

FABULOUS HIT DISC!

MR. BUSINESSMAN

BY RAY STEVENS

on MONUMENT 1022

K.P.M., 21 DENMARK STREET, LONDON, W.C.2 01-836 3856

TAIL-PIECES BY THE ALLEY CAT

If she succeeds in replacing Beatles at top of charts, Mary Hopkin will be first No. 1 girl soloist this year. Their next singles: Gary Puckett and the Union Gap "Over You," Elvis Presley "A Little Less Conversation," Otis Redding "I've Got Dreams To Remember" and Ray Charles "Sweet Young Thing Like You". Sales of Tom Jones' hit approaching 400,000 here.

Jim Webb's composing ability rated by Alley Cat in same bracket as John Lennon and Paul McCartney. Top 30 hits by Casuals and Status Quo both penned by singer Marty Wilde. Will it be Julie Driscoll's "Fire" versus David's Frost?

HAIR IS COMING!

WATCH FOR VINCE EDWARD singing "AQUARIUS" UP 2236

JEAN LIVINGSTONE singing "FRANK MILLS" UP 2238



The TOP TEN XI and others (l to r): referee CYRIL WAYNE, actor JOHN LYONS, DICK RICHARDSON, BRIAN MARSHALL, JESS CONRAD, BOBBY SMITH, BRIAN POOLE, BARRY MASON, JOHN HANSON, KEVIN O'SHEA, JOHNNY COHAN (commentator), PAMELA RHODES (Miss United Airways) and trainer JIM MCHENRY; (kneeling): BEN HOWARD, ED STEWART, ANDY LOWE, NME's KEITH ALTHAM, JOHNNY CURTIS and LEAPY LEE.

STARS LOVE CHARITY SOCCER

AFTER five years in the pop business it never fails to impress me that out there among the stars there are a goodly sprinkling of "sports" prepared to turn up in a good cause and give their services for nix. Last Sunday produced a galaxy of names for the charity football match between the All Stars XI (shortly to be re-named THE TOP TEN XI) and Edgware Town FC.

Those who would have turned up if they could were Kinks Ray and Dave on tour in Belgium and Reg Presley of the Troggs up North in cabaret. Those who always turn up include our skipper, DJ Ed "Yellow Streak" Stewart (otherwise known as "the Black Flash" or "Stewpot" depending upon the colour of strip and his performance) who is the All Star's impolite answer to England's goalkeeper Gordon Banks.

Among our regular players were Brian Poole, composer Barry Mason and chart artists Leapy Lee, with Andy Fairweather Low who turned up with a sprained ankle but insisted on playing until he turned it again and had to be carried off by big Dick Richardson, the ex-European heavyweight champion. Our guest celebrities this week included Keith "Tunderbolt" Moon who tore around like a scalded long-haired jack rabbit (kicking the ball once and everyone else at least twice), Alan Price who kept complaining about his legs falling off after his first game in six years and Stevie Wright of the Easybeats who headed a goal much to his own amazement.

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SUNDAY, 15th— STRAWBERRY JAM

MONDAY, 16th— THE CIRCUS

TUESDAY, 17th— FROM AMERICA THE EXCITING FANTASTICS

WEDNESDAY, 18th— Dr. MARIGOLD'S PRESCRIPTION

THURSDAY, 19th— (BACKING GROUP TO BRUCE CHANNEL, BILLY FURY, THE FLIRTATIONS)

CANNED HEAT AT REVOLUTION

"It's a low-down... dirty shame," sang big Bob Hite, lead singer with Canned Heat, when American blues group in the NME Chart with "On The Road Again" appeared at London's Revolution last week. But it wasn't a low-down dirty shame—it was real deep-in-the-cut blues sound that made Canned Heat's single like "On The Road Again" seem like a nursery song.

Bob dominated the stage in his best leather jacket and lace pants, lunging at the microphone as if coming in for the kill. Al Wilson stepped in for the "Road" type vocals and also made his harmonica cry in sheer anguish. Henry Vestine did beautiful things on lead guitar. And in the background, Mexican drummer Fito gave out with some fantastic skin-hammering, including a long solo.

The act was incredible except that it may well have been above the heads of some members of the audience (which is no fault of Canned Heat's), particularly if they came along merely to hear chart sounds. But full marks to Revolution manager Jim Carter-Fee for providing a West End showcase for this well-above-average group.

—ALAN SMITH

THE YELLOW PAGES ARE COMING

WATCH THOSE 'LITTLE ARROWS' SHOOTING UP THE CHARTS

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POPWORD

Compiled by Anthony Hunt, Wadhurst, Sussex.

CLUES ACROSS

- Hold him tight
- Left after Arthur's fire
- Gantry's christian name
- Think of rags and riches to find a duo's surname
- From You To Us, Top 30, and Alley Cat part of the NME's
- This group's members aren't quite straight
- But who does Mrs. Robinson love?
- This is certainly no sound of silence
- Beach Boys like only part of this expedition!
- This group almost sound like childish horses
- Her first record in the chart was very noisy!
- Plays on lots of records yet he rarely plays on stage
- Neater clue for this girl singer I can't think of
- More sensible place for Status Quo's ice! (two words)
- This singer always starts off with odd 'odes'
- Both classical and popular variety hath charms
- Blue-beat
- The Aga

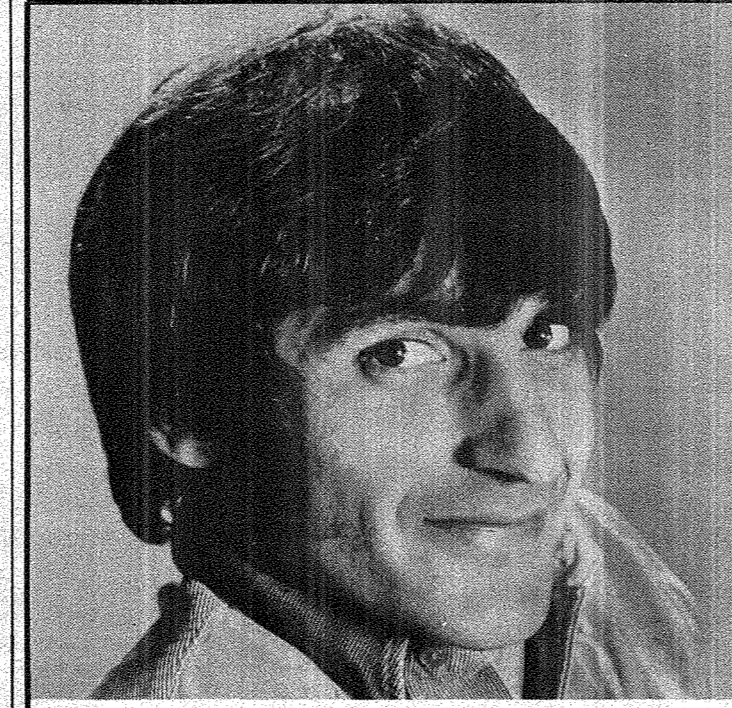
DOWN

- 2 A group of singing people (two words)
- It's canned!
- Group starts by cornering bit of Aretha's prayer
- Venus hadn't any!
- Jump over a relation. Done it? You deserve second apple
- Dusty is this
- The Beatles had better hide their revolver before she gets it
- Dusty opened her eyes to start counting this way (two words)
- Elvis once a kissing one
- In reply to Tom Jones, I'll help
- Edge Cutler's Wurzels could be described as a
- It's canned!
- There's been a running and a dancing one
- A singer (or buffalo?) worth listening to!
- Apparently the best in groups
- What Rosko is, he once was
- But how can there be a gap in this?
- They lead from one storey to another
- This singer has a heart, mixed though it is (anagram)
- A strong promise!
- This fair maid includes the sweetest girl
- It would be possible to dream a big dream of her
- Did Bill Haley get his from Blackpool?

ANSWERS NEXT WEEK AND HERE IS LAST WEEK'S SOLUTION

ACROSS: 1 Piddler; 5 Art; 7 Eve; 8 Number; 9 Title; 10 Sand; 12 Man; 13 Norman; 14 Gloria; 15 Tania; 18 Five; 20 On peak; 21 Drinks; 22 Shower; 24 Here; 26 Herman; 28 Live; 29 Asher; 32 RCA; 33 Months; 35 All; 36 Cant; 57 Orblson; 59 Heart; 40 Yardsbirds.

DOWN: 1 Freeman; 2 Doesn't; 3 London; 4 Ramona; 5 Alternate; 6 Gerry; 9 Telephone; 11 Marianne; 16 House; 17 Andy Williams; 19 Ensus; 23 Reach; 24 Hermit; 25 Ryan; 26 Rim; 27 Ringo; 30 Second; 31 Rafter; 34 Ski; 38 Boy.



WATCH THOSE 'LITTLE ARROWS' SHOOTING UP THE CHARTS

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Jackie Lomax: Sour Milk Sea/ The Eagle Laughs at You. An Apple Single. Number 3.

FILM GRADUATION FOR SIMON, GARFUNKEL

"THE Graduate, the film which features 'Mrs. Robinson,' has given Simon and Garfunkel the kind of status in America that the Beatles have now," their music publisher, Alan Paramour, explained to me, following a recent visit to see the duo in New York. "They really became enormous after the release of 'Giant Green Pleasure Machine,' but now have no idea how gigantic they are.

The greatest bulk of their following undoubtedly comes from the student factions who absolutely idolise them and most of the boys' rockings now are of the college circuits. "They are working two or three times a week and are tremendously in demand for TV and film work. This is really one of the greatest difficulties from Paul's point of view, because he must find time to compose.

By Keith Altham

The reason that 'Bookends' had one side of the album made up of previously released singles was simply that he has just not had the time to write new material. He's not the kind of writer that can force ideas. "Time is really now the all important factor—time to be able to return to England which they very much want to, but with all their other commitments and Art still at college, there is no chance until next March. Art is now sitting for his Bachelor of Science degree and I believe that Paul now has his B.A."

The plea of 'where have you gone Joe Di Maggio' is obviously a plea for someone who the youngsters can believe and love like that again. "The reference to the boy who flies away I would say was an oblique reference to the boy who was a social worker Judith Piepe while staying in England and is very much aware of the danger to young people from drugs. 'Bad News Feeling' which he wrote is a song about the addicts and 'Most Peculiar Man' was another about a suicide. "Paul has an incredible sympathy for understanding people not necessarily in his own age group. The song about the old folk 'Bookends' for example, on the album, shows a perception well in advance of his years. "That whole album side is really the story of birth to death, if you take the progression of the songs and the tracks which take you through the stages of life.



"The Graduate" film gives Paul Simon a great opportunity for film score music. The seduction scene for "Mrs. Robinson" (ANNIE BANCROFT) and her victim, Benjamin (JUSTIN HOFFMAN) shown above.

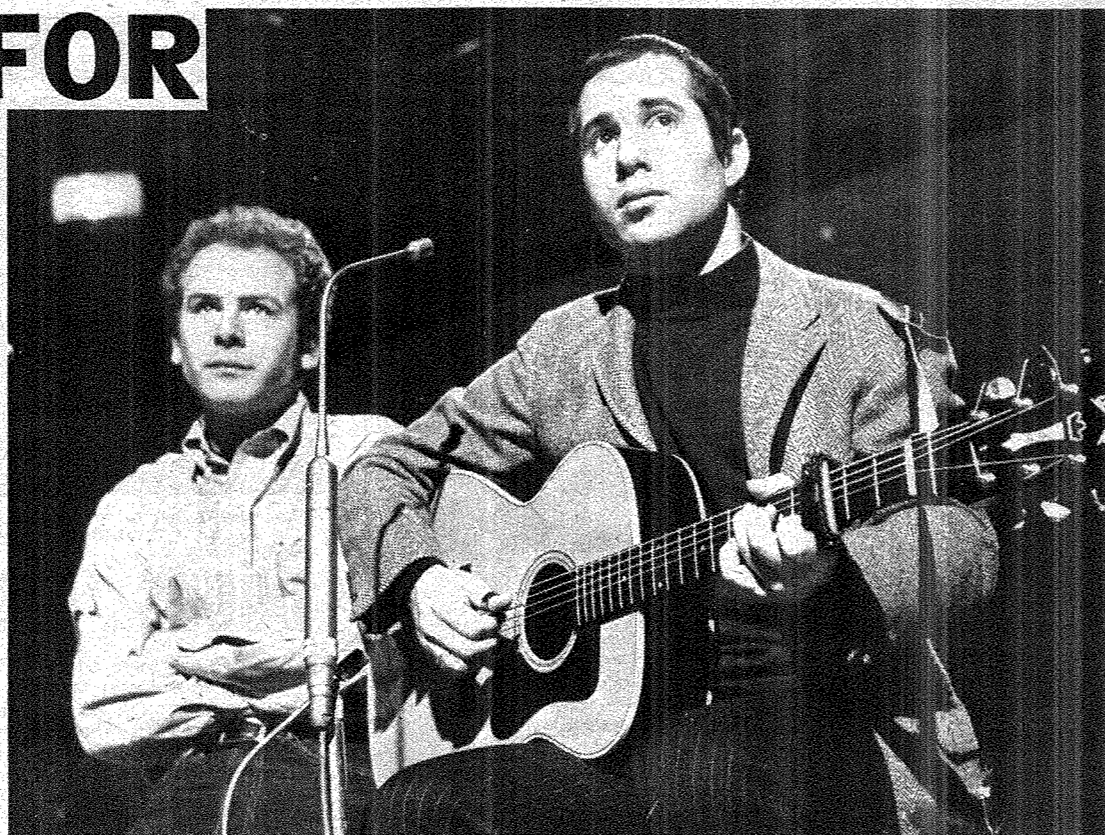
DOORS-AIRPLANE LONDON DEBUT

THE start was quiet enough. A wave of excitement ran through the hundreds of sweating fans crammed into the Middle Earth Club at London's Roundhouse, who had paid out between 25s and £2 to enter and who had put on one of the most remarkable displays of patience I have seen during the hour and a half unscheduled wait for the concert to begin.

Tightly encased in black leather, Jim Morrison half-stumbled out of his glowing publicity handouts into the glare of the television lights, attached himself to the mike and stood there and sang, the group providing competent if unexciting backing. Gradually the musical intensity was constructed through Ray Manzarek's howling organ lines, John Densmore's frenetic drumming and Bobby Krieger's fiery guitar until the second or third number began to answer the question: Would Morrison come near to his publicity? No one could expect him to live up to it; but he came near enough. On this showing, comparisons with Jagger seem unfair. It is not the wild animal prancing that generates the excitement in Morrison's act, it is what surrounds it—the undercurrent of smoldering sex, the love-hate thing with the audience. To me, 'Light My Fire' was the best for its subtle interplay of instrumentation and vocal, and the middle instrumental break, 'This Is The End'—sang only after Morrison's insistence that the lights be dimmed—was a powerful finale. I extend a big thank you to Jefferson Airplane for getting on quickly and getting on with their act, despite the tons of equipment that had to be manhandled on to the stage. Grace Slick was a joy to hear (and watch) with her whirling roller-coaster of a voice that purrs at its depths not unlike Eartha Kitt. But the attractive Miss Slick isn't the end of Jefferson Airplane. There is more of a group thing than Doors, with their music a cleverly layered whole, above which the voices of Grace and Marty Balin soar at different levels. And then, of course, there was the famous light show which deserves star billing of its own. NICK LOGAN

WHO'S WHERE

- ONE NIGHTERS: COASTERS: Liverpool Victoriana (13), Manchester Sloopy's (13).
- HITCH RYDER: Tottenham Royal and Chalk Farm Roundhouse (13), Dunstable California and Chalk Farm Roundhouse (14), Beckenham Mistrals (13).
- SIX AND THE FAMILY STONE: Chalk Farm Roundhouse (13), Birmingham Oldhill and Hansworth Plaza (14), Bayswater, Douglas House and Kensington Blaises (15), Nottingham Sherwood (16).
- EQUALS: Ramsgate Supreme (13), Carmarthen St. Peter's Hall (14), Penance Winters Gardens (18), Bristol Mecca (19).
- ALAN BROWN: Ryde Seagull (14), Yeovil Liberty Club (19).
- CABARET: CILLA BLACK: Cranberry Fold Inn (week from September 16).
- BRUCE CHANNEL: Stockton Fiesta (week from September 16).
- DAVE DEE, DOZY, BEAKY, MICK AND TICH: Newport and Pining Cleopatra Clubs (week from September 15).



LIFELINES OF JOHNNY NASH

Professional name: Johnny Nash
Real name: John Lester Nash Junior
Birthdate: August 19, 1949
Birthplace: Houston, Texas
Personal points: Brown eyes, black hair, 5' 9in., 145 lb.
Parents' names: John and Eliza
Sister's name: Jean
Wife's name: Margaret
Present home: New York City
Instrument played: Guitar
Where educated: Jack Yates High School, Houston, and School For Young Professionals, New York City
Age entered show business: 16
First public appearance as amateur: Matinee TV show in Houston, 1964
First professional appearance and biggest break: Arthur Godfrey Talent Scout Show in New York, 1967
Biggest break in career: Same as above
Discs in US best sellers: A Very Special Love, Almost In Your Arms, Let's Move, and Groove Together



Current hit: Hold Me Tight
Present disc label: Regal Zonophone
Personal manager: Danny Sims
Musical director/accompanist: Arthur Jenkins, pianist, arranger, conductor
Compositions: Hold Me Tight, What Kind Of Love Is This?
Date and title of film debut: Take a Giant Step, 1962
Other film appearance: Key Witness.

1963
Biggest influence on career: Hold Me Tight
Hobbies: Golf, swimming, horse riding, listening to all kinds of music, soccer
Favourite colour: Blue
Favourite food: Chicken
Favourite drink: Milk
Favourite clothes: Very casual
Favourite singer: Sam Cooke
Favourite actor/actress: Sidney Poitier, Bette Davis
Favourite band: Lloyd Price
Favourite composers: Beatles, Holland and Dozier, Jimmy Norman
Favourite groups: Temptations, Sweet Inspirations, Beatles
Miscellaneous likes: Good music, good food, good fun, good people
Miscellaneous dislikes: Tasteless food, plastic people
Most thrilling experience: Success of Hold Me Tight, specially in England
Pet: Pooodle
Ambition: To communicate musically on a much broader scale

The Dave Clark 5

THE RED BALLOON

COLUMBIA DB8465

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E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House, 20 Manchester Square, London W1A 1ES

THE BANNED STONES' LP COVER... Mick Jagger protests against 'Dylan offensive' charge

IT is "We" against "Them-and-They" time again in the Rolling Stones' life, as they run head-on into another fracas with the "oldies." This time it looks as though the "writing is on the wall" for the new album "Beggar's Banquet" because the Establishment at recording company headquarters (London-Decca) find the new album sleeve depicting a lavatory wall offensive. Exception has also been taken to certain of the lyrics on various tracks.

Special by Keith Altham

Up at the Rolling Stones office on Monday Mr. Jagger was making himself objectionable—in the nicest possible way—and earning himself that title of the man they can't gag again, Mr. Richard was also there—"I only dropped in to get me phones fixed"—and putting in his pennyworth for good measure.

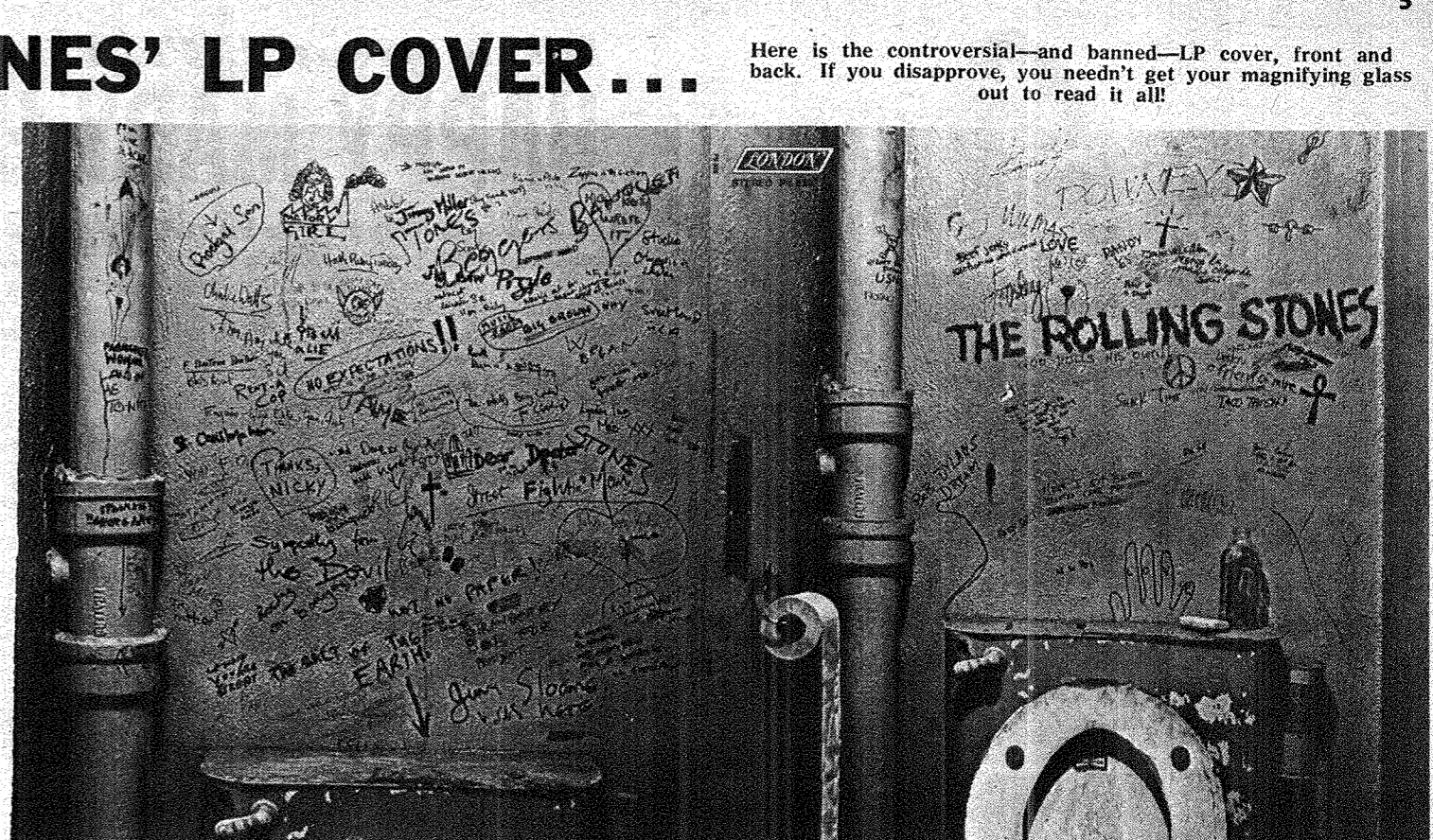
"We really have tried to keep the album within the bounds of good taste," smiled Mick encouragingly. "I mean we haven't shown the whole lavatory. That would have been rude. We've only shown the top half!"

Only two

"Two people at the record company have told us that the sleeve is 'terribly offensive.' Apart from them we have been unable to find anyone else who it offends. I asked one person to pick out something that offended him and he quite seriously picked out 'Bob Dylan.' Apparently 'Bob Dylan's Dream' on the wall offends him!"

Our job

"It's not really any one thing which upsets them—it's the whole concept. They all have little hang-ups and complexes about individual things. We've gone as far as we can in terms of concessions



Here is the controversial—and banned—LP cover, front and back. If you disapprove, you needn't get your magnifying glass out to read it all!

We took up the latter objections that certain lyrics were objectionable and Mick was just as adamant on this point. "The trouble is that people get a buzz out of being reviled. They listen to something and say 'wasn't that revolting?'—let's listen to it again! Now if they are so reviled—they don't have to listen to it. They can turn it off or not play or not buy the record. But why should they tell everyone else what they should do?"

Subversive

"They told me that 'Street Fighting Man' was subversive. 'Course it's subversive,' we said. It's stupid to think that you can start a revolution with a record. I wish you could!" "The fact that a couple of American radio stations in Chicago banned the record just goes to show how paranoid they are," emphasised Keith.



Happy picture of ROLLING STONES

september sounds on emi

DON PARTRIDGE

Don Partridge
Columbia SX280 © SCX280

THE BEACH BOYS

Friends
Capitol T285 © ST285

MARVIN GAYE and TAMMI TERRELL

You're All I Need To Get By
Tamla Motown TMG668

STEVE MILLER BAND

Children of the Future
Capitol T2920 © ST2920

THE SEEKERS

Their Farewell Public Performance at London's 'Talk of the Town'
Columbia SX278 © SCX278

VINCE HILL

You Forgot to Remember
Columbia DB8470

FORTES MENTUM

I Can't Go On Loving You
Parlophone R5726

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BOB BRADY AND THE CON CHORDS

Everybody's Goin' to The Love-In
Bell BLL1025 New from the Bell Records label

MERRILLE RUSH AND THE TURNABOUTS

That Kind of Woman
Bell BLL1026 New from the Bell Records label

ROLF HARRIS

Have a Beer
Columbia DB8475

CECIL McCARTNEY

Hey Althia I Want You
Columbia DB8474

RAPHAEL

Ave Maria (Listen to Me)
Columbia DB8473

RON GOODWIN AND HIS ORCHESTRA

Decline and Fall
(From the film of the same name)
Columbia DB8472

A Great new Liverpool Sound

The perishers

How does it feel?

TF965 fontana



It's a great LIFE I have, says.... HAPPY MARY HOPKIN!

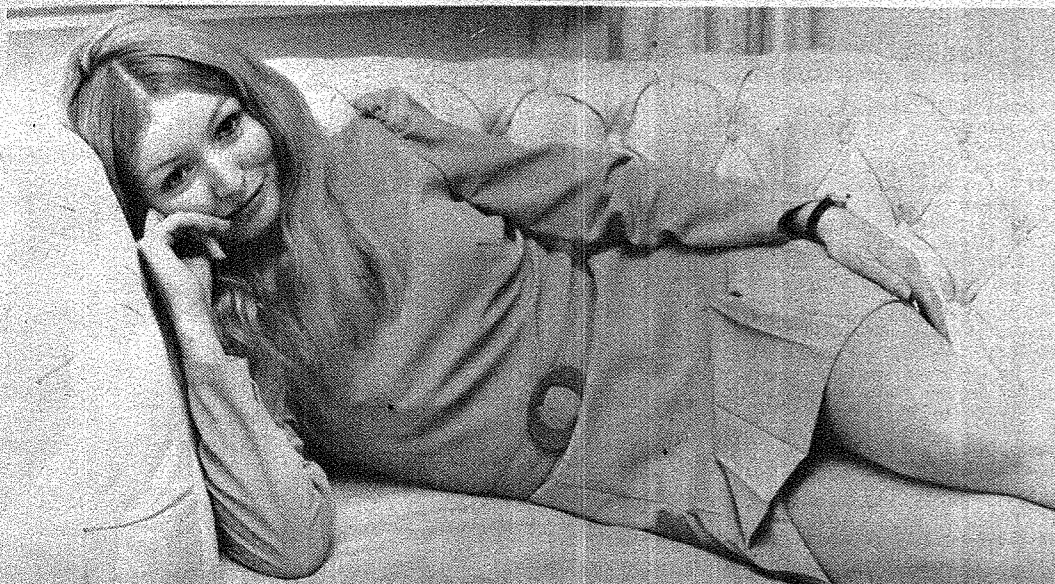
THERE are two of Mary Hopkin: the real one, and the one who sings. The real one is a soft and fragile thing with a bluish; hair the colour of the sun over Pontardawe; and a quiet, mouse-like voice often hidden behind a gentle Welsh whisper. The one who sings can stand in front of an audience or a TV camera and suddenly, literally, burst into a warm but forceful sound. Then the music stops and suddenly Mary Hopkin No. 1 is back again, all waif-like and shy.

WORKING...

MARY HOPKIN listens (and so does her pet Teddy) to PAUL MCCARTNEY, singing and playing a new song. Paul produced her hit disc.

RESTING...

MARY does the "resting on the sofa" bit, but she's more amused about it than becoming the sexy siren!



I hope she doesn't change. I really do. I've seen the showbusiness life affect people before, but if it happens to Mary it will be the biggest crime since Elvis Presley went soft.

The first time I met her was in Manchester at "Opportunity Knocks," before "Those Were The Days" was released and the whole razzamatuzz got going. With her Dad, she was. He was a very proud man.

Then we met again in London, and on one of the occasions she came up to the NME and we played "Those Were The Days" on record reviewer Derek Johnson's record-revising record player. We all sat there and listened and you had the peculiar feeling of knowing that within a few weeks the record would be zooming up the Charts.

Inscrutable

I'm not sure how Mary felt about it. Maybe she was excited. Maybe she was calm. Maybe she thought she wouldn't count her chickens. I couldn't read her face because she just sat there all quietly inscrutable.

Later on we had a long conversation in which I did most of the talking, because getting Mary to talk is still a tough business. It's not that she's difficult. Rather, she still can't understand that people should want to speak to her.

But she did tell me this: "There was only ever one song in mind for me as my first single... 'Those Were The Days.' I didn't record anything else. Paul sang it to me in the office and I liked it straight away.

"I thought, at first, it might be a bit too pop—the way he sang it. But it was nice.

"I'm not frightened or nervous by everything that's begun to happen to me. I get a bit edgy in TV studios and in places, but I'm all right so long as I've got somebody with me.

Hard people

"One thing I do find difficult at the moment is to get on the same wavelength as other people in showbusiness. I have to 'get to them' through somebody else. Sometimes, I don't understand what they're talking about.

"People in the showbusiness world are just as I imagined them, though. They're real hard, or they appear to be. They don't show their real feelings at all. Not like normal people outside, anyway.

"I think I could find it easy to become hard and showbiz myself, if I didn't take care. I think if you have so much faith in people, it's only natural for it to rub off.

"I'm bound to change a bit, I suppose, but I don't really think I will become like that."

I asked Mary to try and tell me something about the real Mary Hopkin—the one underneath.

She told me: "I'm scared to talk to people. I get so that if they're not going to try with me, I won't try with them. No. I've never had stage fright. I'd much rather sing on stage. I used to have an agent at home and he would get me jobs in working men's clubs and places.

In a trio

"I used to earn about six pounds a show, and I also did some work singing with a couple of boys for a year. I was at school then."

If Mary Hopkin herself didn't exist, I think the quiet girl who left a Welsh village to find fame and fortune would be a heart-warming character for any author to pound his typewriter into.

She left school earlier this year, just four weeks before she should have been sitting for her University entrance examinations. With an eight-week marathon on "Opportunity Knocks" and a recording contract with Apple, there just wasn't time to sit down and sweat every night.

Mary's father is the housing

by
Alan Smith

who finds her gentle, quiet, unchanged

officer in her home town of Pontardawe, which is in Glamorgan in South Wales. His daughter is now 19 and used to enjoy Saturday nights at the Top Rank dancing in Swansea before Paul McCartney came along. And just for the record, her biographical information lists her as liking faggots and peas.

Until she moved to London a few weeks ago (with her sister), Mary lived with her parents in their mock nineteenth century home on the hill that is Brynau Road, Pontardawe. There are roses round the door.

When Paul decided to sign her to Apple, an official photographer and biographer were sent to see her at home.

Never in love

The man who wrote the words reveals how they wandered around the Hopkin front room perusing the Victorian Swansea Pottery tea service, the gilt frame on the Renoir print, and how they found her "slim and flat bottomed with a good forehead dusted with powder, fine straight legs not too many weeks out of ankle socks, and an all-embracing air of innocence."

Mary's mother reveals: "It was in chapel that she started singing



MARY caught unawares by photographer Alec Byrne at a reception for Jefferson Airplane. Not posing here, but very nice just the same.

— doesn't everybody in Wales? Mary's been faithful in the local Congregational Tabernacle since she was four, but she wasn't going as much as she would have liked to recently, because of all the late nights." Before she came to London, Mary had this to say on the subject of romance:

"No, I've never been in love. I think it's daft the way some of the girls at school were always in love with a different boy.

"There's no-one at all, now. I just haven't the time. And when I'm in London, I know I'll feel so much of a country bumpkin alongside all those sophisticated girls."

Maybe Mary still feels that way—but would you mind being a country bumpkin, and be No. 6 in the NME Chart? I wouldn't.

MASON WILLIAMS VERSATILITY PLUS

WHAT a busy man Mason Williams is. He wrote "Cinderella Rockefella," has hired a plane to do sky painting, written scripts for the Smothers Brothers, played with a folk group, published seven books, had his art exhibited in major museums and has his LP on sale here in which he sings, plays, conducts and composes all the tunes!

Now he has his own hit record here with "Classical Gas," which enters the NME chart this week. It recently swept to the top of the American chart, too.

Born in Abilene, Texas, on August 24, 1938, Mason learned to play guitar and formed a folk trio while studying mathematics at Oklahoma City University.

Then he served in the navy and began writing songs about things that happened to him. In a Los Angeles folk club, he met Glen Yarbrough who introduced him to the Smothers Brothers for who he eventually began writing.

They made an album of Mason's songs and even today use his material on their TV show. Mason has appeared on it with them playing guitar. He also wrote songs for the Kingston Trio, Gale Garnett, Yarbrough and Andy Williams's wife, Claudine Longet.

Among Mason's seven books, most of them containing slightly risqué poetry appear titles like "Byciclist's Dismount" and "Tosadnessday." His most famous, however, is "The Bus Book," which contains a life-size picture of a Greyhound bus. This folds into a little package and has been exhibited at the Pasadena Art Museum, on the "Joe" Bishop Show," in "Life" magazine and now has a permanent place in the New York Museum of Modern Art.

The controversial Pat Clark TV show, in which a storm was sparked off because she touched Harry Belafonte, was written by



MASON WILLIAMS

Mason, who has been responsible for several top American programmes.

Probably his most spectacular production was recently at his desert retreat where he decided he wanted to paint a flower. So he hired a plane to sky paint a flower and its stem below the rising sun. Some imagination.

"Classical Gas" was issued as the B side of "Long Time Blues" when Warner Brothers released it here, but continual plugging has made it the hit. Now plans are afoot to bring Mason over here soon.

And he should be someone really worth meeting. — RICHARD GREEN.

Fast rise of Vanity Fair vocal group

A DECORATOR, a sales rep, a work study officer and a production controller, all interested in close harmony singing, decided to turn professional in June and make a record. This week, that record, "I Live For The Sun," by that group, Vanity Fare, enters the NME chart.

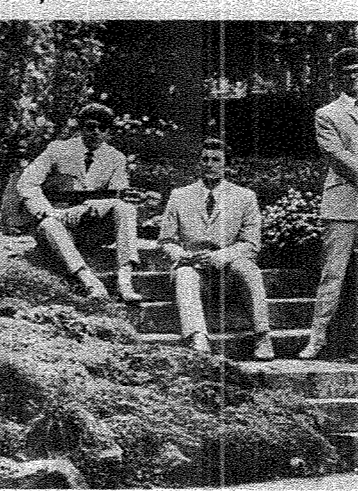
The four boys from the Medway town are Trevor Brice (lead vocals), Tony Goulden (lead guitar), Dick Allix (drums) and Tony Jarrett (bass guitar). Though Trevor is lead vocalist, the others all sing with him.

Dick told me: "The group has been going for about six years and I joined just before Christmas after left Guy Darrell. We didn't make a record before because we wanted to make sure we were with the right manager and the right company."

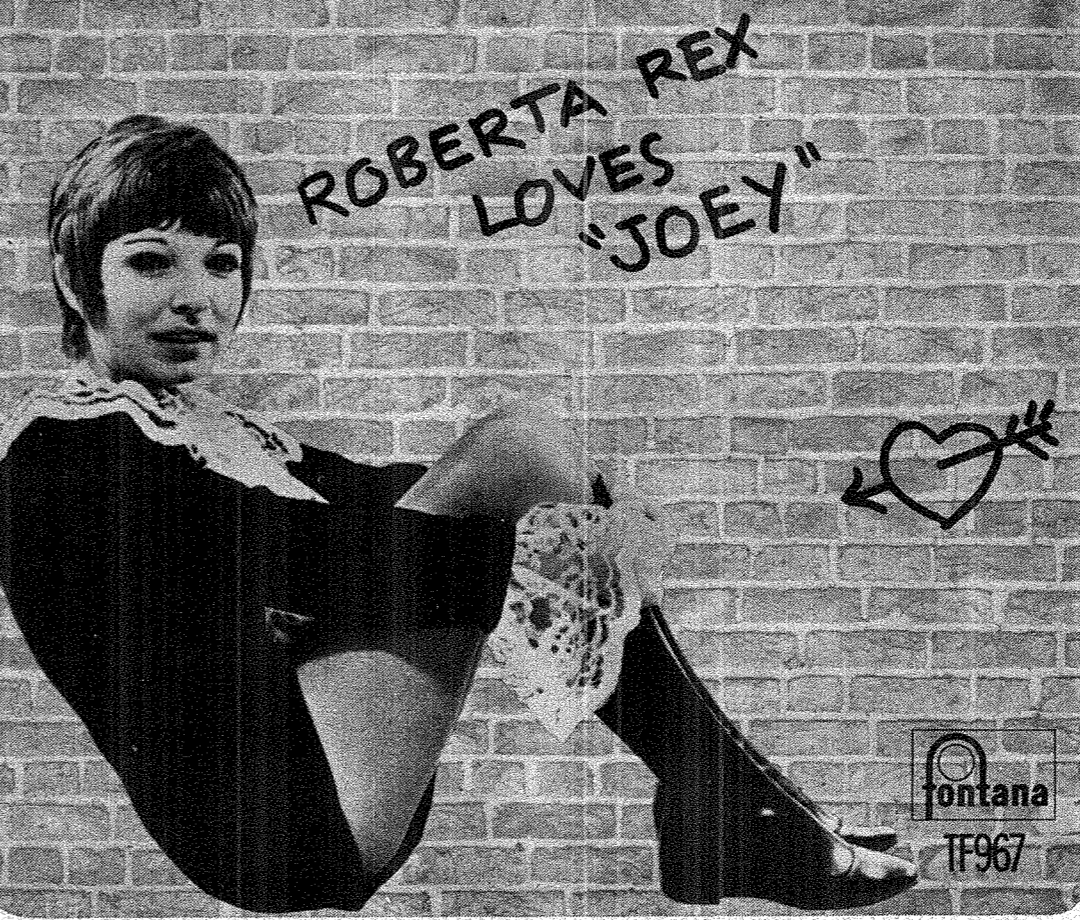
"We originally got our vocal sound from the Ivy League and took it from there. We do Tokens numbers and Four Seasons numbers, in fact any good harmony songs."

The song is a bright number that shows a slight West Coast influence and Dick admitted that they are keen on Beach Boys type numbers.

The group is managed by Roger Easterby of Arthur Howes' office and Dick handles the aforementioned Guy Darrell. He has been working with the group on their first LP, "The Sun, The Wind And Other Things," which is due out next month. R.G.



VANITY FARE (L-to-R): TONY JARRETT, DICK ALLIX, TONY GOULDEN, TREVOR BRICE.



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MAYALL HELPS MAC BREAK INTO SINGLES

ACE bluesman John Mayall went to a concert given by super ace bluesman B. B. King in America, took a tape recording of it and later played it to up-and-coming ace bluesman Peter Green, who was knocked out by one of the numbers, "Need Your Love So Bad."

Peter persuaded Blue Horizon to get American a-and-r man Mickey Baker to arrange it and Fleetwood Mac duly recorded it. Then it was issued.

That was ten weeks ago, since then lots of plugs have been given it and they have resulted in its appearance this week in the NME chart.

Six violins and four saxes were added for the session, so listening to the record won't give you the same impression that you get from the group's live performances.

Three lead guitarists

Peter recently added 18-year-old Danny Kirwan to the line-up so that Fleetwood Mac now features three lead guitarists. Peter and Jeremy Spencer are the others and the other members are John McVie on bass and the elongated Mick Fleetwood on drums.

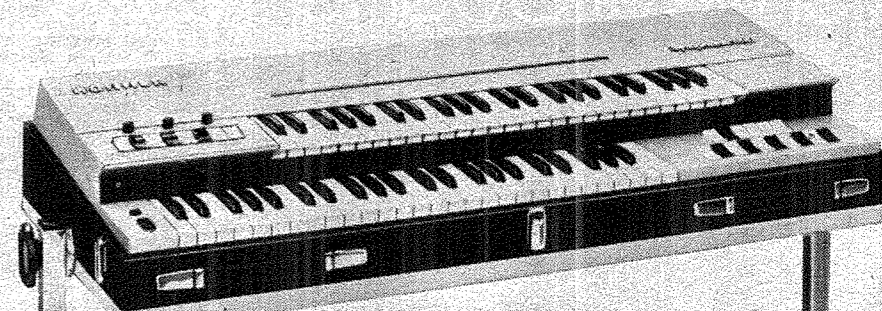
Though this is the group's first single success, their albums "Fleetwood Mac" and "Mr Wonderful" have made the NME LP chart already. Peter, John and Mick have all played with John Mayall and gained lots of experience that way. On stage, Fleetwood Mac play the Chicago type blues with a very noticeable Elmore James influence. Indeed, "Shake Your Money-maker" has been known to create scenes not a million miles removed from those occurring at the Crawdaddy when the Stones and Yardbirds appeared.

Well-known on the Continent as much as at home, Fleetwood Mac are one of the biggest British blues groups in America right now and are due to go back again in December for yet another tour.—RICHARD GREEN

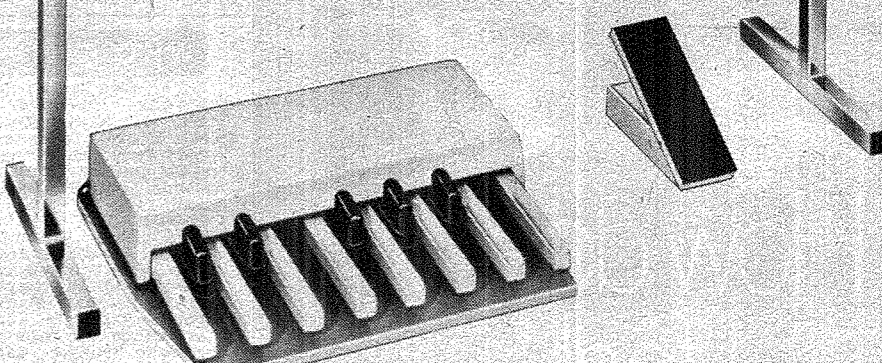


The FLEETWOOD MAC with the new member, DANNY KIRWAN (second left). Others are (from left) JOHN MCVIE, MICK FLEETWOOD, JEREMY SPENCER and PETER GREEN.

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ENGEL HITS AGAIN!

*Les Bicyclettes De Belsize (Decca).

I DON'T have to be a Maurice Woodruff to predict this for the NME Chart. Let's face it, Engelbert Humperdinck would get into the hit parade even with an Income Tax Demand set to music!

With any lesser artist, I would have been apprehensive about the French title, as a possible detraction from sales appeal. But I don't think it matters two hoots with Hump.

Written by Les Reed and Barry Mason as the title song for a forthcoming movie, it has the same lulling enchantment as "The Last Waltz," though I don't think the material is quite as strong. The lyric tells of a couple who discover the world by bicycle and, as you might expect, there's the familiar sing-along chorus with the vocal group joining in.

The melody is vaguely reminiscent, particularly at the outset, of Gilbert Beaud's "The Importance Of Your Love." Undoubtedly a smash hit, but by no means certain for the No. 1 spot.

Dave Dee electrifies

*The Wreck Of The Antoinette (Fontana).

I NEVER cease to be fascinated and absorbed by Dave Dee's output. Every one of his records is totally different from the last and they all have a good yarn to relate and an appealing tune to whistle.

This latest story-in-song tells of a chap who sets out to sail a ketch single-handed to Sydney, in the path of Chichester and Rose, mainly to impress his girl friend—after whom the boat is named. But he doesn't make it!

Two tiny faults struck me—I wasn't very keen on the sombre monologue opening, and the routine is taken at such a frantic pace that, occasionally, one gets the impression of too many words being crammed into each line.

But these are relatively small details. In the main, this is fast-moving, punchy and electrifying. I suppose, of all Dave Dee records it comes closer to "Xanadu" than any other. I like it better than "Last Night In Soho." Top Five, I would think.

VINCE HILL: You Forget To Remember (Columbia). Since his success last year with "Edelweiss," "Roses Of Picardy" and "Love Letters In The Sand," Vince Hill has had rather a lean time—though I did think that his recent "The Importance Of Your Love" might have restored him to the Chart.

Anyway, in an effort to recapture his golden touch, Vince has reverted

* TIPPED FOR CHARTS
† CHART POSSIBLE

to his policy of reviving oldies in sweet-corn sing-along style—and, on this occasion, he has chosen one of Irving Berlin's standards.

The treatment is predictable—with a backing group humming and joining in the chorus, plus strings and tinkling piano—and the tune is familiar. In other words, perfect material for the squares and sentimentalists who, let's face it, exercise a fair amount of control in the hit parade. Very nostalgic!

HELEN SHAPIRO: You'll Get Me Loving You (Pye). After more than six years with Columbia, Helen Shapiro has now switched to Pye—no doubt in the hope of achieving an improvement in her disc fortunes.

And this record is a good showcase for her. It's an appealing rock-ballad with a lilting rhythm and a faint continental quality—which is accentuated by the mandolin effects.

Very attractive tune, with strings and humming group, makes thoroughly enjoyable listening. Many worse records than this have appeared in the Chart, but we can't ignore the fact that Helen seems to be out of favour.



SINGLES

by Derek Johnson

SAM & DAVE: Can't You Find Another Way (Atlantic). Sam and Dave have an extremely large following in Britain, even though the duo has so far scored only one Chart hit.

And I'm sure the boys' fans will revel in this sizzling funk of r-and-b. There's a pounding jerk beat, and a tremendous backing of fiery brass to offset the vocal interchange between the twosome.

It's stimulating and dynamic—uninhibited soul singing at its vital best. Unfortunately, the material is a great big nothing, with scarcely any melody or any significance. Should go a bomb in the discotheques.

BRENTON WOOD: Some Got It, Some Don't (Liberty). Back in January, Brenton Wood hit the jackpot with "Gimme Little Sign"—but this is completely different in conception. It's a sophisticated swinger, which bounds along at a fair old pace, backed by attacking brass, organ and a crackling rhythm section.

The routine never flags from start to finish, and it enables Brenton to display his artistry, his jazz leanings and his versatility.

However, this is not a disc with mass appeal, and I wouldn't call it very commercial. Hear it before you buy—it may not be your cup of tea.

CHRIS MONTEZ: Love Is Here To Stay (A & M). Twist kid Chris Montez came storming back into the Chart last year with his Latin-flavoured revival of "The More I See You." And now he's adopted exactly the same policy with George Gershwin's evergreen.

Aided by brass, tambourine, rattling piano and a sparkling Latin beat, Chris' babyish voice glides smoothly through the well-known lyric, while the background of audience chatter and handclaps lends a night-club atmosphere.

Sounds rather like a poor man's Trini Lopez. Oh yes—and there's a whistling chorus as an added attraction. Highly commercial, and—with sufficient Radio 1 plugs—it could happen.

DAVE'S BIG THUMP UP

DAVE CLARK FIVE: † The Red Balloon (Columbia).
RAYMOND FROGGATT: The Red Balloon (Polydor).

EARLIER this year, Birmingham group Raymond Froggatt released a self-penned disc titled "Callow La Vita." Now the Dave Clark Five has waxed the same song under the title of "The Red Balloon"—which has persuaded Polydor to re-issue the original recording, with the title duly revised.

Let me say right away that it's an extremely catchy tune, with a lyrical, flowing quality, and the Froggatt team treats it with a delicacy and piquancy usually suited to the subject matter.

Dave Clark's version is quite different. He has reverted to his big-bash, drum-thumping style of "Glad All Over." I didn't think the material would stand up to this kind of treatment, but it's come off amazingly well.

Dave's disc is easily the more commercial of the two, and the more likely to achieve Chart status—and I don't suppose that would worry the Froggatt group, because at least it would draw composer royalties!

BOBBY HEBB: You Want To Me (Philips). Bobby Hebb carved a niche in pop history with his beautiful "Sunny," which is now accepted as a standard.

It's a pity that subsequently he hasn't been able to come up with anything half as good. This disc is pleasant enough—but an up-tempo soul-flecked ballad, impressively handled by Bobby with a solid backing and a driving beat.

Difficult to fault! In fact, I must say I enjoyed both the performance and the arrangement. But the material is very ordinary.

DAVID ACKLES: Down River (Elektra). One of the bright new boys on the Elektra label, David Ackles hails from California, and his environment is clearly evident in his work.

There's a hit of Bob Dylan, Burl Ives, Pete Seeger and Kurt Weill about his work—and even more of his own original philosophy.

This is a beautiful, plaintive ballad—folksy and subdued, apart from the dramatic coda—which I found both relevant and enchanting.

Pip side is interesting—it's the original version of the new Julie Driscoll single "Road to Cairo," which David calls "La Route A Chicago."

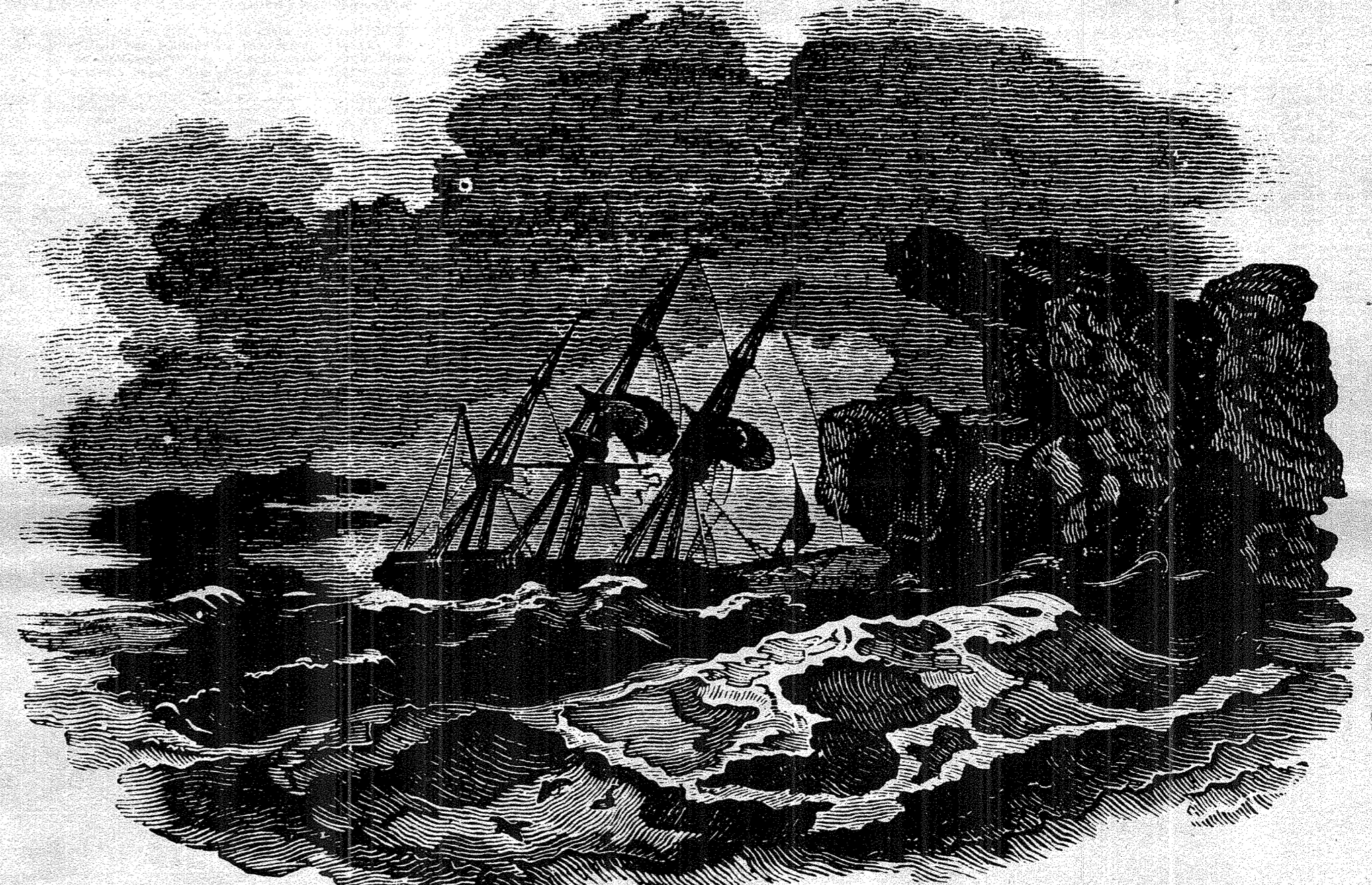
BETTY EVERETT: It's In His Kiss (President). This will probably be more familiar to you as "The Shoop Shoop Song," which was a minor success for Betty Everett a few years back—and now she has re-recorded it. The arrangement is very similar to the original, though possibly a fraction faster. A catchy number with a toe-tapping beat, it highlights some full-blooded vocalising by Betty, backed by chanting girls. Ideal Radio 1 material, which could click all over again if the dee-jays are kind to it.

*** On another new President release, Betty teams with Jerry Butler for a bluesy duet styling of Charles Chaplin's memorable "Smile." Mmm... nice!

COLORFUL SEASONS: Out Of The Blue (MGM). A group of session singers which has backed such stars as Tom Jones, Gene Pitney and Engelbert Humperdinck now makes its debut as an attraction in its own right. The Colorful Seasons comprise three boys and three girls, one of whom is Jackie Lee (better known as Jacky of "White Horses" fame). This is a snappy up-beat number, featuring an ear-catching exchange of harmonies between the lads and lasses, who sound not unlike the Mike Sammes Singers.

MORE SINGLES REVIEWS ON PAGE 10.

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