

DISC

and MUSIC ECHO 1s

AUGUST 10, 1968

USA 20c

BEATLES: WHY WE SHUT UP SHOP



by George Harrison: Back Page

Shadows to split!

SHADOWS are to split up! Britain's top instrumental group is expected to announce their official "retirement" from the pop scene at Christmas.

The shock news is revealed exclusively by Disc this week—on the eve of the boys' 10th anniversary with Cliff Richard in show business.

Says drummer Brian Bennett: "I've had enough. After nearly 11 years on-the-road, I want more time to be with my family."

Full details of the group's plans and the reason behind the decision are on page 4.

A two-page special marking their anniversary appears on pages 10 and 11.

106c



Herb Alpert:
'I would say I definitely have a positive effect on people. Maybe because I am nice to look at.'
Special spotlight on the handsome chart giant on page 8.



Don
and
Lulu
join
up
for
film

SEE
PAGE 6

ARTHUR BROWN on stage: IN PICTURES: PAGE 18

THE MINDBENDERS



UNCLE JOE

TF 961



APHRODITE'S CHILD



RAIN AND TEARS

MF 1039



AN unusual study of that ample recording lady, Mama Cass, taken in an obviously unaware moment at a session for the Mamas and Papas in Los Angeles last week.

In case you hadn't worked it out, Mama Cass is the one blowing bubble gum. The delicate girl on the right is Mama Michelle.

Mama Cass can probably afford to be unworried

about pictures like this—she has a huge hit in America with her first solo record "Dream A Little Dream With Me" which has her backed by her stalwart friends the Mamas and Papas. And although she has a battle on her hands in Britain—Anita Harris has recorded the same number—she'll probably win on weight alone!

SCENE

DAVE Dee trying to get in shape to play soccer for Southampton in a "friendly" match.

MICHAEL Pollard one of first customers at Apple's "give away" sale last week—came away with armfuls of shirts.

Tim Hardin out of hospital this week after pleurisy attack.

Of Dusty's amazing London Talk Of The Town cabaret season, agent Vic Lewis says it's the best cabaret act he's ever seen.

O. C. Smith a photography fanatic. His first purchase in London was a camera.

Kiki Dee doing well in her first Northern cabaret dates.

Song-writer Clive Westlake like an older Tom Jones?

Ex-Gibson lead singer Paul Stevens is backed vocally by David and Jonathan on his first solo single "Sometimes You Love Me."

Pet Clark excellent in the American-produced TV spectacular on BBC-TV last Sunday.

Nice spot for the Rockin' Berries on David Frost's impromptu Sunday night show. And Esther Ofarim solo debut was splendid.

After Tim Rose and Tim Hardin and Esther and Abi, all voicing ambition to live in London permanently. Michael Pollard and wife thinking seriously about settling here too.

"Top Of The Pops" assistant John Hughes promoted to producer of next BBC-TV Bernard Braden series.

JIMMY Savile opens a RNLI fête this week by being dropped overboard from a lifeboat and then rescued by heli-

copter and winched ashore. Radio 1 should give Manchester DJ Dave Eager a chance to show his ability.

At Streatham Locarno date O. C. Smith not happy with the facilities. He didn't expect to leave the ballroom through the main entrance with the rest of the audience.

Peter Green of the Fleetwood Mac has promised to buy his manager, Clifford Davis, a white E-type Jag should the group's new album, "Mr. Wonderful," make the top five in the LP chart.

ANITA Harris bought £25,000 house in Surrey, complete with private lake. She aims to take up water skiing.

Dusty Springfield's dedication song to Lionel Bart when he took party to celebrate his unspecified birthday to her "Talk Of The Town" season last Thursday: "I Can't Get No Satisfaction."

Which certain Stephen in pop management refers to himself as "Stevie Wonder?"

Moody Blues amazed and amused that Jimmy Page claimed in America that the newly-formed Yardbirds would be "the first to use a mellotron on stage." "We've been using it for over a year," they claim. "Mony Mony" sounds old-fashioned.

Long John Baldry tickled pink his song plugger took "When The Sun Comes Shining Thru" to John Peel in the hope of having it played on his show.

Grapefruit drummer Geoff Swettenham escaped unscathed after being threatened by knife-man in a pub.

At least John Peel is honest. On Sunday he quoted a Sunday paper comment that he was "boring and pompous." "Can't find anything wrong with that," he laughed.

Aretha Franklin's potential smash, "Say A Little Prayer," already looks like being a heavily-recorded song: LP versions now by Ray Conniff and



● DUSTY: dedication

Martha and Vandellas. Clodagh Rodgers placed third for Britain in recent Greek song festival in Athens.

George Harrison producing records for Jackie Lomax, ex-member of the Undertakers, who has joined the Apple label.

Nice upset at attacks on their Stars and Stripes flag-burning and posters portraying the slain Kennedys and Luther King. "It's insulting our artistic ability to call it a publicity stunt," says group's Keith Emmerson. Really?

Their road manager writes to report Herman's Hermits American tour doing capacity business — while Who-Troggs tour not doing so well.

Radio 1's "Scene and Heard" pop magazine show picked up by listeners in Portofino, Italy, recently.

On his own ITV spectacular, "Jones The Voice," Tom Jones must have reached the limit in suggestiveness!

Tony Hatch, now a proud father, delights in playing people 2-minute recording of his daughter-crying.

After eight years with Carlin music publishers, promotion man Geoff Morris joining MGM Records in September.

Don't take it all so seriously, Moody Blues . . .

MARY Hopkin, protege of Paul McCartney, has her debut single out soon on the Apple label, called "Those Were The Days." It's a certain hit: on a very catchy song, Mary has the plaintive appeal of early Marianne Faithfull, and the disc has a definite French sound.



● TOM: suggestive?

DISC TOP 30

THE BARON

Pianistic wizardry on this great L.P. of hits, standards and own compositions by Alan Clare.

- | | | |
|-----------------------------|--------------------------|------------------------|
| Love can show the way | Honey | Moonlight on the Seine |
| This guy's in love with you | My favourite girl | Sunny girl |
| Young Girl | Someone to watch over me | What a wonderful world |
| Georgia on my mind | Man without love | My Valentine |
| MacArthur Park | Hazy | |

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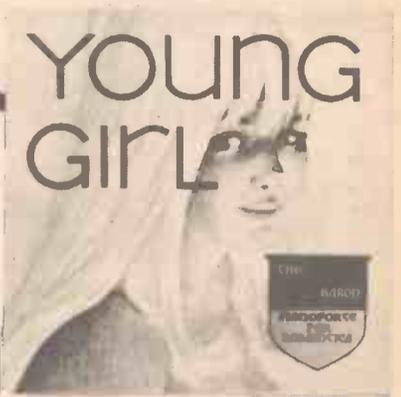


CHART TOPPER



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

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

- 11 (11) **THE SON OF HICKORY HOLLER'S TRAMP**.....O. C. Smith, CBS
- 12 (5) ● **BABY COME BACK**.....Equals, President
- 13 (16) **DANCE TO THE MUSIC**.....Sly and the Family Stone, CBS
- 14 (8) **YUMMY YUMMY YUMMY**.....Ohio Express, Pye
- 15 (17) **DAYS**.....Kinks, Pye
- 16 (23) ▲ **KEEP ON**.....Bruce Channel, Bell
- 17 (27) ▲ **DO IT AGAIN**.....Beach Boys, Capitol
- 18 (20) **THE UNIVERSAL**.....Small Faces, Immediate
- 19 (13) **YESTERDAY HAS GONE**.....Cupid's Inspiration, Nems
- 20 (24) **HERE COMES THE JUDGE**.....Pigmeat Markham, Chess
- 21 (19) **WHERE WILL YOU BE**.....Sue Nicholls, Pye
- 22 (21) **GOTTA SEE JANE**.....R. Dean Taylor, Tamla Motown
- 23 (—) **HIGH IN THE SKY**.....Amen Corner, Deram
- 24 (15) **MY NAME IS JACK**.....Manfred Mann, Fontana
- 25 (—) **I'VE GOTTA GET A MESSAGE TO YOU**.....Bee Gees, Polydor
- 26 (18) **HUSH, NOT A WORD TO MARY**.....John Rowles, MCA
- 27 (22) **ONE MORE DANCE**.....Esther and Abi Ofarim, Philips
- 28 (—) **ON THE ROAD AGAIN**.....Canned Heat, Liberty
- 29 (—) **HARD TO HANDLE**.....Otis Redding, Atlantic
- 30 (—) **YOUR TIME HASN'T COME YET BABY**.....Elvis Presley, RCA Victor

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

HIT TALK

by
DAVE DEE



Herb should stick to playing his trumpet

AT FIRST I liked "MacArthur Park" a lot. I bought it in the first week of its release, but now I'm a bit bored by it. I'd just like to keep the instrumental section—which could have been a hit on its own—and throw the rest of the song out.

Can't quite see why Tommy James made No. 1. It's nice, I suppose, but not for me. "Fire", though, is great—I love it. Let's face it, Arthur Brown deserves a hit.

Herb Alpert's is quite nice. It's an instant commercial hit, but own up, he should stick to playing his trumpet. He's not a singer.

Des O'Connor? Yeah—I like him as a comic and it's a knockout little tune and my mum and dad like it so no wonder it's a hit.

Mrs. Robinson—she's a lovely woman. This had to be a hit by anybody, but Simon and Garfunkel have been waiting a long time to break through in the chart over here.

I'm not knocked out by the new Tom Jones record. It's certainly not as good as some he's made. I like him on more aggressive things when he can get his guts into the song. Here he can't.

Herman's is an instant commercial hit. Nice lad, that Peter Noone; and it's good to see the Kinks successful again. They made a mess of their last single but this is very good.

Next Week:
RAY DAVIES

Bill Kenwright

As featured in
Granada's
'Coronation Street'

Love's Black & White

MGM 1430



GREAT ALBUMS



1. DOCTOR ZHIVAGO
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2. 2001: A SPACE ODYSSEY.
MGM 8078 MGMCS 8078



3. JIMMY SMITH, STAY LOOSE
VLP 9218 SVLP 9218



4. MOTHERS OF INVENTION WE'RE ONLY IN IT FOR THE MONEY. VLP 9199 SVLP 9199



5. ODETTA. VLP 6006 SVLP 6006



6. TIM HARDIN, TIM HARDIN 2
VLP 6002 SVLP 6002

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A NEW SINGLE FROM

Long John Baldry

When The Sun Comes Shining Thru'

7N 17593

AMERICAN TOP TWENTY

- 1 (1) HELLO I LOVE YOU
Doors, Elektra
- 2 (2) CLASSICAL GAS
Mason Williams, Warner Brothers
- 3 (3) STONED SOUL PICNIC
Fifth Dimension, Soul City
- 4 (4) GRAZING IN THE GRASS
Hugh Masakela, Uni
- 5 (13) PEOPLE GOT TO BE FREE
Rascals, Atlantic
- 6 (5) HURDY GURDY MAN
Donovan, Epic
- 7 (7) LADY WILLPOWER
Gary Puckett and the Union Gap, Columbia
- 8 (9) TURN AROUND, LOOK AT ME
Vogues, Reprise
- 9 (10) SUNSHINE OF YOUR LOVE
Cream, Atco
- 10 (6) JUMPIN' JACK FLASH
Rolling Stones, London
- 11 (11) BORN TO BE WILD
Steppenwolf, Dunhill
- 12 (8) THE HORSE
Cliff Nobles and Co., Phil L.A. of Soul
- 13 (18) STAY IN MY CORNER
Dells, Cadet
- 14 (12) PICTURES OF MATCHSTICK MEN
Status Quo, Cadet Concept
- 15 (16) (YOU KEEP ME) HANGIN' ON
Vanilla Fudge, Atco
- 16 (15) THIS GUY'S IN LOVE WITH YOU
Herb Alpert, A & M
- 17 (17) JOURNEY TO THE CENTRE OF MY MIND
Amboy Dukes, Mainstream
- 18 (20) DREAM A LITTLE DREAM OF ME
Mama Cass with the Mamas and Papas, Dunhill
- 19 (19) AUTUMN OF MY LIFE
Bobby Goldsboro, United Artists
- 20 (32) LIGHT MY FIRE
Jose Feliciano, RCA Victor

TOP TEN LPs

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

Robin better — BG's off

BEE GEES now hope to open their delayed American tour in New York's Forest Hills Stadium tomorrow (Friday) barring any relapse in the health of Robin Gibb, who collapsed with a nervous breakdown a fortnight ago.

Robin, who was transferred from a Regent's Park nursing home to a health farm in Sussex last week, was reported to have recovered sufficiently by the weekend to undertake the tour, and the Bee Gees—minus Barry Gibb, who had already flown out to New York—were due to have left last night (Wednesday).

Bee Gees have missed four concert dates, including the Hollywood Bowl, and a Jerry Lewis TV show. The group and its 30-piece orchestra will pick up the missed concert dates at the end of the tour in September.

Express roar in

"YUMMY Yummy Yummy" hit-makers Ohio Express may make a two-and-a-half-week ballroom tour of Britain from September 9. British agent Danny Betesh said this week: "We're still undecided about their drawing power, but they have set aside this time in September to come over. There's a strong possibility that we will book them in."

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Shadows to split!



SHADOWS, pictured together during a break from filming "Finders Keepers," their last movie with Cliff Richard. Left to right: John Rostill, Brian Bennett, Hank Marvin (front) and Bruce Welch.

DISCNEWS EXCLUSIVE BY MIKE LEDGERWOOD

SHADOWS, Britain's poll-winning instrumental group, are expected to officially announce their "retirement" plans at Christmas. And the shock news of the split comes on the eve of their 10th anniversary in show-business.

Hank Marvin, Bruce Welch, Brian Bennett and John Rostill will go their separate ways after December 14—the final date of their London Palladium variety season with Cliff Richard.

Brian Bennett told me this week: "I'm definitely leaving in December. And I think Bruce is leaving also."

"I've had enough myself. I've been on the road for 11 years altogether. My family is growing up now and I want to stay home."

There was a chance, he admitted, that Hank might find replacements and reform the Shadows.

"He might carry on. After all, he did start it all. But I don't know his exact plans. The whole thing has been boiling for some time, actually."

But neither Hank nor Bruce were available to comment. They'd flown to Portugal on holiday. Bass-player John Rostill was also away. Brian flew off to Portugal with his wife and family on Tuesday. And Shadows manager Peter Gormley was also out of the country.

I understand, however, that if Hank doesn't have plans for a new line-up—probably retaining Rostill—he may merge with songwriting colleague Bruce in a music publishing business.

Added Brian: "I know they're both interested in the business side of things. And Bruce is keen on management, too."

Brian himself will stay in music concentrating on session work, arranging and conducting. He has built up quite a reputation among session musicians and spends a lot of time experimenting in his home recording studio. He has had a single and album released in his own right. He is also responsible for a lot of production of the next Cliff and the Shadows LP in September.

Shadows have had a long association with Cliff Richard in pop, being his backing group on disc and in shows for many years. Hank and Bruce first met Cliff in September 1958—but didn't play on his records until the third single, "Livin' Lovin' Doll."

Changed

Cliff: three-month 'Palladium' with Shadows

CLIFF RICHARD celebrates his tenth anniversary in show-business this year with a three-month variety season with the Shadows at London's "Palladium" theatre from September 19.

Titled "Autumn Show," it will give two performances a night and run until December 14. The show replaces Sammy Davis Jr.'s "Golden Boy."

But the Shadows won't join Cliff in the revue until September 30. They have other bookings abroad. Cliff will open the show with the Chris Barber Band until September 28.

Besides working with the Shadows, Cliff will feature in production routines with the Paddy Stone Dancers. Three still-to-be-announced comedians complete the bill.

Shads were originally the Drifters and Terry Smart and Jet Harris completed the early line-up. Over the years the personnel changed from time to time—with names like Tony Meehan and Brian "Liquorice" Locking having spells in the group—until the current line-up came together about four-and-a-half years ago.

Shadows' early big-selling hits included "Apache," "Man Of Mystery," "FBI," "Wonderful Land," "Guitar Tango," "Dance On," "Foot-Tapper" and "Atlantis."

Orbison, a vocal giant

ROY ORBISON'S nickname should be The Big "V," for voice, because what a voice he has.

When a very, very nervous Orbison walked on stage carrying guitar, on Monday night at London's "Talk of the Town," behind him a brass and string section, the response from the audience was immediate and tumultuous.

He introduced very few of the songs but launched straight into most of his big hits, each receiving applause.

Left knee bent, right leg rigid, he stood, played and sang. Not a stage act in the ordinary sense of the word, but the big "O's" (sorry "V's") voice is an act in itself.

GAVIN PETRIE

Beatles single—a new title chosen

BEATLES' next single may now be another Lennon/McCartney song called "Hey Jude"—in preference to the much-discussed "Revolution," which seems likely to become the B-side.

Release date has still to be set, but it is expected to be sometime this month, along with other Apple singles.

• Millions of Beatles fans all over the world will soon get sets of up-to-date pictures of John, Paul, George and Ringo.

Last week the boys took part in a special photo session for their 40 fan clubs. Said press officer Tony Barrow: "In the past the fans have just received the current pictures of the boys. But they decided to do a new batch especially for clubs."

• The full-length semi-documentary film featuring George Harrison and sitar wizard Ravi Shankar is still being completed—but is expected to be screened in Britain when it goes on general release. No title has been decided.

• The Apple Music publishing company has signed new group, the Web, to a year-long songwriting contract. The Web's first single "Hatton Mill Morning" is released on August 23.

Tony Hatch title music

TONY HATCH will write the title music for the new album by jazzman Buddy Rich, titled, "England Really Swings." Rich backed Dusty Springfield during her first American cabaret season at New York's Basin Street East last year.

Tony has been commissioned to write and arrange the 12-minute title suite and the orchestra will also include two Tony Hatch/Jackie Trent songs on the album—to be cut in Britain next month.

Donovan back to USA

DONOVAN goes back to America for a six-week tour opening at San Francisco's Civic Auditorium on September 27. Among the dates are concerts at the Hollywood Bowl (September 28), New York's Carnegie Hall (October 25) and the Hollywood Palace TV show (November 1).

Tour ends in San Diego (November 3) and Donovan then tours Germany during December.

EQUALS WRITE FOR FELICE

EQUALS are to write and produce the next single by Felice Taylor, who flies in for a two-month ballroom tour at the end of August.

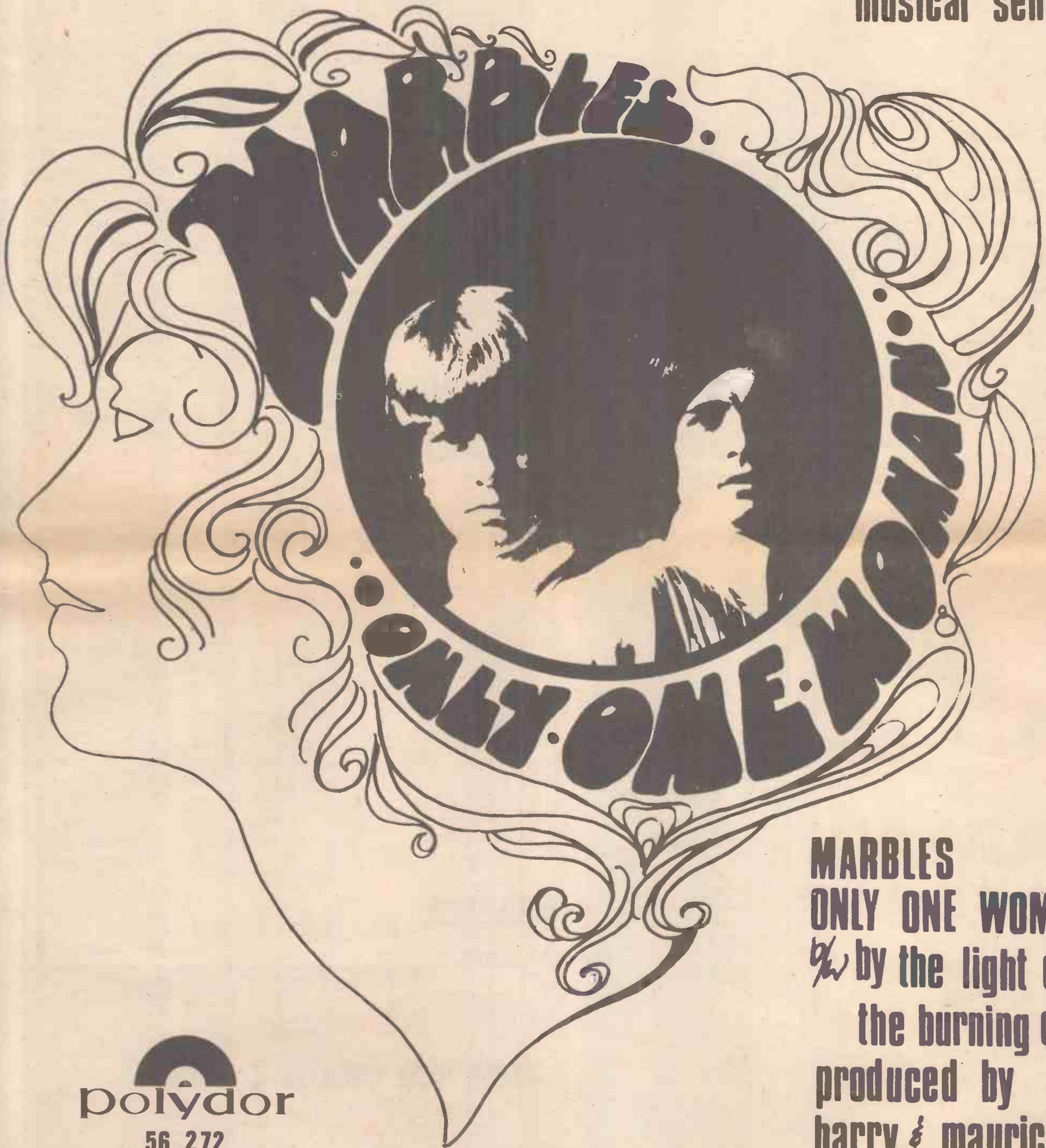
Felice met the group when she was last in Britain at the end of 1967 and then invited them to write and produce for her, but all her records since have been made in the States.

Equals, whose new single "Laurel And Hardy" is released tomorrow (Friday) make short tours of Scotland this weekend and Ireland next week. They are booked for "Dee Time" on August 24.



Ex-pirate DJ Roger "Twiggy" Day pictured with his wife, Jenny Brown, whom he married at Elstree last weekend. Roger was with Radio Caroline before joining Radio Luxemburg earlier this year.

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This must be Dusty's next!

DUSTY SPRINGFIELD should follow-up her smash hit "I Close My Eyes And Count To Ten"—this week at number 3—with another Clive Westlake song called "I Will Come To You," writes Penny Valentine.

I was given an exclusive preview of the song—which Clive originally wrote for himself—last week. It is a beautiful ballad, even more poignant than her hit and Clive cut the song with only simple piano accompaniment.

"Everyone I've played it to so far has almost broken down in tears in front of me," Clive says.

Not surprising. Dusty should snap up this new composition—from the man who is turning into Britain's top solo songwriter.

Sandie TV next month

SANDIE SHAW starts her first TV series—"The Sandie Shaw Supplement"—for BBC-1 next month. John Walker and Alan Price have already been signed as guests.

The series, screened every Tuesday for six weeks from September 10, will be based round separate themes including Love and Sex.

John Walker appears on the first show and Alan Price on September 17.

Sandie, whose new single, the Harry Nilsson song, "Together," is released this Friday, tours America for TV appearances in October.

She appears on the David Frost Show this Sunday, "Top Of The Pops" (15) and "Dee Time" (17).

Don Partridge will be Lulu's

'Boy' IN NEW FILM



DON PARTRIDGE saddled up and all set for an impromptu Donkey Derby on the beach at Blackpool where he is appearing in summer season with Solomon King.

LULU and Don Partridge are to team up on the screen in a big new film by the team which made "To Sir With Love." Trevor Howard will also star.

James Frawley, who directed Lulu's screen debut in "To Sir With Love," is casting Partridge as a wandering minstrel with whom Lulu falls in love to the disapproval of her conformist father, Trevor Howard.

No title has yet been fixed for the film, and contracts are still being drawn up. It is not likely to go into production before next spring.

Partridge told Disc this week: "I'm absolutely delighted. I'm inclined to think I'd be a good actor. After all, I'm a good one now. I fool a lot of people into thinking I'm clever."

"I would have preferred a storyline that was a little more true to life, something a bit more avant-garde, but I expect I'll get on all right with Lulu. She's not bad-looking."

Lulu received enthusiastic notices for her part in "To Sir With Love," the story of a "Blackboard Jungle" situation in London's East End, which starred Sidney Poitier as the teacher.

• Don Partridge gets wired up for a completely new sound on his next single for September release, which is likely to be "Homeless Bones," the song he wrote for the Tom Courtenay film "Otley." Partridge plays an electronic one-man band on the record.

Tommy joins Scott, Lulu: Sly for Move, Amen tour

TOMMY JAMES and the Shondells and the Love Affair to join the proposed Scott Walker/Lulu autumn tour. And Sly and the Family Stone added to the giant package co-starring Amen Corner and the Move.

This is the up-to-the-minute news on top

American chart names set for British trips this year.

Chart-topping Tommy James and the Shondells, plus the Love Affair, have been added to the Scott Walker-Lulu two-week British tour, to run from October 4-20, opening at a London venue.

Tommy, whose "Mony Mony" has held on to the No. 1 spot for a third consecutive week, flies in to Britain on September 23 for TV dates to promote his follow-up single, "Somebody Cares." He will also make Continental TV appearances before the start of the tour, and flies home immediately afterwards.

And hit American group Sly and the Family Stone—No. 13 this week—have been added to the bill of Britain's biggest-ever pop package tour in October.

They join the Move, Amen Corner and Skip Bifferty, to tour England for 42 days at the end of October.

Group comes to Britain on September 10 for a three-week college and ballroom tour.

Amen Corner, who enter the chart for this week with their new single "High In The Sky," will make their first US tour next year.

Traffic scoop

ALTHOUGH Traffic's long-awaited new single, "You Can All Join In," has now been withdrawn, London's famous "One Stop" record store has scooped several copies of the record for sale.

GRAPEFRUIT'S George Alexander has written a new theme for "Time For Blackburn" which will replace Anita Harris's theme this weekend.

LJB and Dolls for America

LONG JOHN BALDRY and the Paper Dolls are both being lined up for promotional visits followed by first-ever cabaret tours of America this autumn.

The deals were set up at the weekend by Leonard Poncher, head of International Management which handles Donovan, Traffic and Spencer Davis in the States. Baldry will fly out in September and be back in time to promote "In Mexico": Dolls will go at a later date.

Baldry's "When The Sun Comes Shining Thru" was rush-released on the A&M label in America this week: he makes a return appearance on Saturday's "Time For Blackburn" and also stars in the "Bobbie Gentry Show" (Saturday) and "Dee Time" (17).

Michael d'Abo (who wrote "Sun"), Barry Mason and Chris Andrews are all writing songs with Baldry's record producer Tony Macaulay for a new LJB album for October release. John will also feature "Macarthur Park" and "Son Of Hickory Holler's Tramp."

Cupid's US tour

CUPID'S INSPIRATION are to tour America this autumn as part of a package featuring at least three other top names at present being negotiated by agent Vic Lewis.

Group, which is recording for a new single this week, goes to Germany for TV on August 28-29.

Pirate ship sails in 3 weeks

PIRATE radio ship Radio Marina, which had to turn back to Miami because of hull trouble last week, is now undergoing repairs and will set out for Britain in three weeks.

Spokesman for Radio Marina, John Dane, said "I have just returned from Miami, where I was told the repairs would take three weeks. We will now de-

initely start broadcasting on September 1." Head of a line-up of 13 disc jockeys is reported to be Robbie Dale, former Radio Caroline chief DJ.

And also this week it was announced that the American naval destroyer—rumoured to house ex-Caroline men and three radio and one TV station—is expected to start transmitting off

the Great Yarmouth coast next Thursday, August 15.

A hearse, complete with coffin and pallbearers will lead a procession through the streets of Romford, Essex, at midnight on August 14—exactly a year after the Government banned pirate radio stations. Former pirate DJs will attend the rally.

DISC NEWS

+ IN BRIEF +

NEW SINGLE from Tyrannosaurus Rex — on August 23 — will be Marc Bolan's song, "One Inch Rock."

BRUCE CHANNEL stars with Keith Skues on "Saturday Club" this weekend (August 10).

EPICS, Symbols and Brian Poole among the guests for Dave Cash afternoon show on Radio 1 from August 19-23.

BILLIE DAVIS and Spooky Tooth are Stuart Henry's guests on Sunday's Radio 1 show (August 11).

SKIP BIFFERTY, Ten Years After and the Bonzo Dog Doo Dah Band join John Peel on "Top Gear" on August 18.

TIMEBOX, Alan Bown and Flowerpot Men join Jimmy Young for his morning radio show from Monday, August 19 to 23.

TIM ROSE, Ejection and Dorita Y Pepe guest on "Radio One O'clock" on August 12.

MARMALADE, Flirtations, Status Quo and Spooky Tooth are Stuart Henry's afternoon guests on Radio 1 when he replaces David Symonds between August 19 and 23.

TREMELOES on "Pop North" on August 22.

LONG JOHN BALDRY guest on the "Joe Loss Show" on August 16.

TONY BLACKBURN, David Symonds, Pete Brady, Stuart Henry and Alan Freeman, plus singers Mike Wade and Big Pete Deuchar will take part in a "friendly" one-lap cycle race at London's Herne Hill track on Saturday, September 21.

AMERICAN Barbara Lewis' new single, "Dream Maker," out on Atlantic soon is the first release from Zipcode Music publishing company formed by Atlantic men Roger Cowles and Frank Fenter. COMEDIAN Norman Vaughan releases his first disc for five years on August 16. "Any Time" is the A-side, backed with "Every Time I Think Of You."

Frankie's £1,000 encore

FRANKIE VAUGHAN has donated a £1,000 cheque to the "Easterhouse" fund he has set up for gangs in Glasgow.

The cheque was presented to Frankie by millionaire banker, Erwin H. Cramer onstage at the weekend at Venice Lido, Italy, where Frankie was appearing.

Cramer offered Frankie the £1,000 to sing two encores at the end of his hour-long act.

Sue to quit 'Crossroads'

SUE NICHOLLS, who won a huge fan-following through her part as "Marilyn Gates" in the "Crossroads" TV series, is quitting the show next month.

Sue, who joined the cast nearly four years ago, leaves to concentrate now on a singing career. She opens a week's cabaret season in Liverpool on October 17 and will continue in cabaret until early next year.

Sue cuts her follow-up single to "Where Will You Be" with Tony Hatch next month.

Another film for Orbison

ROY ORBISON will star in his second major film later this year.

Orbison, whose first movie was "The Fastest Guitar Alive," shoots his new film in Britain and Spain around October.

another single success from SOLOMON KING somewhere in the crowd



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LOVE AFFAIR MAN LEAVES



LOVE AFFAIR—Lynton Guest is second from the front.

LOVE AFFAIR have lost their organist, 17-year-old Lynton Guest. And one of the best-kept secrets in pop is out. He quit this week—10 months and two hit records after agreeing to “stand in” for the group’s original member, Morgan Fisher.

Morgan was unable to stay with the Love Affair when they turned professional last year because his mother refused to sign the contract. She wanted him to stay on at school and complete his A-level examinations.

Under an agreement made then, Morgan was released to continue his studies—on the understanding that he could rejoin when they were completed.

Love Affair auditioned other musicians and Lynton was chosen to take over. He agreed to become Morgan’s “stand-in”—but was sworn to secrecy. A few months later the Love Affair shot to number one in the chart with their controversial “Everlasting Love” hit.

This week, Morgan returned to the group and started rehearsals with them at a 16th-century mansion in Berkshire. Lynton left for a few days holiday to “re-think” his musical career.

Explained Love Affair co-manager, Sid Bacon: “Lynton was quite happy with the arrangement. He’s had an equal share of the group’s fame and fortune. And he kept his word to keep quiet.”

“When Morgan couldn’t stay with the group a year ago it nearly broke his heart. He was so keen—and such a good organist.”

He makes his first “live” appearance with them this Saturday

at the Winter Gardens, Weston-super-Mare.

Love Affair shook show business earlier this year when they revealed that only singer Steve Ellis appeared on “Everlasting Love.” Session men did the instrumental backing. Lynton, however, was featured with the rest of the group for their follow-up hit, “Rainbow Valley.”

Top of the Pops

On tonight’s (Thursday) “Top Of The Pops,” Alan Freeman introduces Tommy James, Tom Jones, Dusty, Arthur Brown, Sandie Shaw, Bruce Channel, Beach Boys and Equals.

Status Quo for America

STATUS QUO, whose “Pictures Of Matchstick Men” is shooting up the Us chart, tour America for five weeks from September 27.

They go on to tour Canada, Australia and New Zealand for four weeks.

Group releases its “Ice In The Sun” single in America on August 23.

Arthur promises Festival surprise

MAMMOTH 100-strong band of security guards will be on duty at this weekend’s Jazz and Blues Festival at Kempton Park, Surrey.

Police were called to the racecourse ground last weekend to move away hundreds of students who had arrived early, prepared to camp for a week to get first tickets for the festival.

An expected crowd of 60,000 will attend the festival, which stars Arthur Brown, Incredible String Band, the Herd, the Nice, Traffic, and the only

British appearance of Jerry Lee Lewis.

Arthur Brown promises another spectacular entrance for his act. Last year he was lowered onstage by crane wearing his blazing fire helmet. He will also present his new Crazy World line-up of Karl Palmer (drums), Pete Shelley (organ) and Sean Nicholas (bass).

Highlight of the festival will be a drum battle between Cream’s Ginger Baker, Ric Lee, of Ten Years After, and Blinky Davison, of the Nice.

£100,000

Elvis offer

RUMOUR that Elvis Presley has been approached to appear in a week’s cabaret at ambitious Batley Variety Club for a £100,000 fee has been denied by the club.

But Presley told American reporters after the recent filming of his NBC spectacular for States viewers that at the end of this year he plans to make an announcement about his future intention to tour overseas.

He named Australia and Europe as places he had in mind, pointing out that many tying contracts had almost reached expiry and adding that his failure up to now to appear in Britain was one of the things “I have missed most.”



Moody movie music scores

MOODY BLUES will write the entire scores for two major films this year.

First is an American movie starring Rod Steiger and Lee J. Cobb which goes into production this autumn. And the second is a French film directed by award-winning Claude Lelouch, of “A Man And A Woman” fame.

Lulu sings Nilsson

LULU may include a Harry Nilsson number on her new British album. Lulu and record producer Mickie Most were in the studios last week and cut five tracks including the Nilsson song.

In America, she has released “Morning Dew,” a track off her last LP, as a single after public demand. Record was released two weeks ago and is already in the Top 100.

Lulu, currently doing a two-week cabaret season in the North of England, has been insured for

£100,000 by the Helen Curtis beauty house. Lulu is working on a new range of beauty products for the firm and they expect to pay her over £100,000 in royalties over the next five years.

Bonzo cavemen

BONZO DOG Doo Dah Band makes its acting debut on children’s TV when the stars appear as a gang of cavemen in the ITV series, “Captain Fantastic,” on August 15.

Group flies to Zurich on September 12 to star in their own hour-long TV spectacular to launch a new station.

Bonzos open a week’s cabaret season at Stockton’s Fiesta Club on August 25.

O.C.—Kiki for Scott TV

O. C. SMITH, Salena Jones, Kiki Dee and jazz singer Blossom Dearie will be Scott Walker’s guests for his two BBC-TV spectaculars.

Salena and Blossom star in the first show which is recorded next Monday (August 12) for BBC-1 screening the following Friday (16) and Kiki will be seen in the second show, around September.

Herman man for TV

MILLIONAIRE record producer Mickie Most—hits for Herman, Donovan and Lulu—is the subject of the new BBC-2 colour documentary series, “The Millionaires,” which starts screening next Thursday, August 15. First show will feature Mickie working in the studio with many of his artists.

‘Late night’ Tremeloes

TREMELOES, who release a new single on September 6, also do a seven-day tour of Israel in late September. Next Friday (16) they present their own 30-minute BBC-2 “Late Night Line-Up” show and the following day play Spain for the first time when they do Barcelona TV.

RCA

The genuine big hit version—

Mama Cass

RCA 1726

“Dream a Little Dream of Me”
c/w “Midnight Voyage”

Ulysses Smith

RCA 1728

“Jet Aeroplane”
c/w “The Next Train
in the Morning”

Great instrumental
from the U.S. No. 1 spot!

Hugo Montenegro

RCA 1727

“The Good, The Bad
and the Ugly”
c/w “There’s Got to be
a Better Way”



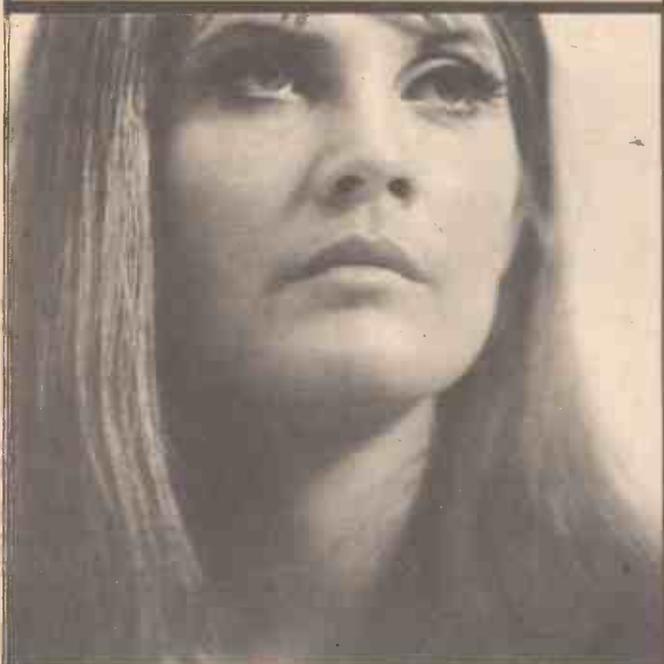
New Singles



Nancy Sinatra happy

reprise

RS 20756



Sandie Shaw together

NE

7N 17587

This Guy Herb Alpert

by Derek Taylor

who worked in Los Angeles with Herb Alpert's record company, before returning to London this year to join the Beatles' Apple organisation. Taylor has written this penetrating profile of Alpert specially for Disc



● Herb: athletic, slim, dark, brown eyes

IT seems to me the facts of his success are so simple and famous and the factors so complex and concealed that either there's nothing to say but it's OK good morning, or there's too much to say about Herb Alpert about whom I know more than does any man in England.

Now friends, he has a hit and that is good and so you will read about him and that too is good because you will enjoy this article because I am enjoying it.

Herb Alpert is the easiest man I ever worked for and I have worked for some easy men and I have worked for some others. But it was only Alpert the man who was easy—not the job; for the task of matching his trust with work of some style or quality was as difficult as he was graceful.

He is the "A" of A & M Records and the "M" is Moss, Jerry Moss, another easy man with the eyes of the same Chaplin who built the quaint Hansel and Gretel studio-lot now occupied by Herb and Jerry where Sunset Boulevard meets La Brea Avenue on the lowland plains of Hollywood which I love so dearly and miss so deeply.

Both men, Alpert and Moss, are so easy you are beguiled and there are no secrets you wouldn't share with them, and few dark crevices their easy warmth does not illuminate. By these two you are not easily misunderstood.

Shy

Alpert is a curious man. He has marvellous stage-presence and an elegant, bland vanity forgiven by all but the most hopelessly envious onlooker (an envy which is not shared by competitors for in his uniqueness and flair he is without peer in his widening arena of activity).

But he is shy away from the stage — nervous as if anxious not to be forced to cope with confrontations. And yet this is understandable for he is a rich and powerful man with influence, sway, and high connection in that business than which there is no business like. It is sometimes painful for the talented and well-fed to meet the starving hopeful who hasn't made it because he never will but doesn't know it. (God rest the souls of those who strive in vain for the crock of offal at the end of the rainbow.)

Alpert is probably not shy but he is short of small-talk and it has puzzled me, from time to time, how such a man copes with the new and, inevit-

ably, grotesque conversational demands of Lyndon Baines Johnson and such as the Head of State of any, you-name-it, Latin nation or any in those high places in which he is now esteemed as a major American.

There is no doubt he knew he was a winner. His achievements, the immeasurable and quite overwhelming sweep of adoration — for he is quite breathtakingly handsome as even the most muscularly heterosexual male has ungrudgingly to acknowledge. — of women all over the world; he has respect and riches as a reward for his performing and administrative skills; he has houses, homes, friends, family and a wonderful womanly wife, and as a star he's second to none, even in Hollywood where dreams are still born.

Yet he is not a contented man for he is very American and Very Americans are by no means settled people.

He is not readily satisfied. He takes his relationships very slowly and step by step. He is watchful and he waits, wary.

Athletic

He liked me and I liked him but in a delightful interview I had with him shortly before I left A & M and came back to Apple and the fab four, we talked of friendship and he said this: "I really never get a chance to know people that well. But I mean you never really get a chance. I mean

YOU don't know ME from your neighbour next door. And that wouldn't probably happen unless we became friends and really started talking for a while.

"Right now, I mean, you're asking me questions. I mean it's not like everyday talk."

He is an athletic man, slim and dark and about 5 ft. 11 inches tall with brown eyes as brown and as deep as Count Mesmer at his most Ising, and they say he had a nose-job after leaving Fairfax High School, but if you have the money to go out and buy a nose like Herb Alpert's, then hurry out and buy one I say; I would.

On his appearance, he himself says:

"That again would depend on the mood you're in at that particular time. I would say I definitely have a positive effect on people. Maybe because I'm nice to look at, for one.

"I think my general attitude towards people is right. Ever since I can remember I think I've always had the ability to make people relax and at times humour comes in but . . ." I'll go along with that.

He is very kind and all of his executives are kind trusting men. He and Jerry Moss are



● SHARON ALPERT: "wonderful, womanly wife"

probably the best fishers of men I know. They look for people who know and are proud of knowing; Herb says: We're glad to know you, we're glad to know you know. Now go to work and we'll pay you well.

That isn't really what he says (he says "Great to have you. Should be a lot of fun.") but that is what he means: work and play, learn and earn, sow and reap, reap and grow. Unhappy people don't stay at A & M where Herb and his team of leaders believe that unhappiness contaminates, spreads, disturbs, destroys.

They believe too that they have an idea working environment and I wouldn't quarrel with the view. They pay for honesty and they get it.

Changing

Herb wants to know. He says he wants to know everything he can; he says this:

"The way like the world is shifting and changing right now, and the more people I see from different parts of the world, it's really shifted my thoughts on mankind and what's going to happen, you know, what's going to be the ultimate result.

"I had an idea on the last trip to gather, not the eggheads, but the creative scholars from different parts of the world and bring them together and discuss mankind, discuss the world, and discuss what's going to happen, what has happened, and what's happening now. And I have the feeling that they would be at ends with about every situation — the people who are basically loving, knowledgeable, well-equipped, sane, rational.

"But being that they're from completely different environments, that would help. Everybody's talking about the truth now, and what is the truth?"

Most of all he wants to know himself.

'HE IS SHY OFF STAGE . . . RICH AND POWERFUL'

Spotlight on two U.S. stars in the British chart

GO AND see O. C. Smith work, I was told. Find out what reaction a jazz singer gets from the hard core of pop people who want to know what a onetime Count Basie singer is doing sandwiched in the chart between idols like Dave Dee and Tom Jones.

So I did. And what better place to watch this friendly fellow bravely put his head on the critics' chopping block than at London's Streatham Locarno ballroom with all its rainbow lights, milk-bar atmosphere and mini-birds?

Last Thursday night just happened to be poor Ocie's first-ever "live" show since the success of "Hickory Holler" and there was a slight glimmer of concern in his eyes as we threaded our way through the crowd to his dressing-room.

Onstage an aspiring Tony Blackburn was spinning "Mony Mony" and Yummy Yummy Yummy while on the floor perspiring couples danced a sort of epileptic jerk. We retired to the balcony for a better view of the arena into which the dubious Mr. Smith was soon to step.

The lights dimmed and as one the ample audience congregated on the dance floor to deliver their verdict. The stage revolved to reveal the simple line-up of piano, bass and drums. At the keyboard O.C.'s M.D. Jack Wilson, on strings Ken Baldock, and on skins the excellent Tony Crombie.

Mr. Smith appeared, casual in sweater and slacks and extremely at ease, to break straight into a warmly relaxed "Up, Up And Away," followed immediately by some moving Blues.

Ocie is at ease at all times. He moves well onstage and communicates nicely with his listeners; and also keeps cool rapport with his backing.

So far only polite applause. But yet intensive interest from all. More couples were leaving their seats to move stagwards.



O. C. Smith—reluctant but calm pop star jazzes up the hits

Next came an up-tempo treatment of Roger Miller's "Little Green Apples," the smooth Mr. Smith's current single in the States.

But it took the instantly-identified "That's Life" to win over the watchers. This was Ocie's first single for the CBS label — and he handled it superbly. But Sinatra snapped it up also and stole chart honours.

The inimitable Oscar Brown favourite "Work Song" is rarely far from any quality singer's

repertoire. Smith was superb—and obviously more than at home here, adding some nice skat phrasing from time to time.

Back to the chart again with a tribute to Otis via "Dock Of The Bay," before rounding off an excellent programme with a well-handled "Hickory Holler."

That, then, was O. C. Smith. One imagines he is perhaps something of a reluctant pop star — although enjoying the experience just the same.

MIKE LEDGERWOOD

BRUCE CHANNEL had a permanent grin on his face at "Top Of The Pops" last week. And well he might for every artist around him at the studio was singing snatches of his "Keep On" hit and it made him feel really good.

Six years is a long time to be in the pop wilderness, but that's how long it's been since beaming Bruce took the chart by storm in this country with "Hey Baby." But he doesn't regard the blank period as a black spot in his life.

"It's great being a chart name again," he said, in his rich Texan drawl. "But it didn't depress me to be out of favour all that time."

"I was lucky with 'Hey Baby,' which I wrote myself, in 1962. And it became such a giant smash that following it was something more than just trying to get a follow-up hit."

"I believe a lot of my success now is due to your DJs here spinning 'Hey Baby' again as a sort of 'golden oldie.' That record has a lot of sentimental value to people and it made them aware of my name. And 'Keep On' was out a long while before it started to show."

How had Bruce filled the six long years between hits?

"I work in cabaret a lot. And every once in a while I'll get a group together and we got out on the road for a couple of weeks. None of my original group are with me now, of course. But I'm hoping to bring Delbert McClinton over with me when I return in the autumn."

From cowboy country

"It was his harmonica playing that helped 'Hey Baby' to be a hit."

Bruce, now 27, and still single, lives at home with his



Bruce Channel—here to follow up his hit after six years

folks near Fort Worth in Texas. And not unnaturally, living in the heart of cowboy country as he does, Bruce spends a lot of time in the saddle.

"I used to have a couple of horses of my own once. But in those days I would only ride them once a week. And anyway, they were expensive to keep. But I love riding. It's so relaxing."

Did he perhaps have any acting ambition? Could he see himself as a gun-slinging Texan tough guy?

"I'd like to try acting. But the truth is I've never had any offers. Singing is really my life, though. I guess I live to sing. And sing to live!"

"My roots lie in Country music. I started with the famous 'Louisiana Hayride' show. A lot of today's pop people in the States started in Country. Glen Campbell is a good example. And if you can ride the fence between pop and Country and get a record to break both ways the sales can be tremendous."

NEW CHART CLIMBERS



MADLINE BELL
THINKIN'
BF1688

JACKY
WE'RE OFF AND RUNNING
BF1689

THE BUBBLE GUM
LITTLE RED BUCKET
BF1677





10 GREAT YEARS OF CLIFF

Disc 2-Page Special on the 41-hit wonder

by Bob Farmer

Discography

SINGLES

- Move It/Schoolboy Crush
- High Class Baby/My Feet Hit The Ground
- Livin' Lovin' Doll/Steady With You
- Mean Streak/Never Mind Living Doll/Apron Strings
- Travellin' Light/Dynamite
- Voice In The Wilderness/Don't Be Mad At Me
- Fall In Love With You/Willie And The Hand Jive
- Please Don't Tease/Where Is My Heart
- Nine Times Out Of Ten/Thinking Of Our Love
- I Love You/"D" In Love
- Theme For A Dream/Mumbly Mosie
- A Girl Like You/Now's The Time To Fall In Love
- When The Girl In Your Arms Is The Girl In Your Heart/Got A Funny Feeling
- The Young Ones/We Say Yeah I'm Lookin' Out The Window/Do You Want To Dance
- It'll Be Me/Since I Lost You
- The Next Time/Bachelor Boy
- Summer Holiday/Dancing Shoes
- Lucky Lips/I Wonder
- It's All In The Game/Your Eyes Tell On You
- Don't Talk To Him/Say You're Mine
- I'm The Lonely One/Watch What You Do With My Baby
- Constantly/True True Lovin' On The Beach/A Matter Of Moments
- The Twelfth Of Never/I'm Afraid To Go Home
- I Could Easily Fall In Love With You/I'm In Love With You
- The Minute You're Gone/Just Another Guy
- On My Word/Just A Little Bit Too Late
- Time In Between/Look Before You Love
- Wind Me Up/The Night
- Blue Turns To Grey/Somebody Loves
- Visions/What Would I Do
- Time Drags By/La La La Song In The Country/Finders Keepers
- It's All Over/Why Wasn't I Born Rich
- I'll Come Runnin'/I Get The Feelin'
- The Day I Met Marie/Our Story Book
- All My Love/Sweet Little Jesus Boy
- Congratulations/High And Dry
- I'll Love You Forever Today/Girl You'll Be A Woman Soon

EPs

- Serious Charge; Cliff No 1; Cliff No 2; Espresso Bongo; Cliff Sings No 1; Cliff Sings No 2; Cliff Sings No 3; Cliff Sings No 4; Cliff's Silver Discs; Me And My Shadows No 1; Me And My Shadows No 2; Me And My Shadows No 3; Listen To Cliff No 1; Dream; Listen To Cliff No 2; Cliff's Hit Parade; Cliff Richard No 1; Hits From "The Young Ones"; Cliff Richard No 2; Cliff's Hits; Time For Cliff And The Shadows; Holiday Carnival; Hits From "Summer Holiday"; More Hits From "Summer Holiday"; Cliff's Lucky Lips; Love Songs; When In France; Cliff Sings Don't Talk To Him; Cliff's Palladium Successes; Wonderful Life; A Forever Kind Of Love; Wonderful Life No 2; Hits From "Wonderful Life"; Why Don't They Understand; Cliff's Hits From "Aladdin And His Wonderful Lamp"; Look In My Eyes Maria; Angel; Take Four; Wind Me Up; Hits From "When In Rome"; Love Is Forever; La La La La; Cinderella; Congratulations.

LPs

- Cliff; Cliff Sings; Me And My Shadows; Listen To Cliff; 21 Today; The Young Ones; 32 Minutes And 17 Seconds With Cliff Richard; Summer Holiday; Cliff's Hit Album; When In Spain; Wonderful Life; Aladdin And His Wonderful Lamp; Cliff Richard; More Hits By Cliff; When In Rome; Love Is Forever; Kinda Latin; Finders Keepers; Cinderella; Don't Stop Me Now; Good News; Cliff In Japan.

From sideburns to specs and rock to ballads

Ten years ago tomorrow (Friday), 18-year-old Harry Webb, from a humble house on Cheshunt Council Estate became Cliff Richard, professional pop singer and began his first official engagement . . . a 20-day season at Butlin's Holiday Camp, Clacton.

Forty-one singles, 44 EPs, 22 albums, seven films, three Palladium seasons, one Billy Graham Crusade and 10 years later, Cliff has become today the phenomenon of his generation.

His generation has been the age of pop. And nobody about him has lasted so long and so successfully as, first and foremost, a pure pop star than Cliff Richard.

Cliff's place in the pop scene today gives the living lie to the "here today—gone tomorrow" cynicism with which pop stars are dismissed. But it's him and him alone.

Far from being a one-hit wonder, he's become a 41-hit wonder with no sign of slowing down. He came in as a Brylcreem-clotted rock-n-roller with long sideburns and a determination to "do an Elvis," moved on into ballads, made films, started wearing specs, still held his position when the Beatles 1964 and all that should have swamped him, turned to God and gave vent to his views . . . and is still picking up fresh fans aged under 10.

He has a short haircut, long ago gave up pouting his lips for pictures, dresses soberly in suits or uncolourful casuals, is adamantly against drinking and drugs, leads a healthy, athletic life, goes to Church on Sundays, says he wants to be a teacher one day, sleeps in his own bed, lives simply, allows himself few precious earthly possessions other than a place in Portugal for holidays, never lets slip a swear word, alienates a lot of (self-conscious?) others by practising to the letter or almost what he preaches . . . and is still adored by all age groups.

Why? He smiles, scratches his head and says simply: "Perhaps not knowing the reason why is what keeps me going. How can one pinpoint the answer? It must be a case of just being ignorant of the answer. If I was to discover the reason for staying successful I might try to overdo that reason."

"Anyway, all my records have got into the Top 20. When I started out I would never have dreamt of 10 years of instant hits. For that reason I can't say that, looking back, there is anything I would want to change given those 10 years all over again. Everything happens for the best—it all serves a purpose. That's my philosophy."

Was there not one monumental mistake he would like to eradicate? "Honestly no. If I had made a monumental mistake at any stage of my career, it would have left a scar on my career and I don't have a scar. We quelled 'Cliff-mania' and it became a standard following. There's been no one disaster."

"Admittedly, a couple of times people have had a bit of a go—at the 'Wonderful Life' film and the recent TV play 'A Matter Of Diamonds.'"

Position

Cliff's position could have wavered with the arrival of the Beatles. "Well, we went out on a tour about four years ago and the Stones and everybody had already been around the circuit. Yet we did the best business. So really we haven't had a dodgy patch."

The Beatles, though, were not particularly kind to Cliff in the earlier days when they gave interviews. Sharp Mersey wit was expected of them and their cracks often contained references to the by-now religious-minded Mr Richard. "I just found it all rather pointless when I read or heard about their remarks, because it didn't make them rise in the public's eyes."

"They felt they had to say clever things in front of the press, but when John Lennon, for example,

'Beatles are too ready to rush on when they haven't done all they can'

came out with that quote about the Beatles being more popular than Jesus Christ, I regarded it as the height of childishness for a supposed adult cynic."

He is not overfond of everything musical the Beatles do these days. "Lucy In The Sky With Diamonds—just part of it—'She's Leaving Home', 'When I'm 64' and 'Sergeant Pepper' itself . . . those were the only songs I really liked on that last album of theirs."

"I just feel that the Beatles are too ready to rush on to new sounds when they haven't fully done all they can on whatever previous sound they've found."

Worthwhile

"But as people they've risen in my estimation because they try so hard to find something worthwhile out of life and when they find it's not the answer they have the guts to say so. Like with LSD and then with the Maharishi."

"If only they gave Christianity the same gusto, boy, they'd find what they're seeking. Most Christians don't search for something out of life nearly so hard as the Beatles. I do wish they'd give it a going-over. Maybe they will one day."

Christianity, of course, infiltrates any conversation Cliff holds these



Cliff then . . . the sideburns have gone, but the greasy hair and the Elvis growl is still there.

to this pattern. I resisted and I don't intend to get out."

Apart from his show biz contributions to Christianity, however, in what way can Cliff still progress in his career. "Oh, as an actor. I haven't even started to act yet. Recordwise you can go on until you can't sing any more, but acting requires really hard training."

That is why he hopes to take a three-month course of acting on his return from the States in September. The States, of course, is the one area of the world which Cliff has never conquered. Another challenge?

Market

"Well, the six-week working holiday I'm having there at present is partly a campaign to promote me over there. We get notes from my record company over there saying that this or that latest record of mine is not suitable for the American market and yet I sell everywhere else. It's really baffling."

"Remember 'The Minute You're Gone'? That was a No 1 here a few years ago—my American company decided to release it as a B-side!"

He hopes, therefore, that the breakthrough might come, instead from films like "Two A Penny" . . . a film, in fact, which he ranks as one of the three fondest highlights of his career.

"The first one, though, must be 'Living Doll' although I didn't like the record at first. But, from being pop with just a teenage market, that record brought me an adult appreciation. It bridged a great gap and was also my first million seller."

"The second most important

highlight for me was 'The Young Ones' film. 'Doll' kicked off an adult interest in me and this film clinched it. In other words my future was assured. 'Young Ones' was the guinea pig as far as films went. If it had flopped, it could have ruined my career in films for it was my first starring role."

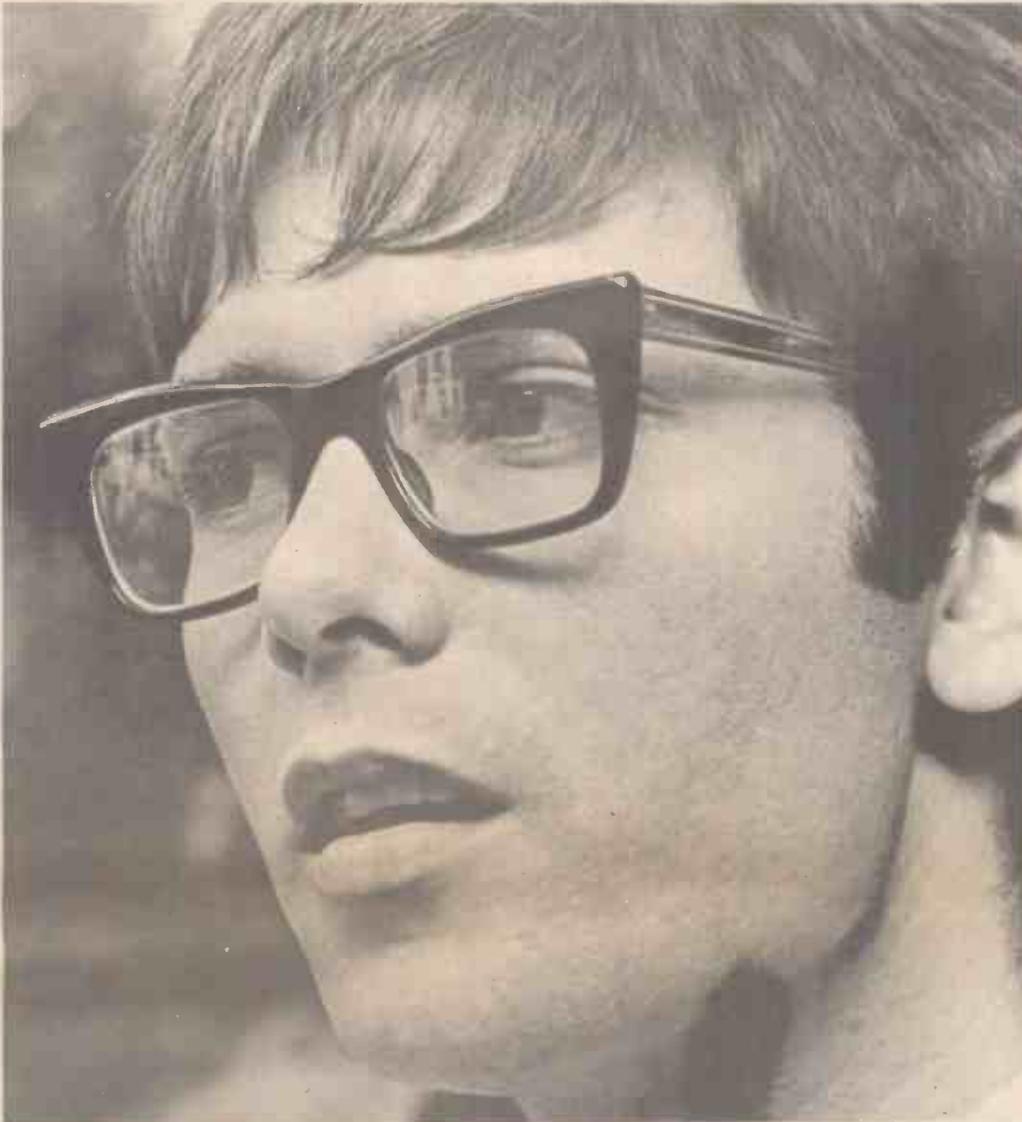
"And after that, 'Two A Penny' becomes the most significant highlight. Not just because it convinced me that I could—and should—combine my Christian beliefs with a continuance of my career, but also because it was the first thing in which I felt I've really acted. And acting is what I ache to do."

But basically, and phenomenally after 10 years, he is still Cliff Richard, pop singer. From a purely technical viewpoint it is the more astonishing because Cliff hardly has the world's greatest voice. "It depends on what standards you judge a voice by. If you compare my voice to Gigli's, then, of course, I can't stand up. But my public say they prefer my voice and that's all there is to it."

Just as Cliff himself started as a self-confessed imitator of Elvis, there have been plenty of aspiring pop singers who've been launched—and sunk—on the presumptuous bandwagon of being "the new Cliff Richard." How can you safeguard, to the best of your ability, a staying influence as a pop singer? "My advice to any newcomer on the pop scene is simply this: You've really got to like what you're doing. Those who come in primarily for financial gain are doomed to failure. The public can always discern. You've got to be sure you really like singing. And you must vary your career as much as you are able."

10 GREAT YEARS OF CLIFF

Disc 2-Page Special on the 41-hit wonder



Cliff now . . . thinner, a short haircut and his own singing style

'Move It' gets Cliff moving to the top!

CLIFF RICHARD was born Harry Webb on October 14, 1940, son of an English caterer with a firm called Kellner's, whose work took the Webb family to such homes as Cawnpore, Calcutta, Jaipur, Howrah . . . Home Rule for India, however, meant moving back to England, particularly when the locals start shouting to Harry's mum, "Why don't you go home to your own country, white woman?" . . . so, in 1947, the Webb family (Harry had three younger sisters, Donella, Joan and Jacqueline) returned to England to live with grandma at Carshalton in Surrey and at the Stanley Park Road Primary School the well-tanned Master Webb got it instead of mum—"Red Indian Harry" he became.

The Webbs moved to Waltham Cross and while they waited for a council house had to live altogether in one room . . . but at last they got their council house in Cheshunt where Harry went to school at the local secondary modern having failed to earn a place at grammar school . . . and joined a local group called the Quintones . . . before moving on to something somewhat less small-time in the shape of the Dick Teague Skiffle Group . . . from whence Harry Webb and a friend, Terry Smart, formed the Drifters . . . and got themselves a manager called Johnny Foster "christened" Harry Cliff Richard. Not Richard-s, he explained, because everyone would add the "s", then be corrected, "That way," said Johnny, "they'll never forget his name." (But they still do).

Test Record

Shepherd's Bush Gaumont became the next most important event for "Cliff" because a fairly influential agent was persuaded to see him. George Gangou came, saw, approved and arranged a test record, "Lawdy, Miss Clawdy" which was played to record producer Norrie Paramor . . . who also approved and Cliff and the Drifters made a record "Schoolboy Crush", backed by "Move It" and—on August 9, 1958, signed a long-term recording contract.

First professional engagement—got for them by Gangou—also meant the termination of Cliff's career as a clerk . . . and in August 1958 he moved into Butlin's Holiday Camp at Clacton for a four-week season . . . but meanwhile in London a lively young TV producer was lending an ear to Cliff's first single, as yet unreleased, and commenting that "Schoolboy Crush" couldn't possibly supersede "Move It" as the A-side . . . as with all he turns to, producer Jack Good was dead right, "Move It" started moving into the chart and Good gave Cliff a regular spot on his new "Oh Boy!" show.

"Move It" finally climbed as high as No. 2, aided by the "Oh Boy!" appearances . . . a fantastic stage tour, second topping to the American No. 1 group, the Kalin Twins . . . Jack Good meanwhile was still influencing

Cliff, although Franklyn Boyd had replaced Johnny Foster as his personal manager . . . shave off the Presley sideburns and look mean, was the order . . . and, as lips pouted and hips swung, the Press moved into the attack. "Crude . . . indecent . . . vulgar" (today Cliff still claims he wasn't being sexy).

Concert Riots

Now came frantic work schedules and riots at all Cliff's concerts . . . it was Cliff who snapped after one particularly hectic week, so his father fired Franklyn Boyd and Tito Burns took over management . . . Lionel Bart recommended him for a small part in "Serious Charge", which contains an X-certificate and a song for Cliff called "Livin' Doll", a complete contrast to his hectic rock-n-rolling which, with the film, helped to earn him a far wider audience than the teenagers . . . the disc also became his first million-seller.

But Cliff wasn't a giant yet by any means and, to prove it, his backing group the Drifters, climbed down on hearing of an American act with the same name and switched to the Shadows . . . while Cliff himself went solo again for a much bigger part in another film called "Expresso Bongo", with Laurence Harvey in the lead.

Hit followed hit in the next two years and lucrative seasons, too, such as the London Palladium show "Stars In Your Eyes" . . . and his first movie musical became a smash box office success—"The Young Ones"

Long Term

By the time of his 21st birthday, however, Cliff again changed manager. He felt that Tito Burns, too, was not so convinced he could make a long-term career as Cliff himself was hoping . . . Tito's replacement was Peter Gormley, who has stayed with Cliff ever since, even refusing to take any money for the first 12 months as he felt Cliff's engagements over that period were largely the result of Tito's efforts.

1961, however, was not a happy year for Cliff, for in May of that year his father died, leaving him the head of the family and heartbroken because he had been very close to his father.

Cliff, meanwhile, was now such a celebrity that his name popped up in the most unlikely programmes. One night he heard Minnie Caldwell say in an episode of "Coronation Street" how much she liked that "chubby Cliff Richard". He was horrified and rushed to the scales—12½ stones! And the seeds of his fanaticism for dieting had also been sown! He crash-dieted down to 10st and makes sure it stays like that with stringent care about avoiding sugar in tea etc.

Fat or thin, however, his records still sold, his shows smashed box-office figures such as his London Palladium pantomime "Aladdin And His Wonderful Lamp" with Arthur Askey . . . above all, at this stage, were his film successes . . . "Summer Holiday" was widely acclaimed as the best British musical made up to the time and the returns proved it . . . Suddenly one warm evening in June 1966 at Earl's Court Cliff walked up to the steps of the rostrum, watched by 25,000 people, to declare "I am a Christian" . . . it was the occasion of the Billy Graham Greater London Crusade and it brought a frantic reaction from fans and Press alike . . . with one question uppermost and unsatisfactorily answered: "Would Cliff Quit?" . . . Cliff came out with remarks like "It might be tomorrow or in ten years".

All the time he still managed to fit work into his Christian engagements, not the least of which included being confirmed by the Bishop of Willesden on December 6 of the same year . . . he made another film, "Finders Keepers" . . . played cabaret at London's "Talk Of The Town" . . . starred in another Palladium pantomime "Cinderella" . . . and kept his inquisitors on the hop.

Until, in fact, the later stages of 1967 when he told Disc as "Two A Penny" went into production that with this film he had found a way to put off retirement indefinitely while he could channel his Christian beliefs through the show biz medium . . . and on now to 1968 when he can say happily, "I've put all ideas of retiring behind me."

After 10 years, Disc salutes you Cliff, confident in the knowledge now that we'll probably be celebrating again in 10 years' time.

Shadow Hank: friend, adviser, companion

STANDING in the shadows of Cliff Richard's 10-year career—although, in their own right, they have become indisputably the most polished and professional outfit British pop has ever produced—are, of course, his Shadows.

None of the original line-up remains, but Hank Marvin and Bruce Welch were in almost from the beginning and in the days when they were known as the Drifters.

"To be exact," says the owlish and equally intelligent Mr. Marvin, "Bruce and I first met Cliff in September, 1958, but we didn't play on his records until the third single 'Livin' Lovin' Doll' (not to be confused with 'Livin' Doll'). Terry Smart and Jet Harris completed the line-up."

It's been said before, but bears repeating, that today's senior members of the Shads have been invaluable advisers and companions of Cliff.

"We don't socialise so much these days, though, mainly because the Shads have been away working abroad and in the provinces, while Cliff does an awful lot of stuff for the evangelistic movement. So we're both leading very full lives.

"There's a genuine joy of happiness of working together. This is not to say that we don't have our arguments. There are conflicting personalities between the five of us, but after arguing we always seem to arrive at a mutually acceptable decision.

"None of us, though, ever

thought back in 1958 that we'd still be around today."

Ten years later, how does Hank see Cliff, then and now? "He's much more mature, of course, but he appears to be just as ambitious as he was then. Perhaps more so. He has an aptitude for being able to concentrate on whatever he does and succeeding. He's giving more and more of his time to helping others through his Crusader work, and this is a change in him—taking time off when he could be earning money to work for something that brings him no cash return."

"He was a young, enthusiastic lad and this he hasn't lost. He'd rave about some clothes he'd seen, or a song, a film, or a girl and it's still exactly the same. But then he was unaware. Now he is aware of what he is and what his position entails. Before he revelled in the first glories of fame—an innocent enjoyment—whereas now his natural enthusiasm is tempered with awareness."

How did the Shads feel, how-



Shadow Hank Marvin

ever, when he was suddenly overcome by Christian worship and talked of retirement? "He'd been interested for many years, probably from his family background, so we were aware of what was happening. But I admit I was surprised he got caught up in the Billy Graham movement, perhaps because I thought it was a bit showy. But he feels it is right and everyone must be tolerant.

"We weren't shaken, anyway. We all felt he would carry on his career because talk of quitting was too sudden a decision and, secondly, he enjoys performing and he would need to carry on as Cliff the pop star. He needs that for the ego. He'd find it very hard to give up and, as far as the near future is concerned, he won't quit because his personality won't let him."

In any case, there was no attempt by Hank or the others to persuade him against retiring. "It would have been unfair. He is 27 and old enough to know his own mind and make his own decisions."

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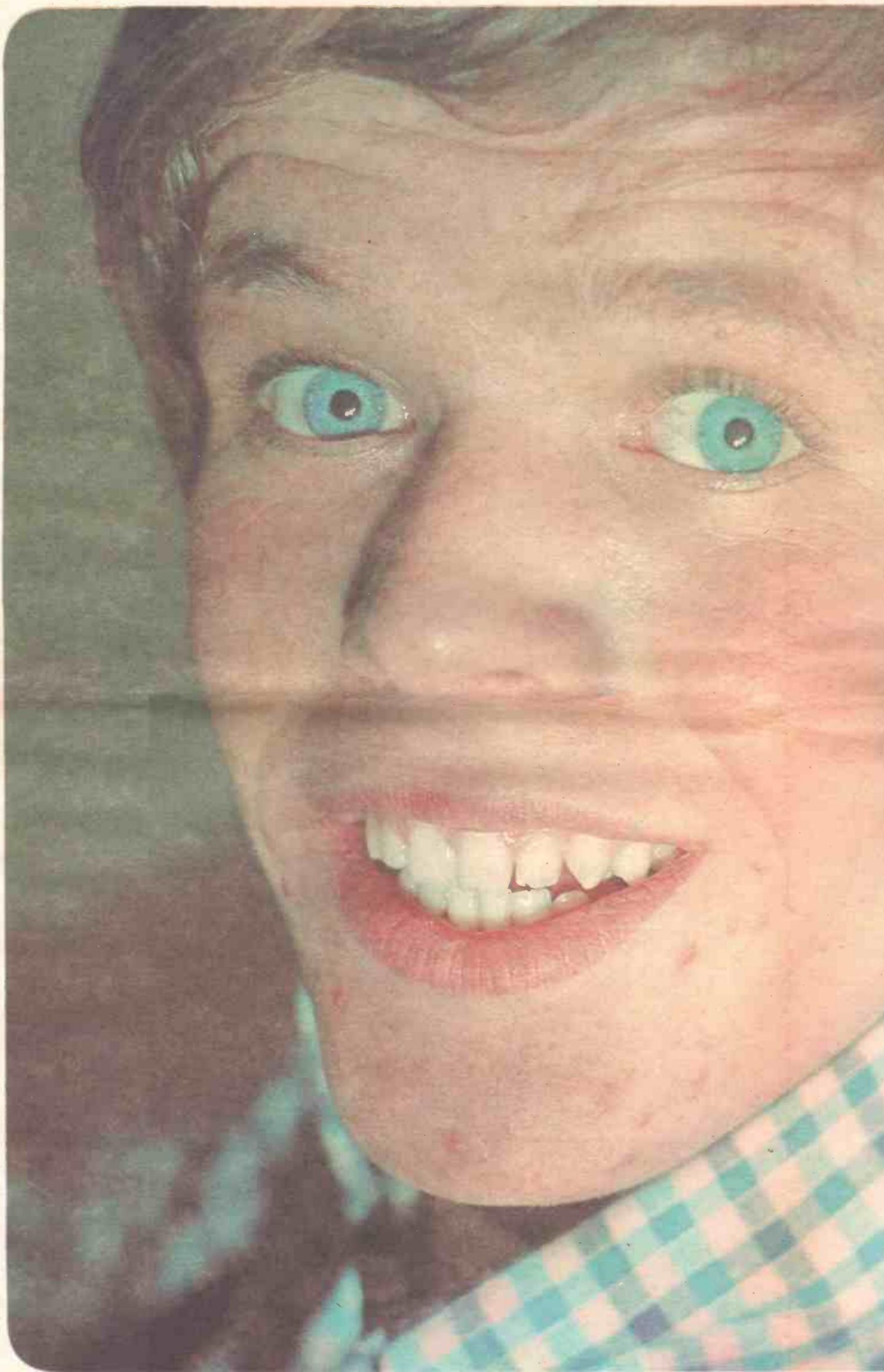
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'AT LEAST THEY TREAT US

HERMAN: THIS IS WHY I'M SO IN LOVE WITH OUR AMERICAN FANS

MOST PEOPLE are bewildered that Herman, who is a dollar millionaire at 22, still goes off to America each year for lengthy tours.

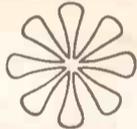
Why, they ask frantically, doesn't he just retire gracefully to a huge glass house with the azure swimming pool? Why not just recline back in a shining Rolls-Royce and not worry anymore?

But not Herman. A shrewd man under that youthful exterior, he is currently mid-way through his seventh tour of America in three years.

He walked dripping, from his bath at the Holiday Inn, Maddison, Wisconsin, this week to explain why.

"Here at least," he said firmly, "they treat us like adult, intelligent people. And we still have a lot more to show, a lot more to do, we don't want to pack it in."

For far too long in Britain, Herman has battled vainly to drop the "little-boy-aren't-I-happy - jogging - about - up - here - smiling" image.



Certainly, there are few people in the pop world with such a decided double image. With true British dogmatism and our inbred hatred for anyone to change from our idea of what they are, we have apparently never given Herman a chance to grow up.

"In Britain we have to rely on hit records all the way down the line. We've been very lucky in our TV exposure over here.

"I mean, we get a chance to talk or do something other than our current hit. Dean Martin on his show will talk to us for ten minutes or so—we come over as real people that way.

"And it means that we are now appealing to much older people. For instance, tonight we're doing an hour-long spot. The first audience will be kids and a few screams. The second will be anything from 25 to 60 year olds who just like us.

"The last time we were given a chance on British TV to do anything OTHER than our hit record was on 'Ready Steady Go' when we sang 'Rudolph The Red Nose Reindeer.' What a breakthrough that was!

'Sunshine Boy' talks by transatlantic telephone to Penny Valentine

"We CAN entertain and we've had a chance to prove it in America. You grow out of the stage of just standing up there jogging through a succession of hit records.

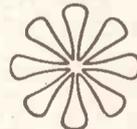
This explains why, when he's in Britain, Herman rarely does many tours or live appearances and why he has to go to America to prove things to himself.

"I mean, what's the good of going on a tour all over the country doing a 20-minute spot. You can't make any impact.

"Of course things have changed for us in America.

"When we first came over here we were just another group. People looked at us with great boredom like 'oh there's a group. So what, even my brother-in-law's in a group.'

"We were like the Monkees and the Beatles—travelling thousands of miles to play before 12,000 screaming kids in huge stadiums just playing as loudly as we could, not caring what we did just as long as they heard something over the din.



"It was exhausting and unhealthy but it helped to establish us and get us 22 consecutive hits here.

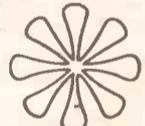
"Now in an hour-long spot we do C & W, ballads, and we have to do our hit records of course. In fact if

we don't do 'Mrs. Brown You've Got A Lovely Daughter' they shout the place down.

"The film's popping up all over the place here so everyone's familiar with the song.

"Yes, I saw an unfinished version of the film. All I've got to say is that at the beginning I looked a healthy 10 stone, and half way through I looked a distinctly chubby 12 stone—which I was. It's quite funny really."

Part of the reason the British have taken Herman to their hearts as the next-door boy must be put down to his record releases.



"Of course there are some other things we'd like to do. But Mickie Most, our producer, is right. You can't knock a winning formula and it's been proved to be successful."

But despite all the shrewdness, the intelligence and sanity that keeps Herman raking in the dollars, he is still affected by the small things.

"For instance the thing that has really proved us over here is that when older people come up for an autograph for their kids, they DON'T take it then turn round and say: 'By the way who are you?' like they used to.

"THEY ACTUALLY KNOW WHO WE ARE."

LIKE ADULT, INTELLIGENT PEOPLE'

STEVIE: TAMLA GIANT

STEVIE WONDER: "Greatest Hits." Shoo-be-doo-be-doo-da-day; A Place In The Sun; Uplight; Travelin' Man; High Heel Sneakers; Sad Boy; Kiss Me Baby; Workout Stevie Workout; Fingertips Part 2; Hey Harmonica Man; Contract On Love; Castles In The Sand; Nothing's Too Good For My Baby; I Was Made To Love Her; Blowin' In The Wind; I'm Wondering (Tamla Motown).

Stevie has come a long way from the "child prodigy" stage... he's now a giant of the Detroit stable, and has developed a unique style with that throaty voice.

This is a super album to have around because it traces his long line of hits and shows that he is one of the strongest talents on the Tamla label.

How great it is to listen again to "Place In The Sun," and "I Was Made To Love Her" especially. Lovely, rocking stuff.

MARTHA REEVES and the VANDALLAS: "Ridin' High." I Promise To Wait My Love; Honey Chile; Always Something There To Remind Me; Leave It In The Hands Of Love; Love Bug Leave My Heart Alone; I'm In Love And I Know It; To Sir With Love; Forget Me Not; We've Got Honey Love; I Say A Little Prayer; Without You; Show Me The Way. (Tamla Motown).

There's something samey about the Tamla girl groups—but who cares if they're all as good as Martha and the Vandellas?

This is a really good-value album and it's so different to hear Tamla versions of "To Sir With Love" and "Always Something There To Remind Me."

• Still with Tamla: the **TEMPTATIONS'** "Wish It Would Rain" is good, strong pop-soul with particularly knockout versions of "I've Passed This Way Before," "Gonna Give Her All The Love I've Got" and "Cindy."

• For collectors only is "Looking Back," which comprises one vintage side each of **DIANA ROSS** and **EDDIE FLOYD**. Supremes were known as the Primittes at the time and oo-aa'ed conventionally behind a gent called Al Garner—and not a Holland or Dozier in sight! Pretty terrible, but there are those who will want to complete the set! Eddie Floyd wrote most of the songs, which almost sound like him (Ember).

• **JIMMY RODGERS** is out on "Twilight On The Trail" (Saga) gathering "Tumbling Tumbleweed," "Cool Water" and "Shenandoah" on the way, and generally doing a Slim Whitman without the yodels. Very pleasant for all would-be cowboys!

• An album for the worshippers of **BING CROSBY** or exiled Irishmen. "When Irish Eyes Are Smiling" (MCA). The sleeve notes say: "To the listener, any description of Bing Crosby would be completely superfluous. Everyone knows that his voice has been heard by more people than any other singer who has ever lived; and that the sale of his records runs into many millions—and we believe them!"

HOLLIES: an album which speaks for itself...

HOLLIES: "Hollies Greatest Hits." I Can't Let Go; Bus Stop; We're Through; Carrie Anne; Here I Go Again; King Midas In Reverse; Yet I Will; I'm Alive; Just One Look; On A Carousel; Stay; Look Through Any Window; Stop, Stop, Stop; Jennifer Eccles (Parlophone).

An album that really speaks for itself. If you're an ardent Hollies fan then this LP—tracing their hit career is obviously a real bargain.

Even if you're not it's worth a place on your shelves as part of pop's history and the Hollies' place in it. All the tracks have been hit singles and show perfectly why the Hollies have managed to stay on top so long—they were one of the few groups to come up with a really individual immediately catchy sound of their own. It's a Hollies showcase album. The only thing is—it's peculiar we've had to wait so long for it!

REAL blues

If the blues is your own particular pleasure and delight, then **TAJ MAHAL** is definitely for you. There are a lot of good British groups playing this music now, and very nice they are too. But often they concentrate too hard on sounding authentic to really get it all on. Taj Mahal, being a veritable giant of a Stateside Negro—and young too, only 25—has the music pounding in his veins and what comes out is so-o-o relaxed and so hard and swinging it is, to our poor little white ears, completely mind-blowing.

More exciting biting blues from **SAVOY BROWN**, well-respected British exponents of "modern urban blues" (if you want a label) on "Getting To The Point" (Decca). Their second LP and mostly self-written it showcases their fine instrumental ability (particularly guitarist Kim Simmonds) and clean, tight sound. An exciting LP—it's difficult to sit still while it's on, and that's what the blues is all about, after all.

First track on **AYNSLEY DUNBAR RETALIATION'S** first LP for Liberty is nice. Aynsley is a fine English drummer, ex-John Mayall sidesman, and he has gathered a nice quartet round his solid anchor-work on drums. A wide, intelligent range of material, too—blues-based, of course (just listen to that guitar) but very, very subtle. Yes, highly encouraging.

ARS NOVA come to us unknown from America's still-happening West Coast. A very well-produced first album (on Elektra) with lots of nice orchestral passages, but a bit slow-moving on the whole. Once it gets into its stride, though, it can be very pleasant

indeed at times. Not among the front rank of Elektra groups though by any means.

On the other hand, **EARTH OPERA**—new Elektra group from the East Coast, this time—continue that label's tradition for super new sounds. Fine, gentle, lyrical songs, brilliantly produced, and very good, often poetical, words—all written by the group, of course. Their roots appear to be more in folk than straight pop.

Harmless LP

BOBBY VEE, in this country the other day to the consternation of John Peel, issues a harmless album "Just Today" (Liberty) which does naught to impair or improve his career. Still, there's a pretty picture of him on the cover.

"AFTER TEA" is the name of a Dutch group and also a song which Spencer Davis picked up and produced with notable lack of success. But it was quite good as is their album (Ace of Clubs).

TALKING OF SPENCER, "July," a group he manages, make their album debut on Major-Minor. Were Caroline still alive, Major-Minor would doubtless do "an Equals" with it. Certainly they're an original outfit—all but one of the songs are penned by the leader and singer and sitar man Tom Newman.

"LOOKING FOR A NEW WORLD TO CONQUER," run the sleeve-notes to "The New Christy Minstrels On Tour Through Motortown" (CBS). Happily for Tamla addicts, the Minstrels don't conquer Detroit with their versions of "Stop In The Name Of Love," "Reach Out" and "Ain't No Mountain High Enough," but the sound is pleasant enough. "THE NEW BORN FREE" heralds the Hestiations, who are not particularly new but just another coloured r and b group. "Born Free" is the featured track and Matt Monro would have a fit (London).



Hollies: LP tracing their hit career

PINK FLOYD EXPLORE THE ASTRAL PLANE

PINK FLOYD: "A Saucerful Of Secrets." Let There Be More Light; Remember A Day; Set The Controls For The Heart Of The Sun; Corporal Clegg; Tide Track; See-Saw; Jugband Blues (Columbia).

When lead guitarist, composer and musical freak extraordinary Syd Barrett quit the Floyd some months ago, their legions of devotees moaned that this was the end of a fine group and never again would they reach the sublime heights of electronic and musical genius they have been known to achieve at many a hip gathering.

But they were very, very wrong indeed. New guitarist Dave Gilmore is a worthy successor to Syd; but, more important, the group as a whole has developed to such an amazing extent musically that, on the strength of this fine album, they are undoubtedly well to the fore of the world's experimental rock bands.

Really the album is well worth buying for the long title track alone. Done in three movements, it starts off with pure electronic sound which builds up—and up—and then cuts. The second is spurred on by crashing drums with freaky electric piano and wailing electronic guitars. But the third is where it's all at: Rick Wright's organ, sounding incredibly ethereal, with pure harmonic voices, which builds up into one of the purest, most beautiful pieces of music ever put on a pop record. Pop? Actually it sounds like some classical choral mass. Quite beautiful, and certainly the best electronic music we've ever heard.

Nor does the album fall down on the other tracks. "Light" is very exciting and "Heart Of The Sun" is an utter gas—the whole song a slow hard build-up with pulsating rhythm, superb vocal and unearthly guitars.

All the tracks written by the present group, with the exception only of Syd Barrett's "Jugband." The Pink Floyd finished? Listening to this album, it seems they've barely begun their exploration of their own astral plane of music.

IF YOU'RE of a nervous disposition and think music should only be a nice background noise which doesn't tax the brain in the slightest, then do NOT listen to the **UNITED STATES OF AMERICA'S** first album on CBS! It's totally freaky, exceptionally electric—and the best music of its kind to emerge yet. It also has some of the most evil lyrics ever put on record (Velvet Underground only excepted)—and some of the most beautiful. "Love Song For The Dead Che" (Guevara) could bring tears to eyes which haven't cried in years, and their "Cloud Song"—"Inspired by Pooh"—is delicately lovely.

The album is conceived as a whole, with snatches of "The Star-Spangled Banner" and "The Battle Hymn Of The Republic" cropping up in the most unexpected places. It's all very American and outstandingly good—the best use of electronics since the Beatles first introduced the idea. You MUST hear it—it may amuse or repel you, or both. But we guarantee it will not bore you!

SPOOKY TOOTH are yet one more good, solid homegrown group with their own individual sound. Their first album, on Island, has some really lovely songs on it—their own excellent "Love Really Changed Me" and "Sunshine Help Me," plus Janis Ian's "Society's Child" and the veteran "Tobacco Road." They achieve a really distinctive sound with their combination of harpsichord and organ, and at times—especially on the beautiful "Here I Lived So Well"—hit as full and rich a sound as Procol Harum. Produced by Jimmy Miller of Stones and Traffic fame, this is a very encouraging first album indeed. Nice.



Floyd's Roger Waters: mass



Brenda Lee: big sad voice



Johnny Cash: live in prison

Disc guide to
AUGUST
new albums

Moody Blues: not an LP, an experience

MOODY BLUES: "In Search Of The Lost Chord." Departure; Ride My See-Saw; Dr. Livingstone I Presume; House Of Four Doors; Legend Of A Mind; Voices In The Sky; The Best Way To Travel; Visions Of Paradise; The Actor; The Word; Om. (Deram)

THIS IS not an LP, it is an experience. The Moody Blues have created on a slice of wax sounds that literally can transport you to another world, based on a meditation theme of Om. "Om is the most important word of power in the Hindu scriptures, which means 'God,' 'All,' 'Being,' 'The Answer.' Thought or intentness on its meaning will cause the exclusion of all other thoughts, ultimately bringing about the state of mind to which the meditator aspires," run the sleeve notes.

It sounds pretentious, but it's the truth. Try it for yourself. "In Search Of The Lost Chord" is an experience you will not quickly forget. But play it in stereo, in complete silence, or the effect is lost.

• **BRENDA LEE**, the little-girl-next-door-type with a very big and sad voice (remember "I'm Sorry") now a little wife and mother, still with the big sad voice has clicked with "The Good Life" (MCA).

A well-chosen collection of modern ballads moving into the standards class (some of them already there) spontaneously sung. An album of late night listening. "Rusty Bells" is the only song that could be termed syrupy, perhaps slightly nauseating, but this is redeemed by the other impeccable selection on this album.

Outstanding tracks: "Shadow of Your Smile," "Softly as I Leave You," and "Yesterday."

• Another female voice from the past, and a good one at that, is **PATSY CLINE** with "Heartaches" (MCA). Patsy unfortunately hasn't made such a good choice of songs and gives the feeling that it's supposed to be a super-sophisticated country / western album.

Her voice is flawless, her style original, but the songs have been sung just a little too often to have anything new done with them.

• Country king, **JOHNNY CASH** gives us "Johnny Cash at Folsom Prison" (CBS). Recorded live at the prison in front of an audience of inmates, who from the sound of it went wild over the Johnny Cash Show, as will any country fan.

Johnny claims a kinship with his audience. He quotes on the sleeve notes: "I have been behind bars a few times, sometimes of my own volition, sometimes involuntarily." The kinship may account for the contact which he made with the audience.

• That pop/folk singer who had a string of hits a few years ago, issues an album of his big hits on "The 16 Hits of **JIMMIE RODGERS**" (Dot). Great for his fans who want a collection of his hits, and for any new listeners who like happy, bouncing versions of "English Country Garden," "Woman From Liberia," "Kisses Sweeter Than Wine" sung by a man with quality in his voice.

• **CLIFF BENNETT** and his Band (no longer the Rebel Rousers, you'll notice) have come up with an interesting new LP, "Cliff Bennett Branches Out" (Parlophone). This has always been one of the better groups spawned by the beat era, and songs here like "Close The Door," "When Something is Wrong With My Baby" and "Good Times" prove that Cliff's good voice, plus a powerful group, adds up to a good old sound.

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Disc guide to
AUGUST
new albums

Family gain more laurels

FAMILY are a group gaining more and more justified praise and laurels.

There are few groups to have arrived on the scene in the past year who have such an identifiable sound. Hard, yet not harsh, soft yet not soggy. It's a full sound with the five group members playing something like twelve different instruments, including the famous electric violin, and superb voice harmonies.

"Music In A Doll's House" is a very good solid album with production by Dave Mason and Jimmy Miller. And yet, astoundingly, their sound live is even better and more exciting than recorded. And there are few enough groups you can say that about.

Best tracks from a collection of very new sounds are "Peace Of Mind," "Voyage," "Old Songs, New Songs" and "The Chase." Album also includes their single, "Me My Friend" (Reprise).

● A beat session just for fun is the **MINDBENDERS** (Fontana) with unmemorable songs apart from "Groovy Kind of Love" their big hit. For party music or Mindbender fans.

● **Burl Ives** on "Sunshine of My Soul" (MCA) has collected together a lot of hymns with admittedly beautiful melodies but has not made any concessions to make them reach a wider market than those who have gotten religion, by simply singing them straight with piano and organ accompaniment.

● **DUNCAN BROWNE** comes up with "Give Me, Take You" (Immediate), music composed and arranged by himself and produced by Andrew Oldham. An odd blend of "Greensleeves" type music (well played and arranged) and plodding, rather pretentious words that owe a lot to Greek mythology and history.

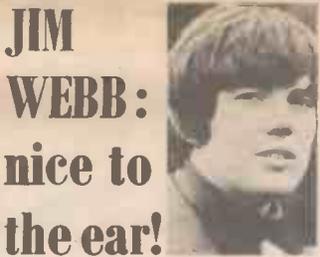
● The usual, commercial **RAY CONNIFF** treatment on "Honey," Ray and the Singers' new CBS collection. Includes some lovely songs, though: "By The Time I Get To Phoenix," "I Say A Little Prayer," "Goin' Out Of My Head" and "Love Is Blue." Soothing stuff.

● Usual competent but unspectacular singing from America's **WAYNE NEWTON** on "One More Time" (MGM). These are songs from his first TV spectacular — sounds straight from the heart of showbiz, like "Rock-a-Bye - Your - Baby - With - A - Dixie-Melody" and "Somewhere." Sorry, but we find Wayne's voice expressionless.

● And yet another boring collection of instrumentals from **SANDY NELSON**, whose "Boo-baloo Beat" (Liberty) label is the same mixture as before—him playing drums to an instrumental accompaniment. It drags like mad.



Buddy Holly: an indefinable magic



JIM WEBB:
nice to the ear!

THOSE "Left the cake out in the rain" brigade who are worried about the pretentious words on songwriter **JIM WEBB's** "Macarthur Park" should be happy with "Jim Webb Sings Jim Webb" (CBS), a collection of beautiful love songs beautifully arranged—but only three arranged by Mr. Webb.

The words are printed on the sleeve of this album and made us blink because of the scatterings of "dout'cha's" and "Yeah babies" which would seem rather un-Webbish.

But once the album is played we find that Jim Webb has a timbre in his voice similar to Georgie Fame, and an accent like President Johnson. Words, voice, arrangement and accent combine with great melodies to give a series of songs that please the ear immediately, and will go on pleasing for a long time.

Buddy Holly's magic

BUDDY HOLLY is still a giant. Two new LPs out now are essential for pop collectors—"True Love Ways" and "Wishing" (both on the MCA label).

Each LP has a dozen tracks and every track demonstrates his cool, sensitive and tuneful singing which still has an indefinable magic.

All Holly fans will want the track details more than anything—so here they are:

"True Love Ways," "Peggy Sue Got Married," "Well All Right," "What To Do," "That Makes It Tough," "Now We're One," "Take Your Time," "Crying," "Waiting," "Hoping," "True Love Ways," "Learning The Game," "Little Baby," "Moondreams," "That's What They Say," "Wishing," "I Wanna Play House With You," "Door To My Heart," "Baby It's Love," "I Gambled My Heart," "Memories," "Wishing," "Down The Line," "Soft Place In My Heart," "Queen Of The Ballroom," "Gotta Get You Near Me Blues," "Flower Of My Heart," "You And I Are Through."

BEST LP OF THE MONTH

CREAM: FITTING MEMORIAL TO BRITAIN'S BEST LIVE GROUP



CREAM (from, left Jack, Ginger and Eric): a very fine group indeed

DIFFICULT not to praise ECLECTION too highly. They have been formed for a ridiculously short time but their music, as proved on their first album on Elektra, shows an astonishing maturity for five people — four guys and a girl singer—who must need more time working together before they reach their full potential. If this is after a mere few months, then what their music is going to be like in a year's time we shudder to think!

Some very lovely songs—including their fine single "Nevertheless" — on this album, and all written by the group. A warm, soft and often exciting sound, superb playing and lovely singing. Definitely THE group to watch this year. . . . **SUNSHINE COMPANY** are one of the few groups who are aptly named. "Happy" was their hit single in America and it neatly conjures the mood of summer for their first album (Liberty).

Apart from Beatles' "Rain" the tracks are unfamiliar but they all have that light, airy easy to listen to quality—rather in the Fifth Dimension vein — that makes summer even more summery.

MARTY ROBBINS has one of those voices you either love or hate. "By The Time I Get To Phoenix" (surprise, surprise) is the title of his new album (CBS) and the Robbins stamp is also placed on "Am I That Easy To Forget," "Love Is Blue," "Yesterday," "As Time Goes By" and "You Made Me Love You." Something of a departure from the cowboy epic ballad, but he still sounds the same.

CREAM: "Wheels Of Fire," Part 1 — "In The Studio." White Room; Sitting On Top Of The World; Passing The Time; As You Said; Pressed Rat And Warthog; Those Were The Days; Born Under A Bad Sign; Deserted Cities Of The Heart; Part II — "Live At The Fillmore." Crossroads; Spoonful; Traintime; Toad (Polydor).

With the notable exception of one or two other goodies, this sumptuous two-album set contains some of the best material the Cream have ever put on record. It's a very fitting—at times superb—memorial to what headlines call "Britain's best live group." Complaints have been made about the Cream's earlier recordings, that on record they lose most of the fire and sheer excitement they never fail to reach onstage; this set has the best of both.

The first LP is the cream of the group's recent studio work, and the other a superb set captured live at San Francisco's famous Fillmore auditorium, one of the main spawning grounds for the whole of the flower-power-hippy movement. It's really the perfect place for the Cream to have recorded their final musical statement—while always popular in Britain, they are something approaching gods in the States and the Fillmore is the country's foremost shrine.

Halfway through "Spoonful" the record seems to take off. Jack Bruce hits a hard fast bass-run, Ginger Baker comes crashing in with perfect striding drums and over it all the legendary Mr. Clapton lays certainly the most searing guitar solo he's ever put on record—and maybe one of the best he's ever done.

"Spoonful" is Eric's track—that sublime guitar just keeps on . . . and on . . . and on, for close on 17 minutes. But it never becomes raucous or over-electric; just unbelievably smooth and expert. It's all too easy to idolise Mr. Clapton, but this is a technical masterpiece, dripping with real anguished soul.

Jack is revealed as a fine singer and—on "Traintime," which is just him and Ginger—a superb harmonica-player as well. Then a dazzling swing into the triumphant "Toad," which is nearly 17 minutes of Ginger on drums. Sounds a bit grim, but in fact is anything but, with some literally inspired passages. If Ginger never bashed another drum-skin in his life, this would be a fine memory of one of Britain's most original drummers.

Naturally Cream fans will be feeling upset at the recent news that the group is to break up; but this bag of musical joys should go an awfully long way towards consoling them. They were indeed a very fine group, but such vast musical talents as Jack, Ginger and Eric can only go on to do even better and groovier things.



MEANS RECORDED EXCITEMENT

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GEORGE MARTIN
British Maid ULP 1196

INSPECTOR CLOUSEAU
Original Motion Picture Score
Composed & conducted by
Ken Thorne ULP 1201

Nicolle Croisille & Pierre Barouh
sing "A Man and A Woman"
Vivre pour Vivre (Live for Life)
UEP 6000

VIVRE POUR VIVRE
(Live for Life)
Original Motion Picture Score
by Francis Lai ULP 1185



The Joe Tex tour bus: a James Brown complex?

JOE TEX tries to do a James Brown...

SOUL Festival '68 was held at Randalls Island near Harlem two weeks ago. Peaches And Herb, originally scheduled for the show, cancelled—Herb will not be ready to work until the end of August. But Jerry Butler, Percy Sledge, Delphonics, Joe Tex, Bobby Taylor and the Vancouvers, and three big bands were on hand for one of the longest (five hours) and most enjoyable soul shows I have seen. The only sad note was the "new" Joe Tex.

Guard

Joe apparently has a James Brown complex. He has "The New Soul Brother No. 1" painted on the side of his tour bus and four bodyguards (a la Brown) follow him to the stage and "guard" him all during the show. The only problem is that black audiences aren't impressed. Brown is tops with them and Tex hasn't got a chance of knocking him out of the top spot. Strangely enough, in spite of his being introduced as the "new soul brother number one" and in spite of his bodyguards and policemen guarding the stage, Tex refuses to admit to the press that he is trying to take over from Brown and, on

occasion, has denied that he has ever gone through any of Brown's routines.

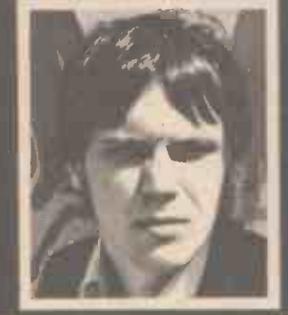
The Eire Apparent have signed with Buddah Records here. The label, headed by Neil Bogart, has had hit after hit with such "teen" oriented sounds as "Green Tambourine." This is the first British group they have signed and they hope to produce a more valid, heavy sound for them but, at the same time, give them a single hit.

More big name acts appeared in New York this past weekend than in the last two months, Thursday B. B. King and Fats Domino appeared at the Central Park Music Festival. King did four numbers and then refused to come back on for an encore for some reason. Domino, with four horn men and rhythm section, followed B.B. with all his hits but failed to keep the crowd's attention as he fumbled with his microphone and kept moving his piano around.

On Friday the Who and the Doors appeared at the Singer Bowl to a sell-out crowd. On Saturday the Mothers of Invention and Buddy Guy played at Central Park while Big Brother and the Holding Company, Ten Years After and the Staple Singers were at Fillmore East.

Box Tops just completed two weeks of intensive recording in

RICHARD ROBINSON reporting from NEW YORK



Memphis trying to come up with a new single. The group has been off the U.S. charts for the first time since "The Letter" was released. After the sessions they joined the Beach Boys' tour for the rest of August.

Posh

AROUND New York this week: The new Ed Ames single "All My Love's Laughter" written by Jim Webb. . . . Fifth Dimension at Central Park doing a posh nightclub act to prove that they have gone the way of the Supremes. . . . McCoys proved that they aren't a teenybopper act any more when they appeared on the network Dick Clark Show and had to have several of their song lyrics bleeped out. Apparently the network censors didn't think the group would say anything but "Hang on Sloopy" until it was almost too late. . . . Follow up to "Hickory Holler's Tramp" by O. C. Smith will be tune originally done by Roger Miller, "Little Green Apples." . . . Simon and Garfunkel scheduling second New York concert after first show sold out over six weeks in advance. . . . Joan Baez scheduled to perform in concert at the Fillmore East. Joan has spent recent months writing her first book, "Daybreak."

...but Brown's still the best!

JAMES BROWN. What is there to say? I'd read about him, heard about him for years, I'd been subjected to innumerable detailed descriptions of his act . . . and I still wasn't prepared. James Brown and his audience work together, each knows what the other will do next and neither misses a cue. When he whirls, the audience screams; when he nearly falls to the stage, they gasp; when he speaks, they shout their approval of every sentence.



Brown: absolutely, undeniably incredible



Tex: bodyguards on stage

HOLLYWOOD CALLING BY JUDY SIMS



He announced at the beginning that he was a soul brother, just in case anyone had forgotten, yet he wore the white man's hippie costume of white peasant-Cossack-Nehru blouse with a string of beads. He's shorter than I expected, and has a much better voice than his hit records indicate.

His show consists of a 15-piece orchestra (the orchestra part is three violins, two men and a woman, dressed in sedate black, all joined to a Vox amplifier; the rest is hard beat and brass — two bass players, two drummers, organist, one guitarist, the rest horns, saxes and trombones), a female vocalist, a female dancer, a male comic, all of whom constitute the James Brown framework, and no more. That's enough. He is absolutely, undeniably incredible.

Peter Tork was there with girlfriend, practising one of James Brown's "steps" after the show while walking to his car.

Three English acts in town last weekend: Pink Floyd and Jeff Beck at the Shrine and Ten Years After at the new Cheetah (with a frantic fast drive from Santa Monica to Los Angeles to see both shows in one night).

Jeff Beck was in fine form (shirtless) . . . he also played

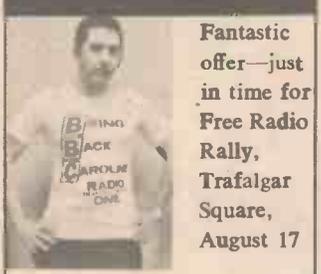
well (ahem) . . . especially one "jam" number called Mother's Old Rice Pudding. Don't care for the vocalist very much, and his new (and only) album, called Truth (with his girlfriend's photo on the front), doesn't begin to capture his on-stage virtuosity, but Jeff and his group were still thoroughly enjoyable. Can't say the same for Pink Floyd.

Ten Years After could easily become one of my favourite groups if they played here more often (it usually takes several sets to convince me . . .). I heard only their first set at Cheetah, which they didn't think was very sparkling, but Alvin Lee's guitar and wit were exceptional, as was the bass player's loose-limbed bouncing thumps. I think one of my greatest delights in watching most English groups is the humour—sly, dry, and subtle by our standards—used in between-song patter. Most American groups take themselves far too seriously.

I was not a little upset with Jonathan King's comment on Tim Hardin's performance at the Albert Hall, but I can't make any effective rebuttal because I wasn't there. I don't think Scott Walker's so hot, so I guess Jonathan and I are even.

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Don't be misled by this rubbish from the Doors

HIGH at the top of the American charts stands the latest Doors record, proud and commanding, a pillar of sales for Jim Morrison and fellow hinges. Its title? "Hello, I Love You." But listen to it and you may notice a distinct similarity.

Take the case of my aged 89-year-old housekeeper, vaguely attuned to fashionable taste through the sound vibrations of King phonographs during the last X years. On hearing this brand new Doors smash she started humming the Kinks' golden "All Day And All Of The Night." And so will you.

Their last single—"The Unknown Soldier"—had a bass riff remarkably reminiscent. They are worshipped in America, but the truth is, except for the excellent "Light My Fire" (now brilliantly done by José Feliciano), their records have been second-rate rubbish.

Tousle-headed sun-freak Morrison, to whom the Californian hippies bow in praise as he commits one egoistic outrage after another, has a remarkably tuneless and boring voice. He has emerged not through talent but through cheekbones—his leonine good looks carry him along the paths of popdom while his associates are pretentiously irritating others.

Did you see the ghastly, adolescent film clip on "How It Is" to advertise "Soldier"? That record was banned in the U.S.A.—England, rightly, was just uninterested by it.

It seems the Doors are the current great American Con. Hippiness, gimmicks, looks and retrospective riffs. Doors, you can stay over the other side and wallow in the adulation of those who know no better.

• I was looking with amusement at a copy of Disc of three years ago, full of delightful, wondrous statements about the Beatles being "knocked out" at being number one, about John and Paul visiting Paul's family while George brouses through

an antique shop, about Beatlemania in Liverpool. Whither the days, dear, whither the days?

• Good records on the increase. Just because this list is long, please do not ignore. It is an accumulation and you should pay attention.

• Aretha; Ray Stevens; Bojangles; Aphrodite's Child; Robert John (19th mention); Billy Vera, Eclection—"Nevertheless"; and the newest releases include a good new Sandie; a surprisingly good Len Barry (remember Len Barry?); Gary

Puckett and "Lady Willpower"—nearly identical but a hit just the same, mark King's words; John Baldry with a first big Mike d'Abo hit?; a One-Stop imported Traffic single; and the Dells follow-up to their fabulous "Wear It On Our Face."



● JIM MORRISON, star of the Doors: he emerged through his cheekbones



● In the studio: Long John with songwriter Mike d'Abo

Long John hopes one Mann's song means a big hit

MIDDLE-AGED MUMS never nurse an ambition to mother the Long John Baldry body like they do Engelbert; and daughters don't go to bed gazing at glamour pictures of LJB like they do Tom Jones.

Yet, having broken the chart barrier after 10 years of trying and gone to the very top with "Let The Heartaches Begin," Long John was supposed to be the big challenger to Tom and Engel.

But it hasn't worked out that way. Workwise, he's done well enough since his sole hit. Lucrative cabaret offers and even a Royal Variety performance have kept him working hard. But a challenger to Tom and Engel? The idea seems absurd. It would all suggest that the angular LJB just doesn't have any particular public following and has, instead, to rely on the strength of his songs.

He growls disagreement. "I regard myself as something between Tom and Engelbert," he says. "Engelbert is smooth and suave and Tom has the animal bit. I'm halfway between which must make me a suave animal."

The Suave Animal enlarged (which is not hard if you're 6 ft. 7 in. to start with): "If I've got no personality thing, I don't see why cabaret clubs are full up for my appearances. If I was dreary and a drag people wouldn't come to see me."

"I think I have a teenage following. Half my audiences are teenagers. It's the same with Tom and Engelbert. They, too, don't conform to one type of audience."

And teenagers and adults alike should, if there is any justice at all, swoon over the new LJB single "When The Sun Comes Shining Thru," written for him by the Manfreds' Mike d'Abo. It's much in the "Heartaches" mould, but better.

It's not the first time Mike d'Abo has written an LJB single. "Cuckoo," which was the only previous single that remotely looked like being a hit for me, was written by Mike. We've been mates for ages and this new one he wrote with the Baldry in mind.

But even if justice is not seen to be done and "When The Sun" is not a smash success, his follow-up will most certainly endear him to everyone. "In Mexico" is the title and the song is a sort of anthem for this autumn's Olympic Games. "It should be an international hit I think," says Baldry, who, like Engelbert, still lives in the same place before fame picked him out—in his case, his parents' home in North London.

New Singles



The Dells
Stay In My Corner
CRS 8079

The Deep Set Hello Amy

7N 17594



Anthony Hughes & The Ventures

Little Girl
7N 17595



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Editorial:

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ARTHUR BROWN ON RELIGION

"I BELIEVE in God, but not God as a person. God is only a word, but unfortunately most people are afraid of words.

The basic thing behind religion is a feeling which some people call a belief, and the real thing behind belief is a revelation to you of your own nature in relation to the whole of the nature of the Universe.

This revelation doesn't last for most people—it's not a continuous state. So then you have to explain it. Like: who created the Universe—God? It's a pointless question because you know very well you don't know the answer, that there isn't an answer—and that you don't NEED an answer.

Education in religion is appallingly insufficient, because it trades in words and not the feelings behind them.

You realise most priests have not had the supreme religious experience, and you then think: "Okay, priests are teachers, and teachers are pointers for me, a guide for my own meanderings, my own search."

The whole of my life and everybody else's life through the centuries are the same problem—trying to be happy. And being happy is trying to understand what you are. And if it is only you that you're trying to understand, then it's all up to you.

If the only person who can sort out yourself is yourself, then teachers, priests and mystics are just guides.

What is wrong with the church is that if you question it you're committing a sin. Obviously at times you're going to question it—and that makes you sinful. So you have a big neurotic crisis. The church isn't the final answer.

It's an example of the answer.

And prayer—prayer shouldn't be a meaningless recitation of Mrs. Bing's Prayer Recipe Book. It should be like psychoanalysis, a process of questioning yourself.

It's really wonderful to realise what you really are—but very few people who know would be priests anyway. This is terrifying and, to me, intolerable. I don't think the church is going to be around for much longer.

The church is all very well for people who respond to power, who like being told what to do. But if you're self-reliant you don't do things by other people's standards.

Sure, you make mistakes—but what's wrong with mistakes? Even Nature makes mistakes. A bad experience should teach you something.

The church doesn't promote

MY VIEW



the search for this feeling—it just gives out a lot of Fascist statements about what is this, that or the other.

I believe that every minute in every different society there lives a Messiah. And any and every man could be that Messiah.

This is what Christ meant when he said, "I'm the son of man and I'm the son of God"—he was indicating that everyone has this possibility. For centuries in the church was the feeling that you have to be holy, and that's a load of crap, because everyone has the possibility of finding the way inside them, otherwise the Messiah is a farce.

It's not worth spending hours worrying about not obeying Christ's commandments. I'm sure Christ wouldn't have wanted to cause mental suffering like that."

GRAPEVINE

Bob Farmer's Gossip



Bee Gee Barry Gibb says: No wonder Robin collapsed

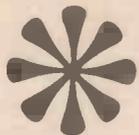
ROBIN GIBB got up from his settee to switch the channel on his TV set, pitched forward and fell unconscious on the floor . . . and the Bee Gees' million-dollar American tour was off.

That was the dramatic start to Robin's breakdown which brought, from his twin brother, Maurice, the comment: "I could see this coming—he's such an incredibly highly-strung person that he was bound to snap eventually."

Maurice, talking to me at a Marylebone mews house-warming party thrown by the Paper Dolls last weekend (they've moved into Maurice's old pad while he's switched to pastures prosperous in Belgravia where his next-door neighbour is veteran actress Margaret Rutherford), said: "Robin never has a holiday. As you know, we have just come back from holiday, but Robin never moved out of his hotel room."

"He went with Barry to Rome and Nairobi, but in both places, while Barry went out sightseeing, Robin just stayed in his room writing songs. Amazing but true."

"He seems totally unable to relax. He always has to be writing and yet, instead of sitting back after his songs have been recorded, he immediately turns to new writing. So he gets tense and tired with the result that he collapsed last week."



"We may be twins, but I'm not a bit like him." Maurice spent his holiday commuting between the Bahamas and Britain and Rome and Britain. He came back each time to tear about in his beloved Aston Martin.

Maurice added that doctors were so disturbed by Robin's condition that at first they wanted to "put him out" for a few days so that he would get some much-needed sleep. Instead he was transferred last week from a Regents Park nursing home to a health farm in Sussex.

Postscript on the Bee Gees by the way: Could a new Robert Stigwood progressive group,

formed of former Remo Four and Creation musicians and called Ashton, Gardner and Dyke soon become Ashton, Gardner, Dyke and Melouney? Puzzle that one out—plenty of people in the pop biz already are.

NOW TWO DAVES BACK CASUALS . . .

LET'S TURN part of this page over to the under-privileged . . . or, to be precise, one of these groups which consistently makes good records and all to no avail.

Not that David Symonds hasn't done his bit to try to turn "Jesamine" by the Casuals into a hit. If you dig the Symonds show, then "Jesamine" must now be as familiar to you as "Macarthur Park." For weeks David has spun the disc—but still no public reaction.

Now Dave Dee has joined the "Jesamine" fan club. He stopped discussing chart records while doing his "Hit Talk" chat this week to plead: "Let's forget the hits and give some praise to the Casuals. 'Jesamine' is one of the best records released this year. How heartbreaking it must be for any group to make a record like this and get no reaction. Especially as their first single, 'Adios Amor', was also very good."

Couldn't agree more, but time for the Casuals—John Tebb, Howard Newcombe, Alan Taylor and Robert O'Brien—is running out. "Jesamine" has been out nine weeks. The boys are in Italy—where they have a big name—and can't come home until August 19. "If only we can sustain interest—the BBC have been marvellous—just a little longer then it may yet happen," says their British rep Tony Hiller.

And Marbles to you!

IN FUTURE, don't say globules . . . say Marbles—which is not the rude remark you thought it was but the odd name of a new duo being launched by Bee Gees leader Barry Gibb.

Trevor Gordon (the one with the just William freckles) and Graham Bonnet are the faces involved. They are cousins and come from Skegness, although Trevor had the sense to emigrate to Australia where he had his own teenage show and actually had the Bee Gees as his guests on odd occasions.

When he returned to Britain and met up again with Graham, Trevor got a good turn in return from Barry Gibb who introduced them to Bee Gees manager Robert Stigwood, then wrote a first song for them, "Only One Woman", which will assuredly become a hit. (It's considered better than the Bee Gees own latest single, in fact).

So when I say Marbles to Tony Blackburn, I'm not really being rude. Just reminding him of a name to note.



THOUGHT I'D show you just how beautiful John Peel truly is. See those vibrations rippling through the water . . . that Indian blanket draped across the window to stop the lovely neighbours snooping . . . even the all-shades-of-colour Andrex looppaper. It's all incredibly beautiful —Disc's picture of the hippies' DJ in the bath, at home



Billy Fury . . . engaged

Congrats to Billy Fury who got engaged last week to 29-year-old former model Judith Hall. At a party in Larry Parnes's penthouse pad, Judith assured me: "I'm right behind Billy in his hatred of blood sports. I'm a pacifist in any case. And I love animals. My dachshund—Fred, who's a bitch—has been mated with Billy's chihuahua, Pepsi, which, surprisingly, is a male. It's all a bit worrying."

To Tony Blackburn, who has been giving me a lot of namechecks lately: Thanks for dedicating a disc, "Give And Take", to me but what makes you think that (a) I'd be up at such an unearthly hour and (b) listening to your show in any case?

Talking of TB, his TV show and Billie Davis's long lashes, "William" would like it known that she offered to trim them for "Time For Blackburn" but the shaggy-haired producer Mike Mansfield, insisted they stayed as they were.

Kinks are to make their cabaret debut—which is a bit mind-boggling—at Stockton on October 20. "For top groups like the Who, Dave Dee and us, the scene, particularly on the Continent, is falling apart in ballrooms" says Ray Davies. "Promoters won't pay our sort of money and book small, speciality blue acts instead. So we've got to branch out into cabaret to collect some cash."

Pity the poor Luxembourg deejays. Tony Prince, on route back to the Grand Duchy, had his car rifled of the contents outside his London hotel—three Paul Kaye's typewriter, three Paul Burnett suits and 3½ lb. of English bacon which can't be bought out there.

My quote of the week, from Long John Baldry: Does the Beatles' giveaway sale mean Apple Crumble?



Marbles . . . Trevor Gordon and Graham Bonnet

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WHAT WAS it like on Caroline North after the bill? All your questions are answered on this latest one-hour tape, "Music is our middle name," 25/- per copy. Be prepared for the F.R.A. Rally, stickers 6d. each or 4/- per dozen.—Martin Kayne, 133 Cheriton Road, Folkestone, Kent.

PUBLIC NOTICES

I, PATRICIA WILLIAMS, 15 Awelfryn Terrace, intend applying for a theatrical agency licence. Objections, within 21 days, Town Clerk, Merthyr Tydfil.

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the choice of free, independent radio at the 1968 National Rally, organised by the **FREE RADIO ASSOCIATION.** Appearing live, fabulous folk group the "Ramblers" and speeches from top personalities in the free radio world. See you in Trafalgar Square, Saturday, August 17, at 3 p.m.

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POP THE QUESTION

The dreams of Tony Blackburn

Why does Tony Blackburn play old Radio London jingles on Radio One? Is it because he likes Big L jingles better than Radio One jingles, or is it that he dreams he is still on the Galaxy?—V. Gillon, 95 St. Giles Street, Norwich, Norfolk, N.17.

• Says Tony Blackburn: "Actually, I played these jingles because I own the tapes. No, I don't dream of being back on Radio London, but I have fond memories of the occasion, of course."



Tony's Radio London tapes

? Name of the theme tune from "The Baron From The BBC" and the number of the record, please.—J. Kaczmarczyk, 26 Haddon Street, Derby.

• Theme is titled "Rockin' Goose" recorded by Johnny and the Hurricanes on London HLX 10199.

? Fan club address, please, of the fantastic Arthur Brown.—S. Cripps, 172a High Road, Chiswick, London, W.4.

• An equally fantastic fan club address for the fantastic Arthur! Write to Pandora and Aphrodite, Arthur Brown Fan Club, Track Records, 58 Old Compton Street, London, W.1.

? Have Cupid's Inspiration got a Fan Club?—Mavis Vanstone, 23 Royal Avenue, Calcot, Berks.

• Write to Mary Jackson, Cupid's Inspiration Appreciation Society, P.O. Box No. 15, Stamford, Lincs.

? What films did Petula Clark star in before she became a pop star?—Julie May, 30 Kingswood Road, Kingswood, Watford, Herts.



Petula Clark's films

• Take a deep breath, Julie. The list comprises: Medal For The General; Strawberry Roan; Murder In Reverse; I Know Where I'm Going; London Town; Easy Money; Vice Versa; Here Come The Huggetts; Vote For Huggett; The Huggetts Abroad; Don't Ever Leave Me; The Romantic Age; Dance Hall; White Corridors; Madame Louise; The Card; Made In Heaven; The Runaway Bus; The Gay Dog; The Happiness Of Three Women; Track The Man Down; That Man Opposite; 6.05 Special; Daggers Drawn.

And now, as a world star on the singing scene, Petula is starring in "Finian's Rainbow."

? What are the Zombies doing nowadays? Their last LP, "Odyssey And Oracle" is truly beautiful, so great are the composing talents of Rod Argent and Chris White.—Gillian Easter, 197 Alfreton Road, Derbyshire.



Zombies' songwriter Rod Argent

• Says organist and songwriter Rod Argent: "The Zombies broke up at Christmas. But Decca have just issued a single we made three years ago—"I Love You" and "The Way I Feel Inside."

"I Love You" was originally the B side of 'Whenever You're Ready' and I think it must have been put out because someone has had a hit with a cover version in the States. We didn't know it was being issued.

"Right now, I am forming a new group, and Hugh Grundy, our drummer, will still be a member. The remainder of the group will comprise new musicians.

"Paul Atkinson, our former lead guitarist, is now in computers. Colin Blunstone, our lead vocalist, has gone back into the insurance business. Chris White, who played bass guitar, is still in business with me in the production of records and writing songs."

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.



Fan gives Bee Gees a blast!

POP POST

SO THE Bee Gees don't consider it their "responsibility to be in the country when the record is out" to quote Colin Petersen in a Disc interview. The dictionary definition of "responsible," is "liable to answer for;" of "good credit or position."

You'll certainly answer for not promoting your record as you did "Jumbo" and who gave you your good position anyway, the "mighty Stigwood"? No, we did!

As you're so keen on being responsible, Mr. Petersen, answer this: who was responsible for stopping the British Government throwing you and your "bosom buddy" Mr. Melouney out of the country? Your non-pop-conscious fans who bought your records, provided your financial excuse to stay. Remember, we make you and we can just as easily break you!—Marilyn Mottram, 9 Thornhill Gardens, Hartlepool, Co. Durham.

● About the article in Disc (27.7.68) titled "Can Bee Gees Afford Another Flop?" Caroline Boucher has a cheek. She has no right to call a record a flop before it has even been released.

It was said that "Jumbo" was a failure. Maybe it didn't reach the Top 20, but that is no reason to call it a failure. There were still loyal Bee Gee fans who liked the record and who bought it, although I would have liked to see the flip side—"The Singer Sang His Song"—the "A" side.—Linda Ayres, 362 Cog Lane, Burnley, Lancs.

WHO DOES Rebecca Grant (Disc 27.7.68) think she is? How dare she knock a fantastic record like "High In The Sky?" A record which brings out great emotion, warmth and a distinctive sound from one of the best groups on the current scene, Amen Corner.—Maureen McAvoy, 2 Middle Cross Street, Armley, Leeds 12.

Desecration of a song
MY NOMINATION for the worst record of the year is "We Can Help You" by the Alan Bown! Anyone who has heard the beautiful original would be as appalled as I am at this blatant desecration of a fine Nirvana song.—Geoff, "Squirrels," Vale Road, Ash Vale, Surrey.

Stick to the acting game, Sue
HOW ON EARTH did Sue Nicholls make the chart? "Where Will You Be?" is pathetic—she should stick to acting. Here we have Madeline Bell with a fantastic new record, "Thinking", Has she entered the chart? No!—Mary Smith, 119 Scotia Street, Motherwell, Lanarkshire, Scotland.



Madeline Bell

The influence of Frank Zappa

STEVE MARRIOTT is reported saying that he liked nothing better than to go into the country to play Mothers of Invention albums at full blast. It's a pity he hasn't been influenced by Frank Zappa's work, when he and his group churn out rubbish like "Lazy Sunday" and "The Universal," which he says are too complicated to play on stage. He should go and see the Nice and Pink Floyd, who play their complicated recordings even better live.

Now he wants violence at concerts to cover up their musicianship. Steve, give us all a rest, and return to "Oliver."—W. Smillie, Woodlands Drive, Glasgow, Cl.

Lay off, Junior

● What right has Junior Campbell in "Hit Talk" to say the Monkees are utter rubbish? "D. W. Washburn" is sensational and their new album is absolutely fantastic, as you can see from tracks like "P.O. Box 9847," "Zor and Zam," and "Magnolia Simms." They also did five "outsite" concerts at Wembley. Obviously Junior Campbell didn't go or he would think the Monkees were the greatest, and they are.—Fiona, 12a Dorchester Court, Glasgow, W2.

DOES TOM JONES' manager expect us all to believe that his brainchild is the only artist capable of pulling capacity crowds? Living in the north as I do, I have recently had the pleasure of watching artists like Frank Ifield, Gene Pitney and Roy Orbison create havoc in jam-packed clubs, without the benefit of hit records, hip waggling antics or over-lavish publicity handouts. Indeed, any one of these artists could give Tom Jones lessons in showmanship, relying as they do on their ability as performers, with far more years of experience behind them.—Ken Wainright, Gleadless Road, Sheffield.



Sue Nicholls



BEE GEES Vince Melouney (left) and Colin Petersen: should promote their singles

EVERY WEEK we read in your columns fresh words of praise for such talented artists and composers as Jim Webb, Simon and Garfunkel, etc., who justifiably deserve their recognition and success.

But when will someone rave the talents of the American group Love? Their LP "Forever Changes" is full of unbelievably beautiful sounds and ideas, and the composing credits and arrangements which go mainly to group leader, Arthur Lee, are the insignia of musical progression.—Tom Jones, 6 Merrick Drive, Dalmellington, Ayrshire.

- #### CLUES ACROSS
- The Blues Breakers are his (4, 6)
 - One way to go (4)
 - Colourful feature of a valley (7)
 - Obviously not a brave red-skin (6)
 - From Tosti a seaport of Rome (5)
 - Girl Ernie turned to (5)
 - Mix with the swells (6)
 - One of the latest records (3, 4)
 - Real king, on stage (4)
 - All ours are gone (10)

- #### CLUES DOWN
- A place to stay (5)
 - Girl in a daring outfit (3)
 - Gean's other name! (5)
 - The Happening Family's new single (2, 2, 6)
 - Monkees' character number (1, 1, 8)
 - Pull for the shore, maybe (3)
 - What is this thing called? (4)
 - Trickle out very slowly (4)
 - State Express! (4)
 - May be painted red (4)
 - They're in the dunes with nothing on (5)
 - Inebriated sound (3)
 - Title name repeatedly used (5)
 - Go to court her? (3)

Last week's solution
ACROSS: 1. Blue eyes. 7. Province. 9. View. 10. Things. 12. Ascot. 13. Stacy. 15. Thorny. 17. Paul. 18. Robeson. 19. Marianne. DOWN: 2. Lovin'. 3. (s) Eve(n)teen. 4. Elvis. 5. Orchestras. 6. Des O'Connor. 8. Nos. 11. Gary. 12. Arch(ibald). 14. Cilia. 15. Two. 16. Ocean. 18. Rol.

Last week's LP winners
Mr. J. H. Birch, Orchard Hale, Menith Wood, Stockton, Nr. Worcester. Janice Morris, 7 Leabourne Road, Stamford Hill, London, N16. T. Martin, 79 Pipers Lane, Scawthorpe, Doncaster. Peter Kay, 23 Stephen Hill, Crosspool, Sheffield, M. Blackburne, 45 Charter Crescent, Ellesmere Port, Cheshire. Miss L. Smith, 19 Pound Gate, Alton, Hants.

LISTENERS OF THE WORLD REPENT!

I AM AMAZED at the continuing apathy among British radio listeners! It is now five months since Radio Caroline was last heard, and nearly one year since Big L, 270 and Scotland closed. Yet what has been done. Absolutely nothing!

The Government's attempts to replace our "pirates" have resulted in complete disaster. Radio 1 is a farce and the BBC local stations defy description. "Auntie" is now demanding an extra £1 on the licence fee.

But there is still one more chance to repent! The Free Radio Association is holding a huge rally in Trafalgar Square on August 17. So listen here, all you pirate people and Jimmy Young haters—if you live anywhere near London, be there! —Patrick Heeley, 21 Rectory Gardens, Worthing, Sussex.

DISCWORD

SIX LPs TO BE WON

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

1	2	3	4		
5					6
7		8			
9	10	11	12	13	
14		15	16	17	
18		19		20	
	21				

Countdown

THURSDAY

MARMALADE — Blue Lagoon, Newquay.
Grapefruit — Locarno, Portsmouth.
Tremeloes — Ice Rink, Ayr, Scotland.
Move — Locarno, Blackpool.
Pop North (Radio 1—1 p.m.) — Amen Corner.
Roy Orbison — Talk of the Town, Hippodrome Corner, London (season).
O. C. Smith — Assembly Hall, Worthing.

FRIDAY

BRUCE Channel — Royal, Tottenham.
Equals — Regal, Bonnyrigg.
Dave Dee, Dozy, Beaky, Mick and Tich — Pavilion, Bourne-mouth.
Tremeloes — Kinema, Stranraer.
Amen Corner — Central Pier, Morecambe.
Move — Locarno, Basildon.
Joe Loss Show (Radio 1—1 p.m.) — Roy Orbison, Foundations.
Simon Dupree and the Big Sound — Top Spot, Ross-on-Wye.
Herd / Marmalade / Jerry Lee Lewis/Time Box — 8th National Jazz and Blues Festival, Kempton Park, Sunbury-on-Thames.
NEW RELEASES: **Equals** — "Laurel and Hardy," Neil Diamond — "Two Bits Manchild," Billy J. Kramer — "A World Without Love," Jerry Lee Lewis — "What's Made Milwaukee Famous," Mindbenders — "Uncle Joe, The Icecream Man," Nancy Sinatra — "Happy."

SATURDAY

TREMELOES — Dobbie Hall, Larbert, Nr. Falkirk.
Equals — YMCA, Bellshill, Glasgow.
Marmalade — Town Hall, Haverfordwest.
Cupid's Inspiration — Leascliff Hall, Folkestone.
Amen Corner — New Century Hall, Manchester.
Love Affair — Winter Gardens, Weston-super-Mare.
Move — Seagull Ballroom, Isle of Wight.
Saturday Club (Radio 1—10 a.m.) — Bruce Channel, O. C. Smith.
Simon Dupree and the Big Sound — Spa Ballroom, Bridlington.
O. C. Smith — California Ballroom, Dunstable.
Crazy World of Arthur Brown / Nice / Jeff Beck / Ten Years After / Tyrannosaurus Rex / Jon Hendricks / Ronnie Scott Quintet — Kempton Park, Sunbury-on-Thames.
Bobbie Gentry (BBC 2—9.20 p.m.) — Long John Baldry.

SUNDAY

JOHN Rowles — Greasborough Social Club (until August 17).
Equals — Kinema, Dunfermline.
Marmalade — Byron House, Greenford.
Tremeloes — Palais, Dundee, and Locarno, Montrose.
Stuart Henry Show (Radio 1—10 a.m.) — Billie Davis, Spooky Tooth.
Top Gear (Radio 1—2 p.m.) —

Tim Rose, Leonard Cohen, Pink Floyd.
Roy Orbison — A.B.C., Gt. Yarmouth.
O. C. Smith — Co-op Ballroom, Warrington, and Beau Brummell Club, Nantwich.
Frost On Sunday (London Weekend Television) — Sandie Shaw, Julie Driscoll and the Brian Auger Trinity.
Show of the Week (BBC 2—8.15 p.m.) — Esther Ofarim with guest Topol.
Traffic / Spencer Davis / John Mayall / John Peel / Fairport Convention / Incredible String Band — Kempton Park, Sunbury-on-Thames.

MONDAY

GRAPEFRUIT — Pavilion, Bath.
Equals — Gragbourne Pavilion, Gourrock.
Tremeloes — Ski Theatre, Aviemore.
Crazy World of Arthur Brown — Chesford Grange, Kenilworth.
Radio 1 o'clock (Radio 1—1 p.m.) — Tim Rose, Election.

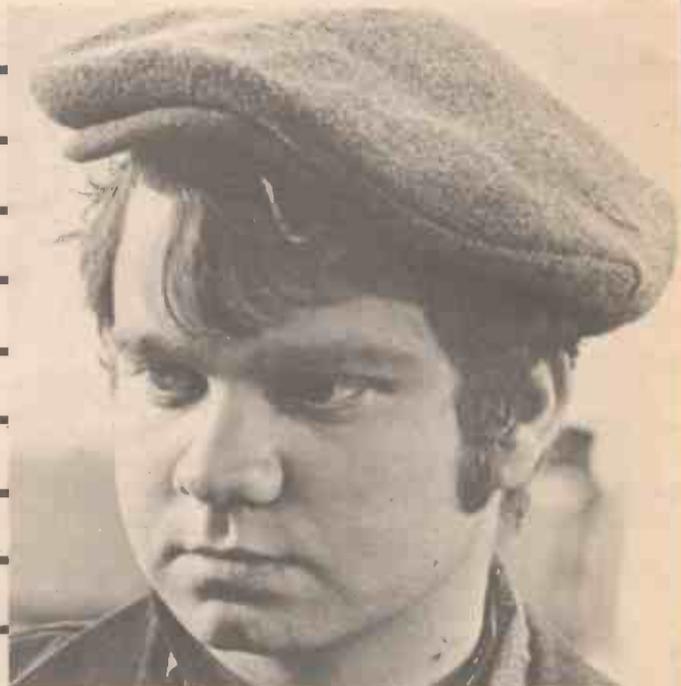
TUESDAY

MOVE — Town Hall, Torquay.
Crazy World of Arthur Brown — Town Hall, High Wycombe.

WEDNESDAY

TREMELOES — Ritz, Bourne-mouth.
Love Affair — Top Rank, Leicester.
Move — Flamingo, Redruth.
Parade of the Pops (Radio 1—1 p.m.) — Crazy World of Arthur Brown.

Look who's here: The quiet Bonnie and Clyde man wearing thigh high boots



C. W. MOSS, heavily disguised as Michael J. Pollard, was in London last week mid-way between films.

Moss, you will remember, was Bonnie and Clyde's sidekick and was about the only person in the Warren Beatty/Faye Dunaway film who DIDN'T come to a gruesome end.

Pollard lives in New York with his wife, Annie, and a large circle of friends, most of whom are musicians like Bob Dylan, Mamas and Papas, Lovin' Spoonful and Tim Hardin because:

"Actors," he says, definitely, "Really don't know where it's at—apart from Warren Beatty and David Warner, people like that."

Before he played Moss—getting the part because he knew Warren Beatty and director Arthur Penn had seen him for, literally, one minute in a stage role—Pollard was just one of a host of struggling actors.

Today he is worth £40,000 a film. Money means little to him

except that it's nice to have around. "Dylan once wrote a song called 'My Money Doesn't Talk—It Swears,'" he says with a wry smile. "That's the worrying thing. In America if you're a millionaire they treat you like god."

Pollard has just completed his second major part—as a GI called 'Packy' in "Hannibal Brooks" with Oliver Reed, director Michael Winner and a host of elephants in Austria ("Which was a drag because nobody spoke English") and was on his way to Italy to discuss his third film with director Frederico Fellini.

"After 'Bonnie and Clyde' I turned down so many scripts I thought I was going crazy. I would have thrown them in the dustbin except that someone had taken the time to type them all out!"

Pollard is 29, looks 18, is incredibly skinny and accentuates this by wearing skin-tight leather trousers and thigh-high boots that would not disgrace Jim Morrison.

He plays Otis Redding and Tim Hardin albums constantly,

and tells highly amusing stories about Bob Dylan and Tiny Tim.

"I really have only met Dylan about three times in two years. The first time was Los Angeles just as 'Like A Rolling Stone' broke, and the last time was when he did the charity concert for Woody Guthrie at Carnegie Hall and there was a party afterwards.

"It's kinda funny. We get along very well but that's mainly because we just grunt at each other. The first time I met him we stood looking at each other for 15 minutes without saying a word. I find it's like talking to myself when I talk to him—in fact I've got his old body!"

"We meet up accidentally and I've been to his home. Once Tiny Tim was there and that was pretty unforgettable! Dylan said he was going to have some food sent up and asked Tiny Tim what he wanted, and Tim turns round with that incredible voice of his and says 'Well, Mr. Dylan, I would like 5 lb. of peanuts'—and they sent them up!"

Hemmings film to scoop all the awards

FILMS

"The Long Day's Dying" (X). Starring: David Hemmings, Tom Bell, Tony Beckley and Alan Dobie. General release in October.

EVERY once in a while you are privileged to see a film which is so good in every respect that words seem inadequate to describe. This is exactly the case with "The Long Day's Dying."

I will say no more than it is quite the best film of its type I have ever seen in my life. It makes my previous favourites like "The Young Lions" and "Guns Of Navarone" seem like home movies by comparison. Briefly, the story centres



David Hemmings as one of three paratroopers behind enemy lines

around three paratroopers cut off from their lines — and a German soldier they take prisoner. But you'll have to see the movie to really understand the message of this anti-war War Film.

Hemmings probably puts in his best-ever performance, and

is admirably assisted by Tom Bell and Tony Beckley. Alan Dobie is their hostage Hun. I'll be very surprised if this fantastic film doesn't scoop every award in the book. It's quite brilliant!

MIKE LEDGERWOOD

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PENNY VALENTINE

BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS

Ben E. sounds like a hit!

IT'S Amazing (Atlantic)—Ah yes, I like this very much. One reason is that it's a very special song and a very true song and that's all I'm going to say on that subject.

The other reasons are manifold. I always have loved Ben E.'s voice and have been a Fan for years and despite many people saying what an ugly tune it's got, I think it sounds like a hit—especially as he's coming over to do it live. At the beginning it reminded me of the Supremes' "I Will Wait For You" and it is strongly Tamla-ised in all directions. It would be nice to see him in the chart—oh yes.

OUT TOMORROW

NEIL DIAMOND

TWO-BIT Manchild (MCA)—Ignoring the highly pretentious song title and the fact that it's unlikely Mr Diamond is ever going to see the chart here again, notwithstanding (haven't used that one for a long time!) nobody quite manages to get this particular feel and rhythm going. It's a sound all of his own and it stands out probably more on this single than on any others of his in the past. It's worth having and nice to play and you can't ask for much more can you?

OUT TOMORROW

Sandie Shaw sings Nilsson—a wise move!

TOGETHER (Pye)—Teaming Sandie Shaw up with a Harry Nilsson composition at first would seem a fairly mind-boggling thing. But it turns out to be rather a wise move after a few chart disappointments of late.

This is Nilsson's song that almost gallops past, the lyrics so drop into each other with hardly time to catch your breath. Sandie sings it all up in the air and the backing is really very excellent indeed. If this isn't a hit I shall not only be surprised but staggered.

OUT TOMORROW

MARBLES

ONLY One Woman (Polydor)—Now the odd thing about this record is that as a song it has more immediacy than the Bee Gees' own single—odd because it was written by the Bee Gees and produced by the Bee Gees and the two-boy group is being backed by the Bee Gees to zoom to stardom—which they may well do, well at least into the chart anyway.

It has a very clear, solid, thumping sort of impact. I could remember the tune after one play which is always refreshing and they're nice looking boys which always helps. In other words this should do well.

OUT TOMORROW

Quick Spins

OH shame shame. The Mindbenders have this lovely sound and nice backing and what is probably going to turn out to be a very commercial number with "Uncle Joe The Ice Cream Man" (Fontana). Certainly the best they've done but I personally despair of songs about lovable characters.

"Happy" by Nancy Sinatra is really rather a big bore (Reprise). Wilson Pickett seems to have a thing about 12 pm. Now comes "I'm A Midnight Mover" which chugs and hups and is totally WITHOUT soul (Atlantic).

Make way for another actor from a series turned singer—and therefore another astoundingly mediocre hit. The gentleman is Bill Kenwright, the song is "Love's Black And White" and is about as great as its title (MGM).

"Tell Me A Story" by Kipington Lodge is a very nice record and they are a good group and I would like this to do well. But it just lacks a certain something and I would have liked to have given it a bit more room if I could have done (Parlophone).

BOBBY Vinton does Billy Fury's "Halfway To Paradise" without sounding quite so desperate (CBS).

I can't work out what Billy J. Kramer is up to. I would have thought, nice as it is, that there were a great deal of sturdy and more commercial ballads than Teddy Randozza's "A World Without Love." Nice backing though (Nems).

I rather like Sky's "Air O Plane Ride" which is very pretty and sweet and inoffen-

sive and very American (United Artists).

The Dells' "Stay In My Corner" is very high in America but it all sounds jolly dated though rather close, desperate stuff to me (Chess).

From the new "Dollars" film "The Good, The Bad and The Ugly" comes Hugo Montenegro and his Orchestra with that familiar whistling theme (RCA).

Raymond Froggatt and "Just A Little Bit Of Love" have done very well abroad, it seems. It's okay but I don't like his voice (Polydor).

I WISH they'd let Mireille Mathieu sing in French. Witness "Sweet Souvenirs Of Stefan" for proof (Columbia). I am not biased towards the Valentinos because of their name but their version of the Stones's hit "It's All Over Now," odd though it may sound, is very catchy—and I like it (Soul City).

Ulysses Smith (bet he has problems) sings "Jet Airplane" and it reminded me of "Chata-nooga Choo Choo" for some completely useless reason (RCA).



Nancy Sinatra: a big bore

Wynder K. Frogg hovers gracefully around "Jumping Jack Flash" and it's pleasant enough (Island).

Very strange intro on "When I Come To Love" by Francoise Pascal and I sat up. Then the song started—and I fell down. Ugh (SnB).

"Hello Amy" sing the Deep Set and I expected much more than I got. Ah well, that's life (Pye).

I have come to the conclusion that Mr and Mrs Murray are Sonny and Cher's grandparents. Listen to "You're Outa Your Mind" if you don't believe me (CBS).

Brendan Bowyer is a canny fellow indeed. He turns up with "Lady Willpower" and you turn it over to find—"Woman Woman" (King).



SANDIE SHAW: sings it all up in the air

Equals: a funny little song — and a hit

LAUREL and Hardy (President)—The "Coom Back" brigade strike again! Yes indeed: another hit coming up.

One thing you must say about the Equals, Ollie, is that they haven't tried to do another "Baby Come Back" which is very good of them. Instead they have this rather funny little song about Saturday morning pictures and some of the words are a bit hard to catch. But the overall impression is of rather jolly Jamaican happenings. Which in this rotten weather we all need.

OUT TOMORROW

FORCE WEST

I'LL Walk In the Rain (CBS)—The more I hear this the more I think it could be one of those sneaky records that suddenly appear in the chart when you're-least-expecting-it.

A really good opening with solid clumping footstep feeling breaks into Association-like

vocals. A very solid sound and very nice to hear it come from a British group because it's a very competent American thing usually. Only one small complaint and that's that if they wanted it to be a really immediate hit they should have separated and built up that chorus. That's all.

OUT TOMORROW

KATE

STRANGE Girl (CBS)—Mutterings have been heard on the horizon about this new group. Usually when that happens I play a single and am terribly disappointed. But in this case not so. I wouldn't say it was the most commercial sound in the world but different? Yes certainly.

One strange thing about Kate (named after the lady in the Taming Of The Shrew no less) is that you tend to listen to what's going on behind them more than actually their vocals, stirring though they are. On this record they have a most peculiar sound rather like the score on those films about seedy sordid New York and empty dance halls. All most impressive.

OUT TOMORROW

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WHY THE APPLE SHOP TURNED SOUR—BY BEATLE GEORGE



LAST week, the Beatles closed their Apple boutique in London. Shopkeeping, they decided, wasn't for them. And instead of shutting up shop quietly, they invited the public to take away all the stock—free.

But it didn't end there. Beatle critics saw the closure as another chapter in the increasing number of disasters which, they say, are hitting the Beatles' image.

Paul's admission that he took LSD; the rotten reception for Magical Mystery Tour; the embarrassing Maharishi period; their climb aboard the Flowerpower bandwagon when previously they had always set trends; the clumsily-announced split between Paul and Jane Asher; the publicity surrounding John and Yoko Ono; the vague unreality of Lennon talking about "vibrations," and walking around wearing a badge bearing the words: "You Are Here." And now a thin public reception for the "Yellow Submarine" film.

It's all too much to take for even the keenest Beatle-fan. Because it's difficult to relate some of these recent Beatle activities with the instant understanding and acclaim received by their music. Can they be the same people?

With the Apple shop closure, the critics moved in.

"One Boob Too Many" roared Virginia Ironside in the Daily Mail. She knocked George Harrison for writing "pretentious" songs; bemoaned the loss of Lennon's old cynicism; declared that Paul was the only untarnished Beatle from the fans' view.

And she added: "They had the world on its knees to them and they boomed... it's sad."

Virginia Ironside isn't the only loyal Beatle fan disillusioned. She is so far the only writer to catalogue what's going wrong... but others talk about it.

"The only thing they have left for them now is their music," said one last week when they closed the shop. "As people, they're just millionaire drags—it's a good job they make good records."

'Superhumans'

On the credit side, their achievements as musicians are phenomenal. But do they care what they are thought of as people any more? Do they care about personal criticism? I interviewed George Harrison for nearly two hours at the Apple offices last week, in an effort to find out what the Beatles think.

I was met by a barrage of anti-press comment from a Beatle who has become obsessively anti-journalist. He believes the majority of writers misrepresent the Beatles; they are expected to behave as "superhumans"; and reporters, he says, spend far too much time writing about "rubbish."

He denies that anything they have ever done was a "mistake." It was, he insists, "experience, like life."

"It's the press that calls them mistakes—they are all just sitting there, waiting to knock us down and see us do things wrong—wrong, that is, according to them," said George.

George's obsession against the press was sad—because giants of public life have too often sought refuge from criticism by blasting newspapers. It's so easy to use the press as a

by RAY COLEMAN

scapegoat when things might not be going as planned. The Beatles can't dismiss the criticism against them with a massive blast at the press. It goes deeper than that.

This, however, was George Harrison's main platform in his answers to my questions. The conversation went like this:

WHY DID YOU CLOSE THE APPLE BOUTIQUE?

Because we didn't enjoy it—it just wasn't our scene, that's all. The original idea didn't work out and it became something else, so rather than continue with something that wasn't natural to us, we shut the shop. It's rather like us doing a bad record—just not right. There's plenty of other things going for us, so we'll concentrate on the music side. The reason we've been so successful as Beatles is that we've specialised in being Beatles. So we'll just concentrate on the music side, with Apple Records and Apple Electronics.

IF THE SHOP WASN'T AS YOU HAD PLANNED, WHY DID YOU NOT CHANGE ITS COURSE INSTEAD OF CLOSING IT?

Because our course just isn't shopkeeping. It's not really a mistake—the only mistake anyone ever made was getting born. All the rest is life. You can only measure good against bad and mistakes against things that are not mistakes. It just so happens that we're perpetually on show to the world and the press needs things to write about. All we're doing is BEING. There are certain things we've got to do, and whether people think we are making mistakes or not, we are going to do them. We'll do what we like, and if it's wrong, we'll find out by experience.

DO YOU REGRET THE OPENING OF THE APPLE BOUTIQUE?

No, we don't regret the shop at all. People obviously want to enjoy writing and saying: "Ahhh, the Beatles lost £100,000," but you see it doesn't matter like that to us. It started off by not making

much money but in the end it was making a good profit. The average owner would have been satisfied with it, but we didn't like the whole thing so we decided to give it away. It seemed better than having a final sale and this way we were not mistaken for little Jewish businessmen, getting £5,000 out of closing down.

We're just not interested in owning shops, so why have them? We don't like things that just make money—they've got to please us. No, the shop wasn't a mistake. Just part of life.

BUT THE CLOSURE OF THE SHOP HAS BEEN PART OF SEVERAL MISFIRES, INCLUDING MAGICAL MYSTERY, MAHARISHI, LSD... THEY HAVE ANTAGONISED PEOPLE WHO HAVE ALWAYS ADMIRED YOU...

Yes, all the criticism started, I suppose, when Paul admitted taking LSD. But what's wrong with that? I disagree with Paul when he says the Maharishi was a mistake. I don't agree. Nor Magical Mystery—they were no more mistakes than "I Want to Hold Your Hand" was a mistake. We all benefited. It's how other people see it that decides whether it's a mistake. On the outside looking in, people don't know all the circumstances so it's easy for them to sit back and write: MISTAKE—BOOBED AGAIN!

BUT YOU ARE FOUR PERSONALITIES, INTERNATIONAL ENTERTAINERS—PEOPLE ARE GOING TO ALWAYS COMMENT ON ALL YOU DO, MUSICALLY AND OTHERWISE. DON'T YOU ACCEPT OTHERS' OPINIONS?

Yes, but critics must see my point of view as well. If I want to go out and buy that building over there with £100,000 of my money and turn it into a junk shop, then what I'm doing is nothing to do with anyone else. It's my business. The thing is—are people like Virginia Ironside doing whatever they're doing as best they can? We are. Is she?

DO THE BEATLES CARE ABOUT WHAT PEOPLE THINK OF THEM?

Look, the press made us out to be superhuman, so instead of making an ordinary mistake we are supposed to have made a superhuman mistake. NOTHING'S a mistake—you benefit from all life and experience. All we want to do is carry on being ourselves. The only people who create images of us are press people—and anyway, by the time their image of us gets across, it's out of date because we've changed again.

GETTING BACK TO APPLE AND SHOPS, DIDN'T YOU WANT TO OPEN A CHAIN OF THEM—JOHN ONCE JOKED ABOUT THE BEATLES RIVALING WOOLWORTHS?

No, we never did envisage a chain of shops. I've never been mad about that. We just want to concern ourselves with music—publishing, recording and producing... and in this field we want to do things we think are good, even if the records we put out, for instance, never reach the hit parade.

I wouldn't mind if we turned out something like Sue Records—they didn't often reach the hit parade with their records, but all the stuff they issued was great. We don't want to be associated with anything we don't like and that's why the shop closed.

'Rubbish'

CRITICS SAY RECENT PUBLICITY OF JOHN LENNON AND YOKO ONO AND PAUL MCCARTNEY'S SPLIT WITH JANE ASHER HAVE HELPED TARNISH THE IMAGE OF THE BEATLES. DOES THIS CONCERN YOU?

The press has always gone after the rubbish—and if people are that interested in the Beatles' private lives, they'll always find something to write about. We are four young people who have normal things happening to us. The press loves that sort of thing, you know—kicking people's doors down and getting down underneath people's private lives. They're doing what they consider to be a public service, but if I was to spend my

life worrying about it and reading about it, I'd be stupid.

SO YOU DON'T CARE WHAT PEOPLE WRITE ABOUT YOU NOW?

I care more that people tend to read something in the papers and believe it to be true, without question. A lot of innocent people really believe that what they see in the papers has just got to be true. People only hear about the bits of rubbish written about the Beatles—if the public knew the whole story all the time, they might get a different impression. Too many people take things at first sight—they should try finding out sometimes.

DO YOU RESENT THE IMAGE, THEN, THE PUBLIC HAS OF YOU?

It's the press who inflicted this image on us—an image of four young men who never made a mistake. But who's to say what's a mistake or not? Who's to say that doing the Royal Command Performance wasn't a mistake, seen now? Or Sergeant Pepper—that might have been a mistake. It depends on what side of the fence you try to sit on. We just do what's in our minds at any one time.

We are four young people and we're playing the game of life which goes up and down, up and down. We are not trying to say we're anything special, or any better, or worse, than anything or anyone else. We are just BEING, and doing our jobs.

The thing that bugs our critics is that we have had a lot of success, and consequently we have had the opportunity to do things, and we're now doing things, and some of the money is going. But these other people would probably count their £100,000 every night and keep it under the carpet.

We can either become successful showbiz personalities, and lie back in our millionaire mansions, or carry on doing things.

The old concept of success for anyone in music is that he makes a pile and sits back—but to me, and the Beatles, that's just not "making it." You don't "make it" till you die, and who knows

whether you "make it" then or not?

So people have an easy choice—either be interested in us, or not. If you are interested in us, you ought to be a pop fan, I suppose, in which case you should know by now we're not perfect; and if you're not a pop fan you are probably only interested in us because we've got money.

The whole point is: we are just people. There are going to be a whole lot more Apple Shops—Magical Mysteries—LSD-type stories that will be easily written if people want to go on thinking that way.

'Rotten'

But we won't be steered any way—we'll please ourselves what we do and what we think. We are not asking anyone to love us or hate us. I want to concentrate on positives rather than negatives, and I don't want to be answerable to anyone—the Queen, the public—nobody except myself.

Bob Dylan said: "It's only people's games you've got to dodge." Well, they'll continue playing their games, and I'll continue dodging them.

The pop music scene is the nearest thing to salvation we're going to get. It should be a balance for all the other rubbish going on in the world.

The music scene's much more important than a boutique that's just closed down—I wish people would concentrate on the credit side as well as the other. If we have things that deserve criticism, we also have things that deserve credit.

Who was it said we were the goody-goody lab four mop-tops? Not us. We're not. We're four young people going through life just like anybody else, learning at the time, and parts of us are lousy and rotten and we are—sometimes as well.

If we can live with ourselves, that's all that matters. I know I can. Can all the people who say and write such—live with themselves, even though they're writing such—?



● George with a "Blue Meanie" villain from the "Yellow Submarine" film