garfunkel, CBS
- 14 (15) **JUNGLE BOOK**  
Soundtrack, Disneyland
- 15 (13) **DELILAH**.....Tom Jones, Decca
- 16 (12) **TRAFFIC**.....Traffic, Island
- 17 (14) **WHEELS OF FIRE (Double Album)**  
Cream, Polydor
- 18 (—) **BEST OF THE BEACH BOYS Vol. 3**  
Beach Boys, Capitol
- 19 (16) **IMPACT**.....Various Artists, Columbia
- 20 (19) **A MAN WITHOUT LOVE**  
Engelbert Humperdinck, Decca

# PENNY

BRITAIN'S TOP SINGLES REVIEWER



# VALENTINE

SPINS THIS WEEK'S NEW DISCS

## THREE BEATLES 'COVERS'

**OB-La-Di, Ob-La-Da**—Three versions in one week of what is probably the most instantly catchy number from the latest Beatles album (make way for many more of this and other tracks).

I listened to them all carefully, not wanting to be Beatles-biased. But I'm afraid with the best will in the world none of them comes up to the original version. I think the trouble is they have all taken it slightly faster and not made enough distinction between verse and chorus, so that great chorus is a bit lost. Of the three Marmalade (CBS) is certainly best and stands a better chance anyway because they're a hit group, beating 'Bedrocks' very ska version (on Columbia) and Spectrum's rather empty one (on RCA).

OUT TOMORROW

## FRANK SINATRA

**WHATEVER Happened To Christmas (Reprise)**—Frank Sinatra sings Jim Webb, for Christmas. Quite a thought.

What has emerged from this linking is, in fact, surprisingly simple. I have a feeling Webb probably wrote this with Sinatra and a commercial Christmas record in mind, which is fine but rather disappointing. Anyway, forgetting someone's usual lyrical brilliance, this is a charming warm gentle record, sung beautifully by Sinatra, a slight sprinkling of corn and a hit if ever I heard one.

OUT TOMORROW

## EDWIN STARR

**STOP Her On Sight (SOS)** (Polydor)—Hurray hurray. Some wise record man has decided to re-release this great Edwin Starr record of two years back—doubtless on the strength of the current Isley Brothers re-issue success.

I really can't see it having any trouble at all getting into the chart. It still sounds as fresh, urgent and dynamic as ever, it's great great great to dance to and it will do fantastically well.

OUT TOMORROW

## SEEKERS

**ISLAND Of Dreams (Columbia)**—I always think it's rather odd how often things go full circle.

Here are the Seekers, who no longer exist here, with a track from one of their albums. It happens to be a Tom Springfield number that Dusty, he and Mike had their first hit ever with as the Springfields, and it happens that Dusty first discovered the Seekers in Australia.

Ah well—the song sounds as good as usual.

OUT TOMORROW

## MOVE

**BLACKBERRY Way (Regal Zonophone)**—Their last single having been something of a disaster the Move, wisely, turn to a more commercial sound. I can see this doing very well indeed, mainly because, strangely for them, it's very uncomplicated and has a very catchy tune.

Written by Roy Wood this has a slightly Kinks feel, a "Penny Lane" touch, with dark strings and a lot of interesting things going on in the background. I really do like it and, though I never thought I'd use the word to describe a Move record, it's very pretty!

OUT TOMORROW

**FAIRPORT**
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**CONVENTION**

# Donovan sounds like Dave Dee!

**ATLANTIS (Pye)**—Atlantis, if you didn't know, was the great city that disappeared beneath the sea on a strange day. Donovan will tell you about it in his odd little speaking voice at the beginning—a very long-spoken introduction it is, too.

Suddenly it erupts in an odd sort of close singing about this girl probably being in Atlantis where he wants to be. In an odd way it sounds like something Dave Dee might well have done. It goes on with oversinging and a very impulsive let's-all-sing-along-with-Donovan quality. I did, too. It's all most odd but still destined for the hit parade.

OUT TOMORROW

## ROGER JAMES COOK

**NOT That It Matters Any More (Columbia)**—Roger (half of David and Jonathan) originally did that lovely "Skyline Pigeon" and like so many people now turns to a much bigger, more commercial sound.

Written by him and Mr. Greenaway it starts off like a Phil Spector masterpiece, with a great solid noise. I love it with its bitter lyrics and great production, and Mr. Cook really knocking himself up. I hope it's a hit for him.

OUT TOMORROW

## FORTUNES

**SEASONS In The Sun (United Artists)**—Continuing their policy of bringing us well-recorded, well-produced and very well sung records come the Fortunes. It's time they had a hit and I'd love to see them get it with this really beautiful record.

It's by Jacques Brel and the group does a lovely vocal job, sliding into each verse with melancholy voices really feeling the lyrics—which are lovely by the way. I shall play it a lot.

OUT TOMORROW

## HERMAN'S HERMITS

**SOMETHING'S Happening (Columbia)**—A very basic typical record from Herman that will doubtless stick him in the chart again with no trouble at all.

Very simple lyrics that go "whyyyyy" and "lyyyyy," sung by Herman with typical charm over an oddly Caribbean backing. It's a very rounded record and the sort of thing he does so well.

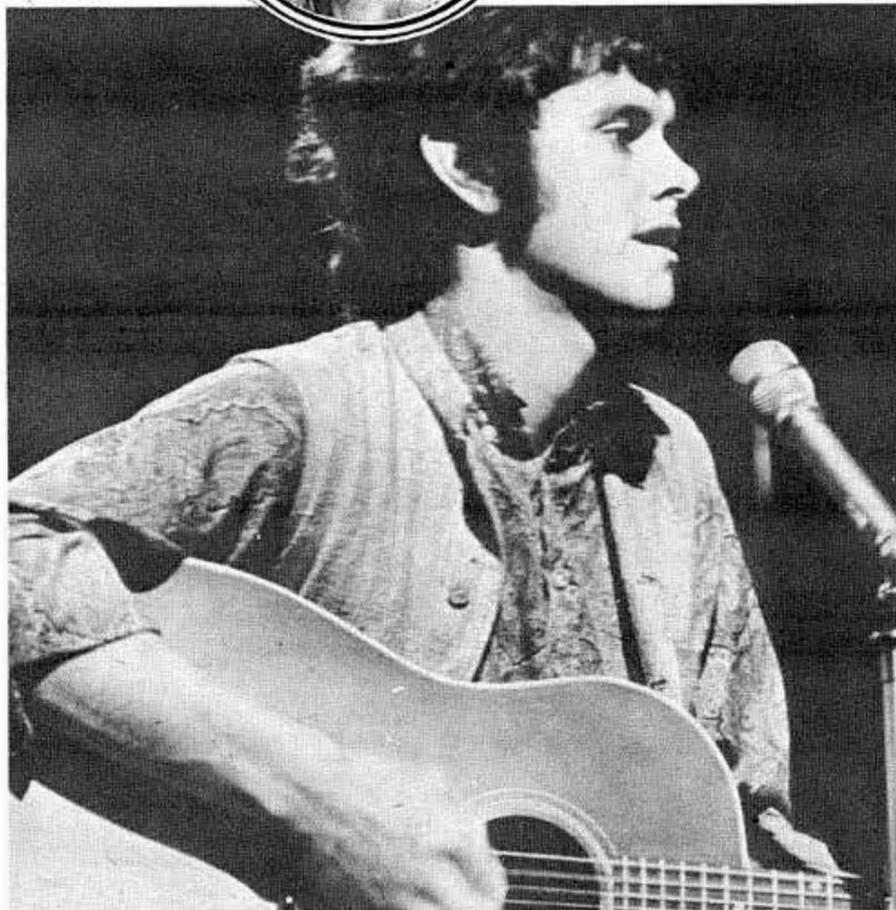
OUT TOMORROW

## TREMELOES

**I SHALL Be Released (CBS)**—When I was listening to this, something Dave Clark said the other day occurred to me: "You can't knock success. It's no good progressing musically to please yourself if it doesn't sell." On reflection wise words because if this latest Tremeloes record IS a hit it will merely show what a consistent fan following they have.

By that I don't mean it's terrible. It's probably the best record they've made. But it doesn't strike me that the Tremeloes singing Bob Dylan is a commercial proposition.

OUT TOMORROW



Donovan: a very impulsive let's-all-sing-along quality. I did, too!

## Dusty: this might be that elusive smash...

**SON-Of-A-Preacher Man (Philips)**—Recorded in Memphis under the supervision of Jerry Wexler, this record is going to stun a lot of people.

When I first heard it I thought it was ideally right for the American market—where it's doing a bomb at the moment—but not really for here. That was last month, and since then and many plays I feel it might well reach that elusive number one position Dusty's waiting for.

Despite all the great vocal things she's done in British studios you'll still find it hard to believe it's the lady singing. She slides across it sounding very sexy and breathy. The backing is, naturally, great. Atlantic have every reason to be pleased, and after all the ballads I've liked from her that have failed this must be what you've been waiting for.

By the way, once you've recovered, spare time to listen to "Just A Little Lovin'" on the "B" side. It's a dream.

OUT TOMORROW



Dusty: sexy and breathy

## CANNED HEAT

**GOING Up The Country (Liberty)**—I'm afraid Canned Heat are going to be relegated to the "one hit wonder" brigade, which probably doesn't worry them as they will always have their band of ardent admirers

even without a chart hit. This is full of their recognizable high fast singing and good woodwind breaks. Written by member Al Wilson, it has none of the instant appeal of "On The Road."

OUT TOMORROW

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## Girl DJ search hots up!

IT'S TENSION week in Disc's Search for a Girl DJ... and all you prospective Radio 1 recruits should be on very definite tenterhooks.

● After spending many difficult, enjoyable hours listening to all the entries—and the response exceeded all our expectations—Radio 1's Keith Skues finally managed to come up with the final eight tapes.

● Says Skues: "It's going to be very very hard to select the best tape... these eight are all good. In fact, we may not be able to get below a final three."

● Which means, of course, that THREE lucky Disc readers have the chance of becoming Radio 1's first girl DJ and will have their tapes auditioned by the full Radio 1 panel, headed by Robin Scott.

● And there's an extra surprise in store for the finalist (or finalists). In a special BBC World Service programme called "Cool Britannia" which is broadcast all over the world on the British Forces Network, Keith Skues has agreed to interview the girl (or girls) who in the opinion of the three judges, has made the best tape.

● So, even if you are unlucky and fail the Radio 1 audition, you still have the chance of being heard by BBC listeners from all four corners of the globe... a fantastic opportunity in itself.

● Yesterday (Wednesday) Ed Stewart, Stuart Henry and Keith Skues were gathered together in Keith's London flat, tape recorder hot with activity, and pencils and paper working furiously.

● Today, WE know the result, but YOU will have to wait until next week.

● Keep up with Disc's exciting search for a girl DJ—in next week's issue.

# Urban spacemen DO exist! The mad, mad mad world of the Bonzo Dog Doo Dah Band



ROGER RUSKIN SPEAR in action: "Our act seems chaotic, but it is ordered, and not irresponsible chaos"

THE AMAZING FACT about the Bonzo Dog Doo Dah Band is that it became a household name long before it had a record in the chart. In the two and a half years of its professional existence, the band has blasted, joked and warbled its chaotic way into most people's minds to earn itself the reputation of "once seen, never forgotten."

To see them onstage is to be plunged into a rather pleasant nightmare of garish costumes, grotesque electrical machines and six people running around not playing the same instrument for more than a minute at a time.

**You sit in the agony of waiting for the next explosion.**

Roger Ruskin Spear is the little one with the dark floppy hair who does more running around than anyone else. The others acknowledge him as their most talented instrumentalist as he can play all the reed instruments, piano and trumpet. But Roger admits that he seems to play less and less now. His time is taken up coaxing his various electrical inventions into unpredictable and often disastrous action.

Offstage at his home in Kingston, Surrey, Roger is still to be found running around, coping with a medley of cats, long-haired dachshund and his two-year-old son, Justin. His wife, Susann, stays wisely in the safety of the kitchen as Roger retires to his workshop.

It is here that most of the band's extraordinary electrical devices start. It is a jungle of wires; painted tailor's dummies with huge flashing eyes stare down from shelves. Above a huge tape-recorder Roger built for himself stands a glass case containing two doll's heads—the case surmounted by the dummy head of a woman. The case is labelled: "Expectant A u t o Mother," below which is printed "Warning—this machine is very boring."

The trouser press which inspired Vivian Stanhall's song "Do The Trouser Press," stands uncertainly in the middle of the room, held together by elastic bands and adhesive tape.

All the original Bonzos—Vivian, Rodney Slater and Neil Innes—went to art school. They were joined later by Roger and Larry Smith, who were also both art students. It is Roger's art training combined with a scholastic flair for maths and physics that have resulted in his inventions. None of them was built at a tremendous cost. They mostly just happened from old bicycle wheels, tailors' dummies, signs and other bits and pieces that caught Roger's eye.

In the case of the notorious publicity machine, which was fortunately garaged in Islington at the time of my visit, it was converted from an old washing machine. It has a stock of replies to any question posed to it, and feeds out reams of lavatory paper while a pair of hands type

## CAROLINE BOUCHER INSIDE A DOO DAH DEN!

busily on a typewriter.

"At the beginning we all used to bring odd things along when we were playing in pubs to surprise each other," explained Roger, "and then my machines began to happen."

"I suppose they're in lieu of painting, but not really sculpture. I set them up as part of the stage act now without thinking, like tying your shoe laces. I play a bit and then run to a machine. I was going to play bass at one point until we got our new bass player, Dennis, and that would really have chained me down."

"We're afraid of people coming up to us and saying 'oh yes, very nice, but I've seen it all before'. I'm always very worried because I've got so many bits of wire and tape and straps that they might go wrong any minute and I'd have to excuse myself and laugh gingerly."

Invariably they do go wrong, or else some of the things the band had planned to do are banned at the last minute, so they are constantly on the precipice of ad-libbing.

"Our act seems chaotic, but it is ordered and not irresponsible chaos," explained Roger. "Out of chaos comes something creative sometimes. We enjoy the fact that if it does go wrong you really are fighting for your life."

"The audience can see it happening and they enjoy seeing something being done for them on the spot."

"This involves the audience which is what we want, and why our act is so basically theatrical. Once, we handed out whistles and got everyone to play them, and we fed out yards of plastic balloon at the Albert Hall to

the audience. Another time, Vivian staged a fight in the gallery of a theatre and then threw a dummy over the edge.

"The difficulty is to keep the division between this sort of thing and actual physical damage to shake the audience out of their apathy. We thought of doing total blackouts, but some people are really afraid of the dark."

Roger rescued Justin before he smashed a light bulb on to the tape recorder.

"I've thought of including Justin in the act, but I don't know if it would be right. I wanted to put him in a wig and bring him on to the stage at the Albert Hall saying he was Tiny Tim. He loves machines, but he nearly electrocuted himself in here once, he had to go to hospital."

"We're very lucky to have got so far without a hit," said Roger. "People say to us, 'when you have a hit record we can do something'. Our ambition is to do a theatre show, in fact to have our own theatre somewhere where we could experiment."

"We could get the Mike Sammes Singers to sing about sausages and frying pans and coal bunkers, and get politicians up there. There are so many aspects of our work we haven't explored yet—exhibitions, films, we want to do a brain opera about cerebellums and things. Perhaps we may be able to raise the money ourselves to do what we want."

"If we had our own theatre we'd have to give people bits of paper to sign as they went in to say they'd accept the responsibility of themselves."



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