

DISC

and MUSIC ECHO 1s

SEPTEMBER 21, 1968

USA 20c

P. J. PROBY as he was! page 13

DOORS in COLOUR

BEE GEES trouble! page 8

Top writers tussle for Casuals next song!

TOP songwriters Clive Westlake and Chris Andrews are competing for the Casuals' follow-up to "Jesamine"—up to No. 7 in the chart this week.

Both Clive (hits for Dusty Springfield) and Chris (hits for Sandie Shaw) have songs they think are suitable, though Chris is currently in the lead. His "Toy" composition has already been recorded by the group.

Says Decca's Selwyn Turnbull: "Toy" will be the Casuals' next single—unless something better comes along."

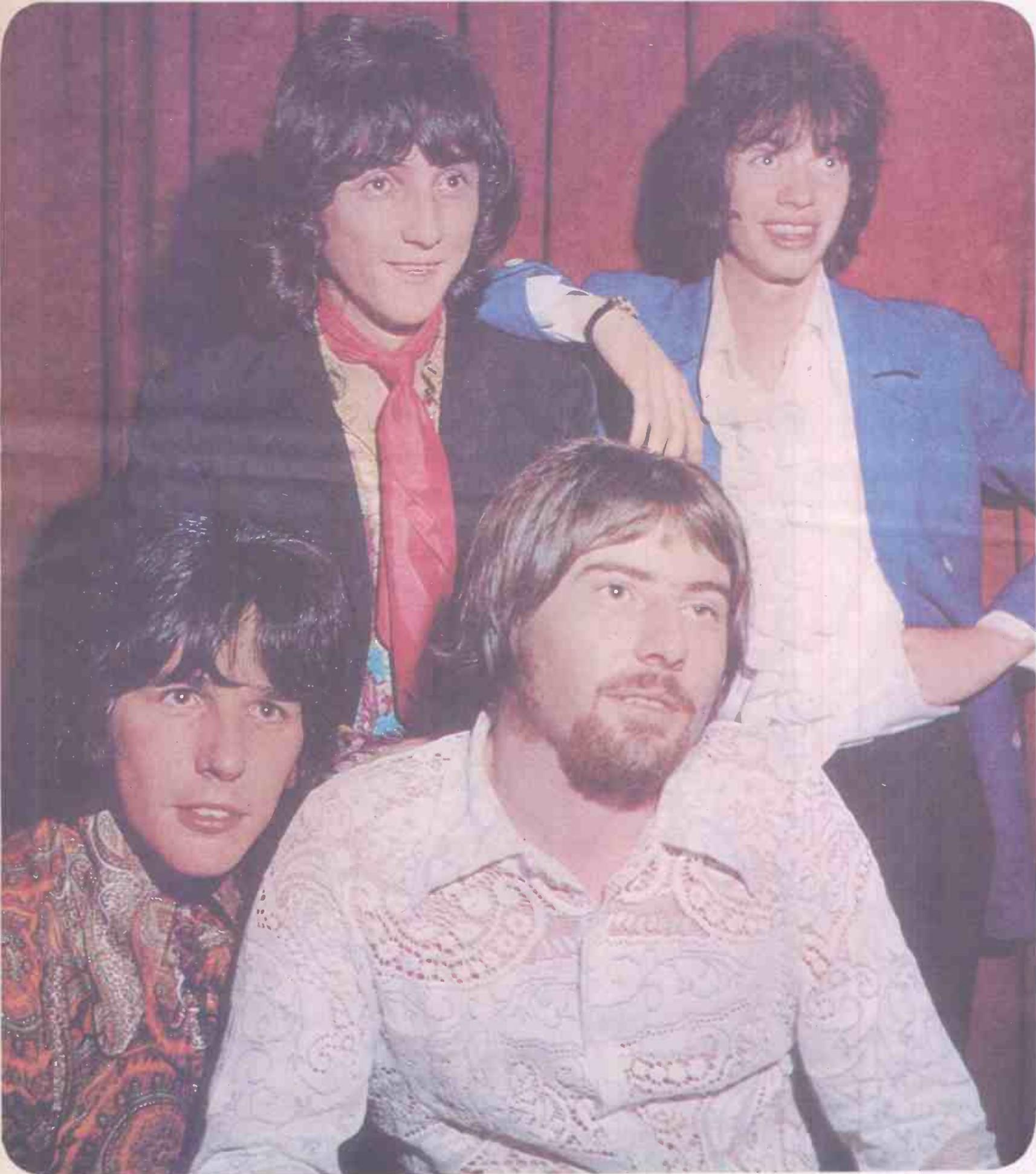
And Clive Westlake adds: "I loved 'Jesamine.' It was a marvellous hit song. I have just finished a number called 'I Won't Be Around'."

Casuals—who have not worked in Britain for two-and-a-half years—make their first live appearance as a hit group at Portsmouth's Mecca Ballroom tonight (Thursday). They return to their home town of Lincoln for the first time in three years, from October 17-19.

Group, which also makes a special guest appearance on London Weekend TV's "Frost On Sunday" this weekend, is being considered for the Beach Boys' tour from December 1-18.

Casuals in our picture are—back: Howard Newcomb (left), Alan "Plug" Taylor (right), and front: John Tebb (left) and Bob O'Brien (right).

Now turn to page 9.



SCENE ★ All the week's pop gossip ★ SCENE

READER Helen Smith writes: "I wouldn't be surprised if Harold Wilson was a Blue Meanie!"

Sly and the Family Stone were just that at their reception last week. They slid into a corner and were instantly forgotten by all and sundry.

Reader Sheryl Pringle is convinced "Hey Jude" is NOT about a man, but is Paul McCartney's plea for Jane Asher to come back to him.

Sandie Shaw Supplement? Too much!

It was "Spot The Stars" night on Nina Simone's TV special last Saturday—and we spotted Esther and Abi Ofarim, Paper Dolls, Grapefruit, Cat Stevens, Manfred Mann, Mike D'Abo, Tom McGuinness, Georgie Brown, Terry Doran, Klaus Voorman, Annie Ross, Joy Marshall.

Unnecessary—BBC's axing of Sly and the Family Stone from "Top Of The Pops" and "Dee Time." Amazing! Even the impeccable Frost Programme on Sunday couldn't spell Engelbert's name. Engelbert indeed.

And still we say it—Engelbert and John Rowles look uncannily alike from long range.

A bit embarrassing for Traffic, having old film without Dave Mason on "Goodbye Again" last Saturday. Also Julie Driscoll as she hasn't looked for the past three months!

Vanity Fare played Maidstone's Tudor House in Wellington boots on Sunday! First aqua-pop act?

It rained on Saturday! So London Hyde Park's free concert, headlined by the Move, is on this Saturday instead.

Weren't the First Edition, on that incredible "Laugh-In" TV show on Sunday, excellent? And British TV producers could well take a lesson from it on how to present "psychedelic" images with suitable songs.

Fugs' visit put back two weeks to the beginning of October. Never fear . . . they'll make it eventually.

Some amazing Eric Dolphy being re-released by Transatlantic, which it would do your head no harm to hear.

Leapy Lee may be a real living groove, but doesn't that song get rather boring the third (or three hundred and third) time you hear it?

Jethro Tull's first single, "A Song For Jeffrey," is a gas—sounds like a cross between the Magic Band of Captain Beefheart and Roland Kirk.

Oh wow (Judy Sims is right!)—"Anthem Of The Sun," Grateful Dead's New LP, the most incredible record we've heard in months. Almost a new concept of music, egad.

Wonder how John Lennon likes being called "a most grotesque human being" by Sunday newspapers? Well—would YOU?

Moody Blues outstanding (of course) playing their "In Search Of The Lost Chord" LP on BBC-2's "Colour Me Pop" on Saturday.

Incredible Pete Townshend quotes about his permissive youth in uncensored American publication "Rolling Stone."

Jonathan King made a very impressive Radio 1 debut with his "Pick Of What's New" show last Saturday.

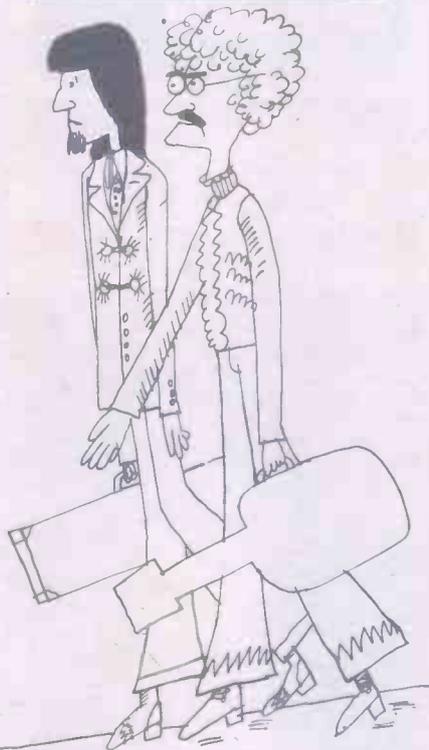
Showbiz people everywhere will want to extend their sympathy to Roy Orbison.

Ravi Shankar has written the score for the new film "Charly," story of a 30-year-old man with the mind of a child, set in Boston, U.S.A.

Married Bee Gee Vince Melouney on how little he sees of his wife: "Maybe me and Diane don't see much of each other now, but I have a chance to make a success of my life in a very short time, so what's three years in a lifetime of maybe 50 years together?"

FAN GAG

by Barry Fantoni



I'll tell you what's wrong with American groups, man: they are over-publicised, over-rated and over here!

Motor cycle ace Mike Hailwood the latest to try and teach Trogg Reg Presley to drive!

Tragedy in the Billy Fury camp! His fiancée, Judith Hall, lost her engagement ring recently . . . to discover by X-ray later that it is hidden inside her pet dachshund!

Rush release instrumental single by Larry Page Orchestra tomorrow (Friday)—"Hey Jude/Those Were The Days."

Page One groups the Mirage and Yellow Pages are one and the same.

Manfred Mike D'Abo has written and plays piano on new Toast group single "It's Gonna Be Lonely."

All this fuss about the Rolling Stones LP cover seems utterly senseless.

Wait till you hear Dusty's NEXT single after "I Will Come To You," then.

Rumour has it that Jim Webb is flying in next year to work on the musical score to Richard Harris/Faye Dunaway special London "Hamlet" presentation!

Gibson Kemp, formerly of Paddy, Klaus and Gibson, and now promoting in Hamburg, wants to launch in a big way underrated David Bowie in Germany.

Gods group, we are happy to report, have not broken up as rumour is said to have it.

Wasn't the special promotional film the Beatles did for "Top Of The Pops" a gigantic send up?

Radio Luxembourg now playing Beatles' "A Day In The Life."

Keith Emerson—organist of Nice—is contemplating an arrangement of Sibelius' music for the group.

Really, Alan Freeman, you don't ease the Sandie v. Mary situation when you muddle their records up on Radio Luxembourg.

What did Casual "Plug" Taylor think he looked like in that hat on "Top Of The Pops"?

Grapefruit reported to be writing new material at an alarming rate.

Shirley, of the Flirtations, in the audience at Sybilla's, London, to catch her friend P.P. Arnold in cabaret.

Current Richard Harris song "Didn't We," written by Jim Webb, reported to have been recorded by Billy Eckstein THREE years ago.

Well done, Kenny Everett! Scoop on Radio 1 last Friday with two first-plays of "Hey, Bulldog" and "All Together Now" from the Beatles "Yellow Submarine" soundtrack. Tracks are unlikely to be officially released before Christmas.

Terry Doran says he doesn't see how Herd's Peter Frampton can be the "Face Of '68." "I have four of them in Grapefruit," he adds.

Dave Most collaborated with ace writer Clive Westlake for "Le Blon," a beautiful new number which is likely to be next Anita Harris single.

Roger Day's booking as Beach Boys tour compere comes as a result of a recent mention in this column.

Ben E. King—who returned to the States last weekend—played to a total of 50,000 people on his British dates.

DJ Tommy Vance is going into management. Wednesday Folk, winners of Granada TV's "New Faces" series, which Tommy compered, become first British artists for the successful Bell label—with Tommy as manager.

Meet Sly —the head of the family!

MEET Sly, the head of the Family. That's Sly Stewart, or Sly Stone as he's now known, former ace disc jockey and now leader of one of America's most exciting acts, Sly and the Family Stone. Their second single, "M'Lady," and first album, "Dance To The Music," are released this week, and with the Stone family currently touring . . . well, anything could happen!

Dorian Gray first heard his new single on a U.S. radio station. He couldn't remember the title, and manager Roger Easterby phoned Beach Boy Bruce Johnston who came up with the answer—"Jingle Down A Hill."

Reader Andrew Wilson reminds us of Plastic Penny Tony Murray's wedding in February this year when Disc's headline read: "Marriages like John Lennon's give pop stars hope."

Kink leader Ray Davies stresses he has personally never made any statement that he intends suing the Doors over the similarity of "Hello I Love You" and "All Day And All Of The Night," and has no personal intention of doing so. "I've not even heard their record," he says.

Fifth Dimension raving about new American discovery Laura Nyro. Also raving about English food as prepared by chefs at London's Garrison Club.

Was John Lennon deliberately singing out of tune on "Hey Jude" film?

CBS announce a sales rise of 50 per cent on last year . . . and deservedly so.



How strange that last Tuesday's BBC-2 pop history, "The Sound Of Change," failed to make any mention of the pirate radio stations?

Matt Monro returned from America recently with an £8,000 solid gold Piaget wristwatch—for which he had to pay £200 duty at the Customs.

Florence and Marilyn of the Fifth Dimension so attractive that they don't need to sing to impress.

Why didn't the Tremeloes join the Billie Davis/Pat Arnold/Merrilee Rush race? Their version of "Angel Of The Morning" beats the lot.

Astrologist Maurice Woodruff predicting Anita Harris will soon dig out her ice skates again for a new show.



SHARON TANDY (above) and her group, Fleur De Lys—at present involved in a "make-or-break-it-in-Britain" campaign with the single, "The Way She Looks At You"—took on a booking at London's "Revolution" last week at literally the last minute. Sharon received the call at 10.30 pm and was onstage with her group and ready to sing 30 minutes later. They did two 45-minute spots and were very well received for their trouble.

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and MUSIC ECHO

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DISC TOP 30

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CHART TOPPER



HIT TALK

by
**KEITH
EMERSON**



Union Gap . . . doesn't mean a thing

THAT extended ending of "Hey Jude" is rather unnecessary. It doesn't build to a climax like one expects, instead it just dies away.

I've roughly listened to both versions of "Those Were The Days" and I think Sandie Shaw has got the voice more suited to this particular record, she's got a more bawdy quality to her voice, whereas Mary's voice sounds more innocent.

Johnny Nash's record sounds like a modern version of blue beat. It's got a very heavy off-beat which tends to sound as if it comes from the blue beat era.

"Jesamine" is a very pretty tune—I don't really know much about the group.

I prefer Mama Cass's version of "Dream A Little Dream Of Me" to Anita Harris'. I think Mama Cass has a more relaxed type of voice. I love the pub-type piano bit in the middle, it reminds you of Christmas.

The Union Gap record just doesn't mean anything—it just goes right through you. It's terrible. I can't say anything sensible about a record like that.

"Little Arrows" is a cute little tune. I think it will go much higher because it's very commercial.

Vanity Fare's is a good holiday record. It's happy, and it will remind people of their summer holiday in Bognor Regis.

Next week:
Status Quo's Mike Rossi

- 1 (1) ● HEY JUDE..... Beatles, Apple
- 2 (8) ▲ THOSE WERE THE DAYS....Mary Hopkin, Apple
- 3 (2) I'VE GOTTA GET A MESSAGE TO YOU
Bee Gees, Polydor
- 4 (3) DO IT AGAIN.....Beach Boys, Capitol
- 5 (4) HOLD ME TIGHT Johnny Nash, Regal-Zonophone
- 6 (5) ISAYALITTLEPRAYER Aretha Franklin, Atlantic
- 7 (11) JESAMINE.....Casuals, Decca
- 8 (6) HIGH IN THE SKY.....Amen Corner, Deram
- 9 (7) ● THIS GUY'S IN LOVE.....Herb Alpert, A. & M.
- 10 (10) ON THE ROAD AGAIN ... Canned Heat, Liberty

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▲ This week's TOP 30 Zoomers

- 11 (14) LADY WILLPOWER.....Gary Puckett and the Union Gap, CBS
- 12 (9) ● HELP YOURSELF.....Tom Jones, Decca
- 13 (12) DREAM A LITTLE DREAM OF ME
Mama Cass with the Mamas and Papas, RCA Victor
- 14 (20) ▲ LITTLE ARROWS.....Leapy Lee, MCA
- 15 (13) SUNSHINE GIRL.....Herman's Hermits, Columbia
- 16 (16) ● I PRETEND.....Des O'Connor, Columbia
- 17 (26) ICE IN THE SUN.....Status Quo, Pye
- 18 (21) HARD TO HANDLE.....Otis Redding, Atlantic
- 19 (15) ● MONY MONY.....Tommy James and the Shondells, Major Minor
- 20 (24) CLASSICAL GAS.....Mason Williams, Warner Brothers
- 21 (17) DANCE TO THE MUSIC.....Sly and the Family Stone, Direction
- 22 (30) I LIVE FOR THE SUN.....Vanity Fare, Page One
- 23 (18) FIRE.....Crazy World of Arthur Brown, Track
- 24 (25) AMERICA.....Nice, Immediate
- 25 (—) HELLO I LOVE YOU.....Doors, Elektra
- 26 (19) KEEP ON.....Bruce Channel, Bell
- 27 (29) YESTERDAY'S DREAM.....Four Tops, Tamla Motown
- 28 (—) A DAY WITHOUT LOVE.....Love Affair, CBS
- 29 (22) I CLOSE MY EYES AND COUNT TO TEN.....Dusty Springfield, Philips
- 30 (23) DAYS.....Kinks, Pye

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

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American Top Twenty

- 1 (2) HARPER VALLEY P.T.A. Jeannie C. Riley, Plantation
- 2 (1) PEOPLE GOT TO BE FREE Rascals, Atlantic
- 3 (10) HEY JUDE Beatles, Apple
- 4 (8) HUSH Deep Purple, Tetragrammaton
- 5 (5) I, 2, 3, RED LIGHT 1910 Fruitgum Company, Buddah
- 6 (3) LIGHT MY FIRE Jose Feliciano, RCA Victor
- 7 (4) BORN TO BE WILD Steppenwolf, Dunhill
- 8 (11) THE FOOL ON THE HILL
Sergio Mendes and Brasil '66, A & M
- 9 (23) I'VE GOTTA GET A MESSAGE TO YOU
Bee Gees, Atco
- 10 (6) THE HOUSE THAT JACK BUILT
Aretha Franklin, Atlantic
- 11 (27) TIME HAS COME TODAY
Chambers Brothers, Columbia
- 12 (38) REVOLUTION Beatles, Apple
- 13 (17) SLIP AWAY Clarence Carter, Atlantic
- 14 (14) I SAY A LITTLE PRAYER Aretha Franklin, Atlantic
- 15 (60) FIRE Crazy World of Arthur Brown, Atlantic
- 8) GIRL WATCHER O'Kaysions, ABC
- 17 (7) YOU'RE ALL I NEED TO GET BY
Marvin Gaye and Tammi Terrell, Tamla
- 18 (24) ON THE ROAD AGAIN Canned Heat, Liberty
- 19 (57) MY SPECIAL ANGEL Vogues, Reprise
- 20 (20) DO IT AGAIN Beach Boys, Capitol

Top Ten LPs

- 1 (1) BOOKENDS Simon and Garfunkel, CBS
- 2 (3) HOLLIES GREATEST HITS Hollies, Parlophone
- 3 (2) DELILAH Tom Jones, Decca
- 4 (4) WHEELS OF FIRE (Double Album) Cream, Polydor
- 5 (5) IN SEARCH OF THE LOST CHORD
Moody Blues, Deram
- 6 (7) SOUND OF MUSIC Soundtrack, RCA Victor
- 7 (6) A MAN WITHOUT LOVE
Engelbert Humperdinck, Decca
- 8 (9) BOOGIE WITH CANNED HEAT
Canned Heat, Liberty
- 9 (—) MR WONDERFUL Fleetwood Mac, Blue Horizon
- 10 (8) JUNGLE BOOK Soundtrack, Disneyland

VANITY FARE'S FIRST ALBUM SET

VANITY FARE—up to 22 in the chart this week with "I Live For The Sun"—release their first LP "The Sun—The Wind And Other Things" on the Page One label on October 20.

Tracks include the hit, "Four Strong Winds," "Hey Baby," "You've Lost That Lovin' Feeling," and "In My Lonely Room."

Group starts a five-day tour of Scotland on September 2 and flies to Germany on October 8 for "Beat Club" and "Beat, Beat, Beat" TV shows.

Vanity Fare appear on BBC-TV's "How It Is" tomorrow (Friday).

INDIAN sitar star Ravi Shankar opens a one-man tour of Britain on November 10.

TOP OF THE POPS

JIMMY SAVILE introduces "Top Of The Pops" tonight (Thursday), when guests are: Beatles, Dusty Springfield, Dave Dee etc., Status Quo, Mason Williams, Leapy Lee, Otis Redding, Canned Heat.

Mama Cass here for Hollies charity show



MAMA Cass Elliott—flies in for Palladium charity concert

MAMA CASS will fly to Britain—at the invitation of Hollies' Graham Nash—specially to appear at a charity concert at London's "Palladium" in front of Princess Margaret on December 8.

Also lined up for the show, which is Graham's "brainchild" to raise funds for the Invalid Children's Aid Association, are the Scaffold, Bonzo Dog Doo Dah Band, Paul Jones, the Move, and the Hollies themselves.

"Jimi Hendrix, Dusty Springfield, Kinks, Herman's Hermits and Lulu have all expressed interest in the concert and we are waiting for confirmation on whether they will be free to play," concert's public relations man, Allan McDougall, told Disc.

Hollies have cancelled their forthcoming tour of America to stay in Britain to promote their new single, "Listen To Me," released next Friday (27).

Group was to fly to America on October 4 for three weeks. Instead, they will now go in November.

Clyde's own TV

CLYDE McPhatter, former lead singer with Drifters, is to finance his own TV spectacular which he hopes to sell to British and world TV. He also hopes to have Cliff Richard and Ben E. King on the show.

Anita's song for Brazil

ANITA HARRIS sings "Antonio," a song written by Mitch Murray and Peter Callender, when she flies to Rio De Janeiro next Wednesday (September 25) as Britain's representative in the Brazil International Song Festival.

Last year Georgie Fame came second in the contest.

While in South America, Anita appears on radio and TV to promote "Antonio"—her first single there since her "Lies" hit three years ago.

This week Anita was in the studios working on songs for two albums—one titled after her hit "Dream A Little Dream Of Me" and the other of Burt Bacharach songs.

She returns to Britain on October 7.

Two Status Quo men sick

TWO members of Status Quo were taken ill on Sunday—after the group returned from two days in Germany.

John Goghan and Rick Parfitt had serious sinus complaints and sickness after a bad flight during weekend storms and were ordered complete rest for four days by their doctor.

Status Quo fly to America for a 10-day promotion trip from October 8. They appear on "How It Is" (September 19) and "Radio One O'Clock" (23).

CUPID'S LEADER TO GO SOLO

LEAD SINGER of Cupid's Inspiration, Terry Rice-Milton, is to go solo.

Group's manager, Ashley Kozac, told Disc that he thought eventually Terry could be "as big as Tom Jones."

"This won't mean he's splitting from the group. I just feel there's a lot we can do with Terry's voice that hasn't been explored yet."

"I don't see this harming the group in any way. After all, the Kinks did it with Dave Davies. Lead guitarist Wyndham George has got a great voice and will in future sing with the group."

Ashly goes into the studios with Terry towards the end of the year after the group has completed tracks for their first LP.

"We will cut everything from blues onwards and see what turns out best. I feel Terry could be a really big star in his own right and there are things the group

wants to experiment with so they are perfectly happy with the arrangement."

Ashley flies to America next month to discuss plans for Cupid's first tour there.

BLOSSOM Toes appear at the Essen Pop Festival in Germany (September 27/28) and return to promote their new single "Postcard" out on the Marmalade label on October 4.

Barry Ryan will 'rave' with brother Paul's song

BARRY RYAN's new single will be a song specially written for him by brother Paul. Title is "Eloise" and it is out on October 4.

Says Paul: "It's about time that Barry did a

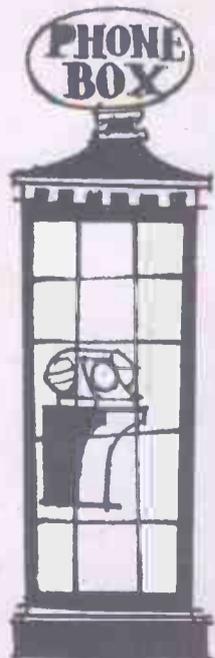
number that really shows his voice. 'Goodbye' was a good song—but it wasn't him. With this one he can really get away. Get out of the suit bit and start to rave!"

Paul also penned the

B-side "Love I Almost Found You" and was involved in the arrangement and production with MD Johnny Arthey. First TV date for Barry is "Dee Time" on October 5.

Paul and Barry split

as a singing duo after Paul's nervous breakdown last May. Barry's first solo single was the Clive Westlake / Dave Most song "Goodbye" which just missed the chart. Recently Paul joined Carlin Music.



Looking for a 'PHONE BOX', gotta find a 'PHONE BOX'

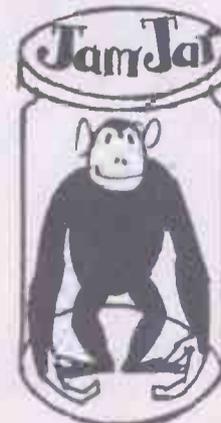
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Come in wherever you are the monkey's in the jam jar



Everybody is singing this catchy lyric—join in

Scott's first TV series is on — official

SCOTT Walker's first TV series is definitely ON. He will probably start work on the 13-week series at the beginning of next year. Each programme will last 35 minutes, includes guest stars, and will be screened at peak viewing time on Saturday evenings on BBC.

Scott, currently working on a new LP, releases his new single at the end of next month. And Disc understands that it will now be another Jacques Brel number.

Manager Maurice King told Disc that he is also working on plans to promote Scott in America next year.

"I feel the album, single and series will finally establish him once and for all as a big star in Britain. We have plans for Scott to record in America—for U.S. releases—rather on the same lines as Dusty Springfield."

EX-MOVE'S ACE MAKES HIS STAND

ACE KEFFORD has changed his mind about going solo. Instead he has formed his own group—Ace Kefford Stand—and "just can't wait to get back on the road again."

"You can tell the Move that the 'Unhappy Mr Ace Kefford' is very happy, thank you! I'm refreshed — both mentally and physically," he said this week.

Kefford was bass guitarist with the Move until he quit six months ago. The news was exclusively revealed in Disc then.

"I must admit that I still had thoughts of becoming a solo singer when I first got together with my new group. But we're getting such a good group sound that I've definitely given up the idea. However, I won't be playing bass anymore."

Ace's new line-up is Dave Ball, 18, lead guitar; brother Dennis, 20, bass; and Cozy Powell, 20, drums.



Ace Kefford: 'very happy, thank you'

Kefford continued: "A lot of people have been thinking that I would set out to play to the 'teenyboppers' and screaming girls if I got a group together. Well, if we get this scene going—fair enough. But our music will come first."

"We're going to do a lot of other people's numbers, but we are re-arranging them to suit our style. Everything we do is gutsy and powerful. But it's not really Hendrix or Cream sound."

"After we've learnt a number—we find out if we all dig it. So that when we get onstage we'll put everything into each number, because we will enjoy what we're playing."

Had he any regrets about leaving the Move?

"No. You can get a bit erratic and a bit moody when you don't get on with four blokes, and they don't want to get on with you. But that's all over now."

"The Move have said they couldn't progress musically because of me. And they say their music has changed since I left. It makes me laugh. They'll find our sound is more gutsy than theirs!"



NOW LUXEMBOURG WILL REST JIMMY YOUNG

DISC NEWS

RADIO Luxembourg goes "pirate" on October 1 with a new chart, a new disc-jockey and more "live" shows. And Gallup Poll statistics out this week show the station to have an overwhelming lead in evening listening.

This was announced this week by station boss

Geoffrey Everitt as part of Luxembourg's autumn plans.

From October 1, Luxembourg regulars Jimmy Young and Pete Brady will be "rested," and shows recorded from London limited to two hours a night (Pete Murray and Alan Freeman—Monday to Saturday; and David Symonds and Jimmy Savile—Sunday).

On the same day the old Top Twenty chart will be dropped, and a new chart—on the lines of Radio London's Fab Forty—based on sales figures and DJ opinions, takes its place.

Says Everitt: "I would like to see DJ's working purely for this company . . . I plan to have fewer DJ's working for Luxembourg and other stations at the same time."

The new-style Luxembourg brings in Paul Burnett with his own daily two-hour show from 7.30 p.m.-9.30 p.m. Pete Murray alternates with Tony Blackburn from 9.30-10.30, with a staff DJ 10.30-11.30, and Alan Freeman in his normal time.

Newsman Paul Kay takes over two late night shows a week, and a completely new DJ joins the two Pauls, Roger Day and Tony Prince for the beginning of the new-look.

Top Australian DJ Tony Macarthur joins the station as Programme Manager.

"We are aiming at a station 95 per cent of which will come direct from Luxembourg," he says. "I hope the new format will inject life into the pop industry."

Gallup Poll results announced this week show that in the 12-24 age group, 70 per cent of radio listeners tune into Luxembourg between 9 p.m. and 1 a.m.—leaving Radio 1 well in the background.



ROY Orbison — in London before his tragedy — with a cage of budgerigars presented to him for his family.

PJ Proby single

P. J. PROBY'S new single—rush-released next month—will be one of two Kenny Young compositions. Either "Sugar Mama" or "The Day That Lorraine Came Down."

Proby, currently midway through his first album with ace producer Steve Rowland—a collection of pre-1958 Rock songs—will also cut an LP of famous film scores for release at the end of the year.

Timebox next

TIMEBOX record their follow-up single to "Beggin'" next week. They will also do a special album in French for the Continent.

Group goes to France for a promotional visit from November 8 for eight days.

They appear on "The Dave Cash Show (October 5-11) and "Pete's People" (13).

Roy Orbison loses two sons in U.S home blaze

ROY ORBISON suffered the second personal tragedy of his career last weekend when two of his three young sons were burned to death in a fire which swept his £100,000 home in America.

News was flashed to Roy at his hotel in Bournemouth where he was set for a Sunday night concert. He immediately flew back to the States.

Roy's two sons, Roy Duane (11), and Tony (6), died in an explosion in the house on the shores of Old Hickory Lake near Nashville, Tennessee, on Saturday evening—two days before the star was due to return home after a 10-week tour of Britain.

Roy's youngest son, Wesley (3), was pulled to safety by his grandfather.

Two years ago, Roy's wife, Claudette—his inspiration for the "Oh Pretty Woman" hit song—was killed in a motorcycle crash near their home.

Mary v Sandie

MARY HOPKIN airs her views on Sandie Shaw's "cover" version of her hit "Those Were The Days"—this week up to 2 in the chart—when she is interviewed by Pete Brady on his Radio Luxembourg show tomorrow (Friday).

"Those Were The Days" is already a big hit in Holland, Germany and America—and is released in France this week.

The search is already on for a follow-up song—but, according to Apple, it is unlikely to be a Beatles composition. Mary's first LP will not be out before Christmas.

Sandie Shaw goes into the recording studios next week to record tracks for her new album.

Sandie, who completes work on her taped BBC-TV "Sandie Shaw Supplement" series this weekend, goes to Vienna at the end of the month to appear in a special concert to mark the opening of Austrian TV.

HERD LP IS ALL THEIR OWN WORK

HERD'S new LP—the first produced by the group themselves—will be released in November. All compositions are self-penned.

Their new single, "Sunshine Cottage," is out on October 4,

backed with a Gary Taylor song, "Miss Jones."

Group goes on a lightning four-day trip to Germany, Switzerland, Holland and Belgium for TV appearances from October 23.

LOVE AFFAIR DO 'YESTERDAY'

LOVE Affair's first LP, "Everlasting Love Affair," released on October 18, includes the Beatles' "Yesterday," Cat Stevens' "First Cut Is The Deepest," "Hush," and "You've Lost That Lovin' Feeling."

Love Affair have written four original numbers for the album, which also includes the hits "Everlasting Love," "Rainbow Valley," and a Philip Goodhand-Tait song, "Sad Songs."

Group tours Scandinavia for two weeks from January 9.

Herman follow-up

HERMAN'S Hermits follow-up to their hit—"Sunshine Girl"—will be "The Most Beautiful Thing In My Life," a Kenny Young composition from the film "Mrs. Brown You've Got A Lovely Daughter," which stars the group. It is due for release in mid-October.



Presenting Michael Jagger, film actor...

THIS—believe it or not—is Mick Jagger! No, your eyes are not deceiving you. It is in fact the Rolling Stone made up for his leading role in "Performance," his first film, which went before the cameras this week.

Mick plays a onetime top entertainer who leads a secluded life in a bizarre house and finds himself sheltering a murderer on the run.

THE MARMALADE
WAIT FOR ME MARY-ANNE
3708
FANTASTIC NEW SINGLE FOLLOW UP TO 'LOVIN THINGS'

CBS RECORDS
CBS RECORDS, 28/30 Theobalds Road, London, W.C.1. Tel: 01-242 9000

Sly cancel all live dates

SLY and the Family Stone—who arrived in Britain last week for a tour—have so far cancelled their "live" appearances.

Reason is lack of proper equipment. A spokesman for the group's record company, CBS, told Disc:

"The group is waiting for two special amplifiers which they need for their act. Without them, they don't feel they are giving the British public a proper performance, so until these arrive they will do no dates."



Cat Stevens

CAT STEVENS, who quit pop in March after a serious illness, is preparing to make a comeback—with the release on October 4 of a new single "Here Comes My Wife."

"I'm starting to get back to work very slowly under doctor's orders," Cat told Disc. "I was in hospital for three months with TB and was told I had to be very careful and take things easy. I'd

Cat Stevens back with new single

been working really hard and had a lot of worries up until then."

Cat is currently also writing material for a new album and will

do a few dates on the Continent before promoting his new single.

"The new single is a funny mixture of everything I've ever done," he said. "I'm pleased with it because it's the first one that has a dance rhythm. In the past I've been in clubs and when my records are played everyone's stopped dancing! It's great to be back because there are so many things I want to do now."

BEATLES WANT 'LIVE'

T.V. SHOW!

BEATLES may soon be seen in their own "live" TV spectacular. It will be filmed by their Apple company with a studio audience and sold to TV companies round the world.

Said their press officer Tony Barrow: "They were very happy with the way the promotion films for 'Hey Jude' and 'Revolution' worked out. And they think that the next logical step would be to do a sort of TV concert. In fact, a 45/60-minute show is a distinct possibility."

Commenting on DJ Kenny Everett's Radio 1 "scoop" last Friday by playing "Hey Bulldog" and "All Together Now"—two of the four new Beatles compositions from their "Yellow Submarine" cartoon still unreleased on record here—Tony explained:

Christmas EP

"The four new songs from the film will probably go out on an EP here around Christmas time. But in America they will be part of a full album—the new tracks and the eight other songs already out."

Beatles will again be seen playing LIVE on tonight's (Thursday) "Top Of The Pops"—but this time in a film clip they made for "Revolution," B-side of "Hey Jude."

Their next album—still untitled—is expected to be completed by the end of the month and will be in the shops by November.

Julie, Brian on Olympic show

JULIE DRISCOLL and the Brian Auger Trinity have been added to the Olympic Games charity concert which also stars the Alan Price Set, the Nice, Ejection, the Alan Bown and Spooky Tooth at London's Croydon Fairfield Halls next Sunday (September 29).

But Tim Buckley will not now appear as originally planned.

The show is to be filmed in colour by BBC-2 for screening in October on the "Late Night Line-Up" show "Colour Me Pop." Compere will be John Peel.

Julie and Brian's new single, the David Ackles song "Road To Cairo," will not now be out until October 11.

And Ackles himself was due to arrive in London yesterday (Wednesday). He will appear on "Colour Me Pop" on September 28.

"MR Businessman" Ray Stevens arrives in Britain for a 10-day visit next Wednesday (September 25) and is booked to appear on "Top Of The Pops" and a David Frost TV spot.

Who, Cream singles set

SINGLES by Who, Cream and the Mamas and Papas are among new releases set for next Friday (September 27).

Frank Ifield—"Swiss Maid." Truly Smith—"This Is The First Time." Rosetta Hightower—"I Can't Give You Back The Love I Feel For You." Cream—"Sunshine Of Your Love." Who—"Magic Bus." Timmy Yuro—"I Must Be Out Of My Mind." Big Brother and the Holding Company—"Piece Of My Heart." Quotations—"Cool It." Chicken Shack—"Worried About My Woman." Fearn's Brass Foundry—"Now I Taste The Tears." Turtles—"Elenore." Hollies—"Listen To Me." Ken Dodd—"Now That You're Gone." Deep Purple—"Hush." Barron Knights—"Olympic Record." David Garrick—"A Little Bit Of This And A Little Bit Of That." Love—"Your Mind And We Belong Together."

Fifth Dimension—"Good News." Mamas and Papas—"For Love Of Ivy." Crickets—"My Little Girl." Bill Medley—"Brown Eyed Woman." Cherry People—"And Suddenly." One LP for September 23—"Tommy James And The Shondells." September 27—"Geno Washington—"Running Wild." Also one LP September 29—"Paper Dolls—"Paper Dolls House."

DISC NEWS IN BRIEF

PENTANGLE'S new double LP, "Sweet Child"—out in November—will have a cover design by artist Peter Blake, responsible for the Beatles' "Sgt. Pepper." Pentangle begin their solo British tour at London's Royal Albert Hall on November 5.

TINY TIM, Paul Butterfield Blues Band, Barry McGuire and the Electric Flag, plus Peter Yarrow (of Peter, Paul and Mary) star in "You Are What You Eat," a new vogue pop film on release in the States. CBS have released a soundtrack LP of the specially-written score.

PETER GREEN of Fleetwood Mac is to bring out a solo album of his own compositions prior to the group's LP later this year. Says Peter, "I don't know what the so-called 'Blues purists' will say, as this will be very commercial."

RADIO 1 goes Latin from next weekend (September 28) with a new show scripted by ex-Disc reporter Nigel Hunter.

Programme will be called "On The Latin Beat" and goes out every Saturday night on both Radio 1 and 2. Compere is Leopoldo Maler.

PAPER DOLLS' new single will be released to coincide with their appearances on the Scott Walker tour starting October 4. They will probably visit America at the end of the year with Billie Davis.

AMERICA'S Rascals—recently number one in the U.S. with "People Got To Be Free"—are set for a trip to Britain for TV and concerts in October.

BILLIE DAVIS is to tour Australia at Christmas. She will go via America for promotional visit. She appears on the first "Discotheque" show in mid-October produced by Muriel Young.

DUSTER BENNETT'S LP—"Smiling Like I'm Happy"—released October 25, has Fleetwood Mac, Gordon Smith and Duster's girl friend, Stella, playing and singing on some tracks. LP includes nine original Duster compositions.

VANITY FARE, Casuals, Cupid's Inspiration, Gulliver's People and Acker Bilk and his Paramount Jazzband take part in the Monday to Friday afternoon show introduced by Dave Cash from September 23 to September 27 on Radio 1 and 2, and by Pete Brady on Saturday, September 21, on Radio 1 only.

TREMELOES and Laurie Holloway and his Orchestra with Marian Montgomery are "Pete's People" introduced by Pete Murray on Saturday, September 21, on Radio 1 and 2.

TIM ROSE, Nice, Idle Race and Jethro Tull guest on John Peel's "Top Gear" on September 22 on Radio 1.

MARMALADE, Orange Bicycle, The Bunch, Sight and Sound, Simon Dupree and the Big Sound, Kenny Ball's Jazzmen and The Searchers appear throughout the week in "The Jimmy Young Show" from Monday, September 23, to Friday, September 27, on Radio 1 and 2.

HONEYBUS guest in "Radio One O'Clock" on Monday, September 23, on Radio 1.

LONG JOHN BALDRY, Move, Dave Dee, Dozy, Beaky, Mick and Tich, Mindbenders, The Idle Race, Young Blood, Marbles and The Ray King Soul Sound guest on "The Dave Symonds Show" each day from Monday, September 23, to Friday, September 27, on Radio 1.

IDLE RACE are among the artists introduced by Dave Lee Travis on "Pop North" on September 26 on Radio 1.

MOVE guest on "The Joe Loss Show" on Friday, September 20, on Radio 1.



Note the look of utter desperation, determination and suffering on the face of DJ Jimmy Savile and you'll wonder why that one wasn't a goal!

Defeat is never sweet—especially for Mr. Savile when he took a spell in goal... and let one in! Jumpin' Jim Savile, the goalkeeper that failed, adopts a suitable pose for tragedy.

MR JAMES SAVILE, as we all know, is one of those keen outdoor types. Runs round the park before breakfast, goes in for those long-distance walks, works out in the gym. Is, in fact, a fitness fiend.

Therefore it was not

strange to see him kitted-out in football togs thundering round the pitch like an absolute maniac.

It happened last weekend at Rosewell, Midlothian, Scotland, when Jimmy joined pop singers and all-interna-

tional footballers in a charity match in aid of nearby St. Joseph's Hospital.

Playing safe, Jimmy wore half-Rangers and half-Celtic colours.

In the confusion, the score was unknown!

Who: album title shock

WHO's new LP is likely to be their most controversial to date.

The album, released in November, is tentatively-titled "Deaf, Dumb And Blind Boy" and tells the story of a boy's awareness of things through music.

Who start work on the album next week and record for nearly a month.

Group releases its American hit single, "Magic Bus" on October 11.

Who have denied reports that they will appear on tour in Britain with the Move and Amen Corner this October—instead they plan a special concert tour of their own in November.

British dates for the group include appearances at London's Middle Earth (October 5), York University (11), Sheffield University (12) and London's Lyceum (18).

100,000 advance orders on Engel's single

ENGELBERT Humperdinck, whose new single "Les Bicyclettes de Belsize" was released last Friday to advance orders of 107,000, is set for his first major London cabaret season—four weeks at the famous "Talk Of The Town" theatre restaurant from October 28.

Engel, whose Blackpool summer season ends on October 5, flies out to New York the following day (6) for seven nationally-networked American TV spectaculars, including Johnny Carson, Merv Griffin, Steve Allen, Joey Bishop and Mike Douglas shows.

Following the "Talk" season, he returns to America on December 1 for "live" appearances on the "Ed Sullivan Show" in New York and "Jerry Lewis Show" in Los Angeles. On December 8 he returns

to London to record for two major British Christmas TV shows, details of which have yet to be announced. Humperdinck's 1969 plans include more trips to America

BROOK Benton visits Britain next month for a tour of USAF bases. He appears at London's "Scotch Of St. James" (October 16) and plays a week at Glasgow's Bruce Hotel (from October 18).

CANNED HEAT... BACK TO BRITAIN

CANNED HEAT, at present touring the Continent, come back to Britain for five final concerts before returning to the States. Dates are Bristol Colston Hall (September 25), London Roundhouse (27/28), Barnsley Civic Hall (29), and London Marquee Club (30).

Their next single—"Going Up Country"—will be released mid-October, and a "double" album due in December is tentatively called "Re-Fried Bobbie."

Baby for Monkee wife Sammy Dolenz

MICKY Dolenz is to become a dad! Samantha Juste, the ex "Top Of The Pops" girl he married in secret last July, is expecting a baby next spring.

But rumours that Monkee Mike Nesmith and his wife, Phyllis,

have separated were denied in London by the group's representative, Cyril Black, who told Disc: "If that's so—I haven't heard about it." Davy Jones makes a seven-day private visit to Britain in October—and the Monkees as a

group may now do concerts here before February. Their first full-length feature film—"Untitled"—is now completed and will be premiered in the States in November. Consequently, agent Vic Lewis is flying over this

week to try to organise earlier British dates.

Monkees, at present touring Australia, were mobbed on arrival at Sydney airport last weekend. At the end of the month they move to Japan for dates.

CAROLINE TO RETURN BEFORE CHRISTMAS?

But now you can help, by joining the Caroline Club and sending £1 P.O. to Secretary, Dave Kaye or Spangles Maldon, and receive a Johnnie Walker record of Caroline with jingles on the B side. Booklet about Caroline after the 14th and new car stickers by return of post. 10,000 have why not you?

Johnnie Walker should be in the Top 20?

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IF YOU DON'T SEE WHAT YOU WANT—ASK INSIDE!

Remember those smashing old shops where you could buy anything from gob-stoppers to cycle repair-kits? 'Something for everyone' was their motto — and on the strength of their latest bumper crop of releases, the same must go for RCA!

Heading the singles list, are LAURELS, a brand new recording group. One of the group, Doug Jeffereys, has written their 1st claim to fame—"SUNSHINE THURSDAY" c/w "3d a Tune" (RCA 1741). But, sorry, the disc's the usual 8/3½d!



JIMMY LOGAN, that famous comedian has made his debut on disc with "I HAVE DREAMED" c/w "The Road to Dundee" (RCA 1739). The A side is, of course, the great Rodgers and Hammerstein composition.

Another highly successful composing team, Goffin and King have penned "I WASN'T BORN TO FOLLOW" c/w "Musty Dusty" (RCA 1740) for the debut of KAREN KARSH. An American girl we'll be getting to know very well.

That fabulous flute on many Donovan records comes from Britain's master of the jazz flute—HAROLD McNAIR. At last, he's been talked into recording solo, and his first release is two tracks from his forthcoming LP ("Harold McNair"—RCA Victor SF7969). The single's called "INDECISION" c/w "The Hipster" (RCA 1742).



And, still on the subject of "HAIR", you can get the entire sensational Broadway cast recording of the show on (S)SF7959 (M)RD7959). No home should be without it!

NINA SIMONE has recorded a terrific up-tempo performance of two titles from "Hair" — that highly controversial and successful stage show. In case you missed her recent TV appearance, the two titles on the "A" side are called "AIN'T GOT NO"—"I GOT LIFE" c/w "You Gotta Do". You gotta hear it!

MAMAS AND THE PAPAS seem to be striking a blow for male equality. Their new LP's called "THE PAPAS AND THE MAMAS" ((S)SF7960 (M)RD7960). It's beautiful music and deserves a million gold discs! (You guessed, I like it.)



Johnny Nash... singing golf caddy who made good!

JOHNNY NASH was feeling very apprehensive at the prospect of making his first public appearance for two years, when he emerged from seclusion to do a fleeting six day visit of this country.

"I'm nervous and I'm not prepared for it," he said dejectedly gazing at the English drizzle, "they didn't warn me. I haven't worked for two years—let's say I've spent two years in my little workshop writing, putting together a road show and working out things for television and movies."

"Hold Me Tight" is Johnny's first successful record in this country—a long time to wait for someone who is a big name in America.

"I didn't expect it I really didn't. I suppose to get a record in the British hit parade is the ambition of every American group because the American and British markets really affect the world. They are the strongest markets in the world as far as giving their stamp of approval."

Discovered

The stories of how pop stars were discovered are varied and incredible, but being offered an audition on a golf course does take a lot of beating. Johnny, who was born in Houston, Texas, on August 19, 1940, was caddying at the local Herman Park Golf Club during vacation from High School, to make a bit of money. One of his friends told the retired real estate broker Johnny was caddying for that he sang. That was the last time that Johnny had to carry someone else's golf clubs. He got an audition at the local TV station, where he appeared twice a week for two years. Then followed a first prize on the Arthur Godfrey Talent Scout Show in 1957, and while appearing on the show for four years, club bookings and film contracts began to come in.

Besides his singing career, Johnny has done two films. He was seen by Burt Lancaster who got him the star role in "Take A Giant Step" which was so successful that he was offered a co-starring part in "Key Witness."

Now Johnny lives in a West-side New York apartment with his ex-model wife Margaret Rawlins—whom he calls "Cissi." Apart from the fact that he hates

New York and prefers the country, Johnny is in the happy financial position of owning his own record company, publishing companies and somewhat disorganised public relations firm called "Cissi Publicity."

His first record company "Joda Records"—formed three years ago—went defunct, as Johnny and his partner, Danny Sims, were handling too many artists. His latest company "Jad Records" has only Lloyd Price, Byron Lee, other Jamaican artists and of course himself.

"One of the main aspirations of

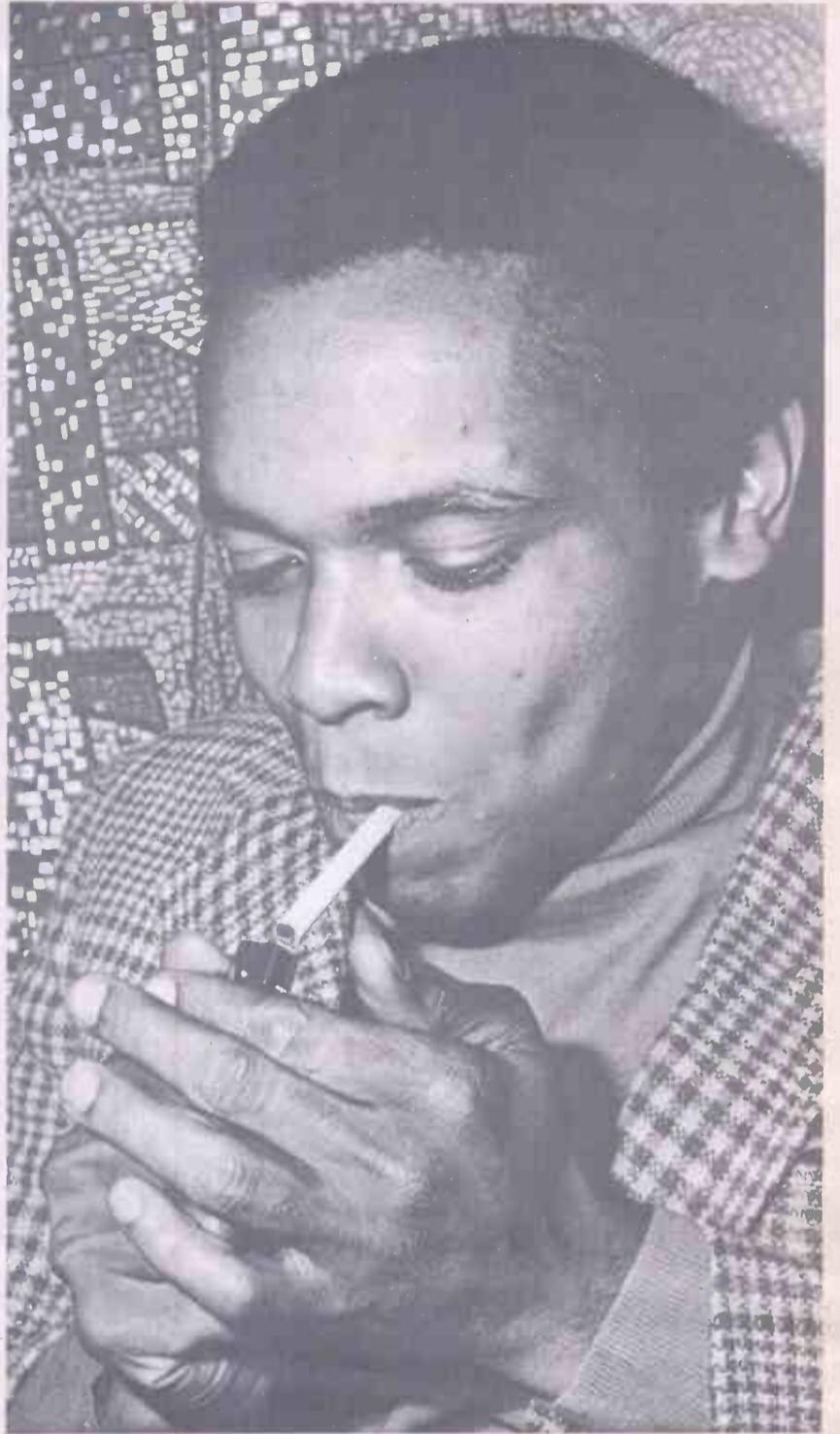
an artist is to utilise some of his ideas, whatever they may be, and he spends most of his earlier days getting in a position financially and mentally to experiment," says Johnny. "When you have sufficient finances you can afford to experiment. You don't have to make sacrifices and do things you don't want to do for the sake of the odd dollar."

"You can filter out all the nastiness and get down to some of your dreams. It's taken me about ten years to really get to the point where I can put down on record what I really think I do."

During his visit to this country, Johnny's comment on the British pop scene was "I don't get the feeling of any solidarity."

"Different records and ideas have to come and go, but I think between soul and psychedelic self-expression there is a definite unrest going on. Maybe there will be a fusion of the two and something will develop, but there's a definite battle going on and nobody knows which side to take."

Let's hope the final outcome of the British Battle of Pop not too unfavourable to Mr. Nash.



Johnny Nash... can afford to experiment

Another thing I like, is the poetry of ROD McKUEN. He's already shattered the record for sales of his book "LISTEN TO THE WARM" in the States. Now, you can hear this amazing man reading and singing his poetry, on the album "LISTEN TO THE WARM" ((S)SF7971 (M)RD7971).

As you probably know, NILSSON has been in the U.K. for the past week or so. As a songwriter, he's one of the tops, but he's getting a very wide following as a singer, including John Lennon! Since his first album, "PANDEMONIUM SHADOW SHOW" ((S)SF7928 (M)RD7928) Nilsson's released a great single, "EVERYBODY'S TALKIN" c/w "Don't Leave Me" (RCA1707). Out today, is his brand new album, "AERIAL BALLET" ((S)SF7973 (M)RD7973). Keep an eye open for Nilsson on your TV screens—he'll probably feature some of the album tracks.



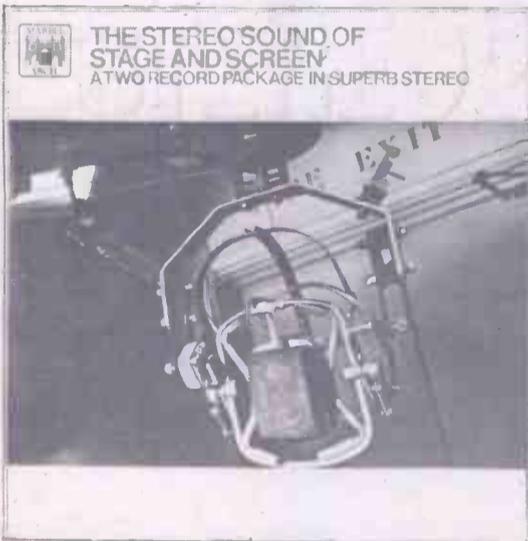
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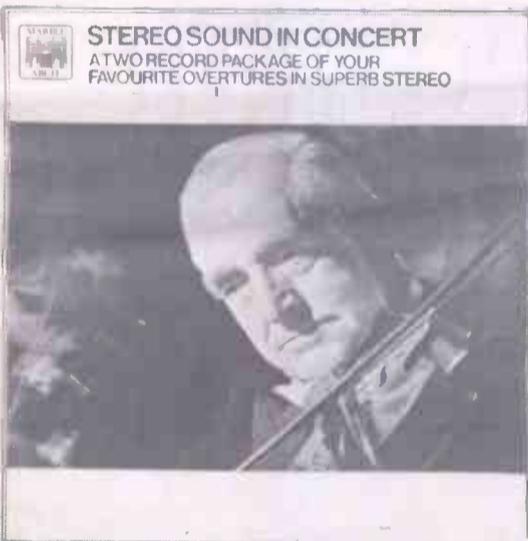
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Bob Farmer travels with the Bee Gees to Brussels

THE BEE GEES became an international incident here in this NATO-centred city of Brussels the other day. Those of you who've loved them long will know the Bee Gees have been an international incident all round the world with their records and flamboyant recitals . . . but this was an incident of a decidedly darker nature.

The boys were arriving at their hotel—the best in Brussels, but of course—from a TV studio one night when they were forcibly pushed back into their car by armed policemen with such savagery that the car door was slammed on Maurice Gibb's leg.

They were told to drive on, while Maurice vainly tried to remove his leg, and it was only later that the inadequate explanation arrived that the police were present at the Metropole Hotel to ensure the safe arrival of Sylvie Vartan, Johnny Halliday's wife. Since about ten people were present, the police action was over-zealous to say the least.

While Maurice did a fair imitation of a grasshopper and the other Gibbs fumed with anti-fascist observations about the Brussels police force, manager Robert Stigwood drove round to demand action from the chief of police. It will come, he tells me, in charges being brought by the chief of police against the members of his force involved.

Meanwhile the Metropole's manager tactlessly cushioned his apologies in an invitation to the Bee Gees to see Miss Vartan's show as guests of the management. They are not amused and will not be taking up the invitation.

If that sounds somewhat petulant, the Bee Gees have every right to feel angry about the incident. Quite apart from the fact that Miss Vartan rates zero on an international comparison with the Bee Gees, the boys are excellent ambassadors for British pop group behaviour abroad and, as such, are naturally annoyed when they get pushed about, presumably because their long hair labels them as just another loudish group. This they certainly are not.

"Particularly abroad, we're on display," says Barry Gibb, "so we feel we should behave and give a good impression. But it's always the same—authority sees long hair and labels them louts."

Ravers

The Bee Gees, in any case, could never be called ravers. Barry and Robin shared a suite and spent their little spare time strumming guitars, drinking gallons of tea and typing tediously slowly at a goon-style comedy script they'd like to see accepted on TV; Maurice, sharing with Vince, and the only one whom you might ever see in a mild state of inebriation, quietly sipped drinks and was usually in bed before midnight, while Vince, the dedicated musician, strummed his guitar; Colin, the quiet one in any case, had his wife, Joanne, over in Brussels with him, which meant that he had no cause to go gallivanting on the town . . . all of them proving, in fact, that not

all pop stars are scotch-swilling, socialising small-hours ravers.

The Bee Gees are in Brussels—till the 28th in fact—at the invitation of the internationally-famous French director Averti.

When M. Averti makes a spectacular for TV, not only the technicians jump. So does the show's budget. This one, entitled "Idea", based around the boys' newly-released album with Julie Driscoll, Auger and entourage as guest artists, and initially for French TV but being made here because of the uncertain strike-mania of de Gaulle's subjects over in Paris, has a budget of £100,000. Even Americans will boggle at a budget of that size.

Honour

So, it seemed, did Stigwood. "That's an enormous budget and a big honour for the boys. This is by far the biggest TV show they will ever have done and its first showing will be on French TV on

New Year's-Eve.

The studio in which "Idea" is being made is extraordinary. Plum in the middle of an overgrown field, it looks more like a derelict aircraft hangar. Inside, however, it is vast and entirely white. Technicians have to creep about in socks, painters keep wandering around with paint-rollers. Averti is the complete master of the situation, filming the Bee Gees and later supervising cartoon animations. He is short and a bit stocky, darkly handsome and stays remarkably cool in a tropical temperature that must be mid-eighties at least.

Exhausted

This hardly helps the Bee Gees, although they work willingly. They are utterly exhausted, having staggered from an American tour to this TV spectacular. After which, they open an autumn Continental tour with an Albert Hall concert, complete another album



Bee Gees' Maurice (second from left) . . . leg trapped in car door by policeman

The Bee Gees' International Incident



Sylvie Vartan . . . indirect cause of the incident

—"American Opera"—tour Germany in November and start their feature film in December.

Philosophically, they feel that they should carry on working, however hard it is, while they are still wanted for a few more years before taking it easy and enjoying the fame and finance success has brought them.

But being a Bee Gee still has its hang-ups. Like Maurice: "We're so busy it is ridiculous. I moved into a new three-storey house in Belgravia two months ago and I've spent precisely two nights there. When I went away to America I had a Pyrenean mountain dog which was no more than a puppy and about as big as a small stool. Now it's the size of an armchair. Heaven knows how big it will be by the time I get back from Brussels."

REVOLUTION!

NO LONDON club could have a better publicity gimmick than that the Beatles are currently top of the hit parade with a song indirectly named after it. But that, in effect, is the position in which the famous "Revolution" today finds itself.

"Whether John and Paul had the club in mind when they wrote the song, I don't know. But all the Beatles have been here. It's nice for us anyway," says genial Jim Carter-Fea, host and leader of the "Revolution" since it opened its heavy wooden doors for the first time on January 4 this year.

And now the "Rev." as it has affectionately become known to its largely-showbiz clientele, is positively booming as the definite "in" place of the swinging city.

Drop in almost any night and chances are you'll find anyone who's-anybody sampling the great sounds and enjoying the unaffected convivial atmosphere of the club, which is extravagantly decorated in plush Louis XV design.

"I tried in the beginning for it

not to become too 'poppy,'" explained Jim. "But all these sort of clubs attract the pop set. There's a crowd of people who have done the rounds from the days of the 'Scotch,' through the 'Speak' (the Speakeasy, previous showbiz shrine, destroyed by fire in May) to us.

"Anyway, a club is a place where people can meet and make friends. A lot of business is done over a scotch-and-coke at 2 a.m.," he grinned.

And business is certainly what the "Rev." does. Apart from be-

(or how a club takes over, and becomes THE 'in' club)

ing jam-packed seven nights a week with its "regulars," it is also the first choice as a reception venue for visiting stars.

"I always try to get the first British appearance by big-name stars, too," adds Jim. "It's good for business that they should kick-off here. And word-of-mouth is good publicity."

And Jim, who rarely gets more than five hours sleep any night (he's often still busy organising his 25-strong army of staff when the nightingales in nearby Berkeley Square are greeting a new day) is also the master of diplomacy. He has to be.

"The best places always have the best people and some of the villains," he explains. "I've been threatened, followed home and everything. You have to be very diplomatic in handling people."



PATTIE Boyd, wife of Beatle George Harrison, captured by the camera of "Revolution" man Jim Carter-Fea during a recent fashion show

PICKING a name for a group isn't easy at the best of times, but nine years ago when the Casuals just took their name from a catalogue advertisement, little did they realise that they couldn't have chosen a more appropriate name to sum up their nonchalant attitude to the pop scene.

It is this air of apparently unpeturbable nonchalance that sent the group to Italy two and a half years ago when the English pop scene had nothing to offer them, and now with the completely unexpected success of "Jesamine" that has brought them back again—to stay.

"We'd placed a lot of faith in 'Adios Amor', our first British release," said lead singer and organist, John Tebb. "Everyone said it should have been a hit, but it wasn't. We released 'Jesamine' really to fill in time while we looked for what we thought would be the follow-up to 'Adios Amor'."

"Jesamine" was out for ten weeks before it made the chart. It started to rocket, and after the first surprise telegram to the group in Milan, they have been commuting between their homes in Milan and appearances in England.

The Casuals were formed by the two original members, John Tebb and lead guitarist Howard Newcomb, nine years ago when they were both still at school in Lincoln (no, they don't know Cupid's Inspiration who come from the same town).

Name

Howard chose the name when he was looking through a catalogue and saw an advertisement for a pair of slacks called "Glenn Ford Casuals."

"I thought it sounded more like a group name than an advertisement," said Howard. "We couldn't find anyone to double for Glenn Ford and so we just adopted Casuals."

John and Howard were joined by Alan Taylor who met them when he was playing with another group in Lincoln. Then about two and a half years ago the Casuals packed their bags and set off in a rickety old van for Italy.

by
Caroline Boucher

"We went over there to keep the group together," explained John. "It was so sick over here at the time. It was the tail-end of the Merseyside boom and you just couldn't get anywhere."

The ancient van just about got them to a club door in Milan before it collapsed, and with their traditional nonchalance the Casuals auditioned without an appointment and ended up playing there for four months. Their first hit record in Italy was the Bee Gees' song "Massachusetts" and they have since become a recognised top group over there.

Joined

Drummer Bob O'Brien joined them last November, when the group's original drummer left.

"I was in Italy for about a year and a half with a Scottish group—Sir Percy and the Riot Squad," explained Bob who comes from Stirling, "and I met the Casuals in a club in Rimini where both groups were playing."

Demand

With still a demand for them in Italy, they returned there last week to record "Jesamine" and their follow-up single — "Toys" — in Italian. They still don't know when "Toys" will be released over here, and when the pressure eases want to do an LP to be out by the end of the year.

John does a lot of song-writing, but says he's too embarrassed to play the songs to the rest of the group in case they don't like them.

"I've got about 18 songs the group haven't heard," he said bashfully. "Our producer likes them though. I compose them all over the place. I used to make up some in the loo."

However nonchalant the group may seem at their recent success (they've already had one ticking off from a Radio 1 producer for their apparent "indifference") the Casuals are wholeheartedly dedicated to pop music.

Says Howard, "A lot of groups feel they have to excuse themselves for playing pop, and say they only do it for commercial reasons. But we love it. Our tastes in music just happen to coincide with the public's."

CASUALS...



Casuals (from left) Alan Taylor, John Tebb and Howard Newcomb with Bob O'Brien in front

The name that sums up the 'Jesamine' boys perfectly

These are my 6 favourite L.P.s
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Special rush release of Jethro Tull's first album titled 'This Was' (Mono ILP 985, Stereo ILPS 9085) to be issued later in September.

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info

on this week's new releases from Decca.

The biggest news this week has to be the new outing by **ENGELBERT HUMPERDINCK** which has all the ingredients needed to take it right to the top of the charts and even further! It's called '*Les bicyclettes de Belsize*', and it's a very beautiful love song with a lush arrangement. Engel has never been in better voice. Number to remember is Decca F 12834.

BOBBY HANNA has not hit the charts as yet, but his new single, '*To wait for love*' is going to take him right to the top! The song is from the hit-making Bacharach/David team, and Bobby puts it over with a whole lot of feeling. The melody gets right inside your head and stays there! Number is Decca F 12833.

TOM SPRINGFIELD makes his Decca singles debut with the intriguing '*Signora Steinway*', which will be the first of many successes for him. Tom sings of a gigolo writing to his lady-friend, who has departed leaving him with sweet memories and some expensive presents! With clever lyrics and a great arrangement, this disc is marked for success. Decca F 12830.

THE IVOR RAYMONDE ORCHESTRA AND CHORUS make some fantastically popular albums, and their new single is snipped from one of them, Rock 'n' Roll Tangos. This disc updates a well-loved standard, '*Blue Tango*', and gives it a completely new treatment. You'll want to hear this on Decca F 12831.

You'll remember '*Keep the ball rollin'*', but did you think you would ever hear it put over by the **PLAYBOY CLUB BUNNIES**? When you do, you'll find out they sound just as good as they look! Decca F 12823. There are two new releases this week for those of you who like a touch of the Blarney (and who doesn't?) **BRENDAN SHINE** sings '*Ould Ballymore*' on Rex R 11038, and **THE BANDITS** will have you falling about with their version of '*Schuman was his name*' on Emerald MD 1107.

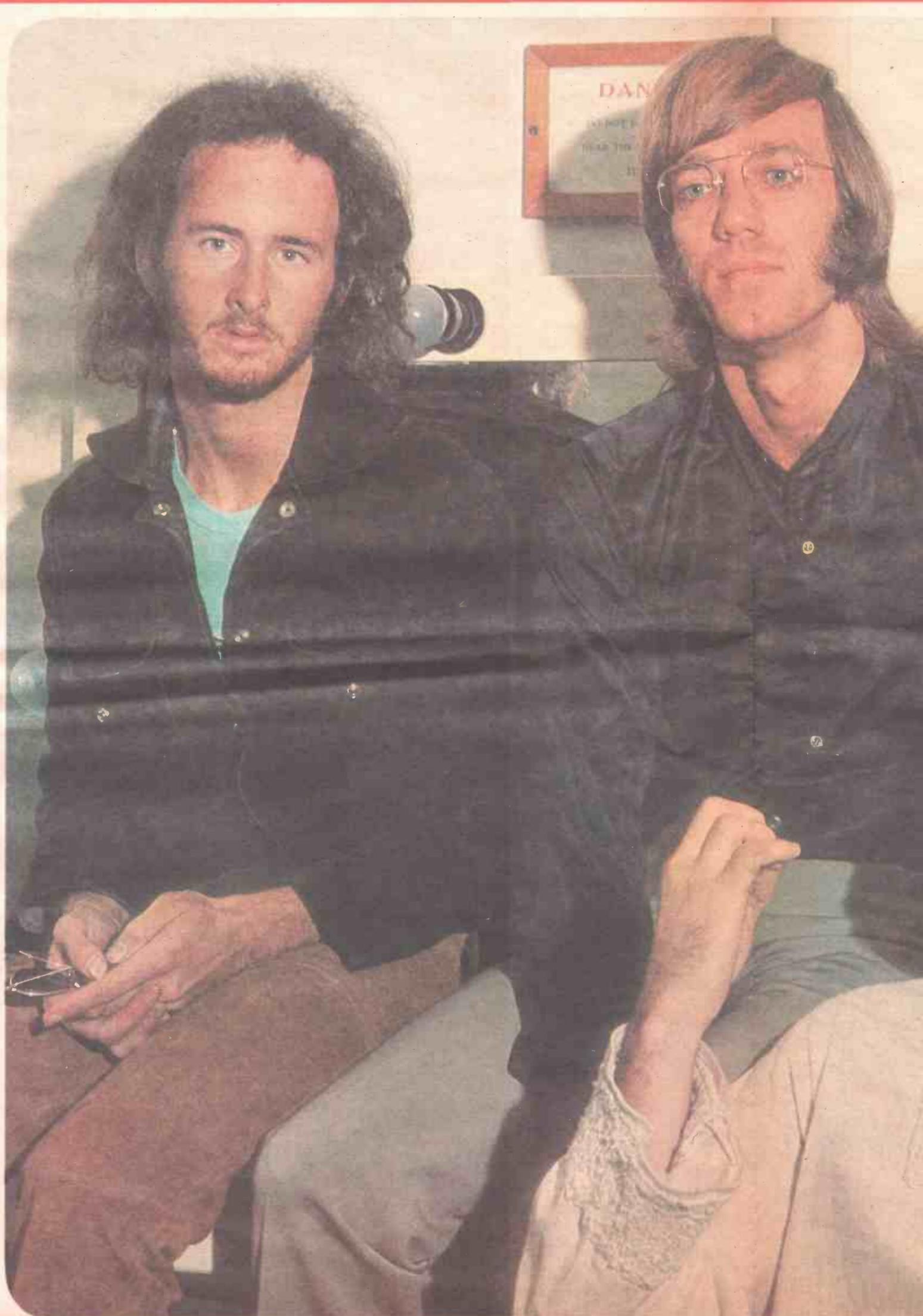
Watch this space next week for more inside info!

DECCA group records

45 r.p.m records

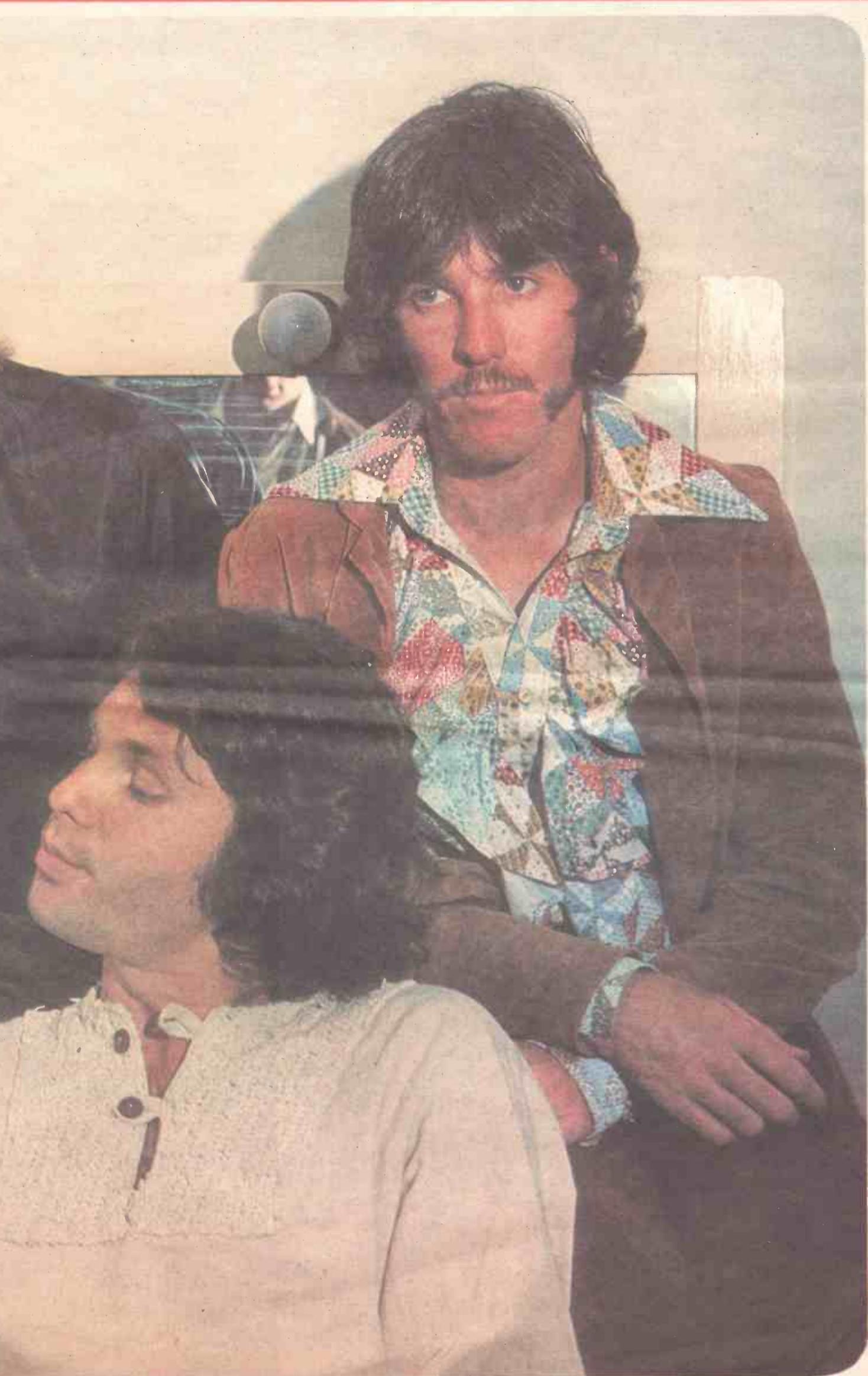
The Decca Record Company Limited, Decca House, Albert Embankment, London, S.E.1.

HELLO, DOORS . . . WHAT'S



DOORS: (from left) Robby Krieger, Ray Manzarek and John Densmore, with Jim Morrison in front.

S BEHIND YOUR MUSIC?



"THERE ARE things that are known, and things that are unknown; in between are doors," wrote William Blake, one of England's greatest poets, a few hundred years ago.

Now, in 1968, the Doors are still in between—in between—the questing mass of modern youth which is trying to find its own way in a land dedicated to closing all doors that are still open, and the establishment, represented by record companies, charts and the big dollar.

And they are spearheading their search with poetry as well as rock and roll music—the very special culture of an underground sub-culture: "What have they done to the earth? What have they done to our fair sister? Ravaged and plundered and ripped her and bit her, Tied her with fences and dragged her down . . ."

Modern youth today is a potent force, but one which doesn't really know what it is or where it is going; the Doors with their incredible music have given an identity and a voice to this confusion.

The Doors are big—but they can only get bigger. Four years ago the Rolling Stones provided a focal point for youth which had had enough of convention and authority, and needed to rebel. After the rebellion, the Doors provide a direction for the forces of revolt and insurrection.

Hear the Doors, hear what they have to say. And then you too can "break on through to the other side . . ."

Now turn to page 12 to find out about Doors' singer, Jim Morrison.



LIKE Tiny Tim, John Lennon, Hitler, Frank Zappa and Jesus Christ, Jim Morrison, lead singer and songwriter with popular American vocal and rhythm band the Doors, is unique, a true original who is on no one's scene but his own and so cannot be judged by any other accepted set of standards.

Which unfortunately bugs people no end.

Its much easier to brand him "the American Mick Jagger" and sit back satisfied that you now have him classified, pinned down by your own conception of what he should be (not what he is) than make an effort to understand him.

And what is he? A very good question....

Obviously he is possessed of blindingly handsome looks, a highly original brain (hear "When The Music's Over," "Horse Latitudes" or "The End" from the Door's albums, or read "The Celebration Of The Lizard" on their new LP), plus something else which has made him the biggest American star since Elvis Presley.

Difficult

Soon after he arrived he gained an instant reputation among journalists for being "difficult" to interview. Before meeting him, one had the impression that he refused to answer questions and that he unmercifully sent up any one rash enough to try.

Would you believe that nearly the direct opposite is the case?

Mr. Morrison is quiet and unassuming almost to the point of shyness, treating all questioners with equal sincerity and thinking carefully about each question before answering it to what is obviously the best of his ability.

Even after days of clamorous journalists — all asking basically the same questions—he was still patient, friendly and often quite charming.

For instance, about sex (for using what the police force of Newhaven, Connecticut, thought was too much sex in his act he was arrested on various charges in the famous scene when the police leapt on him onstage and Morrison merely held out the mike to them, saying: "Do your thing, man"):

Arrested

"It's just one of a lot of factors in our music—it's important, but it's just one little thing. It's not the main thing you get out of it, though music is always very erotic anyway.

"I never could figure out why they arrested me like that onstage. All the charges were later dropped anyway. But Newhaven is a town with very archaic legal ideas and social forms."

And on England:

"Playing at the Roundhouse was like getting back to the old days—it's very stimulating playing to an audience which is totally unfamiliar with your work. It's a challenge, an incentive.

"I enjoyed it more than anywhere we've played in over a year.

"I suffer from spots. I have tried everything possible—without success"

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"I WAS QUITE AMAZED
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THIS IS JIM MORRISON

It gave the group a whole new impetus, like a shot in the arm.

Legend

"The audiences are different here than the States too. There, they go to hear themselves as much as you, but in England they're more interested and aware of what you're doing.

"I'd like to come back here, but we have to go home first to finish off this film we've been making and do another album. We'll probably be back round next spring or early summer."

The Morrison legend says he now lives in a shack in Laurel Canyon, near Los Angeles. But his childhood was spent "moving all around the States."

"My earliest influences were all the old blues singers and the early rock'n'roll singers—Elvis Presley was among them.

"I heard them at an age when I was ready for this influence. It seemed to open up a whole other world which I wasn't aware of, a strange landscape which I'd only had glimpses of in my daily life.

"I listened to Little Richard, Jerry Lee Lewis, Fats Domino, Gene Vincent—all of them."

The Doors were formed three years ago, and it wasn't until nearly two years after that "Light My Fire" first captured the American chart and the group had made it.

"'Light My Fire' was one of the biggest single records of all time," says Jim. "I liked it—it was very good instrumentally."

But even way back then, when they first started, the Doors were very different to other West Coast groups, who were quite happy playing for free in the parks. "Even then we picked up our five dollars for the night."

Private

When they do play a date the audience is seldom less than 20,000-strong and often number in the hundred-thousands. But even this, says Morrison, makes little difference to his private life.

"The States is such a huge place that you can easily get all the privacy you could possibly want.

Jim Morrison is an American, and indeed could not have come out of any other environment than the United States of the past 20 years. "American society," he says, "is a very exciting place in which to live—but you'd need to write a book to describe it all.

"The United States is undergoing a lot of very interesting changes right now. I think a lot of the people are waking up to the fact that they live in a whole world and not just in one country.

"The young people are getting incredible too. I've been getting the most incredible letters from young kids—intelligent, sensitive and very philosophical.

Considering what a vast name they have in the States, it's somewhat amazing that the Doors have never had a hit here. But sales are reported to be picking up—at last—on their latest single, "Hello, I Love You," a track from their just-released album "Waiting For The Sun."

"'Hello' is not one of our best songs, but I'm not ashamed of it. Frankly, I like the other side—'Love Street'—better. But we think in terms of LPs anyway. Once we've done an LP we pick a single from it just for radio plays.

"It was a hard song to get into on 'Top Of The Pops,' particularly as I was singing it live but the backing track was on tape. I really only like doing live things. Whether the Doors ever do get a hit or not here, it's unlikely we'll see them again for some time yet.

But now we've glimpsed the Morrison magic we won't quickly forget it.

Traffic: arriving on the scene, yet again, with new LP

FOR MAYBE the third time in their up-and-down, now - you - see - them - now - you - don't (but always wildly successful) career, Traffic have been forced to brake sharply before a large brick wall.

"We've been rushing about for so long getting our new LP together with no time to do anything, and now it's suddenly finished and we've suddenly realised we've got nothing to do," explained errant Traffic man Dave Mason.

"And we've come up against this brick wall because we're not sure what to do next. Obviously you've got to keep going in a frontwards direction but at the moment we don't know how."

Not that Messrs. Mason, Winwood, Capaldi and Wood need worry themselves unduly. Their new album, called with sublime simplicity "Traffic," is all finished and—cover artwork permitting—should be out here in a couple of weeks, and on first hearing is nothing short of an unqualified, unmitigated 24-carat GAS!

Single

As also is "Feeling Allright?," one track off the LP which is being rush-released as the new—and long-awaited—Traffic single.

"Feeling Allright?" is a Dave Mason composition and is sung by Dave, as are four more tracks on the LP.

Which is good news indeed (remember "Hole In My Shoe"? 'Course you do. That was Dave's first-ever attempt at writing and arranging). But isn't it mayhaps somewhat strange that Dave, who at the beginning of this year announced he was quitting Traffic to go solo and six months later rejoined them, should now, once again, be a major creative part of the group?

"Well when we first got together, before we even formed the group, we just knew each other as friends and used to dig playing together, that was all," said Dave.

Ability

"There was no crap about who was playing better or anything like that.

"Then we started doing the whole pop scene bit, with the package tours and so on, and for me it just didn't seem right to stand on a stage night after night knowing what you wanted to do and not having the ability to do it.

"So eventually I had to leave, just to find out how to get that ability and also to get the whole writing scene together."

During his absence from the group, Traffic conquered America as a trio—Steve, Jim Capaldi and Chris Wood. Meanwhile Dave announced that he would spend all his time in the studio producing



other groups, and even brought out a solo record, "Little Women," which received cautiously approving and occasionally puzzled reviews.

It failed, however, to make a place on the weekly popularity poll—the chart—which gives some idea of what the great British public thinks of sounds served up for its delight.

Peaceful

"I got to a point where I very nearly had a nervous breakdown. Then I got up one Monday morning, feeling pretty low, and suddenly decided I had to get away.

"That same day I flew to Athens, and by the evening I'd got to a small Greek island called Hydra. It's incredibly groovy there—there's no cars or anything. So peaceful.

"I grooved around for a few days and then suddenly all these songs on the new album just poured out of me.

"Then I went to New York and met the other three there. I played them these tapes I'd done, which they dug, and I went to see them play and I really dug them.

"Obviously we always had this big mental thing going between the four of us, so when I rejoined them it was perfectly natural and not like I'd been away for six months at all."

And the fruits of this reunion should be plain for all to see on *Traffic*. "I can identify with this LP ten times more than anything I've ever done in the past," says Dave.

"On our first album everyone's ideas seemed to contrast very strongly, but on this one they are much more joined together. Like if we were doing a song of mine we didn't want it to be just me singing over a backing track—it had to be everyone playing on it and giving their ideas, what they thought of the song, even if they were only playing an instrument.

"When we got into the studio to record the album we just sat down and played it straight through there and then. Maybe there's a harmonica tracked here and there but otherwise it's a completely instant sound, which I think is very important."

HUGH NOLAN

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STATUS QUO HOPE IT'S THIRD TIME LUCKY . . .

THIRD TIME lucky? 1968 has been a critical year for Status Quo with a hit in February, a failure in April and in September their third and vital single struggling at the bottom of the charts. Will Status Quo start the year in a blaze of limelight and leave it in shadow?

Before their hit in February—"Pictures Of Matchstick Men"—Status Quo were relatively unknown, despite the fact they had been playing together for three years under different group names (apart from rhythm guitarist, Rick Parfitt, who joined them 18 months ago). After the accompanying limelight of the "Matchstick Men" hit, the pop world waited for a follow-up single, to test whether or not they were just a one-off shot group.

The follow-up came and went in April. It was "Black Velvet Melancholy." Memories faded until September when "Ice In The Sun" appeared in the charts, where it is currently at number 26.

"We were worried when 'Black Velvet Melancholy' failed," said lead guitarist, Michael Rossi. "But then everybody told us that second records often don't go—it's happened to a lot of people. So the really worrying thing has been to get a third record that people would like and that worked."

Hence the long silence, while the group listened to different songs and finally came up with the Ronnie Scott-Marty Wilde number, "Ice In The Sun." During the interval, Status Quo have been doing a lot of work abroad—Belgium, Holland, Germany, Switzerland—where all three of their records have been hits.

"People abroad ask us to play 'Black Velvet,'" said Michael. "Even though we dropped it out of our act."

"It's a funny scene abroad, because you can't work more than four days a week, because there's no money in mid-week gigs. In Belgium there's only one professional group. Imagine, there's only one group that doesn't work as well for their living. It's no wonder British groups are so much in demand over there."

At present the group are in this country as much as possible, and their first LP—"Messages"—is released on September 27.

The group were offered a film contract in America to appear in "Fusion," but turned it down. They do their first tour of America in October.

Meanwhile the search goes on for another hit single which will put Status Quo back in the top ten . . . deservedly.

Those were the days . . .

WHEN A SHOELESS, PENNILESS P. J. PROBY PLAYED FOOTBALL WITH AN ALL-STAR TEAM!

IMAGINE, if you will, a football team in Hollywood made up of Elvis Presley, Herb Alpert, Sonny Bono and P. J. Proby.

It did in fact happen. Nearly ten years ago in Beverly Glen Park, California, every Sunday, when each member was a struggling singer. And this regular football game finally cemented long-lasting friendships—not the least of them being that between Proby and actor-turned-record producer Steve Rowland.

Today, in London, that friendship is about to put P. J. Proby back on the pop map again in a big way. Steve Rowland is producing all Proby's new singles and albums, throwing all his energy into putting Proby back in the position of being one of the most exciting singers on the scene.

Jim Proby and Steve Rowland first met through the amazing Hollywood friendship set-up almost by accident.

"I was very flash at the time with a Beverly Hills house and a swimming pool," recalls Steve. "And I was seeing an ex-girlfriend of Presley's. She came over one day dragging along this guy with long hair, old clothes and no shoes whom she introduced as Jim Smith."

"You look like you need a bath—come for a swim," I said to Jim. I didn't like him and I spent the whole day putting him down—acting flash in front of the girl. That evening I took Jim back to his little hotel and I didn't see him again for months."

But Hollywood being the place it is Steve was walking down a street when he bumped into Proby again.

"I saw this guy with no shoes on and said, 'Hey aren't you the one that came to my house that day?' Proby turned round and said, 'Yeah—and you can stick it,' and marched off. I was stunned. I ran after him and made him come for a coffee with me. It turned out that he hated me because I was going out with this girl—and he had a thing about her."

For a year after that Proby and Rowland bumped into each other—playing with different groups around California. Then Steve got a contract with Warner Brothers records to record Sam Cooke. On the first session he had two songs and needed a third. He walked out of the studios in Hollywood Boulevard and—there was Proby walking past.

"Apparently he'd been thrown out of the motel, owed them money and was having to go to the police station. He was going to jail unless he had 50 dollars to pay off his debts. I said, 'Man you can't do that' and asked him if he had written any songs. He produced this one called 'Blue Heart Of An Angel' and we bought it for 50 dollars."

When Proby was 'Jet Powers'

Steve and Proby decided to get together and form a group. At that time Proby was Jet Powers and another group member was bass player Larry Taylor—now a member of Canned Heat.

"There was another guy called Henry Vestine (now also a member of Canned Heat) who looked like a college kid. He wanted to play guitar and came along to listen to us—washing up in the clubs to make a bit of money."

"Although we had no money those days were great. We had Johnny Rivers, Sonny Bono, Trini Lopez and Herb Alpert all jamming in with us at sessions, and when we started a production company in a tiny little office they all used to drop in—Sammy Davis Jr too—to see what was happening. Nothing was happening so we all trooped over the road to play ten pin bowling until we got a break."

At this time the great football meetings got under way—until the crowds who came to watch caused such a commotion the godly Hollywood police closed the whole thing down!

Rowland went back to filming. And in 1965 went to Spain. He made innumerable films there—one a musical in which he sang with a Spanish group

Penny Valentine talks to Steve Rowland, film star, record producer, singer with the Family Dogg and long-standing friend of Jim Proby

who later turned into Los Bravos. At that time Proby was in London and wrote to Steve saying why didn't he come over for a holiday and stay with him?

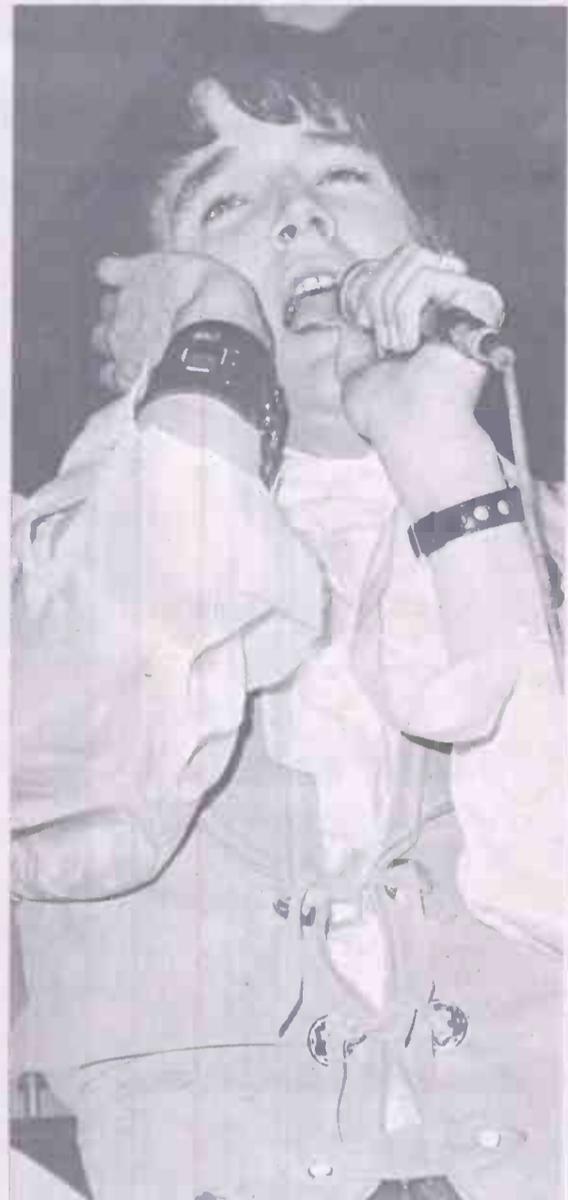
First session with Dave Dee

"I had no money—because I had so many back debts to pay off, but I came over anyway and Proby introduced me around. I turned into a record producer merely because it was the only way I could stay here—and my first session was 'Hold Tight' with Dave Dee."

From then on Rowland never looked back. Dave Dee, the Herd, and his new group Family Dogg, all benefited from his talents.

"Jim and I still saw a lot of each other and the day he said he was quitting to go back to America I couldn't believe it. 'Man you can't, you're a big talent—just straighten yourself out'."

"I played him some songs I thought would be great for him to record and he was knocked out. He said if I'd produce them with him he'd give it a try. Which is exactly what we're doing."



P. J. Proby—sold a song to Sam Cooke for 50 dollars



Rowland: Sunday football with...



... Elvis Presley and ...



... Herb Alpert and ...



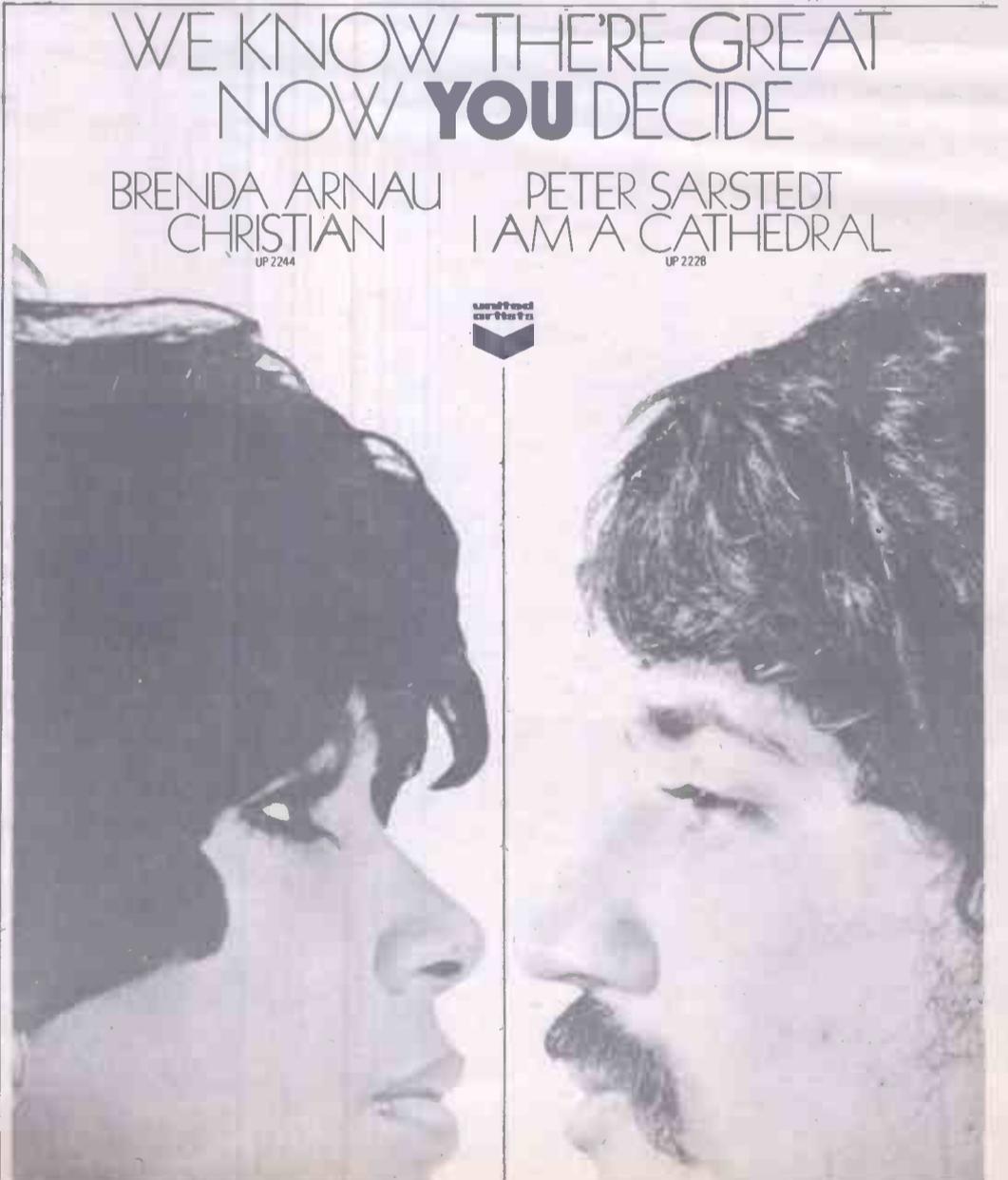
... Sonny Bono—till the police stepped in!

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I SAW "Yellow Submarine." Twice. It hasn't been released here yet, but there are private screenings every week or so and I was lucky. I've never been more delighted or impressed or moved by a visual experience; the graphics and design for that film are absolutely incredible, and the humour, music, even the characterisation... gawd!

The entire audience sang along with every familiar song and there was such a great feeling of togetherness in the audience just from sharing the film. In my true maudlin sentimental best I cried a little, laughed a little, sang a lot, and ever since I've been writing reams of copy about it. Yes, dear Fab Four, you've done it again. Taken me right out of the doldrums and given me something to get excited about.

Lulu's version of "Morning Dew" is doing quite well here, but I can't really get into it, not after hearing the Grateful Dead's version and Dino Valente's and Tim Rose's.

Richie Havens is at the Troubadour, but he deserves much more than a mention. Peter Dinklage once called him the greatest living performer or guitarist or singer, it doesn't matter which because he's pretty good.

Much as I admire Mr. Havens open chord strumming and his husky, gutsy voice, I most enjoy his conversation with an audience. About the middle of each set he moves his guitar off centre, puts hands on knees, and just talks, about anything that comes to mind—

HOLLYWOOD CALLING BY JUDY SIMS



what happened to him that day, something he read in the paper, or perhaps about words and what they really mean. He's the only performer I've ever seen who can actually make a stage monologue sound like a living room conversation and make you feel a part of it. I wish his albums would include some of his talk, because the man himself is much more than his music... or maybe he is his music... whatever.

British group Spooky Tooth now at the Whisky and doing well, and most music-lovers hereabouts are preparing for the Jimi Hendrix concert at the Hollywood Bowl this weekend. Should be another major traffic jam—whenever there's a sell-out concert at the Bowl, traffic into Hollywood is impossible—I know because I live near the Bowl!

Just received a press release that tells me British group the Pentangle will do a concert tour of this country before returning to London and the Albert Hall; perhaps we'll finally have a glimpse of the fabled Bert Jansch.

The Monkees left today for their tour of Australia and Japan, and it's almost a bit scary how little reaction or in-

terest that inspired here. This was the Chinese Year of the Monkey, and it was, but it's over already. Unless they



Hendrix: Hollywood Bowl concert emerge from their recent hibernation soon (and I don't mean by touring Japan), they'll be faced with a big struggle to regain an audience. Their movie should be out in November, which will help, but meanwhile we could do with an album.

The four of them have talents, far too untapped, capable of more substantial achievements than having their photos on bedroom walls and making "bubble gum" records (already their albums have shown a marked improvement in taste and production).

TAMLA MOTOWN, that "sound of young America" company, took their three top writers, Holland-Dozier-Holland, to task last week for violating their contract with Motown by not producing songs commensurate with their talent. Motown is suing the trio for four million dollars. Could this be the reason the Supremes haven't had a hit in the U.S. since Florence Ballard left the group? Who knows? That, of course, is the problem. If you want to know anything about Motown or want to know the true facts of what is happening with them, you'll find out more by gazing into a crystal ball than by asking them, and gazing into a crystal ball is much safer. Too much said.

The reaction to the Rolling Stones album conflict here is mixed. They are getting a lot of headlines and most of the music publications are defending their right to release whatever they want, but the older people who run the music business here don't want to take any chances. The Beatles' raw meat and doll album cover sent them into hysterics and they don't want that to happen again.

Curtis Mayfield, leader of the Impressions and the man who wrote such hits as "People Get Ready," "Amen" and "We're A Winner," has formed his own record label, Curtom Records. The label is owned by Mayfield and the rest of the Impressions.



Richard Robinson REPORTING FROM New York

Started a month ago, Curtom already has its first two releases on the U.S. charts—a great beginning. Mayfield, one of the hippest, most successful musician/businessmen in music.

In the U.S. it is not hip for an underground or super group to have a hit single. A



Florence: no Supreme hits since she left

hit album is all right, but not a single. So very few West Coast groups release singles or, at least, talk about releasing them. On the other hand, if such a group finds that one band of their album is being played on the radio a lot, they

are quick to cut it down for continued airplay if it is too long and release it as a single. The Doors did this with "Light My Fire." The Iron Butterfly with "In A Gadda Da Vida."

Now a collection of the most hip, the biggest superstar musicians in the U.S. have copped-out to commercialism. Al Kooper, Steve Stills, Mike Bloomfield, Harvey Brooks and Buddy Miles recorded an album called "Super Session." One of the cuts, Donovan's "Season Of The Witch," has been getting airplay, so Kooper has cut down the track so that it will be short enough so it can "work its magic on the country's Top 40 radio stations."

Around New York this week: Several groups debuted at clubs around town including the Nazz—a Who/Move/Stones imitation who are getting big plugs around the country, the Wind In The Willows—a soft rock group with about fifteen instruments, and Bert Sommer—a songwriter turned performer.

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□ Estate agents acting for John Lennon's for-sale handsome house at Weybridge in Surrey tentatively approached Engelbert Humperdinck the other day with a view to purchase. Humperdinck, I need hardly add, was not interested.

□ Astonishing—the sleeve notes by one Tupper Saussy for the newly-released "More Of Roy Orbison's Greatest Hits" album. Says Saussy most saucily (the abbreviations are mine): "Roy Orbison is the most unusual phenomenon I have ever

encountered in music (agreed). He has never been in a movie (nonsense). He has only rarely been seen on network television (tripe). He has no press agent hawking his name and his songs in the pages of the fan magazines (is Robin Britten a ghost, then?)" All I can add is that Saussy, whoever he or she might be, is talking a load of marbles.

□ If you haven't already purchased Aretha Franklin's "Prayer," try and smuggle in the American label version and save yourselves 8s. 3d.

Because the B-side of her current smash single in the States—"The House That Jack Built"—is "Prayer"!

□ Mary Hopkin may come from Wales, but if she has a store of swear words—and I doubt it—she most certainly will be using them if you mention the Welsh. While she was at a ballroom in Swansea the other day, thieves took two suitcases full of her few clothes from a car parked outside.

□ Question for our Tony Blackburn: Why change your telephone number?

Pop singer who was jailed . . . for buying a CAR!

THE FOLLOWING story is sketchy. It has to be. Certain details have to be deleted to safeguard lives. For I'm writing about Pavel Sedlacek, a leading pop singer from Czechoslovakia.

I met Pavel during his brief few hours in London last week before he flew back to Prague on hearing that his mother was dangerously ill. By doing so, he is risking arrest by the Russian secret police.

For Pavel came to this country to escape arrest for an underground broadcast he made on Free Prague Radio during the black early days of the invasion. He had been in London barely a day before the news of his mother's illness was flashed to him. He then faced the agony of risking a return to Prague or staying in England. He chose danger but hopes to be able to come back to Britain next week.

"It is dangerous for me to say why I leave Prague and come to the West," he told me in clipped English when we met. "I was advised to leave two days after the Russian invasion for my own safety. But I have my mother and relatives still in Czechoslovakia so I must say not much."

He also left behind two luxury flats in Prague, earnings of £500 per month and the memory of a nine-month prison sentence passed on him four years ago under the rigid Novotny regime.

"I had done some singing in Western Germany and bought a little car which I took back to Czechoslovakia. That was illegal so they sent me to prison."



Pavel Sedlacek

He licked the side of a cigarette, a habit he still retains from the prison days when he rolled his own flimsy cigarettes filled with the straw out of his cell mattress.

Part of the effect of that prison sentence was to have him banned from appearing on Czech TV. But he was allowed back under the Dubcek leadership. He still enjoyed several hit records, often his own versions of Beatles and Jefferson Airplane hits. But he was never popular with the Party from the day, at 15, he won a talent contest by singing "Rock Around The Clock," regarded as grossly decadent Western culture.

He says: "I am not a Communist and Dubcek is. But he is a good man. Yet there is no future for Czechoslovakia until the tension eases, so I must try and make

a career here in Britain."

He has no money at all, is being cared for by a French Armenian poet called Richard de Cous-tillyan. Together they are trying to find work for Pavel. If he returns safely from Prague next week, that is.

GRAPEFRUIT: GANG VICTIMS

FRANKIE VAUGHAN, I'm afraid, has done very little to curb Glasgow gang violence, as four very frightened Grapefruit confirmed for me this week.

The boys were nearly knifed, had their equipment kicked about and suffered ripped shirts and jackets when they played the normally placid Club Maryland last weekend. Now they're ner-

vous about ever appearing at a Glasgow ballroom again.

Drummer Geoff Swettenham, who suffered worst, tells me: "It was a very small stage, only a foot off the dancefloor and we'd hardly started playing before a big fight started between two rival gangs—the Fleet and the Cumbie. They started ripping out wires with the result that the mikes were giving us electric shocks.

"We tried to carry on by playing instrumentals but then they started jumping on stage kicking the amps and drums over and our guitars started giving us shocks. Then, when they started flashing knives at us we decided to make a run for it. I had my Grapefruit jacket ripped off my back together with my wallet.

"Apparently the trouble started when the promoter, who normally only allows in one gang, the Fleet, failed to stop this other gang, the Cumbie, getting in as well."

Grapefruit's Glasgow-born George Alexander admits he was the most terrified. "I know what can happen up there—honestly, Frankie Vaughan was just wasting his time."

Club Maryland's resident deejay, Alexander, however, told me: "Grapefruit arrived at 10.30 p.m.—an hour late—a fight broke out and there weren't enough bouncers to break it up. They had to decide whether to break up the fight or protect the group. They chose to protect Grapefruit."

Grapefruit, late because of car breakdowns on the journey up from Swansea where they played the previous night, are even less enamoured to Glasgow because, on returning home, phoned up with a demand for a further £75 forfeit.



Terry Rice-Milton

nighters down to practically non-existence.

"We've never really gone out on the road as a group. But it's a good idea because we're still working on a stage act. It's difficult for us to forget all the blues bit and concentrate on a pop feel.

"It's hard for a group like us. It's the fans' fault in a way. They have an inbred thing about expecting us to sound exactly like our record — of course that's impossible with the things we're doing at the moment with those huge backings. It's very hard for a guitarist to sound like 15 violins!

"So we've got to be visually exciting and that's what we're working on. It's a vicious circle really because we haven't done enough ballrooms to gauge how our material will go down. TV is fine, but I get very excited and nervous before appearances.

"Of course not doing live appearances means we're not making much money. Most

Cupid Terry DIDN'T fall in love with his TV image

WITH THE news that Terry Rice-Milton is going to make solo records, Cupid's Inspirations enter yet another amazing phase of their lightning career.

It would be hard to find another group around who have shot to instant fame, are genuinely amazed by the whole thing and who really don't know what's happening to them.

"We still feel a very new group and it's just been a question of going from day to day never quite knowing what's going to happen next," said Terry.

Terry himself is the shining

light of the group—and it worries him.

"After all we are a Group—sometimes I feel embarrassed by all the attention I get. The thing is when we started I just used to stand still and sing—thinking that I had to get over the meaning of the song with sincerity. But I saw myself on TV and thought 'Well that's not too dynamic, I better move about'. Now I throw myself around all over the place."

Cupid's arose from "Yesterday's Gone" after being basically a blues-based lot. Their new single—"My World"—has been acclaimed by all, so they now look firmly entrenched on the scene. But the amazing thing is hardly anyone has seen them live on stage because of their manager's policy of cutting one

GRAPEFRUIT

Bob Farmer's Gossip



Drummer Geoff Swettenham with the remains of his jacket

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POP THE QUESTION

All about Dave Davies' marriage plans

Could you please tell me a few facts about Dave Davies of the Kinks—like:

1. Does he ever plan to get married? 2. What religion is he? 3. What are his tastes in girls? 4. Does he ever plan to leave the Kinks? 5. What are the names of his five sisters? 6. How does he feel about being an uncle to Ray's little girl? 7. Where can I write to him personally?—Elizabeth Spykens, 9 Neames Crescent, Downsview, Ontario, Canada.

• Nice to hear from the good old Maple Leaf country, Elizabeth. Here are the answers to your questions from Dave Davies in person: 1. I doubt it; 2. I was brought up Church of England, but now I don't really know; 3. All kinds, as long as they are not too fat or too little; 4. I shouldn't think so—at least not for the next two years. But I haven't really thought about it; 5. Rose, Gwen, Dolly, Joyce, Peggy; 6. Quite nice, but I am an uncle to about thirteen children altogether!; 7. Sorry, I can't give you my personal address, but letters will be forwarded to me if you address them c/o Sue Stedman, 119 Battersby Road, Catford, London, SE6.



Dave Davies... uncle thirteen times

Address, please, of the Pink Floyd's Fan Club, and when are they going to release another single? Also, what is Syd Barrett going to do now that he has split from the group?—M. Bryant, 101 The Heights, Northolt, Middlesex.

• Write c/o Carol Oliver, Pink Floyd Fan Club, 1 Randall Drive, Hornchurch, Essex. There are no plans at presstime for a new single, but the group are currently recording some new material for future release.

Syd Barrett says he is planning to make an LP on his own account.

Have the Bee Gees any plans to release the fabulous songs from their TV show, "Frankie Howerd Meets the Bee Gees"? Also, what are the tracks on their new album, "Idea"?—D. Rose, 130 Wigton Lane, Alwoodley, Leeds 17, Yorkshire.

• Two songs featured on the TV show are included on the new "Idea" album, reader Rose. They are "I've Decided To Join The Air Force" and "I Started A Joke."

Remaining tracks are: Let There Be Love; Kitty Can; In The Summer Of His Years; Indian Gin And Whisky Dry; Down To Earth; Such A Shame; Idea; When The Swallows Fly; Kilburn Towers; Swan Song. Record number is Polydor 582036 (mono), 583036 (stereo).

Please help! I've heard the fabulous song, "Amen" sung by most of our local groups, but has it been recorded? If so, by whom?—J. Marshall, 36 Broughton Avenue Ensbury Park, Bournemouth, Hants.

• "Amen" is on the new LP by Otis Redding on Atlantic. Title of the album is "The Immortal Redding." But it was also issued as the "B" side to "Hard To Handle" by Otis Redding on July 19 (Atlantic 584199).

Could you please tell me if Lulu has had her tonsils taken out and, if so, when and at which hospital?—Christa Williams, Hampton House, Apartment 208, 1150, Meadowlands Drive East, Ottawa 5, Ontario, Canada.

Want to apply for those tonsils, Christa? Yes, Lulu had her tonsils out about a year ago. The operation was at The Hospital of St. John and St. Elizabeth, St. John's Wood, London, NW8.

Although we are not pop age any more, we would not miss reading my son's "Disc" for the world and I really love reading the letters.

Would you be very kind and let me know where we can write to Donald Peers? He happens to be my husband's and my favourite singer, but I understand he has gone to Australia. Is this correct?—Mrs. A. M. Cook, Stenson, Barrow-on-Trent, Derby.

Thank you for your compliments, Mrs. Cook. No, Donald Peers has not gone to Australia. He has been appearing with great success at the Britannia Pier, Gt. Yarmouth, for the summer season. You may write to him c/o Fofrester George Ltd., Suite 34, 140 Park Lane, London, W1.



Otis Redding... recorded "Amen"



Lulu... lost her tonsils

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



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Stuart Henry on Religion

DO I believe in God? The first question to ask is, which God? Religion is all a question of geography. If I had been born in the desert I would have learned to believe in Allah; in Japan a few years ago I would have believed that the Emperor was God; and in the Western Islands of Scotland you are Protestant if you're born on one and Catholic on another.

Even when you come to Christianity there is still the question of which God, because there seems to be little resemblance between the bloodthirsty avenging Jehovah of the Old Testament and the loving all-forgiving Father of the New.

All this is really for me to say that I disbelieve totally and strongly in the existence of any kind of God whatsoever. Just because there are many things in life that we don't fully understand—like love, telepathy and faith healing—it doesn't mean we have to invent a God to explain them.

Powers

I do believe that there was a man called Jesus who lived some small time ago and who had many powers, like faith healing, and who definitely had ideas way ahead of his time—which doubtless was one of the reasons why he was crucified.

I accept there are faith-healers today; therefore I can accept that Jesus had the same powers. But naturally with the length of time, many of the stories of his powers have been distorted.

The great trouble with organised religion is that nobody is practising what Jesus preached. Ideas of tolerance and love are still floating mysteriously in the background, mixed up with Old Testament philosophies like "an eye for an eye," etc.

Distrust

I distrust any religion as soon as it starts shedding blood, and every religious organisation has been subjected to some vicious persecutions—assassination of people who do not share their beliefs.

This is only now starting to disappear, and at the same time, of course, Christianity is losing its grip. In order to be a religious person you have to be fanatical, and fanatics cause the most trouble to their fellow men.

So now people will say to me: "But do you believe in nothing then?"

Wrong! I believe in people. Instead of people seeking an institution telling them what is right and wrong and what they must and must not do, they should find their own ethics and morality; discover who they are and what kind of person each of them is—and should live their lives according to their own morality—not society's morality and religion's morality—as long as they do not cause mental or physical pain to people around them.

I have no desire to convert those people who believe in God to my beliefs. Just as long as they don't want to convert me to their beliefs.



The Stones . . . fans wait for the album

Stones cover will offend only those who WON'T see it!

WHO IS the picture of a lavatory, for the cover of "Beggars' Banquet" going to offend? Certainly not the Stones' fans, and we are the people who are going to buy the LP.

So come on Decca and consider us Stones' fans, and not the people who probably won't even see the LP!—LINDA PHILLIPS, 179 Dagenham Road, Romford, Essex.

• Please tell Mick Jagger and the other Stones that we don't mind in the least what graffiti they have on their lavatory wall (on the record sleeve, of course), but we do hope they will settle the dispute soon.

We seem to have waited a lifetime for "Beggars' Banquet."—ELSA SMITH, 105 Hallford Way, Dartford, Kent.

Lifeless Jim Morrison

THE AMERICAN columnist of Disc has raved over the talents of Doors and swooned over the looks of Jim Morrison. They are acclaimed as the greatest talent in the States, and have fan worship akin to the following of Buddha.

All I can say is, why the fuss? For some 2½ to 3 minutes on Top Of The Pops I had to suffer a rather mediocre pop song, and as for that 1968 Presley, Jim Morrison, Perry Como put far more life into his act.

If this group is the rave of America all I can say is that the American music scene must be dying, or they have inherited the death wish of the Republican party.—KEN CLEAVER, 25 Hadlow Gardens, Tramere, Birkenhead, Cheshire.

DON'T get your hair cut, Robin!

• Well! Don't some people have a heck of a cheek! Imagine making a petition to make Robin Gibb get his hair cut. Just what on earth has it got to do with Miss R. Potts (Disc 7.9.68) what Robin does with his hair. Why pick on poor Robin anyway. Can't you tell John Lennon to get rid of his smelly locks instead. Just lay off Robin Gibb.

It's very unlikely he'll change his hairstyle because of a few interfering goons anyway.—CAROL UHLIG, 93 Dunoon Terrace, Dundee.

POP POST

UPON buying "Friends," the new Beach Boys' album, I was shocked to find that one side plays for less than 12 minutes. Compare this with singles like the Beatles' "Hey Jude" and it is obvious that the record-buyer is paying album price for little more than single length. This is scandalous. The artificial fading of many tracks after less than two minutes, is disgraceful.—IAN CURR, Sunnydale, Kelsey Road, Salisbury, Wilts.

CLUES ACROSS

- Not the Beatles favourite dish (8)
- Just a few moments (7)
- Like the principal singer (4)
- The effect of a hit? (6)
- Name for a girl (5)
- Face-like? (5)
- Noel, the Irish songster? (6)
- The Tony Bennett school (4)
- . . . that Sheridan wrote about? (7)
- Young Girl's peer? (3, 5)

CLUES DOWN

- Young Lovers' girl (5)
- Letters or a famous telegram (3)
- "The — Brothers" (5)
- Stay Loose man (5, 5)
- Recorders of "On the Road Again" (6, 4)
- The end of the heat (3)
- Cat-like? (4)
- Don Partridge's girl in new film (4)
- Pat, Joe or Lee (5)
- Goes with Arthur to the Park (3)
- Type of musical composition (5)
- Weep bitter tears (3)

Last week's solution

ACROSS: 3. Pops. 7. Dance. 8. Music. 9. (An)Ton(o). 10. Maize. 11. Loser. 12. Race. 14. Rocks. 16. Orson. 18. Ohio. 20. (ile)Doggo. 22. Pints. 24. Done. 25. Yodel. 26. Nifty. 27. Ears. DOWN: 1. Adam. 2. Indians. 3. Peter. 4. Smiler. 5. Asks. 6. Actress. 13. Goodbye. 15. Conniff. 17. Noodle. 19. Opens. 21. Gods. 23. Says.

Last week's LP winners

Ann Henderson, 24 Hortus Road, Chingford, London, E4. Miss D. Spicer, 72 Birchfield Road, Flamstead End, Cheshunt, Herts. Barbara Millward, 78 Marshall Road, Woodseats, Sheffield 8. Mrs. D. Cameron Watt, 26 Mecklenburgh Square, London, WC1. Mr. A. Bullivant, 65 Vicarage Road, West Brom, Staffs. Ian Robertson, 6 Sharpe Crescent, Dumfries, Scotland.

Come down from Cloud Seven, John Peel

WHO THE HELL does John Peel think he is? God? I'm not a particular Herb Alpert fan, but to say "I've heard it but it just hasn't registered etc." and then to say Amen Corner are "just a good dance band." Of course, we all know John Peel speaks for everyone and of course he had heard of Canned Heat two years ago.

I think Mr Peel is a conceited squirt who should get off cloud seven and come back down to earth—that would be a change.—FIONA HORNE, 1 Arlington Close, Maidenhead, Berks.

Pompous Carl Wayne!

THE INTERVIEW with Carl Wayne of the Move (31.8.68) was too much! His remarks were unbelievable — from the pompous, "the standard of our music was limited, not in a small part because of the limitations of our former bass player . . ." to the doubtful "what we really wanted was the adulation of the 17-year-old fellows at the back." But these were topped by an amazing piece of political and social commentary, "the trouble with Britain is that it is controlled by complete conformists." Cool, man, cool.—ALAN CLARK, le Hugo de Groot straat, 43, Amsterdam, Netherlands.

'Swashbuckling' Pirates

TRUE, the "swashbuckling era" is over, but this—romantic though it may have been—was only a means to an end. The target has always been the establishment of permanent land-based commercial broadcasting. And this must come.



John Peel . . . conceited squirt?

In the meantime free radio needs no finer advocate than the continued existence of Radio 1.—RICHARD TURNER, 19 Piddinghoe Avenue, Peacehaven, Sussex.

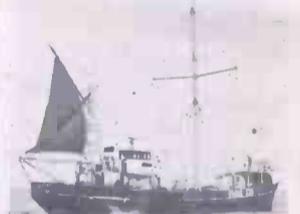
Radio Fanaticism

• IT was heartening indeed to read David Hughes' article on the "fanaticism" of the devout followers of the "pirates." (Disc 7.9.68.)

"Pirate" radio will not return to Britain as a permanent or even semi-permanent feature of broadcasting (despite what more than 25 million people want). But the image of the genuine believer in the "pirates"—that of both listeners, but especially those who served British free radio—is being undermined and used.

By all means let's support commercial radio, but beware of the minority who are abusing it.—DOUG CARMICHAEL (ex-Radio Scotland), 17 Prentis Road, London, SW16.

Now ready . . . the 2nd Edition of "WHEN PIRATES RULED THE WAVES" by Paul Harris



The revised and extended second edition of this best-selling book is published this week—the first edition was sold out within two weeks when it was published in July. Another chapter has now been added, dealing with latest developments in pirate radio and its future; sections have also been added on Radio Veronica and Manx Radio. Disc readers will receive FREE with every order for a second edition copy an illustrated booklet with pictures of the stations, DJs, etc., and all about "When Pirates Ruled the Waves".

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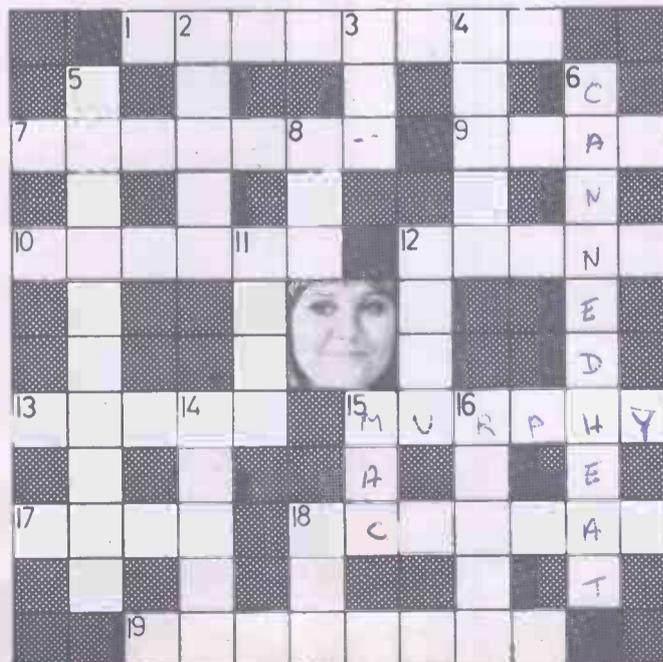
"If you want all the details of those great days when the Jolly Roger was hoisted high round the coast of Britain, this book is certainly a must for your shelves".

David Hughes in Disc, July 20th.

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M X F X

FIFTH DIMENSION... FRANK SINATRA'S CHOICE

FIFTH DIMENSION swept to success last summer on the wings of the Jim Webb song, "Up, Up And Away,"—even though they were pipped at the chart post here by the Johnny Mann Singers "cover" version.

As the prolific Jim churned out a series of beautiful, poignant numbers so the Fifth Dimension—three guys and two delightfully gorgeous gals—collected world-wide acclaim for the rare way in which they recorded these gems. In fact, they devoted one whole album, "Magic Garden," entirely to his work.

Then suddenly—much to everyone's surprise—the association stopped. And the big question WHY? was answered this week when the Fifth Dimension flew into London for a 10-day stay.

Still friends of Jim Webb

"It was nothing personal. We're still great friends. It's just that Jim got involved in a lot of other work; and we weren't too keen to be 'typed' with his material," explained Florence LaRue, who bears a striking resemblance to Diana Ross.

Dimension—Florence, Marilyn McCoo, Ron Townson, Lamont McLemore and Billy Davis—all hail from Los Angeles and have been singing together for close on three years.

Their first big hit was with the bouncy "Go Where You



Frank Sinatra... takes them to Las Vegas

Wanna Go," the song popularised here by the Mamas and Papas.

"That did us a lot of good in the States—but it was really 'Up, Up And Away' which finally established us," added Marilyn. "We still rate Jim Webb, of course. And we'll probably be recording more of his material again."

"We also like the Lennon/McCartney songs. And who doesn't! We've done 'Yesterday' and 'Ticket To Ride' but my special favourite at the moment is 'Fool On The Hill.' That's a lovely song. We should have done it as a single. I'm so mad now because Sergio Mendes have made it a hit."

Tom Jones spectacular

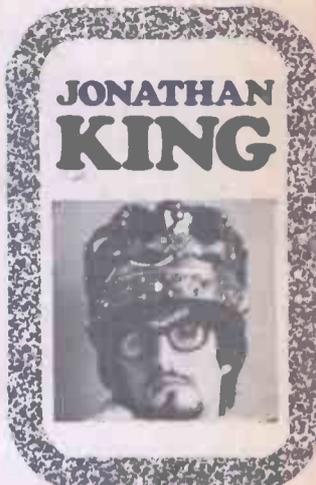
Fifth Dimension—unfortunately here only to tele-record an appearance on a forthcoming Tom Jones spectacular—recently collected perhaps the highest accolade of their career. They were personally selected by Frank Sinatra to accompany him in his cabaret season at Las Vegas' "Caesar's Palace" night-spot.

"We're very sorry that we won't be able to do any 'live' dates in Britain," revealed Florence. "We love stage-work and are only really happy when we're singing."

"But I'm told we'll be back again early next year for a full tour of Europe!"



Fifth Dimension (left to right): Billy Davis, Ron Townson, Marilyn McCoo, Lamont McLemore, and seated Florence LaRue.



GNAWING in the middle of the night, black and doomy with claws of blood red thorn, came a fear. From my recent regular 11 o'clock Sunday spots on Stuart Henry's show I have received over a hundred really intelligent letters, talking about various subjects in various ways.

Which leave me worried. OK—so I get some pretty shrewd and perspicacious mail from you readers, but not nearly so much. I alienated the "scream and pimple" brigade years ago by ordering the idiot worshippers not to read this column.

Are you with me, then? Do you read, understand and enjoy my totally subjective pop comments, even if you don't always agree? Or am I going over/under your heads? Some friends say my verbosity and long-windedness tends to make me incomprehensible.

Hope not. That would be frustrating indeed.

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Countdown

THURSDAY

Pop North (Radio 1)—Treme-
loes, Billie Davis.
Cliff Richard, Shadows—London
Palladium (until December 7).
Lee Dorsey—Leeds Locarno.
Equals—Bristol Locarno.
Bruce Channel—Stockton
Fiesta/Middlesbrough, Excel Bowl.
Paper Dolls—Birmingham Dolce
Vita (until Saturday).

FRIDAY

Joe Loss Show (Radio 1)—
Move.
Move—St. Albans Century Hall.
How It Is (ITV)—Vanity Fare,
Status Quo.
Vanity Fare—Derby Locarno.
Sly and the Family Stone—
Liverpool Mardi Gras and Victoria-
riana.
Equals—Tavistock Town Hall.
Fleetwood Mac—Scarborough
Candlelight.
Esther and Abi Ofarim (BBC-1),
with Donovan.

SATURDAY

Saturday Club (Radio 1)—Herd,
Mary Hopkin.
Pete's People (Radio 1)—Treme-
loes.
Vanity Fare—Haverfordwest.
Move—Boston Gliderdrome.
Nice—Glastonbury Town Hall.
Cliff at the Movies (ITV)—Cliff
Richard, Shadows.
Sly and the Family Stone—Dun-
stable California.
Voice of Pop (Radio 1)—Mick
Jagger, Tim Rose, John Peel,
Marc Bolan.
Lee Dorsey—Ramsey Gaity.
Equals—Torquay Town Hall.
Billie Davis—Kettering Top
fat.

SUNDAY

Stuart Henry Show (Radio 1)—
Happy Magazine, Sons and
Lovers.

Top Gear (Radio 1)—Tim Rose,
Nice Idle Race, Jethro Tull.
Vanity Fare—Maidstone Tudor
House.
Sly and the Family Stone—
Hampstead Country Club.
Lee Dorsey—Stockport Taber-
nacle.
Bruce Channel—Nantwich Beau
Brummel and Bolton Aspin (until
28).
Paper Dolls—South Shields
Latinos and Newcastle Dolce Vita
(until 28).
Fleetwood Mac—Redcar Jazz
Club.
Show of the Week (BBC-2)—
Louis Armstrong.
John Rowles—Kon Tiki, Wake-
field (until 28).

MONDAY

Radio One o' Clock—Status
Quo.
Sly and the Family Stone—Tun-
stall Golden Torch.
Equals—Streatham Silver
Blades.
Bruce Channel—Chester Quaint-
ways.

TUESDAY

Sly and the Family Stone—
London Revolution and Southend
Kurzaal.
Bruce Channel—Hanley Place.
Fleetwood Mac—Cheltenham
Spa Lounge.

WEDNESDAY

Parade of the Pops (Radio 1)—
Long John Baldry.
Cilla Black meets Frankie
Howerd (ITV), with Joe Brown.
Canned Heat—Bristol Colston
Hall.
Lee Dorsey—Hemel Hempstead
Pavilion.
Bruce Channel—Liverpool
Cavern.

IT'S been a good week for new releases, as I said on the "Pick Of What's New." Letters have come in calling me a "traitor to the cause of Free Radio." Rubbish! My attitude towards the state of Radio is famous, I hope.

Radio 1 is the current available station, and by going on it I hope to make my few hours, as high a standard as conceivably possible. Look at Everett. Secondly, certain records that truly deserve to be hits can only be so if pushed correctly.

Amongst great new ones reign Cupid's Inspirations and the first time Bell sound "Everybody's Going To The Love-In" by Bob Braby and the Con-Chords. Also Roy Orbison's latest, Fantastics, Maurice and Mac, Bobby Vee (growers—they need four or five plays) and a highly talented newcomer—Peter Sarstedt. Plus a first rate Easybeats.

And DON'T FORGET Marvin & Tammi, and Ray Stevens. Please.

DEEP Purple seem quite good, but I liked "Hush" by Billy Joe Royal. Always was ahead of my time. Did you see the Moodies "Colour Me Pop" in colour? Fantasmagorical! Peter and Dudley's send-up of "Bonnie and Clyde" was a gem on TV too.

And talking of TV music and all those other things, Delius, the great pop composer (for he was popular), appeared on Sunday in Omnibus in the guise of a brilliant film by Ken Russell. All of you who appreciate the Beatles or Scott or the Bee Gees or Ray Stevens or Tyrannosaurus or even the Doors FOR THE RIGHT REASONS will appreciate superb television biographies of great musical men as this one was.

PENNY VALENTINE

BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS



Simon Dupree will need playing — but it's good . . .

THINKING About My Life (Parlophone)—It would be nice to see Simon Dupree back in the chart—I don't know what it's going to take, but this might well be it.

A song written by Simon and his brother, it starts with a nice hard guitar opening and a huge backing. It moves like mad, with Simon singing really very well indeed, and has odd break-ups in the melody. I think it will need a bit of playing. But it's good.

OUT TOMORROW

TRAFFIC — TRULY FANTASTIC

FEELING All Right? (Island)—My first reaction to this is that it's been well worth waiting so long. A truly fantastic record.

Written and sung by Dave Mason—who sounded so like Tim Hardin I nearly collapsed—it has a big tight produc-

tion by Jimmy Miller. Great piano lurches in strongly and there's a wild sudden and totally unexpected sax break. It's a long record, very, very American sounding, and probably the best thing they've ever done.

OUT TOMORROW

DUSTY: HUGE, HUGE SMASH

I WILL Come To You (Philips)—If you thought the lady had reached her zenith with "Close My Eyes" you'd be wrong.

This is better. And she'll go on getting even better. Which is a comforting thought.

Now down to business.

I first heard Clive Westlake's version of his own song on which he just sang with piano. It was long and beautiful, but in its form not commercial. Dusty has taken it, made it a bit faster, put in a crashing dramatic backing and sings better than ever before. The completed article is a huge,

SLY AND THE FAMILY STONE

M'LADY (Direction)—I have, having listened to this a few times, come to the conclusion that Sly and the Family Stone are a sound.

Lyrics on this new one are practically non-existent, and when they do come up for air, wander all over the place in a strange fashion. It has the funniest opening I've ever heard, with bumpy voices and one lonely, squeaky one and loads of unhealthy sounding brass. The feel is very much like their hit, and it thumps away with such vigour I expected it to come off the record player. A fantastic dance record and such solid NOISE that it will win out on anyone's eardrums.

OUT TOMORROW

huge smash if I ever heard one. The only little mar in this piece of brilliance is the backing voices, who come in like angry saws. But it only happens twice and everything else that happens is so shattering you soon forget that.

The words are special. And when I heard them I wanted to cry. You will too. But instead go out and buy it.

OUT TOMORROW

TROGGS

HIP Hip Hooray (Page One)—Here come the Troggs sounding like that other band of angry gnomes—Ohio Express. I fear the impression is intentional. Especially as they follow it with a song which in its dire simplicity could be an-

other "Yummy Yummy."

It's very short and the sort of record I could well do without. But then I could have lived without that "Yummy Yummy" rubbish as well—and look what that did!

OUT TOMORROW

EASYBEATS

GOOD Times (United Artists) The poor Easybeats have been having a bit of a rough time lately, with the naughty fickle record buyers. They are now here to blow you into your shops with sheer force, by the sound of it.

This is a track from their LP. It has boogie piano, a creeping backing, and sounds like the Small Faces.

OUT TOMORROW

Quick Spins

MERRILEE Rush was the lady who did "Angel Of The Morning." On "That Kind Of Woman" she sounds very like Petula Clark on a lovely song and I like it (Bell).

Bobby Vee used to be my schoolgirl crush. So I'm a bit biased towards "Do What You Gotta Do." Add to that the fact that it was written by Jim Webb and . . . well. Actually though I must be honest and say I still prefer the original Al Wilson (Liberty).

"The Proud One" was originally done by Frankie Valli and Andy Forray—soon to be seen in "Hair"—does a very splendid sincere performance without hitting any of those dog-hearing Valli notes (Parlophone).

What must be a hit is "Mexican Melody" by Helmut Zacharias because it's this year's Olympic theme. Sounds like a cross between a gladiator tournament and a bullfight (Polydor).

Showstoppers "Eeeny Meeny" is as limited as you'd expect. But it moves well even though it's nowhere near their hit (MGM).

TOM Springfield, brother of Dusty, comes out on his own on a splendid camp song about a gigolo called "Signor Steinway" which would have pleased Noel Coward (Decca).

They've re-released Doris Troy's "I'll Do Anything" and it was worth it (Toast).

Cliff Bennett does his usual job on "One More Heartache"

wot comes from the Tamla fold (Parlophone).

Amory Kane, who looks like a splendid revolutionary, has a pretty but rather inconsequential song called "Reflections Of Your Face" (MCA).

A record well worth listening to is "I See Wonderful Things In You" by Mike Batt which is truly delightful (Liberty).

Joe Tex yells "Go Home And Do It" which is actually about a punch up and is amusing and moves well (Atlantic).

Solomon Burke comes up with a song that would suit Tom Jones' stage act called "Save It" (Atlantic).

Jethro Tull could do well with "A Song For Jeffrey" on the strength of Canned Heat's success. A nice woodwind opening and extraordinary vocal as though he's singing through a hole in the ground (Island).

A GREAT deal of written material accompanied the Procession and "Every American Citizen." It's a well-made record, they cope well, and it's well written. But not a hit (Mercury).

"It's A Happening World" grows on you and Paula Wayne does a very good job on her version. Nice RCA.

Magistrates did a version of "Here Come The Judge" and they have a most odd thing called "After The Fox" which is about a hunt (MGM).

Jim Webb's "The Girl Song"



Dusty Springfield: goes on getting even better

Marmalade: another big hit — but has it enough impact?

WAIT For Me Mary-Anne (CBS)—Everyone I know thinks this is going to give the group another big hit. They go on so much that I tend to be swayed a bit because on first hearing I didn't really think it had anything near the impact of "Lovin' Things."

So be it. I think the trouble is they have come up here with such a solid record that runs into itself all the time, I was put off a bit. I'm a great one for dramatic break-ups all the way through. A good beginning with huge brassy sound and a "hey!" which misleads you into thinking the song's about to start, and the group handle the Howard/Blaikley number very well. It's just that I would have liked a break between the verse and chorus, so that the chorus hit out a bit more. That's all.

OUT TOMORROW



was done by the Fifth Dimension beautifully and at one time I thought it would be great for Dusty. Instead Janie Jones has done it very softly and too slowly so that it loses much of its impact (Major Minor).

Chuck Wood comes up with "Seven Days Too Long" which is a good song (Big T).

Tony Colton wrote "Throw Another Penny In The Well." He should be ashamed of himself, it's pretty dire. And it's not personal offence I'm taking either. The Watch Committee do their best (Philips).

"He Came To See Me Yesterday" is an unusual song for Amboy Dukes but it comes off rather well (Polydor).

THE nice song "Midnight Confessions" now done well enough by Grassroots to keep me listening (RCA).

Bacharach's standard "To Wait For Love" done by Bobby Hanna and it still sounds good (Decca).

Love Sculpture do "Wag Dang Doodle" which is about love though you may not think so and comes from their LP it says here (Parlophone).

Rolf Harris has "Have A Beer" which will please his fans but not me even though he's a nice person (Columbia).

"I started Loving You Again" sounded so promising but isn't. Though Joe Barry has an unusual voice (Stateside).

Bobby Womack comes up with yet another soul version of "Fly To The Moon" but it's no hit (Minit).

Lurching shaky sound which isn't too stupifying on the Carrolls' "Ever Since" (CBS).

The Bunch have another of those silly little songs that aren't worth recording called "Birthday" (CBS).

Vic Lewis Orchestra do Donovan's "Sunshine Superman" with horns and it works (Nems).

"Here comes Jane" was written by one of Plastic Penny, it's done by Yellow Pages and sounds like something the Troggs turned down (Page One).

Pop Workshop do "Fairyland" which is ruined by the words but it has a great tune (Page One).

Paul Mariat and his Orchestra have a lovely romantic slushy Continental-nights thing called "La Peregrination" (Philips).

DISC

and MUSIC ECHO 1s

SEPTEMBER 21, 1968

USA 20c

PENNY VALENTINE TALKS TO SANDIE SHAW, AT HOME AFTER THREE MONTHS OF WORKING SEVEN DAYS A WEEK

SANDIE SHAW has camped, revamped, drifted, demanded and cajoled in her amazing new TV series—and won herself a brand new image.

"The Sandie Shaw Supplement" cracked and singed our TV screens for the first time last week. It brought us Sandie the siren, the hell raiser, the romantic, the comic all in one blow.

In future episodes we will see her as Marlene Dietrich; Ginger Rogers; leaping off bridges; drifting across beaches in full-length white mink; roaring across the sand in her Lambourgin sports car; covered in gold paint; and neck-high in freezing water.

It has been hard work — but it has been worth it.

For the past three months Sandie Shaw has worked seven days a week non-stop. But she has brought to the screen a breathtaking new look of herself.

"When I watched the first of the series I smoked non-stop with nerves. But it was worth it. It's given me so much more confidence in myself and when it's your own ideas you're putting across you don't mind the endless work."

A very different Sandie Shaw talking now in the Blackheath, London, flat, where she and husband Jeff live. No drifting green ostrich feathers, no mink, no gold, no extravagant wigs and make up.

Instead white trousers and shirt with a little boy's cardigan, her hair scragged back in a white scarf, tinted glasses on her nose—the evening's dinner on in the kitchen, waiting for Jeff to come home from work.

"I would never do an ordinary TV series where I just stood and sang through eight numbers. Eve, my manager, was right. What's the point? Everyone's done it before, and well.

"Jeff and I thought about the programme for a long time. Bill Cotton Jr. thought it was a good idea and suggested Mel Cornish, who was a designer on 'Top Of The Pops' to direct it.

"For months Jeff and I planned the seven programmes. We supplied photographs of how we wanted me to look, worked out costume ideas and songs, then met with Bill and Eve.

"Mel has turned out our ideas better than we'd ever hoped.

"We went to Wales for the credits and some of the film shots. In one of the programmes to be screened I'm in the sea next to a great cut-out of Marilyn Monroe. The thing is I can't swim and I kept drifting away out of camera range!

"Another time I have to leap off a bridge into the



Sandie . . . from this week's 'QUICK SAND' a show on speed and travel

Sandie-housewife watches Sandie—star, on the telly

arms of the dancers. At rehearsals they piled chairs half way up to the ceiling, got me on top and then said, 'right, jump.'

"I was petrified. I kept looking down and thinking 'Now why did I suggest this—I can't do it!' I could see the dancers waiting, so I just

held my nose—like you do before you jump into a swimming pool—and leapt off."

Apart from Mel Cornish's exhaustive beautiful and tireless direction, a closely-knit team of people have worked on "The Sandie Shaw Supplement."

They include Linda, the girl

responsible for all the clothes in the series ("She's been a real find at the BBC—she's so good and efficient and carries out our ideas marvelously"), a lady whose sole occupation is coping with make-up ("She spends all week wiggling my false eyelashes around!") and a lady for wigs



Sandie . . . from 'A LARGE SLICE OF BREAD' a show of money and glamour

— which have ranged from bright green to violent blonde.

Sandie works from Monday to Friday until 6 p.m., doing band calls. Goes in Saturday for wig fittings and clearing up any left overs. On Sunday's she's rehearsing again and Jeff pops in to see her.

"Otherwise," she snuggles back into the huge black velvet cushions in her front room. "I go along to his office during the lunch break."

Jeff it turns out, has been her severest critic. While all around her have fallen about with admiration and letters and telegrams have poured in, Jeff has added an ultra-critical touch to the proceedings.

"He's very hard on me, really. It's good because he sees things more like the public do—and you need some criticism because we have nothing to go by.

"There's never been a programme like this before so we have nothing to judge the ideas by. For instance one scene was supposed to have me jumping off an aeroplane. We tried it, I was all in white and I kept falling off into the mud and oil and we abandoned the whole idea in the end because it just wasn't practical.

"When the programme has been OK Jeff hasn't been happy. He's only satisfied when it's absolutely great.

"But he had a hard time in the beginning, poor thing. I was a bundle of nerves and Eve was a bundle of nerves. We met Lulu just before I started on the series and she was telling me what a state she'd been in before the series she did. So in the end Jeff was rushing around with mammoth Kleenex boxes mopping up all our tears!"

At which juncture enter Mr. Banks from the office and exit one star — miles away from "The Sandie Shaw Supplement"—to the kitchen to play housewife.

Telescope
by Vicki Wickham

WOW! If that wasn't the sexiest performance of any pop song ever seen on television . . . then the game is up! Sandie Shaw's series, "The Sandie Shaw Supplement," sub-titled "with the music of love and sex," opened with a lot of the latter. The Stones' "Satisfaction" has never been for the Epilogue, but after Sandie had finished with it, I'm sure Mr. Revuebar would have booked her for a summer season. It was definitely own-up time—it was incredible.

Close-ups of Sandie's face, swiftly cutting from shot to shot across the screen, switching to longer shots, and Sandie, all bare-shouldered, sexy poses and flowing hair, singing, oh, so cool.

Unfortunately, the rest of the Sandie show wasn't up to the opening number, though it was still a million times better than recent, comparable series by other pop people—Tom Jones, Dusty, Engelbert, Lulu, etc.

got the message

It was the first time anyone English had actually got the message that a TV show is for television, and not a repeat of a stage show with cameras. Producer Mel Cornish, deserves heavy praise for getting it all together. The overall effect lived up to a "glossy magazine supplement." It was modestly and sophisticated, but down to earth enough not to lose sight of the fact that Sandie is first and foremost a pop singer.

There was lots of film, much of it nicely photographic as in fashion stills; grainy, with stark, bleached lighting, or soft and misty, as in "What Now My Love," when Sandie in full, flowing drag, drifted through a huge tunnel of vaselined lens, into sellophaned panels—all very eerie and effective.

Kenny Woodman's musical direction and arrangements were sympathetic and complimentary, and it was just about the best sound I'd ever heard TV-wise—lots of bass and drums and well balanced vocals.

deserved better

Poor old Alan Price deserved better, specially having put on his best togs. Sound was great but he does deserve more than one close-up, and I had got the message that it was Sandie's show, without him having to be totally enveloped in her gigantic blow-ups. And where on earth did they find those boy dancers? They've got to be joking!

Many of the "effects" and ideas were valiant efforts but failed. For instance, the links between numbers came over as unbearably pretentious and the "whispered asides" were too coy. The initial impact of the "Wild Thing" sequence was good—but Sandie, very Jane Fonda-ish (as in "Barbarella") with huge, blonde wig and black cat-suit, couldn't live up to it. The routine was totally embarrassing.

Presumably to show her versatility, she went through various send ups, ranging from a Tiny Tim-ish "Someday My Prince Will Come" and sinking into "Rosie" a la Gracie Fields, with a terrible selection of camp routines and ugh! punch-lines.

But once Sandie and Mel Cornish realise and accept her limitations, this series will out-date every variety/pop show and start a totally new trend for music presentation on TV. One that the French and Americans have known about for years, but typically, Britain hasn't yet got around to.

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