

DISC

and MUSIC ECHO 1s

AUGUST 24, 1968

USA 20c

Beach
Boys:
stop
moaning

SEE PAGE 9

Caroline
man
joins
Beatles

SEE PAGE 6

Paper
Dolls
on Scott
tour

SEE PAGE 6



SANDIE AND LULU—PIED PIPERS OF POP FASHION

SANDIE SHAW next Wednesday launches her first personally designed show range on Britain.

The girl who came to fame through NOT wearing shoes, markets her autumn collection of shoes ranging from 69s 11d to £6 6s.

Meanwhile, still on the fashion front, Lulu is mid-way through her first collection of make-up.

What has made Britain's top pop girls move from singing into the glossy world of fashion?

In Disc this week, Lulu and

Sandie tell why they are now deeply involved in clothes, make-up and shoes. Why they think you're interested in their ideas, and how much time they actually spend each season getting their ideas on to paper.

As you can see from the pictures here they both have a great flair for dressing themselves in a style other people envy and want to copy.

Above, left, Sandie wears a

simple tailored shirt and wool skirt, with thick heeled shoes—showing it takes flair to look elegant in classically tailored clothes.

Lulu, who is less sophisticated,

chooses a dress from her collection in a voile silk. Gathered at the waist and with flounced sleeves, it's a dress as young and vital as her own personality.

Two girls with two very different dress ideas. And yet both agree that what they design today YOU want tomorrow.

See pages 12 and 13.

SCENE ★ All the week's pop gossip ★ SCENE

CURRENT Mireille Mathieu single "Souvenir Of Stefan" and "Au Revoir Daniel" both songs from Marianne Faithfull "Girl On A Motorcycle" film.

So Spangles Muldoon lives! ... as listeners to Radio Free London on Saturday will have heard.

Jeanie, of Jon and Jeanie ("Lover's Holiday") had to be flown from Barcelona for last minute "Dee Time" booking on Saturday.

Favourite records of the Duke and Duchess of Kent (keen London discoteque ravers) are "Simon Says" and "Son Of Hickory Holler's Tramp."

AUDIENCE at Liverpool's Everyman's Theatre last week thought Scaffold's John Gorman was going to be sick during his chocolate éclair eating act. But the reason was that he'd chipped a tooth and had to keep his mouth closed to avoid swallowing it.

Cupid's Inspiration were ten miles out of hometown Stamford, en route for London last week, before they realised they'd forgotten to collect lead singer Terry Rice Milton from his home!

Asked who he wanted to accompany him on forthcoming European tour, Mothers Of Invention leader Frank Zappa cabled "The Queen!"

Chris Denning to compare a schools sex instruction film.

Tremeloes have gone vegetarian.

Manager Gibson Kemp has gone off his Marbles—he's returned to Hamburg to work in music publishing.

Producer Mike Aldred did the reducing on his new Billie Davis single, "I Want You To Be My Baby," by phoning instructions to his engineer while stricken with tonsillitis.

Deejay Barry Aldis and concert pianist Clive Lythgoe are doubles.

Former Caroline deejay Jerry King's fiancée would make a stunning model.

Raspberry to "Scene And Heard" for including that incredible fashion spot on the show.

New Apple label a colourful example to the drab labels of other record companies.

Rick Dane's "What's New" stint quite terrible.

MASON Williams, that gas of a "Classical Gas" man, wrote "Cinderella Rockefeller."

Arthur Brown likes disguising his voice on the phone.

Publicist David Sandison on hearing that Doors Jim Morrison was in town last week: "Oh I don't know where he is. If you find out, will you let me know?"

Lulu and Georgie Best "just good friends."

Folk singer Cliff Augier owns London folk club where Donovan and Don Partridge have played all night for four pints of beer!

DJ Marc Roman quit Britain for Australia.

Excellent portrait of record producer Mickie Most in BBC-2's colour series "The Millionaire" last Thursday.

Clyde McPhatter excellent, singing at his London party.

What did Geoffrey Everitt think of Luxembourg's unexpected tribute to Radio London last Wednesday?

Jimmy Savile great at interviewing kids on his Sunday Radio 1 show.



THE BARON: lost briefcase

"PEOPLE who know" at BBC tipping huge success for Sandie Shaw's first TV series, being produced by ex-"Top Of The Pops" man Mel Cornish.

Songwriters Barry Mason, Clive Westlake, Tom Springfield, Jim Dale and Mitch Murray among showbiz guests at party thrown by Anita Harris's manager Brian Lane and Mike Margolis. Also there: "Top Of The Pops" producer Johnnie Stewart, Grazina Frame (Mrs Mitch Murray), RCA boss Terry Oates, Leapy Lee and Brian and Mike's new singers Cliff Augier and Weston Gavin.

Episode change drummers. New man is Mick Underwood, who's been in more groups than we've had hot dinners.

Australian group the Groove due here soon as prize in talent competition.

Ed Moreno, who hosts regular Thursday evening spot on Radios 1 and 2, doesn't want to be confused with Ed Morell, DJ working for London's rebel Radio Modern.

Marmalade throwing enormous "Thank You" party in Glasgow for Scottish journalists next Friday.

Rave rave rave: Ray Stevens' "Mr. Businessman."

THE Baron, who introduces a crazy "meeting people" show every Saturday midday on Radio 1, had his briefcase grabbed from out of his hands outside the BBC's Regent Street studio last week—by one of a crowd of autograph hunters. It contained three tapes of recordings for The Baron's show. "Please, please return it to me care of Disc," he pleads.

Memo circulating at Radio 1 warns that ex-pirate DJs involved in recent commercial radio celebrations won't be tolerated.

Agent Don Arden recently opened an office in Los Angeles.

Tommy Steele, Jimmy Tarbuck and Rockin' Berries, plus songwriter Barry Mason all did send-up of Des O'Connor's "I Pretend" in a Great Yarmouth restaurant.

Shouldn't Chris Denning and Tony Blackburn do alternate weeks on the Radio 1 breakfast spot? No!

Barry Mason says the flat belonging to Gordon Mills (manager of Tom Jones, Engelbert Humperdinck and Solomon King) is so big that it takes ten minutes to cross the room to answer the phone.

Agent Terry King marries his assistant, 22-year-old Linda Sherman at Caxton Hall next Thursday (29).

Marmalade's Alan Whitehead has bought a new cream Mini Cooper to replace that which met its fate recently by colliding with a journalist!

Stuart Henry... hurry and grow that moustache again!

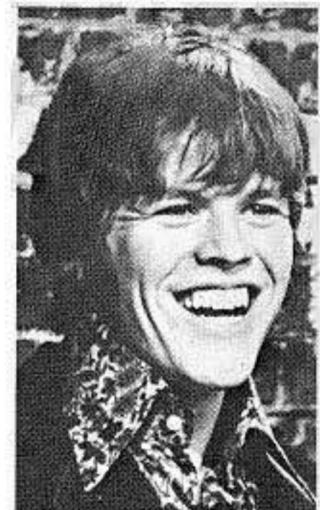
Keith Skues in "hot water" over his frivolity on Radio 1's "Family Choice" last week.

Lovely duet on "Passing Strangers" from Scott Walker and Kiki Dee in Scott's BBC-1 spectacular last week.

Why not a Radio 1 show of "Revive 45s?" There's a lot of interest in past hits.

Chris Denning says he hasn't yet seen his TV commercial for Co-op. As Dudley Moore would say, "Funny..."

Marianne Faithfull fans have a treat in store. They'll not be able to see much more of her than is shown in her forthcoming film "Girl On A Motor Cycle!"



Herman's Hermits have the right idea when it comes to travelling—their coach for the current American tour includes eight beds, 12 reclining seats, foot rests, radio telephone, bar, stereo, air-conditioning, etc.

Jonathan King is The Graduate!

Long John Baldry has found a cure for the butterflies he gets before TV shows. He drank a concoction of brandy and Baby-cham before "Dee Time" last Saturday and has never felt better.

HERMAN'S stage director, Fred Perry, currently touring America with the group writes: "I'm not one to boast, but as I was leaving Elvis's estate last night..."

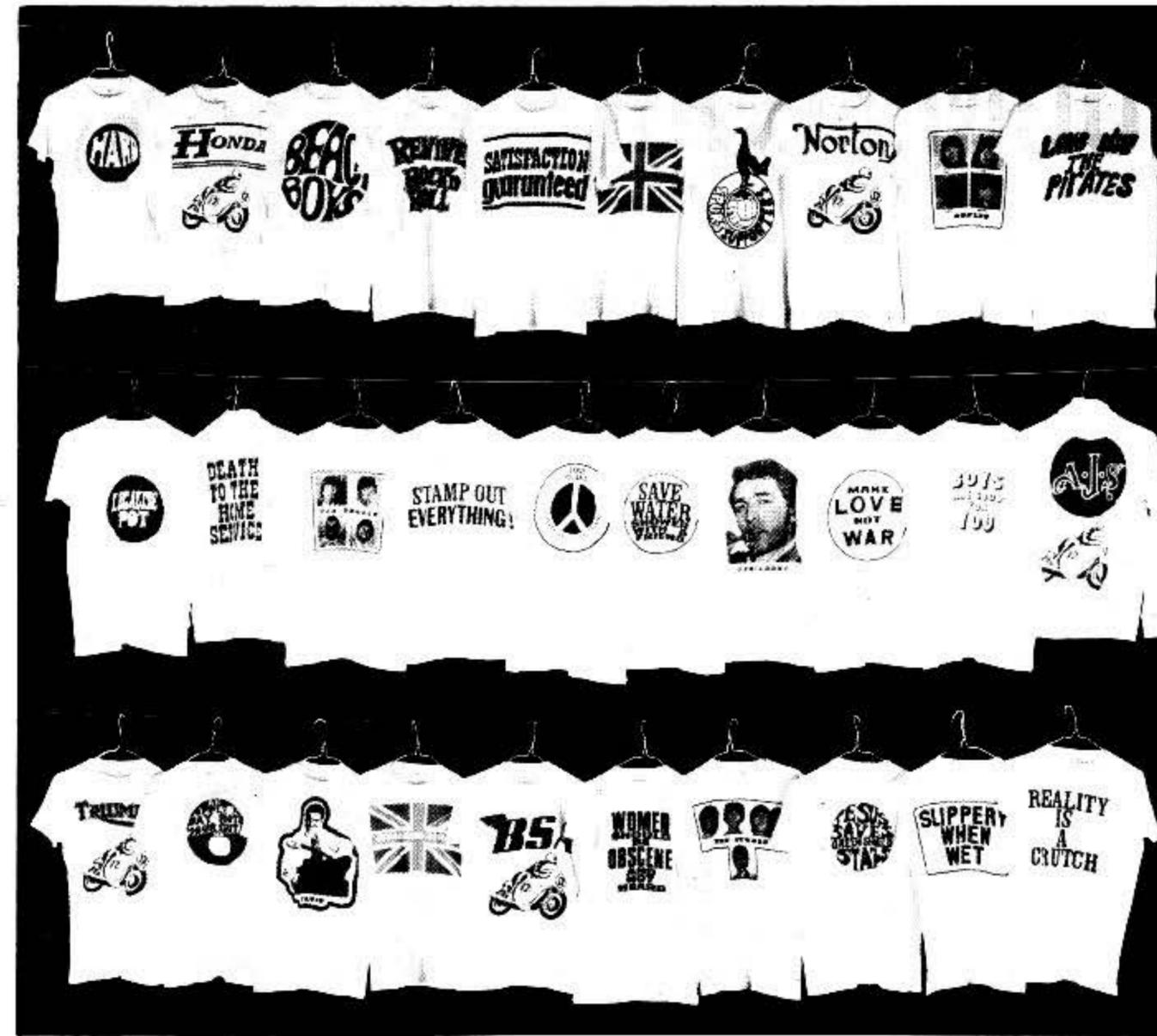
Expect Clive Westlake and Tom Springfield songs as follow-ups for Tom Jones and Anita Harris.

Easybeats given week's free holiday by Yugoslav Government because successful concert appearances there.

Fan Gag by Barry Fantoni



"I agree the Beatles are the greatest since Beethoven, man—with the possible exception of Schubert, Chopin, Elgar, Liszt, Tchaikovsky..."



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DISC TOP 30

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● DML 1023



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CHART TOPPER



- 1 (1) **MONY MONY**
Tommy James and the Shondells, Major Minor
- 2 (2) **FIRE**..... Crazy World of Arthur Brown, Track
- 3 (4) **THIS GUY'S IN LOVE**.....Herb Alpert, A&M
- 4 (3) **HELP YOURSELF**.....Tom Jones, Decca
- 5 (12) ▲ **DO IT AGAIN**.....Beach Boys, Capitol
- 6 (7) **SUNSHINE GIRL**.....Herman's Hermits, Columbia
- 7 (5) **I CLOSE MY EYES AND COUNT TO TEN**
Dusty Springfield, Philips
- 8 (6) **MRS. ROBINSON**.....Simon and Garfunkel, CBS
- 9 (9) ● **I PRETEND**.....Des O'Connor, Columbia
- 10 (10) **KEEP ON**.....Bruce Channel, Bell

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

- 11 (18) ▲ **I'VE GOTTA GET A MESSAGE TO YOU**.....Bee Gees, Polydor
- 12 (14) **DANCE TO THE MUSIC**.....Sly and the Family Stone, Direction
- 13 (10) **DAYS**.....Kinks, Pye
- 14 (19) ▲ **HIGH IN THE SKY**.....Amen Corner, Deram
- 15 (8) **LAST NIGHT IN SOHO**...Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 16 (26) ▲ **I SAY A LITTLE PRAYER**.....Aretha Franklin, Atlantic
- 17 (24) ▲ **ON THE ROAD AGAIN**.....Canned Heat, Liberty
- 18 (22) **HOLD ME TIGHT**.....Johnny Nash, Regal Zonophone
- 19 (13) **MACARTHUR PARK**.....Richard Harris, RCA Victor
- 20 (16) **THE UNIVERSAL**.....Small Faces, Immediate
- 21 (15) **YUMMY YUMMY YUMMY**.....Ohio Express, Pye
- 22 (30) ▲ **HARD TO HANDLE**.....Otis Redding, Atlantic
- 23 (17) ● **BABY COME BACK**.....Equals, President
- 24 (21) **HERE COMES THE JUDGE**.....Pigmeat Markham, Chess
- 25 (23) **YOUR TIME HASN'T COME YET BABY**.....Elvis Presley, RCA Victor
- 26 (—) **DREAM A LITTLE DREAM OF ME**
Mama Cass with the Mamas and Papas, RCA Victor
- 27 (20) **THE SON OF HICKORY HOLLER'S TRAMP**.....O. C. Smith, CBS
- 28 (—) **DREAM A LITTLE DREAM OF ME**.....Anita Harris, CBS
- 29 (—) **LADY WILLPOWER**.....Gary Puckett and the Union Gap, CBS
- 30 (—) **AMERICA**.....Nice, Immediate

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

HIT TALK

By **ANDY
of AMEN
CORNER**



**Aretha's hit:
best disc
this year**

I WAS really brought down when Tommy James reached No. 1. I just think it's a very poor Mitch Ryder number, and even HE hasn't managed to make the chart. It shocked me.

Arthur Brown? Too much, and about time. I've never been so happy for anyone to have a hit. It just needs the Nice and Terry Reid in the chart and my happiness will be complete.

Aretha Franklin . . . aaaaaah. Unbelievable! It MUST be the record of the year—and I thought "MacArthur Park" had already claimed that title. What a voice!

If she gets any better everyone else should go into hiding and rehearse for six months!

Johnny Nash sounds like the Monkees' "Last Train To Clarksville". I liked that, so I like this! Bluebeat in a commercial vein.

And the Bee Gees' record would have sounded fantastic if Otis Redding had recorded it.

I'm ashamed to admit it, but before "Keep On" I'd not been aware of Bruce Channel. This has been made by constant radio plays, but he's got a very distinctive voice.

I always like Kinks records. They have such a special sound, and two very brilliant songwriters.

And I'm glad to see the Beach Boys rising. It's a typical surfing sound.

Next Week:
ANITA HARRIS

SIX OF THE BEST



**THE COWSILLS
★
INDIAN LAKE**



**The Alan Bown!
we can help you**



**CHRIS RAYBURN
"ONE WAY TICKET"**

CUB 2



**KRIS IFE
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CAMEL
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Sunday Morning 6 O'Clock
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**MARGO &
THE KEYNOTES**

Bonny Irish Boy
7N 17602



**DERRICK &
THE SOUNDS**

Power Of Love
7N 17601



American Top Twenty

- 1 (1) PEOPLE GOT TO BE FREE.....Rascals, Atlantic
- 2 (4) BORN TO BE WILD.....Steppenwolf, Dunhill
- 3 (2) HELLO, I LOVE YOU.....Doors, Elektra
- 5 (3) CLASSICAL GAS...Mason Williams, Warner Brothers
- 6 (8) SUNSHINE OF YOUR LOVE.....Cream, Atco
- 7 (7) TURN AROUND, LOOK AT ME...Vogues, Reprise
- 8 (6) STONED SOUL PICNIC...5th Dimension, Soul City
- 9 (16) I CAN'T STOP DANCING
Archie Bell and the Drells, Atlantic
- 10 (13) STAY IN MY CORNER.....Dells, Cadet
- 11 (14) (You Keep Me) HANGIN' ON...Vanilla Fudge, Atco
- 12 (12) DREAM A LITTLE DREAM OF ME
Mama Cass with the Mamas and Papas, Dunhill
- 13 (11) LADY WILLPOWER
Gary Puckett and the Union Gap, Columbia
- 14 (10) HURDY GURDY MAN.....Donovan, Epic
- 15 (23) YOU'RE ALL I NEED TO GET BY
Marvin Gaye and Tammi Terrell, Tamla
- 16 (17) JOURNEY TO THE CENTER OF MY MIND
Amboy Dukes, Mainstream
- 17 (24) LOVE MAKES A WOMAN
Barbara Acklin, Brunswick
- 18 (18) SOUL LIMBO.....Booker T. and the MG's, Stax
- 19 (19) SEALED WITH A KISS
Gary Lewis and the Playboys, Liberty
- 20 (9) GRAZING IN THE GRASS.....Hugh Masakela, Uni

Top Ten LPs

- 1 (2) BOOKENDS.....Simon and Garfunkel, CBS
- 2 (1) DELILAH.....Tom Jones, Decca
- 3 (3) SOUND OF MUSIC.....Soundtrack, RCA Victor
- 4 (4) A MAN WITHOUT LOVE
Engelbert Humperdinck, Decca
- 5 (7) BARE WIRES.....John Mayall, Decca
- 6 (6) CRAZY WORLD OF ARTHUR BROWN
Arthur Brown, Track
- 7 (5) OGDEN'S NUT GONE FLAKE
Small Faces, Immediate
- 8 (—) IN SEARCH OF THE LOST CHORD
Moody Blues, Deram
- 9 (10) A SAUCERFUL OF SECRETS...Pink Floyd, Columbia
- 10 (—) HOLLIES GREATEST HITS.....Hollies, Parlophone



the Nice

Nice, Alan Price Eclection show



NICE—new chart entrants this week with the controversial "America"—are one of the star names signed for a special charity pop show at Croydon Fairfield Halls on Sunday, September 29, which will be filmed in colour by BBC-2 for showing in October on the Late Night Line-up production "Colour Me Pop."

Also on the bill are the Alan Price Set, the Eclection, the

Alan Bown and Spooky Tooth. Concert is in aid of the British Olympics Appeal Fund and all acts are giving their services free.

Rolling Stones were approached by the organisers, Paragon Publicity Ltd., to top the bill—but were unable to accept due to other commitments. Said a spokesman for their office: "Mick Jagger will be involved in the filming of 'Performance' on that date."

Success of "Colour Me Pop" may lead to the series, at present on Fridays, being switched to Saturday nights, preceding the "Midnight Movie."



MICK JAGGER, turbulent star of the Stones, seems to fascinate photographers. This unusual portrait was taken during a break from filming for promotion of "Jumpin' Jack Flash."

A fish-eye lens was used to get this view of the Stones lead singer looking very much a "Child of The Moon," but even moon children have to stop for a quick cup of tea.

Arthur Brown goes to Hell

ARTHUR BROWN appears at Hell's Field, near God's Hill, on the Isle of Wight, on August 31, when the Great South Coast Bank Holiday Festival is held.

Other stars appearing at the Festival include Jefferson Airplane, Move, Tyrannosaurus Rex, Aynsley Dunbar, Fairport Convention, Blonde on Blonde, Mirage, Orange Bicycle and Smile.

The Festival starts at 6 p.m. and runs until 10 a.m., and the 25s. ticket includes the return ferry fare from Southampton to Fishbourne.

Love Affair LP

LOVE AFFAIR release their first LP next month—titled "Everlasting Love Affair."

Group appears on "Crackerjack" on September 20.

Love Affair's new single, "A Day Without Love," released in Britain next month, will be out in 11 countries simultaneously. To tie in with the single the group tours the Continent until November, visiting Belgium, Holland, Sweden and Germany.



Ray Stevens

Mr. Businessman
MON 1022 Monument



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Tiny Tim for one-man show

TINY TIM, current pop phenomenon of America, makes his only "live" concert appearance in Britain at London's Royal Albert Hall on Wednesday, October 9.

His one-man show—promoted by the Beatles' Apple company in conjunction with Arthur Howes—will be backed by a 30-piece orchestra. No other acts will appear.

Explained Apple's Derek Taylor: "The visit has still to be confirmed definitely. But we're hoping to bring Tiny Tim in for a five- or six-day visit. He has also been approached to star in another Keystone charity concert on October 30."

While in London Tiny Tim will star on David Frost's London Weekend TV show on Saturday, October 5.

HERMAN SINGLE — SONG FROM FILM

HERMAN'S HERMITS film "Mrs. Brown You've Got A Lovely Daughter," currently being seen on the American circuit, is likely to have its London premiere in late October.

To tie in, Herman's next single will be a song from the film—either "The Most Beautiful Girl In My Life" or "It's Nice To Be Out In The Morning."

Mick: It's Stones without Clapton

MICK JAGGER this week adamantly denied strong showbiz rumours that the Cream's Eric Clapton would replace Bill Wyman in the Rolling Stones.

And Eric told Disc: "I know nothing about it. I wouldn't join unless I was asked. It's all pretty strange to me. And I'd have to play lead guitar anyway."

Speaking from Ireland, where he's been on holiday, Mick said: "The five Rolling Stones remain the five Rolling Stones—there is to be no alteration

Honeybus single

LONG-AWAITED single from the Honeybus—it's been six months since "I Can't Let Maggie Go"—will be "Girl Of Independent Means" out on September 6. B-side is "How Long." Both songs were written by members of the group.

Radio and TV dates already set include "Saturday Club" (August 31), "Stuart Henry Show"—while David Symonds is on holiday (September 2-6), "Time For Blackburn" (7), "Top Gear" (8).

whatsoever in the personnel."

Five weeks ago—on July 13—the Cream (Eric, Ginger Baker and Jack Bruce) revealed that they had decided to split at the end of the year to form their own individual groups.

Cupid's next

CUPID'S Inspiration new single—"My World"—is released on September 13, and is a Richard Kerr composition. He wrote "Blue Eyes" for Don Partridge.

And of these plans, Eric added: "Everything's a bit loose at the moment. I want to make an LP and single myself. But I don't want to commit myself too much. I'll see how things go before I decide on forming a group."

● Mick and Marianne are back from Ireland after sweltering in winter clothes expecting cold weather and finding Ireland has had its hottest summer for 50 years.

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KEITH SKUES IN AS RADIO 1 'RESTS'



JIMMY YOUNG

JIMMY YOUNG to be "rested" from his much-maligned mid-morning Radio 1 spot—with Keith Skues one of the star DJs who will take his place; Disc columnist Jonathan King to join the "What's New" rota; and an adventurous plan to get round-the-clock radio during 1969.

These are some of the new plans revealed to Disc this week by station boss Robin Scott.

He confirmed that he was working out a "rest rota" for some of the regular DJ's shows—and Jimmy Young, the housewives' choice, would be one of the first affected.

Keith Skues, of "Saturday Club" fame, whose week as Jimmy's "deputy" recently was well-received by listeners, has been chosen as one of the relief DJs.

Said Skues this week: "I would certainly be very highly chuffed to be given Jimmy's show, but so far I have not been officially told anything about it."

Said Scott: "All I can say at the moment is that we're working out a 'rest rota' and Keith will take over from Jimmy Young for a while at the beginning of next year."

He also agreed that a tape submitted by controversial Disc

can be moved around," he said. "Listening figures at 8 a.m. are ten times the figures at 8 p.m."

More up-to-the-minute plans mean that ace DJ Tony Blackburn will have an extra hour in bed on Bank Holiday Monday, September 2. And Keith Skues, rapidly becoming one of the established Radio 1 names, will take over the Jimmy Young spot on that date.

Explained Mr Scott: "Radios 1 and 2 will become entirely separate stations that day. And we're putting Tony's show back an hour because we feel that people want to stay in bed longer that day!"

"Jimmy Young will have a day off—and Keith gets the spot largely because of his success doing it when Jimmy was on holiday."

On September 2, Blackburn's breakfast show will run from 8-10 a.m.; and Skues does from 10 to noon. Radio 2 will have middle-of-the-road music introduced by Ted Ray and Sam Costa.

Radio 1 DJ Tom Edwards has had another extension of his Wednesday "Mid-day Spin" show until October 16.

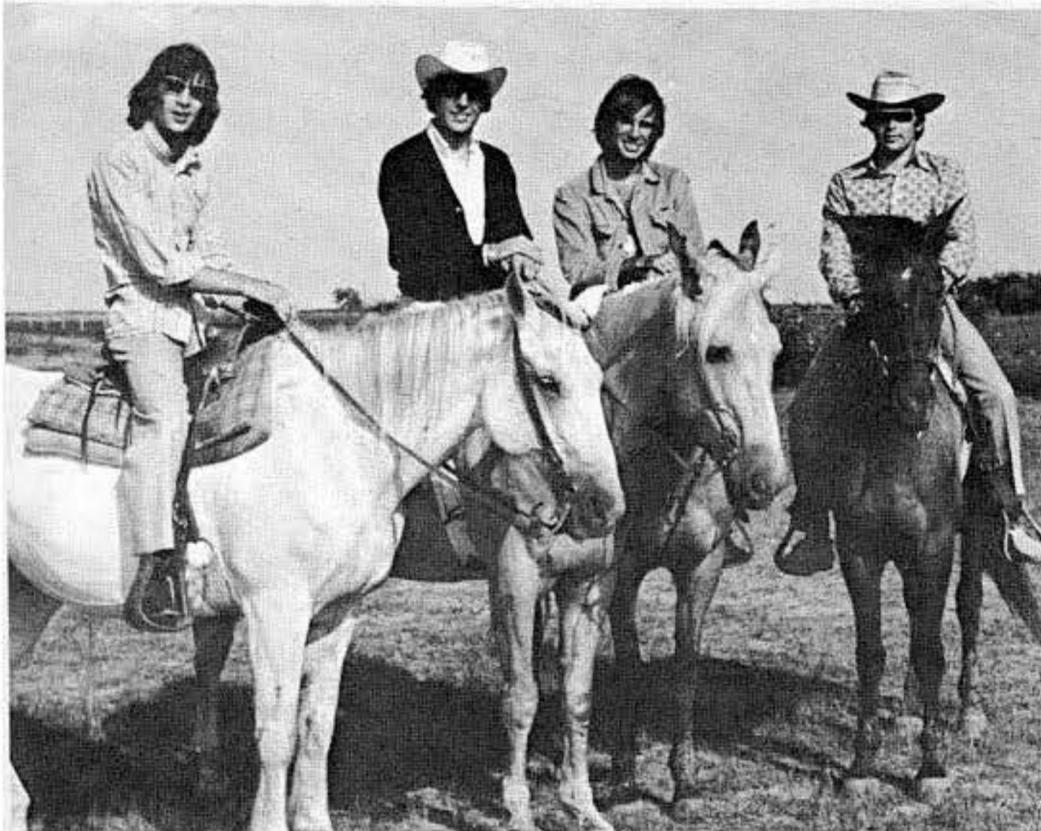
by MIKE LEDGERWOOD

columnist Jonathan King had been accepted and he would join the "What's New" line-up. His first spot is set for September 14. Jonathan also lands a regular "blast-off" slot on Stuart Henry's Sunday morning show.

Mr. Scott spoke of plans he hoped would give Radio 1 a 24-hour pop service.

And he added: "It's a very pious hope at the moment. But it's the old business of getting Parliamentary approval first. We're working towards it. It's something we'd like in the future—and the sooner the better."

"I'd like a pool of DJs who



THE TROGGS tried to capture a bit of the Wild West during their recent tour of the States. They visited the Double Z Ranch in Texas and took to horseback, fortunately for them, the West may be wild, but the horses were reasonably docile.

The group (left to right),

Wild West for Troggs

Ronnie Bond, Pete Staples, Chris Britton and Reg Presley, returned from the States last Thursday to learn that they

are to return there in October for another major tour including Canada.

On Monday the group goes into the studio to record their new single written by Reg Presley, Geoff Stevens and Tony McCauley. They appear at Stockton Fiesta on September 1 for a week.

Around the world with Tom Jones

IT'S TOM JONES and Ted Heath again. And new plans for the Jones boy, guaranteeing him a minimum of £800,000 over the next year.

Tom and the Ted Heath band make a three-week concert tour of Britain in October. Dates are still being set, but the tour is likely to be on a similar scale to that in November last year.

Heat is on!

FIRST EUROPEAN dates for Canned Heat (whose "On The Road Again" rises to No. 17 in the chart this week) have now been set by promoter Arthur Howes—and the group also hopes to record a new album while in Britain.

Heat arrive in London on September 3 for radio and TV promotion, and on September 12 fly to Germany for "Beat Club" TV.

Only British dates set are two concerts at London's Chalk Farm Roundhouse (13-14). Group is in Copenhagen for TV, and one concert (23-24), Stockholm (27-28) and concerts in Paris, Italy and Belgium are being arranged.

Tom then flies to New York for TV shows, including the "Ed Sullivan Show," before starting a whistle-stop tour of major European capitals.

Tom returns to England for a "quiet Christmas with my family," and his only December booking is a TV spectacular.

In January he flies to Australia for his first appearance since he was "almost banned

Harris's next another Webb

RICHARD HARRIS, whose "MacArthur Park" follow-up is the Jim Webb song, "Didn't We," on August 30, is cutting his second album with Jim Webb, "The Yard Went On Forever," in California this week.

Harris's "A Tramp Shining" LP, which includes the new single, is released in Britain on September 1.

as a rock-n-roll star four years ago."

He plays 18 days cabaret in Sydney and then moves back to America for further cabaret in Las Vegas, New York, Toronto, and Philadelphia.

Tom returns to London in April next year to commence the first of his Anglo-American colour TV spectacles.

He does a concert at Blackpool this Sunday (25).

Airplane group lands

AMERICA'S Jefferson Airplane—which features lead girl singer Grace Slick—arrives in Britain on August 29 and may play a FREE open-air concert at London's Hampstead Heath over the Bank Holiday weekend.

Group, here for concerts and TV appearances, say they want to do two free concerts during their visit—one in London and the other in Edinburgh.

Airplane are already booked to play at the Isle of Wight Pop Festival (August 31), and two concerts at London's Roundhouse (September 6 and 7). Both shows at the Roundhouse will be filmed by Granada TV for showing at a later date.

Group's new single, "Break China," is released on September 6.

Jefferson Airplane, who arrive with 30 special lighting technicians, sound experts and five tons of equipment, leave Britain on September 8 for Scandinavia, Germany and Holland.

HUGH MASAKELA, whose instrumental, "Grazing In The Grass" topped the American hit parade recently, arrives in Britain for a two-week holiday this Sunday (August 25).



Julie in search of the sun

EVEN THOUGH rain caused havoc at the Split Pop Festival recently, Julie Felix managed to find enough beneficial rays at this Adriatic resort to produce an impressive sun tan. Julie was one of the guest stars from Britain to appear at the Festival along with the Hollies and Graham Bonney.

NEW RELEASES

Hey! Beatles single next week

NEW SINGLES from Beatles, Jim Webb, Love Affair, Move and Richard Harris are among releases set for next Friday (August 30).

Jim Webb—"I Keep It Hid."
Beatles—"Hey Jude."
Love Affair—"A Day Without Love."
Billy Davies—"I Want You To Be My Baby."
Ike and Tina Turner—"We Need An Understanding."
Dodie West—"Living In Limbo."
Shirley and Johnny—"All The Time In The World."
Dave Davies—"Lincoln County."
Everley Brothers—"Milk Train."
Frankie Vaughan—"Souvenirs."
Deena Webster—"Your Heart Is Free Just Like The Wind."
Graham Bonney—"Frenzy."
Move—"Wild Tiger Woman."
Gary Lewis and the Playboys—"Sealed With A Kiss."

Richard Harris—"Didn't We."
Singles for the following Friday (September 6) include:
Sharon Tandy—"The Way She Looks at You."
Mary Hopkin—"Those Were The Days."
Cherlie Woelfe—"Dance, Dance, Dance."
Sam and Dave—"Can't You Find Another Way (Of Doing It)."
Black Dyke Mills Band—"Thingamym-bob."
Out the following week (September 13):
Sonny and Cher—"You've Gotta Have A Thing Of Your Own."
Vince Edwards—"Aquarius."
Cupid's Inspiration—"My World."
And on September 20:
Joe Tex—"Go Home And Do It."
Solomon Burke—"Save It."
Who—"Magic Bus."
Fortunes—"Seasons In The Sun."
LP August 30:
George Harrison—"Wonderwall."

WORLD OF OZ

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COMMERCIAL radio made a brief return to the air last week as part of the celebrations for the first anniversary of the Marine Offences Bill, which declared pirate radio illegal on August 14 last year. Radio Free London, broadcasting on 204 metres, came on the air on Thursday morning last with pop music and advertising the Free Radio Association Rally in Trafalgar

5000 AT PIRATE RADIO PROTEST IN LONDON AS STATIONS BROADCAST

Square, before being cut off the air by the BBC. The "pirates" had secured their aerial to a BBC building in

Shepherd's Bush.

But on Saturday the station was back on the air for several hours, again from

Kensington, with former Caroline man Spangles Muldoon among the DJs.

An estimated 5,000 Free Radio supporters attended the rally on Saturday afternoon when the speakers included former pirates Robbie Dale, Stevi Merike, Ian Daemon, Spangles Muldoon and Lorne King. An additional surprise for the supporters was the appearance of Pirate Radio

pioneer Ronan O'Rahilly.

• Latest news on the return of pirate radio to Britain includes three spasmodic stations broadcasting in the Greater London area: Radio Jim — Sunday mornings 11 a.m. to noon on 198 metres; Radio X-ray 10 p.m. every night on 203 metres; and Radio Spectrum 11 p.m. Saturdays on 266 metres.



Stepping in for Lulu... Paper Dolls (from left) Spyder, Tiger, Copper

Caroline man Ronan O'Rahilly joins the Beatles



RONAN O' RAHILLY, onetime boss of "pirate" Radio Caroline, will not become the Beatles new manager, as widely rumoured recently. But he has joined the group's Apple organisation as "business adviser."

Explained Apple's Derek Taylor on Tuesday: "Ronan joined us a week ago. He's been sitting around talking to the Beatles about radio—and other things. They get on very well together. I know John admires him very much for what he did with Radio Caroline. But he isn't their manager."

Next British single from the "Yummy Yummy" boys, Ohio Express, is likely to be a Tim Rose composition—"Roanoke."

BEATLE GEORGE Harrison had a brief few days in the sun on the Greek Island of Corfu earlier this week. Accompanied by his wife, Patti Boyd, and 13 friends and relatives he took over a friend's yacht.

But George was back in London today (Thursday) to join John, Paul and Ringo in the recording studios where their next LP is nearing completion. The rest of his party are staying on till the end of August.

John and Yoko LP

JOHN LENNON and Japanese girlfriend Yoko Ono have made an LP together.

It is titled "Two Virgins" and will be released in the Beatles Apple label sometime next month. Apple's Derek Taylor explained: "It is an album of sounds and experiences created by both of them. Not actually singing or talking. More the meeting of two minds. It's very interesting."

The album was made a few weeks ago in a privately hired recording studio. Both John and Yoko contributed ideas — and Lennon produced the LP. "Two Virgins" will feature black and white pictures of the couple on the sleeve.

Sly off Move/ Amen tour

SLY AND THE FAMILY STONE — due in Britain on September 11 — are the current rave group of America and are creating the same impact as Little Richard did years ago, according to agent Don Arden, who recently returned from the States after signing the "Dance To The Music" hitmakers for a British tour.

Group flies in on September 11 and will stay to do one-nighters and radio and TV dates until the end of the month. But Arden added that it would definitely NOT be joining the mammoth Move/ Amen Corner in October—because of other commitments.

However, he revealed that he did have plans to bring them in for a three-week British package tour early next year.

Doors' Jim in Britain

DOORS' lead singer, Jim Morrison, flew into London last Monday for a private visit.

Morrison, who booked into a London hotel under an assumed name, is here to meet friends. He plans to holiday in Morocco for a week and return to meet the rest of his group when they come over on their first promotional visit in two weeks' time.

PAPER DOLLS FOR LULU ON SCOTT TOUR

LULU is off the Scott Walker tour due to open at London's Finsbury Park Astoria on Friday, October 4. Her place is being taken by the Paper Dolls.

Scott's manager, Maurice King told Disc: "The main reason for Lulu pulling out is a big offer she's received from Las Vegas. We'd like to work with her again. Probably on a spring tour with Scott."

Rest of the October tour line-up is Tommy James and the Shondells, the Love Affair

—and a "big name" British band.

Last weekend Scott flew to the South of France for a two-week holiday during which he hopes to write his follow-up to "Joanna."

Added Maurice: "We have also had some songs submitted by Tony Hatch (who wrote

"Joanna" with wife, Jackie Trent)—and we'd like to get a single out as soon as possible."

"Paper Dolls' House," the Dolls' album, was completed this week for release on September 29. Tracks include a new Tony Macaulay-John Macleod song, "Some Things Take A Little Time" and their version of Reparata's "Captain Of Your Ship."

Julie/Brian next single

JULIE Driscoll and the Brian Auger Trinity's follow up to "Wheels On Fire" is likely to be "Road To Cairo" with a September 27 release.

JIMMY SAVILE introduces "Top Of The Pops" tonight (Thursday) when guests are: Vanity Fare, Pat Arnold, Amen Corner, Small Faces, Beach Boys, Johnny Nash, Bee Gees, Arthur Brown, Tom Jones.

leased at the same time.

KEN DODD is to star in a two-and-a-half week season at the New Theatre, Oxford, from October 17, in "The Big Show of 1968," in which he is at present breaking box office records at the Opera House, Blackpool.

ALAN PRICE SET and Honeybus appear in "Saturday Club" on August 31.

TIM HARDIN, Fairport Convention, Ejection and Fleetwood Mac will be among the artists taking part in "Top Gear," the Sunday afternoon pop show introduced by John Peel on September 1 on Radio 1.

People" (August 31), and special Bank Holiday "Coming Home" (September 2).

BETTY EVERETT's old hit "Gettin' Mighty Crowded" is being re-released in Britain at the end of this month. B-side will be her other best-seller "It's In His Kiss." And she joins Jerry Butler for "Smile"/"Let It Be Me" re-

DISCNEWS IN BRIEF + DISCNEWS IN BRIEF

LONG JOHN BALDRY appears on "Time For Blackburn" (Saturday), "Disc Jockey Derby" (Tuesday) and at the Pye International Conference at London's Hotel Europa (September 6). Baldry also appears in Swiss TV spectacular at the end of September.

EDWIN STARR visits Britain for three weeks of radio, TV and one-nighter dates at the end of September.

American Clyde McPhatter has applied for a British residency permit. He is being lined up for a ballroom tour and club dates here this autumn.

Julie Felix and Cliff Augier co-top a folk concert at London's Royal Albert Hall on October 7. Augier has a new single out on his new label, RCA, tomorrow (Friday) titled "My Love And I."

VANITY FARE rush-release their first album, "The Sun, The Wind and Other Things" in October. Tracks include "Hey Baby," "Younger Girl," "Cinderella Rockefeller" and "In My Lonely Room." Group guests on "Pete's

a solid stone smash
the ORIGINAL recording
"It's All Over Now" by
The Valentinos
on Soul City sc 106

Anita: next Julie Andrews?

ANITA HARRIS is set for Hollywood stardom as "a new Julie Andrews."

As Anita hotfooted into the chart this week two places behind Mama Cass, her co-manager Brian Lane announced: "American film producers, who must for the moment remain nameless, are convinced she has the potential of another Julie Andrews and have invited me to go to Hollywood next month to look at

scripts with a view to Anita making a musical some time next year.

Attention on Anita started after producers saw her in the "Way Out In Piccadilly" show at London's Prince of Wales Theatre last year.

Anita, currently in summer season at Great Yarmouth, flies off when it ends on September 7 for a week's holiday in Spain before returning for "Dee Time" (14) followed by work on two

new albums—one to be titled after her hit "Dream A Little Dream Of Me" and the other devoted entirely to Burt "I Say A Little Prayer" Bacharach compositions.

Anita flies to the Brazilian Song Festival (September 25-October 7) before returning to cabaret for the first time in two years when she doubles at the new Leeds Ace of Clubs and Greaseborough Social Club (October 27 and week).



Anita Harris (left)... the new Julie Andrews?

Tired Who cut tour to come home to Britain



The Who . . . life on the road is hell!

I HEAR that the Who are cutting their current U.S. tour a little short because they're tired and want to get back to Britain; I can't blame them. Life on the road is hell. Their latest single, "Magic Bus," is a big hit in this city and will hopefully catch on all over; the melody is the same as that for "My Generation," but it's bouncier, catchier. LAST NIGHT the bill changed at the Troubadour and featured New York natives Blood, Sweat and Tears. This was their first appearance on the West Coast since leader-founder Al Kooper left, and instead of being decimated by his absence they're re-organised and improved. There are now nine of them (huddled on the tiny Troubadour stage), four brass players, organ, drums, guitar and bass, and they are very, very good. This is one of the few bands that knows how to use brass without piercing eardrums in the first ten rows; their arrangements are so tight, so imaginative . . . well, I was impressed. The group has one

album out, made when Kooper was with them, The Man." Visited the Troubadour for the Monday night hoot (after a long absence on my part), and while the performers were notable for their forgettability, the crowd was friendly and familiar—ex-Monkees producer Chip Douglas was there, folk singer David Blue, ex-Association member Jules Alexander (he's on their first two albums), bluegrass banjo picker Doug Dillard, ex-Byrd Gene Clark, and former Buffalo Springfield bass player Jim Messina. It was old home week! Jim Morrison is in London now, waiting for the rest of the group to arrive for their month-long stint in Europe (along with Jefferson Airplane). I'm really curious to see what happens with those two groups, how the rest of the world reacts to them. They're America's biggest, and in many cases best, groups, and I envy you all the chance to see them both at once. The Doors have the

HOLLYWOOD CALLING BY JUDY SIMS



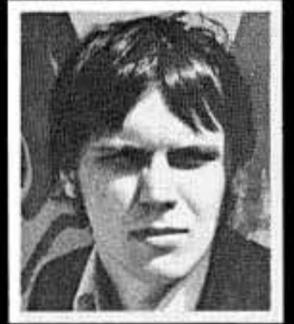
number one single and album again. They've reached the stage where it's fashionable for critics to knock the Doors, which bugs me a little. When the Doors burst on the scene (a trite phrase, but true) they brought a new dimension, a new sound, they created a new interest in instrumental improvisation and a fantastic interest in the wild gyrations of Jim Morrison. Aside from the freaky news one reads about the group, they are good—and they're getting better.

I HAVE one more group to mention, the Chambers Brothers, and they deserve more words than will come to my fuddled mind. They are very probably the best live performing group in the country,

and audiences are beginning to know it and dig it. I saw them in San Francisco at the new Fillmore; it was a Wednesday night, traditionally not the greatest attendance night, but the place was jammed with people who loved the Chamber Brothers. The group received applause and shouts at the beginning of every number, and when they ended their set it was pure chaos until they came back for an encore. And the Association finally have a single that isn't safely commercial but that has an element of funk and soul, plus their own impeccable voices. It's called "Six Man Band" (not Travelling Man), and I hope they release it in Britain.

Pickett and Conley for 'Soul Island'

RICHARD ROBINSON reporting from NEW YORK



DINO, a Cuban revolutionary and conga player; Jack Nietzsche; the Ikettes; ex-Buffalo Springfield Steve Stills; Doors producer Paul Rothchild; and 18 musicians got together last week to help ex-Spoonful John Sebastian record his first solo single, "Baby, Don't You Get Crazy."

John and his wife have rented a house in Los Angeles and he intends to spend as much time as possible there recording his album until he has to return to New York to begin writing the musical score for the Broadway play, "Jimmy Shine," which will star Dustin Hoffman. Sebastian has also been contacted to write the score for Hoffman's post-"Graduate" appearance in the film "Midnight Cowboy." John is reported to be very happy with his new found freedom and feels that he has started a whole new career. Although he will have to be in New York this fall to work on the play, he apparently intends to live on the West Coast when he can. Many of his early, pre-rock friends (Mama Cass, Byrds, etc.) who used to hang out in Greenwich Village are now on the Coast and John admits he would rather be out there than in New York.

Other doings on the Broadway musical scene—rock department—includes the publishers of the music from "Hair" trying to get a hit single out of the score. So far not too many rock fans have turned on to the "Hair" score, which is understandable since the tunes are big band with electric bass added. But Rufus' daughter, Carla Thomas, has recorded a song from the show,



Star of the "Graduate." Dustin Hoffman . . . Music for his new film by John Sebastian

ANOTHER giant soul festival has been scheduled for Randall's Island outside of Harlem for late August. This one will feature Stevie Wonder, Wilson Pickett, Sam and Dave, B. B. King, Arthur Conley, Big Maybelle, and the Mirettes.

AROUND New York this week: Jimi Hendrix spent an afternoon in Central Park last week posing with a bronze statue of Alice In Wonderland for his next album cover . . . King Curtis was chosen the number one r & b instrumentalist and the Kingpins were chosen the top instrumental combo in a recent music trade poll.

Sly and the Family Stone and the Doors both planning first time concert tours of England and Europe. . . Ella Fitzgerald planning a medley of thirty songs for her next album. . . Small Faces' round album jacket causing a good deal of comment here. . . 1910 Fruitgum Company flying to Italy for concert and TV appearances in the fall. They will record "Simon Says" in Italian while they are there. . . Smothers Brothers hoping to fill Madison Square Garden during their first concert appearance here next week. . . Jimi Hendrix set for a show at Carnegie Hall in the fall.



HANK LOCKLIN

RCA 1729 "Everlasting Love" c/w "I'm Slowly Going Out Of Your Mind"

His record debut—CLIFF AUNGIER

RCA 1730 "My Love And I" c/w "Abigail"

Two of the "Golden Songs of Donovan"

THE JOHNNY ARTHEY ORCHESTRA

RCA 1731 "Catch The Wind" c/w "Fat Angel"



NEW SINGLES



Sergio Mendes & Brasil '66

The Fool On The Hill
AMS 731

AM



Dean Martin

April Again
RS 20761

reprise 



The Rockin' Berries

Mr. Blue
7N 17589



BEING the God Of Hell

Fire brings problems. Arthur Brown has set his hair on fire and burnt his scalp, and has burnt his face. Once, in Sweden, one poor unsuspecting audience member was found crawling around on stage, screaming for air when the smoke cleared.

It turned out that when the smoke bombs had gone off they had done so right where he was sitting. "Unfortunate," muses Arthur. "And most unplanned."

Promoters with nice little theatres to look after get a bit worried about booking him.

"Now," they say, "it's all right as long as you don't do that fire business."

"All right," says Arthur — then he promptly does his fire act and faces the consequences.

"Oh," say the promoters sadly, "You're a naughty boy, by gum."



But Arthur reckons, sensibly, that by then they are so pleased counting the money they've made, and so relieved by the fact that their theatres are safe that they don't think about it any more!

Arthur has been setting himself on fire for quite some while. "It's not a gimmick," he says sternly. "It's a part of the act and part of my character. After all, you wouldn't call a priest's robes a gimmick, would you?"

Oddly, for a man given to flirting with danger—even if it is only a mixture of combustible chemicals—Arthur is not insured.

"It just wouldn't be worth it. They ask for so much money because I'm working at such close quarters with fire that it's better to take the risk. And,

Ever wondered how Arthur manages to keep the fire brigade away?

after all, who's worried about the future? Well, not in that sense anyway."

All very brave. Only last week Arthur singed his hair at "Top Of The Pops."

"A very small crisis. And, after all, what are studio firemen for if not to put out fires? They like it—it gives them something to do. I've never actually damaged anything other than myself."

Arthur, it seems, has always



● ARTHUR, doing his fiery act!

been pre-occupied with fire. When he was 12 years old he set fire to a railway yard and his mother and brother had to form a human chain with local friends to pass buckets of water until the fire brigade arrived.

"On the occasions I've been really burnt we've learnt a lesson from it, and modified the act. Fire is essential to the act because that act is saying to people Evil Exists."

"It also says Good Exists, but naturally, Evil being the stronger, it stands out more to the audience."

"Doing an act of this sort means you get through quite a bit of equipment. A new pair of trousers each week—things like that. Now we're earning more money we can afford more props."

The mind boggles at what a RICH Arthur Brown might do!

by PENNY VALENTINE

HAVING DISHED OUT 8s. 3d. for a single, how many times do you actually turn to the 'B' side and play it?

How many times do you think it's as good as the other side, play it more, think it more representative of the group—or fling it away in disgust thinking you've been DONE?

In the past, so many records have been treated to the latter horror that there must, somewhere, be a huge mound of warped wet little black 45 rpm discs in a funeral pile.

Once, "B" sides were there to fill up space—and all kinds of rotten drivel was to be found.

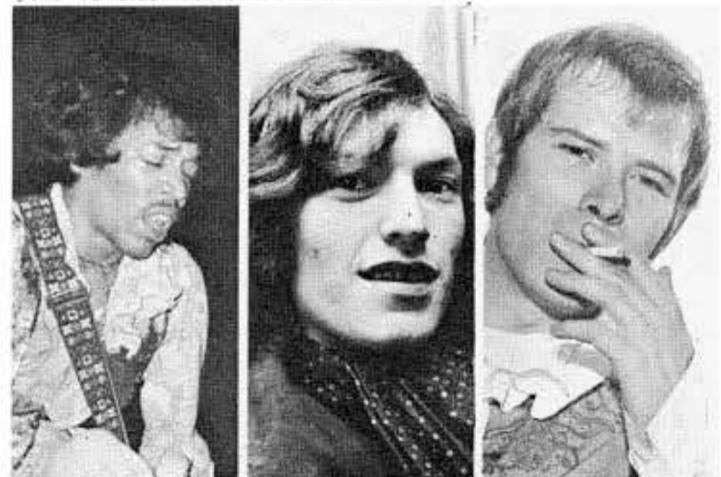
Songs most people would throw in the dustbin, given "ooh aah" backings and arrangements as inventive as Noddy.

Today—and so they should with records the price they are—they have improved greatly.

Of course, "B" sides have many uses.

Many groups have phoned me and pleaded with me to play the "B" side of their new disc—saying with fervour: "It's MUCH more representative of how we really sound."

Often, records are turned over and the "B" side is promoted as the "A" side because it's so much better.



● JIMI HENDRIX, STEVIE WINWOOD of Traffic and LONG JOHN BALDRY — they all record interesting 'B' sides

Sweeping away the rubbish from 'B' sides

Record companies are not always quick to spot this and only notice when DJs point it out.

A case in point was José Feliciano's "California Dreamin'" which was nice, but "Light My Fire" on the "B" side was explosive and gutsy and much better.

And other times record companies bury their heads in the sand and take no notice — for instance, Ben E. King's last single "Don't Take Your Love From Me" was remarkable only because it was so ordinary and the "B" side "Forgive This Fool" was so many streaks ahead.

If a group considers itself musically advanced their "B" sides often reflect this. Manfred Mann, Traffic and Jimi Hendrix tend to aim commercially on their "A" sides and do an instrumental, or REALLY way out track on the flip.

The question arises—do you actually get your money's worth from "B" sides?

From a quick listen to this week's "B" sides — as representative as any other — I'd say Yes. They're as well produced, well thought out, well planned and executed as any top side, and you can get just as much enjoyment from them as the side you actually went out to buy.

The flip of Andy Williams' "Sweet Memories" is, if you like Andy Williams in the first place, well worth having. It's the lovely song "I Will Wait For You" sung with typical professionalism.

And Tyrannosaurus Rex actually keep their minds in trim on the flip of "One Inch Rock" to come up with "Salamanda Palaganda"—which might remind you of the lauded "Deborah."

O.C. Smith, on the back of "Main Street Mission" goes really into his bag, so if you've any leanings towards a jazz/blues feel you'll like "Long Black Limousine."

American groups like Harpers Bizarre and the Sandpipers, always incredibly professional, if not always commercial, have two "B" sides "Green Apple Tree" and "To Put Up With You" respectively, which are a joy to the ear.

Long John Baldry's flip to "When The Sun Comes Shining Thru"—called "Wise To The Ways Of The World"—obviously only just missed being the "A" side by the sound of it.

And that's a good place to end—because the fact is many "B" sides today are tracks cut at the same session as "A" sides and that only got disqualified for top honours at the last minute.

Lay off the Beach Boys —the world's best group!

"GOOD VIBRATIONS" in October 1966—and the Beach Boys were at last acclaimed as true leaders in the world music scene with a smash number one hit. What a beautiful record that was . . . and the whole world waited for the next piece of genius from Brian Wilson.

It was a long wait, and nothing came until the Boys' visit here in February, 1967, when the record company, wanting a top ten smash, pulled the ever-popular "Then I Kissed Her" from the album "Summer Days and Summer Nights."

Foolish criticism

Not progressive I admit, but Beach Boy fans were saved from complete sound starvation and put the record into the top ten.

But as with the Beatles, who for four years had to put up with the label of being finished, the critics dug into the boys. Misinformed, or perhaps just sadly ignorant of the facts, they

by **ROGER 'Twiggy' DAY**

BEACH BOYS critics are treading on very dangerous ground!

America's top vocal group has been coming in for some pretty hard criticism recently, not only from Disc's Penny Valentine, but also from many disillusioned record buyers who feel the Boys' material during the past year has failed to live up to the incredible standard set by "Good Vibrations."

ROGER "TWIGGY" DAY, disc-jockey with Radio Luxembourg, has long regarded himself as the Beach Boys' greatest fan, and given the opportunity his shows would be full of light summery surfing numbers by the group and others like Jan and Dean, Surfaris and Tony Rivers and the Castaways.

In this article, Roger assesses the music of the Beach Boys over the last two years.



slammed viciously into Brian and Co.

This criticism was sheer foolishness. The Boys themselves had no wish for the track to be released and had far better things in the bag. Still, they managed to live up to the vote of No. 1 group around the world and in July 1967 the beautiful "Heroes and Villains" penetrated our ears and the critics remained silent.

Because of the sad closing of "Big L" (Radio London), and the usual anti-American attitude of the BBC, "Heroes" had virtually no airplay and consequently was not such a hit.

"Heroes and Villains" was definitely a progressive record, but perhaps there was just too much in for the public to catch up with!

Came the autumn and the

"Smiley Smile" LP, including "Vibrations" and "Villains," which gave us lots of new goodies, all wonderful harmonies where no instruments were really needed.

Ardent Beach Boy fans were knocked out with the album but the minds of floating listeners were not progressive enough and stopped at Humperdinck.

Bring back pirates!

Then came "Wild Honey," a wild single indeed and something the boys had never tackled. A fine slice of belting R'n'B and a taste of the LP of the same name which was to follow.

But although trying something

different with this single it was still not on the public's frequency.

Then January, 1968, and revival with a top ten smash belter called "Darlin'" and an album "Wild Honey." The public had at last caught up again.

The single and the album were still argued to be unprogressive, but then the Beatles' "When I'm 64" could hardly be called progressive music could it? But anyone adventurous enough to turn over "Darlin'" will find "Country Air," and the progressiveness of this song is shown by the Beach Boy voices being used as an instrument again on the "Good Vibrations" kick.

Having therefore stooped to commercial pastures, it was back to progression with "Friends" in April, but plays on radio still evaded the group. Bring back the pirates—the Beach Boys need you!

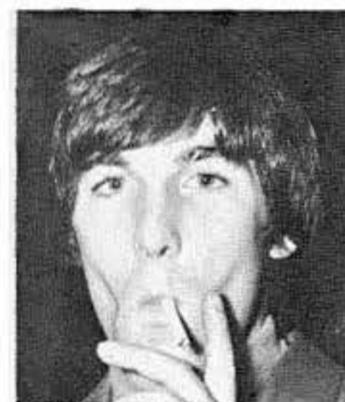
Still, without the plugs, Brian Wilson manages to make it again into the Top Ten. The majority of listeners think the group has reverted to its old sound, but it's really a trick on the ears.

Think . . . was the Regency jacket called old-fashioned when popular recently? So is music old-fashioned when it's back in favour?

Progression is a circle and the Beach Boys live. And now it's on to their next LP "Friends," out next month when we look forward to hearing still more Beach Boy progression.



BRIAN WILSON



DENNIS WILSON



CARL WILSON



AL JARDINE



MIKE LOVE



BRUCE JOHNSTON

NEW WAVE RAVE SOUNDS



THE SAVAGE RESURRECTION

SMCL20123
(Stereo playable mono)



THE EVERGREEN BLUES

7 do eleven

SMCL20122
(Stereo playable mono)



SPANKY AND OUR GANG

Like to get to know you

SMCL20121
(Stereo playable mono)



BLUE CHEER

Vincebus Eruptum

SBL7839(S) BL7839(M)



Two fantastic New Releases

THE WEB

Hatton Mill
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DECCA

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The Flirtations

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The Moody Blues

Voices in the sky DM 196

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Amen Corner

High in the sky DM 197

DERAM

Danny Williams

Everybody needs somebody DM 199

DERAM

Clyde McPhatter

Only a fool DM 202

DERAM

DECCA group records

45 rpm records

Dancing into Britain next



t month — Sly and the Family Stone



AMERICA has a splendid habit of suddenly producing groups from thin air who throw their audiences into seizures of raving euphoria.

And so — from nowhere — come Sly and the Family Stone.

This group of five coloured and two white musicians has been formed for only a year.

Now suddenly, crash bang, they are hailed as the group "to end all" in stage excitement.

Their record "Dance To The Music" is a smash. They plan to tour Britain next month. They are reputed to be musical adventurers through and through.

In their dressing room, walking down the passage, talking to their friends, they are singing and moving and playing. Clicking their fingers, moving their feet.

Like most American products they are basically professional, despite their youth in pop terms.

Brother Sly has been a disc jockey, singer and record producer since the age of five.

In 15 years it is not unnatural to suppose that he has fully worked out exactly what audiences need, never mind what they want.

And he and the group are coming here to give it to us!

Moodies haven't got the blues any more

ALMOST overnight and with shattering impact the Moody Blues have suddenly become the elite of the pop world.

Only the Beatles LPs are looked forward to with such eager anticipation as a new Moody Blues album. At their rare live concert appearances a sea of avid admirers will always include great chunks of famous pop names who go to worship at the shrine.

From being an ordinary, slightly

above-average pop group, the Moody Blues have now reached a status that has stunned and delighted them. Their new album—only the second in two years—called "In Search Of The Lost Chord" has been played regularly by top DJs and left the rest of us in some awe.

"Everything that has happened for the group is a direct result of the "Days Of Future Passed" album—and that was really an experiment that could have failed," says Justin Hayward, the tall,

good-looking, talented singer who joined the Moodies two years ago when Denny Laine quit.

"When I joined the group we were in a mess. Nobody was doing what they really wanted to and new people like John and I were getting up onstage and doing things we had no interest in. There were no kicks. No satisfaction. Nothing."

So the Moody Blues disappeared.

"We went to Belgium for three months. We threw away all the old blue suits and tried out our ideas. We wrote music, words, poetry and then came back to Britain and went into the studios.

"At that time there was an album called 'Signs Of The Zodiac' out which impressed us and we thought the idea could be used for a more pop-based form of music. We did it on our first album because we could take the risk—we had nothing to lose. The way we were going on we'd have been dead by this year anyway.

"It's been a fantastic feeling that our LPs have been so well-received. I'm not being flash, but it's really so nice to have people you respect and friends openly admitting they like your music.

"And now we're in a position, like the Beatles, where we can take as much studio time as we want to without worrying about money. Most groups have to rush in and do one number then go back next week and they lose the whole mood. We go in for three weeks, day-and-night without stopping, until it's finished."

"We find our audiences are usually University types and older kids. But the nicest thing is that we're a group in every sense of the word.

"For a long time I sang on my own and I was useless—I couldn't get anything organised. But with the Moodies it is five people acting like one and that's great."



Moody Blues: from left, Mike Pinder, Justin Hayward, Ray Thomas, John Lodge, Graeme Edge.

Sandie want of girls like



SANDIE recently went to Italy to promote her dress designs. For travelling she wears her favourite comfortable trousers and carries a new trouser suit wool design with its own cream shirt.

IT'S hard to wear zig-zags well. Here, Sandie Shaw demonstrates that you need long legs, a slim figure and a short-sleeved sweater under her own designed patterned coat dress. The telephone is an optional extra!



LAST September, Sandie Shaw launched her dress designs on to the highly critical fashion market—to rapturous applause. Here she wears one of her favourite designs—a silky, clingy dress cut like a judo jacket and held together through sheer willpower!

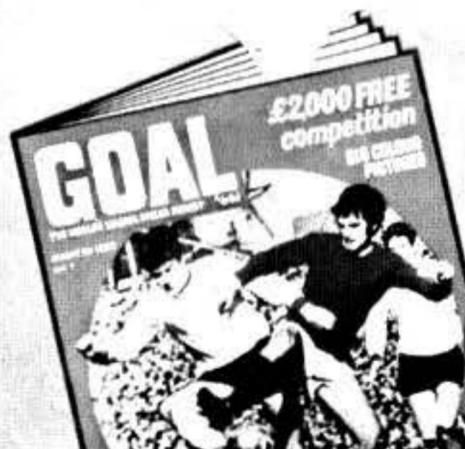
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How Johnny Nash crashed big-time

IT'S DOUBTFUL if Johnny Nash ever yodelled "Fore" down the fairway at Houston Golf Club, but it was while working as a caddie at the club that the members suddenly realised that the young Negro had tremendous singing talent.

Nash was always being invited to entertain in the clubhouse and so impressed one of the members, a prosperous real estate man, that he arranged an audition for Johnny with the local TV station.

So started the show biz career of the multi-talented Nash which reached new heights last week when he entered the British chart with "Hold Me Tight."

He's had to wait long enough to earn recognition in Britain, however, for in the States he is a big star, not only of singing but also film acting.

Having worked for three years in a regular show on the Houston TV station, Johnny auditioned and earned first prize in an Arthur Godfrey talent show, which led to his leaving Houston for New York at the age of 16 where he became a regular act in the Arthur Godfrey programme.

At which point he got his chance to break into films. Burt Lancaster saw him on the Godfrey show and suggested a Hollywood screen test which Johnny passed and this led to a starring role in "Take A Giant Step." He was a hit in the film, picked up a pile of awards and was given a co-starring part in "Key Witness."

Not that Nash deserted the disc side of the business. He developed an interest in producing records and formed his own label, Joda Records, which quickly claimed



JOHNNY NASH

recognition as Johnny himself scored a huge hit with "Let's Move And Groove Together."

Johnny is also a prolific songwriter and a master of the guitar. Most nights see him singing and plucking away on his guitar until the small hours. It might annoy the neighbours, but not his wife, New York model Margaret Rawlins, whom he calls "Cissi."

They live in a New York west-side apartment overlooking the Hudson River—Nash singing and acting, "Cissi" managing his four music publishing companies and a zany public relations firm called "Cissi Publicity."

And Mr. Nash's favourite pastime? Not unnaturally, it's golf.

and Lulu thousands to dress they do

IT all started with Cathy McGowan, who, in the heyday of "Ready Steady Go" gave her name, and her ideas, to a range of clothes, make-up, shoes and, lately, even beds.

Suddenly—with the greater tie-up between fashion and pop—top girl singers with an obvious flair for influencing their fans, were inundated with contracts to go off at a tangent and join their names with reasonably-priced clothes ranges.

Sandie Shaw and Lulu dresses, Sandie Shaw shoes, Lulu make-up.

Sandie's and Lulu's interest in their fashion and make-up projects go every bit as far as Mary Quant's. They miraculously find the time to design, to think up ideas, choose material, talk to manufacturers and view the finished product.

Sandie Shaw is not just a singer. She also works for Raybeck—the firm which produces her clothes range—and an independent firm called Meltzer for her shoes.

"Everything I design I basically do with myself in mind. I like simple lines and they're really the hardest to do. You have to keep a budget in mind. It's very easy to design a beautiful extravagant dress costing a fortune. But I'm working with kids who only earn £9 a week in mind—so the dresses cost between £4 and £6 in the shops.

"I sit down and actually draw up the designs myself. Usually in any spare moment I have—it can be in the middle of a recording session! Jeff, my husband, and his friend Tony deal with the production side for me and keep me in line when I want to run wild.

"I started through egotism—let's face it, you always think you've got better ideas than anyone else. I can only work at home and I've done about seven collections in the last year—because often I'll have two collections for each season.

"I try to make the things I like and that I think kids will like. It's hard sometimes because I buy about four dresses a week—I don't know how some kids manage. Sometimes little girls will get credit.

"I've known them pay for my clothes at 10s. a week—but they never forget; they come along regularly to pay.

"I don't design shoes as such because they're harder. I just go in and talk to the people about colours and a shape I particularly like and check the finished product.

"For the new autumn collection of dresses I've used lots of crepe and wool mixed—like a three-piece short skirt and jacket all in one to cut out that fussy look. I'm very pleased with it all."



ONE OF the prettiest materials around—braderie Anglaise—used by Lulu on a peasant-style dress with big ruffled sleeves. Costs £5 10s.

PENNY VALENTINE

talks to Lulu and Sandie about their increasing interest in the world of fashion. Neither star thinks their clothes will sell any more because of their names... and in this article they explain why.



A LULU DESIGN that shows better than any other her flair for bringing her bubbling personality to clothes. This is a sun dress with smocked top and a Walt Disney motif round the hem.

tons down the front. It was so nice we've done it again, not in jersey this time, but in a clingy nylon. I try to keep things simple so they'll suit everyone and I wear most of them myself.

"The make-up side is very interesting. So far I've only done hair lacquer and shampoos—things like that—because I know kids have trouble with lacquer trying to get one that doesn't make your hair all sticky and thick-looking, but that keeps it in place in the wind.

"And when I came back from holiday I found the shampoo I'd taken lasted only a couple of times, so we've designed a yard long of complete little sachets, easy to pack and lasting a long time.

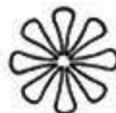
"In America I found a great little bottle you use with cake eyeliner. It's like water, but it doesn't make the eyeliner run, and we're going to do something on

that line here. And we're moving on to powder and foundation, because it's always a problem to find a good colour that doesn't go orangey."

Lulu and Sandie agree that they do not sell more things because of their name.

"After all," says Sandie, "when kids are going through masses of dresses on a rail they hardly ever look at the labels.

"The only thing that helps is that you get more publicity in the fashion press because you're a 'name.' Although I want to keep the fashion side a completely separate business from my singing career."



Lulu has never had any artistic training to fall back on, as Sandie has, but she's a bundle of ideas and enthusiasm.

Her clothes are produced by Lenbry fashions and she has just moved into the make-up field through Helene Curtis.

"I'm very lucky because my clothes are a combination of my ideas and the practical working knowledge of two super girls who do the designs I suggest.

"I go into the office and say: 'Look, I want a dress with a little collar and sleeves like this' and then we discuss fabrics and things. I go into their office, or they come to my house. They even phone me in America to discuss plans.

"It's funny because kids used to come up at TV shows and say 'Where did you get that dress?' Now they arrive wearing my dresses! And when I phone up the firm and ask for some of the clothes for myself they've usually sold out and have to hunt around for hours.

"I've done four collections since last year and found that the most successful thing I did was a simple little waisted dress with but-

new album

★

The Barry Goldberg Reunion



The Barry Goldberg Reunion

NSPL 28116 (S)





It's Elvis the sheriff

A CRITICISM hurled at poor Elvis Presley's film roles in the past, has been that the script calls for Presley himself to emerge unmarked, hair intact, clothes unruffled, which has often given the film an unreal atmosphere.

Critics be warned! It now appears that Elvis will stun us all in his 29th film to date—a hard Western called "Charro."

Under a blazing Arizona sun Elvis was this week sporting an overgrown beard and moustache, a dirty scarf and a battered hat.

Toiling in the gruelling heat and a long way from his Hollywood swimming pool and luxury mansion, Elvis is bringing authentic realism to his part as an 1870's "sometimes" sheriff.

THURSDAY

EQUALS — City Hall, Salisbury.

Ben E. King—Assembly Hall, Worthing, and Sybilla's, Swallow Street, London.

Herd—Locarno, Blackpool.

Hollies—Variety Club, Batley (until Saturday).

Paul Jones—Fiesta Club, Stockton (until Saturday).

John Rowles—Mersey Hotel, Manchester (until Saturday).

Marmalade—Mecca Ballroom, Portsmouth.

Nice—Marquee, Wardour Street, London.

Pop North (Radio 1—1 p.m.)—Tremeloes.

FRIDAY

MANFRED Mann—Mayfair Ballroom, Newcastle.

Bonzo Dog Doo Dah Band—Mistral Club, Beckenham.

Equals—Church Arms, Dagenham.

Ben E. King—Mardi Gras, Liverpool, and Victoriana Club, Liverpool.

Herd—Royal Ballroom, Harrogate.

Amen Corner—Football Club, Nottingham.

Marmalade—Royal Ballroom, Tottenham, London.

Basil Brush Show (BBC 1—4.55 p.m.)—Amen Corner.

Nice—Marquee, Leeds.

Joe Loss Show (Radio 1—1 p.m.)—Casuals, Jacky.

NEW RELEASES: Dean Martin—"April Again," Seekers—"Love Is Kind, Love Is Wine," Tyrannosaurus Rex—"One Inch

COUNTDOWN

Rock," Andy Williams—"Sweet Memories."

SATURDAY

CUPID'S Inspiration—Market Hall, Haverfordwest.

Equals—Civic Centre, Dunstable.

Bonzo Dog Doo Dah Band—Middle Earth, Covent Garden, London.

Ben E. King—Clockwork Orange, Chester, and Twisted Wheel, Manchester.

Amen Corner—Spa Ballroom, Bridlington.

Love Affair—Seagull Ballroom, Ryde, Isle of Wight.

Marmalade—Civic Centre, Corby.

Crazy World of Arthur Brown—California Ballroom, Dunstable.

Nice—Pavilion, Weston-super-Mare.

Saturday Club (Radio 1—10 a.m.)—Solomon King, Casuals.

Tony Brandon Show (Radio 1—10 p.m.)—Moody Blues.

SUNDAY

SOLOMON King—Princess, Torquay.

Paper Dolls—Variety Club, Batley (until August 31).

Bonzo Dog Doo Dah Band—Fiesta Club, Stockton (until August 31).

Ben E. King—Douglas House, and 'Bag O' Nails, London.

Andy Williams Show (BBC 1—

10.40 p.m.)—Andy Williams with Buddy Greco, Trini Lopez.

Stuart Henry Show (Radio 1—10 a.m.)—Marmalade, Status Quo.

Top Gear (Radio 1—3 p.m.)—Moody Blues, Nice, Tyrannosaurus Rex.

MONDAY

BEN E. King—Golden Torch, Tunstall, and Cedar Club, Birmingham.

John Rowles—Cranberry Fold Inn, Darwen.

Crazy World of Arthur Brown—Pavilion Ballroom, Bath.

Price To Play (BBC 1—4.50 p.m.)—Alan Price.

Nice—Eel Pie Island, Twickenham.

Radio 1 o'clock (Radio 1—1 p.m.)—Peter Green's Fleetwood Mac, Flirtations, New Faces.

TUESDAY

LOVE Affair—Top Rank, Sunderland.

Marmalade—Marquee, Wardour Street, London.

WEDNESDAY

EQUALS—Top Rank, Hanley.

Ben E. King—Locarno, Stevenage, and Cedar Club, Birmingham.

Marmalade—Top Rank, Leicester.

Parade of the Pops (Radio 1—1 p.m.)—Casuals.

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How the new Love Affair man nearly became The Graduate!

MORGAN FISHER (above left)—the 18-year-old Finchley boy who has replaced Lynton Guest in the Love Affair after missing all the glory because his mum made him stay on at school—was so uncertain whether he would be allowed back into the group that he was all set to start at university this autumn.

"You see, there was no signed agreement that I would rejoin the group," Morgan told me this week, "and as they got bigger and bigger, I thought it less and less likely that I'd get the invitation back to join them. So I put my name down for university and was accepted at both Essex and Southampton."

The fact that Love Affair brought back Morgan must come as a relief as much to his mum as to himself. Mrs. Fisher, herself a teacher, insisted last September that her son stayed on at school to study for his A-levels in pure and applied maths, physics and engineering drawing, instead of turning professional with the rest of the group. And this after Morgan had already gained nine O-levels.

"We'd just had one flop record up till then, so it seemed safer to think of the future than risk not making it as a group and I agreed. Then, of course, came 'Everlasting Love' which made me feel rather sick.

"My schoolfriends teased me like mad, but mum simply said it was a flash-in-the-pan. Not that I agreed and 'Rainbow Valley' didn't make me any happier."

But the boys were as good as their word and back into the group again went Morgan last week. "The fans seemed to accept me at my first appearance at Weston, but at Leicester last week it really was rather embarrassing for this is Lynton's home town and the girls there staged a protest march through the town chanting 'We want Lynton' which didn't exactly encourage me.

"The rest of the boys clubbed together and presented him with a gold watch on stage. But he's naturally depressed. He wants to stay on in the business, but can't face the idea of starting at the bottom again."



YOU might suppose the group in the picture, New Formula, are being interviewed—in fact they are taking a course in deejaying, at Radio Luxembourg's London offices, from programme producer Irene Legge.

"When we do ballroom dates we want to have a bit more to offer than other groups. We want to provide a discoteque service as well as playing ourselves," say the boys.

Tony Macaulay, who discovered them, thinks New Formula have a considerable amount more to offer than most groups. Since he wrote hits for the Foundations, Long John and the Paper Dolls, it would be unwise to argue with him.

Mighty Quinn

MIKE QUINN, the disc-jockey who made a notorious name for himself with a riotous evening's entertaining at a Jimi Hendrix-Who concert during the days of London Saville Theatre pop shows, has gone into pop promotion.

Earlier this month he staged an Equals show in Slough ("Maurice Gibb was good enough to come along and put in an unpaid appearance just to help me out—what a nice guy") and now he's setting up a similar spot at Barking.

"Just being a deejay is nice," says Mike, "but you can't make big fortunes out of it. Ask most of the Radio 1 deejays."

Flashback to that Saville show: "People thought I was round the bend when I started shouting my top off that night—but what happened was that Brian Epstein, who'd booked me, sent me a bottle of whisky in the interval and a note of congratulations. I was so chuffed I drank away and got well stoned."

Koobas disband

KOOBAS, quite an institution on the group scene, have decided to disband after three years of hitless heartbreak in Britain.

The irony of it all is that abroad they regularly get chart

GRAPEVINE

Bob Farmer's Gossip

records and plenty of well-paid bookings. "But we wanted to achieve something in our own country," says bass guitarist Keith Ellis, "and after three years it's as if we've got nowhere. So it's better to end it now and retain some self-respect instead of trying to struggle on."

Koobas did all the right things. They arrived from Liverpool three years ago, got an immediate if minor hit with "Take Me For A Little While," were on the last Beatles tour in December, 1965, made a film, toured with the Small Faces on the Swinging Radio England tour two years ago and just completed an album.

They picked up an enormous following of friends in the pop biz who were pouring in messages of sympathy this week. The Koobas are just another cruel reminder that in this country if you haven't got a hit, you've gotta go.

Solomon's fed up

SOLOMON KING, that ambling, amiable giant from the States, has had enough . . . of the insults hurled at him about his size, shape and how square he is. Even unkind Don Partridge has introduced him at their Blackpool summer season as "The Alabama Elephant."



Says Solomon: "I can take as

much as anybody because I've got a big back that you can slap a few thousand times, but now I've really got fed up with the endless corny jokes comedians crack about me.

"Then there are the long-haired hippies who say I'm square. Maybe I don't sell to their public, but music is a media which should reach all ages and this is what I'm accomplishing.

"They say I should stop doing ballads and sing some rock-n-roll, but I'm not a teenybopper. I'm the father of four kids and I'm in my thirties. Anyway I've sung in my time jazz, rock, blues, bop, the lot. How many of the hippies can say the same!"

Solomon's sore, too, at suggestions that as he comes from the segregated south of the States, he's for Governor Wallace. "I'm right against Wallace and his segregationist policies," he says.

JOHN MAYALL is 35, looks extremely untidy with long uncombed hair, wears groupie gear which means a loosely-knotted scarf slung around the neck and a tan leather jacket, and might not be the sort of person you would willingly take home to meet your mum.

It matters not to Mr. Mayall what others may think of his appearance, just as it matters not to him that he never has a hit record. He is in the business entirely for the music and not for the money, unlike a good many semi-pseudo outfits who've leapt aboard the boom in blues (for that is what it has become), but still hanker after a commercial hit.

But although he has never prostituted his music to pander to the public's pocket, John

John Mayall: getting no blues over missing the hit parade

Mayall's Bluesbreakers are, perhaps, the most influential force in British blues with a vast appreciation society (you could hardly call Mayall enthusiasts "fans") and enormous album sales as the LP chart shows. "Bare Wires," their current showcase, is well up the chart this week.

Mayall is Britain's blues maestro and people like Peter Green, Eric Clapton and Ainsley Dunbar have passed through his group to prove it.

It has taken him long to become accepted and appreciated. His interest was fostered by his guitar-playing father when he was only 14, and after leaving art school and working as a graphic designer in an advertising agency, he left his native Manchester, where for a time he lived in a treehouse

for reasons best known to himself, and came to London in 1963, formed a group, but combined it with daytime work in an advertising agency.

He had to make a choice, however. He was getting back from weekend bookings at 8 on Monday morning, just in time to start work! He saw the demand for his Bluesbreakers was building up, ever so slowly, and decided to turn full-time to music.

Says Mr. Mayall, who hardly speaks above a whisper: "Everything's been so gradual which is the opposite of the way the pop structure works. Pop is dependent on hits, whereas this scene of mine is artistic and quality counts, not hit records."

"The slow build-up my outfit has had has never frus-

trated me because I'm only concerned with my own musical progression. These days there are a lot of fringe blues groups which are, in reality, semi-pop and very contrived. They're all part of this blues boom, but if the boom went out it wouldn't affect people like Peter Green and me because we're out of trends. Just as the only people to survive after the trad boom — Ken Colyer, Chris Barber, Kenny Ball and so on — did so because they were the only genuine trad bands."

"Mine may be the minority in music, but the people who dig it stick with you for life."

He says that as long as he makes enough money to live comfortably, the situation suits him admirably. He feels sorry, in fact, for blues groups who



MAYALL: "free with no ties"

suddenly have hit singles. "Because they become marketed. The people behind them are not interested in the music so much as the money and you get fed up if you're a creative musician."

"Good blues playing depends entirely on creativity and on having musicians who do not get in your way. With the Cream, for example, none of them would stand back and let one be a leader. Hendrix, how-

Mr. Cash.

● Example of Radio 1 at work—author Paul "When Pirates Ruled The Waves" Harris, now planning a book on pop radio, asked the BBC press office for pictures of the deejays to use. Same day, Disc's review of the pirates book appeared. BBC demanded to see the book before deciding whether to release pictures.

● Have Lux soap and Lulu's complexion really got so much in common?

● Chance to have your name included on the credits of the Merseys' first LP and a night out in London with the boys—that's what Billy Kinsley and Tony Crane are offering to the lucky fan who chooses the best title for the album. Send your entries to Billy and Tony, c/o Publicity Manager, Philips Records, Stanhope House, Stanhope Place, London W1.

● Actually, girls, chart-topping Tommy James is very much married.

ever, has two players with him who let him dictate.

"That's the reason Eric Clapton left the Cream. When he was with me for about a year he advanced more than at any time since. But when he came back from the States recently he told me he just had to get away from the Cream."

Mr. Mayall has no need to get away from anything. "I have no hang-ups today. I am free with no ties. I am able to find out what life's about and I enjoy every minute of it."

He is totally his own boss. He manages the Bluesbreakers himself and makes albums — about ten to date—just when he feels like it. "I just book a studio and produce an album myself, then hand it to Decca and say, 'Here you are, I've done a new album.'"

And his public is worldwide. Next month he goes to the States for a two-month tour. Many other countries want him. As Mr. Mayall puts it himself: "People who dig blues stick with you for life."

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CAROLINE TO RETURN? SEE PAGE 4

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STATUS QUO, c/o Jo, 441 Westborne Avenue, Eltham, London, S.E.9. Send S.A.E. Membership, 5s. P.O.

COMMERCIAL Radio News. — Send s.a.e. C.R.N.A., 1 Heathfield Avenue, Birmingham 20.

BOBBIE GENTRY Fan Club. — Jeff, 142 Atlantic Road, Kingstanding, Birmingham

CAROLINE CLUB, INTERESTED? SEE PAGE 4.

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ARE YOU searching for a particular record(s)? Join my Collectors Wants Service and let me search for you. — Send s.a.e., record title(s), maximum price(s) to: Disc Deletions, 16 Leighton Road, Linslade, Leighton Buzzard, Beds.

CASH FOR your unwanted records.—Send list with S.A.E. for free estimate: Duckworths Records, Botolph Claydon, Notts. NG13 0EF.

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POP THE QUESTION

How to join the Aretha fan club

? Does Aretha Franklin have a fan club? If so, the name and address please.—Billy Bingham, 36 Posnett Street, Belfast 7.

? With Aretha's fantastic chart smash now, many people want this information! Write c/o Janet Martin, Atlantic-Stax Appreciation Society, 17/19 Stratford Place, London, W1.

? Where can I write to ex-Love Affair member Lynton Guest? And please print a little photo of Lynton, I think he's great.—Angela Grzywacz, 8 Rogers Road, Ward End, Birmingham.

? Write to Lynton c/o Sue and Sally, Harold Davison Agency, Regent House, 235 Regent Street, London, W1. And here's a picture of Lynton, as you request, Angela.

? When was John Mayall born and is John Mayall his real name?—Ingeborg Jensen, Alfr. Offerdalsver TI, 5034 Lakseveg, Norway.

? Yes, Ingeborg, John Mayall is John's real name. He was born on November 29, 1933.

? Name of the tracks, please, on Tiny Tim's LP, "God Bless Tiny Tim."—Mr. W. Röper, 37 St. Leonard's Drive, Wollaton, Nottingham.

? Tracks on this Reprise album, No. RSLP6292, are: Welcome To My Dream; Tiptoe Thru The Tulips; Livin' In The Sunlight, Lovin' In The Moonlight; On The Old Front Porch; The Viper; Stay Down Here Where You Belong; Then I'd Be Satisfied With Love; Strawberry Tea; The Other Side; Ever Since You Told Me That You Love Me (I'm A Nut); Daddy, Daddy, What Is Heaven Like; The Coming Home Party; Fill Your Heart; I Got You Babe; This Is All I Ask.

? My American cousin is anxious to obtain the address of the Official Beatles Fan Club. Where should she write, please.—Miss Christine Atkins, 263 Townsend Avenue, West Derby, Liverpool 11.

? Letters should be addressed to Freda Kelly, Official Beatles Fan Club, P.O. Box 12, Liverpool 1.

? Where can I get "Try A Little Tenderness" by Percy Sledge? I heard it on a juke box in Switzerland and can't find it in Britain. — N. Blacknell, 17 Glebe Road, Long Ashton, Bristol.

? If you buy Percy's "Warm And Tender Soul," on Atlantic 587048, you will find "Try A Little Tenderness" is one of the tracks. But there is also a single version by Otis Redding, if you're interested, on Atlantic 584070.

? Information, please, on the forthcoming Ray Charles concerts. Where they will be held, the times of the shows and price of tickets.—M. J. Pickard, 29 New Lane, New-wortham, Preston, Lancs.

? There are two concerts by Ray Charles—at London's Royal Festival Hall on September 21, and at Grand Theatre, Wolverhampton, on September 22.

Festival Hall performances are at 6.15 and 9 p.m. Tickets, from the Festival Hall Box Office, London, SE1, cost 30s., 25s., 21s., 16s. 6d., 13s. 6d. and 10s.

Grand Theatre performances are at 6 and 8.30 p.m. Tickets, from the Grand Theatre, Wolverhampton, are 42s., 35s., 25s., 12s. 6d. and 10s.

? My girlfriend recently noticed on "Top Of The Pops" that Scott Walker wears something round his neck on a chain.

? Can you please tell me what it is and from whom he acquired it?—John Friend, Broughton Road, Bagford, Newcastle, Staffordshire.

The date of Scott Walker's birthday, please.—Jean Smith, London.

? A friend of Scott's says he doesn't wear anything round his neck—so perhaps your girlfriend should look again, John. But he does, of course, wear an identity bracelet on his wrist and a key on his trouser belt. Scott's birthday is January 9, 1944. He was born at Hamilton, Ohio, USA.

? 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.

? Are the theme tunes to the TV programmes "Vendetta" and "Detective" on record? Also, is anyone willing to sell "Moroc 7"/"Bombay Duck" by the Shadows?—Miss Susan Fryer, 42 Park Road, Aldesburgh, Suffolk.

? "Vendetta" theme by John Barry was recorded on CBS 202/390. BBC says that there is not currently a recorded version of Ron Grainer's theme for "Detective." Record companies, get with it!



ARETHA FRANKLIN



LYNTON GUEST



SCOTT: HOTTEST THING SINCE FIRE...

"SCOTT WALKER'S not so hot!" says Disc's Hollywood girl Judy Sims. Well, we fans are boiling mad. Has she been to see a Scott Walker show? Bet she hasn't, otherwise she would be fuming to think how stupid the Yankies were to let such a talent slip through their fingers.

Does she forget that Scott was voted World's Top Male Singer in Disc? Scott's the hottest thing since fire. Scott's the greatest!—SIGNED BY EIGHT GLASGOW GIRLS.

Dionne's prayer

IN SCENE (Disc 10.8.68) is the comment "Aretha Franklin's potential smash 'Say A Little Prayer' already looks like being a heavily-recorded song: LP versions now by Ray Conniff and Martha and the Vandellas." The original version is by Dionne Warwick—recorded some time back. And a word to Penny Valentine—the Valentinos' "It's All Over Now" can hardly be called "their version of the Stones' hit" since theirs is the original version which the Stones covered.—STEVE SKINNER, 12 Eric Wilkins House, Avondale Square, London, SE1.

Digging Dylan

IN DISC (10.8.68) both George Harrison and Michael Pollard used lines from a Bob Dylan song when groping for words to explain themselves. George used "It's only people's games you've got to dodge," while Mr. Pollard quoted: "Money doesn't talk—it swears." These are only two lines from Dylan's fantastic "It's alright Ma (I'm Only Bleeding)."

If more people listened more closely to Bob Dylan's great songs they'd find there is a lot more to them than first meets the ear. Dylan was, is and always will be "where it's at."—RONNIE McWILLIAMS, 59 Onslow Gardens, Old Brompton Road, London, SW7.

Monkee hater

WE HARDLY think Junior Campbell is a fair judge of records if he is so prejudicially influenced. After condemning the Monkees' record he declared his hatred of the group. If he has already formed his opinion thus, he cannot be considered to review their record with an open mind. He then emphasises his immaturity by expressing his delight at the Monkees' chart failure.

We have yet to see whether the Marmalade can match the success of the Monkees.—JULIANA LLOYD, Barbara Redmond, Rosemary Hittinger, 10 Mattock Lane, Ealing, London, W.5.



● BOB DYLAN: "where it's at"

Wakey wakey!

WAS JOHN PEEL a funeral director before he became a dj? On Sunday afternoon when I'm feeling tired and weary after Saturday night, I turn on the radio and find this man raving in his monotone voice about some groups that sound as if they are singing into empty baked bean cans.

I like Doors and the other progressive groups, but only late at night as Radio London used to have them.—DONALD BAIN, 101 Wester Drylaw Drive, Edinburgh 4.

TOM'S HIP WIGGLING IS JUST A PLEASANT BONUS

HOW dare Ken Wainwright suggest that Tom Jones is lacking in showmanship (Disc 10.8.68).

Tom has just completed his summer season at Bournemouth, where I went to see him several times, and he was an absolute knockout, in spite of his throat, which was giving him some trouble.

The one difference between Tom Jones and the artists he mentions is that Tom can sing. His "hip-wiggling" is just a pleasant bonus!—JEAN SHERWOOD, 2a Redvers Road, Christchurch, Hants.

Open the Doors!

THE DOORS will blow your brains out with their terrific new album "Waiting For The Sun." Marvellous tracks like "Spanish Caravan" and "My Wild Love" sound so bright, brilliant and unique that the English public will show its good taste and buy it. This record will have the same influence as any Beatles or Rolling Stones album.—EVERT WILBRINK, Trompstraat 79, Alkmaar, Holland.

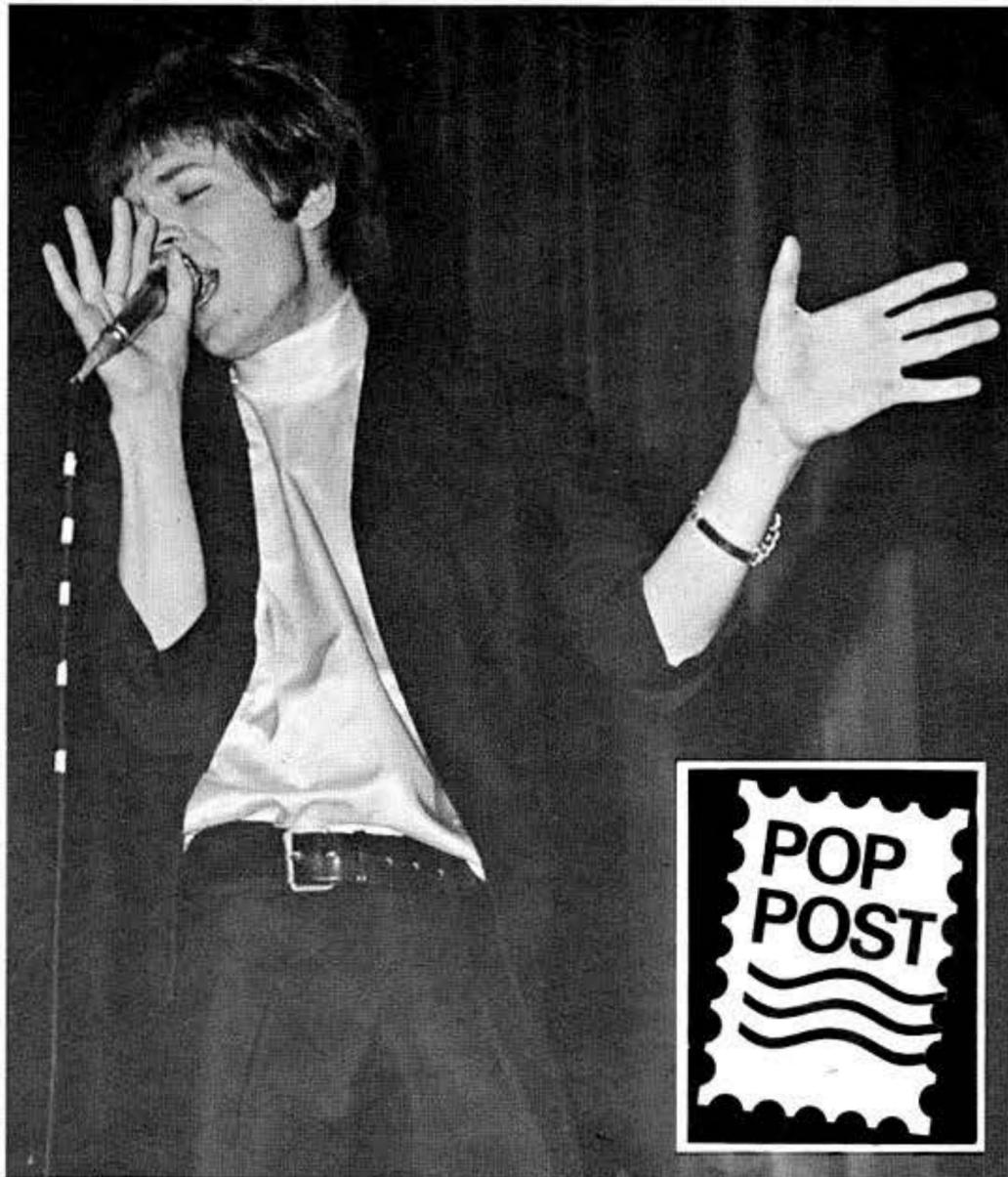
● JONATHAN King attacked the Doors, their film, their records, Jim Morrison and their hippie followers in Disc.

The Doors happen to be one of my favourite groups, but although I like them I can appreciate that the majority do not like this type of music.

However, I am sick and tired of the way in which Jonathan King always thinks that he is right and no one else is.

The Doors will remain to be one of my favourite groups (even if John Peel is the only DJ to play their records).—M. WESTROP, 23 Mount Pleasant, St. Albans, Herts.

THE TRUE interpretation of the word soul should be "Sincerity." Such singers as Otis Redding and Aretha Franklin might be good but even they cannot match the soul sound of Elvis on his sacred albums. Ray Charles is also a great soul singer and rather strangely so are most of the leading operatic singers like Maria Callas and Tito Gobbi. It takes years to achieve a true soul sound.—BRIAN QUINN, 387 Albany Road, Camberwell, London, S.E.5.



● SCOTT WALKER: Americans let his talent slip their fingers



Lay off Faces!

I'M sick to death of people writing in, knocking certain stars and records, and at the same time singing the praises of their own favourite. The letter from W. Smillie (Disc 10.8.68) topped the lot.

A flat statement saying the Small Faces "churn out rubbish like 'Lazy Sunday' and 'Universal'" makes my blood boil. It may be rubbish in her opinion, but certainly not in others. The success of "Nut Gone Flake" only underlines this.

Faces haters can't help disliking the group's music. I'm not blaming them for that, but need they be so selfish, with such remarks as "give us a rest," "return to Oliver!" "why don't you finish?" They have their own groups and records, why can't they leave ours alone?—CHRISTINE SHAW, 3 Dual Way, Huntington, Cannock, Staffs.

● MARILYN Mottram says the Bee Gees are responsible to their fans (Disc 10.8.68). When a person goes out to buy a record it is because she likes something about the record, it is not solely because of "loyalty" to the group.

Sure, the fans saved the Bee Gees from being thrown out of the country, but that was only because at the time "Massachusetts" was a good song and they wanted more of the Bee Gees, because they knew they were talented.—ROBERT TOOLE, 5 Reynolds Place, Barrow-in-Furness, Lancs.

● BEING a very keen fan of the Shadows having a collection of over 160 different brilliantly performed tracks, I was very sad to read in Disc the shock news of the split on December 14, when they each go their own separate ways.

I am sure I am only one of many people who sincerely wish them all, every success when they go their separate ways in the future. December 14 will mark a sad occasion in the pop music scene, but their music, which may be copied but never equalled, will live on.—P. CLAYDON, Hilltop Cottage, Blacklocks Hill, Banbury.

THANKS from all Cliff Richard fans for your excellent article in Disc, "Ten Great Years of Cliff." Thanks to everyone concerned with this article, especially Bob Farmer. I think it is one of the best articles ever written about Cliff. And thanks to Cliff for giving us ten years of great entertainment.—JANET EVERRETT, 4 Broad Oak, Woodford Green, Essex.

CLUES ACROSS

- 1 and 4 Across. It's back on the air, we hear (6, 5)
7. Something really worth having (5)
8. They are my Inspiration (6)
9. They are also played at Wimbledon! (7)
10. One of those Western Isles (4)
14. He finishes fine and dandy (4)
16. Holler tree? (7)
19. Hush, Not a Word to Mary, John (6)
20. Separates Brian from his Trinity (5)
21. Old-time sewing songster (5)
22. Is really in love with (6)

CLUES DOWN

1. Gives a spln (5)
2. Climbing the charts? (6)
3. Absolutely completely (7)
4. Gay Lothario (4)
5. Have one? (5)
6. Pearl producer (6)
- 11 and 12. MacArthur Parker (7, 6)
13. Really Artful character (6)
15. They're uplands, oddly enough (5)
17. Lengths of three feet each (5)
18. Present in the recording studio (4)

Last week's solution

ACROSS: 7. Acapulco (1922), 8. Eva, 9. Finite, 10. Issue, 11. Bon, 12. May, 14. Dye, 15. His, 17. Smith, 18. Willow, 20. Luv, 21. Rich Girl, DOWN: 1. Manfred, 2. Mann, 3. Dublin, 4. Louis, 5. Seasons, 6. Make, 11. Believe, 13. You will, 15. Height, 16. Where, 17. Solo, 19. Loin.

Last week's LP winners

Miss A. Deebank, 65 Stonebridge Road, Colshill, Birmingham. Miss L. Jones, 42 Upper Lodge Road, Armitage, Rugley, Staffs. Linda Watt, 8 Parkmore Drive, Ballymena, Co. Antrim, N. Ireland. Jeffrey Wilson, 17 Coronation Way, Braithwaite, Keighley, Yorks. Karen Klepper, 35 Stanway Road, Whitefield, Manchester. Vivienne Mitchell, 77 Queens Avenue, Finchley, London, N3.



TOM DUSTY

● I entirely agree with agent Vic Lewis' statement that Dusty's "Talk of the Town" act is the best cabaret act ever. I saw Dusty twice during her season in London and can honestly say that it's the most exciting act I've yet to experience.—EILEEN NAIRN, 270 Longfellow Road, Wyken, Coventry.

"TOP of the Pops" is rapidly becoming one of the most boring programmes on TV.

All original spontaneity has been lost. All we get now is a show consisting of acts, whose singers are supported by a backing track instead of a group, while purporting to be singing "live."

If we are going to have a pre-recorded show, then get rid of those useless guitars and give us some entertainment.

The audience might just as well be at home, like the viewers, for all the "live" entertainment they get.

Either this, or let's have "Ready, Steady, Go" back. Like oil and water, the two don't mix.—ROGER ISTEAD, 46 Broad Lane, Lynton, Hants.

DISCWORD

SIX LPs TO BE WON

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



JUDY SIMS in Los Angeles interviews the new British chartbusters

Get set to boogie with Canned Heat

CANNED HEAT are finally making it, and it's about time. Three years ago they started blasting away in Los Angeles, and they haven't let up since. For a long time they played at the ethnic folk club, the Ash Grove, violating that sedate folk atmosphere with incredible volume and energy.

"You'd better warn everyone that we're loud," laughed the great big Bear—lead singer and spokesman for the group, Bob Hite—"We only use four amps, but each one is worth four Marshalls (they're custom amps, built in Venice, California), 'cause we think music is a physical thing, you should be able to feel it."

Commenting on their particular music, the Bear said, "We want to play the Blues, that's the whole reason we're together. Everything we play has a basic blues structure, mostly the 12-bar form, but some of the blues from Mississippi have 15 or 13½ bars, but that's very rare. Pretty hard to play those."

"We play a basic country blues from the south; we write our own material or adapt from old stuff so it sounds new." Bear and guitarist Alan Wilson are the writers in the group; the latter wrote their first and current hit, "On The Road Again."

Bear explained that his interest in and knowledge of the blues comes from many years of attentive listening (and he seems to have total recall). "I've been a record freak since I was old enough to hold on to one. When I was a kid (in a suburb of Los Angeles called Torrance) the juke box dealers would sell old records for nine cents apiece. When I was seven or eight years old I was sick a lot, and my dad used to bring me these nine cent records."

"One of them was a blues record called 'Thunder Blues.' I didn't even know it was a blues record, but I knew it was different. Later on, a girl down the street turned me on to rhythm and blues and I started listening to RnB stations, hearing more blues."

He is, of course, looking forward to their visit to England within the next couple of weeks. He firmly stated that "English audiences are more ready to accept what we're playing. It's beginning to catch on here, but it still has a long way to go. English audiences tend to listen more, they're more apt to know if you're out of tune, more critical. John Mayall told me a lot



CANNED HEAT: "Incredible volume and energy"

about England—he stayed with me a few days, a really great cat—he's on our next album."

The Canned Heat slogan of "boogie" is catching on, and everyone suddenly wants to boogie with Canned Heat (which is, also, coincidentally, the title of their second album). Boogie, says Bear, can mean anything, dancing, playing, grooving, having a good time, anything.

And when the Bear (vocals), Henry Bestine (guitar), Alan Wilson (guitar), Larry Taylor (bass) and Fito de la Parra (drums) open up in London, prepare for much boogie-ing, on both sides of the stage.

AT LAST—signs of great product from Apple. After enormous publicity when the seeds were sown we were shown a lot of colour but very little substance.

NOW WE have Apple week upcoming, and with it Apple label releases. There is a number one to begin with—Mary Hopkin and "Those Were The Days."

She has a very lovely voice and Paul M. has produced and arranged it beautifully.

I WOULD like Apple to succeed very much—in principle and in theory it is a good company, even if not a conformist one. People conform in business because it is safe. I trust the braver path Apple is treading has not too many pitfalls.

INCIDENTALLY, about Grapefruit. Musically they are professional and good—I have heard the theme from the Twiggy movie they wrote and recorded and it is superb.

They are at present suffering from the dreaded disease "overpublicity." I hope and trust they will recover and prove themselves to a cynical world.

I NOTICE pop performers are giving their support to presidential candidates in America. Revolting, really, isn't it? Who is James Brown to endorse Humphrey? How should he know what makes a good president; it's a matter of discussion whether he makes a good performer himself. And whether he is or not, it does not give him political knowledge.



Pop stars should belt up unless they know what they're talking about. Like me.

NOW Aretha's a hit—altogether now behind Ray Stevens!

ALSO deserving—Mason Williams, New Formula, Paul Korda and Tim Andrews (which Denning C. has been pushing every morning), one or other version of "Skyline Pigeon," and O. C. Smith—who won't have a hit with "Main Street Mission," although the arrangement is great.

OBSERVE and behold the following imported albums that are incredibly groovy—"Realization" by Johnny Rivers (superb)—"Feliciano" by José, who is very good even though he is "in"—and the Bee Gees' American "Idea," which contains some hit single tracks and is certainly as good as the fabulous "Bee Gees 1st."

EXCUSE my hippy phraseology, but it's all part of swing, man, swing.

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THE NEW LPs

Super Jackie

JACKIE DE SHANNON is an American girl with huge talent as a songwriter as well as a singer/guitarist. She includes her old favourites, "What The World Needs Now Is Love" and the Searchers' hits "When You Walk In The Room" and "Needles And Pins" on her new LP. It's a superb collection, and hearing her rare, sensitive and powerful voice on less well-known songs, like "Come And Get Me" and "Changin' My Mind," it's a mystery how she never hit the high-spots in Britain with her singles. Dig this LP—it's so good all the way. Title: "Jackie de Shannon—Great Performances" (Liberty).



JACKIE

● Terrific soul/blues from JIMMY McCRACKLIN on "A Piece Of Jimmy McCracklin" (Minit label). The sort of music that's great for discotheques, as well as bearing close listening—Jimmy has a tight blues-based voice which can rock and relax. Titles includes "Walk Right In," "Get Together" and "Just Got To Know."

● SLIM WHITMAN fans will enjoy his latest album, "In Love The Whitman Way" (Liberty). An acquired taste, you could say . . .

● Instrumentals are "in" right now—but the sound of the VENTURES makes them sound dated. Strangely, there are two new LPs out by this American group, both on the Liberty label: "The Lonely Bull" and the other called just "The Ventures." First one has "Telstar" (remember?), "Let There Be Drums" and other tracks; the other features "Work Song," "No Matter What Shape Your Stomach's In" and "Hot Line."

● Beautiful blues by a master: "Earth Blues" is the LP title; LIGHTNIN' HOPKINS the singer; Minit is the label. Great guitarist, too—if you dig the real blues, hear this one.

TALKING OF THE DOORS, WHICH I WASN'T . . .

AVID readers of my mighty column may recollect a vast blow struck by I, King, at the American group—the Doors—two weeks ago. A tidal wave of reaction has swept back at me. Letters have poured in.

However, nearly all these protests, far from being insulting and illiterate, are in fact intelligent and critical. They support the Doors as creative and exciting; Jim Morrison as a compulsive and soulful singer. They mainly made their points with charm and intensity, without stupid bickering or counter-knocking.

So enthusiastic and genuine were these comments that I felt I had to listen once more to the Doors. Thus all three albums were replaced on King's steroگرام and spun twice each.

My following comments are after listening again very carefully and trying hard to be unbiased. As said before, early Doors tracks such as "Light My Fire" (the LP version especially) are superb pop. But in the main I find their style predictable, derivative and boringly freaky.

Usually well produced but with fairly simple (at best) and infantile (at worst) arrangements. "My Wild Love" is cripplingly bad. Incredible quantities of ego adrenalin soak their whole product—"we can do no wrong, baby."

Jim Morrison's voice is not good; he is a shouter or a moaner. He seems to be part filling the vacuum left by Jagger—animal, sensuous, coarse—but his style is nowhere near as good as the level



● JIM MORRISON: "moaner"

achieved by the Stone.

As it happens the standard seems to have dropped between "Light My Fire" and "Hello, I Love You." The last aforementioned Kink likeness is maddening. The lyrics are atrocious—pretentious in the extreme; meaningless, insensitive bilge.

A little education, a glimpse here and there of light in darkness, is an incredibly dangerous thing if nourished, flattered, patted and selfishly cared for. Delusions of grandeur result.

So my feelings about the Doors remain the same. Rubbish; artistically pretentious rubbish; but undoubtedly going to be very big and very commercial rubbish. Not in essence, but because it is being brilliantly and cleverly sold to us.

Thank you for your good and loyal letters, my friends, but we must agree to differ until one of us changes (something I am always prepared to do, and I'm sure you are too).

PENNY VALENTINE

BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS



I dig you now, Tyrannosaurus!

TYRANNOSAURUS REX: One Inch Rock (Regal Zonophone):—

It has taken me much longer than all those hip people who have been digging them for ages to appreciate this group.

I now admit I find their sound rather endearing, certainly very individual, and totally fascinating.

I have also met Marc Bolan in my lift, and he's much smaller and delicate looking close to than I had suspected.

I'm glad they put a title on this because I couldn't understand a thing he was singing about. But there's power in those vocal cords, by jove! And they do get a very good sound.

OUT TOMORROW



● DEAN MARTIN: a hit!

DEAN MARTIN

APRIL AGAIN (Reprise):—

Ah ha. Bet this has fooled everyone. Giving Dean Martin a BIG review after all these years? But yes. The reason is simple. For once, after a dirge of rotten, silly songs sung in his imitable hiccough there-goes-another-bottle-of-Scotch style this is really rather nice. What's more it may (whisper) be a hit!

He's still singing as though the glass is in his hand, but the song is about a girl, has a lovely slushy feel, a pretty tune and—would you believe it—good words.

OUT TOMORROW

SEEKERS

LOVE IS KIND, LOVE IS WINE (Columbia):—

A fairly fatuous title heralds a track from their album "Seekers Live At The Talk Of The Town." This is written by Bruce Woodley.

It's hard to say much about this because I found it pretty dull. But maybe it will catch on because it's certainly very inoffensive, typical Seekers. I personally have preferred the good records they've been doing recently — and which have not made the chart. Ah well.

OUT TOMORROW

ANDY WILLIAMS

SWEET MEMORIES (CBS):—

How odd it is that after someone like this has broken through into the chart once he can't seem to do it again.

Certainly he won't with this. A very second rate song, sung perfectly of course, but really boring.

OUT TOMORROW

Strictly for the birds

POPSTAR PACK: Georgie Fame, Anita Harris, Simon and Garfunkel and Peddlers.

You can get this special offer EP through Bear Brand. All you need is 5s 6d and the proof that you've purchased one pair of Bear Brand stockings — and it's all yours!

CBS records have an interest too. They've donated four of their top artists' tracks from albums. So you get Georgie singing "Because I Love You," Anita's "Eleanor Rigby," Simon and Garfunkel's "Scarborough Fair" and Peddlers' "Who Can I Turn To?"

DOORS

HELLO I LOVE YOU WON'T YOU TELL ME YOUR NAME? (Elektra):—

This is here because it astounds me at the dreaded sauce of this lot. In other words, Jonathan King is right. It's "All Day And All Of The Night" all over again, and the Kinks should sit up a bit.

What else is there to say except that a group with a lead singer as supposedly explosive as Jim Morrison (I say supposedly because I've never seen him), should produce something more vitriolic and staggering than this.

OUT TOMORROW



● ANDY WILLIAMS: no hit

THE WEB

HATTON MILL MORNING (Deram):—

Web are a group just signed to Apple. They have a nice record, beautifully produced — like held back teardrops—and really rather uncommercial, I'm afraid.

The thing is, sometimes records are just too subtle and dreamy for the chart, and this is one. It's from their album called "Fully interlocking," and the man who brought the violins in deserves credit.

OUT TOMORROW

LOVIN' SPOONFUL

NEVER GOING BACK (Kama Sutra):—

I welcome anything from this group and especially from John Sebastian. That's why this is reviewed prominently—and NOT I'm afraid because it's going to be a hit! I don't think it is.

Spoonful have lost all the delicate web weaving of past records, and come up here with a clear cut, much more attacking sound. John Sebastian has such a super solid voice it's well worth listening to.

By the way he DIDN'T write it, which is surprising in itself.

OUT TOMORROW



● TYRANNOSAURUS REX: Steve Peregrine Took (left) and Marc Bolan

LES SAUTERELLES

HEAVENLY CLUB (Decca):—

This group is Swiss, and the first local boys to hit number one in the Swiss chart ever. So there.

This is a good record. Better if you reckon that most Continentals really don't usually come up with anything that stands a chance on our market.

It reminds me vaguely of the Beatles on a pretty day, and lots of other things besides. It hovers a bit and has charm and could grow on you.

OUT TOMORROW

MASON WILLIAMS

CLASSICAL GAS (Warner Bros):—

I first heard this instrumental track on Mason Williams' LP. It isn't new. In fact it was released as the "B" side of "Long Time Blues" some months back.

Now the record company has re-released it as the top side because of popular demand. I'm not surprised. It IS a gas. A beautifully handled guitar track with Jim Webb-like middle breaks. I urge all those misbegotten enough not to have heard it already to buy it immediately.

OUT NOW



● MASON WILLIAMS: a gas!

Quick Spins

ROCKIN BERRIES have chosen the old Fleetwoods number "Mr. Blue," which was pleasant enough at the time but now sounds horribly dated and they haven't done much with the arrangement to improve things (Pye).

Bandwagon sound a bit like the Four Tops on "Breakin Down The Walls Of Heartache," which is a very solid, good dance record I like, but which could have been really Great if Tamlala had produced it (Direction).

Oh **Boz** how could you! Well, he could. And he has. He has taken "Light My Fire," borrowed Jose Feliciano's arrangement and massacred the whole thing. He sounds bored and the backing group sound abysmal (Columbia).

Eddysons have a good sound going on "Ups And Downs" (Olga).

Remember "Battle Of New Orleans" sung by Johnny Hawkins through his teeth? Well, that good group **Harpers Bizarre** do it — and well too—but I would have thought they're too good to waste on all this recorded-before stuff (Warner Bros).

Nice Wally Whyton does a gentle pretty job on John Hartford's "Gentle On My Mind," which STILL reminds me of "Elusive Butterfly" (Fontana).

Paul Simon's super "Punky's Dilemma"—the one about being a cornflake—done by **Lois Lane** really very well in a funny little jazzy voice a-la-Blossom Dearie. A good, uncommercial record (Mercury).

For all "Vendetta" followers, **John Barry**, who wrote it, has recorded the theme music (CBS).

Sandpipers, whom I love singing in Spanish, but not so much in English, do Tim Hardin's "Reason To Believe." It's okay, but I prefer the original, or else the other side, "To Put Up With You" (A&M).

Roy Castle is a nice man, talented too. He sings "Wonderful

World" to the best of his ability, but the song is pretty dreary and has mandolins in it! (Olga).

Cliff Aungier has a pretty voice and a nice song called "My Love and I" that is old and beautiful and deserves being recorded again (RCA).

The Crowns do "Jerkin The Dog," which is totally uninspired with lyrics like "Feel So Good." Which I don't listening to this (Pama).

"Sunday Morning 6 o'Clock" by the **Camel Drivers** sounded as though it would be good. You can be wrong, you know (Pye Int).

Wonderland do a thing called "Poochy" with massed opening and then—well, boredom actually! (Polydor).

Sons And Lovers really needn't have bothered with "Happiness Is Love." An insignificant record (Beacon).

John Drummond has the sort of grating voice I like. He does, John D. Loudermilk's "Break My Mind" and it's nice (Page One).

There's something about **Hank Locklin's** voice I find totally unattractive. "Everlasting Love" isn't THAT one and it all goes on and on (RCA).

POOR Richard Harris suffers as all who have gone before him. After his tremendous success with "MacArthur Park," Warner Bros. have issued his "How To Handle A Woman" from the "Camelot" sound track, where he sounds hideously like Rex Harrison.

Roger Whittaker has a gem for "Children's Favourites" over the cereal stakes called "Emily," which will keep all the kids quiet for hours (Columbia).

Sergio Mendes and Brasil 66 do "Fool On The Hill," but it's not as Latinised as you could have wished for (A&M).

Move's "Lemon Tree" done by **Jason Crest**, who adds nothing (Philips).

Youngblood really sounded good at the start of "Just How Loud," but the chorus ruined the whole thing (Pye).

Chanters have a nasty habit of singing with true British harmonies on "Mississippi Paddleboat" (CBS).

Paul Raven raves like mad on "Soul Thing," but it's an odd sort of record (MCA).

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**JOOLS
proving
carrots
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These pictures of Jools in action prove the value of carrots!

Miss Julie Driscoll, aggressive, spirited singer extraordinaire, has been hailed as the most startling, photogenic, stunning star to come out of the British pop scene. Miss Driscoll has achieved all this with the aid of health foods (apart from a great voice, great face, great touch with clothes).

She eats raw carrots, wheat germ and fruit juices. A steak rarely touches her mouth. Her make up is nearly all made from animal-free fats.

It is not easy to look great all the time. It is harder when you're working until the early hours of the morning.

Through it all Jools remains calm and unperturbed. On stage she is all movement, like nobody else. Her energy is startling. Packed into her tall, sinewy frame is the maximum of energy. Outside she's the minimum of hair and clothes (no bra—"They're just uncomfortable—and who needs them anyway!").

Carrots work!

**See you next week...**

... when the Bee Gees report from their American tour; when Tich (of Dave Dee fame) tells you why he believes in God; when we'll be talking to the dear old pals of Tom Jones and the Bee Gees; when Amen Corner appear in a giant

colour picture; and when you can meet the girl with such a lot to live up to: Mary Hopkin, the Welsh girl being groomed for stardom by the Beatles.

An all-star bill in Britain's best-selling colour pop weekly—get DISC next week.