

DISC

and MUSIC ECHO 1s

OCTOBER 19, 1968

USA 20c

Girls! Be a disc-jockey on Radio 1

How to try your luck: see back page



NO



THAT'S the verdict of most Disc readers — plus many other stars — when they were asked this week: should Mick Jagger and Marianne Faithfull wed now that she expects a child by him?

● One reader's view is: "If he'd wanted to get married he'd probably have done so by now . . . he's probably frightened in case he loses his fans."

● Read what people are saying about the controversy on page 10.

● It's big romance week! **DOZY**, of the Dave Dee group, announced his plans to marry his childhood sweetheart. Full story: page 7.

● **HERMAN** talks about his bride-to-be, while a **TREME-LOES** wife talks about the lonely life of a singer's wife: page 11.

● And for any broken-hearted girls who think their chances are all over, Disc spotlights the eligible bachelors of pop on page 19.

DISC's first exclusive colour picture of the new-look Love Affair who this week complete a hat-trick of Top Ten hits as "A Day Without Love" leaps to No. 8 in the chart. Left to right: (front) Rex Brayley, Steve Ellis, Morgan Fisher; and (back) Maurice Bacon, Mick Jackson. Now turn to page 9 and see what their ex-organist Lynton Guest has to say about the new-look Love Affair!

2.701

new albums



1



2



3



4



5



6



7

1 Petula Clark
Petula
NPL 18235 (M) NSPL 18235 (S)

**2 Felix De Ypacarai
And His Paraguayans**
The Music Of Felix De Ypacarai
And His Paraguayans
NSPL 18244. (S)

3 Bob Miller And The Millermen
Bob Miller's Parade Of The Pops
NSPL 18246 (S)

7 Ross Parker
The Happy Piano Of Ross Parker
NPL 18262 (M)

4 Robin Richmond
At The Hammond Organ
Stereo Fiesta
NSPL 18251 (S)

5 The Jack Dorsey Orchestra
Champion's Choice
NPL 18253 (M) NSPL 18253 (S)

6 Marty Feldman
Marty
NPL 18258 (M)



Proby now sporting ex-convict beard and convict denim uniform. Why? "Well, how do you think people treat me over here." Jacket has mystery numbers 98.4-8. It's the temperature and the last figure shows how much it goes up when he sees a Swedish girl!

DIDN'T Jimmy Young lose his chirpy cool the other day when his technicians spun the wrong side of Mary Hopkin's hit? It's happened before, mainly because the Apple label was published the wrong side round on deejay copies and our Jim snapped angrily over the air: "Now, come on, fellows, get it right this time."

Lionel Bart and "Hair" director Tom O'Horgan planning a show together.

Long John Baldry kept up his habit of missing planes last Friday . . . to Amsterdam.

Koobas, who split up last month, have all been found new groups: Roy Morris has landed the best job, with French-based group Alan Reeves Combo with whom he is to get nearly £150 per week. Stu Leatherwood has joined March Hare; Tony O'Reilly is with Yes, managed by former Speakeasy host Roy Flynn; Keith Ellis is with underground group Van Der Graaf Generator, which is actually English.

Ace producer Denny Cordell indignant about last week's story that Joe Cocker's new hit cost him £2,000 to make. "It doesn't say much for my abilities as a producer if that was the best job I could do for £2,000. In fact it cost about £800."

Amazing—the confrontation between Mrs. Mary Whitehouse and "Call me Mick, dear" Jagger on David Frost's TV show on Saturday.

Watch out for the Locomotives: first British group we've heard with the Electric Flag/"psychedelic soul" sound, they played some really nice stuff (including Spirit's "Fresh Garbage" and a fine version of Dylan's "I Shall Be Released," as well as original material) at London's 100 Club.

Lee Hazlewood, who duetted with Nancy Sinatra on "Jackson," eager to make record with Mama Cass.

Record producer Tony Palmer, back from New York, claims "underground" music is dead—and the next big thing is folk. Laura Nyro and Janis Ian, he says, are huge. And Donovan is "God."

French Vogue label's Alain Boublil establishing a base in London to discover and promote new talent. First big success is in America with Britain's Don Fardon—in the US Top 20 with "Indian Reservation."

Peddlers have been signed by Vidal Sassoon to model his new male fashion lines. They will wear many of his creations on their cabaret and TV dates; and will open his new shop in New York next month when they fly over to promote their latest LP "Three In A Cell."

SCENE

GORDON Mills now recording another of his "clan"—"The Face," otherwise known as Troy Dante.

Middle-aged lady at Tom Jones' tour first night, seen to remove her false hair and throw it on stage!

Leapy Lee now has his own backing group—Pepper.

Status Quo proud owners of a Lincoln Continental—getting their own back at Leapy Lee's Cadillac?

First record by Steve Rowlands, who produced "The Day Lorraine Came Down" for P. J. Proby, was "Blueprint Of An Angel," produced by . . . P. J. Proby!

Lulu, whose fans are driving her out of her house: "If I get up on a Sunday morning, pin my hair up and put my bath cap on so that I look a real fright, I open the windows and there are the kids standing down below staring at me."

Keith Skues calls it "Les Bicyclettes de Belsize, N.W.6!" They predict a hit for Susan Maughan's new single.

Why Radio 1's heavy plugging for Billie Davis's weak single?

Wasn't Grapefruit George Alexander having a ripping time in London's Revolution Club last week?

Incredible version of Bee Gees' "To Love Somebody" on forthcoming Marbles LP.

Fugs, who created an utter sensation on their all too brief visit last week, may be back sooner than anyone could expect—to do a genuine stage show! Wowie zowie!

TOM Jones and Engelbert Humperdinck are really only "Singing English cowboys" according to hit producer Lee Hazlewood. "I don't believe they'd actually talk the way they sing!" he says.

Although he wrote 39 songs for Duanè Eddy about ten years ago, it wasn't until Nancy Sinatra's "Boots" that American Lee Hazlewood really gained big-time recognition.

In the States, Joe Cocker recorded Traffic's "Feelin' Alright" backed by the Raelettes. Joe also being considered by producer Jack Good for a part in his "Othello" pop stage musical.

Della Reese, here to tour with Tom Jones, is the latest quality singer to turn her talent to TV acting. Following in the footsteps of Nancy Wilson and Diahann Carroll she plays a night club owner in an episode of American TV series "The Mod Squad." "But I doubt if I'll win an Academy Award!" she says.

David Jacobs thinks Mary Hopkin's voice resembles Ruby Murray's.



Keith Moon obviously isn't eating the weight-watchers' breakfast.

LULU, who accompanied Lionel Bart to the premiere of his film "Oliver" was so knocked out by it that she's going to record one of the songs—"Where Is Love."

Arthur Brown was enraged last week when he arrived in Belgium to do a TV film and found they had hired a fire station and wanted to set him alight in front of it.

Marbles nearly killed themselves in Vienna when they had to be filmed climbing round an oil refinery. They still can't think of the connection between the setting and their single "Only One Woman."

Keith Skues now proud owner of Skuesmobile II, Sunbeam Rapier successor to Skuesmobile I which met an untimely end on Blackheath.

Vanity Fare horrified when their vans suffered non-existent brakes and demolished a garage in Scotland last week. "Good," said the owner. "I wanted that down ANYWAY!"

Tiny Tim's new single is a gas gas gas.

It's truly amazing, agreed but believe it or not the top-selling LP in the States is "Cheap Thrills" by Big Brother and the Holding Company. And so it should be!



DON Partridge feeling very humble. In the "Guinness Book of Records" he's found the biggest one-band in the world. "50 oboes, 150 flutes, three bass drums and four timpani—and it was built in 1774."

Don also raving about the Jimmy Crawford Four; hopes to produce a record by them.

BATLEY Variety Club boss Jim Corrigan not revealing his fee for Eartha Kitt after admitting £26,000 wages for recent Louis Armstrong visit.

Unbelievable - but - true: Six months ago Terry Reid—currently one of the hits of the Scott Walker tour—failed a BBC programme audition.

Nottingham group Sons And Lovers played for nothing during the city's recent Goose Fair—to raise funds for the famous Nottingham Playhouse theatre.

Mexican Pepe Jaramillo has had his Olympic theme tune "Mexico, Mexico, Mexico" turned down by the BBC in favour of a composition by German composer Horst Jankowski.

Who's Roger Daltrey looks a little like Apple's Terry Doran.

"Boots" hit writer Lee Hazlewood regularly visits his children in Paris where they are at school—"They're majoring in rioting," he jokes.

New group Writing On The Wall sound completely original and quite mind-blowing.

Best news of the month for Arthur Brown addicts—Vincent Crane, the organ maestro, is thinking of re-joining the Crazy World.

DISC TOP 30



JOE SIMON



is appearing at last in this country. The sound of pure soul! Get the message from his current R&B chart-busting single, 'Message from Maria' (MON 1025) Be first with the dynamic new album, 'No sad songs' (SMO/LMO 5017) out next week. The Simon sound satisfies your soul!

Monument Records, a division of The Decca Record Company Limited, Decca House, Albert Embankment, London SE1

CHART TOPPER



- 1 (1) ● **THOSE WERE THE DAYS**...Mary Hopkin, Apple
- 2 (2) **JESAMINE**.....Casuals, Decca
- 3 (3) ● **HEY JUDE**.....Beatles, Apple
- 4 (4) **LITTLE ARROWS**.....Leapy Lee, MCA
- 5 (11) **MY LITTLE LADY**.....Tremeloes, CBS
- 6 (5) **LADY WILLPOWER**..... Gary Puckett and the Union Gap, CBS
- 7 (14) ▲ **LES BICYCLETES DE BELSIZE**
Engelbert Humperdinck, Decca
- 8 (12) **A DAY WITHOUT LOVE**.....Love Affair, CBS
- 9 (10) **THE RED BALLOON**...Dave Clark Five, Columbia
- 10 (8) **CLASSICAL GAS**...Mason Williams, Warner Bros.

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

- 11 (22) ▲ **THE GOOD, THE BAD AND THE UGLY**...Hugo Montenegro, RCA Victor
- 12 (6) **HOLD ME TIGHT**.....Johnny Nash, Regal Zonophone
- 13 (15) **ICE IN THE SUN**.....Status Quo, Pye
- 14 (20) ▲ **LIGHT MY FIRE**.....Jose Feliciano, RCA Victor
- 15 (24) ▲ **LISTEN TO ME**.....Hollies, Parlophone
- 16 (27) ▲ **THE WRECK OF THE ANTOINETTE**
Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 17 (18) **HELLO, I LOVE YOU**.....Doors, Elektra
- 18 (28) ▲ **ONLY ONE WOMAN**.....Marbles, Polydor
- 19 (9) **I SAY A LITTLE PRAYER**.....Aretha Franklin, Atlantic
- 20 (7) ● **I GOTTA GET A MESSAGE TO YOU**.....Bee Gees, Polydor
- 21 (—) **WITH A LITTLE HELP FROM MY FRIENDS**
Joe Cocker, Regal Zonophone
- 22 (21) **MARIANNE**.....Cliff Richard, Columbia
- 23 (13) **DO IT AGAIN**.....Beach Boys, Capitol
- 24 (16) **DREAM A LITTLE DREAM OF ME**
Mama Cass w/lt the Mamas and Papas, RCA Victor
- 25 (23) **I LIVE FOR THE SUN**.....Vanity Fare, Page One
- 26 (19) **HIGH IN THE SKY**.....Amen Corner, Deram
- 27 (30) **THE WEIGHT**.....The Band, Capitol
- 28 (26) **HELP YOURSELF**.....Tom Jones, Decca
- 29 (17) **ON THE ROAD AGAIN**.....Canned Heat, Liberty
- 30 (—) **SUNSHINE OF YOUR LOVE**.....Cream, Polydor

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

HIT TALK

by
**CASUAL
JOHN
TEBB**



Doors—not as good as the Kinks

I'M REALLY glad the Marbles have got into the charts. I'm knocked out by the record—that singer really has got an outstanding voice hasn't he?

I must admit that when I first heard Leapy Lee it didn't make any impression, but I like it now—I like Country and Western.

Mary Hopkin? I like the record, it's very nice. I think the backing is fantastic—it's like the backing out of a Popeye cartoon and then a bit further on it sounds like Walt Disney.

The Dave Clark Five record is a stomper. I heard the Raymond Froggatt version the other day and I didn't like it so much. I like Mike Smith shouting in it.

I hate the Doors record. The Kinks did that sort of thing a long time ago which was great, and the Doors bring it out now which is a load of rubbish, and nowhere near as good as the Kinks.

I like the Status Quo record. Marty Wilde is a great song writer, and I'm glad for him that it got into the charts.

I don't like Hugo Montenegro's version of "The Good, The Bad and the Ugly," perhaps it's because I saw the film.

Next week:
DAVE CLARK

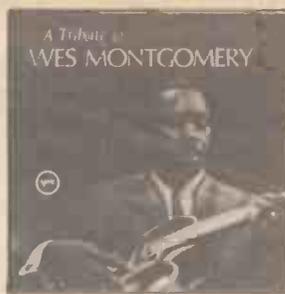


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MGM C/CS 8086

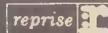
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NEW SINGLE FROM TINY TIM

Hello Hello RS 20769

AND HIS
LATEST ALBUM
God Bless Tiny Tim

RSLP 6292 (S)



American Top Twenty

- 1 (1) **HEY JUDE**.....Beatles, Apple
- 2 (3) **FIRE**.....Crazy World of Arthur Brown, Atlantic
- 3 (4) **LITTLE GREEN APPLES**.....O. C. Smith, Columbia
- 4 (2) **HARPER VALLEY P.T.A.**.....Jeannie C. Riley, Plantation
- 5 (5) **GIRL WATCHER**.....O'Kaysions, ABC
- 6 (6) **MIDNIGHT CONFESSIONS**.....Grassroots, Dunhill
- 7 (7) **MY SPECIAL ANGEL**.....Vogues, Reprise
- 8 (8) **I'VE GOTTA GET A MESSAGE TO YOU**
Bee Gees, Atco
- 9 (9) **OVER YOU** Gary Puckett and the Union Gap, Columbia
- 10 (14) **SAY IT LOUD (I'm Black and I'm Proud)**
James Brown and His Famous Flames, King
- 11 (11) **TIME HAS COME TODAY**
Chambers Brothers Columbia
- 12 (17) **SUZIE Q**.....Creedence Clearwater Revival, Fantasy
- 13 (18) **THOSE WERE THE DAYS**.....Mary Hopkin, Apple
- 14 (24) **ELINORE**.....Turtles, White Whale
- 15 (19) **PIECE OF MY HEART**
Big Brother and the Holding Company, Columbia
- 16 (10) **SLIP AWAY**.....Clarence Carter, Atlantic
- 17 (15) **REVOLUTION**.....Beatles, Apple
- 18 (28) **HEY, WESTERN UNION MAN**
Jerry Butler, Mercury
- 19 (38) **HOLD ME TIGHT**.....Johnny Nash, Jad
- 20 (29) **ALL ALONG THE WATCHTOWER**
Jimi Hendrix, Reprise

Top Twenty LPs

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



JOE COCKER: at Albert Hall with Tiny Tim

JOE: A HIT — WITH HELP FROM FRIENDS

by Caroline Boucher

THREE MONTHS ago at an Albert Hall charity concert a relatively-unknown artist took the show by storm. He was Joe Cocker, who, after a ten-minute build-up by com-père Tony Hall, stepped on to the stage and stole the show with his version of "With A Little Help From My Friends."

At the end of this month Joe reappears at the Albert Hall on the bill for the Tiny Tim charity concert. He will probably sing that song again and receive the same thunderous applause —because it has established him in this country and is currently at 21 in the chart.

Joe, 23-year-old ex-butcher from Sheffield, started his career in show business one Saturday morning when he knocked on record promotion man Tony Hall's door in London and asked him to play a demo disc of "Marjorine." This turned out to be his first single in April, and although a comparative "flop," it got plenty of airplay and was the start of big things for Joe.

"We held a reception for Joe when 'Marjorine' was out," says Tony Hall. "We had to practically kidnap people and drag them to it. But Joe closed the show by singing 'With A Little Help From My Friends,' and it caused such a sensation with everyone there that we knew it had to be his next single."

Now Joe is looking for material for a Christmas album and a new single. The album—probably called "With A Little Help From My Friends"—will include songs by Bob Dylan, Lovin' Spoonful, Ray Charles and the Traffic's "Feelin' Alright," which he recorded in America recently backed by Ray Charles' Raelets. It will also include some of Joe's own compositions. Record producer, Denny Cordell, says there will be no more Lennon-McCartney numbers.

At present playing dates around the country, Joe will be doing two "pilot" shows for a package tour with the Who and the Crazy World Of Arthur Brown. These are at Waltham-stow Granada (November 8), and Slough Astoria (9). If a success, the package tour idea will continue in the New Year.

O. C. SMITH'S new single will be his American smash, "Little Green Apples," originally a hit in this country for Roger Miller six months ago. It is O.C.'s follow-up to "Main Street Mission" and the hit, "Son Of Hickory Holler's Tramp," and among new releases for October 25. Other singles are:

- Anita Harris—"Le Blon."
- The Gun—"Race With The

O.C.'s 'Apples' hit here

- Devil."
- Springfield Park—"Never An Everyday Thing."
- Lionel Bart—"Isn't This Where We Came In?"
- Episode Six—"Lucky Sunday."
- Paul Nero Sounds—"Hang 'em High."
- Stewpot and the Save the Chil-

- dren Fund Choir—"I Like My Toys."
- Louis Armstrong—"Top Hat, White Tie and Tails."
- John Hanson—"My Song Of Love For You."
- Susan Maughan—"Cable Car For Two."
- Los Royales Paragys—"Mexico."
- Clinton Ford—"The Sound Of Goodbye."
- James Brown—"Say It Out Loud I'm Black And I'm Proud."
- Otis Redding—"Champagne And Wine."
- One LP: Mason Williams—"Them Poems."

BEATLES GO ON HOLIDAY

BEATLES' new double album—still untitled—is now complete... and to celebrate, the group all disappeared this week for separate holidays.

George Harrison flew to New York to join Jackie Lomax, there promoting his Apple single "Sour Milk Sea"; Paul and John were reported to have gone on holiday "somewhere," and the Ringo Starr family departed for destination unknown.

The album, which as already reported contains 24 titles and is due for release in mid-November, has taken five months to complete.

● Ringo has been signed for his second solo film role... in "Magic Christian," a comedy starring Peter Sellers. Film will be



Peter Sellers—stars with Ringo

produced by Denis O'Dell who only recently left Apple Films to go independent, and the script has been written by Terry Southern, partly responsible for the script of Ringo's other film "Candy", in which he starred opposite Sellers' estranged wife Britt Ekland.

Every Tom Jones tour seat sold!

EVERY single ticket sold... that's the latest news in the Tom Jones' success story.

Tom, currently touring Britain with Della Reese, Charlie Callas and the Ted Heath Orchestra, learned this week that every single concert was a complete sell-out—the first time

this has happened on a Rank theatre tour since the height of Beatlemania.

And in Glasgow last Saturday ticket touts were asking £20 for 25-shilling seats!

The tour, which plays two more London concerts at the Palladium this Sunday, ends on

November 3 at Birmingham Odeon.

A Clive Westlake (Dusty Springfield's hit writer) song, "Butterfly," is strongly tipped to be Tom's next single, due out the first or second week in December. And a new Jones LP is due for release at

the same time.

Tom is likely to spend the whole of 1969 in London, tele-recording 26 TV spectaculars for America. A special show based round Tom is also planned for TV showing in Britain at Christmas, though no details are yet known.

Engelbert's 24-city tour

ENGELBERT Humperdinck's next British concert tour is now set for March 1969, and will take in at least 24 different major cities.

Other artists on the bill are yet to be signed, but Engelbert's backing group will be augmented by strings and brass, and the accent of the show is likely to be on variety, possibly on similar lines to his recent Blackpool summer season.

Engel, who returns from America on Saturday, takes a week's break before opening at London's "Talk Of The Town" restaurant on October 28 for four weeks.

On December 1 he returns to America for TV shows in New York and Los Angeles, and then flies to Rhodesia with manager Gordon Mills for a Christmas holiday before opening a three-week South Africa tour on January 6.

● A new Engelbert Humperdinck album—his fourth—is due out in time for Christmas.

Trems and Tony launch new 'club'

TREMELOES and Tony Blackburn are star guests when the "Radio One Club" opens its London Regent Street doors for the first time next Monday. The two-hour show, which replaces "Midday Spin" and the "live" lunchtime shows, will be hosted by "Saturday Club" man Keith Skues.

Compères and guests for the rest of the first week are: Tuesday—Johnny Moran with Dave Dee, Dozy, Beaky, Mick and Tich and Tony Brandon; Wednesday—Dave Lee Travis with Bonzo Dog Doo-Dah Band and Chris Denning; Thursday—Stuart Henry with the Crazy World Of Arthur Brown and Ed Stewart; and Friday—Pete Drummond with Julie Driscoll, the Brian Auger Trinity and David Symonds.

Tiny in Miami

TINY TIM—who arrives in Britain for his Royal Albert Hall charity concert next week—has been signed for his highest-ever fee.

He plays a week-long cabaret season at Miami's Fontainebleau Hotel in Florida this Christmas for a reported £55,000 fee.

During his London visit special Tiny Tim flags will be flown from the roof of the "Playboy" club where he's staying and on the front of the car he will use.

RADIO Caroline, using former Caroline South ship the "Mi Amigo," and headed by DJ Spangles Muldoon, rumoured to be returning to the air on Christmas Day.



Artist Maureen with LJB on canvas

Long John for 'Gulliver'

LONG JOHN Baldry is to play his first straight acting part in the title role of the Mermaid Theatre's Christmas production, "Gulliver's Travels," in London.

There is no singing in the production, which is being directed jointly by Sean Kenny and presented jointly by Bernard Miles and Andrew Oldham.

Baldry, who flies out on Monday for promotional visits to America and the Mexico Olympic Games, has been reproduced life-size on canvas by record producer Mike Leander's wife, Maureen, who has previously painted Martin Luther King, Ravi Shankar, Esther and Abi Ofarim and Sandie Shaw.

"Mexico," his new single, sold over 3,000 copies on Monday, the first "shopping day" since the opening of the Olympic Games.

Traffic standstill

TRAFFIC will do no more "live" dates in Britain until February next year. Instead, they plan to spend the next few months working on another album.

But in February the group—again three-piece now Dave Mason has quit for good—plans a series of selected appearances around Britain, probably with one or more star American acts.

A spokesman for the group told Disc: "They will do the dates between completing the LP, around January, and going to the States for eight weeks from end of March."

"Stevie Winwood wants to play club dates again and the boys will also probably set up shows in places like London, Birmingham and Manchester. And they hope to book top American names to appear with them."

Reports that Dave Mason—now in America—might be joining the Nice as replacement for guitarist Dave O'List have been strongly denied.

Cat Stevens in hospital rush

CAT STEVENS was rushed to hospital last week with suspected pneumonia.

Cat, who only recently returned to pop after being seriously ill with TB, was kept in hospital over the weekend for observation and discharged on Monday.

He has been advised by doctors to rest as much as possible in the next month.



Peter Frampton: 'no business link'

Frampton joins Faces!

SPECULATION that the Herd and Small Faces were on the point of a business merger was strengthened this week by Herd Peter Frampton's unexpected appearance at a Small Faces concert last Sunday.

Faces, appearing with DJ Dave Eager at Manchester's Belle Vue Top Ten Club, went onstage for their 35-minute spot and the audience was amazed to see Frampton "sitting-in" on guitar. As well as playing throughout the Faces' spot, Frampton also sang with Steve Marriott on "Tin Soldier" and "All Or Nothing."

Rumours in the past linking the Faces with the Herd have suggested that the Herd were joining Immediate (Faces' record label) and that the Faces had produced the Herd's current single "Sunshine Cottage."

Said Peter Frampton this week: "The Small Faces and the Herd are simply good friends. I went up to Manchester to see the group and was persuaded to sit-in with them."

"There is no likelihood of any link between the two groups on a business basis."

And Steve Marriott added: "Peter and I are good mates, and we thought it would be a bit of a loon if he played with us that night."

Fans miss Scott after bomb scare

BOMB SCARE at Chesterfield's ABC theatre last Saturday night robbed hundreds of fans of the chance to see Scott Walker on his current British tour. Police cleared the theatre after a hoax telephone call during the Paper Dolls' act—and the audience went home disappointed.

It happened about 10 p.m. during the second house of the show. The first-half, with the Gun, Terry Reid and Cupid's Inspiration, had finished and as the Paper Dolls opened the second half police announced that the theatre was to be cleared. And the audience of over 1,000 was ordered to leave, without seeing Scott—the last act of the show.

Said Scott's manager, Maurice King, "Scott was very disappointed, but there was nothing that could be done."

A spokesman for ABC at their London headquarters told Disc on Monday that so far there had not been many requests by fans for



Paper doll Copper: opened act

ROBIN GIBB, the rebellious Bee Gee, has won his fight to keep his hair on. He defied a demand by his manager, Robert Stigwood, that he cut his long hair and now Stigwood has given up the struggle. But he still hasn't given up his other struggle—to persuade Cream against splitting up at the end of the year.

He returned from seeing Cream in the States last week and said: "I have not made any progress as yet in my attempts to prevent the Cream from splitting, so their current American tour can still be regarded as their farewell tour, but I am going back shortly to discuss it again with them."

Before flying to the States last week, Stigwood had told Robin Gibb: "Get your hair cut before I return in a week's time or there will be trouble!" But when he

BEACH BOYS 'LIVE' FOR NEW -LOOK BLACKBURN TV

SPECTACULARS on the Beach Boys, Kinks and Bee Gees; "Revived 45" spots with groups like Manfred Mann with Paul Jones and Peter and Gordon; request spots; new faces never seen on TV; jam sessions with top men from different groups; and regular spots from London's famous "Revolution" club... these are just some of producer Mike Mansfield's ambitious plans for the new look "Time For Blackburn" show, which is nationally networked this week.

Show will now be screened by Southern, Ulster, Grampian and Scottish on Saturday; Tyne Tees and Border on Monday; and London Weekend, Harlech and Anglia the following Friday.

First show for London, including Who, Dave Dee, Dozy, Beaky, Mick and Tich, Dave Clark Five, John Walker, Long John Baldry and newcomer Heath Hampstead will therefore be screened on October 25 at the old "Ready, Steady, Go!" time.

Producer Mike Mansfield spoke to Disc of his plans:

"Tony Blackburn and the production team will be travelling with the Bee Gees on their train through their German tour, and a special show will be built round them, with interviews, off-duty shots and 'live' songs from their concerts.

"There are several groups who can do so much more than just plug their latest record, and I want to get away from the 'plug show' formula, which is so predictable.

"I shall be doing a whole show with the Kinks, possibly using one other top artist to sing a Ray Davies' song—and the Beach Boys will have their own show from the studio, doing both old surfing hits and their new material.

"This show will be seen in London on December 13.

"I also want to introduce a 'Revived 45' spot. There are so many fantastic records, which just get forgotten after two months. I'm hoping to bring Paul Jones and the Manfreds together to sing one of their old hits—and Peter and Gordon. Also songs like "Silence Is Golden" by the Tremeloes, and old Dusty Springfield hits are worth hearing again.

"There will be a regular re-

Producer Mike Mansfield talks to Disc—exclusive

quest spot from viewers on the show and at least one new face every week. There are so many good artists who never get a TV show. 'Time For Blackburn' wants to change that. Joe Cocker's only TV show for 'Marjorine' was our programme. "I also want to arrange jam

sessions with people like Keith Moon, Eric Clapton and Paul Jones—the sort of thing you would only see once in a lifetime."

With the new-look "Time For Blackburn"—a new theme composed by Grapefruit's George Alexander.

Casuals' calamity

CASUALS are the toast of their hometown of Lincoln today (Thursday). The "Jesamine" boys—still at No. 2 in the chart—break their dates on the Scott Walker tour and become V.I.P. guests at a special civic reception in their honour.

They will attend a champagne buffet luncheon hosted by the Mayor and Mayoress of Lincoln and go on a personally-conducted tour of the city's Guildhall.

Casuals found themselves in something of a calamity last week when guitarist Alan "Plug" Taylor was stranded in Newcastle without the rest of the group during the Scott Walker tour.

Explained Decca promotion man Selwyn Turnbull: "Apparently he'd spent most of the night with the local police—helping with inquiries into a road accident he'd witnessed. And when he got back to the hotel he found his room had been switched.

"Consequently the next morning the rest of the boys found he wasn't in his room, assumed he'd left with the tour coach—and went off in the van to Birmingham without him!"

"I had to wire him £30 cash," added Selwyn. "Because he had no money at all—and couldn't get a train, plane or bus to Birmingham."

"Plug" eventually travelled by taxi from Newcastle to Birmingham and arrived in time for the show's second house. Casuals Howard, Bob and John went onstage as a trio for the first show.

Casuals' follow-up to "Jesamine" will now definitely be the Chris Andrews song "Toy"—released either November 15 or 22.

Bee Gee Robin Gibb keeps his hair on!

discovered this week that Robin had ignored the order, Stigwood said: "I have given up. If he feels so strongly about it, then okay, let him keep his hair as it is."

Stigwood, meanwhile, has scrapped plans to hire a caravan convoy for the tour of Germany in November. Instead, Bee Gees will now live in the train used by the Queen and Beatles on their visits to Germany. It will sleep the group and security men in sidings after each concert. The need for the train was caused by

refusal of 31 hotels to book the Bee Gees following several fan riots when they last toured Germany early this year.

Bee Gees, who return today (Thursday) from Vienna, plan to record a new single next week, although it will not be released until January. "We were in too much of a hurry to release singles in the past, so we're deliberately delaying this new one," says Barry Gibb.

Their German tour opens in Bremen on October 31 and lasts until November 30.

TWO QUIT CUPID'S

CUPID'S Inspiration lead guitarist Wyndham George and bass player Laughton James have quit because of a difference in musical tastes with the rest of the group.

New lead guitar is 22-year-old Bernie Lee, from North Wales, who has been playing with London group Umbrella; Gordon Haskell, 21, takes over on bass. A songwriter, Gordon has been accompanist with Flowerpot Men. The new line-up appears on the Scott Walker tour at Slough Adelphi tonight (Thursday).

Group's manager, Ashley Kozak, told Disc: "This change in line-up came about because of a difference in musical tastes. Wyndham and Laughton want to play more blues material, while the rest of the group want to expand the range of their music and appeal to a far wider audience. The split has been an amicable one."

WHO, ARTHUR, SMALL FACES, JOE COCKER TOUR DATES

SMALL FACES have now been added to the mini-tour of Britain next month already starring the Who, Arthur Brown and Joe Cocker. But the Faces and Cocker will only appear at certain venues.

A "pilot" show for the tour—starring the Who and Arthur Brown, plus the Alan Bown and Elmer Gantry—is being held at London's Lyceum tomorrow (Friday) night.

Full dates for the mini-tour without Small Faces are:

WALTHAMSTOW Granada (November 8).

SLOUGH Adelphi (9).

BRISTOL Colston Hall (10)—without Joe Cocker.

Faces join the package at Glasgow Playhouse on November 13 and then appear at Newcastle Mayfair (14), a venue to be fixed (16), Liverpool Empire (17), and Birmingham City Hall (18).

The Who stage their own "Magical Mystery Tour" around London tomorrow (Friday) to promote their new single.

Group has hired a 100-year-old open-top London Transport double-decker which will tour the streets from the junction of Porchester Place and Bayswater Road (11 a.m.) via Oxford Street, Regent Street, Shaftesbury Avenue, Trafalgar Square, Fleet Street, Holborn, Shaftesbury Avenue, Haymarket, Pall Mall, Piccadilly, Knightsbridge, Sloane Street—and ending in Chelsea Kings Road about 1.30 p.m.



Tony Blackburn: travelling on Bee Gees train in Germany

Aretha here in January

JOE TEX and his full band; Sam and Dave; Arthur Conley; and new Atlantic sensation Clarence Carter... these are some of the names set for the 1968 Soul Package show, now due to tour England and the Continent in late November/early December.

Says Atlantic's British boss Frank Fenter: "These artists have told me they want to come to Europe to tour, and we're just looking for a girl singer to complete the bill."

Aretha Franklin will now definitely return to Europe for her second tour in January and February of next year.

"She has kept this time free for another tour," said Fenter, "and the British part of the tour will include concerts in London and several provincial cities, although no dates are yet fixed."

Good — TV date

ACE producer Jack Good's mammoth TV spectacular starring Lulu, Julie Driscoll, the Brian Auger Trinity and a host of pop names will now be networked nationally by Yorkshire TV on October 26.

The programme, which is now titled "Master Of Pop—Innocence, Anarchy and Soul," runs for 45 minutes and will be screened during the early part of the evening.

Jack Good returned to America last week to work on plans for his forthcoming British stage presentation of a pop "Othello."

Union Gap tour

GARY PUCKETT and the Union Gap—their "Lady Willpower" is at No. 6 this week—are now definitely set for a three-week concert tour of Britain for promoter Arthur Howes early in the New Year.

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DISC NEWS IN BRIEF

WHO made their first British appearance since returning from America at London's Roundhouse last weekend and were mobbed by hundreds of fans. Their scheduled 45-minute spot lasted for an hour and 40 minutes!

MANFRED MANN, David Garrick, Roger Whittaker, and maybe Gene Pitney, appear at the "Coupe D'Europe Musicale 1968" in Innsbruck, Austria, this Saturday (October 19). In London this week Manfreds had to abandon one song during their recording session — because Manfred's false tooth kept falling out when he sang!

SHOWSTOPPERS are star guests on "Saturday Club," introduced by Keith Skues, next Saturday (October 26).

JULIE DRISCOLL, Brian Auger Trinity, David Ackles and Election guest on John Peel's "Top Gear" next Sunday (October 27).

MARMALADE, Joe Cocker, Fifth Dimension, Easybeats, Roly Daniels and Jason Cord are among guests on the "David Symonds Show" for week commencing October 28.

TROGGS, Searchers, Swinging Blue Jeans, Vanity Fare and Gulliver's People are live guests on the "Jimmy Young Show" for week beginning October 28.

CANNED HEAT'S new single — "Going Up Country"—is due for release November 8. It is an old traditional song featuring Al Wilson as vocalist.

INCREDIBLE STRING BAND'S new LP on November 1 will be a "double" offer titled "Wee Tam And The Big Huge" and priced at 79s. 10d.—but both albums will be available individually. Incredible start a short British tour at Manchester Free Trade Hall tomorrow, Friday (18), followed by Birmingham (25), Liverpool (26), Nottingham (30), Brighton (November 1) and London Royal Albert Hall (2).

WILSON PICKETT makes a short promotional trip to Britain in early February for radio and TV for his new single, "I Found A True Love" out on November 1.

MAGIC LANTERNS, whose single, "Shame, Shame," has broken into the American chart this week at 81, are being set for a 30-city tour of the U.S. in November. They are currently recording an album for America.



Wilson Pickett: here in February

BILLIE DAVIS, chart-bound with her revival of "I Want You (To Be My Baby)," is to make her first album next month, to be produced by Michael Aldred. Despite being in the business several years, this is the first LP from Billie, who has formed a new three-piece backing group, Phoenix, which replaces Kippington Lodge.

RASCALS, formerly Young Rascals, make their first British tour to promote a new single, in January next year.

CHUCK BERRY is now set by promoter Roy Tempest for a major British ballroom tour from January 17-26 next year.

INEZ and Charlie Foxx, who start a three-week ballroom tour from October 31, are guests on "Eamonn Andrews Show" (November 14).

YARDBIRDS will change their name to Lead Zeppelin next week — by courtesy of Who's Keith Moon.

Group decided to change their name when only one of the original line-up — lead guitarist Jimmy Page — was left. During discussions Keith suggested Lead Zeppelin.



Jose — 'she pines and won't eat'

Jose Feliciano visit hitch over guide dog 'red tape'

Jose Feliciano's first concert tour of Britain — set for next spring — may be in jeopardy because of his guide dog.

Jose, 22-year-old blind Puerto Rican singer/guitarist, travels everywhere with his "seeing eye" dog, Trudy. British regulations state that any animal entering Britain is liable to quarantine laws

for a minimum period of time.

Last year, when Jose was here for recording sessions and a TV appearance, Trudy was kept in special kennels throughout the visit and Jose travelled into the country every day to see her.

"When I'm not with her," he says, "she pines and won't eat."

Next year, Jose would be expected to travel long distances without the dog he has come to rely on. Impres-

ario Vic Lewis is planning a series of concerts all over Britain for the singer and says: "He has expressed great interest in coming over."

"However," added Lewis, "there is a lot of red tape to go through to get Trudy into the country to travel with Jose during his stay."

Lewis has also set concert visits for the Monkees, Andy Williams, Johnny Mathis and Sergio Mendes for 1969.

'Over-Exposed' Mary to get Bee Gee, D'Abo songs

AS MARY HOPKIN was booked to appear on the "Ed Sullivan Show" in New York next weekend, started climbing into the No 1 position all over the Continent, was flooded with follow-up material by many top songwriters and had her life story serialised by a national newspaper, Apple spokesman Derek Taylor admitted this week: "I fear she is becoming over-exposed to an alarming degree.

"But what can you do? After years of 'noes' whenever a request was made to approach the Beatles, people are falling over themselves to see Mary now that they've at last found someone close to the Beatles who agrees to requests for interviews."

Mary, now No. 1 in France and Germany as well as Britain, 2 in Holland and Ireland, 13 in America and top 20 in just about every other country, has so far sold 2½ million copies of "Those Were The Days" and has the biggest worldwide single since Scott McKenzie's "San Francisco" which sold 3,300,000. But in Britain alone, her mentors, the Beatles, have the biggest-seller of the year—"Hey Jude" has now reached 750,000.

Mary, on a secret holiday this week, flies to the States next weekend to star in the "Ed Sullivan Show" on October 27.

Among the flood of star names who have offered her new single material—it will be a track off the album—are Michael d'Abo and Harry Nilsson, while Barry Gibb is at present writing a song with Mary in mind.

● Mary will not now be free to join the Beach Boys on their British tour beginning December 1. Reason: she starts work on her first LP in mid-November and expects the recording to take her well into December. Promoter Arthur Howes is still completing the support bill for the tour, and finalising provincial dates.

Dusty album next month — trip to U.S

DUSTY SPRINGFIELD'S long-awaited new LP, titled "Dusty . . . Definitely!" is released next month.

The album, her first for over a year, consists of 12 tracks including Burt Bacharach's "This Girl's In Love With You," Irma Franklin's "Take Another Little Piece Of My Heart," Rita Wright's "I Can't Give Back The Love," and a special Portuguese song with English words by American singer Norma Tanega called "Morning."

Rest of the tracks are: "Ain't No Sun Since You've Been Gone," "Another Night," "Mr. Dream Merchant," "Love Power," "I Only Wanna Laugh," "Who," "I Think It's Gonna Rain Today" and "The Second Time Around." Dusty has written the sleeve notes of the album herself.

She flies to America on November 6 — two weeks earlier than planned — to tie in with the release of her first single on the Atlantic label. She will do 10 TV shows to promote the record, which is still untitled and released on November 1.

She will be there for three weeks and completes work on her first Atlantic LP during the visit.



MONKEE DAVY JONES FLIES HOME

MONKEE Davy Jones was due to fly back to the States today (Thursday) after a week-long visit to his father in Manchester, who is ill at the moment.

Chances of Davy and the rest of the group returning for concerts were outlined by agent Vic Lewis on his return this week from meeting the Monkees management in Los Angeles. He said: "I am hoping to bring them sometime next year, but just when is impossible to say because their itinerary for 1969 is still being sorted out."

"Ideally, I'd like to arrange a big tour for them, throughout Britain, instead of just a few selected concerts."

Picture shows Davy Jones arriving at London's Heathrow Airport.

ANITA HARRIS: 'COVER' OF HOPKIN HIT

ANITA HARRIS sings her versions of Mary Hopkin's "Those Were The Days" and the Beatles' "Hey Jude" on one of her two new albums released in time for Christmas.

The LP — titled "Le Blon," after the Clive Westlake/Dave Most song which is her new single on October 25—also features hits like "River Deep, Mountain High," "Daydream," "Mrs. Robinson," "Hold Me Tight," "Sunshine Superman," "Funny, Familiar, Forgotten Feelings," "All My Love"—and a special version of the Cat Stevens smash, "I Love My Dog," dedicated to her own pet, Albert.

Anita's other album is called "The Best Of Bacharach," and spotlights songs like "This Guy's In Love With You," "Do You Know The Way To San Jose" and "Alfie." An EP of her hits—"Just Loving You," "The Anniversary Waltz," "Dream A Little Dream" and "Playground"—will be out at the same time.

Anita returned last week from Brazil where she

Status Quo set for States visit

STATUS QUO, whose "Ice In The Sun" is shooting up the American chart, go to New York on November 28 for a five-day promotional visit.

They do five TV appearances during their stay and plan to release their follow-up single simultaneously in America and Britain on December 10.

Group tours Scandinavia for two weeks from December 11 and does a 10-day tour of Germany from January 1.

They appear on TV's "Crackerjack" on October 24.

Dave Clark Five anniversary LP

DAVE Clark Five release a new album on November 1 to celebrate their five years in pop and titled "5 x 5 (1964-69)" with nine new tracks and five former singles, "Red Balloon," "Please Stay," "Just A Little Bit Now," "Got Love If You Want It" and "No One Can Break A Heart Like You."

Six of the new tracks are by Dave and Mike Smith; Lenny Davidson has done two; and the other is by Denis Payton. One side of the LP features fast songs and is called "Go"; Side 2 is titled "Slow."

Group appears on "Dee Time" (Saturday) when they will also be seen on "Time For Blackburn" in all regions but London which shows it next Friday (25).

Mireille: TV spectaculars

BRAND new series of spectaculars based round French star Mireille Mathieu are planned by ATV to start this Saturday (19).

Mireille, who is currently taking English lessons to cope with hosting the shows, does three 50-minute spectaculars and three 30-minute spectaculars up until Christmas.

On her first show she has the Bachelors, and the second, which goes out on November 2, stars Cliff Richard.

Producer Michael Kent is also hoping to get Engelbert Humperdinck and Tom Jones for subsequent shows.

Mireille, who is currently starring in cabaret at London's Savoy Hotel, will tape the shows during her stay in Britain.

"TOP Of The Pops" celebrates its 25th edition next Thursday (October 24) and marks the occasion by having all four of its regular DJs on the programme—Stuart Henry, Pete Murray, Alan Freeman and Jimmy Savile.

Johnnie Stewart, producer from the first show on New Year's Day, 1964, will be on holiday—but will produce the show's fifth anniversary next year.

Jimmy Savile introduces "Top Of The Pops" tonight (Thursday) when guests are: Hollies, Engelbert Humperdinck, Joe Cocker, Dave Dee, Marbles, Barry Ryan and Mary Hopkin.



came 11th out of 38 in the country's song festival—but collected three top awards which made her the star of the event.

She was voted "Most Outstanding Performer," "Personality Of The Festival" and "Best Ambassador" from any country. Anita sang the Mitch Murray/Peter Callender song, "Antonio," in the festival, won by Brazil with a song from Antonio Carlos Jobim.

Said her co-manager, Mike Margolis: "She didn't win—but she was still a huge success. The record of 'Antonio' leapt straight into the top five in the charts and she did 18 TV shows in eight days."

As a result of her popularity there, Anita has been offered her own TV series and a two-week solo concert tour in Brazil. She returns to Rio de Janeiro for TV spectaculars in early spring.

While in South America Anita had a narrow escape from death when two men were shot dead near where she was dancing one night.

Advertisement

SOUNDS DYNAMIC!

NEWS OF LATEST SINGLE AND ALBUM RELEASES!

"A Man Without A Face" is the title of The Chants debut disc on RCA 1754. A somewhat odd title for a record from this Liverpool group—they're probably among the best-known faces in the pop world! You'd certainly think so with all those Club appearances. And would you believe the Beatles were their backing group way back in the "good old days"?! The Chants were great then. And they're a knock-out now—as you're bound to know if you've heard them in the Clubs. And, if you have, you'll want to hear this disc. It could be their first hit record!



Art student one day. Pop singer the next. That's the humdrum life of Vigrass. Nineteen years old, he's just had his first single released on RCA 1755. Written and produced by Gary Osborne, it's called, "A New Man". An apt title for a guy who's only been singing professionally a matter of months. Looks like Vigrass is all set for a happening future—he's going to be a new man to the hit parade very soon.



Jack Jones never fails to turn out great records. And here's another one! His latest release, "I Really Want to Know" on RCA 1756. And it could be his biggest hit yet! Flip side's worth a listen too. "The Way That I Live"—it's the theme song from the film, "The Bliss of Mrs Blossom". Jack's about to bring much bliss to a lot of misses with this sensational record.

Blind Puerto Rican singer/guitarist José Feliciano did the right thing when he recorded "Light My Fire". RCA 1715. A real soul number this—sung as only Feliciano knows how. You'd think it had been written for him! With "California Dreamin'" on the flip side, this is going to make a well-deserved, double-hit for Feliciano. Have a listen to his latest album on RCA (M) RD 7946, (S) SF 7946. Called simply "Feliciano" it contains some of the greatest hits of all time. Tracks include, "In My Life", "Sunny" and "Light My Fire". Two more Feliciano albums worth a mention: "Fantastic Feliciano". RCA Victor (M) RD 7913, (S) SF 7913 and "A Bag Full of Soul". RCA Victor (M) RD 7878 (no stereo version).



DOZY to wed soon

by MIKE
LEDGERWOOD

DOZY, of the Dave Dee group, will marry his hometown childhood sweetheart, Yvonne Skinner—to whom he has been secretly engaged for the past two years—before Christmas.

And as he added his name to the current crop of pop marriages — Herman also plans a winter wedding — Dozy and his 18-year-old bride-to-be launched a shock attack on the Mick Jagger/Marianne Faithfull relationship.

"It's horrible really. If everybody thought like them it would be like going back to the Stone Age. Everybody for themselves. That sort of thing!" blasted a disgusted Dozy.

"Not that they're doing or saying anything new, of course. I suppose it would be all right if there wasn't a child involved. Imagine what he or she's going to feel like when they're old enough to understand. What a stigma to live with."

Marianne says she is expecting Mick Jagger's baby. But he has stated that they have no intention of marrying.

Added Dozy: "Marriage is something you have got to have these days. It's a sort of legal bond that should stop people from just going off and messing about."

And from his attractive brown-eyed fiancée Yvonne, a typist/telephonist he met on a bus three years ago before the Dave group became

'If everyone thought like Jagger, it would be like going back to the Stone Age ...'

famous, comes the comment: "I think the Mick and Marianne business is disgusting. They're only thinking of themselves. There's no thought for the baby at all!"

Dozy — real name Trevor Davies (23)—plans to fit in his wedding with the group's bookings around early December. The couple will be married among family and friends in the small Wiltshire village of Rushall, near Salisbury. They will live in a new house Dozy has bought at Pewsey.

They met on a bus!

"I literally bumped into Yvonne on a bus," he explained. "I banged her ankle, and when we got off at the same stop I took her for a drink to apologise."

Dozy and Yvonne met about

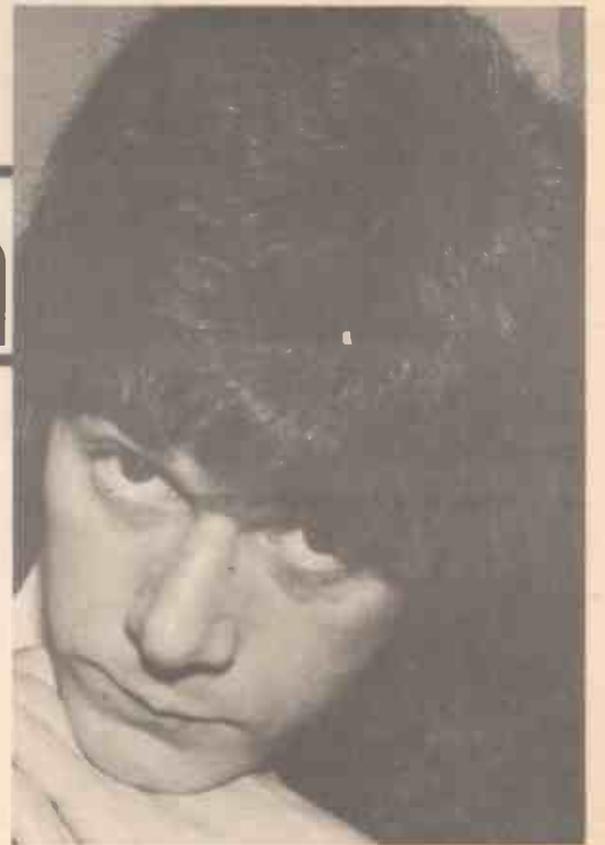
the time of the group's first-ever single, "No Time," when they were still comparative unknowns in pop.

"It's fortunate I did meet her then," he said. "We've been through a lot together now. But we hit it off from the word 'Go.'"

"If I met someone now—now we're successful and having hit records — I wouldn't really know whether she loved me . . . or my image and money!"

Says Yvonne: "Dozy immediately struck me as being very nice and polite. He didn't even tell me he was in pop till a couple of weeks after we'd started going together."

"I'm not jealous of what other girls think about him. I did at first, of course. But I'm completely hardened to it now. Once a girl grabbed him and threw her arms round him and kissed him when we got off a



See pages
10 and 11 for
DISC's special
spotlight on
the marriage
go-round.

bus. I was a bit startled—but it didn't upset me."

Dozy will be the second member of the Dave Dee group to marry. Mick Wilson is the other.

SECRET FILE ON THE BEE GEES

A SALUTE TO THE BEE GEES . . . next week's 24-page Disc will feature a special six-page supplement on the most successful international pop group to emerge in Britain since the Beatles.

The focus will be thrown

on each Bee Gee . . . how Barry really feels about his future, the romantic myth around Maurice, what Robin thinks about the fans who want him to cut his hair, why Vince is the odd one out, the shyness of Colin . . . these and many more

fascinating facts about the Bee Gees are included.

With great new colour pictures of the boys as well, the demand for next week's Disc will be big. Don't risk disappointment. Order your copy of Disc from your newsagent NOW.



"Mr Roberts" is the title of the first LP from Malcolm Roberts, the guy who's been tipped for the top since he first came on the scene barely 18 months ago. Only 21 years old and already he's probably the most televised artist in the country! Now his album's got all the ingredients for a first-ever hit. Tracks include "Misty", "There Will Never Be Another You" and "Tonight". RCA Victor RD 7940.



RCA

‘This business puts a big strain on a bird. It’s not that I’m weak—but there are things a woman must do that a man doesn’t’

JOOLS WRITES



LAST WEEK it happened again. A woman came thundering up, screeched to a halt, stared into my face and said: “Oh, I thought you were Twiggy!” Brian never believes me when I tell him these things are always happening—so I’m ruddy pleased he was around to see it himself.

Funny really I’m supposed to look like Twiggy, Dusty and Katie Boyle. Think about that for a minute!

Anyway on to more serious things:

POLITICS:

I’m really quite interested in politics. But I’m scared to open my mouth about it in front of Aug, cos he’s always giving me gunvor lectures about Russia and Israel.

He feels very strongly about the Israel situation.

I think anyone would be daft not to worry about the state of this country, but I obviously can’t do anything about it, so I have to leave it to those who know.

Really I reckon politicians have a bloody rough job. They’re under a lot of strain and pressure—more than I am!

If I was an M.P. (what a joke!) I think the first thing I’d do is revise the unions.

I’d cut out all the garbage and sort out the whole mess. Really, unions today are a big joke. Sure they were good when they started years ago, cos they were needed. But now it’s a question of “I’m not doing that it’s against the Union,” or “I’ve got to do this slowly, because if I rush it THAT’S against the Union.”

People aren’t interested in their jobs anymore. It’s so nowhere as a

‘Unions are a nowhere scene’

scene. Trade unions have really become abused as an ideal.

BRIAN AUGER:

I shan’t be working with Brian and the boys for the rest of my life—we all know that. But for the time being, as far as any other organist in this country goes, I just couldn’t work with anyone else.

I feel I’ve built up a very special relationship with the whole group. I’m not really treated as a bird and I don’t mind that at all. Well, sometimes when I’m struggling about with cases and things, I’ll yell at one of them and ask them to help me. And if I’m very, VERY lucky, they just might!

We sort of help each other through situations. We treat each other as individuals. There’s no “Oh, we’d better look after Jools cos she’s a girl.” It would be daft because I’m just like them.

We just leap about together and then get down to things. We’re serious about our music, and that’s about it!

MUSIC AND ME:

Well they do really go together. I’ve never thought if I like ME as a person. I know there are a lot of things I DON’T like about myself.

I’m too impulsive sometimes. I get very het up about something and have a terrible go at it, then suddenly I realise I might have been wrong and I shouldn’t have leapt around so much.

“You’ve made yourself look an idiot,” I think. “What’s all that about? It didn’t get me anywhere at all.”

Sure this business puts a strain on you. And if you’re a bird it’s even greater. It’s not because I’m weak or anything, but there are little things a woman has to do and get together, a man doesn’t. Like I have to get up an hour earlier than the group because I have to put make-up on—then I go to bed half-an-hour later, cos I’ve got to take the whole ruddy lot off again!

I’ve got to own up, there have been times when I’ve felt like giving up the whole scene. But there’s no point in going so far with something and just begin to feel you’re really getting something across. If you give it all up maybe you’re happy for two months, then you suddenly think “Christ, what have I done?”

CENSORSHIP:

I don’t really believe in censorship for films, books or plays. I think people should be able to decide for themselves what they want to see.

I don’t think producers and people would go completely overboard if they were allowed to put anything on. Some might take advantage of the situation but the majority certainly wouldn’t.

Of course things could get out of hand and if there was something that was really going to be bad for people to see—really harmful for them—then I’d be dead against it.

And it could be quite a shock if people weren’t well informed. I mean, someone could be out and think “Oh I’ll just nip along to the pictures” and if they didn’t know what it was about and what they were in for it could be an unbelievable shock for them.

In the last five years alone people’s attitudes to certain subjects has changed radically. For instance a film like “The Fox” probably wouldn’t have got past the censors then. But as society changes all the time their attitudes change and they will accept more.

Quite honestly I don’t think there’ll ever be a time when there’s absolutely no censorship at all.

AUDIENCES:

I know it sounds pretty corny, but we’ve found audiences all over the world are the same. If people like music and come along to be entertained they’re the same no matter what language they speak.

Mind you, language can be a hang-up. It took a long while for me to break the language difficulty abroad. Okay, we broke through in France and the Continent, record-wise, long before we did here. But we didn’t break through so easily as far as audiences went.

‘Language can be a hang-up’

We were successful on the road in England long before our records meant anything.

When we go to France now I always do one number in French and a bit of chat. I feel much more comfortable and more together now. We’re lucky ‘cos we get gunvor audiences all over the world.

But in everything there’s good and bad. In England alone I’m always surprised how gigs can change. We do universities, clubs and ballrooms and of course sometimes they can be the biggest drag ever. But it doesn’t often happen—usually they’re really gunvor and together.

RELIGION:

I’ve never been religious really. I wasn’t brought up in any faith. Religion is good for some people. The fact that it exists comforts people who like to feel there’s something to turn to when nothing else is left for them.

But if there wasn’t religion there’d be something else and it would be called religion. What is religion anyway? I don’t know if I believe in God as such. I feel there must be some kind of force or power—if you want to label it as God that’s OK.

I don’t really go along with the scientific theory of creation, because sometimes I get the feeling that it’s all too worked out to be accidental. The human body for instance is so complex and so clever it’s a work of art.

The only thing that worries me about religion is the power it has. I don’t believe the Pope should tell Catholics what to do about a thing like birth control. I don’t think one person should have that kind of power. I think there are a lot of Catholics who inwardly don’t agree but they’ve got to stick to it. It’s frightening.

NEXT WEEK I want to turn you all on to my special diet—lose weight with Jools! SEE YA!

WHEN Gordon Mills eventually brought Tom Jones to London, after nearly a year of hesitation and decision, not many people wanted to know.

"He's scruffy and rough," they said. "Just look at him."

"Yes," replied Gordon, "but you wait 'till you see this boy MOVE."

Leapy Lee told me that story, and it will always stick.

Because if there's any one thing that sticks solid in the memory about a Tom Jones concert, it's the way that boy MOVES!

And move he did at London's New Victoria Cinema last Wednesday, when for 40 minutes at the start of his 1968 tour, the Welsh wonder knocked cold a jam-packed audience of stars and fans.

From the moment he leapt on stage, immaculate in blue three-piece suit with plain light blue shirt and shiny blue bow-tie you knew (as if you didn't already) that there is no one in the world to match him.

Exciting, controlled, sexy, cool; these adjectives and many more apply, yet none of them can do Jones complete justice.

The bow-tie lasted until the end of the first number: the all-systems-go Jerry Lee Lewis rocker "Turn On Your Love Light." Then it was away with a "By God it's 'ot in 'ere tonight."

"Take your jacket off then," screamed the fans.

Understandable, perhaps, until you realise these fans are middle-aged women with husbands and families.

"OK, keep it clean" was the Jones reply, with one of those

JUST WATCH THE WAY THAT JONES BOY MOVES!

DAVID HUGHES reporting from the Tom Jones tour

wicked laughs, adding, "It should be you taking things off, not me!"

And with that, the Ted Heath Band, augmented with the ever-faithful Squires and an aged but with-it string section, was away into a new number on me, which at a guess was called "Every Night I Think About The Bright Lights."

That boy was MOVING!

"I Can't Stop Loving You" was followed by Otis Redding's "Hard Too Handle," and I realised that Tom Jones can get away with murder. They made a film of the last British concerts by Uncle Otis and his tour, but no TV station would show it because they said the movements were far too sexy . . . erotic, even.

But Tom gets away with it, and they all love it. Hips gyrating, pelvis grinding, arms flailing, fingers everywhere. None of these movements can be deliberately rehearsed. Tom accompanies every song with the movements he feels at the time—the whole body shudders at a drum crash and the arms are up and down with every accentuated beat.

By the time we reached the

fifth number, "Delilah," the sweat was dripping off him, and we almost felt damp in the front row.

Next was "Danny Boy," still sounding quite unbelievable though perhaps loaded with too much feeling this time, and after that came the ever-increasing melody of hits.

"Help Yourself," "I'll Never Fall In Love Again," "Green, Green Grass Of Home" and "It's Not Unusual," which I say again, is still the best single he's ever made.

And finally "Night Of A Thousand Dances," with the last leap about the stage and the heart-rending cry "I need a little woman!"

Judging from the reaction in the stalls, there wasn't one in the house who would have refused the request!

But don't be mistaken. Tom Jones has class. Real class. It's so real it doesn't show. His voice and breath control is better than ever, yet the earthy soul stuff he so obviously enjoys will never be wiped out, whatever Gordon Mills may want to the contrary.

So . . . Tom Jones? Great as ever, but that wasn't all. For

taking a fair section of the limelight, and showing herself to be far more than just a distinctive voice, fiery Miss Della Reese.

Della is not an artist too well known in really pop circles. She falls into the Ella Fitzgerald, Peggy Lee, Sarah Vaughan class, yet is in fact more a soul and gospel singer than anything else.

Among her numbers: "A House Is Not A Home" and "Look Of Love" from Burt Bacharach; "It Was A Very Good Year," "On A Clear Day" and "Cabaret." But for me the highlight was "Girl Talk," the number more associated with Jack Jones, which was prefaced by a long and very drily amusing monologue about Della, men, women, and domestic chat like that.

She has the regal air and deportment of Mahalia Jackson, the punch of Aretha Franklin, but above all the voice, charm and personality of Della Reese . . . and she will have found herself many thousands of new admirers by the end of this tour.

And, although he's got little or nothing to do with music, a word of praise for rubber-faced American comic Charlie Callas, who didn't get all the laughs he deserved from the first house, first night crowd.

Perhaps they didn't expect a comic on a theatre tour, but Charlie (who looks a lot like Leapy Lee, so help him) is a very funny man.

So all in all, a fantastic show and a set-up that Scott Walker must surely be envious of.

If you've got a ticket to see the tour, you'll know what I mean. And if you haven't . . . well I should think it's hard luck. They must be like gold dust!

But you should see that boy MOVE!



"Tom gets away with it, and they all love it. Hips gyrating, arms flailing, fingers everywhere . . . he accompanies every song with the movements he feels."

The end of Lynton's Love Affair

LYNTON GUEST, ex-organist with the Love Affair, reviews the group's current act on the Scott Walker tour



LYNTON

LYNTON GUEST, the organist whose removal from the Love Affair in favour of original member Morgan Fisher has piled Disc's postbag with protests from his fans, went along at our invitation last week to see Love Affair on the current Scott Walker tour and become our "Guest Critic." Here is what Lynton had to say of the Love Affair act:

• Taking Love Affair's four numbers first, I'm afraid



STEVE ELLIS: "Sang well"

the opening spot, "Everlasting Love" was diabolical. It was a shambles — there were several mistakes and the balance of sound was very bad. The whole number seemed very messy.

"Tobacco Road," the next number, was very, very good. The balance seemed miraculously to have improved. Steve Ellis sang very well and the backing was very, very good. Of their four songs, this was by far and away the best.

"Handbags And The Glad-rags" didn't bring out the full potential of this Michael d'Abo song. It wasn't bad, but then again it wasn't good. Very mediocre, in fact. The song deserved a better arrangement.

"Day Without Love" was good considering they had only the four instruments. In fact it was very good. Steve again sang well, the backing was good, but they could have done

with the backing voices which appear on the record.

My overall impression was that I don't see why Rex Brayley bothered to go along because you couldn't hear him. The organ was at times distorted to the extreme; the bass was played very well; but the sound left a lot to be desired.

I've got endless praise for Maurice Bacon's drumming. He has improved beyond belief over the past six months. And Steve is always good. What else can you say about his singing?

The sound was not the miraculous new sound which I'd been led to believe it was by members of the group and their management. But the visual side was very, very good, both the clothes they chose and their movement about stage, and it was the best part of the whole act.

BONZO DOG (DOO-DAH BAND)



LBF 15144

Yes, fans, it's yet another yer actual hilarious satire/send-up/social comment/politico-protest/folks-rocker/little ole platter from your honest injun/fave raves in the way-out wacky world of show-biz.



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POP STARS and MARRIAGE —

Should Jagger wed Marianne?

SINCE MICK JAGGER'S announcement last week that he is the father of Marianne Faithfull's expected child, the couple's decision not to marry has met with a barrage of criticism and comment. Even the Archbishop of Canterbury has been moved to say the whole thing is "very sad."

Pop fans, however, this week turned the tables on the opinions of society, and came out strongly in favour of Mick and Marianne's decision.

When Disc asked readers their views on the subject, the majority opinion was that it was Mick and Marianne's lives and they should be left alone to live them as they liked.

Sixteen-year-old Francesca Witt of 24 Arundel Drive East, Saltdean, Sussex, reckons that "Mick Jagger isn't sensible enough to get married at the moment. He can't be if all he can say about becoming a father is 'Groovy'."

Patricia Houghton (15), 67 Chain Lane, Staining, Nr. Blackpool:

"I don't think Mick should marry Marianne."

Stuart McGowan (17), 203 Fox Lane, Palmers Green, London, N.13:

"I think it's completely up to them to decide for themselves what they do. If anything, people are going to be biased against the parents when the child grows up. But if they really feel that marriage is completely out of date, then it's up to them."

Aidan McHugh (17), student, 15 Cooldarragh Park, Cavenhill Road, Belfast, N. Ireland:

"I think they should get

'Mick's action won't make marriage out of date'

married. Mick Jagger is reported to have said he believes in God and isn't doing this to mock marriage, which means, I suppose, that he's thinking of his image. But it doesn't show much regard for the child."

Verity-Anne Meldrum (18), 47 The Roystons, Surbiton, Surrey: "I don't think Mick and Marianne should get married purely for the sake of the child if they are not willing to share the responsibilities of marriage. An unhappy marriage wouldn't benefit the child."

Fred Merrill (23), wages clerk, 94 Cambridge Road, Seven Kings, Ilford, Essex:

"It's not for me or for anyone else to say. I don't think they should be condemned for doing what they are—it's their lives."

Brian Gallagher (19), engineer, 90 Beaconsfield Road, Lowestoft, Suffolk:

"I think marriage could prove

a disaster for them—they both have careers that require total involvement. It's a high-speed scene which is constantly changing and hardly the basis for marriage. Perhaps circumstances will change their views on marriage in a few years time."

Ann Murrell (23), clerk, 232 Burton Road, Lincoln:

"I don't think they should get married because it wouldn't work—they're not the type to settle down."

Norman Barrow (15), milk salesman, 28 Drakefield Road, Tooting, S.W.17:

"Whether they get married or not is of little consequence. The business of a legal contract should make no difference to the relationship between parents and child. There's too much of a social stigma attached to that church document."

John Leith (22), 144 Piper Knowle Road, Hardwich Estate, Stockton-on-Tees, Teesside:

"I think they should get married, but only for the sake of the child, which could find itself growing up in a world that rejects illegitimate children."

"Obviously Mick and Marianne would not have minded being born out of wedlock, but their child might. I'm not against young people living together, but not if children are to be involved."

Richard Chapman (16), salesman, Meadow Farm, Grinstead, Filey, Yorks.:

"I don't think Mick should marry her. After all, a fellow really only marries a girl to give her security, and I imagine they've both got enough of that."

"I don't think there is a moral issue involved."

Marilyn Hoyle (15), 61 Chambersbury Lane, Hemel Hempstead, Herts.:

"I don't think they should marry. Not just because she's having a baby—it's not right."

John Bennett (17), 138 Garroyle Road, Liverpool 15:

"I think they should get married if only for the child's name. Love doesn't enter into this lot—it's the child that matters."

Dawn Nelson (21), disc-jockey at "Tabby's" Discotheque, Ealing, London:

"Honestly, I don't think they should marry. For a start, Mick Jagger is a controversial, independent person. I can't see marriage making any difference to him. If he'd wanted to get married he'd probably have done so by now. I think he's probably frightened in case he loses his fans. It's up to him to support the child, of course. But they both seem to be getting along fine as it is."

Susan Coath (16), 7 Northern Avenue, Edmonton, London, N.9:

"It's up to them whether they marry or not, and we fans really haven't got the right to tell them what to do in their private lives. The real problem is what will happen to the baby."

Elaine Williams (15), 39 Helliwell Street, Dudley, Worcs.:

"The child would feel terrible when he starts at school and he's told his father and mother aren't married. I think they should get married. Their attitude is completely selfish and childish."

Scott Thornton (19), student, 20 Hall Crescent, Burrelton, Perthshire:

"They're obviously an unusual couple, but if you like someone enough to have a child you should like them enough to marry them."



MICK with MARIANNE, who expects a child by him next February... a Disc reader thinks they should wed "if only for the child's name."

NOW, WHAT OTHER STARS THINK

GEORGIE FAME: "I think it's up to them entirely. I mean if they want to get married at a later date, they can do and that's fine."

MIKE D'ABO: "It isn't anyone's decision but their own and they should be left alone to make their own minds up."

DAVE CLARK: "It's a personal thing and up to the individual what they do. I personally think marriage is a serious thing. Maybe I'm slightly old-fashioned because times have changed. Whereas five years ago everyone would have been up in arms about this, today it is accepted without much objection."

ANDREW STEELE (Herd): "Live and let live. That's the first thing I thought when I saw the headlines. I think it's a pity so much is being made of it—but babies out of marriage seem to be the vogue at the moment. I'm not saying it's right mind you—I'm married. But I think if you can do it without getting married that's fair enough. If they've both

come to an agreement it's a very good thing."

ALAN FREEMAN: "Whether they get married or not is entirely their own business, and if they've got happiness then they're very lucky because it eludes so many people. And for the people who object to it, then I suggest they mind their own business."

STEVE ELLIS (Love Affair): "It's not for me to say, but if they're happy that way it's up to them."

MIKE ROSSI (Status Quo): "Quite honestly who cares? I don't."

ANDY FAIRWEATHER-LOW (Amen Corner): "I can't understand what all the fuss is about. Why can't people leave them to get on with their lives? It's not for me to condemn or condemn anything they may wish to do."

LULU: "I wouldn't tell them what to do, if people start advising you it only gets your back up anyway. But I don't think I agree with bringing a

child up outside marriage. You need a basis and security for bringing up a child and I think it has its problems from the children's point of view if the parents aren't married."

PETER FRAMPTON (Herd): "It's something that happens every day and nobody's saying 'Oh dear'. I really don't see anything wrong in it."

RAY DAVIES (Kinks): "It's entirely up to them. I don't think anybody should tell anybody else what to do. I doubt if Mick Jagger would listen to the Pope anyway."

PAUL JONES: "If those who are criticising them now are doing so because of the baby and not what has happened in the past then they are hypocrites, unless they have complained on moral grounds all along."

SOLOMON KING: "To marry just for the sake of being married is truly outdated. However, if you are fortunate enough to find another human being who totally accepts you as you are and who happens

to be following along the same path as you, then it could be infinitely worthwhile."

BARRY RYAN: "I don't think marriage is out of date. As yet we don't live in a society permissive enough for the kids not to suffer from being illegitimate. When this happens then maybe marriage will be out of date. What puts me off marriage is all the legal entanglements. If two people decide that they no longer want to live with each other then to get a divorce means court

cases and all kinds of complications and settlements."

RICKY WEST (Tremeloes): "I get very upset at all the people who knock marriage as if it's old-fashioned. As far as I am concerned with my family there is no substitute for marriage."

GRAHAM KNIGHT (Marmalade): "I see nothing wrong in what Jagger said, 'If everybody looked after their own affairs and didn't interfere with other people, the world would be in a far better state.'"



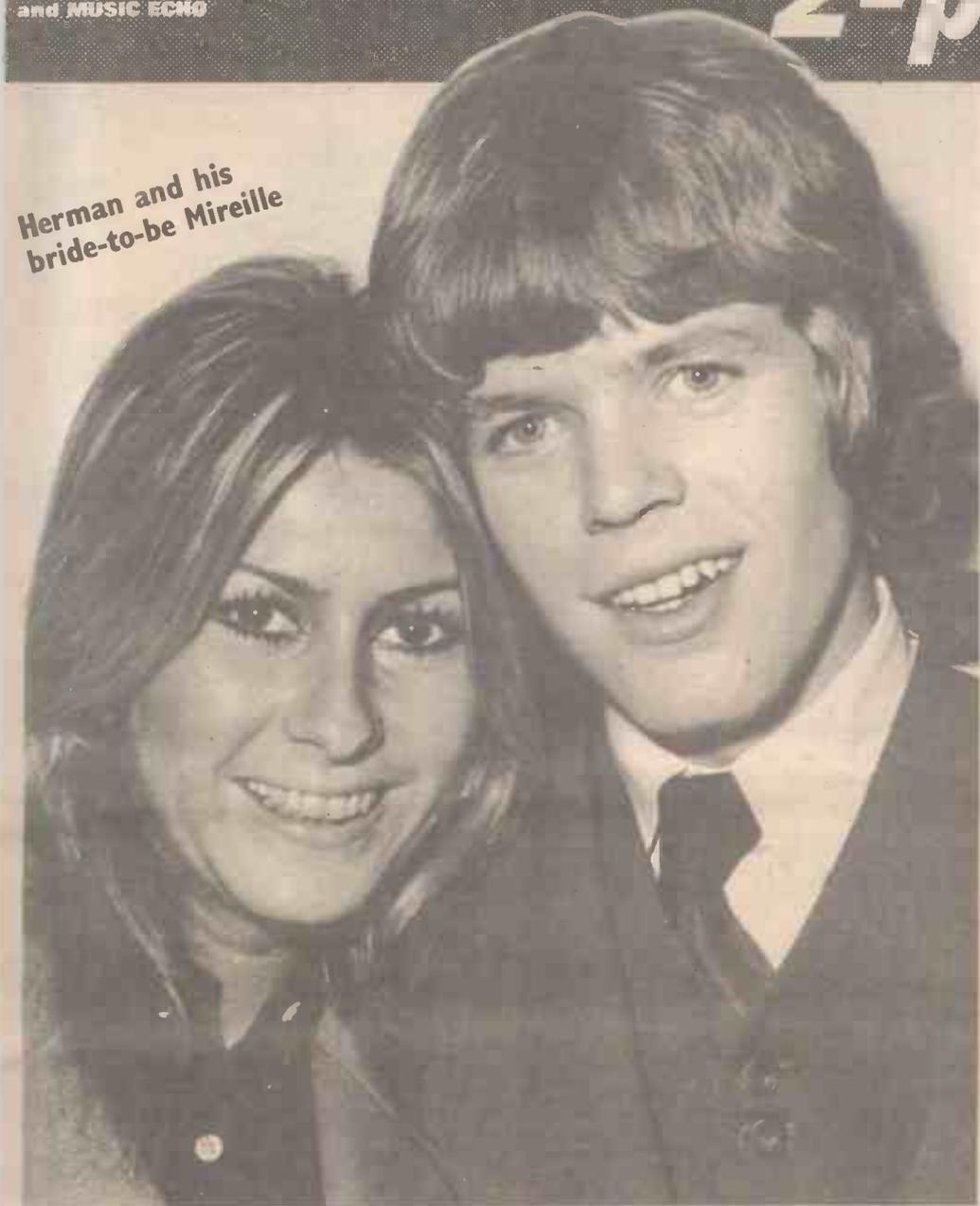
● LULU: "You need a basis and security for bringing up a child"



● SOLOMON: "To marry for the sake of it is out-dated"

DISC
and MUSIC ECHO

2-page close-up

Herman and his
bride-to-be Mireille

IT WOULD BE hard to find any parents who wouldn't relish the idea of their daughter marrying a nice wholesome clean-cut boy like Herman.

But when Mireille Strasser's French parents were first introduced to the boy who had fallen in love with their daughter, they were, with Gallic shrewdness, just a bit wary.

"When you say you're in a group people always expect the worst," Herman admitted in Paris this week.

He and 22-year-old Mireille were on a week's holiday getting kitted out for their marriage next month. "I don't blame them, I'd be the same if it was my daughter, and my parents would be the same.

"You hear so many stories about dirty groups sleeping in vans, they really think you're going to be rough."

Met at a party

That was nearly six months ago, since when Herman has not only become an incredibly settled person, but has completely won over Mr. and Mrs. Strasser.

Herman, who is Roman Catholic, and Mireille, who is

HERMAN: 'Living together means you're not sure'

Jewish, will marry in London on November 5. This just happens, says Herman, to be his 21st birthday, Guy Fawkes night—and a full moon!

"It was almost as big a surprise to me as it was to everyone else that I decided to get married.

"I first met Mireille at a party in London last March and I fancied her like mad, but couldn't get near her.

"I saw her a few times after that, but we didn't start going out seriously until June. We were in Germany playing some concerts in Wiesbaden, in a hotel, and I just said 'Will you marry me?'"

"I'd never met anyone like her before. There was never anyone I felt so good with. That I even considered marriage with before. She's just everything I want.

"And I want to marry her because I know I'm always going to love her. There's nothing wrong with living together—we did for about four or five months—it's just that I think people who don't get married aren't sure of each other."

"Marriage to me means that two people love each other so

deeply they know they're always going to feel the same. Living together really means that neither is sure enough of the other to make it permanent. They feel they've got to have an escape clause."

Herman and Mireille will live in London and are currently looking for a flat.

"Mireille will travel with me as much as possible—especially if I go somewhere like America and I'm liable to be away for a long time.

"I'm planning to work a lot more now. It's funny but feeling so secure has really made me want to do more and more. Before I used to think: 'Oh what am I doing this for?' Now I know where I'm going.

"We want to do more work in England—especially stuff like cabaret.

"The first cabaret audience I ever faced was in Germany where people were drinking all the way through the act. I was surprised how much we enjoyed it.

"Now we feel we ought to start breaking through into cabaret here—with odd dates all over the country to get the feel of the audiences."

It's such a lonely life — being a Tremeloe's wife

"YOU SPEND 50 per cent of your life on your own. It gets worse as it goes on. They go away more often than they did last year and the year before, and each time it's for a bit longer." If you ever imagined life as a pop star's wife was rosy, that's the view on it from Lyn West, who's been married to Tremeloe Ricky West for five years.

When Lyn married Ricky it was the traditional "Girl meets Boy next door." Ricky lived two doors away from her in Dagenham, and they went out together for three years and then decided to get married. Ricky had then been with the Tremeloes for a year,

so Lyn had a rough idea of what she was letting herself in for.

The group was playing mostly round the London area, so Lyn was able to go along. Then gradually the tours went further afield, trips abroad were more frequent until five years later Lyn has found herself very much alone.

Herman's Hermits are a group equally busy and get-around as the Tremeloes, so when Mireille Strasser—Herman's 22-year-old fiancée—gets married in November, she may well be letting herself in for the same problems.

Lyn's advice after five years is: "If you go out with a person in a group you know what it's like. People keep telling me 'Oh,

it won't last much longer' but on it goes. This year's even worse than ever, Rick will be going to Israel and America and he'll be away for Christmas for the first time ever. It's terribly lonely, but you just have to push that to the back of your mind or you'd go mad."

Lyn now has two children to cope with and keep her occupied—four-year-old Helen, and Heidi (18 months)—so she is kept very much at home knowing there are hundreds of fans surrounding her husband.

"You learn to overcome jealousy. You have to, otherwise you couldn't make a go of it. You've got to take it right out of your mind or you can't live with it. I suppose it



LYN, wife of Ricky West

does make you think sometimes, all those girls. But if you meet them, you realise it's who the group are that they are after, not what they are as people.

"Often, after shows, the rest of the boys go out, but Ricky comes home—he's very good, especially as he's the only married member of the group."

Lyn admits that in spite of the loneliness, the financial rewards are great.

"People think it's all roses and marvellous being married to a Tremeloe," says Lyn, "but I never consider that I'm married to a Tremeloe—I'm married to Rick, and I wouldn't miss out on being married to him."

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info

on this week's new releases from Decca

What has **BIG BROTHER AND THE HOLDING COMPANY** got that no other group has? If you keep in touch, you'll know the answer is **JANIS JOPLIN**. She really is a sensational artiste and a dynamic singer. Her colossal personality shouts out of every groove on a fantastic London release, *'Down on me'*. This is a record you can't afford to be without! The number is HLT 10226.

There's a song called *'Turn around, look at me'* which has been an enormous success in the States. It's absolutely tailor-made for the **BACHELORS**, and they have released it as their new Decca single. A very lovely slow ballad, sung in the smooth, sincere style that has made the Bachelors so popular. This is sure to be one of their biggest ever hits. Number to ask for is F22839.

CATS EYES shine on their new single *'I thank you, Marianne'*. It's very commercial, starting off quiet and tender and building up into a haunting chorus-line. On the Deram label, the number is DM 209.

The music from Oliver is the secret of the show's enormous success. It appeals to everyone, **SHANI WALLIS**, who plays the part of Nancy in the film, has released *'As long as he needs me'*, which is probably the best-loved of all the songs, as a single on the London label, number HLR 10225. Definitely going to please a lot of people!

DAVY GRAHAM is not only an amazing guitarist, but also a very talented folk-blues singer. His sort of music is gaining a large following these days, when people are more impressed by genuine talent than gimmickry. His latest single on Decca is the great Joni Mitchell song, *'Both sides now'*, and Davy gives it an up-tempo treatment which gives the song even more than its usual power. The number of this one is F 12841.

An enormous amount of people requested the single release of a track from **FRANKIE McBRIDE'S** current album. So here it is, *'The long black limousine'*, by public demand! On Emerald, the number is MD 1109.

For everyone who loves a really big heart-string-tugging ballad, **MARGARET WHITING** sings a gorgeous Paul Anka-penned song, *'Can't get you out of my mind.'* It's quite hard to get the song out of your mind after a couple of plays, but you won't want to! Maggie certainly can put a song over! London HLU 10227.

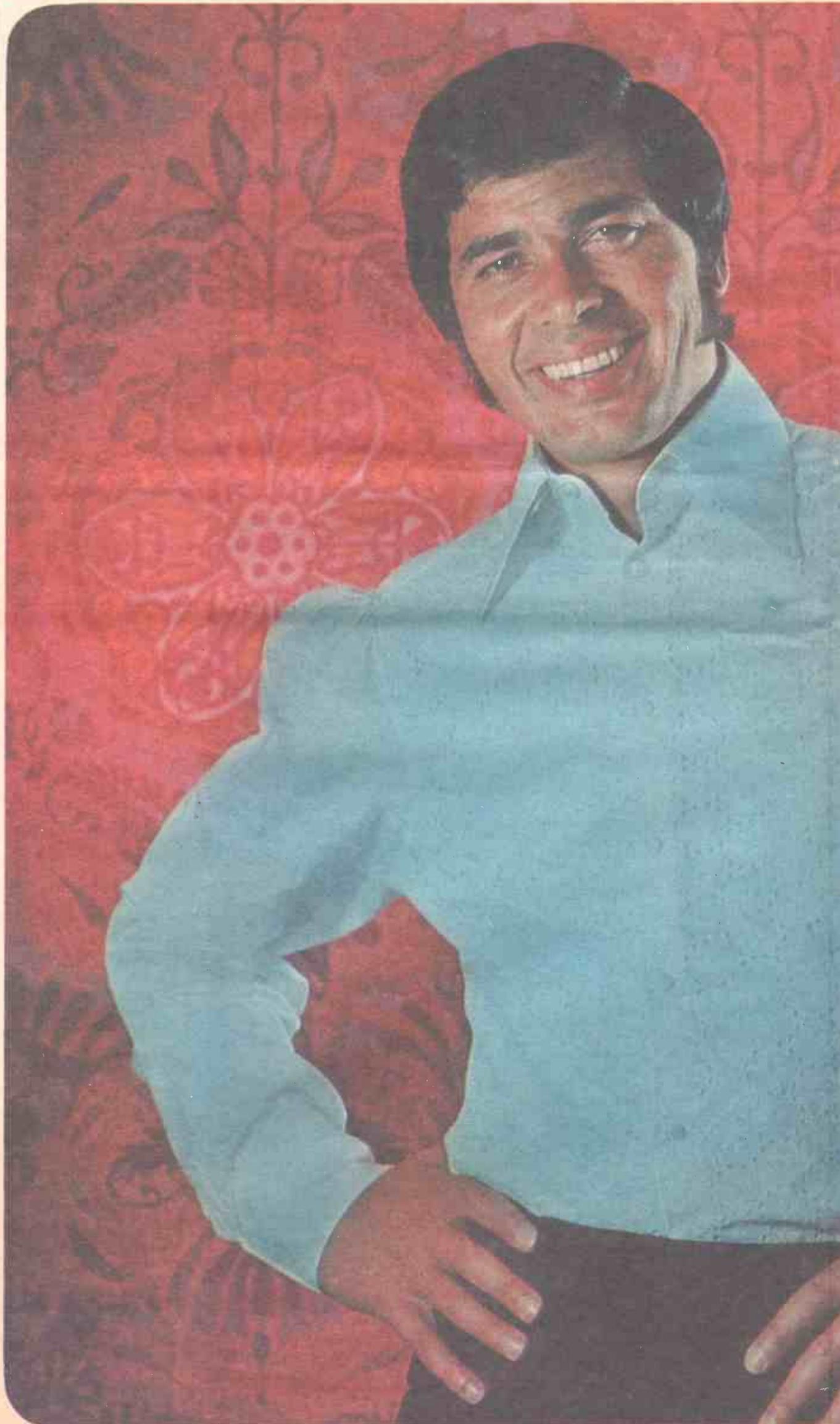
Look out for next week's info.

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How Engelbert and



Mr and Mrs Harold Wilson came to meet for a drink

Engelbert's following has become so vast that today even prime ministers are keen to have his company. For when the Labour Party held their annual conference in Blackpool, Mr. Harold Wilson invited Engelbert to join him for a drink. A messenger arrived at Engelbert's dressing room at the Blackpool ABC Theatre to say that the Prime Minister and his wife were in the theatre and would like him to have a drink.

They talked for half an hour and, said Engelbert afterwards: "He seemed to know a lot about our business."

When the Wilsons left the theatre, Mary Wilson was carrying two copies of his latest album "A Man Without Love."

"She asked me to sign one to her and another to their son, Giles."

ENGELBERT has just broken the box office record at the prestige Blackpool ABC summer season; Tom Jones has stepped out on 21 standing-room-only concerts around the country . . . anything Engelbert can do, Tom can do better and vice versa.

But who holds the biggest popularity? It's a question that's constantly asked and argued about by their respective fans, but there never will be an official answer.

Colin Berlin, agent to Tom and Engelbert, says: "You can't make comparisons between them. In their own spheres both are very, very big. And they're both booked independently. It is never a case of, if Tom's not free, Engelbert does the job instead."

Feminine appeal

"They have their own audiences so there must be a difference, I suppose. Both have domestic audiences, but Engelbert probably has more feminine appeal which goes from young to old, whereas Tom's is a more all-round audience, really."

"But with Tom doing a tour where it's no cliché to say that there really is standing room only at all 21 dates and with Engelbert having broken that Blackpool ABC box-office record, it's clear that both in their own way are vast stars."

Engelbert's next major project is to appear for a month at London's famous Talk of the Town nightspot in cabaret from October 28. He tours South Africa in December and is certain to do another British tour on dates to be arranged in the spring.

But where fools rush in, Engelbert is wary to tread into films. Says Berlin: "He will, of course, be very big in films and we've had literally dozens of offers which have all been turned down. It's simply that the right sort of script hasn't turned up."

"There's no point in just putting his face on celluloid for the sake of it. We want to find a script and film that will enhance his career."

"And he's quite happy to leave the choice to us. He certainly isn't fretting

by **BOB FARMER**

to get into films. But then that's because he is, and always has been, the absolute professional.

"In this respect, he hasn't changed at all since the days of Gerry Dorsey. He still worries about his work, he's still conscientious and fastidious about every detail attached to it."

"In those bad old days when he was desperately short of money, he would still take along four backing musicians to do those few dates he got booked for."

"This nearly absorbed all his salary, of course, but if you questioned him about it and suggested he cut down on these extra expenses, he'd simply say: 'I must give the audience a good show.'"

"And there you have him—the true professional."

One aspect of Engelbert that baffles many people is how he came to take so long to win public recognition.

Engelbert Humperdinck, admittedly, was a bit of an eye-opening name, but the singer himself, tall, dark and handsome with a fine voice, has such a strong bearing on a stage that it is astonishing he remained hidden for so long.

"For one thing, Gordon Mills, his manager (Tom's too), was not recording him. He'd had far too many previous record producers. The change of name must definitely be taken into account and also the timing was just right."

"The public hadn't previously wanted his type of singer, but along came 'Release Me' and that tremendously lucky break of being booked at the last moment to appear on the Sunday night Palladium show when Dickie Valentine was taken ill."

"That night Engelbert looked like a million dollars on that screen."

"He was star quality and the public couldn't fail but recognise this. It's always the public who makes stars, nobody else."

"I'd met him eight years previously and used to book him in places like Germany when he was really struggling for a living. But it took that night at the Palladium to make him."

He's not rushing into films



Wake up, get out of bed, drag a comb across your head—and come with DAVID HUGHES on an incredible...

AT FIRST GLANCE it seemed a pretty dull, pretty ordinary, unexciting day to spend with Leapy Lee. After all, eight hours confined in Shepherd's Bush is not normally the height of action.

But that's until you realise that no day with Leapy is ever dull, ordinary or unexciting.

"It's all right for you, mate," he blinked, as I staggered up the second flight of concrete stairs to his Bayswater flat. "I've been awake since four o'clock. I'm gone, I'm really gone. I'm a twitching nervous wreck!"

I couldn't quite understand why. The air seemed peaceful enough. His attractive model wife Mary (he calls her Moll or maybe Mole) didn't look as if she'd had a violent argument with him.

"Take a look out there," he shrieked. "Lovely ain't it? That's Paddington sidings. Diesel engines going all the time; and they're putting down a new main line track; and they're digging up the road outside; and they're pulling down the bridge at the end of the road. There's no peace. It's all noise.

Pride

"The whole place vibrates whenever a train goes past—and that's about every ten minutes. It's no good, I'll have to move!"

But a calming cup of tea soon had the Leapy Lee smile back again, and as we sloped back down the stairs again a definitely rosy enthusiastic glow came over him... as if something rather special was about to occur.

"You haven't seen it yet, have you. Me pride and joy."

And there in the street, sticking out like the reverse of a sore thumb... Leapy's pride and joy—a gleaming grey Cadillac.

"And it's mine, all paid for. No HP. It's the first big thing I've ever owned in my whole life."

In fact, the car is something else again! Electric windows, electric radio aerial, seats that move in all directions, stereo-

DAY IN THE LIFE OF LEAPY...

phonic radio and a hundred and one other gadgets, plus an engine you can't hear and luxury you shouldn't be able to afford!

"Of course I'm knocked out with it. What do YOU think? But, without trying to sound good and righteous, I'm more pleased for Moll and the kids. The boot's bigger than their bedroom!"

"I bought it second-hand and gave it to the wife as a surprise. Surprise? I thought she was going to have a heart attack. We were down at Diana Dors' gaff, and I'd hidden it in the drive. We were all supposed to be having a slap-up meal and then I'd show her the car."

"I was more tensed-up than she was... and I just couldn't wait. I wanted to enjoy the meal; you know what I mean?"

"But to see that look in Moll's eyes—well I almost cried. She's been a fantastic wife."

We sank into the 'Caddy's plush grey upholstered seats and purred off in the sunlight towards Shepherd's Bush and the gloom of BBC corridors and dressing rooms.

"See that house," says Leapy, before we'd gone two blocks. "We had a single room there once. I could drive you round

Bayswater and show you a hundred gaffs I'd lived in at one time or another.

"I never had any money, and we were always getting thrown out; but my policy was: if you can't afford £6 a week for a gaff you may as well not afford £12 a week and get a decent place.

"And no one was interested when we said we'd got two kids. So in the end we never used to mention them, and just move 'em in. That's one good thing I'll say for Harold. Once you're in a place, you've got the upper hand, although the landlord always tries to make life as unbearable for you as possible.

"But I dote on my kids. I really do. And Moll's done a fantastic job with them. Even when we all lived in one room, they were always clean and tidy; always polite... and they're not spoiled. And they're both beautiful. Kearey is seven and Loretta's six. Lovely girls. And they go all the way to school in Gloucester Road on their own every day."

A cyclist gently steered him-

self up the pavement to avoid the vast grey throbbing monster as we swept past.

"I'm not quite used to left-hand drive yet... but what a car. I've had vehicles before—a beat-up Morris Minor and an old lorry!"

"I bought the girls their first big present ever last week. A cycle for Kearey and a scooter for Loretta. Before that, all they'd ever got were second-hand dolls."

Once inside the "Top Of The Pops" building, Leapy became his genial self again, saying hello to everybody; chatting to the band, the producer, the make-up girls and anyone else who came in sight.

"I feel terrible. It's the 'flu. It's all over. I'll never make it!"

"MIKE NESMITH presents the Wichita Train Whistle Sings" is a collection of instrumentals, mostly written by the Monkees, which get us absolutely nowhere. In fact, the LP is a drag from start to boring finish.

No tune is outstanding, the performance of each one injects little to what is basically banal, and Mike has written sleeve notes reminiscent of what Bob Dylan wrote on the back of his albums.

Let's forget it—if we want an instrumental album, there are hundreds better to choose from; and we think Mike is an integral part of the Monkees. It's on the Dot label.

● "Motown Memories, Vol. 2" brings us a gasser—Barrett Strong's "Money (That's What I Want)" which was one of the Beatles' inspirations. Also included are "I'll Always Love You," "Fingertips Part 2" and "Beechwood 4-5789" by the Marvelettes. Other artists recorded include Diana Ross and the Supremes ("Standing At The Crossroads Of Love"), Mary Wells, Martha Reeves and the Vandellas, Brenda Holloway, Kim Weston, R. Dean Taylor.

Essential for all Tamla Motown fans—and it has some useful sleeve notes by Mike Raven.

● Of "Hair" you must have heard. It has received such a vast amount of advance publicity

And after a camera run-through; lunch of curried eggs and rice and two cups of tea; and an orchestra run-through, Leapy decided the Lee voice was about to grind to a halt.

"And just before me first big cabaret booking, too. Where's the nurse?"

To the rescue came producer Colin Charman, who allowed Leapy to record the voice while it was still there. So it was back to the subterranean dressing-room for a hair-wash.

Suddenly Leapy remembered he had to go back to the flat to pick up his shirt which Moll was ironing. Status Quo, who bustle everywhere like little rabbits in a burrow, followed excitedly in his wake, overjoyed at the chance to have a sit in the Lee limousine.

"I fulfilled an ambition the other week," says Leapy. "I have very strange ambitions. This one was to ride on the bumper cars at the fair while one of my records was being played."

Meanwhile, back at the studios, complete with the ironed shirt, new suit and new black suede boots, Leapy washed the hair, "I'll get pneumonia now for sure," made the appearance for which he'd been rehearsing since 11 a.m., and went home with two Beechams Powders to try and sleep through another night of diesel trains, electric drills and assorted night workers.

"Remind me to tell you how I nearly became a Zen Buddhist," was the final cry as he mounted the stone steps.

with the worst dubbed on screams we've heard in a long while. Not Haley as he was, nor as he should be, and best forgotten.

● Well niddle noddle noo. Here's RAY ELLINGTON, still warm from his "Goon Show" days, with "The Best Of Ray Ellington (Ember). Remember "The Madison" and "Too Old To Cut The Mustard"? Both here, and many more to warm the cockles of your heart!

● Some very sub-standard folk songs by CHAD and JEREMY and others on "Live Folk From The Mayfair Theatre London" (Ember). The sort of stuff that's passable live, but should never be recorded for posterity.

● "IKE TURNER Rocks The Blues" (Ember) is a good delve into the past, revealing Ike as he was before Tina and the Ikettes turned him off urban blues and on to soul. More instrumental than vocal, and the basic raw guitar sound is well worth a listen.

● To coincide with his latest tour, that phenomenon of the drums BUDDY RICH turns his hands to a touch of the Ravi Shankars, and goes Eastern on Dholak, as well as his usual drum kit. "Rich A La Rakha" is a good experiment, but should have been confined to one track on a band album, we feel—(Liberty).



Leapy Lee with his pride and joy, a gleaming Cadillac: 'the first big thing I've ever owned'



Mike: a drag from start to boring finish

Mike Nesmith's first album is just a bore

THE NEW LPs

that it now has a lot to live up to. And unfortunately if the music is any guide, there may be a large number of disappointed people about. The original Broadway cast recording is now available (RCA) and apart from "Aquarius" has little to offer musically. Doubtless the visual presentation will add impact, but listening to uninspiring music with dubious lyrics, we wonder whether it was all worth it.

● TIMI YURO, the sad looking lady with the remarkable voice, strikes again with "Timi In The Beginning" (Liberty), a good selection from the Yuro archives. Among the excellent tracks are "Fever," "Hallelujah," "If You Gotta Make A Fool Of Somebody" and "My Prayer." If you like Timi Yuro you'll go for this.

● "The King Of Rock BILL HALEY Plays" is the title of a "new" Ember album, and only comment is—very badly, and



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Oh Baby Mine O. V. Wright ACT 4505

Earthquake Al 'TNT' Braggs ACT 4506



JONATHAN KING

I'D like to take time out to talk about a close friend in as objective a fashion as possible. It's not that hard, because I've believed in Scott's talent for many years. But recently he has improved an enormous amount. On the first night of the tour he was an international star in the same class as the greatest singers around, yet still entirely individual. His TV show was an enormous success because here is an artist young yet talented, with long hair but the voice of maturity.

He controls his voice more, makes greater use of variety. His movements and gestures are more natural, he seems more relaxed. And, as it happens, he is. His knowledge of classical music grows every day—he appreciates the most complex themes and ideas. His intellect is being sharpened—he reads as much as I would like to.

His projected personality seems to have burst forward. His version of "If You Go Away" is the best I have heard by any singer—I keep asking him to record it. Every word means more.

Ages ago we discussed the best in pop music and came to the conclusion that the ideal was to raise the standards—make greater and more beautiful things more popular. He is succeeding well, and as a critic I would like to point this out. As a friend, I am glad—and so is he.

LET me bring you good news. The Chamber Brothers — "Time Has Come Today." This is raw soul of such pounding intensity that it cannot help but become No. 1 hit of the year in every discotheque in the country — tempo changes and all. Two points — it needs maximum volume from every speaker you own (go out and sell your mother to the dog-meat factories—buy a huge hi-fi set upon which to play the Chambers Brothers).

And C.B.S.—the level on my copy DROPS after the 3½ min. in build-up. Could you please rectify. Otherwise — sensational rhythmic power shrieking from the grooves, recorded in 1966 and it makes Jimi Hendrix sound 20 years out of date. The Chambers Brothers — "Time Has Come Today." Listen, loudly, and rave.

Beautiful new Julie Driscoll with magnificent Auger organ. Status Quo have a very good first album. I'm beginning to rate them as a together group.

I'M afraid the Olympics are well on the way to becoming the bore of the century—closely following Enoch Powell for the right to that title. As for the Barron Knights' abysmal selection of pub, corn and titter. . . !

Felice Taylor should have the most unoriginal yet catchiest hit of the month. And I'm fed up with very nearly every record in the top 30 already. Come on, public. Speed up a bit. I don't mind you buying rubbish, but at least let's vary the contents of the garbage can "every now and then."

Up Sarstedt, Ackles and Pop Tops. Up Eloise and Elonore. Up Marvin and Tammi, Martha and the Vandellas. Who told you about Billie Davies? Who told you about Joe Cocker? I did—believe in me, for I am almighty and omniscient and mad.



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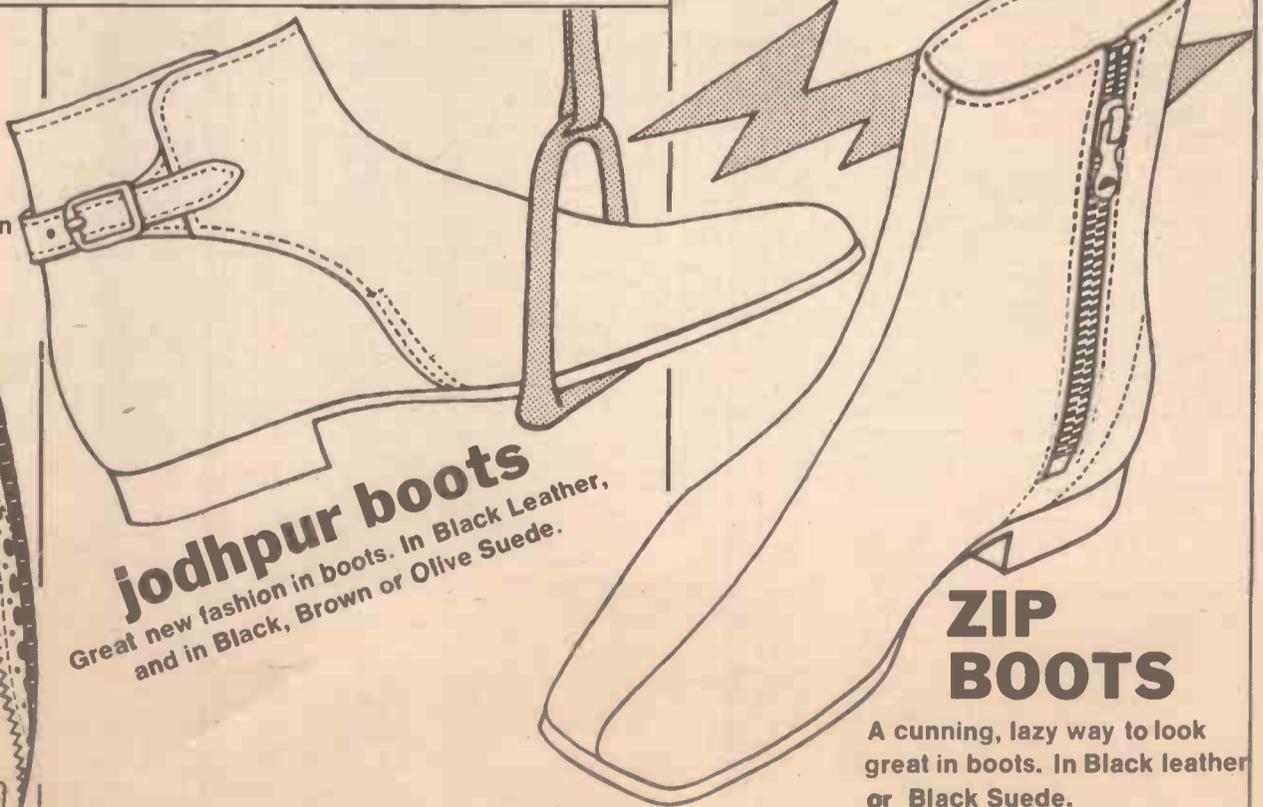
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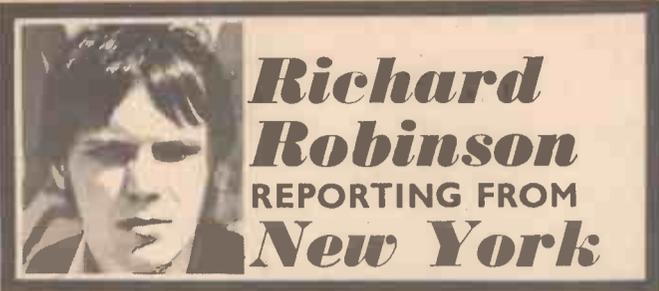
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Richard Robinson
REPORTING FROM
New York

Airplane's four-letter words upset art-lovers...

ART LOVERS and the Jefferson Airplane are a little upset with each other this week following an incident involving the group at The Whitney Museum in New York City. The Airplane, as I reported last week, backed up the Glenn McKay light show, Headlights, at the Whitney last Thursday for a special "light in motion" show that also featured noted classical pianist Raymond Lewenthal.

Contributing members of the museum, known as "Friends Of The Whitney," were invited to see the show

of psychedelic images and went home with their ears ringing... not from the Airplane's music but from lead singer Grace Slick's comments!

So four or five "Friends Of The Whitney" are threatening to withdraw their funds from the museum unless Grace makes a public retraction of her opening dialogue at the light show exhibition. Apparently the friends ob-



Airplane's Grace Slick: 'go to hell'

jected violently to her "dialogue which consisted of several four letter words," also adding that they thought the sound was "too much" and that the atmosphere was "much too dark."

Grace, in turn, has refused to render any kind of public retraction and would just as soon have the "Friends Of The Whitney Museum" who object to her public conduct "go to hell." Could it just be possible that there really is a



Cream's Ginger Baker: last concert at Madison Square

generation gap in the U.S.? New York audiences will have their choice of several very exciting concerts this fall. The two major shows, to be held at Madison Square Garden, are James Brown and the Cream.

Brown, apparently, will attempt to fill the Garden by himself. The Cream will have the Buddy Miles Express and Terry Reid with them, and, considering American fans' desire to see the Cream one last time, James Brown is going to lose out to them in the attendance race.

Brown's other activities, besides eleven concerts during the last nineteen days of October, include starring in a film being shot by the United States Information Agency, a semi-propaganda organisation of the U.S. Government.

The picture will centre on Brown's life and feature a good deal of his live show plus interviews with the king. Filming has already started.



AROUND New York this week: Time Magazine reported in a long story on the delay of the new Stones album that the next album by Jagger and Co. will have the Pope as the subject of the cover... Tim Hardin has decided to return to the college concert and club date circuit starting this month after an absence from that scene for nearly two years. Tim's latest album (and probably his last album on his old label) is a recording of a live concert he gave at New York's Town Hall earlier this year. The album is much more exciting than the actual concert where it was recorded. I'm sure of that, since I fell asleep at the concert during the second number, "Lady Came From Baltimore," at about the same time Tim forgot the words and had to repeat the lyric!

John Lee Hooker, Jimmy Reed and T. Bone Walker heading to Britain for an extensive tour from October 22 to November 3.

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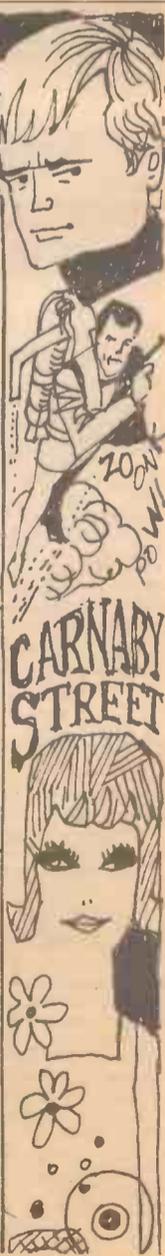
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Nancy: instant stardom

Lee's 'Boots' keep on walking...

ONE OF THE quickest ways to make a fortune in pop music these days is to write a smash hit record. If you're lucky and it becomes a world-wide success recorded by everyone from Tony Bennett to Tiny Tim you can usually sit back and watch the royalties roll in till you're old and grey.

About two years ago a short, suave American record producer called Lee Hazlewood had an idea for a novelty song and scribbled the words down on a tatty paper bag. He managed to persuade Frank Sinatra's little girl, Nancy, to record it—and at the last count it had sold around three-and-a-half million copies.

Money

The song, of course, was "These Boots Were Made For Walkin'" and it rapidly became one of the biggest money-spinners ever and rocketed Nancy and Lee to instant stardom.

Hit followed hit after that. Nancy moved on to score with her father on "Something Stupid," she and Lee joined forces for "Jackson" and together they cleaned up with a very imaginative TV spectacular.

And just to prove that success was not just a flash-in-the-pan, Lee learned this week that his latest album with Nancy had just dropped out of the US chart — after 27 weeks.

"Not bad for a rather bad cowboy singer and a short Italian girl!" he joked this week when he breezed into London for a few days business.

"'Boots' was obviously the best thing that happened to us," said Lee. "I wrote 'Houston' for Dean Martin and I think that outsold it. But no song of mine ever sold so many so quickly."

"It made the top ten in nearly every country in the world and has been recorded on about 80 different albums."

Tired

And now Lee — although he regularly writes songs for three hours a night, three times a week — is turning his extensive talent to TV producing. And already lined-up are TV specials with such stars as Shirley Bassey, Mama Cass, Bobbie Gentry and Nancy again.

"I still write songs to make a living. But I must admit I'm getting a little tired of producing records. TV and pictures are what's interesting me now."

Today also Lee Hazlewood is in the happy position of being able to spare no expense in the things he does. A typical example of this is his latest LP, "Love And Other Crimes" for which he flew five top musicians from Los Angeles to Paris to make. In the end the air fares and hotel bills for the group came to more than the production cost of the album.

"It must be one of the most expensive LPs around," he grinned. "But we had a lot of fun."

'I'D FEEL very uncomfortable if I went back home to Nelson now', says Tony Hicks. "I'd think everyone was ogling at me in the street."

This is one reason he loves London.

"People have come to me and said 'Oh but you're so ORDINARY' — and that's nice. It pleases me. I'd hate to feel a freak. In America everyone stared at us so much I used to pretend I was window shopping when I went out—standing with my head nearly in every window we passed."

Of all the Hollies, and probably of all the pop groups in England today, Tony Hicks is the nearest equivalent to Paul McCartney there is.

He is a lover of fine things — antiques, books, paintings, beautiful houses, cars and money. And he has them all.

He admits to working mainly for material possessions.

"Oh," says lovely girlfriend, model Jane Lumb. "Oh you shouldn't say that, it sounds terrible."

"Yes, but it's true."

"But you should say you like material things because then you can get all the nice things in life through them, like happiness."

"Well that's what I mean."

He does in fact enjoy work tremendously. He feels the



Jane Lumb: 'the nice things in life'

TONY HICKS: the Hollie who's the nearest thing yet to a real live Paul McCartney

by PENNY VALENTINE

Hollies have been very lucky. to still be around and get consistent hit singles.

"As a group really we're quite ancient. I mean people like Status Quo are really young, like kids, in comparison to us. And the other day I was talking to Marmadale and they were saying how they'd collected all our records and remembered us playing a date in Glasgow once — and that REALLY made me feel old!"

"I think the reason we've always done well is that people have always accepted



Tony Hicks: 'we've always done what we wanted to — and got away with it'

us. It's funny: we've always done anything we've wanted to — and got away with it.

"In four years we've moved from having no image at all to going hippie and now being very straight. We're going in the right direction now. We've got out of the idea that everything we record has to be

our own material. For instance 'Listen To Me' was written by Tony Hazzard and we recorded it simply because it was much better than anything we'd written ourselves."

If the Hollies have a problem at all just now, it's time. Tony himself almost works

24 hours a day. He has investments in advertising companies, is trying to promote a Swedish pop group with a brilliant lead singer here, never moves without his camera, is constantly on the phone doing business deals.

"Of course we don't think it's going to go on for ever. I suppose there'll come a time when we just go into the studios and never do any live shows. But it's funny, we really enjoy doing stage stuff now. We did some concerts in Sweden which were very good and the tour with Paul Jones was wild.

"But we all have so many things going in London that it gets harder and harder to travel—even though I've started a chess school to help pass the time!"

In London Tony has a lovely mews house in Knightsbridge and a mustard Alfa Romeo car.

"It means a lot to me to be able to look round and think this is all mine. I get a great kick out of making money."

"To be honest I don't know if the rest of the group invest their money and have such a thing about accumulating it as I have."

"We went through a stage of seeing less and less of each other at one time. But now it's levelling out. We went round to Allan's party on Saturday and Graham came round to dinner on Sunday."

"Graham and I will probably go into some business deal together soon."

"I love doing more and more things. There was a time when if I wasn't playing with the group I just used to stagnate."

"If you let it your mind can go to sleep when you're in this business. You can just sit when you're working and think 'Well what wall can I paint now?'"

"I know the group's much happier now. Of course there are things we still all want to do and we'll get round to doing them."

"We've changed a lot and we're in the position now where things really couldn't be better."

Emperor Rosko— the spectacular pretender

slightly rotund and supremely self-assured young man, that Radio 1 might, perhaps, feel that the British public couldn't put up with his hectic American hustling voice five days of the week.

Several Radio 1 deejays have secretly dismissed Rosko's presentation as not being particularly clever. One very famous deejay, in fact, once remarked to me: "All of us could put over our shows like he does. There's nothing clever about shouting your head off and making up little rhymes to introduce records."

"Well, the deejays have never said any of this to my face," replies Rosko. "But if that's what some of them say behind my back, all I can say is that half of them couldn't even run a radio board when they first came in, anyway."

"Actually, I never used to hear Radio 1. Now I hear it in flashes for I'm spending much more time over here, producing records. My opinion of the deejays is that they're very English. I like Dave Cash and David Symonds because things seem to happen on their shows. Of the others, I don't like Kenny Everett but I can see why

he is happening, and as for Tony Blackburn . . . well, it must be fantastic to have 20 million people listening to you."

"Really, though, I would say that what the station really needs is British-born but American-trained deejays. If deejaying is being taken as seriously as it seems, the BBC should be sending squads of today's teenagers to the States to train them to take over on Radio 1 tomorrow."

Rosko holds American deejays in such high esteem that he is convinced Radio England — the American pirate station which never really got off the ground — could have been the No. 1 pirate station instead of London and Caroline. "Their deejays overdid the high-speed talking. If they'd been a bit cooler they could have had it made. Like me—I try to reach a happy medium where my presentation is just over the limit to be noticed."

He does, however, single out one English deejay for special praise. "Mike Ahern of Caroline—he was the best morning man Britain ever had. But they didn't want him. They took Jimmy Young in-

stead. So Mike went to Australia and I hear he's making fortunes."

If the Emperor is so disenchanted with the BBC, why does he not depart for the States? "Those TV offers and the fact that Jack Good made me the comper of his TV spectacular. If Jack, the greatest producer of them all, figured on me that must be great."

"And I am shortly hoping to launch a revolutionary new recording technique on the music business." He whispers what it is all about but swears one to secrecy.

It certainly sounded like a spectacular idea—but then everything about Rosko is essentially spectacular. He is not so much Emperor Rosko as famous film director Joe Pasternak's playboy son, who pays taxes to Britain, America, France and Switzerland, has luxury flats in London (Marble Arch) and Paris and drives about in AC Bristols, Ford Thunderbirds, jeeps, and on a 650 Triumph motor-bike (for the rebel image, presumably). He talks so much hot air you don't know how much of what he says is serious. We'll just have to wait and see whether his plans come off.



Rosko: 'I try to reach a happy medium'

And another revolution begun by the Beatles

AN entirely new art form has blossomed in the past couple of years. Not that you can see examples of it in the Tate Gallery or even in those open-air art shows along the Thames in London—for the form is confined to album covers and the only local you're likely to see a comprehensive show is your local record store.

A lot of people would place "Sgt. Pepper," the Beatles' all-time revolutionary album of last year, as the beginning point, when LPs became something more than bits of plastic in a cover designed purely to keep the dust out of the grooves.

With "Sgt. Pepper" and its cut-out card, its lyrics printed in their entirety and its fascinating front cover which you can spend hours with trying to identify all the faces, the record industry suddenly realised that an album can be an experience of all the senses rather than the purely aural (ear) kind.

Peter Blake and Jann Haworth, the husband and wife who are practically synonymous with "pop-art" in Britain, have a lot to answer for.

Before their brilliant job on "Sgt. Pepper," too many LP sleeves were tatty bits of cardboard which were best neither seen nor heard; now the danger is, with sleeves becoming more and more outrageous, that the actual record will be neglected in favour of making the thing look good.

Serious music-lovers, though, will have noticed the change long before even the Beatles' superb effort. Two years ago Love's first album featured an excellent cover with super colour pictures both on the back and the front.

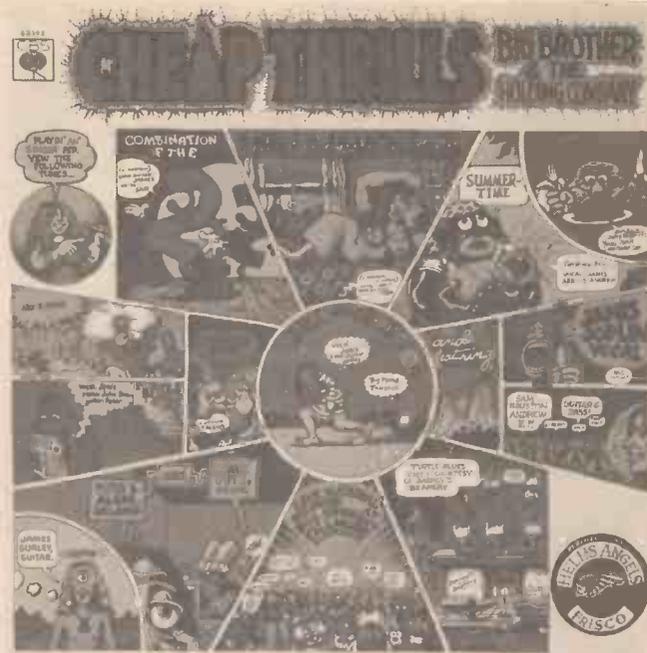
Nice—but the point was that if

by HUGH NOLAN

you somehow moved the cover about near a red light the name "Love" was seen to jump about on the picture in defiance of all known natural and physical laws.

Love is on the small but ultra-high quality Elektra label, and Elektra records are now nearly synonymous with outstanding covers.

All the Love albums, the Incredible String Band with their tech-



AND it's even better in colour! Cover artwork for Big Brother and the Holding Company's best selling "Cheap Thrills" album by San Francisco's brilliant cartoonist Robert Crumb—a superb example of how LP sleeves have progressed since "Sgt. Pepper" revolutionised the industry.

nicolour "5000 Spirits" and happy group pictures on "The Hangman's Beautiful Daughter," the strange cover of "Strange Days," the Doors' second album, with its crowd of circus freaks, Cosmic Sounds, and more recently Earth Opera and Ars Nova—all are Elektra and all are excellent.

Elektra has been going in the States for 17 years, ever since Jac Holzman started it as a means of getting through college.

"Jac says that the pride of ownership of an album should start as soon as the record-buyer has the album in his hands," explained Clive Selwood, British boss of Elektra. "You can't separate the record from the cover—it's all the same thing."

Now Elektra are thinking frantically of the next idea for LP

sleeves. What, they're not quite sure yet—but we do know that the new Incredible String Band album, "Wee Tam And The Big Huge," features pictures which were taken in Frank Zappa's back garden!

Mr. Zappa himself is the exception which proves most record companies' Golden Rule Number One: groups must never, in no circumstances, be allowed to design their own sleeves.

Zappa does, but he's the exception to every rule. All four Mothers' albums were masterpieces of graphic art—particularly the American versions, which are all double gatefolds and were designed by Zappa as curios of the weird and bizarre.

But otherwise, groups who happily assume that they can do a much better job on their own sleeves than the professionals are the bane of most companies.

"It's amazing how many groups have friends at art school who produce their sleeve designs," said 29-year-old John Hays, in charge of all sleeve designs for CBS.

"Their designs are often very imaginative—but the artwork is usually atrocious and they're sometimes impossible to produce."

For a group like the Moody Blues, though, whose "In Search Of The Lost Chord" must be one of the best LPs of the year, the cover is of paramount importance. "The cover is the showcase for what's inside," said the group's Mike Pinder.

"Our cover was just what we wanted. We know this artist, Philip Travers, who mainly does sleeves for classical records. We played him some tracks and told him what we thought it was all about and then he came up with a picture.

"Somehow his colours on the sleeve are the same colours as our music."

As groups become ever more conscious of what their records should look like, cover designs can only get further and further out. After all, we've ALREADY had:

- Hendrix in the style of an Indian religious poster ("Axis Bold As Love");
- Country Joe And The Fish, who gave away copies of "The Fish Game" (a sort of psychedelic ludo) with "I Feel Like I'm Fixin' To Die";
- Who's Roger Daltrey sitting in a bath of baked beans ("The Who Sell Out").

- A completely black cover which, if you look very carefully, has a black-on-black picture (Velvet Underground);
- a round cover like a giant tobacco tin (Small Faces);
- a painting which looks like the result of a schizophrenic's art class (Grateful Dead).

Jethro Tull made up to look fifty years older ("This Was"); the Rolling Stones in 3-D; Jefferson's strange Airplane ("After Bathing At Baxter's"); Spirit with one face made up of bits from the faces of each member of the group.

Where will it all end? So far, only Bob Dylan has had the courage to get out of the rut—the cover of his million-selling "John Wesley Harding" was a dismal, colourless grey all over!

THIS IS US MARBLES

GRAHAM BONNET

Instrument played: Guitar and singer.

Born: Skegness, Lincolnshire on December 23, 1947. It was all right being born two days before Christmas. I got presents that were twice as good.

Family: One brother of 29 who's married, he and my parents still live in Skegness.

Present home: Trevor and I are sharing a flat in Cromwell Road, London, but we hope to move soon.

Education: Secondary modern.

Previous jobs: I was a waiter in Skegness during the day and played with a group at night.

How formed: I had my own group, the "Missing Links" and then I went from one group to another and finally we became "Bonar Law" and I wrote to Trevor in Australia asking him to come and join us. He's my cousin, by the way. He came over, and we played at the Revolution Club in London—there were five in the group then—and we dwindled down to the two of us and then everything happened and here we are!

Career highlight: Simon Dee Show, and then Paul McCartney phoned up, afterwards to say he was impressed by us.

That was great.

Pop Scene: Mary Hopkin and all that sort of scene is good, but the Ohio Express and that lot I don't like at all. I don't understand it. I think there's room for improvement all round.

Marriage: I wouldn't get married yet, I haven't thought about it.

Politics: I don't think about them either because I'm too young. Other



interests: Art—I paint. Films—I'd like to make our own films one day.

Favourite group: I like the Beatles and Bee Gees, but I haven't really got any favourite group I just like groups for the record they make—if it's good I like them.

Favourite food/drink: Indian and Chinese food. I don't drink, I just have a pint of bitter now and then.

Cigarettes: No.

Ambition: To write plenty of songs of our own, and produce them ourselves. Barry Gibb wrote "Only One Woman" for us. We've been writing stuff since we were kids.

TREVOR GORDON

Instrument played: Guitar mainly, but we can both play other things.

Born: On May 19, 1948, in Skegness about 100 yards away from where Graham lived.

Family: I'm an only child. My parents live in Australia now—we emigrated in 1961. My father works out of doors on building sites and the weather was better in Australia.

Education: I went to the same school as Graham for a time, and I left when I was 13 and carried on at school in Australia.

Previous jobs: When I was still at school in Australia I was involved in a TV show comping and singing songs. I left school when I was 15 because it was too heavy doing TV work as well.

I met the Bee Gees in Sydney when we all did a TV show in 1962 and from then on we were friends and I used to play on their records and they on mine and we all made a lot of flops together.

How formed: I wanted Graham to come out to Australia, but then he wrote saying why didn't I come to England again and join his group. I went because the scene in Australia is a drag at the moment, you have to follow and copy you can't make it as an individual.

Career highlight: Being on Top of the Pops.

Pop scene: I like the scene where everybody can do their own material—where kids play on their own records and not have to get session musicians.

Marriage: I don't think I will for a while.

Politics: I haven't really got any exciting ideas about them.



Favourite group: Beatles, Bee Gees, Simon and Garfunkel and Dylan. Other interests: Film-making. The ultimate achievement in show business is to combine music and films so that you've got something there forever.

Favourite food/drink: Plain food rather than spicy stuff, and orange juice.

Cigarettes: No.

Ambition: To push the scene ahead and to create the same sort of stir in the world that the Beatles have done. It's a little ambitious, but this is my ambition. When I first heard the Procol Harum record I thought they'd done it, but they didn't follow it up.

MARBLES, up 10 places to No. 18 with "Only One Woman" make their first public appearance on a four-day Irish tour from October 31 - November 3, and return for Granada's "Discotheque" on November 5.

Boys are at present putting down tracks for their first album, being produced by Barry Gibb. Among six so far completed are the Bee Gees songs, "I Can't See Nobody" and "To Love Somebody." Some of these tracks were in fact produced by former manager Gibson Kemp, who is now working in Hamburg.

Marbles also cut their follow-up single next week. It will either be a Bee Gees original or one of their own songs.

THE WHOLE SCENE

IN MELODY MAKER
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Herman engaged, Brian Poole and Dec Cluskey married. . . for pop fans the list of fave rave eligible bachelors grows smaller by the day.

So, just to remind you whom you may still scream at without getting scratched at by jealous wives, I offer you Grapevine's eight most eligible bachelors of pop still open to offers, their pedigrees, past performance, prospects . . . and the rest is up to you. Starting with . . .

● **PAUL McCARTNEY**: Aged 26. His romance with Jane Asher was the joy of the gossip columns until, two months ago, they split up. Then seen on the arm of various girls, hottest favourite of whom was Margarite Giverns, a stallholder in Chelsea Antique Market who accompanied him on a holiday to Sardinia.

But it hasn't become serious and you can take it that Miss Asher is still uppermost in his mind.

Says Apple associate and close friend Derek Taylor: "If he doesn't marry Jane Asher, forget it." But current companion is blonde American photographer Linda Eastman.

● **SCOTT WALKER**: 24. Biggest romance was with model Irene Dunford, but it broke up and he was, for a time, often seen with a Czech girl who went back home. Great fan of Francoise Hardy but not romantically linked.

Says he can't see himself at present being capable of "sharing my life with another person for more than two or three months".

● **CLIFF RICHARD**: 28. His only steady date was dancer Jackie Irving and she eventually married Adam Faith. Always says marriage is a serious thing and he just hasn't met the right person to share his life with.

But close friend David Winter, who wrote a book about him "New Singer, New Song", told me: "Cliff has always found it very hard really to give himself—he always holds something back. I don't see him really falling in love."

● **DAVE CLARK**: 25. Premieres and plenty of other social gatherings mean he is accompanied by Cathy McGowan but there's no serious romance. Cathy after all has said Cliff is her favourite pop star. Tells me: "Yes—I do have a steady, but her name is my secret" and adds "At the moment I'm having too much of a ball out of life to contemplate getting married. Eventually, I will, but not for a while yet." Barbara van Bostel, former U.S. fan club secretary, his current interest.



BRUCE: "I need help"

Beach Boy joins Cary Grant

BEACH BOY Bruce Johnston is to smarten up his appearance in time for the group's world tour which starts on December 1. Cary Grant's personal tailor is to make all Bruce's suits in future and thereby hangs a tail.

Bruce, who has lived for the last year in a one-room pad in California, currently possesses four dozen pairs of chino pants and jeans cut off at the knee, two drawers of pullovers and sweatshirts, assorted tennis shoes, swim trunks and several pairs of sunglasses . . . and that's it.

"I decided I really should get some clothes together," he told me, "and because I was very keen on the suits Cary Grant wears I found out that he got them from a tailor in Hong Kong. So I wrote, sending a

What have Jane, Scott and Tony got in common?

● **PETER FRAMPTON**: 18. Still lives at home so very eligible. Nothing serious so far. Says: "I used to think I didn't believe in it but now I don't even think about it. If you live with somebody it's just like being married, except the neighbours go 'Ooh'."

● **TONY BLACKBURN**: 25. Has broken his heart twice, once over a home town girl called Sally back in Poole who broke with him when he became famous, then over Hollie girlfriend Carole Dilworth. As he goes to bed early, doesn't have

much time for dating.

● **STEVE ELLIS**: 17. Totally unattached. "I'm playing the field at the moment—being so young I think that's wise." Available for a few more years at least.

● **ANDY FAIRWEATHER** - **LOW**: 18. Schoolboy romance at 15 finished when the group started happening. The group is Andy's first love and he says: "I don't have a steady as yet because I'm too involved in the group at the moment. I can't see myself getting married in the next few years."

GRAPPEWINE

Bob Farmer's Gossip

snapshot of myself in shorts and torn tee-shirt and added 'I need help'. I guess the challenge was too much for him because he turned me down. So Cary Grant introduced me to his personal tailor in Hollywood who has agreed to make me some suits."

Bart slams at 'racialism'

IS there a colour prejudice in British pop? Most groups would disagree but one, important, man convinced of its presence is Lionel Bart, in the public eye as ever with his "Oliver!" film triumph and forthcoming offbeat album "Isn't This Where We Came In?"

Bart, who is writing a new single for Madeline Bell, told me: "It's while I've been working on this single that it struck me how very hard it is for coloured singers to succeed in Britain. And Mad isn't the only example. Look at Danny Williams and Millie. And how many other coloured artists have made it here?"

"I put it all down to racial prejudice on the part of the British public."

Bart's return to pop-writing is welcome. He wrote all Tommy Steele's early hits as well as such smashes as Cliff Richard's "Livin' Doll" then, in his own words, "I goofed—I opted out of pop because I thought it was a rat race and I

wanted to go into shows. I thought it a big deal to write a standard that people would still be singing 20 years after I'd pegged it (died).

"Now I'd like to get back into pop writing. But nobody—apart from Mad—ever comes up and asks me to write songs for them any more. I've got 150 songs I've never shown anybody. If somebody cares to call on me, I'd be happy to write for them. I'd enjoy the exercise."

Not that you could ever call Bart work-shy. "It's all too easy to get pigeon-holed as a success and let yourself become a relic," he says and at present he is preparing two new shows—on Broadway in the New Year an adaptation of Fellini's film "La Strada" in which he hopes to star Topol and Liza Minelli, and in London's West End he is adapting the "Hunchback Of Notre Dame" under the title "Quasimodo" and wants Ron Moody for the title role.

And, of course, there is Bart's extraordinary album "Isn't This Where We Came In?" which took nine months to make with a little help from his friends and which Deram have deferred until October 25 because of difficulties over the cover design of a mirror. The mirror is supposed to reflect the minds of whoever looks at it. Which doesn't tell you much and means you'll have to hear it for yourselves to decide what it is all about!



● JANE ASHER: "uppermost in Paul's mind"

● SCOTT WALKER: "great fan of Francoise Hardy"

PUNCH LINES

□ "OLIVER!" has made such a mark on American audiences that the top stars are rushing to release singles from the score which we'll soon be hearing. Louis Armstrong, Andy Williams and Dionne Warwick are just three of the big names who have made singles of "Oliver!" songs.

□ **JACK BARRIE**, genial host of "La Chasse Club", the 100 Wardour Street pub hours home of all pop groups, won a £100 bet with Long John Baldry that his last single "When The Sun Comes Shining Thru" wouldn't be a hit. Now he's bet Baldry "Mexico" won't get above No. 19 and promised to pay £10 for every position it gets above. Barrie, I think, will be paying out at least £90.

□ "JUNIOR CHOICE" compere Ed Stewart hosting a London party tonight (Thursday) to launch his record "I Like My Toys," proceeds of which are going to the Save The Children Fund. B-side is "Myrtle's Birthday Party" with Tony Brandon playing female romantic lead to Ed's Myrtle.

□ **SPARE** a thought today for the Nice . . . last night they went to an X-ray clinic in London, ate a barium meal which shows up their insides on X-ray plates



● Long John

and suffered six-minute-long injections which show up their veins, with the medical guarantee that the exercise would make them extremely ill. They did it to provide the cover picture of their next LP out on November 1. For their first album, the boys took off their clothes and plunged into a polythene bag . . . this time they've taken it a stage further by taking off their skin!

□ Written request from Love Affair fan to their publicity man Keith Goodwin read: "Have you any spare copies of them that I can purchase?" Goodwin is now looking for five plastic replicas of the group.

□ **TALKING** of Grapefruit and that shindig they suffered in Glasgow's Club Maryland last month, Chicken Shack read my report of the affair and promptly cancelled a booking at the club. Now they've received a 200-signature protest letter from Glasgow fans.

David Garrick's return fight

DAVID GARRICK, that hair-dresser's dream who has isolated himself in Germany for the past two years ("In the last 18 months I've only spent three months in London"), is about to offer himself to the British public again in a bid to re-establish himself here with his new catchy record "A Little Bit Of This And A Little Bit Of That" (a title which "Cracker-jack" turned down because they considered it too suggestive for children).

"If Leapy Lee can have a big hit with 'Little Arrows' then I must stand a chance, too," is the Garrick reasoning. "I left England because I had a succession of hits in Germany, but every artist really wants to make it in his own country."

"I'm bringing in a 12-piece backing group from Germany for my first ballroom dates here for 18 months and I'll lose money on it, but it's time I tried to make it here again so I'm not bothered."

Make the most of Mr. Garrick, girls, because he's going back to Germany—he has a flat in Munich—before Christmas to make a film with Horst Buchholz on the lines of "Hair" but not so "grotty and grotesque" to quote the gentleman.

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MALE (24) seeks steady, attractive girl (17-23), Yorkshire (W.R.). Photo appreciated.—Box DE.383.

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POP THE QUESTION

HOW TO DRESS LIKE LULU AND SANDIE

Which shops stock the Lulu and Sandie Shaw range of clothes? From what I saw in Disc, they look fantastic!—Stephanie Webb, 3 Sunny View, Kingsbury, London, NW9.

For Lulu's stylings, try the Top Shop boutiques at Peter Robinson branches in the Strand and Oxford Circus, London. Sandie's clothes are also stocked by Peter Robinson, branches of Fifth Avenue, and Mary Parque, in Oxford Street, London.

Details, please, of the Australian group, the Groop, who appeared at London's Playboy Club, and record details.—Pauline Smith, 84 Spring Place, Pound Hill, Crawley, Sussex.

Two singles were released on the CBS label: "Woman, You're Breaking Me" and "Lovin' Tree."

What can you tell me about that gorgeous American singer, Miss Rosetta Hightower? All I know about her is that she used to belong to a group called the Orlons.—Cliff Whitehall, 29 Park Lane, Wasp Hill Way, Rochdale, Lancs.

Vicki Wickham, who produced Rosetta's "Pretty Red Balloons" and "I Can't Give Back The Love I Feel," says that Rosetta was lead singer with the Orlons for five years, with whom she had four or five big hits. Among them, "Knock Knock," "Shimmy Shimmy" and "Wah Watusi."

Twenty-three-year-old Rosetta comes from Philadelphia and came to Britain in April of this year, where she is concentrating on a solo career.



Sandie's clothes

Could you tell me the exact time of Paul McCartney's birth? I know he was born on June 18, 1942, but was it day-time or night-time? I want this information to find out which planet was the ruling one when Paul was born—besides the sign of Gemini.—Aud Marthinsen, Karl Staafs, Vei 63, Oslo 6, Norway.

Sorry, Karl, actual time of Paul's birth is a bit of a mystery. Says Beatles' spokesman Tony Barrow: "Paul doesn't remember, and neither do his parents." So it looks as though you'll have to work out your astrology chart on the information you already have.

Is Keith Moon, of the Who, really named Keith Barnard? Does he come from Chelmsford and did he also play goalkeeper for his school?—John Sheehan, Salesian School, Blaisdon Hall, Longhope, Glos.

Over to Keith's mum, Mrs. Kathleen Moon, for the facts, John. She says: "Keith has no brothers—only two sisters. And he was born in Wembley."

Title, please, of the professional wrestling theme heard on Wednesday's TV.—Pete Barber, 65 Greentleys Road, Moss Side, Manchester 15.

"E leventy One," on Columbia DB5825.

How do you become a discjockey? I am 15 years old and, of course, have no experience at deejaying—except at home "playing deejay" on my record player.

I would very much like to be involved in the pop scene when I leave school next year.—Dave Ogden, 2 Kersal Avenue, Little Hulton, Worsley, Lancs.

Who better to give advice to Dave, than one of Britain's top deejays—Pete Murray.

Says Pete: "It's terribly difficult being a deejay as it isn't a profession, and there's no security as there is in America, where there are so many stations in every town."

"But in this country, work is on a contract basis of 13 weeks at a time, so I certainly wouldn't advise anyone to take up deejaying as a career. Better to study for another career and maybe do some deejaying in your spare time, if possible. There are far too many deejays virtually chasing after non-existent jobs."

"But if you are really sold on the idea—and good luck to you!—it is very important to have the right voice."



Beatle Paul's birthplace



Pete Murray—dj advice

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WE LOVE MIKE AND THE OTHER FOUR OF THE DC5!

ON BEHALF of all the DC5 fans in this country, I'd just like to say that although we all love our Mike—he's a lovely lad!—the other four boys are loved just as much.

The emphasis is not really on Mike in particular as far as we are concerned, but on the overall sound of the group—this is proven on their current hit "The Red Balloon," where Dave sings lead, and on their past two records "No-One Can Break A Heart Like You" and "Everybody Knows" it was Len Davidson singing lead.



Jimmy Miller: great producer?

Surely this proves it is definitely a five-man group the fans support and love and not one particular member. — MAUREEN STREET, Secretary, Dave Clark Five Fan Club, c/o Harold Davison Ltd., 235/241 Regent Street, London, W.1.

Spooky Tooth short-circuit my mind

IT REALLY is unbelievable, unbearable and sad. Three times this year, when Spooky Tooth have "appeared" on Radio 1's "Top Gear" the excellence of their "sessions" have short-circuited my mind.

The "Top Gear" versions of their singles: "Sunshine Help Me," "Love Really Changed Me" and "The Weight" have been infinitely superior to those on record.

Since "great-record-producer, Jimmy Miller" is responsible for these painfully inferior records, I must cautiously ask if Traffic and the Rolling Stones are likely to suffer similarly.—VIV PARSLAW, 16 Rousham Road, Bristol 5.

RADIO 1 has done it yet again. First, we had the revolutionary afternoon programme changes and the generous introduction of a whole three-quarters-of-an-hour new programmes a day. And now yet another world scoop—the Fun Thirty has been dropped in favour of the Terrific Twenty, which now means, of course, that lucky listeners will be able to hear 20 tunes played by the Tony Evans Band every day, instead of 30. At this rate the BBC should easily be on a par with the pirates by 1978.—COLIN FENN, 35 Bradgate, Cuffley, Herts.

A new Hendrix disc—at last

THANK goodness Jimi Hendrix has finally decided to come back to his British fans. After almost a year and a half he has at last released his new single, which incidentally is fantastic. If he had left it much longer I don't think he would have had many British fans left.

Why do all the great artists after making their name in Britain go over to America and forget the fans who put them at the top? — D. CLOREY, 26 Cambridge Avenue, Great Crosby, Liverpool 23.

A CRITIC FOR MARY

MARY Hopkin, Mary Hopkin, what's the pop business coming to? Everywhere you look it's Mary Hopkin. What's so special about "Those Were The Days"? Nothing, it's terrible!

But listen to Sandie Shaw's version; then you hear something fabulous, far superior to Mary Hopkin's version. The only reason she is at No. 1 is the Beatles—no other. In six months we will all have forgotten about Mary Hopkin, and Sandie will still be Britain's Top Girl Singer. — GEOFF MOGRATH, 269 Coppull Moor Lane, Coppull, Chorley, Lancs.

Presley should GIVE acting lessons...

SO Lance Le Gault was responsible for Elvis' move into films after he came out of the army in 1960? If this is so, then Lance is to be blamed for Elvis' bad performances in these films.

Comparing Presley's own great style in his pre-army films such as "Love Me Tender," "Jailhouse Rock," "Loving You" and "King Creole," to his present acting, Elvis should teach Lance Le Gault how to act, not the other way round! — KEVIN JACKSON, 4 Akehurst Street, Roehampton, London, S.W.15.



Mike Smith (left) with Dave Clark in the recording studio

POP POST

Weirdie John Lennon ruins Beatles' looks

MRS. READ (Pop Post 5.10.68) should realise that only a solo star has the right to dress and act as he likes. The Beatles' recent "Top of the Pops" appearances were ruined because of Lennon's deliberate eccentric, scruffy, couldn't-care-less air.

When one Beatle loses public favour all four have to suffer. Lennon with his weirdie looks, thoughtless words and indiscreet behaviour, should think of that.

I understand he means to put a controversial cover on his Yoko Ono LP. I hope that he will think again, for the sake of the other three.—MISS L. WATSON, Edinburgh.

SCOTT'S TOUR: FAN COMMENT

HAVING just attended the opening date of the Scott Walker tour, I can only express disappointment and bafflement.

After sitting through acts which ranged from the good, the bad, and the ugly, on came the star to enthral us with an act consisting of exactly six numbers.

I know that touring is not his ideal medium and he's only doing them for the money, but it's really not good enough. In the past I've seen tours by such greats as Aretha Franklin and Dusty Springfield who have torn the place apart with superb acts of no less than a dozen numbers. So fair deal please, Mr. Walker.—PATRIC SCOTT, 48 Park Hall Road, East Finchley, London, N.2.

HELP! MY DAD'S A POP FAN

I WANT to protest! Every Thursday when I want to watch "The Avengers," my father insists on watching "Top Of The Pops" to see his favourites: Tom Jones, John Rowles and Engelbert Humperdinck. My mother swoons over the Tremeloes, Dave Clark Five,

Dave Dee, the Bee Gees. I wouldn't mind if they had good people on, but there are so many good groups—Tyrannosaurus Rex, the Nice, Fairport Convention, the Family—who are never seen on TV at all. —ANGIE, 370 Fordbridge Road, Birmingham 37.

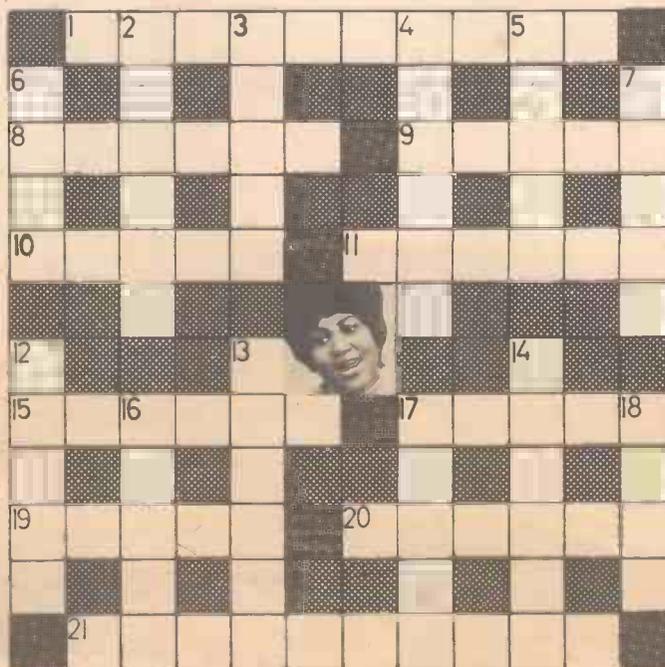
WITH reference to the letter from Miss M. Hyde (Disc 14.9.68) we are not quite as dim-witted as it may seem. I knew exactly who the 259 gang

were—why do you think I did the request? —DAVE CASH, Orchard House, Orchard Street, London, W.1.

DISCWORD

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



CLUES ACROSS

1. For her, these are the days! (4, 6)
8. Chart No. 1? (6)
- 9 and 15. The Magistrates' latest (5, 3, 3)
10. Current fashion (5)
11. The part that lingers on? (6)
15. See "9"
- 17 and 17 Down. American girl who's just made her debut (5, 5)
19. Just a fool (5)
20. Song producer? (6)
21. Group On the Road Again (6, 4)

CLUES DOWN

2. Record fruit? (6)
3. What is produced (5)
4. "14" says a little one (6)
5. Opening part (5)
6. Instruction to printer (4)
7. Crockery holders (5)
12. Lay bare (5)
13. Billy or Jr? (6)
14. Miss Franklin (6)
16. Good Queen Beth? (5)
17. See "17 Across"
18. It appears she's no artist (4)

Last week's solution

ACROSS: 1. Silver. 4. Discs. 7. Maori. 8. Canned. 9. Needles. 10. Heat. 14. A-che. 16. Dreamer. 19. Rarely. 20. Inlet. 21. Layer. 22. Paired. DOWN: 1. Simon. 2. Looker. 3. Edibles. 4. Drag. 5. Singe(r). 6. Sedate. 11. America. 12. Laurel. 13. Smiler. 15. Hardy. 17. Rated. 18. Slur.

Last week's LP winners

C. Pearson, 8 Corona Drive, Lamb-wath Road, Hull, Yorks. Vivienne Gill, 15 Don Gardens, Washington, Co. Durham. Miss N. Thain, 12 Fillyside Avenue, Edinburgh 7. Margaret Porteous, 1736 Great Western Road, Annisland, Glasgow W.3. Wendy Herbert, 9 Kingswood Villas, River, Nr. Dover, Kent. Miss L. Dorling, 34 Bury Green Road, Cheshunt, Herts.

THURSDAY

STATUS Quo—Dundee University.

Scott Walker / Love Affair / Paper Dolls / Cupid's Inspiration / Terry Reid—Adelphi, Slough.

Tom Jones / Della Reese / Ted Heath Orchestra—Adelphi, Dublin.

James and Bobby Purify—Sibylla's, Swallow Street, London, W1.

FRIDAY

JOE Cocker—Rutherford College, Newcastle.

Who/Crazy World of Arthur Brown / Elmer Gantry / Jethro Tull—Lyceum Ballroom, Strand, London, WC2 (12.30 a.m. - 7 a.m.).

Status Quo—Scene 2 Club, Scarborough.

Scott Walker tour—Gaugmont, Ipswich (with Cupid's Inspiration).

Tom Jones tour—Ritz, Belfast.

Julie Driscoll / Brian Auger Trinity—Warwick University, Coventry.

Vanity Fare—Corn Exchange, Perth.

Joe Loss Show (Radio 1—1 p.m.)—Val Doonican, Mary Hopkin, Ken Dodd.

SATURDAY

SCOTT Walker tour—Granada, Tooting (with Cupid's Inspiration).

Joe Cocker—Loughborough University.

Status Quo—Plazas, Oldhill and Handsworth, Birmingham.

Bonzo Dog Doo Dah Band

COUNTDOWN

Arthur Brown: London's Lyceum on Friday

—California Ballroom, Dunstable.

Tom Jones tour—A.B.C., Blackpool.

Leapy Lee—New Century Hall, Manchester.

Julie Driscoll / Brian Auger Trinity—Faculty of Technology, Manchester.

Val Doonican Show (BBC 1—8.15 p.m.)—Vera Lynn.

Time For Blackburn (Southern, Grampian, Ulster & Scottish TV)—Dave Clark Five, Who, John Walker, Dave Dee, Dozy, Beaky, Mick and Tich, Heath Hampstead.

(To be shown on Tyne Tees & Border TV October 21, and Harlech, Anglia & London Weekend TV October 25.)

Small Faces—Corn Exchange, Kelso.

Vanity Fare—Coronation Hall, Kingston-upon-Thames.

Saturday Club (Radio 1—10 a.m.)—Fifth Dimension, Cat Stevens.

Pete's Saturday People

(Radio 1—10 p.m.)—Moody Blues.

Dee Time (BBC 1—6.15 p.m.)—Joe Cocker.

SUNDAY

DUSTY Springfield—Golden Garter Civic Centre, Wythenshawe, Manchester (until October 26).

Scott Walker tour—Coventry Theatre (with Casuals).

Amen Corner—Top Rank, Birmingham.

Tom Jones tour—Palladium, London.

Stuart Henry Show (Radio 1—10 a.m.)—Spooky Tooth, Showstoppers.

Top Gear (Radio 1—3 p.m.)

Bonzo Dog Doo Dah Band, Tim Rose, Idle Race, Bakerloo Line.

MONDAY

A MEN Corner—Ice Rink, Streatham, London.

Radio 1 Club (Radio 1—12 noon)—Tremeloes.

Joe Cocker—Black Swan, Sheffield.

TUESDAY

A MEN Corner—Town Hall, Kidderminster.

Radio 1 Club (Radio 1—12 noon)—Dave Dee, Dozy, Beaky, Mick and Tich.

WEDNESDAY

TOM Jones tour—Gaugmont, Hanley.

Casuals—Top Rank, Sunderland.

SUNDAY NIGHT FROST and not a deep discussion or a politician in sight. It's fun night, with sketches involving regulars Ronnie Barker and Ronnie Corbett, lots of corny jokes from David Frost, and the whole concoction peppered with musical items. All a bit end-of-the-pierish, but nevertheless, family entertainment—and good!

But the **PRESENTATION** of the music stinks. The technical crew responsible obviously have Thursday and Friday "discussion" nights off pat, but when it comes to Sunday's "live" music sound—forget it. Over the last few weeks there have been some terrible blunders.

The Deep Purple, a beautiful, Cream-type group, came across sounding like Ivy Benson, and if there are backing girls on an arrangement, as in Deena Webster's "Scarborough Fair" (even if they do sound ready to be pensioned off), let's at least HEAR them. And from an artist's point of view the music is the most important thing. Both Engelbert and Dusty couldn't hear the band, missed their entrance cues and suffered dismally.

To an average viewer, it looks as though it's the singer's incompetence—how are they to know about "fold-back," "feed-back" and the hang-ups of "live" sound in a TV studio? But it's unforgivable that any TV company still hasn't solved the problems of positioning the artists near enough to the band or to the speakers and/or aren't employing sound engineers who are sympathetic and familiar with commercial, modern music.

And, all music has a mood, which is hard enough to put across, anyway, when the sound is lacking, but it's virtually im-



DEENA WEBSTER

possible if you're a singer stuck in the middle of a vast arena, which looks like the Palais after closing time, with every light in the place turned on full blast, so that you expect Mrs. Mopp to arrive any minute.

Eartha Kitt coped magnificently, but even she, amid a canopy of hired candelabras, or slinking seductively on a couch, was hampered by football stadium lighting. It's a pity there aren't more artistes like Miss Kitt though, 'cos her camera technique is faultless and, like her or not, she's one of the world's greatest entertainers—in every sense of the word.

But I'm really curious and a little worried about whoever books the "supporting" acts. Sacha Distel is fine for a time and place, but on a supposedly topical programme he is positively prehistoric—or at least his choice of material was.

And this week's Gerard Sety might well be fine in his own environment, but on Frost was worse, and certainly more embarrassing and less funny, than the commercial breaks. Though, of course, it is the time of the Olympics, it's pushing your luck to unearth a group called the Mexicans just to prove it. Oh dear.

What really bugs me is that I rate David Frost and feel he's one of the few people who know where it's all at. He comes up with the greatest TV interview scoops and has on not only the biggest and best names in entertainment, but some of the best either unrecognised or unknown talent, too. So how on earth can he allow the whole thing to be so badly loused up by dated, stuffy booking and presentation? David Frost is what's happening in current affairs, but his Sunday night show smells of mothballs.

Telescope

by Vicki Wickham

David Frost's pop smells of mothballs!

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Who's vintage 'Bus'—driving for the chart

IF YOU, madam, were one of the elderly ladies who had a buckshee bag of crisps thrown at you from a 1912 omnibus in London last week and enjoyed the experience, you could show your gratitude by getting your grand-daughter to go out and buy the Who's new single, "The Magic Bus."

Because those crisps came through the courtesy of the Who when they drove round 'Dilly and other London landmarks in this vintage bus with a few friends, a lion, a baby elephant and a parrot.

It was all part of a big promotion campaign by the boys to get "Magic Bus" high into the chart. Failure to do so would hardly have them heading to the bankruptcy courts but they are determined to have a hit again after suffering a first-ever flop with their last release, "Dogs."

"It was all basically our own fault," said their singer, Roger Daltrey, on one of those rare occasions when he deputises for the excellent, articulate Pete Townshend as spokesman for the group. "We went away to the States just as we released it so it got no real promotion."

"It wasn't a particularly bad record and although we do want to have a hit with 'Magic Bus,' we don't really think of singles as all that important now. You only have to look at the chart to realise that. Who's buying 'Little Arrows' I'd like to know. We wouldn't want our name associated with those record buyers."

"It seems obvious that the kids are only interested in albums these days with singles so expensive. And we're all getting very excited about the new album we're work-

ing on at the moment. It'll be a sort of pop opera in that a storyline runs right through the full 16 tracks."

That storyline is certain to engage the Mrs. Whitehouses of this world. But let Mr. Daltrey disclose the grisly tale. "Well, it's centred on a deaf, dumb and blind kid and his reactions to things that ordinary people regard as bad. For example, in one song, he gets seduced by his uncle. And whereas we would say: 'What a dirty old man,' to the kid it's just a new experience. We're not really setting out to put across a message although I suppose you could say we're showing that nothing can be totally bad. There's good somewhere in everything."

The album will be out just before Christmas—an excellent present it promises to be for all in the post-teenybopper age group—and, as usual, Mr. Townshend can claim most of the composing credit. Roger Daltrey, indeed, must be well-nigh unique in that although he is lead singer of the Who the spotlight always seems to be on Pete Townshend. It doesn't disturb him in the slightest

and, as if to emphasise the fact, Mr. Daltrey now leads the life of a virtual recluse, holed up in the Berkshire countryside and happy to be away from London when there is no work to be done.

"I'm not egotistical. If you enjoy what you're doing you don't need the limelight. And we really do enjoy playing these days. The stage act is a lot more heavy—it's more like a jam session."

"We've got out of the stage of going to a date and thinking, 'Oh, let's get it over with, get our money and split,' and now we play on for as long as we like. Like last week at London's Roundhouse, we were supposed to do a 45-minute set and I suppose we stayed there playing for more like two hours."

Mr. Daltrey also had something to say on the suggestions that "Magic Bus" is too similar to their old smash, "My Generation."

"Certainly it was written in the 'Generation' period and we came across the tape the other day quite by accident and found we liked it. But I can't see any real comparison. The whole subject of the song is completely different."



Who with friends on their London bus-trip

PENNY

BRITAIN'S TOP SINGLES REVIEWER



VALENTINE

SPINS THIS WEEK'S NEW DISCS



Tiny Tim: he's totally sincere

Root and Jenny Jackson —big, fat and lovely!

LEAN On Me (Beacon)—I was very surprised I liked this. Only because, I must admit, I go a lot by labels and this one didn't look too promising.

In fact I love it. It's the sort of thing Marvin and Tammi could have done brilliantly and Mr. and Miss Jackson do well enough to keep me happy. It's all lovely and has a big fat chumping backing. Hurray!

OUT TOMORROW

SPRINGFIELD PARK

NEVER An Everyday Thing (CBS)—I must start by saying this isn't the sort of record I go mad about—but but but—shrewdness is all and I foresee this doing very well indeed.

It's on the same scene as Marmalade and Love Affair, with a very good solid production behind it. In fact the production just saves the song, that Wayne Fontana did, from being ordinary and the group themselves induce a lot of strength into the vocal.

Verdict is then that it's an ordinary song given a hit treatment. Which, is I suppose, all that counts.

OUT TOMORROW



Jimi Hendrix: his fans will be eager to buy this

Tiny Tim, squeaky falsetto and all —a hit, I fear

HELLO Hello (Reprise)—Hello hello to you too, Mr Tim. Mr Tim will be here soon. I am sure the man is totally sincere. He has a highly acute, very shrewd, very American band of exploitation people behind him. They have found a product, canned it and presented it to us—plastic bag et al.

America is a strange place. "Hello Hello" was originally recorded by the Sopwith Camel (I think) and now Mr Tim gives us all in his squeaky falsetto. I fear it will be a hit. He whistles on it too.

OUT TOMORROW

SCAFFOLD

LILY The Pink (Parlophone)—I hate to admit it but I laughed. Well you can't help it when a huge thumping drum heralds the Scaffold yelling about drink, a drink, to Lily The Pink, the saviour of the human race!

It's all incredible stuff folks—you ought to hear the rest! Jolly jolly stuff. The tune is horribly familiar, it jogs along like a Paul Jones dance or something (I've never actually SEEN anyone do the Paul Jones) and it's bound to be a hit because it gets you right there—or here—or there. Oh well.

OUT TOMORROW

DOORS

LIGHT My Fire (Elektra)—As if all around us being in chaos wasn't enough Elektra, bless their cotton socks and what-nots, have decided to re-release this.

It is the original version of the Jose Feliciano hit. Doors do it much faster and it still sounds good. But I don't quite see the theory behind putting it out again.

OUT TOMORROW



Scaffold's Mike McGear: jolly stuff

Hendrix woke me from my slumber!

ALL Along The Watchtower (Track)—In a week full of well-made but highly "pleasant" and therefore un-shattering records the Hendrix camp have managed perfect timing for release of this new single.

Of course, we've had a long, long wait and, to be honest, maybe this sounded a great deal more shattering than it actually is simply because it is something that woke me up from slumber. Anyway it's good, competent Hendrix stuff. Very tight, solid interpretation of the song Dylan wrote and the Nashville Teens did a good job on. His fans will be eager to buy it.

OUT TOMORROW

JUDY CLAY AND WILLIAM BELL

PRIVATE Number (Stax)—Judy Clay used to sing with Billy Vera. Now she teams up with William Bell. I don't know whether it's just me but I'm veering towards these sort of duo records very strongly.

They sing beautifully—perhaps a bit too smoothly and not desperate enough for me—but it's the production that really takes the prize. Lovely. Not a hit but then we can't have everything.

OUT TOMORROW

BACHELORS

TURN Around, Look At Me (Decca)—Heralded by choir and lush strings come the Bachelors.

This is a fairly well known number and, true to form, before they even sang a note I knew what the Bachelors were going to do with it. They did too.

OUT TOMORROW



Sharon Tandy: a good sound

Quick Spins

STUNNING to hear the Byrds' new one "I Am A Pilgrim" which spotlights their pride and joy C'n'W singer and doesn't sound at all like them. It's from their "Sweetheart Of The Rodeo" album and if you've ever held the Byrds sound dear to your heart you may be as disappointed as I by this (CBS).

Sharon Tandy has been trying for a hit for a long time. It seems that everyone is really trying to sort out what kind of bag she's in. "Hold On" has her in blues with a good sound. I would have liked to have had her voice further forward and grittier sounding (Atlantic).

Boggling

Now there's another Big Brother and the Holding Company single. It's called "Down On Me"—which is boggling—and has Miss Joplin sounding lighter than usual. It's a hit in America and is from their first album, but I like them better now (London).

I really do like Jack Jones' voice. Very smooth. Mann and

Weill's "I Really Want To Know You" is a great song with lovely words. I would have liked more strength on the chorus, but it's nice to listen to (RCA).

My dear old Chants sound very different on "A Man Without A Face." At times almost like David and Jonathan and not half as soul as usual. It's catchy though (RCA).

BROOK Benton's "Do Your Own Thing," despite the title, is much too sophisticated for the chart (Atlantic).

Francoise Hardy does the old Elvis number "Loving You" in her usual dreamy way (United Artists).

"Treat Me Right" sounded quite promising at the start but half way through it rolled on a bit too much. Tony James vocalises (Jolly).

Jerry Butler is another of my

favourite singers. "Send A Telegram" is really rather nice. Lovely strings and stuff. But his voice isn't given enough to show what a fine singer he is (Mercury).

Very, very nice—listen please to Davy Graham on "Both Sides Now." Beautiful guitar an interesting voice and something anyone with taste will like listening to. A name to note (Decca).

Muttering

Granny's Intentions have also done "Never An Everyday Thing" which is quite nice but it doesn't really sound like a hit (Deram).

If anyone thinks "Isn't This Where We Came In" by Lionel Bart is going to be a hit... well! It's about people sitting in a cinema muttering if you must know (Deram).

"Let's Take A Trip Down The

Rhine" sing Apple. It's okay but who wants to go down the Rhine? Identification is hard (Page One).

I SEEM to remember liking Ars Nova's last record. Lots of thought and interesting things have gone into "Pavan For My Lady" but it misses something (Elektra).

Fever Tree's "San Francisco Girls" is getting a lot of attention. Although you may be sick of hearing about the place it's a good record (MCA).

"Things You Do" by Casey Anderson is a sort of "Little Green Apples." He has a nice sincere voice and the words are pretty (Reprise).

I liked the Tages "Halycon Days." Nice production (MGM). They've re-released the Chambers Brothers' "Time Has Come Today" in its extended form. Very Hendrix-like word delivery (Direction).

Like Roly Daniels' voice. Despite its title "Love Is A Symphony" is quite pretty. But he could do better on something more worthwhile (CBS).

Steve and Stevie sing okay on "Merry Go Round" which has some odd things going on in the background to add interest but the whole thing doesn't amount to much (Toast).

Paul Slade has done Pitney's "Heaven Held" well without all the soul searching (Decca).

Popular

Marianne is a popular name just now. Cat's Eyes have a pretty offering called "Thank You Marianne" which is pleasant (Deram).

Like the girl's voice in Five And A Penny on "You Don't Know Where Your Interest Lies" (Polydor).

"Bang Shang A Lang" sing Young Blood and well they might. Very uninspired (Pye).

If you hold the Chuck Berry memory dear you'll love "St. Louie To Frisco." Good stuff indeed (Mercury).

"I Just Came To Get My Baby" sings Ram Jam Holder very well. Interesting voice and a nice bluesy feel (Beacon).

DISC

and MUSIC ECHO 1s

OCTOBER 19, 1968

USA 20c

What is it like taking a DJ test? Disc sent reporter **CAROLINE BOUCHER** for a BBC audition—and today she describes her nightmare



IT'S taken a week now for my nerves to be restored to normal. As the memories of that fateful day at the BBC recede, so the butterflies subside. But as a miserably failed disc jockey, I am wiser. Never, never again will I scoff at a new DJ. He or she, has my undying sympathy.

The BBC is awe-inspiring enough under normal circumstances. It is huge, powerful and even the telephones have four-figure extension numbers. The morning I arrived outside the vast headquarters in Langham Place, London, it seemed to have doubled in its ominous majesty. Clutching my pathetic script and choice of nine records that seemed more unsuitable with every step, I found my way through the rabbit warrens to the producer's office.

I was early. Half an hour early. I hadn't been early for anything for weeks. A sympathetic secretary brought me coffee, and I sat and waited for the programme producer to leap dragon-like through the door. As each minute ticked by, both script and records seemed more ridiculous. I had decided to do a late-night programme, which I thought would be more suited to a girl's voice.

I had doggedly decided to introduce them with "Green Onions" by Booker T and the MG's. It was a favourite tune and I felt stubborn about it. The rest of the selection was slow, what I considered to be late-night stuff, including the new Herb Alpert single, Joe Cocker, Jose Feliciano and a track from Buffy Sainte Marie's LP.

I was knee deep in cigarette ends and coffee cups when Aidan Day appeared. Producer of Stuart Henry's programme, he regarded my ordeal as something of a joke and it wasn't until five o'clock that afternoon that his mirth changed to utter despair.

He agreed with my choice of a late night show, as he said there was then a higher proportion of

GIRLS! Be a DJ on Radio 1

Girls, the search is on! This is your big chance to break the male monopoly and become the first Radio 1 DJ of the fairer sex.

DISC is looking for Britain's first top girl disc jockey, and having found her, will give her the opportunity of a lifetime to join the swinging team at Radio 1.

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With the aid of a tape-recorder, a microphone and a small selection of your own records, compile and present on tape a 15-minute record programme.

This can take any form you like. Perhaps you like a fast bouncy rock 'n' roll or soul music show; or folk and country-and-western; or smooth ballads.

The choice of music is yours, but the team of judges, headed by Radio 1 stars Keith

Skues, Ed Stewart and Stuart Henry, will be listening very carefully, not only to the choice of records, but to the way they are presented and the all-important words you say between each one.

The judges will choose the tape-recording which, in their considered opinion, show the most promise. And the winning tape goes before the Radio 1 audition panel, headed by station boss Robin Scott. They will listen carefully again and... well, you could be well on your way to a regular Radio 1 show.

Remember: The programme you decide on must run for **NO MORE THAN FIFTEEN MINUTES IN ALL**, and must be recorded at either 3 $\frac{3}{8}$ r.p.s. or 7 $\frac{1}{2}$ r.p.s.

Send your swinging show to: Girl DJ, Disc and Music Echo, 161 Fleet Street, London EC4, to arrive no later than November 18. The editor's decision is final; no correspondence can be entered into.

So get to work NOW, and get your tapes rolling in.



STUART HENRY



KEITH SKUES



ED STEWART

male listeners, whereas to do a jolly mid-day show you would be appealing to a predominantly female audience who would not be so appreciative.

My choice of records, he said, was too slow when taken altogether and would send the most ardent male listener straight to sleep. Alas, "Green Onions" was scrapped and the show began with the first record, "Listen To Me" by the Hollies.

It was important to start off the show with a reasonably lively number to catch the listeners' attention.

The remaining records were cut down to only five—Jose Feliciano's "Light My Fire," Joe Cocker's "With A Little Help From My Friends," Buffy Sainte Marie's "Piney Wood Hills" and finally the B-side of Dusty Springfield's new record, "The Colour Of Your Eyes."

Along to the record library for the records, then down to studio L.1 in the bowels of the BBC. Two nonchalant studio technicians greeted us. Aidan became even breezier and brisk. Losing any feigned composure I was pushed into the studio and sat at a table, facing the other three silently and goldfishlike through the window separating studio from control room.

Studio L.1 is designed for comfort and relaxation. For some strange reason it has thick carpeting, armchairs, settee and table lamps. I felt neither comforted or relaxed, but like some spy in

a Russian sitting room surrounded by hideous bugging devices, and mesmerised by a large microphone suspended over my nose.

The Hollies record went on. The first few bars of song, then about seven seconds of instrumental in which time I had to open my "show," introduce myself, come out with some appropriately bright comment and then fade out "with the Hollies" as they started to sing again. The green light went on (a signal that you in the studio are audible and therefore to start talking). The combined effect of that, the microphone and frantic signalling through the glass partition from Aidan was too much.

My suitably low-pitched late night voice soared to a shrill falsetto, I stammered, I gabbled and finished my introduction in three seconds flat.

Aidan had long since thrown my script away, saying that a script always sounded strained, and I was to "chat naturally." What a hope. After five attempts, and cutting my speaking rate to what sounded a ludicrously slow speed, I managed to give a reasonably comprehensible introduction. Then a red light went on while the record played—a signal that you can crash around the studio unheard by fifty million listeners.

Then followed a nightmare of red light, green light, and Aidan tearing his hair out. After the Hollies record finished I back-introduced it, then talked over

the long instrumental introduction to Jose Feliciano.

Chat between these three records was quite easy. Just a bit of information and opinion about the records. With Joe Cocker's "A Little Help From My Friends," the long introduction was cut and I had to signal a split second before I finished talking so that they could come straight in with his voice.

Aidan pointed out that the most important part of the show was my introduction and the way I signed off with the last record, and it would be these bits that the audition panel would be listening for. A big mistake, he said, was to talk too much and oversell yourself—all that was necessary at the beginning was to introduce yourself, welcome listeners to the show and tell them (in the case of a late show) to relax, etc.

And at the end just to sign off, and in the case of my last record—"The Colour Of Your Eyes"—I used the title as a line of chat to leave the show, hopefully, on a relaxed late night note. Thus, the show got off to a fairly fast start and gradually slowed down in pace with slower records until it tailed off with "Colour Of Your Eyes."

My faults became painfully obvious at the play-back of the tape. Although I considered I had slowed down my speaking voice sufficiently it was still too fast, showing my lack of confidence and making listeners most uneasy.

As for the voice itself, what I had imagined to be suitably low

pitched, sexy tones came over a cross between the Queen in her Christmas Day speech and in announcer for programmes for the under fives.

It was also monotonously deep, in spite of Aidan's suggestion, "Imagine you're just talking to your favourite boyfriend."

A major difficulty I had found was not to imitate other DJ's whose catch phrases after years of listening with perhaps only half attention, register subconsciously which made it all the harder to come over as an individual. My voice certainly sounded different—horribly so.

Even now, I tremble as I look back on that nightmare ordeal. I recommend it to those with nerves of steel, fresh ideas and a lot of enthusiasm. Good luck to all girls who enter Disc's contest today!

• The BBC issued this verdict on Caroline's audition:

"Caroline Boucher's audition tape has been heard by a panel of producers and their general opinion was that she appeared to be knowledgeable about pop records; that she has a pleasant speaking voice, but lacking in light and shade, and tends to speak at the same pace all the time; and that she really appears to have too shy a personality to make a pop DJ."

"In other words, we could not say she would be suitable for DJ work on Radio 1."



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