

DISC

and MUSIC ECHO 1s

FEBRUARY 1, 1969

USA 20c

Move man quits — Hank Marvin offered the job!



TREVOR BURTON quits the Move. And Hank Marvin turns down the job! That's the shock news of the week as the Birmingham boys' "Blackberry Way" rockets towards the chart top.

And the split comes only seven months after "Ace" Kefford left the line-up. Trev, with the Move since their formation in February 1966, is going because of a disagreement over musical policy.

Says Carl Wayne: "But it's very amicable. We've always got on together. In fact, Trev and I have been like brothers. It's just that the Move plays commercial pop and he wants to play what he likes."

Burton will stay with the Move until a replacement has been found. But first person approached was ex-Shadows star Hank Marvin.

"I was very flattered, of course," said Hank on Monday. "Apparently they sat down and thought who they'd like most to join them and came up with me."

"Main reason I turned it down was that I have no need financially to join another group. And it would be a bit like going back to square one anyway. I went solo to be able to play what I like."

Hank's other reason, obviously, was that he didn't think his clean-cut image would merge with the controversial Move. "I could imagine what their fans would say if they saw me up there," he laughed.

New Move man will now be named this weekend. Said Carl: "He'll be from Birmingham, too. And he'll be very good for the group."

• "Blackberry Way" may be "absolutely pouring down with rain," but it's all sunshine for the Move, who jump from 10 to 4 in the chart this week. From left are—top: Roy Wood, Trevor Burton; bottom: Carl Wayne, Bev Bevan.

Turn to page 13 for Penny Valentine's penetrating interview with Carl Wayne.

VALENTINE
BALL
1969

Come to the show
of the year: see page 2



NEW SINGLES FROM PYE

THE STATUS QUO

Make Me Stay A Bit Longer
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JOHNNIE RAY

Wise To The Ways Of The World
7N 17691



THE FIRST EDITION

But You Know I Love You
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DON FARDON

We Can Make It Together
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DISC'S big night out with the stars . . . and YOU at the Valentine Ball

Valentine's Day is February 14, and February 14 is the night to reserve in your diary TODAY. London's Seymour Hall is the place, 7.30 p.m. is the time, just £1 is the cost.

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London E.C.4.



Casuals: (left to right, top) John Tebb, Howard Newcombe, Bob O'Brien, (bottom) Alan Taylor

TEST your skill on the Bonzo Dogs' latest invention, the "Burpometer"; be the first to launch new London group Strawberry Jam on the road to success; hear heart-throb DJ Johnnie Walker for the first time since the sinking of Caroline; swoon to the charm of Casual John Tebb . . . and meet all the stars receiving the awards YOU have given them.

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Please reserve me tickets
Please state no. of tickets

I enclose postal order

Name _____

Address _____

*We'll see you on the 14th
for a swinging night
with the stars*



Leapy meets DISC'S 'LITTLE ARROWS' winner

'T'WAS a very brown yet still irrepressible Leapy Lee who was at "Top Of The Pops" last week to greet Janet Leson, winner of the fantastic Fidelity automatic record player and a copy of Leapy's first LP "Little Arrows" in Disc's "Little Arrows Mystery Mix-Up" competition.

Janet, of 96 Princedale Road, London W.11, was the first all-correct answer drawn from the thousands of entries, and received the extra prize of a kiss from Leapy and a free trip round the "Top Of The Pop" studios.

Leapy's fantastic tan came from just five days in Cannes where he represented Britain at the Midem festival.

mobbed by autograph hunters. What say you, Douglas Muggerridge?

John Peel blossoming well as witty and competent show compere.

Bedrocks' single follow-up to "Ob La Di" is reputedly a changed version of a dirty old Rugby Song.

Page One, their record company sending handouts for "Highway Of Dreams," new single from Vanity Fare, and call them "Vanity Fair!"

Leapy Lee looked good but

sounded terrible on "Top Of The Pops."

Sad news for Elvis Presley fans. Apparently El owns world copyright on his recent US TV spectacular and is not allowing it to be released abroad. So it could be three years before we see the show here.

Was that REALLY Alan Freeman who ended the last five minutes of the "Keith Skues Show" on Friday? Answer . . . no! But a great impression, Keith!

WHAT WAS that song Tammi Jones was allowed to sing on Palladium TV last Sunday?

Frankie Vaughan's heart will be available for transplant when he dies.

Death of Frank Sinatra's father, aged 74, in Houston, Texas.

Mary Hopkin's manager, 25-year-old ex-architect Stan Sherrington, made his first "public appearance" with her at a party in Cannes pop festival. "I've been appointed Mary's manager by her father—I've known Mary since she was 13," says Stan. The star's sister, Carole, is running the fan-club in her spare time. It's called the Mary Hopkin Friendly Society and is at Beatle HQ—3 Savile Row, London, W1.

Look out for the miniest of mini-skirts when French 20-year-old Katty Lynne comes to record in Britain.

Hear Love Sculpture LIVE! They do a great "Sabre Dance" and a nice "A Day In The Life."

At Preston last Saturday Bonzo Dog Band guests in directors' box for football match against Chelsea.

If they didn't want to be seen—they started hiding their heads when people spotted them—why did Barry Gibb and friends drive through London's Piccadilly in an OPEN Bentley?

Thunder Buck Ram is the most exciting group we've heard in at least a year . . .

The price of success? Marmalade co-manager Keith Ros-siter spotted borrowing five-pence from Vanity Fare manager Roger Easterby for bus fare to work! Suppose he only had tenners!!

ARTHUR Brown returned from the States this time with four stitches in his face. A mock battle with his guitarist onstage got out of hand. Arthur furious that the audience didn't

SCENE

notice the blood pouring down his face as the lights were red.

Odd how there's suddenly all these proficient and interesting groups coming out of Birmingham now: Locomotive, Bakerloo (they used to be Bakerloo Blues Line, but they shrunk!), Tea and Symphony, Earth.

Andromeda will be a name in the headlines within six weeks (check up and see!) And seeing them at London's Marquee club on Tuesday sharing a bill with Joe Cocker it's not too difficult to see why.

Hip record producer Terry Yason—producer of new group Thunder Buck Ram—claims to be the country's only underground Jewish policeman. And he could well be right!

Locomotive's "Mr. Armageddon" is a nice record—but having seen them play we're convinced they can do a lot better yet.

IRONIC isn't it? Out of work Roger "Twiggy" Day popped into "Radio 1 Club" last week . . . and was instantly

DISC TOP 30

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12" LPs

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CHART TOPPER



- 1 (2) ● ALBATROSS...Fleetwood Mac, Blue Horizon
- 2 (1) ● OB-LA-DI OB-LA-DA..... Marmalade, CBS
- 3 (3) FOR ONCE IN MY LIFE
Stevie Wonder, Tamla Motown
- 4 (10) ▲ BLACKBERRY WAY..... Move, Regal Zonophone
- 5 (4) SOMETHING'S HAPPENING
Herman's Hermits, Columbia
- 6 (7) PRIVATE NUMBER
Judy Clay and William Bell, Stax
- 7 (11) ▲ FOX ON THE RUN... Manfred Mann, Fontana
- 8 (5) ● LILY THE PINK.....Scaffold, Parlophone
- 9 (16) ▲ YOU GOT SOUL.....Johnny Nash, Major Minor
- 10 (6) ● BUILD ME UP BUTTERCUP...Foundations, Pye

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

- 11 (8) SABRE DANCE.....Love Sculpture, Parlophone
- 12 (15) STOP HER ON SIGHT (SOS).....Edwin Starr, Polydor
- 13 (9) I'M THE URBAN SPACEMAN.....Bonzo Dog Doo Dah Band, Liberty
- 14 (13) LOVE CHILD.....Diana Ross and the Supremes, Tamla Motown
- 15 (27) ▲ DANCING IN THE STREET
Martha Reeves and the Vandellas, Tamla Motown
- 16 (25) ▲ TO LOVE SOMEBODY.....Nina Simone, RCA Victor
- 17 (19) PLEASE DON'T GO.....Donald Peers, Columbia
- 18 (12) SON OF A PREACHER MAN.....Dusty Springfield, Philips
- 19 (14) ● I AIN'T GOT NO—I GOT LIFE.....Nina Simone, RCA Victor
- 20 (18) A MINUTE OF YOUR TIME.....Tom Jones, Decca
- 21 (28) ▲ I GUESS I'LL ALWAYS LOVE YOU...Isley Brothers, Tamla Motown
- 22 (17) ● ONE, TWO, THREE O'LEARY.....Des O'Connor, Columbia
- 23 (26) QUICK JOEY SMALL.....Kasenetz Katz Singing Orchestral Circus, Buddah
- 24 (21) HEY JUDE.....Wilson Pickett, Atlantic
- 25 (20) I'M A TIGER.....Lulu, Columbia
- 26 (30) GOING UP THE COUNTRY.....Canned Heat, Liberty
- 27 (—) PEOPLE.....Tymes, Direction
- 28 (22) ● THE GOOD, THE BAD AND THE UGLY...Hugo Montenegro, RCA Victor
- 29 (29) MRS ROBINSON (EP).....Simon and Garfunkel, CBS
- 30 (23) RACE WITH THE DEVIL.....Gun, CBS

AMERICAN TOP TWENTY AND BRITISH TOP TWENTY ALBUMS CHARTS: PAGE 18

HIT TALK

by KEITH SKUES



TOM JONES —WORST HE'S EVER DONE

"OB-LA-DI" couldn't have happened to a nicer group. Must admit I still prefer the **Bedrocks'** version of the song, but **Marmalade** are a very professional group and good luck to them.

I've never played **Fleetwood Mac** and it's not my cup of tea. But why is it such a big hit?

Didn't like "Private Number" at first but it's been played so often I like it now. Brainwashed? Maybe, but the words are interesting. Was the **Move** hit bought out of sympathy? I read they were going to break up if this didn't make it... and it was the same story with the **Bonzoos**. Funny that.

"Fox On The Run" is so old, even Jimmy Young's started playing it. Must be the **Manfred's** first "sleeper" ever, and I'm glad it's a hit at last.

Why wasn't **Edwin Starr's** a hit first time round? We played it to death on the pirates. It's a hit now through the power of the discoteques. Still, it's good for replacing your old worn copies.

Tom Jones' is the worst song he's ever recorded. Sounds as if it was made in a church hall with a drummer on kettle cans. Diabolical!

What about **Donald Peers'**? What can I say? That's all I can say.

Next week:
MOVE CARL WAYNE

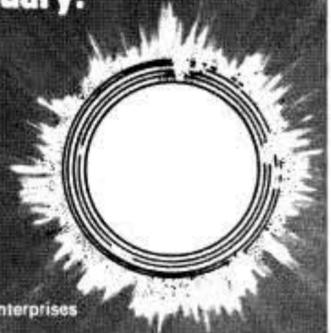
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HAPPENING



Be in

... by buying an "I Ching," ancient Chinese oracle which has a strong guiding influence on **John Lennon's** life and career.
 ... by visiting **Ronnie Scott's** discotheque in London's Frith Street — upstairs from the jazz club — for 12s. 6d. (NO membership required). Features live groups — first booking, **Peter Sarstedt** February 7 and 8 — juke box, groovy old movies and pinball machines. Re-opens next Monday with DJ **Mike Lennox** as host.
 ... by finding out about **Meher Baba**, "avatar of the age" and **Pete Townshend's** guru.
 ... by seeing "You Are What You Eat" as soon as is humanly possible.
 ... by, like **Arthur Brown**, consulting your horoscope daily before deciding whether it's safe to venture out or not.

Fan clubs

MINOR revolution appears to be happening with fan clubs:

"I used to think fan clubs were silly," says **Ian Anderson** of **Jethro Tull**. "But since then I've read all these letters from people wanting to communicate with us, so I'd really like to do something about it. I want to get away from the usual fan club idea when everyone's sent exactly the same thing. It occurred to me to start a kind of Jethro Tull Information Service."

Which also happens to be what the **Nice** has done, with the Nice Information Service, which "will operate on basically the same lines as a fan club with a more adult and informative approach." Write to: Miss Susan Pooley, 41 Wardour Street, London, W.1.



Townshend: find his Guru!

On the way

JOHN PEEL'S very 'own TV show! Which means, if nothing else, that at last Family will be seen on British TV. No details finalised yet, but it is a definite happening. Plans a completely mixed-media scene occurring in a large studio with John plus microphone meandering from one to the other. (And about time too!)

Big Bear Ffolly. First London show at the Marquee on February 6. Ffolly is **Locomotive**, **Bakerloo** (ex-Line) and **Earth** plus one-man-blues-band **Duster Bennett** and solo singer **Roy Everett**, who all play in various combinations on-stage! Sounds a gas. . . .

New Brighton group **Leviathan** — former **Mike Stuart Span** — join **Election** as the second British act to be signed by American label **Elektra**.

BONZO Dog Band, **Family** and **Free** appear in concert at **Brighton Dome** on Wednesday, February 19. **Pink Floyd** and **Pretty Things** appear there on Monday, February 24.

Fine series of concerts at Newcastle upon Tyne's City Hall. Next Thursday **Moby Grape** and **Group Therapy** from America appear with **Family**, **Nice** and **Election**; **Ten Years After**, **Champion Jack Dupree**, **John Lee Hooker** and **Keef Hartley** appear with **Mike Raven** on February 24, and on March 13 **John Peel** introduces **Chicken Shack**, **Deep Purple**, **Duster Bennett** and **Spooky Tooth**. Further shows planned with (would you believe) **Mothers Of Invention**, **Jethro Tull**, **Country Joe** and **the Fish** and **Fleetwood Mac**.

Martha and Vandellas here for cabaret in mid-March.

Just like the old days: **Dusty** duets with brother **Tom Springfield** for two numbers on "Once More With Felix" (BBC-2, March 8).

New **Lorraine** "Stay With Me Baby" **Ellison LP**—including the classic, all-time-amazing single—called "Heart'n'Soul."

And vintage **Mamas and Papas** single—recorded before the split—out February 14, called "You Baby."

R and B

CHAMBERS Brothers, who arrive March 21 following Continental dates, set for "Happening For Lulu" (March 22), "Colour Me Pop" (29) and two live concerts at London Roundhouse (29). Bring the **Joshua Light Show** with them!

Rumour

WATCH OUT for a DJ change on "Top Of The Pops." A certain scots gentleman may be opting out and **Tony Blackburn** is tipped to take over.

Government legislation likely to end **Radio Bingo** — the one big blot on **Luxembourg's** new swinging image—this year.

Flying in

CHART newcomers, the **Tymes** (in at No. 27 with "People"), on March 6 for 12 days concerts, ballroom and TV dates.

Wilson Pickett, for short visit next Wednesday (February 5). Returns to New York February 9.

Birthday

DON EVERLY, a young 32 years old this Saturday (February 1). Celebrating somewhere in Nashville. Give him a treat and buy his "Roots" album.

Graham Nash is 27 on Sunday. Probably get together in Los Angeles with **Dave Crosby**, **Steve Stills** and **Mama Cass** to celebrate.

A very drunken night will be spent by **Dave Davies** on Monday. He celebrates his 22nd birthday by recording a song he's written at IBC studios in London—with a bottle handy!

Sick

SNEAK-THIEVES who broke into **Alan Bown's** Slough home stole his baby's money box.

C-n-W

'69 HIGHLIGHT for c-n-w fans is London's **Empire Pool**, **Wembley's Country and Western Convention** on April 5. So far booked: **Conway Twitty** and the **Lonely Blues Boys**, **George Jones** and the **Jones Boys**, **Jeannie C. Riley** (yeah!), **George Hamilton** the **Fourth**, **Hillsiders**, **Orange Blossom Sound**, **Skeeter Davies**, **Bill Anderson**, **Jan Howard**, **Tammi Winette**, **Loretta Lyn** and **Del Reeves**. Compères are **Wally Whyton**, **David Allen** and **Murray Cash**. Box office opens next week and tickets are available from 10s. 6d. to 42s.

Leapy Lee, top of US Country chart with "Little Arrows," records in Nashville during his American coast-to-coast radio and TV trip next month.

Country star **Chet Atkins** flying to Britain specially on March 5 to open new "Nashville Room" in London's **Cromwell Road** (next door to West Kensington Underground station). "Nashville Room," to be British home of C'n'W, has seating capacity of 750, and will provide Country music seven nights a week. **Charley Pride**, **Hank Locklin** and **George Hamilton IV** among names set to appear. DJ **Murray Kash** also hosts weekly spot there.

At last

FLEETWOOD MAC return to Britain from their American tour on February 14 and play their first date here since "Albatross" became a hit when they appear at **Birmingham's Mothers** on February 23. Group, whose follow-up will probably be a track from a recent session in the Chicago Chess studios, have also been invited to appear at the **Julie Driscoll-Brian Auger** concert at London's Festival Hall the following night (24). **Fleetwoods** went to America in December.



REAL THING — BETWEEN REHEARSALS

THE KISS that tells the story! **Cilla Black** and new husband **Bobby Willis** after their London wedding last weekend. But there'll be no honeymoon—not for a while anyway.

Cilla (25) literally took a day off from rehearsals for her current TV series to wed. And the day she chose was last Saturday—

Bobby's 27th birthday. Couple will have a second ceremony in Liverpool on March 1 after they get special permission from the church. **Cilla** is Catholic and **Bobby** Protestant.

Boyfriend **Bobby** popped the question over an informal dinner party after last week's TV show. They will honeymoon in the

Bahamas after the series ends on February 19.

At the register office wedding **Cilla** was given away by **Beatles** personal assistant **Peter Brown** and best man was **Thomas Nutter**, head of new **Savile Row** tailoring firm in which **Cilla** and **Bobby** have interests. Also present were **Cathy McGowan** and recording man **George Martin**.

HAPPENING



New sound

LOTS of goodies released on February 7—especially **Marvin Gaye's** six-week number one American stunner "I Heard It On The Grapevine"—originally recorded two years ago by that other Tamla talent **Gladys Knight and the Pips**.

Others to watch out for—**Impressions' "Can't Satisfy"** (originally released in 1966); **William Bell** solo on "I Forgot To Be Your Lover"; **Otis Redding's** re-release of "My Girl" backed with "Mr. Pitiful."

We may all be boggled by **Misunderstood's "Children Of The Song"** originally recorded three years ago propelled into release by **John Peel**. Meanwhile group have split — one to India, another to Germany — and are being eagerly sought by record company.

Turn on



THUNDER BUCK RAM (from left) Robin Somers-Eve, 'Dayglo' Brown, Barry Atkinson and Barry Frith

WHICH **Thunder Buck Ram** really are—probably the most exciting band we've heard since the early days of the **Family**. **Thunder Buck Ram** are **Barry Atkinson** (lead guitar, vocals), "**Dayglo**" **Brown** (guitar, alto, flute, vocals), **Robin Somers-Eve** (electric and bow bass, piano, French horn, trumpet, sax and flute) and **Malcolm Frith** (drums). **Dayglo** also writes the most amazing songs—like "The Alchemist" and "Waves" and "The Railway Song" (Solid Blues). Watch out for first LP on Transatlantic (fast becoming THE hip label) soon.

Turn on to CBS' **Rock Machine**—phase two. Released February 21 is the second part of CBS' attempt at capturing the whole West Coast sound market, with albums from **Al Kooper** ("I Stand Alone"), **Blood, Sweat and Tears**, **Electric Flag**, **Taj Mahal's** second "The Natch'l Blues" (the guy who was invited over for the Stones' TV show). And **J. S. Bach** electrified—"Switched-on Bach," which is played entirely on electronic Moog Synthesizer. Also out at the same time is another "Sampler" album with most of this host of stars on it, priced at 15/-, and if it's anything like the first should be bargain buy of the month.

Turn on too to first LP from New York's **David Peel**—called (would you believe) "Have A Marijuana"! Due out soon on Elektra, but it's running, not surprisingly, into a few difficulties so may be held up.

ILL

SPENCER DAVIS who happened to be spending a few days in Britain between American tours, rushed to hospital last weekend for hernia operation — to be discharged on Saturday. Spence plans to move to States permanently, because he can earn £800 a night there — but it's lucky he had his operation on the good old National Health!

Nice

LATEST **Donovan** fan—**Princess Alexandra**. She heard his new American single, "Elena," on Luxembourg, unsuccessfully tried to buy it and 208 chief **Geoffrey Everitt** is sending her a copy.

Judy Collins — everybody's favourite singer—scores three gold albums in the States next month. She follows-up her huge US hit, "Both Sides Now," with "Somebody Soon," and releases a new album in March.

Hampstead Country Club have taken over management of pop scenes at Wood Green's Fishmonger's Arms, and get off to a fine start tomorrow (Friday) with **Joe Cocker** and yer actual **Grease Band** plus good new group, **Helix**.

Remember **Blossom Toes'** super record, "Postcard"? It was written by **Jools'** brother-in-law, **Brian Godding**, who's in the group. Now fave American singer **Nilsson** has announced he wants to record it—which is grand news.

Discoteque

SCENE ONE and TWO, Aberdeen Walk, Scarborough (Tel.: Scarborough 2506) is the sort of place London discoteques are meant to be like—comfortable, good music plus swinging audience—but just AREN'T! Groovy feature is that Scene One, downstairs, is pure discoteque-records-dancing; Scene Two, upstairs, has

seating and large stage for live groups with closed-circuit TV cameras so if you're trucking downstairs you can see just what's happening upstairs!

Prices incredibly reasonable—beer, 2/6, spirits, 3/2, chicken or scampi and chips, 7/6. Costs 5/- to get in during the week, 10/- Fridays and Saturdays for live groups—and it can take 1,000 people. Good groups on, too: this Friday (January 31) it's the **Bandwagon** and Saturday **Bonzo Dog Band**.

Eat out

CAN-CAN, 5 Booth Street, Manchester: favourite eating scene for Manchester's hip teenagers for some time, partly because of the position—just off Albert Square in Manchester's city centre — and mostly because the food is cheap, good and plentiful (despite the usual drawback of chips with everything!).

Open 6 to 11 p.m. every night of the week and you get the added bonus of real recorded sounds—on a jukebox—while you eat. Plus pin tables and standard "Parisien" décor, meaning large murals of the fair city.

Prices are really good value and the menu is fairly wide: egg and chips, 2/6, with hamburger for an extra shilling; bacon and chips, 3/6, ham and chips, 3/-, chicken and chips, 5/6—which can't be bad!

Free 7/6 record voucher!

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Film

THE THOMAS CROWN AFFAIR (A) Deliberately baffling start, then into an exciting tense film with an unusual love story interwoven.

Steve McQueen, millionaire, ice-cool business operator has got everything, done everything. Cures his boredom by organising successful bank robbery worth millions.

Faye Dunaway is an ice-cool insurance investigator who knows he's guilty — but both the icebergs are melting by then, leading to the climax of a well filmed movie.

Special night out in the offing? This is the film.

Now at London's Metropole. General release February 9.

Tours

VAL DOONICAN makes concert tour of UK with Scottish star **Lena Martell** in April. Dates are **Glasgow Odeon**, Good Friday (April 4), **Manchester Odeon** (5), **Liverpool Empire** (7), **Cardiff Capitol** (11), **Birmingham Odeon** (12) and **Bristol Colston Hall** (13). Other dates being set.

Canned Heat back for 10 days late May.

Vikki Carr back in this country from February 15 to star in own TV series and four-city tour with **Joe Brown**. Dates are **Birmingham Odeon** (February 22), **London Palladium** (23), **Manchester Odeon** (March 1), **Newcastle Odeon** (2).



Silvikrin Hairspray- buy now, play later!

(Offer closes 31st May 1969.)

New York Reporter



Richard Robinson

Old Everlys sound new!

DON AND PHIL came back to New York last week and before they'd finished their first set, the cascade of applause that meant "encore" had reached their ears. Mom and Dad Everly would have been proud to see their sons back in the country rock groove swinging their glistering black Gibsons in time to "Wake Up Little Suzie" and "Let It Be Me."

The occasion was a private performance before a week-long engagement at a Greenwich village club, the Bitter End. It was the first such appearance they've made in a long, long time. Backed by guitar, bass and drums, they seemed to be off their posh nightclub kick and back trying to communicate with still another generation of young people. Some of the supper club polish was still with them; Don apologized for dressing so casually even though he was one of the few people at the party to be wearing a sports jacket. Some of the jokes were dated, although they'd probably still get a chuckle among adults. But the music and the feeling was there. They soared through material that they've done at least a thousand times. Some of it was new. They included their last two flop singles, "Bowling Green" and "Lord Of The Manor," both beautiful songs. Only one song, "Mama Tried," came from their latest album, a lush progressive country production called "Roots." For the main part of the performance and the two encores, it was Don with his guitar pointed toward the ceiling changing away at those simple chords before Phil joined him in a cool, happy vocal that brought back the crystal purity of the rock fifties.

With all the roar of feeding guitars and battling drums, the Everly Brothers' old thing is new all over again. I'm betting that they'll bounce back into the spotlight in no time at all.

Jimmy Page arrived in New York last week with his new group, Led Zeppelin. They'd made their American debut on the West Coast and despite coming down with the flu and having to cancel two nights at the Whisky Au Go Go in Los Angeles, Jimmy reports that the tour is going fantastically well. "We got standing ovations for each set for the four nights at the Fillmore West," Jimmy said "It was really unbelievable." As soon as the tour ends, the group flies back to London to begin recording another album which Jimmy says will be in the same "really raw" style of their first LP.

Led Zeppelin appears at Fillmore East in New York the weekend of February 1. Other British acts coming into Fillmore East within the next two months include Jethro Tull, Savoy Brown Blues Band, Move, Pentangle, Jeff Beck, Small Faces, Ten Years After, John Mayall and Procol Harum.

STUART HENRY LANDS HIS OWN TV SERIES

STUART HENRY has landed a new seven-week Tyne Tees TV series to be titled "Stuart Henry Speakeasy" and which will be primarily a "chat" show.

Henry will have a guest of his own choosing each week, starting on February 21 with Alan Price. Among others Henry hopes to book

are Quentin Hogg, Nina Simone, Hughie Green, David Hemmings, Tommy Cooper, Bob Monkhouse, Marianne Faithfull and Sandie Shaw.

Each week's interviewee will be invited to select his or her favourite group or

singer to do two or three songs between the chat. For the first show Alan Price's guests are Happy Magazine.

Henry — his "Radio 1 Club" Friday spot is shortly to be switched to Tuesdays — told Disc: "It will be a sort of mini David Frost

show with me interviewing the sort of people who fascinate me and finding out what makes them tick.

"The show is initially only for Tyne Tees but, if successful, it will, of course, be offered for national networking."



Stevie, Mary, Engelbert on the road again!

FULL TOUR DATES

NINA SIMONE arrives back in Britain in March for concert tour and TV spectacular. She will be accompanied by own quartet and three-girl backing group and dates are Dublin (March 12), Belfast (13), Edinburgh Usher Hall (19), Wolverhampton Gaumont (21), London Festival Hall (22) and Manchester Odeon (23).

She will telecoid spectacular during stay but no screening date set.

STEVIE WONDER / Foundations / Flirtations plus Big Movement and compare Emperor Rosko: London Hammer-smith Odeon (March 7), Birmingham Odeon (8), Croydon Fairfield Hall (9), Bristol Colston Hall (12), Wolverhampton Gaumont (13), Hanley Gaumont (15), Glasgow Odeon (16), Manchester Odeon (19), Cardiff Capitol (20), Southampton Gaumont (21), London Finsbury Park Astoria (22), Coventry Theatre (23)

ENGELBERT HUMPERDINCK/MARY HOPKIN: Northampton ABC (March 7), Hanley Gaumont (8), Liverpool Empire (9), Gloucester ABC (11), Cardiff Capitol (12), Plymouth ABC (13), Exeter ABC (14), Bournemouth Winter Gardens (15), Leicester De Montfort Hall (16), Peterborough ABC (18), Hull ABC (19), Lincoln ABC (20), Worcester Gaumont (21), Birmingham Odeon (22), Hammersmith Odeon (23), Chester ABC (25), Stockton ABC (26), Newcastle Odeon (28), Glasgow Odeon (29), Coventry Theatre (30), Ipswich Gaumont (April 1), Portsmouth Guildhall (2), Cambridge Regal (3), Blackpool ABC (5, 6 and 7), Belfast ABC (9), Dublin Adelphi (10), Cork Savoy Cinema (11), Manchester Odeon (12), Golders Green Odeon (13).

CHUCK BERRY: Tottenham Royal (May 23), Manchester New Century Hall and Princess Club (24), Birmingham Cedar Club (26), Newcastle City Hall (30), Sunderland Annabellies (31), Nelson Imperial (June 1), and Manchester Princess and Domino (2).

SCREAMING JAY HAWKINS: Locarno Bristol (February 13), Nottingham Boat Club (15), Shipley Gate Inn (17), Wood Green Fishmongers Arms (18), High Wycombe Blues Loft (19), London Hatchets (20), Newcastle University (21), Nelson Imperial (22), Derby Clouds and Sheffield Broadway (23), London Bag 'O' Hails (25), and Sunderland Annabellies (27-28).

LIGHTNING HOPKINS: Manor House Bluesville (24), Sheffield City Hall (18), Totworth Toby Jug (19), London Marquee (20), Wood Green Fishmongers Arms (25), High Wycombe Blues Mox (26), Nottingham Boat Club (30).

• Move's first tour of America, set for February, has been put back until April after guitarist Trev Burton's decision to quit.

Cynthia to 'wed

CYNTHIA Lennon, 27-year-old ex-wife of Beatle John, is planning to marry again. Disc understands that she will wed wealthy Italian Roberto Bassanini—the man with whom she has recently been linked romantically—early next week.

Cynthia married John in 1962. They were divorced last November. They have one son, Julian, aged five.

But at presstime Mrs. Lennon was not available for comment. In the past she has denied that she and Roberto would wed.

Pete quits Grapefruit

PETER SWETTENHAM, Grapefruit's 19-year-old rhythm guitarist, is leaving the group on specialist's orders.

Peter, who has a bad chest and was recently operated on for the removal of a non-cancerous growth, has been told his health will be seriously undermined unless he gives up the exacting group life of erratic hours, extensive travelling and snatched meals.

"It's a real drag having to give up the group," Peter told Disc, "but I've always had things wrong with my chest and this seems the only move I can make. I shall stay in the business, however, and hope to try record producing."

Peter, whose brother Geoff is Grapefruit's drummer, is to be replaced. "We will have to hurry, though," said manager Terry Doran, "because we start an 11-day tour of South America on February 15 and then have recording sessions in Los Angeles with Terry Melcher."

Dusty, Mary for Tom Jones TV

TWO appearances by both Dusty Springfield and Mary Hopkin and a return booking for America's Fifth Dimension have been set for the "This Is Tom Jones" TV spectaculars which start on February 9.

And Tony Hatch and Jackie Trent, Salena Jones and the Dudley Moore Trio are definite for the Scott Walker shows in March.

Mary stars on Tom's first show, with Moody Blues and Peter Sellers. She returns for the March 16 screening, joined by Roger Miller and the Crazy World of Arthur Brown.

Dusty is booked for March 9 (Engelbert, Foundations, Shirley Jones) and will return later in the series.

Fifth Dimension—stars of January 12 "pilot" show—join Sandie Shaw, Julie Driscoll and Brian Auger and Terry Thomas the previous week (March 2).

Scott's six-week series—which now may be screened on Mondays from March 10—may also star Esther Ofarim (without Abi) and classical guitarist Julian Bream.

TOP OF THE POPS

STUART HENRY introduces "Top Of The Pops" tonight (Thursday) with guests: Harmony Grass, Donald Peers, Move, Sandie Shaw, Manfred Mann, Sandi-wagon, and Fleetwood Mac.



PROVIDING further proof that you will always find the stars sheltered under the Revolution Club roof in London—(left to right) deejay David Symonds, Joe Tex and Alan Price . . . and all of them with plenty to talk about. Symonds, about his daily show being shifted to Sundays; Tex, about his new single, "Show Me"; Price, about being back on stage again fronting his own band, Friends.

Fleetwood Mac: spring tour, L.P. bonus

FLEETWOOD MAC'S third album—released late March—includes a special FREE EP. And the group plans a spring tour of Britain.

But the album, 12 original tracks by Danny Kirwan and Peter Green, will not include guitarist Jeremy Spencer. Instead, Spencer has recorded a solo EP based on a send-up of an American pop show.

"Jeremy has gone from the sublime to the ridiculous," says group manager Clifford Davis. "He's always wanted to do comedy tracks like this, where he could impersonate people like John Mayall. And, as it didn't fit with what Fleetwood

wanted to do, we decided to cut it separately on an EP."

Group's new single, follow-up to current number one hit "Albatross," will be a vocal track with flute and strings titled "Man Of The World," released to tie-in with the LP. Fleetwood top the bill at

London's Royal Festival Hall on February 24—at a special concert with Julie Driscoll and the Brian Auger Trinity and Duster Bennett.

Fleetwood Mac, who return from America in early February, do a major tour of Britain in April.

Don Partridge Hollywood 'King'

DON PARTRIDGE is poised to star in a full-length Hollywood movie called "King Busker," the rags-to-riches life story of a street musician.

He and manager Don Paul fly to America next weekend for the premiere of "Otley," the Tom Courtney film in which Don sings the theme, "Homeless Bones," which he also wrote. They spend a week in New York followed by a week with movie men on the West Coast.

Don Partridge's new single—another of his own compositions—is "Breakfast On Pluto," which again features his one-man-band, backed by a tuba. It's out tomorrow (Friday).

NOW—HEAR THIS

JOHN PEEL'S Sunday afternoon programme, "Top Gear," is one of the most popular shows on Radio 1—despite the fact that John insists on playing nothing but blues and underground records, which are meant to appeal to a very small minority of record-buyers.

Apparently not so, though, with by far the largest proportion of best-selling albums here and in the States being in the underground "bag."

When the Pink Floyd were signed up by EMI two years ago, the verdict was "great music—but uncommercial."

Now, it appears, anything even mildly underground has to be commercial.

Next week, John himself—the man who more than anyone else turned the whole blues-underground-progressive pop thing in Britain into popular music—launches a new Disc series—NOW!

NOW! will appear every week in Disc, with regular features by John, latest round-ups on the underground scene in England and direct news straight from America's West Coast, plus a regular Underground Top Ten.

NOW! starts in Disc—next week. Don't miss it!



JOHN PEEL

CLEM CURTIS

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Advertisement

'HAIR' NUMBER FOR BEVS' RCA DEBUT!



THE BEVERLEY SISTERS, as fresh and stylish as ever, bounce back onto the scene with a great release this week—their first for their new label, RCA. From the smash love-rock musical 'Hair' the disc is **"GOOD MORNING, STARSHINE"** c/w **"Open a New Window"** (RCA1793). It's a beautiful sound, and don't be surprised if this is yet another song from 'Hair' to make the charts as a single! The B side, by the way, is from another musical—"Mame".



DAVID REILLY is a young man of many talents. Currently reading Economics at Swansea University, he's also a staff songwriter with RCA's Sunbury Music. As co-writer with the Seekers' Judy Durham, he had three numbers on the Seekers' last LP. Now, he's making his debut as a singer—with two of his own compositions, naturally—"NOTHING ELSE TO SAY" c/w **"Fly Like A Bird"** (RCA1786). Musical success runs in David's family—his father is Tommy Reilly, the famous harmonica 'King'—so expect great things from this disc.

THE LIVERPOOL SCENE are the most unusual group of the moment. Led by poet Adrian Henri, all six of them are either poets, singers, songwriters, artists—or a combination of the lot! Their single release **"SON, SON"** c/w **"Baby"** (RCA1762) has been selling very nicely for some weeks now, and the group has attracted fantastic interest with every personal appearance. If you haven't heard "Son, Son" yet, you're missing something!

"DON'T really contribute much to the Manfreds. I wouldn't really say my impression on them was very strong. But I often think that just my presence helps."

This is how Klaus Voorman sums up his place in the group with the most diverse activities besides being a group—Manfred Mann.

There are many people who would not really agree with his own modest appraisal of the situation. On stage or in front of the TV cameras Klaus lends his face, which is undeniably striking—rather like a tired Pan behind his flute playing—and it is a face that would be missed were it not there.

But like all the Manfreds, Klaus finds he leads a split life—one as a member of the group, the other as an artist pursuing another career—and he feels that his actual contribution to the musical side of the group is rather nebulous.

"I've never been able to express myself properly—maybe because I'm German. But even at school I'd have the same trouble. It's very frustrating but it's not much good standing up and shouting about something when you're not really sure what you're saying is getting through. That's why I don't say much when we're cutting a single.

"I suppose it's rather weak and cowardly of me, but I don't think I'm in a position to kick up a fuss and I think 'well why should I—they know what they're doing better than I.' I suppose it's because I don't write anything. I've tried to write songs but I find, again, that I'm all right with the melody but terrible with the lyrics. I wrote two songs once that were really bad and I got so frustrated in the end I gave up.

"Another thing that stops me writing is that when you can't really explain what you feel you're scared the song will be taken by someone and made into a lie. I've often heard songs that people have recorded that end up sounding the exact opposite of the original.

"On recording sessions I will often suggest a chord or something. But I'd never stand up and say 'That's rubbish!'. The only time I said anything was when we recorded 'Mighty Quinn' the first time. It was very rough with ragged bongos and I liked it much better than the smooth finished version. I think it would have been more commercial too—but I was outvoted," he said with a wry grin.

So Klaus stands and plays, collects wooden flutes from Germany at 10s each, drives his dusty green car around London or just sits at home in Hampstead listening to Stravinsky, drawing and painting.

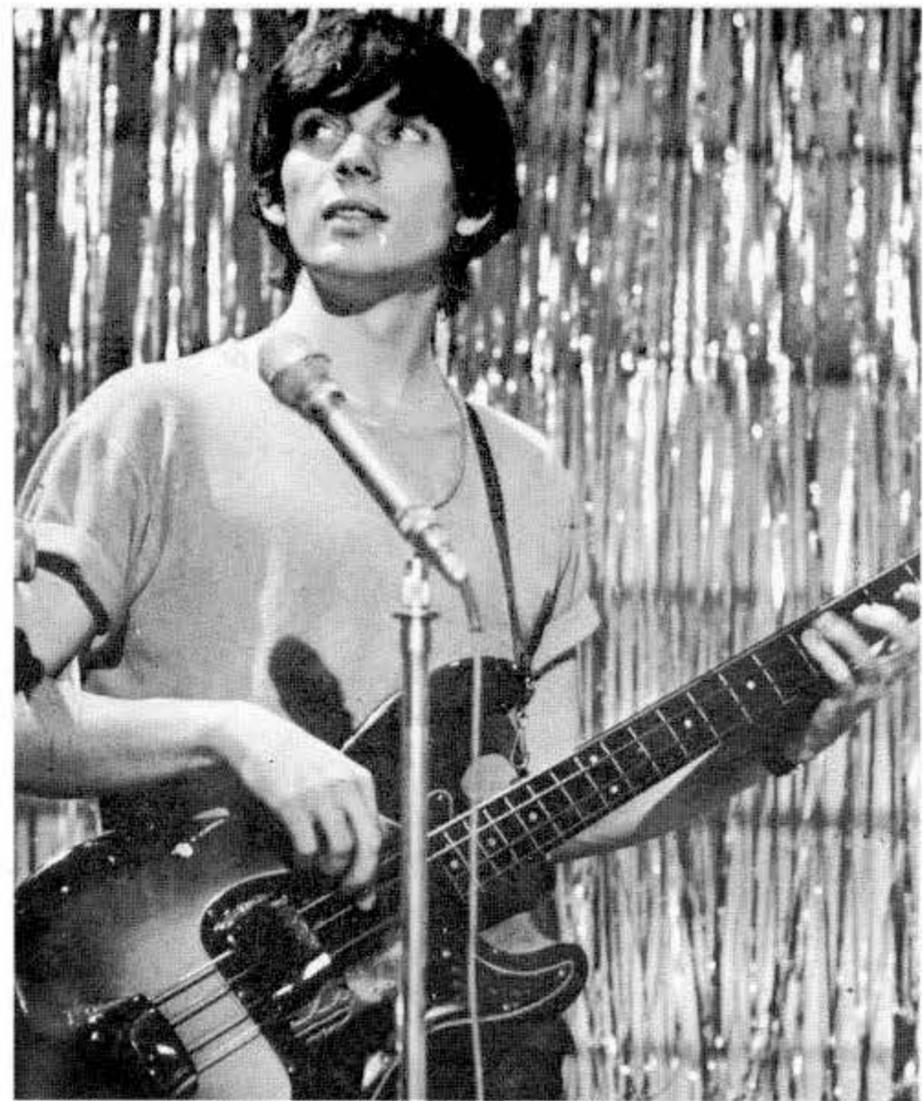
He is not saddened by his lack of power within the group. When it boils down to it he feels that the combined musical talents and ideas of Mike Hugg, Manfred, Tom and Michael d'Abo are excellent, and the weird group situation—of branching off and working like an octopus at five things at once—very convenient.

"I don't think there is another group in the country where I could have found this freedom.

"The point is we're not a group that plays a lot, gets on well and have to perform the whole time to live.

"The Manfreds are all so different, and such strong individual characters, that it's really quite hard to get us together at the same place and the same time.

"That's why we don't do a lot



KLAUS . . . "I've never been able to express myself"

KLAUS VOORMAN QUIET MAN OF THE MANFREDS

of live dates. In the recording studios it's fine because each individual brings his own ideas with him, and if he can only get his own ideas on to perhaps one track on an album then at least he's artistically satisfied. It's much better than existing merely because we are a GROUP and feel we have to be together all the time, when really we don't want to."

The Manfred's situation is, in many ways, unique to the pop world. Michael d'Abo is currently in "Gulliver". Mike Hugg and Manfred are writing advertising jingles and Tom McGuinness is involved in film editing. Klaus himself is currently hard at it on a

TV series and hopes to go into films, on the production side, next year.

"One day we just sat down and talked things over and decided we could afford to each do what we really wanted to on the side. No it's not really a safety valve, though obviously we won't all play in the Manfreds for ever. It usually works that if I'm not going to have time free for say a month Mike Hugg will say 'Great, I can get on with my musical' or Michael will record someone and off we'll all go.

"Of course things don't ALWAYS run that smoothly. For instance this week we just received a schedule of our

recording sessions and we're all in the middle of doing other things. This is when it can get really frustrating because, really, when it comes to it our recording has to come first and our other things afterwards.

"I mean I'm not a tremendously frustrated artist or anything. In fact when I played with Paddy and Gibson I didn't pick a pen or brush up once. It's just when I found I had time I thought it would be nice to get back to it."

Which reminded him he had an appointment with producer Ned Sherrin to discuss his art ideas for a new TV programme—and he hadn't even finished the first design!

JACK JONES has made a big hit with his first working tour of the U.K. And the big hit he's released for the occasion—"LOVE STORY" c/w **"L. A. Break Down (And Take Me In)"** (RCA1778)—shows every prospect of making the charts. A really beautiful and unusual ballad, it was a terrific success on the TV shows Jack guested over the last two weeks.



REAL

Bandwagon's Johnny—started singing on street corners

JOHNNY JOHNSON is the lead singer with the Bandwagon, those energetic gentlemen who do all the tricky footwork on stage, drop to their knees, wave their arms and generally knock themselves out.

He has now become a name in his own right, because the group are billed as "Johnny Johnson And The Bandwagon"—a fact which hardly sends him into sleepless nights worrying about all the responsibility this entails.

"I don't know how it was decided really—someone suggested it and we thought it was a good idea to split the name, especially as I'm lead singer and do most of the arranging," he says from his current home—a London hotel. "If people don't like it we'll just change it back the way it was."

It is doubtful whether they will,

in fact. Mainly because people DO like the Bandwagon and Mr. Johnson, a fact proved because their five-week tour here has now been extended by another six weeks and they'll probably come back again in March.

Johnny Johnson has been compared, not unfavourably one would think, with the Four Tops in his vocal renditions. He has always sung—even when he worked in a Baby Food factory in



The all-action Bandwagon with Johnny Johnson (left) . . . tour extended

New York—and was encouraged by his music teacher at school to take it up as a career.

Like most Negro boys from New York, Johnny lived with music since the day he was born. His mother and her sisters sang as a quartet in the local church, and at 12 he and the gang were standing on street corners bursting into

song at every opportunity.

When his first cousin started playing drums with the local drum and bugle outfit Johnny got his chance to sneak into their rehearsal rooms and sing to his hearts content.

But singing for pleasure doesn't bring the money in. "I took a lot of jobs—couldn't

stick to any of them. I'm not lazy but I wanted to get out there on stage—the only thing I learned was to play a Spanish card game during the lunch break."

He's made up for it since. Life for Johnny Johnson is one mad rush across country with the group, and a hell of a night on stage where they sweat so much

they have to change outfits for each act and send them to the cleaners.

"So far this trip I've lost 4 lb.," he says, and threatens by the end of the trip he could be down about a stone. "We're very fit—we have to be. Sometimes we rehearse for 12 hours a day, our stage movements are something we're very proud of. They have to be precise. Yes, we've been compared to the Tamla Motown acts but we like to think we're even better."

In fact comparisons to Motown are about the only thing that disrupts Johnny Johnson's calm deliberation.

"I don't like the Tamla tag. I'd rather feel we were ourselves. The Motown sound never acted as an influence on us—although on the new record, 'You,' I can see how the arrangement makes the song sound Tamla influenced."

Johnny Johnson, for all his socking it to them on stage, is very quiet off stage. Thin in his green leather jacket and green trousers, he rarely smiles—though when he does it's an innovation, big, wide and gleaming—is rather wary of strangers, and is ultra polite.

An only child, separated from his wife in New York (which he doesn't like talking about), he takes life seriously. He likes meeting people but rarely goes to clubs—preferring a night at home playing cards with the group.

"I guess people think they're going to meet a lot of ravers when they come to see us off stage. But we like to take our music seriously—this is our work and we want it to last. What good is it to any of us if this doesn't last?"

Tony Macaulay, engineer who became a hit writer when his 70ft water tower collapsed and killed a cow

FOR OVER a year now Tony Macaulay has been hunted more fervently than the most wanted mail train robber. His face—"it looks like a pushed-in Paul McCartney" says its owner—has been plastered on every wanted poster in Tin Pan Alley.

When a songwriter becomes in vogue, you see, the pop world gives him no peace. Tony Macaulay found that out after writing successive No. 1 records for the Foundations ("Baby Now That I've Found You") and Long John Baldry ("Let The Heartaches Begin").

The scramble for Macaulay songs intensified as he immediately followed with "I Can Take Or Leave Your Loving" (for Herman's Hermits), "Back On My Feet Again" (the Foundations' follow-up) and "Something Here In My Heart" (which introduced the Paper Dolls).

"Total world sales of those singles," says Macaulay, casually totting up, "is about just under seven million singles."

He then went into summer hibernation, barricading his Marble Arch door against unwanted groups, while he indulged in his favourite form of art, writing a film score (entitled "The Assistant" and soon to be shown), before proving, unlike plenty of songwriters, that his music was not merely a passing phase by tying up two more million-plus sellers "Mexico" (for Mr. Baldry again) and another Foundations' hit, "Build Me Up Buttercup."

Macaulay seems likely to stay in orbit in 1969 with the help of his new Baldry single, "It's Too Late Now," which he hopes will make it ("because, together with 'Heartaches,' it's the favourite of all the songs I've written") and the first from the new-look Hollies—"Sorry Suzanne"—which will make it because everything the Hollies do turns to instant hit.

Everything Macaulay does turns to instant hit, too, it seems—ever since the day his self-designed 70-foot water tower at Chelmsford collapsed and killed a cow. This was possibly his most spectacular hit since it persuaded Macaulay

and his parents that perhaps writing pop songs would be preferable to a life in civil engineering.

It was obvious, anyway, that Tony was fitted to a more exciting existence than erecting wobbling water towers. His father had been a secret agent working with the French Underground Movement ("infinitely preferable," says his son, "to underground music"), his mother has become a celebrated authoress including in her works an account of her husband's wartime exploits entitled "Freedom The Spur," his sister does dance routines for the TV shows of such as Val Doonican and Des O'Connor.

Master Macaulay, having wasted his schooling at King's College, Wimbledon, with that water tower at Chelmsford, thus went to work for a music publisher at 19, later joined pop producer Norman Newell and eventually arrived at his present habitat—Pye Records recording manager. As such, he not only writes hits, with John Macleod and, as in the case of "Buttercup" with next-door-neighbour Michael Abo, but produces records by such Pye personnel as Baldry, the Foundations, Paper Dolls, Pinkerton's Colours, who now call themselves Smoke Ring, and New Formula.

He is 24, looks something between Spanish and Chinese in

appearance, is eminently friendly, strongly sensitive—like all creative types—to criticism, and approaching richness. He owns three houses in Majorca, has a fine flat and would be a good catch since he is still single. But will he always be a good catch? Songwriters seem to be like butterflies . . . brilliant while they're in vogue, but with a short lifespan. "When I came in," says Macaulay, "Johnny Worth was the hottest thing in songwriting. How do you last? The only way you can continually have hits is to keep a close eye on the chart and adjust your style accordingly."

Hits, to him, however, must be obvious, simple songs. "I look for the title first, then find a punchy opening. The first four or five bars is where the hit potential is. The rest of the song is stodge."

He rates his personal songwriting hero to be Burt Bacharach. "He's the songwriter's songwriter. Jim Webb is just a poor copy—a box of tricks."

He is not, as you see, afraid to air his opinions. Unconventionally he calls pop "the most uncorrupt side of show business." You blink, but he goes on: "There are only three factors involved—a good record, good exposure and availability in the



Tony Macaulay . . . 'voice like a dead gorilla being dragged across a concrete path

shops. You can tamper to a tiny degree but not much. The public are not nearly so naïve as they used to be."

Not that all pop, to him, is perfect. "There's no professionalism. Groups that turn up on time with gear that works, groups that think for their own future rather than the next five minutes are few and far between. With the exception of four or five, there are no stars in pop."

And, of the Beatles: "Paul is the Beatles to me. John Lennon is the perfect example of money corrupting a person. He was capable of good songs, he had a strong image and was two-fifths of the Beatles. Now, because of the way he's acted, he's despised by adults and by quite a percentage of teenagers. The Beatles would be by now be history but for Paul."

And if you think that's outspoken, Tony is equally able to be self-critical. Would he follow his fellow-songwriters and make a record himself, like Westlake and Goodhand-Tait.

He grins: "I'd like to if I found the right song—and even though Lionel Bart says my voice is like a dead gorilla being dragged across a concrete path!" **Bob Farmer**

PHILLIP GOODHAND-TAIT: SHY 'STORMSVILLE SHAKER' WHO BECAME A HIT WRITER

ANYONE less resembling a Stormsville Shaker would be very hard to find—a gentle, shy, unassuming gentleman, with a mop of fair wavy hair and a cheerful almost embarrassed schoolboy grin.

But that's how hit songwriter, once singer, now singer again, Phillip Goodhand-Tait started life . . . as lead singer with an out-and-out rave band called the Stormsville Shakers!

Now Phillip Goodhand-Tait is a well-known name—a name that arouses excitement in hundreds of groups in the same predicament. For Phillip is now a hit songwriter, with one Top Ten smash, "A Day Without Love," under his belt, and more to come.

"I formed the Stormsville Shakers five years ago in Guildford, straight after leaving school," says Phillip, "and I suppose we must have had a go at everything. We just went through different phases like all groups, never getting any chart success."

"Eighteen months ago we changed the name to Circus and made a couple more records produced by Michael D'Abo."

"A lot of people liked those records, which were both my compositions, but not many bought them."

"At about that time, the Love Affair were just starting, and I saw them several times at the Marquee Club in London. I rated them very highly—they had a good sound and a good image, and I decided to try and write a song for them."

Mr. Tait hit lucky first time, and but for a last minute change of plans, his "Gone Are The Songs Of Yesterday" would have been the first CBS single for the Love Affair.

"As it was, 'Everlasting Love' came along and the group made mine the B-side, but their managers convinced me it would have made a good A-side."

"I'd never had very much confidence in myself up to that time, and this encouragement was what I needed to convince myself it was worth trying song-writing."



Phillip Goodhand-Tait . . . 'never had confidence'

Between "Everlasting Love" and Phillip's "A Day Without Love" only about five songs passed between Mr. Tait and the Love Affair managers—"not because I didn't write many, but because I have a high rejection rate! I write a great number of songs I can never see getting recorded unless I do them myself."

Which brings us to Phillip's first solo single, naturally one of his own songs, "Love Has Got Hold Of Me."

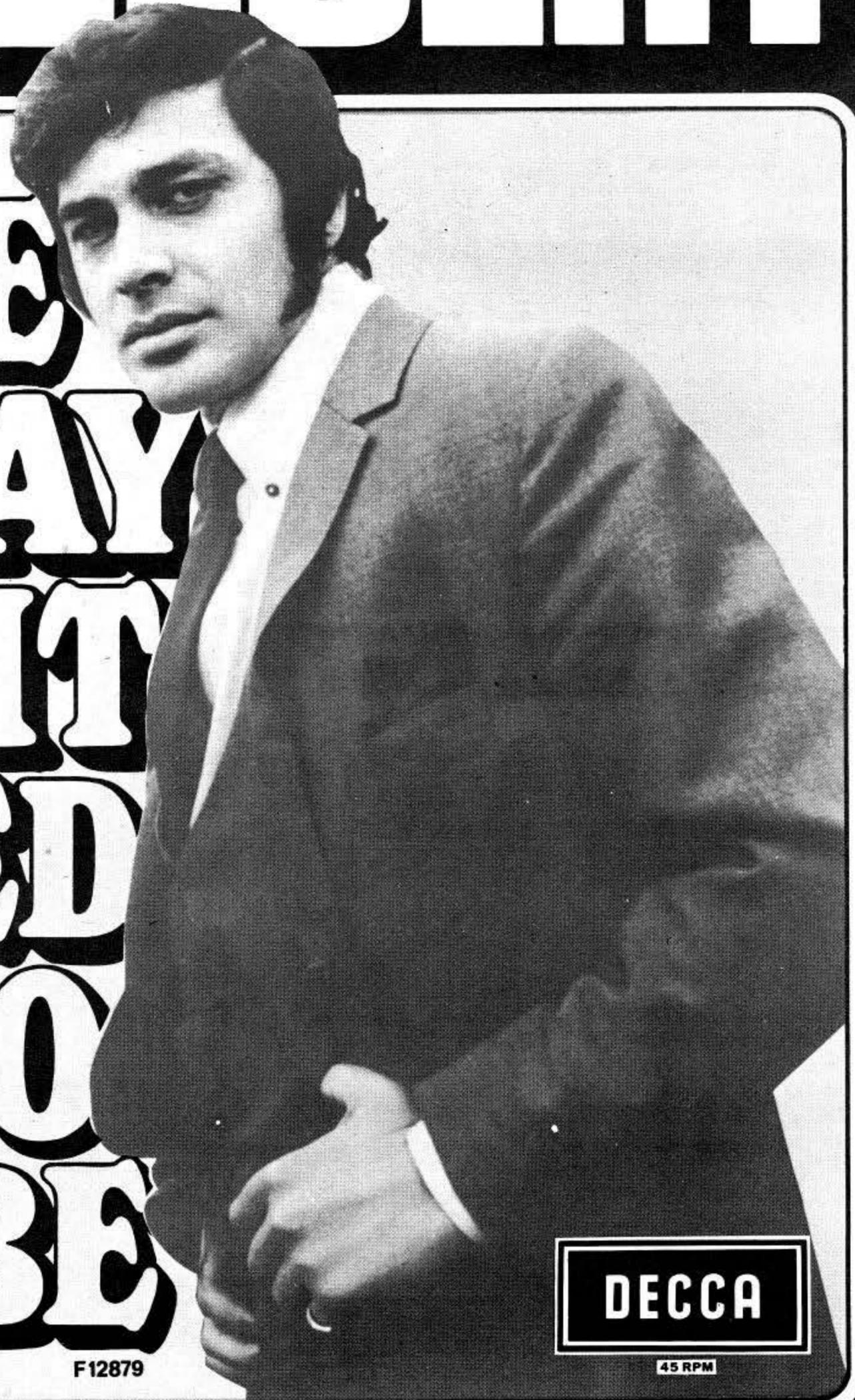
"I wouldn't have minded not recording this single," says Phillip. "In fact it was John Cokell (co-manager of the Love Affair) who suggested it, and of course I jumped at the chance. It's not just the money side. I think it's imperative sometimes to record songs you actually believe in, even if you don't think it's a commercial song."

Love Affair's new single, "One Road," out on February 7 is a Tait composition, and, says he, "might rock a few people's opinions about the group, as it's very different from anything else they've done."

We wish him luck: good new songwriters are always hard to come by. But if he can maintain the high standard he's already set, Phillip Goodhand-Tait is a name we're going to hear a lot more of.

ENGELBERT

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on this week's new releases from Decca—

Yes! **ENGELBERT'S** new single is going to be heard—but big, so get in first! It's called, *'The way it used to be'*; an easy, relaxed Italian melody with beautiful lyrics by Cook, of Greenaway & Cook fame. All the ingredients to make a mammoth hit. Decca F 12879



There's a story about, 'one of Egypt's millionaires, having made a fortune buying shares, in pyramids', it's sung by **THE MIXED BAG** and



titled *'Potiphar'*. A big, joyous, bouncing hit, on Decca F 12880, taken from the LP—Joseph and the amazing technicolour dreamcoat.



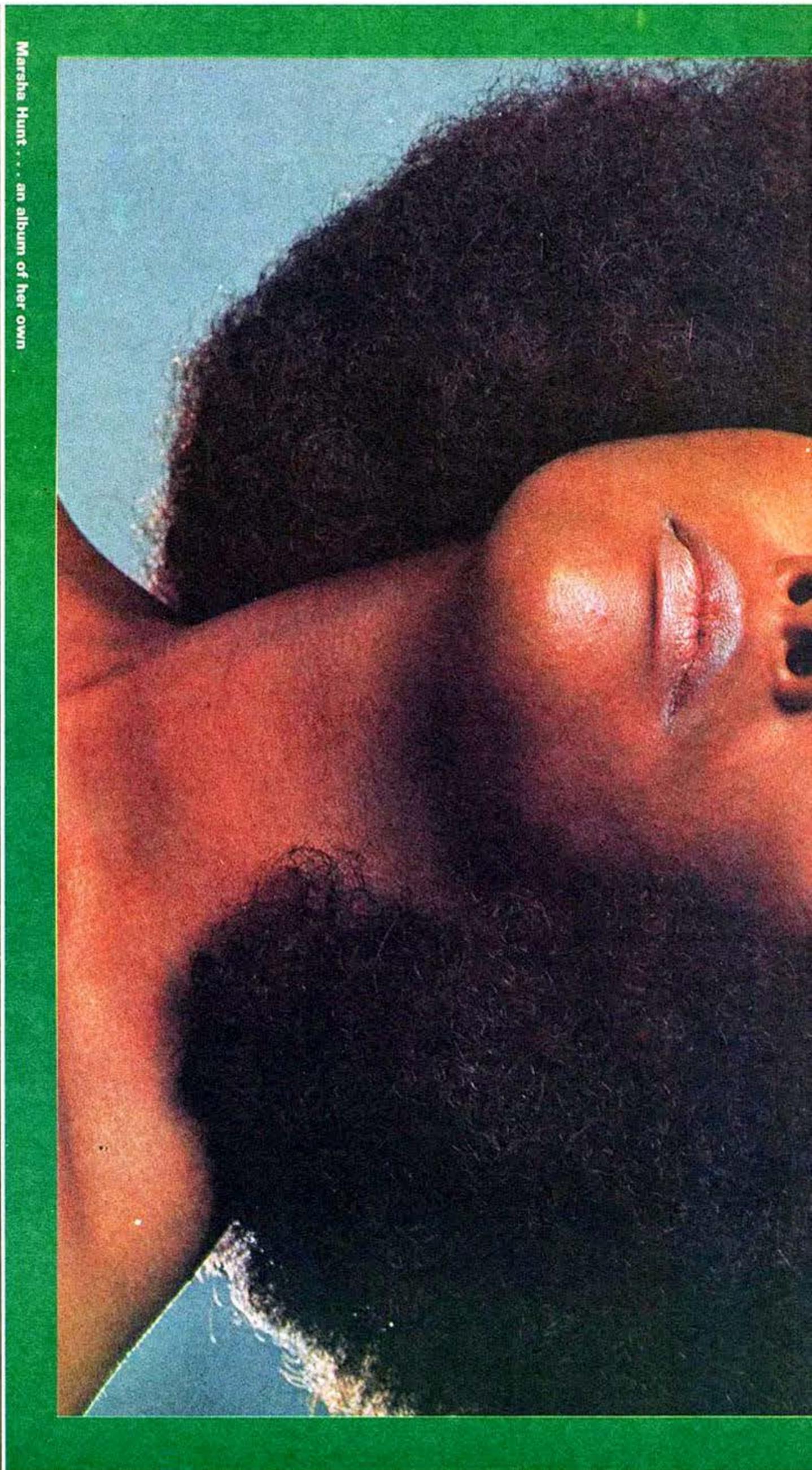
'Hare Krishna' goes Latin-American! **CATERINA VALENTE** and **EDMUNDO ROS** plus some quite amazing percussion, really move this popular free-living number from the hit musical 'Hair'. Decca F 12881
And talking of *'Albatross'*, hear **ROBERTO MANN'S** version. Deram DM 230. So smooth!

□ If you would like a list of last week's eighteen mighty, double sided, monster smashes—The Demand Performance Series—or if you have any suggestion regarding future releases in this series grab a pen and write (with S.A.E. envelope) to:—INFO (dept. D) Demand Performance

DECCA group records

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Marsha Hunt . . . an album of her own



MARSHA HUNT may not actually be THE star of "Hair"—the show which has gained more supporters than any other since "The Sound Of Music" turned on everyone's mum and dad so many years ago—but she HAS got more hair than anyone else in the somewhat hirsute, 28-strong cast.

An extremely beautiful 22-year-old from California, Marsha is, like most of the rest of the cast, a veteran of the pop scene. She came here three years ago to make a name as a singer, and sang with Alexis Korner, Long John Baldry and the Ferris Wheel. But:

The 'hairiest' success story of them all

r'n'b voice.

"But it's not! My voice is kind of funny. It's really very mild, and the stuff I like singing best is freaky songs."

Right now, in between doing modelling jobs for various wide-awake "glossies" and the eight weekly "Hair" shows, Marsha is making an album for Track.

"We started it before Christmas and there's now about three

songs finished. The songs on it are just songs I like. Fairly freaky, I suppose. The difficulty is doing them with my voice."

So unlike the other 27 "Hair" members, Marsha just doesn't have time for any heavy pop scene looning. "After the show the rest of them usually loon off down the Speakeasy or the Revolution. But I just feel like dropping out—I go straight home

and get to sleep."

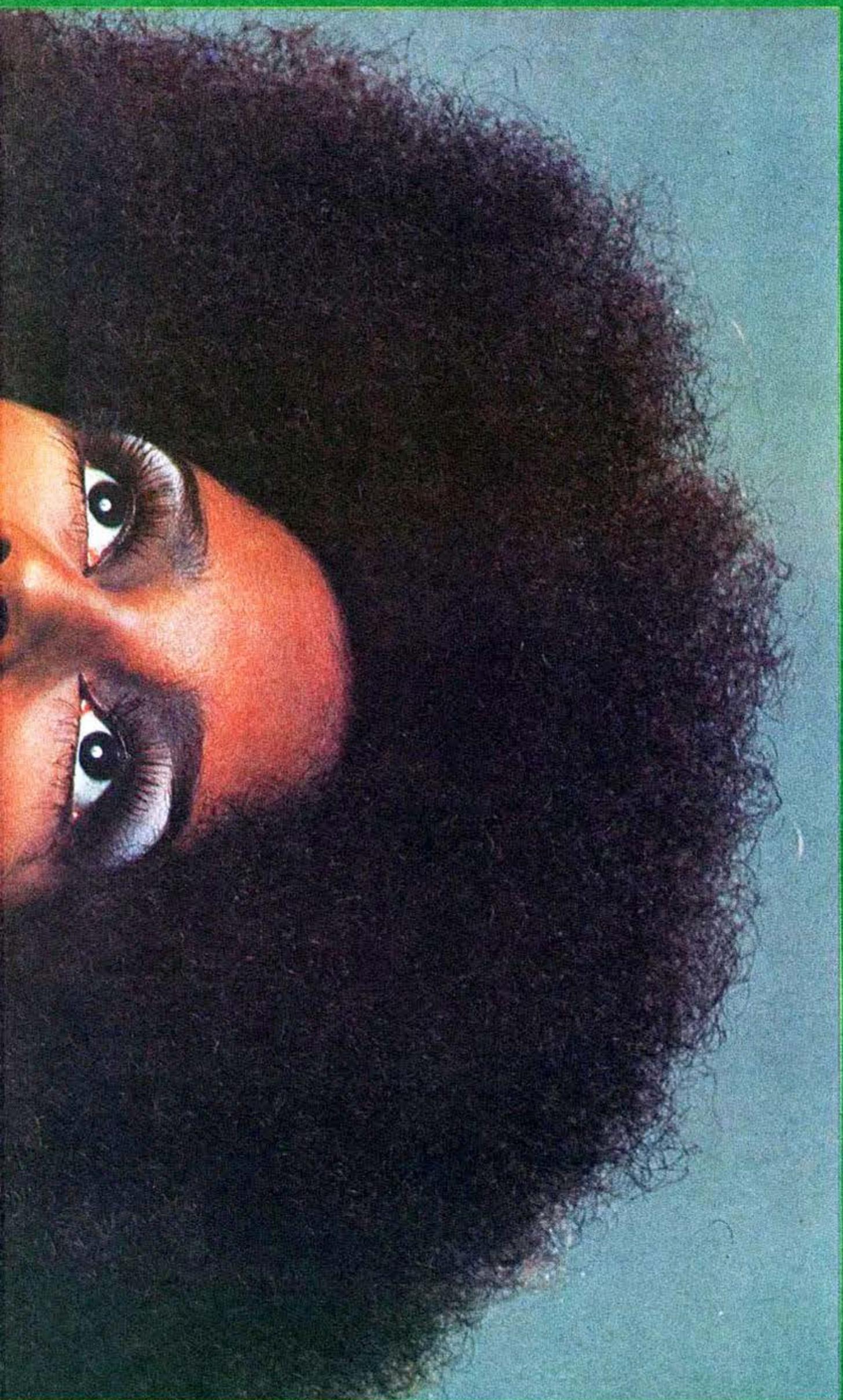
If you saw "Hair" (and if you haven't yet, you most certainly should!) when it first started you probably wouldn't recognise it now. One of the main differences being now, when the show draws to its final curtain with mass freak-out onstage, a large proportion of the audience is usually right up there onstage trucking away with the cast!

But can this be the normal theatre audience—the type of audience which bought the "Sound Of Music" soundtrack to the top of the album chart for years on end?

"It's difficult for us to say because we can only see who's in the front row and you can't tell what the whole audience is like from that!"

When "Hair" finally finishes—and there's no sign of it doing that for some time yet, judging by the success it's had everywhere it plays—Marsha hopes to plunge back into pop. And acting. And modelling!

"I only hope when it's over I don't have to go back on the road—that scene of spending six hours in a van just to get to a gig is really too much!"



THE NEW LPs

Bonzo Dog Band—clowns with sad faces

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

Bill Medley —fantastic blue-eyed soul sounds

BILL MEDLEY: "Bill Medley 100%," Brown Eyed Woman, Let The Good Times Roll; You Don't Have To Say You Love Me; Run To My Loving Arms; You're Nobody 'Til Somebody Loves You; The Impossible Dream; Can't Make It Alone; That's Life; One Day Girl; Show Me; Goin' Out Of My Head; Who Can I Turn To (MGM).

The tragic split-up of the Righteous Brothers proved one valid point—it was the deep soul-FULL voice of Bill Medley that made the blue-eyed soul sound. Bobby Hackfield has faded away, but Bill is fantastic as ever.

And this debut solo album is a real gem, a truly fantastic collection. Apart from "Brown-Eyed Woman," one of those missed singles we'll never understand, there's a too much "Run To My Loving Arms" (remember Billy Fury's version?) and another "Lovin' Feelin'" in "I Can't Make It Alone" (previously PJ Proby's property). These are just the highlights... every track is good, nay excellent.

A must for anyone with an ounce of soul and a feeling for songs sung in real three dimension. * * * *

NINA SIMONE: "Nuff Said!" In The Morning; Sunday In Savannah; The Backlash Blues; Please Read Me; Gin House Blues; Why?; Ain't Got No—I Got Life; I Loves You Porgy; Do What You Gotta Do; Take My Hand Precious Lord (RCA).

In vogue Nina, currently cramming the chart with hits new and old, presents a very moving album from a live show on Long Island recorded on the evening following the murder of Dr. Martin Luther King. All are poignant poems of deep feeling and grief. And she continues her Bee Gees kick by giving just the right amount of controlled swing to "In The Morning," and soft, cool soul, holding some difficult long notes, aided by her excellent piano in the plea "Please Help Me."

But the highlight is definitely the soft, soulful "Why?" written that tragic day by her bass-player Gene Taylor. It is very meaningful and quite definitely has the immediacy of headlines and poignancy of tears. Also, too, is "Backlash Blues," written a few days before his death by poet Langston Hughes, especially for Nina.

There's also the raucous, bursting, folk blues of "Gin House Blues" and that classic spiritual "Take My Hand Precious Lord." And no today album is complete without wonder man Webb. Here dear Jim offers "Do What You Gotta Do." And no Nina show is complete without that splendid Gershwin aria "I Loves You Porgy," recorded in 1959, and the song which first brought her talents on to the scene. Still as good now as then.

"Ain't Got No" hadn't collected the hit tag when this LP was made. Yet it had already become one of her most popular concert choices. * * * *

● Johnny Mathis almost floods the market with albums these days. One's hardly out before another's around. It was a fore-gone conclusion that he had to record "Those Were The Days" (RCA). But he takes the title track just a trifle too slowly. And on "Little Green Apples" it's the song not the singer which registers. Only an average album. * * *

"I'M SURE we're all certifiable," said Vivian Stanshall, nonchalantly, last week in Teddington studios canteen. The other Bonzos happily agreed with him.

"We have to have padded hotel rooms," added Neil Innes. "No shoe laces, razors or lights you know."

The canteen by this time was agog with nervous apprehension, estimating leap from windows to Thames. But the Bonzos have not turned into manic-depressives or raving lunatics—they are just worn out.

As their first chart hit "Urban Spaceman" recedes gracefully down the chart, and the film, TV and tour offers flood in, the Bonzos are finding that having a hit is not all roses. And far from resting easy on their laurels, they are working harder than ever before.

Since the first success of "Urban Spaceman" the group has been swamped with promotional TV and live appearances, besides trying to keep up their heavy recording timetable. They still haven't had a breathing space—and they're exhausted.

"I know it's getting bad," says Neil, "because I drove into the back of a van yesterday."

And Vivian adds desperately: "I keep finding myself in rooms and wondering what I'm there for. I think perhaps we are all undergoing nervous breakdowns at the moment."

They all agree that their present life is far more exhausting than the old pre-fame one nighter days. Now often after a long day at TV or recording studios they have to pack everything up and go on to a booking somewhere.

"It's a nuisance," explained Neil, "but we have to do a minimum of three one-nighters a week to keep solvent. We've had to pay off two managers because we've been through managerial problems, and that cost us an enormous amount."

Keeping their costs down are not helped by the band's numerous costumes, and elaborate inventions ranging from a revolving wooden waterfall with Stanshall robed in matching babbling brook outfit, to their latest lovable bit of wizardry—a Burpometer. All carted round the country by their team of patient road managers headed by Chalky and Noz.

The Burpometer was invented by Roger Ruskin Spear, and will now feature in most of their shows when the audience will be asked to burp into it, and according to volume a light will go on at either the Fake end of the nine grades or it will be awarded a Vindaloo or Pig merit.

In their few spare moments, Vivian and Neil are busy composing a Brain Opera, two tracks of which—"Mister Appollo" and "Ready-Mades (es mad dearie)"—are being considered as their next single. They are also trying to re-organise the act, and make it

more continuous with Vivian acting in the dubious role of narrator.

"I'm trying to get a family tree together for all our mythical characters," explained Vivian. "We've got Riff Cliche and his Chameleon Band—they sometimes change their name to the Rebel Trousers—they're just bandwagon jumpers who take on the current fad. And there's Craig Torso, who's hyper-sincere. And Johnny Hawk And the Pavement Oysters—they're just rough village hall, provincial louts, represented by Rodney most of the time."

Jethro Tull's Ian: TV didn't want a 'dirty band' until they heard us!

IAN ANDERSON is excessively hairy around the face, wears the most tattered old clothes you could possibly imagine and is also fully involved with pop—pop as the most important art form happening NOW, not pop as a multi-million pound industry from which vast riches are to be made.

Ian is also lead singer, flautist and harp-player with Jethro Tull, the group which rose from nowhere to the upper reaches of the LP chart and a coveted spot on the Stones' "Rock and Roll Circus" TV show within a few months.

And now—the week before they leave for their first, two-month-long tour of America—Jethro Tull show every sign of becoming a singles chart name, too, as their "Love Story" bubbles hopefully under the 30.

Whether it actually makes it is, as they say, in the lap of the gods (and you, the record-buying public). But it's ample excuse for Ian to verbally chastise all those mostly "progressive" groups and musicians who have dismissed the singles chart as being completely unrepresentative of what's happening in pop:

"It's such a shame that no one bothers about getting down to making good singles. People go on about what a drag the singles chart is but look at the LP chart—it's a gas!"

"Which is wrong, because it's the responsibility of everyone concerned with making progressive music to make good, catchy commercial singles which appeal to 13-year-old girls."

"It can be done. Canned Heat did it, with a beautiful song which

... OR HOW MUCH IT COSTS IN MONEY AND PHYSICAL STRAIN TO BE FUNNY

"Vince Vacant—he's a sort of solo singer who believes his own publicity. And Hugh Neek and the Originals which is self-explanatory."

To complete their whirlwind existence, there is the prospect

of a promotional visit to America in early March followed by a tour there in April. Not to mention another invitation by a millionaire in Worcestershire who has asked the Band down to his 300-acre

estate for the weekend, to make a film which includes blowing up several of his outhouses. Which all goes to back up the Bonzo theory that perhaps they are certifiable.

"We really need that exposure, and so do groups like the Nice and the Family. Engelbert and Malcolm Roberts and Dusty don't need it, because they've been seen so many times before. The Marmalade don't need it either, after being at the top for five weeks!"

Ever since appearing on the still-to-be-screened Stones' TV show, Ian has been a keen supporter (if not a fan) of the Rolling Stones' music—in fact the day the show finished he went out and purchased "Beggars Banquet."

"They knocked me out! I just sat and smiled and jogged along with Mick Jagger. And they're nice people, despite the 'star' bit, which obviously means they're not the same as the man in the street."

"In fact, Charlie Watts knew more about us than I knew about the Stones!"

Jethro Tull's friendship with the Stones may yet bear fruit, in the shape of a ten-city tour of the States with the Stones and the Who (also on the TV show).

More impressive yet is the news that, along with Julie Driscoll and the Brian Auger Trinity, Jeff Beck, Ten Years After and New York's Blood, Sweat and Tears, J. Tull have been asked to appear at this year's Newport Jazz Festival—for years the exclusive province of ethnic jazz musicians.

But imagine—six months ago no one has even HEARD of Jethro Tull! We've heard of success stories, but this is getting ridiculous. But then there's not many guys, hairy and dirty or not, we'd rather have it happen to than the excellent Mr. Anderson.



Ian Anderson... 'LP chart is a gas!'

also happened to be pure blues. And we've done it to a certain extent, even though our single isn't particularly good.

"If people bothered about it a bit though, we'd have a good singles chart rather than all these decadent ballad singers in our midst!"

So before they left Jethro Tull taped a film of "Love Story" for "Top Of The Pops," just in case it does make the chart.

"Before we went on the guy from 'Top Of The Pops' was saying 'I'm not having that long-

haired dirty band on my show' but when we'd done it he liked the song so much he said he'd like to use it."

"Which would make it all worthwhile—even makes it worth losing a night's sleep, because we had to go straight off to a date in Birmingham after the show."

"But I don't mind at all, because it's 'Top Of The Pops,' which means exposure to people who may have bought the single but have never seen us play—most of them probably don't even KNOW we had a top five album!"

WHEN HE WAS eight years old Carl Wayne would pack all his worldly possessions in a little paper bag and leave home.

Ten minutes later, with monotonous regularity, he was back. But this early independent streak has stayed with him all his life.

Carl Wayne is an odd mixture. Strong, egotistical, charming, talkative and very worldly on the surface; underneath soft, easily destructible, a constant worrier. And yet, despite his putting down of the Move's violent image you feel there is something burning in his personality that could snap and become uncontrollable at any moment.

"I find people have a foregone conclusion of me—that I'm very tough and hard-based on the Move's image. I find I go on the offensive to prove that I'm a person before I'm anything else.

"It really worried me. I mean who wants to walk into a club and see a lot of glaring suspicious faces. I want to see people smile and be friendly."

Fearsome

He glares up from under fearsome eyebrows, and then grins and his face softens.

"You know people are always telling me I look like someone. It's ranged from Dave Dee to Alan Blakley to Ringo Starr! I like my face. Someone once said it looked like it had been lived in twice—it's better than being 'pretty' good-looking. At least my face is interesting."

He likes talking about himself. At his own admission 99 per cent of his conversations revolve round the Move or Carl Wayne. Eventually he wants to go

MOVE'S CARL WAYNE: SINGER WHO COULDN'T SAY 'I'M SORRY'

into films.

"I don't think you're a real 'star' until you're someone like Yul Brynner. I know I could act—it's in me. I mean I couldn't look in a bird's eyes and say 'I love you' very seriously and with great intensity. But I'd love to have a go at a Michael Caine or Albert Finney type of role."

And, oddly, you can see a lot of the Finney North Country roughness about Wayne.

Carl Wayne says he isn't the great raver he was. His life is uncharacteristically quiet for a member of a group like the Move. He says it's a fallacy that the Move are always going out to clubs. Now that his own five year romance with the group's fan club secretary has split asunder and left him with an air of sad world-weariness, he finds his life is involved with the group 24 hours a day.

Now they have no manager Carl is the spokesman. He carries a lot of responsibility on his shrugging shoulders. "I'm the eldest and I had all that education crap so I tend to have the others leaning on me. I

worry constantly. I'll phone agents and people six or seven times a day and nag them silly, although I know they'll give me the same answers all the time."

Almost to prove that under that sturdy front lies a normal human being Carl bites his finger nails down to the quick, and plays chess to calm himself.

He has few friends. "I must know more people than anyone else in the world. I can nod to them in the street but I never remember their names. But I don't trust enough people to be close friends with them."

Trust

"Trust is a great thing—in a personal relationship or just picking friends—and yet it's the hardest thing to maintain. It's a shame but that's the way life is."

His friends consist of the Move, who are like brothers to him, and a songwriter called Dave Morgan "who's really an extension of myself—I've never known two people so alike."

Carl Wayne is probably one of those fortunate

people who has actually looked inside himself. He loves living, and yet he will talk about life all night and get more confused than he was before he began.

"Life," he says sadly and heavily, "is a very strange thing. I often wonder if those ordinary people who are married with kids and have a routine job aren't much happier living off the top of their heads. Never trying to work out who they are and why they tick."

He is obstinate and proud. When he was younger the word "sorry" just didn't appear in his vocabulary and it took him a long time to ever be able to blurt it out and mean it. He has an inbred North Country stubbornness, and often regrets it afterwards.

The only thing that worries him as a person and the Move as a group is that people won't accept Carl Wayne for what he is.

What he is is a long long way from what you might think. And certainly a long way from what you expect.

Penny Valentine

Dave Cash and the wild bull that threw him into radio

THE PEOPLE who complain of phoney mid-Atlantic accents on Radio 1 and nod knowingly at deejays like Dave Cash will be delighted to hear he was born in Chelsea. But there his acquaintance with England ends.

For Dave Cash is more Canadian than a mounted policeman. He has lived most of his 26 years in Canada and America; ridden in rodeos at the Calgary Stampede at 75 dollars a throw or, if he hung on, at 150 dollars a ride; been tossed by a Brahma bull and broken his hip; commented, rather than ridden, rodeos as a result of his injury; studied in Lorne "Bonanza" Greene's school of theatrics; and was the son of a seven-times decorated father, who served with the Russian convoys in the last war and also with the Americans in the Pacific campaign, earning among his awards the DSO.

It was while with the convoys that he was hit in the head by shrapnel which eventually led to his death a few years after the family emigrated to Canada. But before he died, he invented a medical machine for the treatment of the very thing that killed him—damaged brain tissues. It was called an electroencephalograph and was used to treat damaged brain tissues and in the treatment

by BOB FARMER

of neurosis and schizophrenia. Dave Cash, meanwhile, was left to look after the family while at the same time studying for a bachelorship of arts and economics at the University of British Columbia. "To make some money, I rode in the rodeo at the Calgary Stampede. The money was good but those nine seconds you have to stay on the horse are the longest nine seconds of your life. They call it saddle bronc riding and then there was the Brahma bull. I earned 400 dollars but with a hip once broken you're advised never to ride again or else risk a permanent limp if you have a second fall.

"So, instead, a guy from NBC said that as the fall had spoiled



Dave Cash: bronc-riding at 75 dollars a throw

my chances, would I like to commentate on rodeos instead. Which was how I really started into radio."

And which is also the colourful and courageous background to the deejay you hear each afternoon of the week on Radio 1. To meet this man, you would never suppose he has packed such adventure into his life. He is quiet and serious and shies away from the social side of show business. Instead, he sits in a smart little 20th floor flat full of George Baxter prints in an apartment block off Marble Arch, taping all kinds of conversations for possible inclusion as catch-phrases on his show.

With two Pomeranian dogs and a sausage dog that for some strange reason will grow no more than chipolata size, with occasional trips to antique markets with his fiancée, Dawn Lane, and with a retired industrialist, an insurance man and a solicitor for close friends, he doesn't cut at all the image of the "groovy baby"

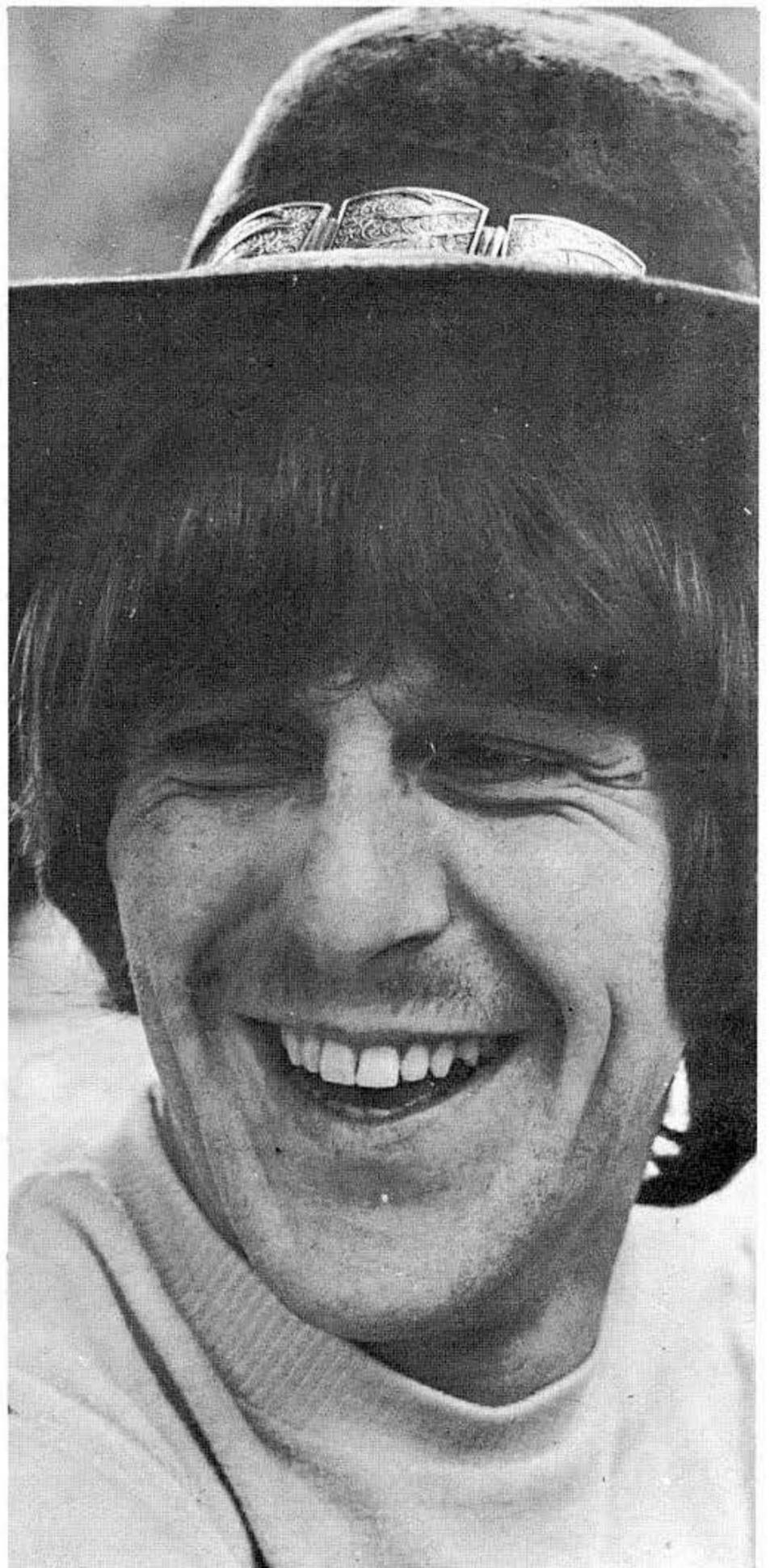
deejay he is on his show.

"I really don't fit into the show-biz scene," he says. "I'm really just wrapped up in tapes and mikes. Clubs give me a headache, I'm not a heavy drinker and I don't take drugs."

But however hard he tries to keep his private life aloof from show biz, Dave Cash has become one of the big successes of Radio 1 in the most difficult time-slot in the entire day.

Why difficult? "Well, in 2½ hours each afternoon, we have three distinct audiences. We also have less needle time—three tapes to one record—than anyone else. "It's the distinct audiences that make it such a challenge, though. At 2 p.m. when the show starts, I am picking up the Radio 1 Club audience and they want pop. As 3 p.m. comes up, hard pop has to stop and we slip into an instrumental.

"But, by 3.45 p.m., the kids are coming out of school and they obviously expect to hear pop."



CARL WAYNE: 'the image bit got out of hand'

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

T. J. Woodman, invoice clerk, Newport



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Balm 3/6, 4/3, 4/6: Liquid 3/6, 5/6, 7/8: Soap 1/9½

ONE MONTH out of the year Hollywood feels like London in January, when the rains pour down for a few days and flood everything because the drains were built for sunny California weather and never, never function properly when it rains.

Streets become rivers and frightened citizens cringe at the sound of thunder and stay home from work because, gee whiz, it's raining.

Fortunately there are a few hardy souls who venture forth in the rain, notably the Monday night Troubadour crowd. This last time three Associates waded in on a wave or two (Terry and his wife Judy, Russ, and Brian) and joined a large happy table of Gene Clark, Doug Dillard, Judy Henske and Jerry Yester. Yes, the same crowd I always mention at the Trouh.

Tim Rose was also there; he's been working on a new album, doesn't like LA but doesn't particularly like New York either and is looking forward to London and Europe and Tunisia in a few weeks. I trust London, Europe and Tunisia are looking forward to Tim Rose...

Peter Asher and Betsy Doster arrived with James Taylor, the Apple singer-songwriter, who sang a few songs. Betsy wanted to know where all those famous people I mention at the Troubadour were hiding, like Peter York, and I had to admit Peter hadn't been there in a long time. Betsy confirmed the current rumour (which had circulated energetically just five minutes before she arrived) that the Beatles have or definitely will buy a house somewhere in LA, most probably in Beverly Hills, so they'll have a home away from home when they're here on business. Everyone likes this rumour because it seems to indicate that the Beatles will visit us more frequently. How nice that will be, truly.

Mama Cass finished taping her television special, with guests Joni Mitchell, John Sebastian and Mary Travers (of Peter, Paul and Mary). Don't know when it will be shown here, don't know if it will be shown in Britain.

Monkee Mike Nesmith is now attending the University of California at Los Angeles, studying American History.

Please, Beatles, please, Stones, something for us to cherish!

Fleetwood Mac are here this weekend at the Shrine with the Mothers of Invention and Sir Douglas Quintet, which is a line-up of considerable talent.

Deep Purple have released their single version of "River Deep, Mountain High" which is good but doesn't begin to approach Ike and Tina Turner's.

I must, for a change, agree with Jonathan King: our charts here and your charts there display an uncommon number of



Hollywood Scene

Judy Sims

dull, sappy, inconsequential records by dull, sappy, inconsequential artists (musically speaking; I'm sure they're all good people with mothers who love them). In spite of the few exciting groups and songs we hear (all too seldom), I fear we're in the midst of a renaissance of 1950's and early 1960's junk. Please Beatles, please Stones, hurry up and give us more to be thankful for, something to cherish and value.



Martha of the Vandellas... Motown was always before its time



R-n-B

Johnnie Walker

THIS surely is a time for loud rejoicing when last week's fifty best selling singles contained no less than twenty R & B releases. During this so-called "blues boom" (they had six in the chart) when soul is "dead and finished" we'll all be losing a lot of sleep, I don't think.

Gas too is the marvellous re-creation of Decca's "Demand Performance" re-release.

A complete audience turnover takes place at least every three years and I think it's very fitting that artists, musicians, song writers and their record producers should have their un-datable work re-appreciated by the newer record buyers.

Special laurels to Phil Spector whose sound in '69 is every bit as modern, exciting and awe-inspiring as it was five years ago. Great to hear the Ronettes "Baby I Love You" over again, which has to be half of the "Greatest Two" when coupled with the Righteous Brothers' "You've Lost That Lovin' Feelin'." Then there's that all-time double-sider, "Everything is Gonna Be Alright/That Driving Beat" from Willie Mitchell. Shades of a certain ten o'clock turn on and, less recently, the "Go Shell" show on Radio Luxembourg hosted by Tony Hall. Great memories of a groovy era.

In the States, last year's best selling R & B record, James Brown's, "Say It Loud, I'm Black And I'm Proud," made a big impact on the Soul brothers and sisters. Yes, at last, R & B is THE sound, set to conquer 1969.

BLUES SCENE '69

featuring

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SAT. 8 FEB. 9.0 p.m.	LONDON Royal Festival Hall	Tickets: 8/-, 10/6, 13/6, 16/6, 21/-. Available from Harold Davison Limited, Regent House, 235-241 Regent Street, London, W.1. Tel: REG 7961 and from Royal Festival Hall Box Office (WAT 3191).
SUN. 9 FEB. 7.30 p.m.	BRISTOL Colston Hall	Tickets: 5/-, 6/6, 8/6, 10/6, 12/6, 15/-. Available from Colston Hall (Telephone 21768), Lewis's Travel Bureau, Blackboy Records, and Brights Limited, Travel Bureau.
TUES. 11 FEB. 8.0 p.m.	BIRMINGHAM Town Hall	Tickets: 5/-, 7/6, 10/6, 12/6 and 15/-. Available from Town Hall Box Office (021-236 2392) also from usual agencies.
WED. 12 FEB. 8.0 p.m.	PORTSMOUTH Guildhall	Tickets: 5/-, 6/6, 8/6, 10/6, 12/6, 15/-. All seats available in advance at Guildhall Box Office, Portsmouth (Tel. Portsmouth 24355), open 10.0 a.m. to 8.0 p.m. daily except Sunday; Byngs Luxury Coaches, Angerstein Road, North End, Portsmouth; Morants, Chichester; Davis World Travel; Seal (Television) Limited, Fareham; Skinner and Rea Limited, Bognor; International World Travel, West Street Arcade, Havant; International World Travel, Ryde, I.O.W.; Teagues, High Street, Newport, I.O.W.; Lee (Solent) Records, Marine Parade West, Lee-on-the-Solent.
THUR. 13 FEB. 8.0 p.m.	CROYDON Fairfield Hall	Tickets: 5/-, 7/6, 10/6, 12/6, 15/-. Tickets available from Booking Office (CRO 9291) open 10.0 a.m. to 8.0 p.m. or by post enclosing stamped addressed envelope and Postal Order payable to "Corporation of Croydon". Also bookable at usual agents.
SAT. 15 FEB. 9.0 p.m.	MANCHESTER Free Trade Hall	Tickets: 5/-, 7/6, 10/6, 12/6, 15/-. Available from Forsyth Bros. Ltd., 126-128 Deansgate, Manchester 3, also from Hine & Addison and Lewis's.

MARTHA'S BACK IN THE CHART-THANKS TO 'FLUFF'...

MARTHA REEVES and the Vandellas are back in the chart again—with a record first released over four years ago. And the man largely responsible for the resurgence of interest, top DJ Alan Freeman, is himself almost "Dancing In The Street" with delight!

For likeable "Fluff" latched on to the record late last summer and spun it on his Radio Luxembourg show every night for nearly SIX MONTHS. Then, because of a rash of requests, the Tamla team realised that Martha might make it again—and in January it was re-released.

Now this great "Golden Oldie" is at the No. 15 spot in the chart.

Said Alan this week—in between taping another of his long-running late-night "208" spots:

"I really am delighted! I always kept this record in my collection. I was fascinated by it the more I played it. And over the last couple of years I gradually became convinced that it was before its time.

"And 'Dancing In The Street' is definitely the best sound that Martha has ever made on record. It's not exactly my favourite—but it's the most commercial of the early ones.

"Pop music has progressed to such a degree over the years. But recently the signs were that

this progression had come to a halt. I think the time has come for the 'Get-up-and-go' commodity of oldies."

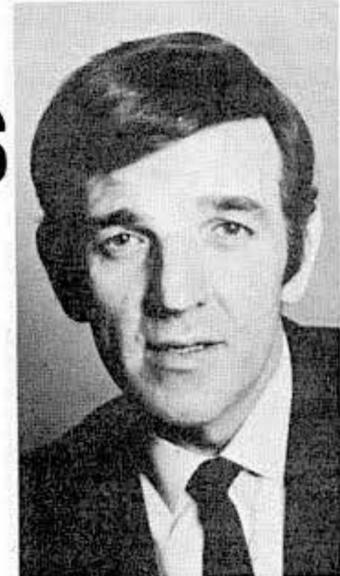
Alan paused to play another record, added a few words of quick, smooth patter, and then explained: "Not that I believe all 'oldies' become smashes again. Personally, I think it's fruitless re-releasing things like Ike and Tina Turner or the Righteous Brothers.

"They were big smashes of their time. They're remembered. But they don't become smash hits again."

Did he think there was a revival of Tamla Motown material on the way?

"Who knows! It seems likely. But Motown was always before its time. The public says it's all the same. But it's not when you sit down and listen."

Did he think that—despite their previous good releases here—Martha and Co. had been overshadowed by the Supremes? "Yes. That's the shame of it."



Alan Freeman... alias "Fluff"

People have pushed the Supremes like crazy. And it's even been said that Martha has a better voice than Diana Ross."

Alan grinned again. "Yes, I'm delighted Martha's happened. But I didn't go at it with the direct intention of getting it into the chart. I just thought it had such a tremendously wild feel about it. I'm pleased people are taking more notice now."

Had he plans to revive any other 45's?

"I'd like to find another 'missed' record. But I think I'd have to really believe in it. Think about it carefully first."

"Now, Stevie Wonder's had a few good records which didn't make it..."

Mike Ledgerwood

Mary Hopkin and Sergio Mendes: toasts of Cannes

RAY COLEMAN reporting from the MIDEM music festival on the French Riviera

SERGIO Mendes and **Brasil '66**, **Gene Pitney**, **Fifth Dimension**, **Joe Tex** and his orchestra . . . these were the American giants who conquered Cannes last week at the annual MIDEM pop festival.

America proved during the star-packed gala concerts that it is still supreme. But Britain is still producing some fine stars, and the festival was a marvellous shop window for us.

The Beatles didn't go to the festival. They sent a cryptic message with a man from Apple Records, who handed out leaflets saying he was there, and adding: "All Is Well From The Beatles."

And their performing ambassadress was **Mary Hopkin**, whose naiveté triumphed over all cynicism.

On the final show last Friday Mary sang really well, and her appearance was captivating: long blue skirt, white blouse, black boots, right foot tapping nervously. She was irresistible on three strong songs: Harry Nilsson's super "Puppy Song," which is on her LP; "Plaisir d'Amour," and "Those Were The Days."

It was a tough ordeal, too, facing a wary international audience with two TV cameras lurching towards her—but Mary came through it with charming success.

And what a remarkable show it had been! We saw the spectacular **Joe Tex** persuading middle-aged women to get up on stage and sing with him; and his lightly swinging soul sound from his own nine-piece yellow-suited band was a big highlight of the week.

He opened with "Show Me," and then runs up the catwalk shaking hands with as many people in the audience he can reach.

We weren't sure what was meant to be his main performance—his songs, or his fantastic exhibition of self-praise. He lays it on very thickly . . . but he can sing, and he's entertaining.

Three gala concerts in Cannes Palais du Festival produced a panoramic view of the whole music scene, ranging from a Polish skiffle group and a Russian semi-classical singer to the precision of **Gene Pitney**.

While his band keeps playing, he returns for an encore, arms outstretched in self-congratulation, sings "By The

Time I Get To Phoenix," and then runs up the catwalk shaking hands with as many people in the audience he can reach.

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Time I Get To Phoenix," and then runs up the catwalk shaking hands with as many people in the audience he can reach.



BUDDY HOLLY —TEN YEARS AFTER

NEXT MONDAY marks ten years since one of the most tragic deaths in the history of pop music, **Buddy Holly**, who was killed on February 3, 1959, in a plane crash near **Mason City, Iowa**. With him died **Ritchie Valens** and **Big Bopper**.

Despite ten eventful musical years since then, **Buddy Holly's** name and music have lived on and in his memory **MCA** records are releasing a new, previously unheard **Holly** single—"Love Is Strange"—tomorrow (Friday).

This and its flip-side, another version of "You're The One," are two tracks from a new **Holly** album of previously unreleased material. Called "Giant," and due for release during February, the ten tracks were recorded by **Buddy** in his New York apartment in late 1958 and early 1959.

They could not be released before because of legal ties.

Tracks previously unheard on this album are: "Love Is Strange," "Good Rockin' Tonight," a **Fats Domino** number—"Blue Monday," "Have You Ever Been Lonely," "(Umm, Oh Yeah) Dearest," "Smokey Joe's Cafe," "Ain't Got No Home," "Holly Hop" and re-recordings of "Slippin' and Slidin'" and "You're The One."

Until a few months ago it was thought that there was no more fresh **Holly** material, but then **MCA** released some new tracks on an album—"Brown Eyed Handsome Man"—which were the property of **Buddy's** wife **Maria**, and his parents.

At the time of his death, **Buddy** was 22, and at the beginning of a brilliant career, both in singing and song-writing. He had had numerous hits including "Peggy Sue," "Rave On" and "Maybe Baby." His last release before his death was, ironically, "It Doesn't Matter Anymore."

Record promoter **Tony Hall**, who met **Buddy** on his tour here with the **Crickets** in the 1950's says:

"I suppose the question is: if **Buddy Holly** were alive now, what would he be singing? He had his own scene going that I think would have developed into something much wider. He will always be remembered and will rank with the best in the rock-and-roll era—**Eddie Cochran**, **Little Richard**, and **Jerry Lee**."

"More so than most because he had much more sensitivity in his writing and performance. He was ahead of his time in that—he was a sensitive musician. I don't think he'd even started to write when he was killed."



MARY HOPKIN: looked good, sounded good



SERGIO MENDES and **Brasil '66**—they were a giant hit at the MIDEM festival in Cannes. From left: **Domum Romao**, **Rubens Bassini** and **Sebastian Neto**. Front row, from left: **Karen Philipp**, **Sergio Mendes** and **Lani Hall**.

Bobby Goldsboro was pleasant, with "Honey" and "The Impossible Dream" his highlights. His voice is a little lacklustre, but he relates a story-line meaningfully. **Paul "Love Is Blue" Mauriat** and **Raymond "Soul Coaxing" Lefevre** made guest appearances to conduct the orchestra; and a surprise rave of the week was a blonde Czech girl solo singer, **Pilarova**—a great, emotive voice packed with feeling during a week of tension in her country.

Becaud 'confident'

Gilbert Becaud, France's own national rave, was last to appear. He couldn't go wrong on this "home game."

He's handsome, over-confident, keeps stamping his feet, turns his back on the audience, and sings with the musicians. But he did write "What Now My Love," and he has superbly warm stage presence that forgives him so much.

The purpose of MIDEM is to provide a market place for the world's music business. Most of the 2,000-plus people who invaded Cannes seemed convinced it has established itself as an irreplaceable annual meeting.

Songwriters, record company men, independent pop producers, TV talent scouts and organisers of concerts throughout Europe were there. British music publishers did thousands of pounds worth of business, exchanging contracts with people from all over the world.

The concerts are important for the stars, because they are televised, and so heavily influence record sales and future appearances.

Britain made big impressions on MIDEM, both on the business scene and with its gala names including **John Rowles**, **Leapy Lee**, **Mary Hopkin**, **Les Reed**, and **Norie Paramor**.

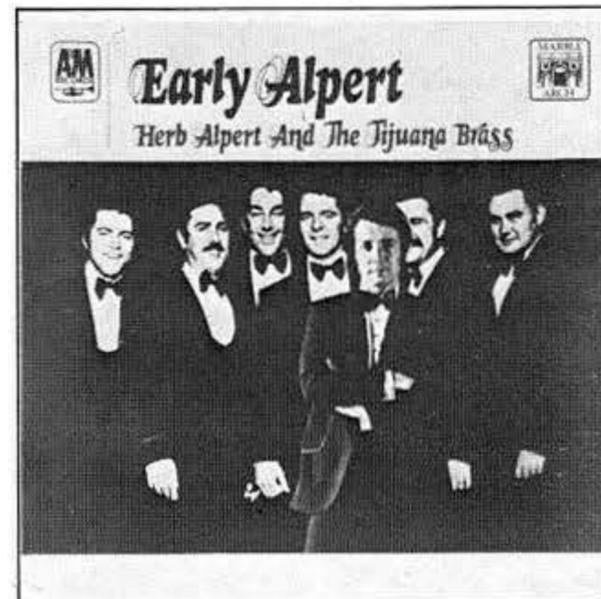
Next time you feel like moaning about our pop scene, spend a week on the Continent, listening hard.

Then return to Britain and be thankful. . . .



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WORLD WIDE PEN PALS. — Details and 150 photos free: Hermes, Berlin 11, Box 17/E, Germany.

PEN FRIENDS at home and abroad. Stamped envelope, for details. — European Friendships Society, Burnley, Lancs.

MALE, 17, seeks quiet attractive girl friend. London/Essex area. Photo appreciated. — Box DE.451.

PENPALS U.S.A. Ray Ridge, 39 Munjoy St., Portland, Maine, U.S.A., would like penpals. Interests records, films, travel, sport, TV, etc.

MALE, 18, seeks lonely girl (not mod) in Manchester area. — Apply: Box DE.452.

FOR FREE LIST OF PEN PALS send a stamped addressed envelope to World Wide Friendship Club, 46 Cemetery Road, Denton, Manchester, M34 1ER. (State age).

GIRL WANTED: (15-16!) Reward: PEN FRIEND (17) in Germany. — Uwe Spörl, 5 Köln-Weidenpesch, Scheinerstr.

SHY GIRL seeks Boyfriend (Eastbourne). — Box DE.454.

MALE (22) seeks Girlfriend, similar age. Leicester area. All letters answered. Photo appreciated. — Terence O'Connor, 8 Guthlaxton Avenue, Leicester LE20SD.

JOHNNIE WALKER — Sincerely hope 1969 successful. — Olive.

GIRL, 17, seeks boy friend, aged 18-21, London area. — Box DE.456.

THREE EDINBURGH GIRLS (16) seek boy friends, photograph appreciated. — Box DE.455.

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SPECIAL NOTICES

OUT NOW! Issue No. 3 **BREAKTHROUGH**, commercial radio news-magazine — features, articles and complete Free Radio news—**IN COLOUR.** — Details, etc., s.a.e.: Mike A. Leonard (Dept. 4), 2 Alvanley Road, Liverpool L12 8QX.

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TOM JONES OFFICIAL FAN CLUB. — Stamped addressed envelope to: Jo and Vicki, P.O. Box 25, Post Office, Weybridge, Surrey.

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PUBLICATIONS

UNIT. January issue with Lennon interview now on sale, 2/6 including postage from: Keele University, Staffs, ST5-5BJ.

RUGBY WORLD (3s.) is the tip-top monthly magazine for Rugby Union enthusiasts. It is lively, authoritative, picture-packed and appears each month. From newsagents and bookstalls. In case of difficulty in obtaining a copy, write to: "Rugby World," 161-166 Fleet Street, London, EC4.

pop the QUESTION

When Bonzo Dennis was a soul-brother...

Was Dennis Cowan, of the Bonzo Dog Band, in the backing group on the James and Bobby Purify tour over here in May/June of last year? And what were the other members of the group, please? — Lorna Ellis, 68 Senrab Street, Stepney, London E1.

Yes, Dennis was playing bass with the group, which was called the Sound Express. He recalls that the other members were Tex Marsh, on drums; Graham Bell, tenor sax and organ; Jake Tucker, tenor sax; Stephen Pearce, guitar; and singer Norman Sadler.

What kind of Rolls-Royce coupé does Cilla Black own, and what is the colour and registration number? — Valerie Watts, 122 Delamere Road, Austin Farm Estate, Plymouth, Devon.

Cilla owns a wine-coloured Silver Cloud saloon — not a coupé, Valerie. Unfortunately, for "security reasons" we can't divulge the registration number. Otherwise the fans might be burning up the towns on their mopeds or motor-bikes as soon as they spotted that very special Rolls!

Could you please tell me the birthdays of Tyrannosaurus Rex, how old they are and what are their favourite colours? — Sahra Cleverdon, Chalfont St. Peter, Bucks.

Marc Bolan was born on September 30, 1947. Which makes him 21, Sahra. Steve Took was born on July 28, 1949. So he's 19. Says Marc: "My favourite colour is blue, because it has a special depth to it. Blue goes through many changes of shades — from light to dark. If I had to make a choice, it would be navy blue."

Steve likes black! But that doesn't mean to say he looks on the dark side of things.

Please give me some info on the height, colour of hair and eyes of John Rowles. — Miss Nicky Beun, P.O. Box 681, Limbe, Malawi, Central Africa.

John's height — six feet; eyes — brown; hair — black. Incidentally, John is very proud of his ancestry. His father has Maori blood and his mother is half-Spanish.

Information, please, about the poetry book by Roger McGough. — Clive Rickett, 4 Acremead Road, Shotover Hill, Wheatley, Oxford.

As Roger has several poems to his credit, and has also contributed to several books, we'd better give you all the info possible, Clive.

Roger wrote "Frinck And Summer With Monika," published by Michael Joseph, a book of poems and prose.

He also wrote "The Mersey Sound" in Penguin's Modern Poets No. 10, which features the work of three modern poets — of which Roger is one. Roger also contributed to Penguin's "Liverpool Scene" and to "Young Commonwealth Poets."

He has a new book of poems coming out in May titled "Watchword." It features a work included in a number of shows by the Scaffold — "Active (Act Of) Love." Publisher is Jonathan Cape, the book will consist of 64 pages and retail at 10s. and 21s. — depending upon the covers.

Information, please, on one-man-blues-band Duster Bennett. — S. Loftus, 29 Colindale Avenue, Manchester.

Duster's real name is Tony Bennett, but he is called Duster to avoid any possible confusion with American singer Tony Bennett.

Duster was Welsh-born, but he has lived for many years at Richmond, Surrey. He left Wales when he was about two years old.

First instrument he took up was the mouth-organ. He was self-taught, and played in the "classic" Larry Adler style at first. Then he took up piano, again teaching himself. Duster started a jazz band at college, but found a problem in getting members to stay on and display as much enthusiasm as he did himself. He found this very frustrating, so decided to try a one-man-band effort. He now plays guitar, drums, hi-hat cymbal, mouth organ — and also sings.



Dennis Cowan... bassman



John Rowles: ancestral pride



Roger McGough: book of poems

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



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Lennon, Jagger—ageing juveniles

I AM SICK and tired of the antics of those two ageing juveniles Jagger and Lennon. Their pathetic attempts to get into the limelight and prove how "with it" they are only show them up as figures of ridicule. Jagger's prima-donna act over the "Beggars Banquet" sleeve was tedious and Lennon's "hide in sack" routine was ludicrous. Both of them are nearer 30 than 20 so why don't they start acting their age. As for Yoko Ono, she is old enough to be my mother and if my mother behaved in the way she does I should have left home long ago.—CATHY LEWIS (age 14), Highlands, Kenilworth Road, Coventry.

• I see a misguided reader has decided that he is in a position to hand out advice to John Lennon on his morals and ethics (Pop Post 11.1.69). Does Mr. Kemble realise there are millions of people in this world as bad as, if not a damn sight worse than Lennon? The others have just not been clever enough to make a fortune, and therefore become national news items. It is regrettable that Lennon did not make his fortune in politics, for surely then the press would have been obliged to hush up his infamous activities and dear naïve Mr. Kemble and his kind could sleep soundly under the false illusion that John Lennon, M.B.E., is a sweet innocent dull-body.—Barbara Hill, 10 Manor Road, Witton, Birmingham 6.

• The criticism of John Lennon in Disc annoys me—Mr. Kemble is obviously against progression of any sort. He is part of the society that John Lennon is trying to break away from. Money is not the main thing in life; John realises this. He is following his own beliefs and is on to his own thing. John has woken up, it's about time Mr. Kemble and his teeny-bopper friends did.—



L. Husband, Rhodes Fold Cottage, Werneth Low, Hyde, Cheshire.

I AM NO great fan of Wilson Pickett, Marmalade or the Stones, as mentioned by D. R. White (Pop Post 18.1.69). But to say the cover versions of several Beatles songs made the chart "disgustingly" is in itself disgusting. Mr. White ought to wake up to the fact that if there were no songwriters like Lennon / McCartney, many singers and groups would be out of business.—P. Ball, 29 Pool Street, Southport, Lancs.

ANYONE who considers all but two of the Beatles tracks are very poor must be entirely devoid of any musical appreciation whatsoever. The Beatles have made a few poor records, but even the weakest is far superior to the monotonous gruntings and ravings of the much over-rated Wilson Pickett. He has taken "Hey Jude" and literally murdered it, in an attempt to cash in on the Beatles' superior songwriting.—R. Morley, T. Peppard and I.

DON'T KNOCK THE SCOTS!

MARMALADE drummer Alan Whitehead said in Disc: "Marmalade were the only Scottish group who came to London and really made an effort. None of the others stuck it out."

HOW is it possible that Alan Whitehead can condemn all Scottish groups without exception? I am sure Marmalade have heard of Hopsotch—a Scottish group that a great many people feel are infinitely superior on stage to the lifeless and egotistical Marmalade.

It is not to their credit that Marmalade go around slinging mud at people and musicians less successful than themselves.—Stephen Burke, Aran House, Gordon Road, Claygate, Surrey.

ALAN Whitehead made me extremely furious. Another all-Scottish group, Hopsotch, have been in London since November 67 and are making a brave effort to break on to the English scene. Alan should not be so quick to judge all Scottish groups in the same light and make such a rash statement.—"Very Angry Hopsotch Fan," St. Helier Avenue, Morden, Surrey.



HOPSCOTCH: superior onstage to Marmalade



MICK JAGGER: Prima-donna act over sleeve was tedious

Turnbull, North Cottage, Bromley Lane, Wellpond Green, Nr. Standon, Herts.

ON BEHALF of the secretaries of the Temptations, Jimmy Ruffin and Marvin Gaye fan clubs, I'd like to warmly thank Disc for their kind help to make "Motown Now" a tremendous success. Through advertising the party, Disc enabled many people to enjoy an evening with Motown. Our grateful thanks also go out to Johnnie Walker for joining us. We honestly don't know what we would have done without you both.—Karen Spreadbury, Secretary, Four Tops Fan Club, St. Michael's Lodge, Newtown, Uckfield, Sussex.

I AM SURPRISED at the number of quality soul records that never get anywhere. Apart from a few, to the record buying public such music is non-existent. I would like the DJs to play more soul so the public can hear music other than commercial tripe. I only hope "Rose For My Rose" (Marv Johnson), and "Come Softly To me" (Percy Sledge) can restore some order to the chart.—Brian Whittingham, 3 Airgold Drive, Glasgow W.5.

I AM fed up of hearing complaints about the BBC. Radio 1 is ten times superior to Radio Caroline, or Radio London, and for that matter any illegal pirate station. So for all who believe "the pirates" will return—forget it. Radio 1 is here to stay, and reign supreme.—Kelvin Sutton, 416 Llangyfelach Road, Brynhyfryd, Swansea, Glam.

MY THANKS to Disc for making it possible for Johnnie Walker to write his article weekly from now on. This is always the first feature I search for.—Mrs. Olive Shafto, 162 Uppingham Avenue, Stanmore, Middx.

PENNY Valentine still seems to enjoy upsetting people. She very rarely has a good word for new releases—especially John Baldry's. Does she have something against him? Does she like pulling people down? Does she think she's perfect? Miss Valentine, just stick to reviewing records—leave the artist alone. Please.—Miss C. Wass, 38 Tyersal Walk, Tyersal, Bradford 4.

TRENDY Radio Luxembourg? They must be joking! Their predictions are so cautious that they might just as well revert



JOHN LENNON: his 'hide in a sack' routine was ludicrous

to the correct top 20—after all it only means moving the chart numbers backwards or upwards one or two places! —Michael Shaw, Burnaby, Hawke Close, Rustington, Sussex.

KEITH Skues' book, "Radio Onerland" is very well written, and very interesting, and I do not think Keith is getting enough recognition for his work. I could well recommend this book to anyone and everyone who has the slightest interest in radio, be it commercial or the BBC. I would like more people to know about "Radio Onerland," as I am sure everybody will enjoy reading it.—Christina Murray, 23 Falmer Road, Walthamstow, London, E.17.

WHERE did Jimmy Savile learn his geography? If he thinks Scotland is not in Britain, where is it? On "Top Of The Pops" he said the Marmalade consisted of four guys from North of the Border and one from Britain! Brainy DJs?

Huh!—S. Farrer and D. Clorey, 12 Royston Road, Waterloo, Liverpool.

BEE Gees fans unite. We were informed they would be on Boxing Day "Top Of The Pops" with Vince. They were on it, but without Vince. We will never see them live with Vince again, but we could. Remember the show a while ago called "Frankie Howerd meets the Bee Gees?" Want to see it again? Then write to the ITV—I have already.—Miss S. Mansi, 69 Templar House, Shoot Up Hill, Kilburn, London, NW2.

CONGRATULATIONS to Johnnie Walker for his article "Haul Down The Flag—Pirate Radio is Dead!" It is, as he says, about time all these rumours regarding Caroline and other stations were stopped, because the fact is that the pirate era is now dead and buried, and will never return.—Allen Chapman, 72 The Mount, Upper Clapton, London, E.5.

DISCWORD

SIX LPs TO BE WON

First six correct entries win FREE LPs. Send answers by first post Monday to: 'Discword', DISC, 161, Fleet St., London, EC4.



CLUES ACROSS

1. Best instrumental group? (3, 5)
7. Golden disc sales figure (7)
9. Ready to sell? (4)
10. Percentage men (6)
12. Bags, to medicine men (5)
13. Burning with enthusiasm? (5)
15. Young birds! (6)
17. Mr. Emney? (4)
18. The reasons why (7)
19. Tom Jones wants a minute of it (4, 4)

CLUES DOWN

2. Shapiro? (5)
3. What the theatre backer wants for his money? (3)
4. "— Kane" (5)
5. Burl Ives number (4, 2, 4)
6. Dave Cash holiday replacement (5, 5)
8. Exclamations of pain, surprise, etc. (3)
11. Sound quality (4)
12. Money Dave always has! (4)
14. Sound but no picture (5)
15. Lumme, fancy that! (3)
16. Language peculiarity (5)
18. Spoil the start of a marriage! (3)

Last week's solution

ACROSS: 3. Clan, 7. Ver-di, 8. Union, 9. Loom, 10. Devil, 11. Bambi, 12. (M)Anne(rs), 14. Robin, 16. Emery, 18. Otis, 20. David, 22. Mated, 24. Ella, 25. Novel, 26. Leeds, 27. Soul.
DOWN: 1. (D)Avid, 2. Private, 3. Cilla, 4. Number, 5. Film, 6. In-Diana, 13. Redding, 15. Beatles, 17. Yodels, 19. Small, 21. Vive, 23. Dust(y).

Last week's winners

Joseph Pritchard, 2 Calibar Avenue, Glasgow, W.4. Mr. D. Reid, 74 Cedar Road, Dartford, Kent. Gareth Hughes, Glywedog, Rhewl, Ruthin, Denbighshire, North Wales. Miss E. Wright, 25 Barncroft Avenue, Sooton, Workington, Cumberland. Mr. D. Stobbar, 2 Regimire Road, Grangefield Estate, Stockton-on-Tees, Teesside. Mr. J. Cooper, 115 Woodhouse Road, Wheatley, Doncaster, Yorks.

Cilla's show: corny but so good!

I HATE "family shows." They are built around some dreadful, dated singer or comedian, are full of jugglers, un-funny jokes and Continental guests, and are boring and unwatchable.

CILLA BLACK's show amazed me. It was everything I dislike, but packaged and presented in such an honest and unpretentious way that I enjoyed it. At last someone from my generation was heading up a "something for everyone" show and making it work.

The show was full of all the predictable corn... but! There were the expected dancers, but beautifully choreographed and costumed, particularly in the two numbers from "Hair." There was a far from new take-off of "Come Dancing," which, compered by Peter Cook and led by Cilla was hilarious.

There were well-worn songs, the same signature tune as last year, and it was all topped off with an "Anniversary Spot" which Godfrey Winn would have been proud of.

It was totally old-fashioned, but presented in a clean, uncomplicated and open way. No tatty, glittery sets and the direction was straight and to the point.

Telescope by Vicki Wickham

The choice of guests were excellent. Comedian Frank Carson was actually funny, French singer Francoise Hardy is always interesting, and then



Francoise Hardy... always interesting

there was the luvverly Peter Cook. Peter Cook—superb. He did a marvellous take-off of John Peel, assisted by Cilla, which ended with him offering

a suited gentleman in the audience a brown paper bag to jump into after taking off his clothes. He also did an impeccable inebriated commentary to the "Come Dancing" sketch and a "Mr Wisty" masterpiece.

But in addition to the ingredients, the success of the show was due to Cilla. Cilla's as British as fish 'n chips, as Liverpool as jam butties, and has so much natural enthusiasm that it's infectious. She's real and unspoilt.

Whether singing "Anyone Who Had A Heart" or chatting to Ernest and Vi celebrating their Silver Wedding anniversary, you feel she means it.

It isn't Cilla put into a TV show, it's Cilla's show. It's Bingo night with everyone hitting the jackpot—and there's nothing wrong with that.

IT'S happening, and it's living proof that we are not throwing up good sounds anymore. Or, perhaps, that you are not hearing them. The chart is becoming a mausoleum, a Gothic temple to the music of yesteryear, archaic and gilded in the melodic arches of a million minutes past. Martha, Isleys, Starr are there and leaping — Lorraine should be in soon, with the Ronettes. Tiny Tim and his Jerry Lee Lewis imitation. Denny Laine.

A good thing, because they warrant chart placings. Why didn't they get them then, but do now? Because there is all the room in the world for the standard they attain; a standard no longer achieved by the today rubbish that is being churned out. Perhaps they will act as an emetic—vomit up the bilge and bile of Lily and the crooners—leave the body pomp empty and ready to be filled by progressive sound. Steppenwolf should have prospered with "Magic Carpet Ride." So should Dion and the Chambers Brothers. Is it too late?

They didn't because it takes INSTANT MUSIC to become a hit now. And even instant music was done a hundred times better by Spector and the producers of ages gone. That's why old sounds are hits today, and unless we can create something brilliantly better and just as immediate,



the chart tomorrow will read like the chart of half a decade ago. Forever.

Perhaps it's all you taking so long to catch up. You always have been rather dense when it comes to espousing new music. How about HEAVY JELLY—a sensational eight-minute Island sound that genuinely warrants eight minutes of anybody's air-time?

General memo to Top Of The Pops. I found last week's show incredibly boring, not just because of the abysmal musical content. The ideal format still needs imagination to give it colour. Lately, I feel, this has been lacking. You could help to revitalise the dead enthusiasm of your square eyeballed viewers.

Alan Freeman STILL has one of the very best Radio One shows. And how about "Eloise MacArthur"—the new, all-original lyrical waxing from Barry Ryan.

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American Top Twenty

- 1 (2) **CRIMSON AND CLOVER** Tommy James and the Shondells, Roulette
- 2 (5) **EVERYDAY PEOPLE** Sly and the Family Stone, Epic
- 3 (8) **WORST THAT COULD HAPPEN** Brooklyn Bridge, Buddah
- 4 (7) **TOUCH ME** Doors, Elektra
- 5 (1) **I HEARD IT THROUGH THE GRAPEVINE** Marvin Gaye, Tamla
- 6 (3) **I'M GONNA MAKE YOU LOVE ME** Diana Ross and the Supremes and the Temptations, Motown
- 7 (9) **I STARTED A JOKE** Bee Gees, Atco
- 8 (6) **HOOKED ON A FEELING** B. J. Thomas, Scepter
- 9 (4) **SOULFUL STRUT** Young-Holt Unlimited, Brunswick
- 10 (28) **BUILD ME UP BUTTERCUP** Foundations, Uni
- 11 (12) **CAN I CHANGE MY MIND** Tyrone Davis, Dakar
- 12 (16) **IF I CAN DREAM** Elvis Presley, RCA Victor
- 13 (15) **HANG 'EM HIGH** Booker T. and the M.G.'s, Stax
- 14 (10) **SON OF A PREACHER MAN** Dusty Springfield, Atlantic
- 15 (11) **GOING UP THE COUNTRY** Canned Heat, Liberty
- 16 (37) **THIS MAGIC MOMENT** Jay and the Americans, United Artists
- 17 (34) **YOU SHOWED ME** Turtles, White Whale
- 18 (13) **WICHITA LINEMAN** Glen Campbell, Capitol
- 19 (22) **STAND BY YOUR MAN** Tammy Wynette, Epic
- 20 (33) **RAMBLIN' GAMBLIN' MAN** Bob Seeger, Capitol

British Top Twenty LPs

- 1 (1) **THE BEATLES (Double Album)** Beatles, Apple
- 2 (2) **BEST OF THE SEEKERS** Seekers, Columbia
- 3 (3) **BEGGARS BANQUET** Rolling Stones, Decca
- 4 (6) **THE GRADUATE** Soundtrack, CBS
- 5 (4) **THE WORLD OF VAL DOONICAN** Val Doonican, Decca
- 6 (5) **SOUND OF MUSIC** Soundtrack, RCA Victor
- 7 (15) **HAIR** London Cast, Polydor
- 8 (7) **HELP YOURSELF** Tom Jones, Decca
- 9 (11) **HOLLIES GREATEST HITS** Hollies, Parlophone
- 10 (16) **FELICIANO** Jose Feliciano, RCA Victor
- 11 (9) **BEST OF THE BEACH BOYS Vol. 3** Beach Boys, Capitol
- 12 (8) **THE WORLD OF MANTOVANI** Mantovani, Decca
- 13 (10) **VAL** Val Doonican, Pye
- 14 (—) **YELLOW SUBMARINE** Beatles, Apple
- 15 (—) **DIANA ROSS AND THE SUPREMES JOIN THE TEMPTATIONS** Diana Ross and the Supremes and the Temptations, Tamla Motown
- 16 (12) **THE GOOD, THE BAD AND THE UGLY** Soundtrack, United Artists
- 17 (14) **I PRETEND** Des O'Connor, Columbia
- 18 (18) **LIVE AT THE TALK OF THE TOWN** Seekers, Columbia
- 19 (12) **BEST OF NAT KING COLE** Nat King Cole, Capitol
- 20 (—) **BLUES FROM LAUREL CANYON** John Mayall, Decca

PENNY

BRITAIN'S TOP SINGLES REVIEWER



VALENTINE

SPINS THIS WEEK'S NEW DISCS

DON PARTRIDGE

BREAKFAST On Pluto (Columbia)—After one disastrous attempt to break away from format, our jolly busker goes back to his original style on this friendly little song which reminded me of astral plains, Walt Disney and wonderland rolled into one.

No doubt flamed by the latest moon attempts, Don has written a song very suited to his style but with better words than usual. It's not the dog he's having breakfast on—but the planet—all done with the ease of sitting in a chair and letting his mind wander. Easy when you know how. But enough of this jesting. It should do very well, and more power to his cold nose (the sign, as everyone knows, of a healthy animal).

OUT TOMORROW

TERRY LINDSEY

IT'S OVER (President) — Every once in a while President records, not known for its greatness in supplying records that make me get excited, come up with a surprise.

This is probably their best yet. Miss Lindsey has quite the best, controlled and evocative voice I've heard for a long time. She gives this lovely Jimmy Rodgers' song a simply superb treatment. Wringing, without over-emphasis and sugary showbiz emotion, every possible meaning from the lyrics. Towards the middle and end she does what I love—in other words goes completely berserk, clawing through the backing to make you feel you've never heard of Diana Ross in your life. Great—but destined to appeal to the minority.

OUT TOMORROW



DOORS' JIM MORRISON—singing touching little words about falling in love

DOORS SURPRISE WITH AN ORDINARY LOVE SONG

TOUCH ME (Elektra)—I must say it's quite a thought to get together, of Jim Morrison singing touching little words about ordinary everyday things like falling in love over sweet strings—but there, odd things happen these days, and that's exactly what he does on this record.

The combination of this and the typical Doors drum insistence and loosely-knit backing is unnerving to say the least. But it all works in an odd way, and having picked up ordinary pop fans with "Hello I Love You" I should think they'd pick up a few more with this. Which confirms the feeling—on hearing it more than twice—that this will be a hit.

OUT TOMORROW

JOE SOUTH

GAMES People Play (Capitol)—Mr. South is a talented man. Aside from writing songs, he produces records for Billy Joe Royal and does himself make them—and very well too.

This is without doubt his best effort to date in any of his fields. In fact, it's marvellous—so there!—and if it gets enough plays I wouldn't be surprised to see it a hit, which would be very nice. Starts with electric-saw guitar, then Joe comes humming in and then lurches about with the backing. I like his voice, the production just grows and grows, and what really endears me is the highly pleasant way he sings through his teeth.

OUT TOMORROW

Everything Is Everything: week's prettiest record

WITCHI Tai To (Vanguard)—Prize for the most unusual, pretty and effective record of the week must go to this.

The words mean hardly anything, but the lead singer chants them out in most appealing style. But it's the production that really shines—well done 10th Street, whoever you may be, and Danny Weiss—with pretty bells, sudden sax and jazz flute and a sound as warm as sunny corn. A really nice, nice record to make anyone happy.

OUT TOMORROW

Engelbert: a hit, gondolier-style...

THE WAY It Used To Be (Decca)—It struck me, whilst listening to this, how in many ladies' minds Engelbert must be the Valentino/Omar Sharif gigolo image all rolled into one vocal representation.

This, coupled with his sort of yearning gondolier singing style, certifies him for hit after inexhaustible hit. This will certainly give him another one to chalk up on his wall. An Italian song with lyrics by David and Jonathan (I thought they sounded better than usual), this is usually the sort of song you'd associate with Matt Monro. But as it progresses you can see it's carbon cut for Engelbert. Not my sort of thing at ALL but, unlike Tom Jones' songs, very suited to the Humperdinck image.

OUT TOMORROW

SANDIE SHAW

MONSIEUR Dupont (Pye) — I don't know if this is going to give Sandie a hit here—but certainly it's tailor made for her vast continent of fans abroad. A sort of French "Puppet On A String," Sandie breathes and sighs the little lyrics over accordion and girl chorus.

Some odd comb and paper creeps in at places. A small, pretty record—Sandie's certainly singing better than ever. It's a bit trite for me—I long to hear her really get to grips with something.

OUT TOMORROW

KEITH POTGER

THE WORLD Would Never Turn Again (Mercury) — Ex-Seeker Keith, out on his own for the first time, still manages to sound very much like the Seekers.

This is a pleasant country style tune sung in a casual easy voice. It isn't really my kind of record but it will please and charm a lot of people.

OUT TOMORROW



SANDIE SHAW: it's a bit trite for me!

LOCOMOTIVE

MR ARMAGEDDON (Parlophone) — If you're looking for something as far away from "Rudi's In Love" as you can—then this is it. If you're looking for something as near as "Whiter Shade of Pale" as you can—then this is it—despite the claim on the cover of its being the most stunning sound of 1969.

It is, in fact, a well put together record, with the lead singer sounding suitably bitter and sneering. But the organ that lurches about in quite sickening propensity does make it sound like last year and not this. However, it grows on you with plays, and I particularly liked the brass section. Not, I feel, something that's going to stun you into attentive silence straight away, but with so much enthusiasm behind it I can see it doing something.

OUT TOMORROW

STATUS QUO

MAKE Me Stay A Bit Longer (Pye)—I have never really been endeared to Status Quo's sound or singles, so it's rather hard for me to judge them.

Since they've had success with things I haven't liked I suppose they're bound to do well with this. It was hints of "Ice In The Sun," and is a fast odd coming-down series of notes. Of tune I could find little, which always disconcerts me, and it's about a lack of communication between a chap and his girlfriend. I could say the same thing between this group's sound and myself. But it does not stop me from thinking they will do very well with this.

OUT TOMORROW

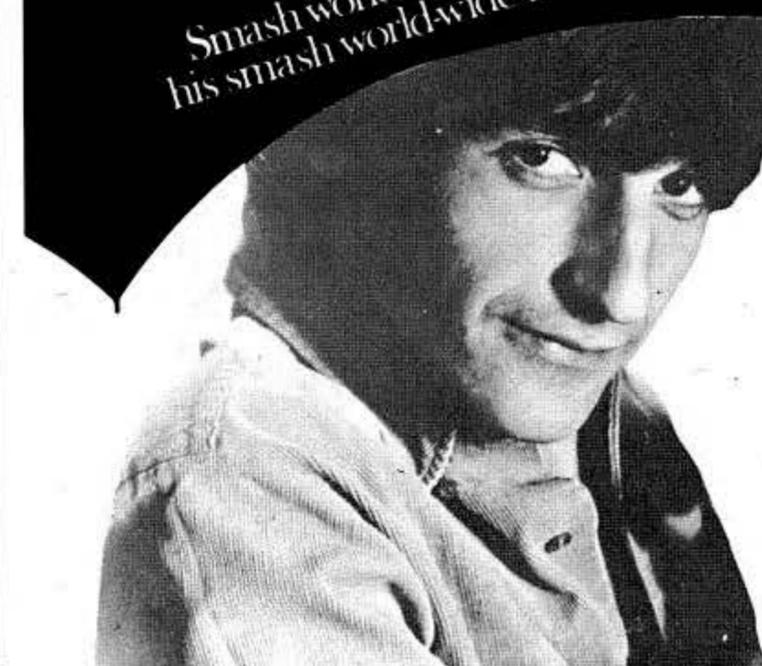
Leapy Lee

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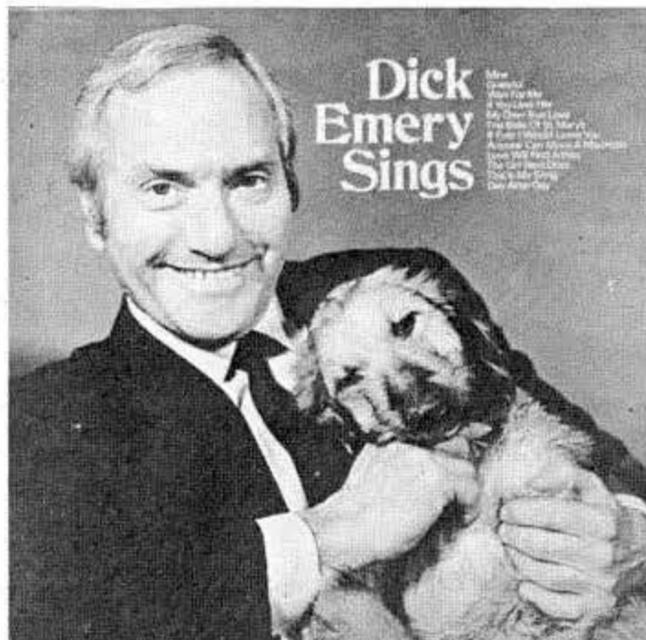


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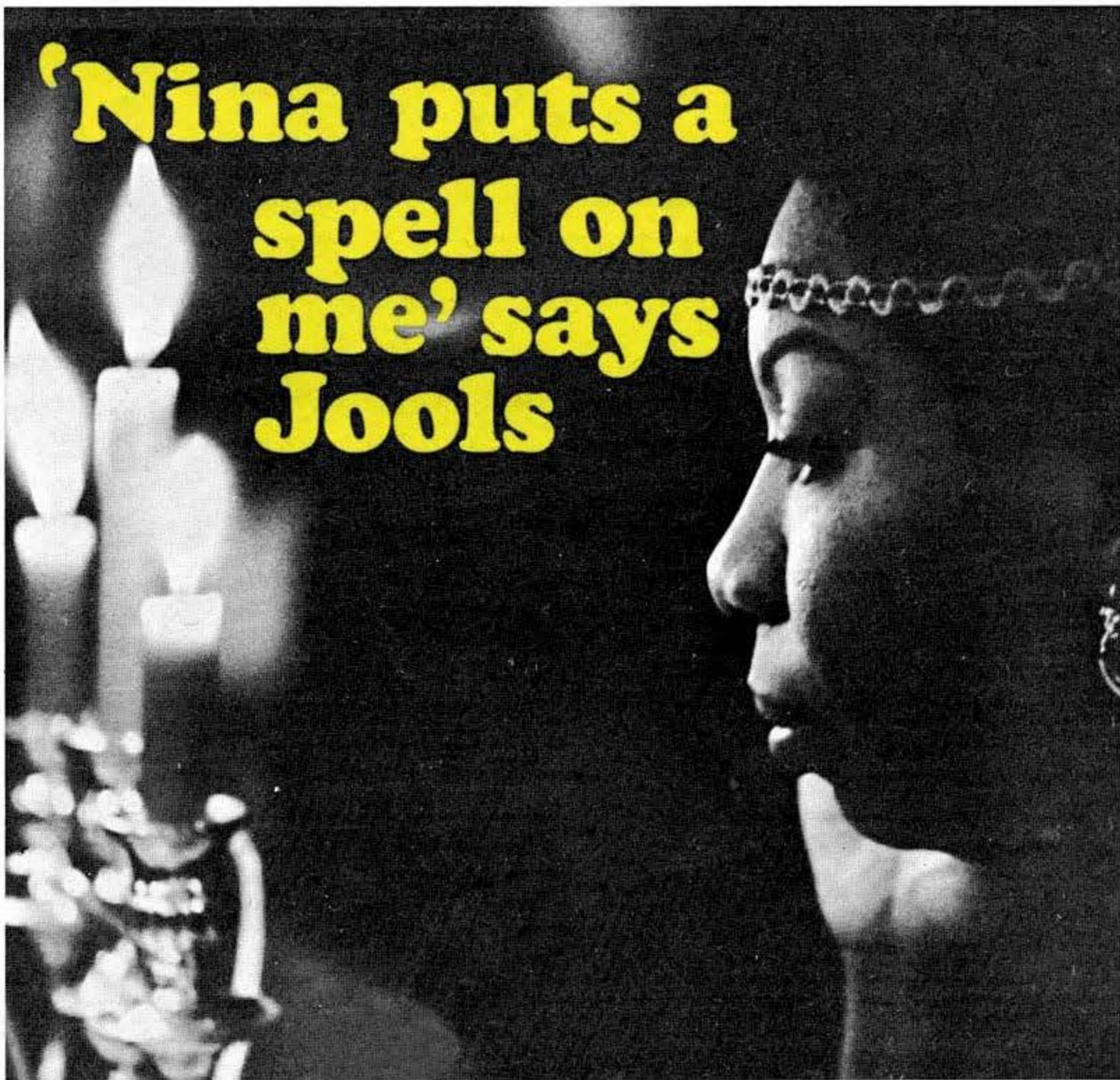
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Nina Simone . . . 'she can take songs and make them her own'

NINA SIMONE has stunned, thrilled, delighted and knocked cold a great many people in her ten years of singing but it's doubtful if she's ever made a more lasting and basic impression on anyone more than she has on Julie Driscoll.

Jools first "discovered" Nina when she (Jools) was 16 and bought some of her early albums.

"I went cold when I heard those records. 'Forbidden Fruit' just did my head in—I couldn't believe what this woman was doing. It got through to me so much it changed my entire thinking towards music."

Today Nina's audience has grown from the hard core of faithful followers to a massive commercial market. Two singles are currently in the British chart, and every concert she gives is a major ring round the music calendar.

"It's just the word spreading that has made Nina so popular today," says Jools. "She's always been great but she had ardent fans who told other people and



Julie Driscoll . . . 'You can sense she's around before she's even appeared'

gradually it got over to the general public. It was just a matter of time—eventually she just had to get across to a wider audience."

To Jools, Nina is the great goddess.

"Nina won't do anything unless it means something to her personally."

"That's why she can take songs and make them her own. She gives off this electric current thing on stage. She

possesses the whole stage and knows just how to work an audience. She's the one person that makes me feel very emotional—towards her as an artist and a person."

"I've seen her live three times in front of three different kinds of audiences."

"Once was at the Royal Albert Hall where the audience was very sophisticated and rather cold. The other time was at Montreux when I sat right in the front row and

the other was at the Ram Jam Club in Brixton.

"The Ram Jam was odd. She really had to work hard there. I think she felt because the audience was black they were HER people and she had to get across to them more than anyone else."

"The funniest thing about Nina is that often you can sense she's around before she's even appeared. She puts out this atmosphere that gets almost tense before she appears."

"At the Ram Jam we were all sitting waiting for her and all of a sudden I just knew she'd walked through the door. And when I turned round there she was. She has this weird presence that makes you 'feel' her before she's actually there."

Although Jools is the great worshipper at the Simone shrine she has never actually met her.

"I nearly did in Montreux. I passed her twice in the street—once when she was with whom I gathered to be her husband and kids. But I just couldn't talk to her."

"You see she means so much to me I know it wouldn't be right to stop her in the street or when she was busy. I know what it's like if people want to talk to me when I don't feel like it—it's such a waste."

"I feel so personally involved with Nina that when I DO speak to her I want to sit down and really talk. I know I'll meet her one day. It's a strange thing but I want it to be right when I do."