

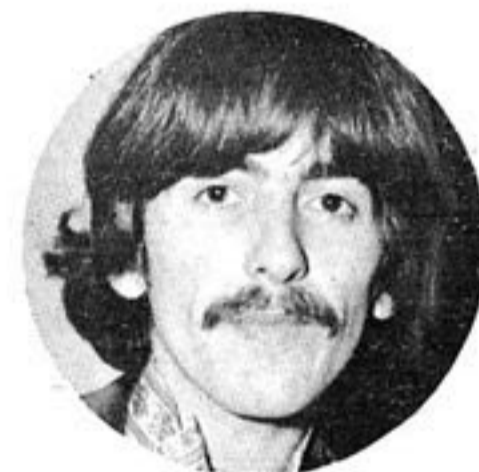
DISC

and MUSIC ECHO 9d

SEPTEMBER 2, 1967

USA 20c

John Lennon's tribute to Brian Epstein



'Brian's spirit will always be with us. When we were on the right track he knew it and when we were wrong he told us. He was usually right. Anyway, he isn't really dead.'—JOHN

FULL STORY: BACK PAGE

Wanted! This man with many fans answering to the name of GARY!
Find him and solve a mystery



JOHN WALKER, despite a temporary loss of voice, is appearing up and down the country, has had one single released, and an LP scheduled for October.

SCOTT WALKER has burst back with his solo cabaret debut, has talked openly to the press and is receiving rave reviews for his first solo album.

GARY WALKER HAS DISAPPEARED!

Rumour had it that he had fled the country, some said to France; others believed he had returned to America. There were even wild tales that he was hoping to join the Hollies as a second drummer.

All these were disproved. Yet today the question still remains — *whatever has happened to Gary Leeds?*

Sherlock Holmes may well have found the question elementary, but Disc's detective agency were unable to answer it. First person we tackled was our man on the scene, Jonathan King.

"I think he's still around somewhere," he replied happily, "and supposedly is forming a group. I haven't seen him in ages, and I don't think Scott has either. I've been told he's still in England, but that's only a rumour."

Carol Stewart is former secretary of the Walker Brothers' fan club and now secretary of the John Walker fan club.

"I saw him last week and asked what he was doing," she said. "He just replied 'Aha' with a shrug of the shoulders and walked out!"

So the plot thickens! Surely, we thought, the girl with the answers at her fingertips must be Margaret Mansfield, who runs Gary's fan club from her home at 11 Cherry Grove, Ferndown, Dorset.

"I'm having a terrible time," she said. "Hundreds of Gary Walker fans keep writing to me, and I have to write back telling them I really don't know what he's doing."

"I took the fan club over a month ago, and I haven't seen Gary at all since then. I've written to him a couple of times

The face that thousands love

for news but he hasn't replied. "He didn't even remember my 21st birthday last week."

"I know he has been in France and I'm really hoping to see him this week to try and sort out what he intends to do. After all, he has hundreds of fans who are still waiting impatiently for a news letter."

"Quite frankly I would rather like to know where he is myself!" Former 'brother' John was 100 per cent voiceless when we contacted him, but was able to scribble down a few lines for us.

"I see Gary a lot. He's been writing some songs with me, and he comes to my recording sessions and helps out with advice. He was there when I cut 'Annabella'. He has also helped me with ideas for my stage act."

"I like Gary a lot. He's playing it cool at the moment, but he's going to be all right!"

The Hollies, with whom Gary is very friendly, were in Sweden, and Scott was fast asleep in a northern hotel. There was one last chance—right to the source of all information, the managers' office.

The office of Barry Clayman and Maurice King, was as helpful as it could be.

"I'm afraid Mr. Clayman won't be able to say anything until next week," a voice said. "It's all terribly vague at the moment."

"Things are moving, but there's absolutely nothing I can tell you. Gary is lurking around and about in London, but he's not earning any money. At least if he is he's not told us!"

"He may well be lying in bed all day listening to records for all I know, although he did buy a cine camera recently and may be playing around with that. 'I've heard he is organising a new band, and we shall be seeing him this week.'"

But a lot of people still want Gary to surface!

So if you see a wandering Gary Leeds/Walker lurking around and about London—tell him to go straight to his managers' office and help solve one of pop's mysterious disappearing acts!

QUOTE by Simon Dee, asked if he felt any loyalty to pirate radio: "Yes, of course. Just think what might have happened if I'd been seasick. I might still have been on the dole!"

Anti-psychedelic Tremeloes delighted to hear "Silence Is Golden" selling well in hippie headquarters, Los Angeles and San Francisco.

Lulu has taken up smoking. "Gives me something to do between my acts," she says.

Isn't Simon Dee a bit star struck when interviewing celebrities on "Dee Time"?

Is Eric Burdon upset that Hendrix man Mitch Mitchell had a tear-gas gun confiscated by customs on arrival back from America?

Motor vessel Galaxy—the Radio London ship—up-anchored for Hamburg last Tuesday... now some struggling group should hire diving gear and explore beneath where Big L was berthed—they'd make a fortune on the empties!

Keith Skues celebrated his ninth anniversary in broadcasting when he compered "Saturday Club" at the weekend.

P.J. keeping close company with Sharon Sheeley, ex-girl friend of Gordon Waller.

Absence of ex-Caroline DJs on BBC, but Mike Aherne, who was one of the best pirates, is tipped to break through this barrier.

Engelbert knockers are just

SCENE

hitting a brick wall... he has the looks, voice and public on his side.

Proby's return put a spark back into the scene.

Keith West hates opera... the classical variety.

Anita Harris considering reviving "I Love My Dog"?

"Tatty" Tom Edwards "reluctantly" decided against going back to Caroline. "I've got to think of what it would be like trying to get work in a few years' time," says Tom. Roger Day, however, rejoined last week and another British DJ, P.L.J., is also off for Amsterdam.

Alan Freeman's sleeve notes on the tribute album "Alma," include the comment: "I remember the night I phoned to play Alma a new Tony Bennett LP and as I turned it over for Side 2, she inquired: 'Are you still on that reverse charges bit?'"

Bee Gees' Robin Gibb: "These groups who think they have to rely on flashing lights, smashing their equipment and kicking dustbins around the stage will all go down. The Beatles never had to go in for that sort of thing."

"Housewives' Choice" listener requested "Time Seller"

for Spencer Davis's wife and family on the show last Friday.

Alan Price has high hopes for his ex-guitarist Peter Kirtley, who he is recording in his own right.

Procul Harum plus Keith Reid impersonating Adge Cutler and Wurzels in London's Denmark Street one afternoon last week. Gary Brooker resplendent in floppy white hat and hairless upper lip.

Keith West obviously hard to please musically.

Peddlers one of London's most professional groups—and their new record "Irresistible You" could be a surprise hit.

Alan Freeman escorted Maggie Clews to Michael Caine's "Hurry Sundown" film premiere.

Michael d'Abo, fresh in to his new house, delighted by brand new hi-fi equipment: "First records I played were 'All You Need Is Love,' 'We Love You' and an LP by Joe Harriott."

Watch out for impressive debut from Michael Proctor, 17-year-old Blackpool student.

Former Radio London Programme director Alan Keen



● **MICHAEL d'ABO** and wife **MAGGIE**: new house now general manager for Liberty's Metric Music company.

Ex-Radio London DJ, Tony Brandon, signed by Arthur Howes agency to three-year contract under personal management of Roger Easterby.

Following last week's Scene comment, David Garrick will be out of the country from mid-September until Christmas!

Highlight of "Top Of The Pops" was the Corona Kids on "Excerpt From A Teenage Opera."

How can ANYONE dislike P. J. Proby?

One of the last people to receive Scott Walker's debut solo album "Scott," released last week—Scott himself! Philips rushed him a copy at the weekend.

Tomorrow—Keith West's group—using a light show in the studios to give themselves atmosphere when they record new single "Revolution."

After last week's 'Top Of The Pops' fiasco, the question millions of viewers are asking:

WHAT WENT WRONG?

by **DAVID HUGHES**

THERE is one burning question that between 12 and 14 million pop fans must be asking themselves this week—what on earth went wrong on "Top Of The Pops" last Thursday?

There was Peter Murray, cool, calm and confident, announcing after a great build-up — "the fantastic Jimi Hendrix Experience."

A slight pause, and then out came the familiar opening chords of... "The House That Jack Built!"

Meanwhile cameramen, apparently unperturbed, carried on happily with the Hendrix camera routine, while Jimi looked on amazedly, fiddling with his guitar and finally muttering: "I don't know the words to that one, man."

Back to a rather off-guard and less calm Peter, a few hasty words and the position was rectified.

Secrets

Producer Johnnie Stewart was rather loath to go into detailed explanations.

"It was just one of those things," he said. "We all have them—and I don't think it's worth making a mountain out of a molehill."

But the hard fact is that one of the carefully guarded secrets of 'live' "Top Of The Pops" is now out.

Although the programme is always live in one sense—be-

cause at 7.30 p.m. every Thursday a studio at London's Lime Grove is full of dancing teenagers, and one of three disc jockeys is in attendance to introduce the guests—few of the actual artists are there.

Last week, for instance, only Jimi and Alan Price were actually in the studios, the rest having been filmed beforehand, and even then the only live part you hear is the actual voices.

All last week's instrumentalists—and with groups this is generally the case—mimed to a backing track which is generally made at the same time as the original record.

The idea of the show is to reproduce as exactly as possible the sound on the record without breaking the rule which bans miming.

Peter Murray was certainly a man put on the spot, and it was mainly due to his quick thinking that the programme didn't get entirely out of control.

"The looks of horror on everyone's faces was incredible," he said.

"I was reading 'Disc' at the time, and suddenly saw myself on the monitor screen. It was the first time to my knowledge that anything has gone as drastically wrong as this—and matters were made worse because Jimi and Alan were the only 'live' items on the show. All the rest had been taped."

"I should think the BBC is a bit worried, because the kids are not supposed to know that we use backing tracks for many of the guests. And I don't think the studio audience realised that either."



● **PETER MURRAY**: "Look of horror..."



● **JOHNNIE STEWART**: "Mountain out of molehill..."

"Apart from that, I gather I made a boob with Scott McKenzie, calling it a new film when in fact it had been seen twice before. But I got that information from the notes I work to."

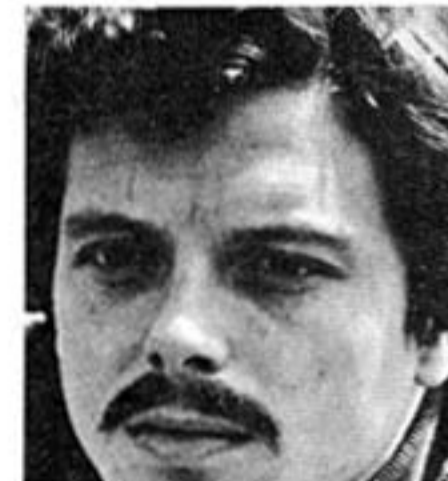
"I admit that I don't often watch the show—I'm usually too busy. Altogether it was a bit of a mess."

Difficult

Alan Price couldn't have cared less: "I thought it was all very funny—after all, I got an extra plug for nothing!"

But Jimi Hendrix was a less happy man. As his whole excitement comes from the guitar he plays and the incredible sounds he manages to achieve, he is very much anti-backing tracks anyway, and last week's fiasco did little to change his mind.

"Burning the Midnight Lamp" is difficult enough as it is," he told Disc, "and I was all cued up ready to say the



● **SCOTT McKENZIE**: "boob"

words nice and clear. This really threw me—mass confusion, man!"

So if you want to hear a near-perfect reproduction of a hit record, complete with backing tracks, then these mistakes can happen.

Whatever your feelings, you will surely echo the thoughts of Alan Freeman: "Thank God I wasn't compering!"

DISC TOP 30



First recording by the 'new' Mayall band

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DECCA

SKL 4890 LK 4890 12" stereo or mono LP record

The Decca Record Company Limited, Decca House, Albert Embankment, London SE1

CHART TOPPER



HIT TALK by KEITH WEST



SMALL FACES—IT'S ALL TOO CONTRIVED

I'LL BE quite honest—the Pink Floyd's is the only record in the chart I am still playing for myself.

Scott McKenzie's is a nice tune which didn't do much for me. He hasn't got much of an image, although I can understand it making No 1.

Stevie Wonder is very groovy—quite the best Tamla sound I have heard in a long time. I don't mind listening to Tom Jones but I can't stand watching him! And Alan Price seems to have become very influenced by Randy Newman. Even his own compositions sound like Randy now.

Sorry, but I just don't like the Tremeloes. They are too sweet, and all this laughing party atmosphere is not for me. They should be taking it a bit more seriously. Ricky West is a great guitarist and he could do much better than this.

Anita Harris, Johnny Mann and Vikki Carr are all ordinary ballads with ordinary sounds. I like a record to sound different and stand out.

Now the Monkees' I do like. They make nice records. This has a country and western guitar sound, and the vocals sound

original. I didn't like "Alternate Title" though.

I can't see "Gin House"—it's just another very old blues which Paul Williams did much better. We played with them at Yarmouth and they're not very good.

Small Faces have a good instrumental sound, especially the phasing on the drums, but again Steve Marriott's voice is too sweet. And the title is very contrived, as though they searched hard for a title that would catch on.

NEXT WEEK:

JIMI HENDRIX

Top Ten LPs

- (1) SGT. PEPPER'S LONELY HEARTS CLUB BAND
Beatles, Parlophone
- (2) SOUND OF MUSIC
Soundtrack, RCA Victor
- (3) THE MONKEES HEADQUARTERS
Monkees, RCA Victor
- (4) ARE YOU EXPERIENCED?
Jimi Hendrix, Track
- (9) PIPER AT THE GATES OF DAWN
Pink Floyd, Columbia
- (8) BEST OF THE BEACH BOYS
Beach Boys, Capitol
- (6) JIGSAW
Shadows, Columbia
- (5) TOM JONES LIVE AT TALK OF THE TOWN
Tom Jones, Decca
- (7) FIDDLER ON THE ROOF
London Cast, CBS
- (—) DR. ZHIVAGO
Soundtrack, MGM

AMERICAN TOP TWENTY

- (1) ODE TO BILLY JOE.....Bobbi Gentry, Capitol
- (2) ALL YOU NEED IS LOVE.....Beatles, Capitol
- (8) REFLECTIONS.....Diana Ross & the Supremes, Motown
- (4) LIGHT MY FIRE.....Doors, Elektra
- (5) BABY I LOVE YOU.....Aretha Franklin, Atlantic
- (14) COME BACK WHEN YOU GROW UP
Bobby Vee, Liberty
- (7) COLD SWEAT.....James Brown, King
- (3) PLEASANT VALLEY SUNDAY.....Monkees, Colgems
- (9) YOU'RE MY EVERYTHING.....Temptations, Gordy
- (6) I WAS MADE TO LOVE HER.....Stevie Wonder, Tamla
- (15) WORDS.....Monkees, Colgems
- (12) HEROES AND VILLAINS.....Beach Boys, Brother records
- (13) THANK THE LORD FOR THE NIGHT TIME
Neil Diamond, Bang
- (19) APPLES, PEACHES, PUMPKIN PIE
Jay & the Techniques, Smash
- (25) THE LETTER.....Box Tops, Mala
- (10) A WHITER SHADE OF PALE...Procol Harum, Deram
- (11) A GIRL LIKE YOU.....Young Rascals, Atlantic
- (18) CARRIE ANNE.....Hollies, Epic
- (29) FUNKY BROADWAY.....Wilson Pickett, Atlantic
- (28) (I Wanna) TESTIFY.....Parliaments, Revilot

- (24) THE LAST WALTZ
Engelbert Humperdinck, Decca
- (1) ● SAN FRANCISCO.....Scott McKenzie, CBS
- (2) I'LL NEVER FALL IN LOVE AGAIN
Tom Jones, Decca
- (6) THE HOUSE THAT JACK BUILT Alan Price Set,
Decca
- (3) I WAS MADE TO LOVE HER.....Stevie Wonder,
Tamla Motown
- (5) EVEN THE BAD TIMES ARE GOOD
Tremeloes, CBS
- (8) ● JUST LOVING YOU.....Anita Harris, CBS
- (26) ▲ WE LOVE YOU/DANDELION
Rolling Stones, Decca
- (16) ▲ EXCERPT FROM A TEENAGE OPERA
Keith West, Parlophone
- (4) ● ALL YOU NEED IS LOVE.....Beatles, Parlophone

NEXT 20: INTRODUCING JIMI HENDRIX, VANILLA FUDGE, SUPREMES, FLOWERPOT MEN

- (12) PLEASANT VALLEY SUNDAY.....Monkees, RCA Victor
- (9) UP UP AND AWAY.....Johnny Mann Singers, Liberty
- (7) DEATH OF A CLOWN.....Dave Davies, Pye
- (15) ITCHYCOO PARK.....Small Faces, Immediate
- (28) ▲ HEROES AND VILLAINS.....Beach Boys, Capitol
- (13) GIN HOUSE.....Amen Corner, Deram
- (11) CREEQUE ALLEY.....Mamas and Papas, RCA Victor
- (20) THE DAY I MET MARIE.....Cliff Richard, Columbia
- (10) IT MUST BE HIM.....Vikki Carr, Liberty
- (—) ▲ LET'S GO TO SAN FRANCISCO.....Flowerpot Men, Deram
- (22) ● THERE GOES MY EVERYTHING.....Engelbert Humperdinck, Decca
- (14) YOU ONLY LIVE TWICE/JACKSON.....Nancy Sinatra, Reprise
- (—) BURNING OF THE MIDNIGHT LAMP.....Jimi Hendrix, Track
- (25) A BAD NIGHT.....Cat Stevens, Deram
- (—) YOU KEEP ME HANGING ON.....Vanilla Fudge, Atlantic
- (19) TRAMP.....Otis Redding and Carla Thomas, Stax
- (17) SHE'D RATHER BE WITH ME.....Turtles, London
- (21) 007.....Desmond Dekker, Pyramid
- (—) REFLECTIONS.....Diana Ross and the Supremes, Tamla Motown
- (—) THERE MUST BE A WAY.....Frankie Vaughan, Columbia

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



Watch Out For New Albums From These Fantastic Artistes

FRANK SINATRA
HERB ALPERT*THE KINKS
PETULA CLARK*NANCY SINATRA
THE EVERLY BROTHERS*DONOVAN
THE ALEXANDER BROTHERS
TRINI LOPEZ*VINCE HILL
JOHN HANSON
AND MANY MORE



FIRST with the hot news every week: DISC

LULU: HOLIDAY DASH TO SOUTH OF FRANCE

LULU made an overnight dash to the South of France to holiday on recording man Mickie Most's yacht last weekend.

She completed her cabaret booking at Stockton's Fiesta Club on Saturday and drove straight back to London before flying off to Nice the same evening.

In France she joined Mickie aboard his luxury sailing home off St Tropez. She will stay until this weekend and returns to star at the New Piccadilly club in her home town of Glasgow for a week from Sunday (September 3).

Lulu is still hoping to be released from her booking next Thursday (7) to attend the London premiere of "To Sir, With Love" at the Astoria, Charing Cross Road.

Fame for Prague

GEORGIE Fame, together with MD Harry South and selected members of the Harry South Band, travel behind the Iron Curtain in October.

Band plays at the Warsaw Jazz Festival (October 15), and the Prague International Jazz Festival (October 19), and returns to Britain on October 21.

Georgie has taken on a new drummer for his regular band. He is 23-year-old Jon Hiseman, who has played with Manfred Mann and Graham Bond. Jon replaces previous member Hughie Flint.

Paul Jones Blackpool TV

PAUL Jones and John Walker are star names at Blackpool's ABC this Sunday (September 3). Also on the bill are the Settlers, the Richard Kent Style and the Technique.



David Jacobs: 'keen'

KEITH WEST: EUROPE COLOUR TV DATE

KEITH WEST flies to Berlin tomorrow (Friday) to appear on the first-ever Eurovision colour TV show, which will be transmitted to every Eurovision country — except Britain.

He will charter an airplane to bring him back to London the same day in time for his appearance with Tomorrow at the UFO Roundhouse festival.

Last Tuesday Keith recorded a new single with Tomorrow, "The Revolution," due for release next Friday (Sept. 8).

Another excerpt from Keith's "Teenage Opera" will be issued on a single in time for Christmas. The song, as yet untitled, has a Christmas flavour.

Audience vote for new look 'Jury'

by LAURIE HENSHAW

STUDIO audiences are likely to be given a chance to vote discs a "Hit" or "Miss"—along with the panellists—when "Juke Box Jury" starts its new weekly transmissions on September 27 — on Wednesdays from the BBC-TV Manchester studios.

This is one of several "face-lifts" being given to the eight-year-old "Jury" shows when they start the new mid-week format.

News of the switch to Manchester, and the change from Saturdays to Wednesdays was exclusively revealed in Disc as long ago as July 22.

BBC-TV producer Syd Lotterby, who is "setting up" the "Jury" programmes in Manchester, told Disc on Tuesday: "I was talking to David Jacobs while he was on holiday in Torremolinos about the idea of the audience casting votes on the discs played, and he was very keen.

"It's just a question of how we are to do it. We can't very well have a show of hands—that would give a very classroom effect. We may be able to fix up electric buttons. We'll have to go into it."

Two more likely changes; a brighter treatment of the familiar "Jury" signature tune—"We may give it a big-band treatment."

adds Mr. Lotterby — and more pop personalities on the panel.

This will be good news to those who constantly criticise "Jury" for the booking of panellists who, while they may be celebrities in their own spheres, often know little about the pop scene.

"We would like to see people who are held in esteem in the pop world on the panel," says Syd Lotterby. "The trouble is, they are at a premium, as they are often travelling around the country giving performances themselves!"

ERIC Burdon and the Animals plus the Warm Sounds appear on "Monday, Monday" (September 4).

ANITA FOR STATES TV SERIES

ANITA HARRIS, who wins a Silver Disc from Disc for 250,000 sales of her hit "Just Loving You," is set to star as the heroine of a new spy spoof television series in America—a cross between "Man From Uncle" and "The Avengers"—titled "Albert T"

CBS are networking the show and plan for Anita to play the part of a singer called Purity Muldoon who keeps disappearing

Batman-style to solve spy riddles.

The offer resulted from two CBS directors seeing Anita do a one-night spot at London's "Talk Of The Town" recently, plus her Prince Of Wales Theatre performance in "Way Out In Piccadilly." Her co-managers Mike Margolis and Brian Lane flew to America on Monday to discuss the offer, said to worth a huge fee.

Anita herself is to meet CBS

chiefs when she goes to America for cabaret at Las Vegas in November and if considered suitable for the part will have to live in America, although an arrangement would be drawn up to allow her six months a year in Britain.

In a week when Anita's "Just Loving You" passed the 250,000 sales mark to earn a Silver Disc from Disc, Anita learnt she is to record an album at the CBS studios in New York next January when she completes her Coventry pantomime title part in "Cinderella," to be produced by Mike Margolis.

Further dates for her follow-up single "Playground"—switched again to September 22—are "As You Like It" (15), "Golden Shot" (30), "Secombe And Friends" (October 1), "Val Doonican Show" (7).

MANFREDS' SINGLE DRAMA

MANFRED Mann's new single, the Randy Newman song "So Long Dad," will be released a week late because of a pressing mistake at the Walthamstow, London, factory.

Instead of going out last Friday (August 25) the record will be in the shops tomorrow (September 1).

Six thousand copies of "So Long Dad" went into the dustbin last week after Phillips found that the hole in the middle was off-centre and the disc wouldn't play properly.

As a result some of the group's dates have been switched. Their "Dee Time" appearance set for next Tuesday (5) will now be the following week (12). They may also be on tonight's (Thursday)

"Top Of The Pops." Manfred Mann himself has composed the music for British European Airway's colour TV advert which was launched in West Germany last week.

Tomorrow the group flies to Berlin for a TV show, returning the next day. They visit Belgium between September 9 and 10, going on to Amsterdam until the 11th.

Manfreds' singer Michael d'Abo has arranged and produced "Gone Are The Songs Of Yesterday," new release from a group called the Circus, formerly the Stormsville Shakers. The record is out on Parlophone on Friday (September 8). Mike also wrote the B-side "Sink Or Swim."

Tremeloes U.S. tour hold-up

TREMELONES' proposed second tour of America has been set back by nearly a month — so that a tour of Britain can be fitted into their hectic schedule.

Trem's West Coast tour is now due to kick off on November 6. Venues have not yet been fixed, but the tour will take the boys down the hippy West Coast, ending in Hawaii.

Group is now working on a second LP for release in October.

New TV dates for the group are "Golden Shot" (Sept. 2) and "Billy Cotton's Music Hall" (Sept. 9).



Trem Ricky West

TWO Bee Gees' compositions are on the first British single by German duo Esther and Abi Ofarim, who open a three-week season at London's Savoy Hotel on September 18. The disc, out on Philips, couples "Morning Of My Life" with "Garden Of My Home."

In the September MUSIC MAKER

JIMMY SAVILE—what the zaniest D-J really thinks

WALKER BROTHERS SPLIT—Scott and John speak out

Plus lots more!

OUT NOW!

HAND THIS TO YOUR NEWSAGENT

Name _____

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Countdown

THURSDAY

WHISTLING Jack Smith — Social Club, Greaseborough, and W.M.C. Kettlethorpe.
Scott Walker—Latino Club, South Shields.
Dee Time (BBC TV) — Fred Emney, Pinky and Perky, Johnny Young, Nocturns, Mia Lewis.
Pop North (BBC Light) — Paul Jones, Truly Smith, Spectrum.

FRIDAY

MOVE—Locarno, Basildon.
Alan Price Set — Marquee Hall, Wigan.
Tremeloes — St. George's Hall, Exeter.
Tomorrow — UFO, Roundhouse, Chalk Farm, London, N.W.3.
Joe Loss Pop Show (BBC Light) — Geno Washington.
Dickie Valentine Show (ITV) — Engelbert Humperdinck, Breakaways.

SATURDAY

JOHN Walker—Civic Hall, Nantwich.
Move—Roundhouse, Chalk Farm, London, N.W.3.
Alan Price Set — Spa Ballroom, Bridlington.
Bonzo Dog Do Dah Band—Marquee, Wardour Street, London.
Kinks—Imperial Ballroom, Nelson.
Juke Box Jury (BBC TV)—Beatrice Lillie, Georgie Fame, Viviane Ventura, Keith Skues.
Golden Shot (ITV)—Paul Jones.
Saturday Club (BBC Light)—Tom Jones, Manfred Mann, Helen Shapiro, Wayne Fontana, Bystanders.

SUNDAY

ENGELBERT Humperdinck — Pavilion, Bournemouth.
John Walker, Paul Jones—ABC, Blackpool.
Small Faces — Pier Ballroom, Hastings.
Lulu—Piccadilly Club, Glasgow.
Easybeat (BBC Light)—Engelbert Humperdinck, Swinging Blue Jeans.
P. J. Proby—North Pier, Blackpool.

MONDAY

AMEN Corner—Pavilion, Bath.
Monday, Monday (BBC Light)—Eric Burdon and the Animals, Warm Sounds.

TUESDAY

ALAN Price Set—Titos, Stockton, and Marimba, Middlesbrough.
Dee Time (BBC TV) — Small Faces, Lance Percival, Clement Freud.
Amen Corner — Ritz, Bournemouth.

WEDNESDAY

KINKS—Corinthian Ballroom, Castleford.
Parade Of The Pops (BBC Light) — Engelbert Humperdinck.

SUMMER SEASONS

BARRON Knights/Frank Ifield — ABC, Blackpool.
Freddie and The Dreamers—Windmill, Great Yarmouth.
Val Doonican — Wellington Pier, Great Yarmouth.
Bachelors—Futurist, Scarborough.
Anita Harris — Prince of Wales Theatre, London.

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FREEDOM— EX-PROCOLS' NEW GROUP

FREEDOM! That is the name chosen by ex-Procol Harum boys Bobby Harrison and Ray Royer for their new group, which is expected to make its debut at a major London concert in the early autumn.

Complete line-up of the band is now Bobby Harrison (24), drums and vocal; Ray Royer (21), lead guitar, violin, vocal; Tony Marsh (20), organ, piano, harpsichord, vocal; and Steve Shirley (20), bass guitar and vocal.

Group left London on Tuesday to spend a month in a Hertfordshire mansion to rehearse and get the act together. "Closer to nature and away from town is the only way to work," said Royer.

Freedom's act will consist entirely of original material, with no outside influences, the bulk being composed by Steve Shirley.

Manager Jonathon Weston said: "Steve has been writing some very exciting material, and it is planned that the first single will be released during the first two weeks of October."

Simon and Garfunkel flip

TOPSIDE of the latest Simon and Garfunkel single has been switched—partly due to Penny Valentine's review of the record in last week's Disc.

Said a spokesman for CBS Records: "This record has caused quite a bit of interest in one way and another. Many people seem to prefer the other 'Fakin' It'—the original top-side—so titles have been switched."

A-side is now definitely side in the States—with "You Don't Know Where Your Interest Lies" on the flip. The record was released on August 25.

Breakfast Blackburn

TONY Blackburn for breakfast . . . that's the recipe from **Radio One**, which opens up on the 247 metre band on September 30.

Blackburn hosts a breakfast show from Monday to Fridays between 7-8.30 a.m., followed by "Family Choice," with a different deejay each fortnight.

Rest of the news so far leaked from the BBC's pop station: Jimmy Young to complete a records and "live" pop show between 10-12 p.m. (Mondays to Fridays); Kenny Everett contracted for at least two of the 12-1 p.m. "Mid-day Spin" spots.

Mindbenders debut

MINDBENDERS compete against America's chart-storming Box Tops when their new single, "The Letter," is released next Friday (September 8).

Box Tops are already bounding towards the States top twenty and their version is out the same date here.

New Mindbenders drummer, Paul Hancox—replacement for Ric Rothwell—makes his radio debut with the group on "Saturday Club" (16).

Line-up for tonight's (Thursday) "Top Of The Pops" includes the Tremeloes, Georgie Fame, Manfred Mann, Engelbert Humperdinck, Anita Harris, Keith West, Beach Boys and Monkees.

VINCE Hill and top jazzman, Tubby Hayes, co-star in an unusual bill at London's Royal Festival Hall on September 22.

'A GREAT LOSS'

OTHER artists who worked under him as part of his NEMS Enterprises included Sounds Incorporated, Cliff Bennett and the Rebel Rousers and Billy J. Kramer.

Barry Cameron, organist with **SOUNDS INCORPORATED**: "Eppy was more than a manager—he was a great friend as well. He did a great deal to help us during the time we were with him and we are all deeply shocked and unhappy."

"He is a great loss to the music business."

CLIFF BENNETT: "Although I was with Nems for about three and a half years, I never really knew Brian. In fact, I suppose we only talked five times at all. He was terribly shy. He'd say 'Hello' and then clam up. But everybody liked him and this news is tragic."

BILLY J. KRAMER, who, with the Dakotas, was another artist discovered by Brian working in the Cavern and launched to national fame, said:

"It's going to be a great loss to me personally, to the public, and to many people in showbusiness. There will never be anyone like him again. He was just too much."

'He is irreplaceable'—says Alan Freeman

SOME of the country's top disc-jockeys had these words to say:

ALAN FREEMAN: "He's irreplaceable and one of the nicest persons I ever met. It's amazing that he remained as nice a person as he did right from the start because so many of us, if we were at such a high level as he was, could so easily lose our sense of balance. But he didn't. I still can't believe it's happened."

JIMMY SAVILE: "Brian Epstein was one of the real beautiful people. I never had to say a wrong word about him, nor ever heard one. Still, that's life."

SIMON DEE: "He was an essential part of the emergence of all that is pop music today. Almost the whole of British pop music today is owed to Brian Epstein and Liverpool."

"I shall miss him a great deal—and he will be remembered."

DENNY CORDELL, ace record producer: "To me Brian was a hero of our age. Everything he stood for was good and he brought humour, wit and distinction into what had become a very dreary industry. He opened a completely new approach through his integral belief in his artists, rather than using them as a piece of merchandise. I shall greatly miss him."

TV producer **MIKE MANSFIELD**: "I still can't get over

'FLAIR FOR MAKING RIGHT DECISIONS'

ON THE business side of the music industry Brian had many friends, and was one of the most respected men in show business.

DICK JAMES, boss of the Beatles' song publishing company said: "Brian and I first met in October 1962 when we discussed the publication of John and Paul's 'Please, Please Me.'"

"Our business association resulted in the now legendary success which achieved the world breakthrough for British pop songs."

"His integrity has never been exceeded by anyone else I have ever met in the entertainment industry and his flair for making the right decision on behalf of his artists was quite incredible."

"He was shy yet tenacious, unassuming yet extravagant."

"Brian was a fine young man. I shall miss him. We all will."

And **DICK LESTER**, producer of both the Beatles' films, recorded this tribute:

"I knew and worked with Brian for four years during which time he was always an absolute gentleman. He was a man who was always very, very kind, and extraordinarily decent—a rare quality indeed."

GEORGE MARTIN, as record producer to the Beatles, was one of Brian's earliest friends in London.

BEATLES' FUTURE MYSTERY

BEATLES' future was still undecided this week. Who would replace Brian Epstein as the group's manager was subject for much speculation in showbiz circles.

As Disc closed for press on Tuesday, Tony Barrow, the Beatles Press Officer, said: "No board meeting has been scheduled. If there is one it won't be till after the funeral, which will probably be on Thursday."

The funeral will be a family affair, he added, held in Liverpool, Brian's birthplace.

Tipped to handle the Beatles' business affairs are 32-year-old Australian Robert Stigwood, joint managing director of NEMS since last January when the Robert Stigwood Organisation (which handled the Cream and the Bee Gees) merged

with Brian's business; and Clive Epstein, Brian's 30-year-old brother and administrative director of NEMS.

NEMS also incorporated the Vic Lewis Agency, a company which handled American artists in Britain, and was responsible for the Monkees' visit at the end of June. Mr. Lewis is also a director of the Epstein empire.

If Brian Epstein did not leave a will—so far one has not been uncovered—his estate, believed to run into several millions, will go to his widowed mother, Queenie. And with his holding amounting to about 70 per cent of the shares, this would give her control of NEMS.

One thing is fairly certain . . . the Beatles (who also hold shares in NEMS) will continue working under its banner.

Cilla: 'close friend and adviser'

TRIBUTES were this week flooding into Disc offices—from artists he discovered and worked with, disc-jockeys who knew him and business acquaintances.

First came from **CILLA BLACK**, Brian's only female artist, whom he discovered while she was working as a hat check girl in Liverpool's Cavern Club. Cilla had flown back from her holiday in Portugal as soon as she heard the news.

She said: "The news of Brian's death is so awful I scarcely know what to say. How can you put feelings like this into words?"

"Of course, he was much more than a manager to me. He was a close friend and adviser in whom I had complete trust and faith. Brian has guided every step of my career since 1963."

"At the same time my sympathies are with the rest of the Epstein family whom I know very well."

'MARVELLOUS SNOBBERY'

TWO of Brian Epstein's closest business friends were **KIT LAMBERT** and **CHRIS STAMP**, co-managers of the Who. From them:

"Brian Epstein was always extremely modest and kind to us; modesty and kindness will doubtless continue."

"But who, now, one wonders, will there be to have that marvellous snobbery and sense of grandeur that turned the Saville Theatre into the Court of Versailles and the drawing-room at Chapel Street into some ante-room of the Vatican?"

"The emperor is gone from Nempereor."

"Top Of The Pops" producer **JOHNNIE STEWART**: "The news of Brian's sudden death came as a great shock to all of us. Many people on all sides of the business will miss an extremely popular and likeable figure."

Record-breaker Engelbert Humperdinck does it again! His "The Last Waltz" rockets to the number one spot in just two weeks to become the fastest-selling record of the year.

Sales figures up until Tuesday morning were 245,000—which will guarantee Engel his third Silver Disc (awarded by Disc for British sales of quarter-of-a-million) by today (Thursday).

STARS PAY THEIR TRIBUTES TO BRIAN EPSTEIN



Jimmy Savile: 'beautiful person'

'Unique figure in showbiz'

the shock. I can't stop thinking of the last time I saw him, at his Sussex house three weeks ago, and before I left he personally picked a huge bunch of roses and gave them to me. That's how I remember him—a man of tremendous kindness and generosity. This is the end of an era—it's like cutting the top off a mountain."

DENNY LAINE: "This is a great tragedy. I feel it very personally because I knew Brian well. He was a very real person. I think his greatest asset was his realism—he wasn't the fake that so many people are in this business."

"Brian was a unique figure in contemporary show business."



Dick James: 'breakthrough'

"I am profoundly shocked and deeply grieved to hear of this awful tragedy. Brian has been a marvellous fellow to work with and an exceptionally good friend. His loss is something which will take us a long time to get over. We will certainly try to carry on with the work he started."

And **KEN EAST**, managing director of EMI, the company issuing all Beatles' records, said:

"My association with Brian was brief. I suppose I met him four or five times. I found him to be a very, very good person indeed to deal with. Always straight and to his word."

VICKY WICKHAM became a close friend of Brian this year, when she returned from America to organise the successful Sunday evening concerts at his Saville Theatre in London. She said:

"Brian's death will directly affect every single person in any way involved with pop music. He was the most progressive influence on the music scene and had the unique ability to translate teenybopper trends into practical developments."

their first single on CBS

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Laura

RS 20611

Sergio Mendes

AND
BRASIL '66

Night And Day

AMS 704

Alexander Bros.

Please Help Me I'm Falling

7N 17367

BUTCH MOORE
Till Then My Love

7N 17368

DAWN KNIGHT & THE
CASUALS

That's The Kind Of World
I'm In

7N 17369

? pop the question ?

WILL 'LOVE' MAKE IT SEVEN TOPS FOR THE STONES?

I AM having a terrible argument with my boy friend, who says the Rolling Stones have only had two No. 1 records. I know this isn't true, but he won't believe me until he sees it in print.—LYNNE GREGORY, 15 Lilly Street, Gee Cross, Hyde, Cheshire.

● Argument settled. The Stones have been chart-toppers on six occasions, with "Little Red Rooster," "It's All Over Now," "The Last Time," "Get Off Of My Cloud," "19th Nervous Breakdown" and "Paint It Black"—and we wouldn't be surprised if "We Love You" makes it seven.

Fan Clubs

FOR Laura Nicholls of London, NW9, Mrs. H. Mathews of Blackpool, Maureen Eyre of Burton-on-Trent, D. Arnold of Newport, B. Tinsley of Cardiff, Beatrice Allan of Ayrshire, Kevin Hands of Solihull, G. Horton of Grimsby, Annette Cooper of Co. Durham, Wendy James of Tring and B. Bjerved of Oslo, Norway.

TRAFFIC: Sally Myers, 155 Oxford Street, London, W1.
SIMON AND GARFUNKEL: Mat Lewis, 75 East 55th Street, New York.

FOUR TOPS (and other Tamla-Motown artists): Motown Record Corporation, 2648 West Grand Boulevard, Detroit, Michigan.

BILLY FURY: Roz Fleetwood, 66 Grove Street, Normanton Road, Derby.

TURTLES: c/o Contemporary Public Relations, 9100 Sunset Boulevard, Los Angeles, California 90069.

DAVE DEE: Candy Jones, 16 Walter Lane, Salisbury, Wilts.

PINK FLOYD: Carol Oliver, 1 Randall Drive, Hornchurch, Essex.

ELVIS PRESLEY: 2 West Street, Heanor, Derby.

HAS Julie Felix ever recorded the song "Plaisir D'Amour"? — J. CHESSUN, 61 Killyon Road, Clapham, London, SW8.

● No, but Joan Baez has.

A RUN-DOWN, please, on all the Small Faces' records.—ERIC ALLEN, 69 Wilford Crescent East, Nottingham; and ROBERT KAYLOR, 71 Henrietta Street, Old Trafford, Manchester 16.

● "Whatcha Gonna Do About It," "I've Got Mine," "Sha-La-La-Lee," "Hey Girl," "All Or Nothing," "My Mind's Eye," "I Can't Make It," "Patterns," "Small Faces" (LP), and "From The Beginning" (LP)—all for Decca. Since joining Immediate, the group has made "Here Come The Nice," "Itchycoo Park," and another LP called "Small Faces."

WE read your lively pop paper every week, but have never seen anything about Simon Dupree and the Big Sound. Please make us happy and print a picture of them.—CHRISTINE and ROSEMARY, 391 Norcot Road, Tilehurst, Reading, Berks.

● Happier now girls?



Simon Dupree and the Big Sound: picture by demand!

DOES Miss Disc (Sandy Brown) have a car? If so, what sort is it? —NJD, 40 Grover Lane, Clayton Bridge, Manchester 10, Lancs.

● Sandy doesn't, but her boy friend, former pop singer Davey Sands drives a Sunbeam Rapier. DID Mike Berry ever make an LP?—DENNIS JONES, 25 Cleveland Road, Stonebroom, Derbyshire.

● Yes, HMV issued an album by Mike in early 1963 when "Doncha Think It's Time" was in the charts. It has now been deleted, and is no longer available.

HAS Janis Ian made any records other than "Society's Child"?—PETER ORMAN, 69 Redwell Road, Matson, Gloucs.

● Yes, but they haven't been released in England yet. Verve plan an album, called "Society's Child," for October release.

WHERE can I write to Vikki Carr please?—With fingers tightly crossed, TOM DEFELICE, 2 Ardmaleish Road, Glasgow, S5.

● Doubt if you'll be able to write to anyone with fingers tightly crossed, Tom! If you uncross them, Vikki can be contacted c/o her manager Arnold Mills, 8721 Sunset Boulevard, Los Angeles, California.

TITLES, please, of Manfred Mann's first two singles, and the number of silver discs they won when Paul Jones was with them? —R. S. HEMPHILL, 34 Papyrus

Way, Bromford Bridge, Birmingham 34.

● Manfred's first two records with Paul Jones were "Hubble Bubble" and "5-4-3-2-1", although he did record two instrumentals before that. Silver discs with Paul were awarded for "Pretty Flamingo" and "Doo Wah Diddy Diddy."

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.



HENDRIX: My hair's real groovy!

by BOB FARMER

ELEVEN months after his initial arrival, Jimi Hendrix was back in Britain this week after an exhaustive two-month American tour that served to confirm what an international name Hendrix has become.

Yet a year ago Hendrix was just an unknown artist in the States. And liked it. "It was a beautiful scene because your name doesn't get flashed around and you're treated better," he says.

Not that he's ungrateful for what has happened. "It's beyond me why I hit it off so big in Britain. So many things went for us, but I can't really pinpoint the reason, although I've puzzled about it.

"Anyway, it's not true that I'd really like to go back home and be an American again. I wouldn't leave Britain because this is where it all started for me. Even if I kept having big hits in the States, I wouldn't go back home to live. Any record is for the whole world to enjoy."

The subjects of hits has set some people thinking about Hendrix. They see his discs becoming very samey, feel his stage act, too, has become stale.

"We've only had four records out so I don't see that we can be in a rut," he replies. "If you dig words and feeling, every single record is different. Musically, we don't have any actual direction to aim at.

"We've made it in Britain, but staying successful doesn't really worry us. We record for the satisfaction of making a groovy tune. If the public happen to like it, too, then that's fine. But we don't



● JIMI: "People who dig ditches are lucky"

worry. Who wants to be a big, lifeless pop idol, anyway? Even the money doesn't attract me over-much. I use money for what I need and want, like clothes and a house.

Flowerpower

"As far as records go, though, the Beatles are the lucky ones. Those cats have made the scene so they can use flugel horns, 91 musicians and all that sort of stuff because they don't then have to go out to a gig and reproduce the sound on a stage. But we've got to be able to play something like our records on stage."

Hendrix agrees, however, that his stage act could do with some sort of change. "I know we'll have to change some way, but I don't know how to do it. I suppose this staleness will finish us in the end.

Much has been happening in Britain during the Hendrix absence. Like flowerpower.

"Flowerpower? To each his own. I don't like to label myself. I say what I want, do what I want, wear what I want, play what I want. That way I'm not hurting anybody. But we did get invited to appear at the Monterey Festival while in America.

"That was a good scene. Of course, a lot of these hippies may get busted once in a while, but you don't hear of banks being robbed by the hippies in California, do you?"

Hendrix defends the Stones. "They should be judged only by their musical ability. All this talk of a pop star's responsibility — people should realise that a cat is human, too, and wants a private life.

"This pop business is so much harder than people think. It's nervewracking and mindbending.

The people who dig ditches for a living don't know how lucky they are."

For Hendrix, America was really hectic living. "While we were there, I suppose we had to turn down about 300 gigs. Each place we played was a complete success. We played largely to young adults and they seem even faster than the British kids.

"Course, they stare a bit more at my hair and appearance over there. But I think this hairstyle is groovy. It's better than having dull, straight hair. The strands, you see, are vibrations. If your hair's straight and pointing to the ground, you don't get many vibrations. This way, though, I've got vibrations shooting out all ways. Everybody should vibrate, you know."

Sister

They vibrated rather badly, however, during the American tour when Hendrix was axed out of Monkees concerts because his act was considered obscene. In Britain, he's suffered similar charges.

"When we toured in Britain with the Walkers, the audiences were so much more mature. But Monkees fans are very young, so I suppose they had a case against me. But when it all boils down, it all depends where your mind is at. In a public lavatory, perhaps."

He didn't go home while in America. "My father lives in Seattle and I've a six-year-old sister — Genevieve — whom I've never seen. That's the time I've been gone from home.

"She's a lovely little girl. Apparently, she keeps every article she reads about me and all the pictures. I've got a picture of her, she's so cute."

HENDRIX AT HEART, YOU SEE, IS REALLY A RATHER WARM CAT WHATEVER YOU MIGHT THINK OF OUTWARD APPEARANCES.



I say, old chap, can I have your jolly autograph?

• Andrew

ANDREW STEELE is a drummer — and a well-spoken drummer at that. Which causes Mr. Steele some heartache.

Andrew has been drumming for just over a year with a group yet to score any major chart success, the Herd. Hopes are that this position will shortly be rectified by the group's new single, an Alan Blakley/Ken Howard composition, "From The Underworld."

Andrew has already had his share of success, although he prefers not to talk about it. For seven months he toured France with idol extraordinaire Johnny Hallyday—and hated every minute of it!

"I am afraid I demand a certain amount of admiration," he said, "and French audiences come only to see Mr. Hallyday. We might just as well not have played at all, for all the notice they took."

But back to Mr. Steele's heartache, that obviously "educated" voice. Educated, in fact, at King's College, Wimbledon.

"I sometimes wish I didn't speak so well," he said. "I often find that when we are playing one-nighters, the inevitable string of girls surround the dressing-rooms asking for autographs."

"Eric, can I 'av your autograph, mate?" they say. "Certainly, it would be a pleasure." I reply, in my natural voice. And they all start giggling. 'Ain't 'e

posh,' etc. It gets me down sometimes, and I wish that perhaps I didn't speak so well, as it seems to create a barrier between myself and the audience."

But surely the same thing must apply to Old Harrovian Michael d'Abo, another serious and educated pop star?

"If I were really honest with you," said Michael, "I would have to admit that when I first began singing with the Band Of Angels I also had this same reaction from the fans—a kind of amazement and bewilderment."

"But one should never be worried or, worse still, ashamed of one's accent. After all, it is the music that is important, and the way in which you introduce it or talk about it is just incidental."

"Most successful people are coherent, and your accent depends entirely upon your upbringing. Pop stars are so localised now that there are hundreds of different accents in the business."

"I am very rarely aware of my accent now, though I think that being with the Manfreds has something to do with it."

"I can remember announcing numbers with the Band Of Angels and suddenly realising that people were listening in awe to my voice, but it's not really important."

"There are so many people in pop nowadays who can speak well and coherently that the problem, if it ever was a problem, hardly arises."

"This guy should not have anything to worry about. Tell him it's the music that counts!"



BREAKAWAYS: 'ghost' sounds in the chart



• Margot

THERE is an exalted, hard working rank of artists you never really see much of — the singers behind the singers.

They who slog away for endless hours in the recording studio going "ooh" and "aah" and doing 'all the dodgy bits in the backing. They work hard.

They have to be able to read sheet music and do complex things at the nod of a record producer's head. But they rarely get the chance to make a record all alone with all the satisfaction that comes with it.

That's why it was nice when the Breakaways got together with Mike Leander and turned out the weird "Sacred Love" a few weeks ago.

Of course, the Breakaways have been high in the chart hundreds of times. You may not have actually been aware of this because they were not alone.

They were with Dusty Springfield or Sandie Shaw or Petula Clark. But they were there.

"No, we don't mind being in the background most of the time," said Margot Quantrelle, who with Jean Hawker and Joe Brown's wife, Vicki, makes up the three-strong group. "It's a lovely job, the money's good and it's very interesting. And you're never out of work."

"We don't get frustrated because we're not out there in front. We're happy, though naturally we wouldn't sniff at having a hit record of our own, just to boost our morale."

The Breakaways got together four years ago and were the first really young backing trio to start work in the pop field. They've worked with everyone "except Frank Sinatra," and have found time to get married and have children and still work like mad.

"We don't do Dusty's backing now because she uses friends like Madeline Bell. We don't mind at all."

"In fact I don't blame her. Madeline has a voice far more suited to Dusty's material. We could try for the rest of our lives to get a coloured sound and we'd never make it. She has a true soul voice."

"We usually work about three hours at a time on sessions cutting backing tracks. Reading sheet music is very necessary because you can't keep £500 worth of musicians waiting while you struggle through trying to pick things up by ear."

"Most artists tend to approach recording sessions the same way, though Dusty used to get terribly involved in the orchestration and arrangement. More, probably, than anyone we have worked with."

"We rarely see Sandie. She stays in her box throughout the session—you wouldn't even know she was there."

"Petula leaves everything in the hands of Tony Hatch on a session. She never interferes. And she's very chatty and friendly when she's working."

The worry of being a Tremeloes boss...

Part I of a four-part series—Tremeloes talk to DAVID HUGHES. Today: ALAN BLAKLEY

I AM really a worrier. You won't believe this, because I always seem to be so happy and carefree and continually muck about.

The Tremeloes are my whole life, day and night. I hardly ever think about anything else. I worry, but I try never to let other people know—so I just 'Put on a Happy Face,' in the words of the song.

I was born in Bromley, Kent, in 1942, and have one younger brother, Mike, who has just joined a new group called the Blossom.

I always dreamed of being a professional musician and had taken piano lessons. I used to admire myself in the mirror at home, holding an imaginary guitar, and practising all the Elvis Presley movements.

Anyway, it was at school that the Tremeloes first started. Brian Poole went to the same school as I did, and Dave Munden was a mate of mine. We used to get together and play the good old skiffle numbers, with tea-chest bass and everything. The masters sometimes joined in and we had a right old shindig.

Then Dave somehow disappeared, and I played the drums! They were a set I'd bought for my younger brother, but he didn't seem too interested then. Funny, that, 'cos he's now playing drums professionally and I'm still on guitar!

Brian played lead guitar and Alan Howard was on bass. Later Dave came back and the Tremeloes started.

We were dead lucky when we first started because there were hardly any beat groups around. I can remember Cliff Richard and the Shadows and Russ Sainty. There must have been more, but it was far easier to get a break than it is today.

If we were a new group starting today I would be dead worried. There are so many good groups around, better than we were seven years ago, and lots of them just don't stand a chance. It's frightening.

I've seen a lot of changes in the music scene, and it's all been for the better. I look back sometimes to early records with Brian and think: "God, did we play like that?"

I always maintained that the Tremeloes on their own could do better than we did with Brian Poole, and I guess my biggest triumph was the Tremeloes happening again.

A lot of people don't seem to realise how long we have been going—nearly eight years professionally now—and we had five records released before "Twist And Shout," which was the first of seven hits we had with Brian Poole.

I've said before that a lot of the Tremeloes' success is because we get on so well together. We have our arguments, of course, but I can't remember any time when we have really fallen out with each other.

Dave is probably the hardest to get to know. The other two, Ricky and Chip, are very easy to talk to, although Chip is a worrier like me.

I'm not afraid to say that I'm out to make a lot of money, and that is my professional ambition. Whatever else I say would be wrong. It's the flipping money that counts!

I am obsessed day and night with the Tremeloes, and this is my main fault.

I often wish I could go away for a holiday and forget all about the group, but I've tried it and it doesn't work.

The more successful we become the more worried I get. I'd like to be able to prove to the public that we can play all kinds of music—and kill dead the rumours that we are an un-musical group!

NEXT WEEK: DAVE MUNDEN tells about the real reason the Tremeloes split with Brian Poole.

Freeman fights the whizzkids —and wins!

WITHOUT GIMMICKS, gags or any of the paraphernalia of personality building, Alan Freeman has emerged the most dependable deejay in the business.

So it came as something of a shock when the sure-spoken Mr. Freeman recently started giving substance to his nickname with two big "fluffs" on "Top Of The Pops."

The Tremeloes he introduced as the Fortunes; Dave Davies was classified as Ray.

Then there was the "Juke Box Jury" conflagration when the normally controlled and non-controversial Mr. Freeman found himself in a bitching session with David Jacobs over an opinion that records could be too good for the chart.

Freeman fans now fearfully await the Sunday afternoon Alan will become tongue-tied as he zips through the Top 20 at the end of his "Pick Of The Pops" programme.

Have the pressures of being a top pop-picker against the competition of the

whizzkids off those unmentionable stations got him down, we wondered?

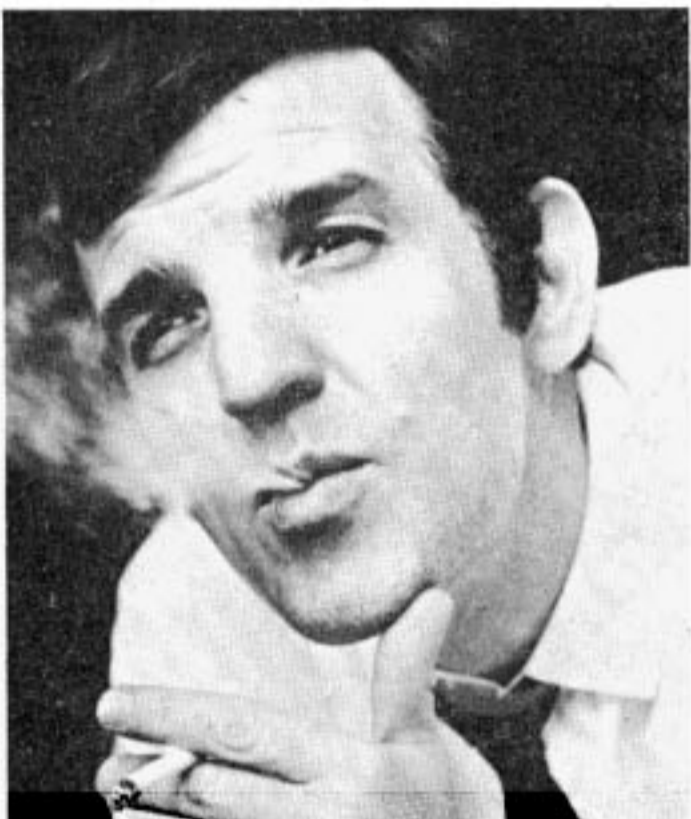
"I did wonder for a time whether I would survive the new wave of deejays and I think I've a 50-50 chance of holding on," he says.

"As for those 'fluffs,' I find the Tremeloes and Fortunes have a great comparability in their harmonies and that's probably how I came to make the mistake."

"As for Dave Davies, I've been announcing them as Ray Davies and the Kinks for so long and all through the programme I was saying to myself 'Now don't forget, it's DAVE Davies.' So I promptly go and announce him as 'Ray'!"

"But these are human mistakes. The younger deejays are just as guilty. I heard one the other day announce his climber as a great disc by and Trin Lopez and affirmed this at the end. In fact it was Chris Montez!"

Of the David Jacobs blow-up, he says: "David has been talking about certain records being too good for the chart for



eight years. Now he turns round and accuses me. All I was doing was to say that when talking of Tom Jones records. I didn't let my opinion of their chart potential colour my opinion. Surely that isn't arrogance?"

There's no feud between them. Freeman describes Jacobs as "charming". Murray? "Brilliant, really." Savile? "Clever." Dee? "Well on the way."

Simon's success doesn't sour Alan. "People come up to me and say 'Simon's doing well, isn't he?' and positively leer at me."

"But if they must know, Simon sought my advice when it all started happening for him. I spent hours with him — up here in the penthouse —

advising, encouraging. We're all in this business together, baby, so let's help each other."

"Dee Time," however, has speeded the Freeman desire to be showcased himself on television. "I need to expand a bit. I want to go on as a deejay, but I'd like a TV show of my own. Have to be something rather slick, like the radio show."

"That slickness, though... more and more people say these days that I'm so different from the public image. But you've got to sound excited as a deejay."

"You're dealing, after all, in tickets pulled out of a lottery. They can all win the prize — i.e. becoming a No. 1."

Bob Farmer



HE arrived 17 minutes late in the reception room at Liberty Records' offices for his appointment with the Press and announced to no-one in particular and everyone assembled: "I'm sure that you've all been waiting."

We had. For this was P. J. Proby. Back where he belongs among the British people. Quieter but still commanding attention. Greying somewhat at the sideburns. Still, though, the only person in pop who can hold court for the entirety of a reception and keep the reporters around him instead of the drinks dispensary.

The famous bow may now be nothing more than an ornament above his mantelpiece; the trail of extras around him may have thinned somewhat to a small select few; his St. Bernard may be ensconced in his home back West; but around P.J. remains the aura of the most electric personality on the pop scene.

So we stood around him and scribbled. . . .

● **About money:** "I'm in a position now to pay off what I owe the Inland Revenue. I did owe around £13,000 and paid off £2,000 while I worked

PROBY on —both versions

here in February.

"I'm here this time for 10 weeks of club work and 25 per cent of all I earn will go to your taxman. And I'll keep coming back until it's all paid off."

● **Past and the present:** "The hysteria era is over for everyone. It's not me that's quietened down—it's the audience. I came in on a wave that splattered on the shore and disappeared.

"When I left Britain they forgot me very fast. That hurts very, very deeply.

"Everything I ever did was for the British public and that's why I've come back. And why I'm going to keep coming back. I love this country. I love the people. They may not love me, but I love them."

● **The fall from fame, the theatre bans, the badly wasted talent of James Marcus Smith:** "The only mistake I made in Britain was making enemies of the promoters. I didn't realise the monopolies that existed in Britain or their tremendous power. If I had my time over again, I'd never make enemies of the powers-that-be.

"If I've wasted my talent, then this is partly my fault and partly the fault of the promoters and monopolies in pop over here. It's no use hoping that things can be as they were before 1964. was the peak and now it's gone and nothing will bring it back."

● **P.J., pipes and pot:** "I've taken LSD—by accident. I asked for an aspirin for a hang-over in Honolulu and got LSD in return. People who give out LSD without telling must be very sadistic.

"The only thing, though, it did with me was that I got very paranoid, didn't want to see friends, had the feeling of being two feet tall with packs on my back.

"I would never take LSD again. Indeed, drugs should only be taken under a doctor's care. I think it is so wrong of the Beatles to use their position to sing the praises of drugs. If they want to take drugs, do it in their own homes. Don't go around trying to influence others."

● **Taunting Tom Jones:** "I did that because I thought Tom



FUTURE FOR A BABY BEATLE

BROTHER Nigel, sings Alan Price, paints the stairs with the signs of the Zodiac. An intriguing pastime, indeed. Yet many people put a lot of faith in the messages of the stars and the weird world of the occult. Few can resist the impulse to glance at their horoscope each day—whether they believe it or not.

August has seen at least two pop babies born under the sign of Leo the Lion (July 23 to August 22)—Beatle Ringo's Jason and the first son for Lynne and Gene Pitney.

So what does the future hold for them in the eyes of the star gazers? What sort of men will they grow up to be? Are they likely to follow in the footsteps of their famous fathers?

Disc this week asked a top astrologer to assess the characteristics of Leo subjects. Here's his reading: "They have an instinctive sense of power, self-confidence and optimism. The sense of rhythm and the dramatic is very strong, and this will express itself in dramatic portrayals on the stage and screen, and in music and poetry.

"Those born under Leo have an innate understanding of children, youth and temperamental reactions which go with them. And they may be able to attract the admiration, even the worship, of thousands, perhaps millions, of teenagers of both sexes.

Energy

"Creative energy, resourcefulness and charm are the keynotes of these performers—but there can at times be a conflict between the desire to dominate and the urge to create."

To find out what Leo subjects thought of this analysis we asked Manfred Mike Hugg (born August 11) and Amen Corner's Andy Fairweather-Low (August 2) for their reactions.

MIKE: "For the most part, I suppose it's right. Though I don't feel I have any sense of power—and only a bit of self-confidence. I create mentally because I write songs and music, but physically I'm useless. I can't even cut the grass!" A family Mann, he agrees to having understanding of children, too.

ANDY: "It's hard to say these things about oneself. I would admit YES to most of the facts—but I think I have only a slight sense of power. And I must own up that I have the urge to create and dominate."

● **NEXT WEEK:** Watch out for a great new series on the stars' horoscopes in Disc.



● *Another Beatle meets the world! Jason, newly-born son of Ringo Starr, at Queen Charlotte's Hospital, London. Unlike Zak, a Virgo subject of Leo the Lion.*



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would pick up the banner and carry it along. My idea in creating this feud was to create enough excitement so that Tom and I could do a show and pack the place out with out respective fans."

● **Proby, the present and the future:** "I accept the work that comes but I've got no big ambition or any illusion that I might make it on the scale of 1964."

"Today I'm back to a state of singleness — my second wife only stayed a week as you'll recall—and raise horses on a ranch in Granada Hills, that's at the back of L.A."

The reception had run well over an hour and a half and towards the end his manager was tugging P.J. with pleas like "You haven't slept for 24 hours" . . . "you've got to rehearse tomorrow."

Proby ignored the pleas until eventually they virtually heaved him off to his hotel. Even then he still managed a last shout to us all: "Get the '64 crowd back and keep me!"

Sadly, that doesn't seem possible.—**BOB FARMER.**

SINATRA

and success are synonymous. Frank is the pop phenomenon from 'way back proving that even today he can hold his own with the best in the chart. And his darling daughter Nancy, she of the sparkling eyes and laughing face, has convincingly confounded her critics by staying on the scene long after her "Boots" have worn out.

Recently, this flaxen-haired femme fatale reached the pinnacle of her star-studded showbiz life with a role opposite Presley in "Speedway," his latest power-packed offering to the wide screen.

On the transatlantic phone link from her hillside home high above busy Los Angeles, she enthused about Elvis.

"He's an angel to work with," were her first words. "So friendly and warm. We've had great fun filming together. He's certainly a hard worker."

"His wife, Priscilla, has been around the set quite a bit, of course. She's a sweet, beautiful girl. And they're very happy."

In "Speedway," Nancy explained, she plays a tax collector assigned to follow Elvis—a champion stock car racer—around all the time.

"He owes something ridiculous like 150,000 dollars in back taxes and I have to watch him to see what he earns and

MARRIAGE and me by NANCY SINATRA

what he does with it."

Does Nancy sing with the "King" in the movie? "Yes. I do one by myself. It's called 'Your Groovy Self' and was written by my recording man, Lee Hazlewood. And Elvis and I sing together on a number called 'There's Nothing Like Song'—but there are no plans to release that as a single. It'll probably be included on the soundtrack LP though."

The sensational Miss Sinatra revealed also that we may soon hear another song by her with father Frank.

"As with 'Somethin' Stupid,' he's simply waiting for the right song to come along."

Why, I queried, did Sinatra Sr. still find it important to aim at the hit parade after so many years of fantastic success?

"Anyone in any kind of work wants to do it the best they can," she reasoned. "The only proof that we singers have is if people buy our work. Aside from that, there's always the self-satisfaction of knowing that you can still make it."

Had the family hopes that her brother, Frank Jr., would have a hit one day and make it a Sinatra hat-trick?

"We're all in there rootin' for him!" Nancy laughed. "He de-

serves it. He's such a hard worker, too. Just never stops."

There has been a good deal of speculation about marriage between Nancy and her "steady," the original "Mr. Tall, Dark And Handsome," photographer Ron Joy.

"Not for a while," replied Miss S., somewhat shortly.

Does that mean YES, I ventured carefully?

"That means no!" she parried. "Ron and I have only been going 'steady' for six to eight months really. Although we have dated on and off for some while."

"Actually, I'm very sceptical about marrying again. I think everybody who goes through divorce once has qualms about it a second time."

Since she was almost in the centre of the hippy scene on the West Coast, what are her views on the Flowerpower phase?

"I find it very difficult to weed out the sincere people from the followers who think it's THE thing to follow. I'm not sure who IS sincere—and who isn't. Quite honestly, I've no desire to get involved!"

When would we see her in Britain again?

"I'd really love to come over right now," she said. "But I'm so busy and just starting on my own TV show here, too. But I'll be over the moment I have some time off," she promised.—

MIKE LEDGERWOOD.



Ringo and Maureen, pictured at ct. Jason comes under the Zodiac



● Lulu being made up during the making of 'To Sir, With Love.' 'Lulu will become a great actress' forecasts reviewer Mike Ledgerwood.

A bouquet for Lulu with love

'To Sir, With Love'—starring Sidney Poitier, Suzy Kendall, Lulu, Judy Geeson, Christian Roberts and the Mindbenders. Premiered. Astoria, Charing Cross Road, London, next Thursday (Sept. 7).

LULU will become a great actress in time. I make this prediction without any reservations after seeing her moving portrayal of an East End tear-away in this almost 1967 version of that earlier screen-shattering sensation "Blackboard Jungle."

She is aptly cast as ringleader of a class of wayward "roughs" forced to knuckle down under the iron-hard hand of a coloured schoolmaster. And the pop popsie handles her penetrating part with all the aplomb and confidence of a screen veteran.

Mark Thackeray (Sidney Poitier) is an amiable, educated young man forced to seek employment as a teacher—because the shade of his skin makes it hard for him to get a post as an engineer. As a result, he becomes temporary tutor at a tough school in London's East End. His task isn't easy and he finds it frustrating trying to conquer the rebellious, devil-may-care element.

SPARKLING

Lulu, although by no means the star of this at times exceptionally emotional story, holds her own admirably well and emerges quite distinctly as an actress with plenty of promise.

Her natural, sparkling quality suits the part and she bubbles along, obviously enjoying every single acting minute. Already a "natural" before the camera, the same effervescent enthusiasm she exudes while singing is cleverly contained for the wide screen.

As Babs Pegg, she is a mischievous, full-of-fun little floosie in a class of mid-teenagers impatiently waiting for their schooling to end—and life begin.

NEW POP FILMS

However, Lulu is the least of Poitier's problems. There's Denham (Christian Roberts), the deadly class bully, reluctant to reform. And there's pouting Pamela Dare (Judy Geeson), a flashy little flirt who finds herself in love with "Sir."

The action drifts from tough to tender—but with just enough emphasis on each. Especially when Poitier finds himself confronted with challenge after challenge and finally ditches textbooks in favour of his own more down-to-earth tactics to master his pupils.

He reasons that since his charges are on the verge of maturity, he should try treating them—and they each other—as adults. The psychology works wonders, of course, and he gradually wins them over—even the demon Denham.

"To Sir, With Love" is a warm, interesting story, well-thought-out and cleverly produced by James Clavell. It is indeed vaguely reminiscent of "Blackboard Jungle," although perhaps less aggressive.

"To Sir" is also an excellent vehicle for aspiring young acting talent. Aside from Lulu, Judy Geeson gives a tremendously capable performance in a part that required a great depth of feeling. And Christian Roberts has that mystical quality which turns out stars from the Stamp, Finney, Hemmings mould.

But Suzy Kendall (how I wish my school mistresses had had her looks!) was a little miscast as the music teacher who becomes Poitier's strong ally in the staff room.—Mike Ledgerwood.

POITIER TURNS ON THE HEAT

THERE is much to make people sit up and take notice of "In The Heat Of The Night" (London's Leicester Square Theatre).

A Negro slaps a white man's face . . . a girl parades naked in front of her window each night . . . a Negro is arrested on suspicion of murder and turns out to be a top homicide detective himself—but apart from all these titillations there is Sidney Poitier and Rod Steiger.

Poitier, the homicide expert; Steiger, the local police chief in the tiny township of Sparta, Mississippi. Both brilliant actors; starting out hating each other; learning to tolerate each other; finally finding respect for each other. The experience is electrifying even if the film's plot is fairly predictable whodunit sort of stuff with racial overtones thrown in for spice.

Body of wealthy industrialist is discovered at dead of night. Poitier, first suspect, reveals real identity and takes charge of the case despite hostility from nigger-hatin' locals. No twists at the end, for this is really just a character study of Steiger and Poitier.

One should add that Ray Charles growls and howls his way through the title track.—BOB FARMER.

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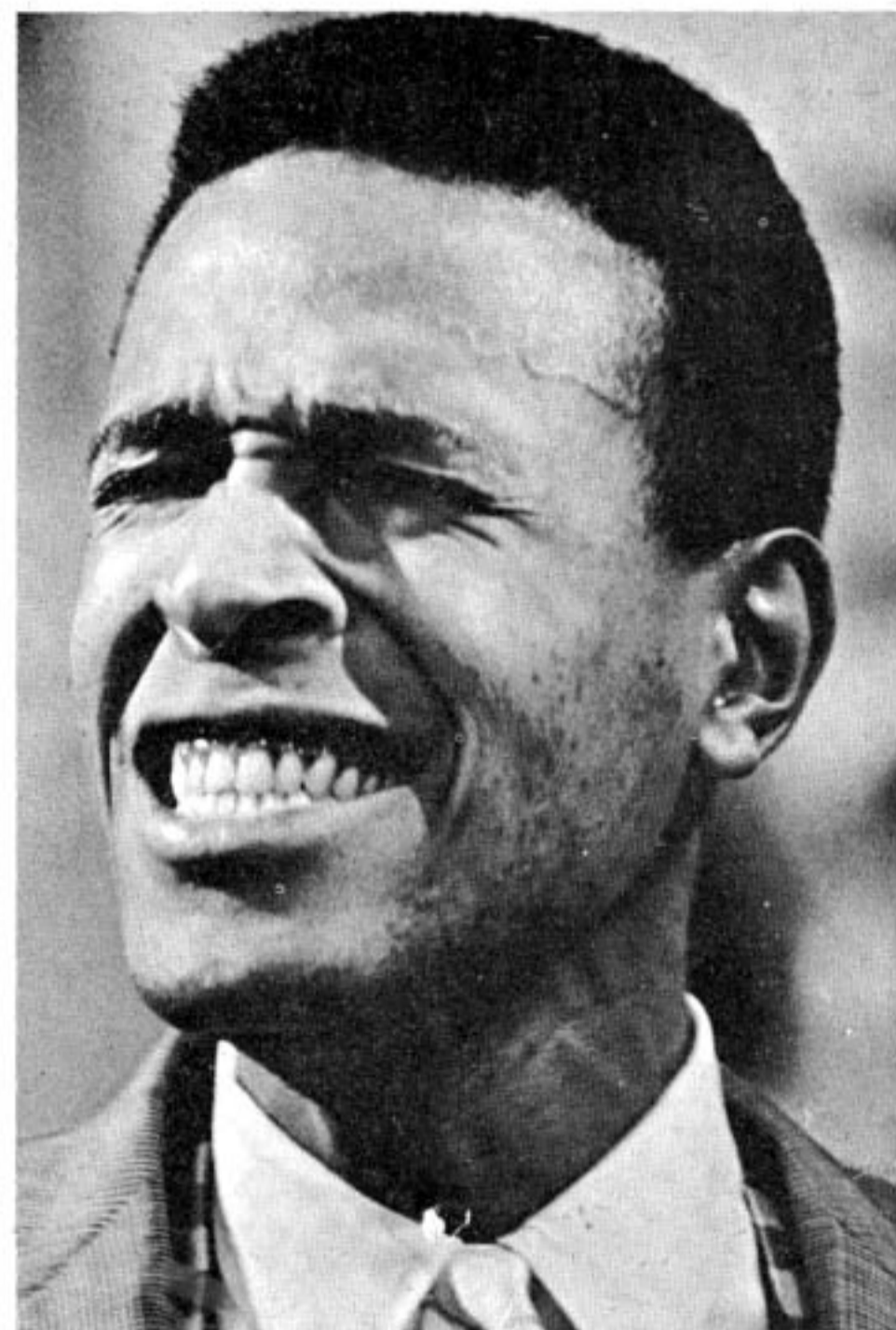
LONDON
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FOUR TOPS joined Motown in 1963. They had already recorded with many American labels. Their "Baby I Need Your Lovin'" became a Tamla classic. Their British tour early this year was a sell-out.



MARTHA and the VANDELLAS' first big hit was "Come And Get These Memories". Martha (centre) sat outside Tamla boss Berry Gordy's office for weeks until he gave her a job—as secretary.



MARVIN GAYE—an early Tamla signing.

The MOTOWN STORY part two

TAMLA: million dollar empire



MARY WELLS arrived at Berry Gordy's office with a song she had written and was signed on the spot.

BERRY GORDY JR. and Smokey Robinson—two coloured workers in Detroit—threw up their jobs in America's automobile city and started a different motor ticking. The Tamla Motown Sound.

Since then, it's roared to success around the world.

But to go back to the beginnings of Tamla I told you about last week: . . .

ANOTHER of the company's early signings was Marvin Gaye, discovered by Harvey Fuqua (now a record producer, but at that time manager of a group called the Moonglows) at a school talent contest.

Marvin and Harvey were excited, as most coloured Detroit artists were becoming, by Tamla and signed with the label. "Stubborn Kind Of Fellow" was Gaye's first single, but it was his second, "Hitchhiker," which put him on the map. It was released in December, 1962, and started a new dance craze which swept the world.

Mary Wells arrived in the office to see Berry Gordy with a song she had written. She was signed on the spot.

Supremes, at that time a four-strong group, were winners of a school talent contest, spotted by a representative of the organisation and signed up. Later Barbara Martin left to get married.

Four Tops

Martha, of Martha and the Vandellas, sat outside Gordy's office for weeks on end until he gave her a job as a secretary. Later, she got the chance to sing backing voice on a session, and one day, when the lead singer dropped out through illness, sang lead and was given her own group. "Come And Get These Memories" was her first big hit.

Four Tops joined Motown in 1963. They had already recorded with many major American labels, including Chess. They recorded a Holland, Dozier and Holland number called "Baby I Need Your Lovin'," which became the classic Tamla record.

In 1965, Berry Gordy came to London to consider the possibilities of staging a "Motown Show" in Britain. That year a mammoth tour took place which included the Supremes, Martha and the Vandellas, Stevie Wonder and The Miracles.

It did well, but the British public wasn't ready to grasp the slick precision acts, the songs and style of Motown groups.

That winter, Vicki Wickham (now London's Saville Theatre producer) decided to stage an

hour-long Tamla spectacular on Rediffusion TV. She got Dusty Springfield, the only British artist that could have possibly survived against such a mass of talent, to commere.

If anything brought the Motown personality to the public eye it was that show.

Today, Tamla Motown records are consistently in the chart. The Supremes, the Four Tops and Stevie Wonder are probably its best-known names.

The organisation, which has grown to mammoth proportions since those early days, not only has the finest singers in the world, but the finest record producers and songwriters.

The formidable team of Eddie Holland, LaMont Dozier and Brian Holland, is positively awe-inspiring in its talents.

Eddie writing lyrics, Brian producing, and LaMont writing melody, have produced nearly all Motown's worldwide successes. They wrote Supremes' and Four Tops' singles like "Baby Love," "Baby I Need Your Lovin'," "Reach Out," "Standing In The Shadows."

The Tamla Motown story has astounded everyone. Not least Berry Gordy Jr., whose early dreams have materialised into a million-dollar empire.

Perhaps half of its strength lies in the fact that through Gordy's protestations of love came a fantastic Motown family heritage.

Berry himself had two brothers and three sisters. One sister, Gwen, married Harvey Fuqua. Another, Anna, married Marvin Gaye.

Bobby Rogers of the Miracles married the lead singer of the Marvelettes. And his lovely sister, Claudette, married the Joint President of Motown—Smokey Robinson.

Temptations

David Ruffin, lead singer of the Temptations, had a brother called Jimmy Ruffin, whom Tamla signed as a single star. David was formerly married to one-time Tamla artist Mary Wells!

And the other half must lie in its reputation for producing the very finest records.

"It makes me furious when some people knock the consistent greatness of Motown by saying their music sounds computerised," says Vicki. "What they mean is that Tamla have a positive and easily identifiable sound—that is the reason for its enormous success."

"TO MY MIND, TAMLA MOTOWN HAVE NEVER REALLY PRODUCED A BAD RECORD."

—PENNY VALENTINE.

FLOWERPOT MEN: We're no clinging IVY!

IT HAS been said that the Flowerpot Men are in fact the Ivy League. It has also been said that the Flowerpot Men are a con—a non-existent group that has been hurriedly formed to cash in on the success of "Let's Go To San Francisco," a happy little record which for three days last week was outselling even the mighty Rolling Stones.

Robin Shaw is one of the Flowerpot Men and he's no weed!

"Neither of those accusations is true," he protested.

"I had been working with John Carter and Ken Lewis, who used to be in the Ivy League, for some time as a session vocalist and instrumentalist.

"Then John showed me this song, which he had written with Ken, and I knew I just had to record it. So I rallied round my friends, got in the studios and cut the disc."

Robin's friends are Peter Nelson, formerly of Peter's Faces and more recently a London park attendant; Neil Landon, who was once with said Ivy League; Tony Burrows; Robin Small and American Gary Bruce.

Said John Carter, who also produced the record, "I was delighted with the result, and even though these boys had just got together for the record, I felt they had considerable talent.

"Neither Ken nor I sang on the record, nor did Perry Ford, as rumours have it."

Back to Robin: "I must confess the success of the record has taken us all by surprise. In fact, after we had cut the disc we all went back to our respective jobs. It was only last week we realised we had better get together again and start rehearsing in earnest.

"The trouble was, two of the boys had really taken the



• JOHN CARTER

song to heart. Robin Small and Gary Bruce had vanished — to San Francisco! We've now discovered they've joined a West Coast group and won't be coming back, so we have re-formed into a quartet.

"We plan to do vocals only, and have got a backing group for the instrumental sound."

The Flowerpot Men have now signed to the Spencer Davis Management, and all jokes about Bill and Ben are backfiring.

But don't get the idea that these Flower Men are inexperienced newcomers. All have played in other groups for several years, and Robin, apart from adding vocal strength to such hits as "Hi Ho Silver Lining," by Jeff Beck, and the New Vaudeville's "Green Street Green," also wrote "Ooh La La" for Normie Rowe, which was a No. 1 in Australia, and "I'm Coming Home" for Nashville Teens.

—DAVID HUGHES.

Diana Ross and the Supremes



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POP POST

Are hippies that beautiful?

THE hippie cult which started in San Francisco seems to have arrived in England a little deformed. I understand Flower People loved beautiful things. Could anything be less beautiful than Arthur Brown? A painted clown cavorting about in front of a worshipping crowd. He makes a mockery of the whole subject. Free people? Beautiful Flower Children? Rubbish!—ELIZABETH DOWN, 49 Birchfield Road, Kidderminster, Worcs.

• I am very angry about the way some plastic people treat the Flower Children, when they don't even know anything about this scene. The Beautiful People do no harm, and at least show the older generation that the new generation of Flower Children is loving and happy. But some people never dream of anything like this, only hatred, trouble and war.—M. ENGELMANN, 12 Victoria Avenue, Draycott, Nr. Derby.



Arthur: painted clown

Michelle, Papa John?

PAPA John Phillips has got a nerve! (Disc 26.8.67). It's bad enough to accuse other groups of copying the Mamas and the Papas, and saying the Bee Gees sound like the Beatles. But it's the last straw to throw all the spotlight on Mama Cass Elliott. Says John: "I've never met anyone in my life like Cass and I never will again"—then he goes on to rave about her talents.

Well, I've never met Mama Michelle. But I certainly would like to. With such a gorgeous girl in the group, why doesn't John say something about her?—C. HARRIS, White Lion Road, Little Chalfont, Bucks.

How dare taxis refuse Mick Jagger!

JUST what do these London taxi drivers think they are playing at? Because Mick Jagger was accused of possessing drugs is no reason for them to refuse to have him in their taxis. Maybe it doesn't worry Mick but it certainly worries me. I'd wring their necks if I came in contact with one of them.—ROLLING STONES FAN, 30 Provost Fraser Drive, Aberdeen.

Hit for Berry

SO Penny Valentine thinks Mike Berry's version of "Raining In My Heart" is exactly the same as the Buddy Holly version. So what! Mike is vocally equal if not superior to Holly. Why does Mr. Berry come in for criticism when the Monkees who emulate the Beatles so badly are praised incessantly? —DOROTHY SHAW, 197 Friern Barnet Lane, London, N20.

What upset Eric?

ERIC BURDON makes it very clear to the British public that he doesn't dig our pop scene and digs the American scene. We teenagers are satisfied with the sounds created by our groups, so what has upset Mr. Burdon?—VIVIEN CREGOR, 46 Sevington Road, London, NW4.

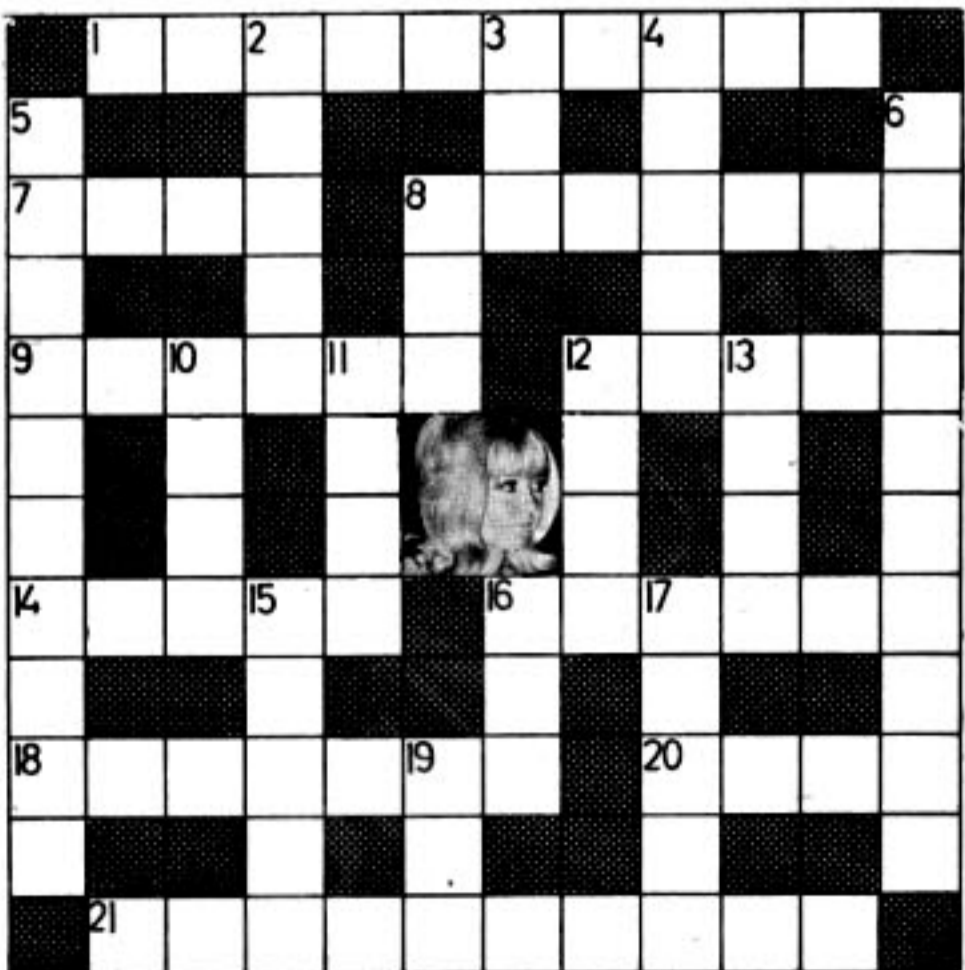
BEACH BOYS' DISC: A LOAD OF TRASH

CLUES ACROSS

1. Up, Up and Away Singers (6, 4)
7. Vaudeville's Wilsher? (4)
8. Where Carol was King (7)
9. Not so far away (6)
12. You may have it on the chin (5)
14. "Billy Joe —" (5)
16. Blooming power source? (6)
18. Gem of an isle (7)
20. Sketch a tie? (4)
21. Zoo group? (3, 7)

CLUES DOWN

2. Walker (5)
3. Anyone but me (3)
4. Not in the arms of Morpheus (5)
5. Where Gin House stands? (4, 6)
6. Miss Disc—but she's a hit! (5, 5)
8. Initially, Karel Capek's famous play (3)
10. Williams? (4)
11. Hines title (4)
12. Kenny? (4)
13. On a fresh occasion (4)
15. Say you will? (5)
16. Just a passing fancy (3)
17. Certainly not a "newie" (5)
19. One of the animals (3)



LAST week's solution: ACROSS: 1. Idle Race. 7. Jackson. 9. (J)Ones. 10. Season. 12. Uncle. 13. Event. 15. Mad dog. 17. Gear. 18. Hit talk. 19. Bachelor. DOWN: 2. Duker. 3. Run. 4. Clown. 5. Dave Davies. 6. Hello Dolly. 8. Own. 11. Omit. 12. Ursa. 14. Norma(l). 15. Mai. 16. Ditto. 18. Hah (rev.).

Fantastic Dusty

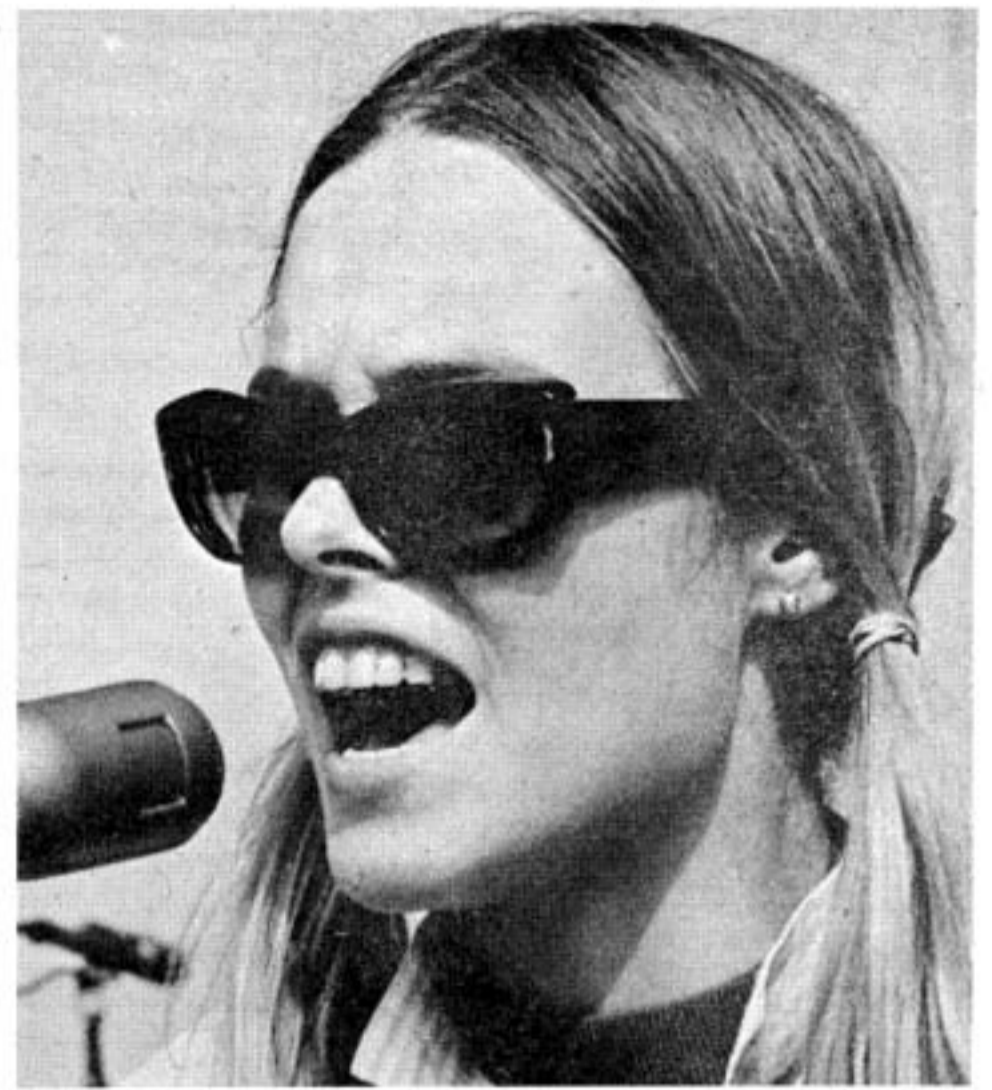
FANTASTIC — marvellous — impeccable—Dusty Springfield's first show in her second series! Once again proof of Dusty's superiority over her rivals. If the rest of her series matches the first show, it should go down in history as BBC's best-ever TV series.—ANDREW WISE, Westrop House, Highworth, Wilts.

Monkees man—shame!

I WAS so shocked to read the article on the Monkees fan club (12.8.67). Keith Mallett, the Monkees fan club secretary, said: "I don't dig their music myself. They cannot be compared with the Beatles." If he doesn't dig Monkees records, why on earth is he secretary? All Monkees fans must agree that if Keith meant that then he should no longer hold this position.—MARGARET TAYLOR, 1 Birchgrove Crescent, Brighton, Sussex.

WHAT on earth does J. B. Piercy mean? (Disc 19.8.67). The Monkees do not produce trash. "Alternate Title" and "Pleasant Valley Sunday" are much better than "Clarksville." The Monkees were criticised for copying the Beatles when they made their first records and now they are developing a style of their own. They work hard on tours and do not have much time to record but their standard is certainly not bad.—SUSAN TINKLER, 19 Ripon Street, Grimsby, Lincs.

WHAT is the English pop scene coming to? We allow




Mama Michelle: John raved about Cass instead

trash like "Pleasant Valley Sunday" into the chart while many excellent records are passed over because of not enough air play.—P. WHITE, 25 Portland Rise, London, N4.

I'M sick of reading nasty remarks about the Monkees. Their records are not rubbish

—listen to the Beatles' "All You Need Is Love," and then listen to "Pleasant Valley Sunday." The Monkees win hands down. I would much rather listen to their simple, gay records to complicated, miserable things by the Beatles.—KIT and KATRINA, 31 Pont Street, London, SW1.



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Jonathan King Column



"GLORY BE," they said, "just wait for their latest disc." And the Move's single arrived the other day, on the now no longer defunct label Regal-Zonophone.

"I'll put it on and listen," thought King, always willing to give "them" a chance despite the occasional unpleasant incident in the far distant past.

Thump, thump, thump-de-thump, twiddle-dee-twiddle-dee-thump-de-thump.

"Odd," I thought. "Can something be wrong with my copy? Must be the 'B' side. Don't believe the words. Even the hippies can't cool it to this. Hum—could be worse, but WORST is very, very bad indeed, and this seems a pretty brave attempt to reach it. Bring back psychedelia—the Pink Floyd are melodic."

Honestly, Move, I'm not knocking you, but . . . Oh, let's own up, I AM knocking you. What else do you expect when you send such horrors careering through my poor letter-box?

What's more, I bet they're all wearing beads and bells and profess undying love for all except yours truly.

And the Joystrings still remain the best group on Regal-Zonophone.

With some glorious pictures, Frank Zappa demolished Britain. I haven't met him yet, but he seems to have just the right amount of gentle cynicism.

Remember I mentioned "Ode to Billie Joe"? Well,

The great MOVE muddle

on one hearing I wasn't as knocked out as I'd hoped. But it may grow. Also watch for "The Letter" by the Box Tops, and Simon and Garfunkel's "Fakin' It" should have been the "A" side.

Heavens divide, rip the veil of the temple asunder, pray, behold and glory to the warm memory of Brian Epstein—the Bee Gees have a new single.

Lovely it is too. One line reminds me naggingly of a tune I've heard before (write and tell me, please, or I shall die), but the overall effect of plaintive serenity is astonishing. "Massachusetts." I fear it may not be a giant. Not an instantly commercial melody. But every time it grows. Oh, yes, the Bee Gees are for me.

Traffic? "A number one, a number one," say all around me. Yea, the voices mutter from all sides. It is much better than "Paper Sun."

The BBC's Robin Scott came over well in last week's Disc, didn't he? I'm sure he will at least try to do all that he can with Radio 1.

NEW YORK NEWS by Nancy Lewis

FANS GO BERSERK FOR PATTI LABELLE!

THE NEW season at the Apollo Theatre in Harlem got off to a very swinging start last week with a show starring Smokey Robinson and the Miracles. Also appearing were two other Motown acts, the Elgins and the Monitors. However, the biggest ovation of the evening without a doubt was Patti La Belle and the Bluebelles.

Scheduled only as a supporting act for Smokey, the girls only did two numbers. Following Patti's more-fantastic-than-ever "Somewhere Over The Rainbow," though, the audience really went berserk. It was the most genuine demand for an encore that I've ever witnessed, and the girls responded with a number so excellent that spontaneous applause kept breaking out as it continued.

There's no reason why Patti LaBelle shouldn't be much bigger—I can't think of any act more deserving of major success!

Until the Temptations reach a much higher level of success in England, I fully intend to continue shouting about them. From that side of the Atlantic, I suppose it's difficult to realise just how huge these boys are in America. This is Motown's highest paid act after the Supremes.

Aside from their tremendously successful engagement at the Copacabana, where they just completed playing two weeks with packed houses for every show, I saw another example of their incredible fan following at Palisades Amusement Park last Sunday afternoon. The Temptations were just making a promotional appearance there—only miming a few numbers. The weekend shows are held outdoors, and this day it happened to be pouring rain.

Yet this didn't dampen the enthusiasm of well over a thousand fans who were standing for about two hours waiting for the group to come on. And the Temps went all out for them as well, providing about as much of a show as a group could normally do live.

With their latest single, "You're My Everything," following the path of all their other releases and already up into the top ten—and with all three of their latest albums riding nicely in the upper regions of the LP charts—you'd think the Temps would settle back and rest for a while. But no.

Temp Melvin Franklin explained: "In our minds there's no such thing as a vacation right now. We want to build our act into one of the truly great permanent fixtures in the music business—like the Mills Brothers. So we're keeping to a schedule of working 390 days a year, 8 days a week, and 36 hours a day! As long as there are people around who do not really dig the Temptations, then we know we've still got lots more ground to cover."

Original

"Instant Excitement" is the best tag I can think of to attach to a group currently playing at Ungano's Discotheque here in New York. The Hassles have been much talked about lately, but I honestly didn't expect to be quite so impressed as I was. This group's act is obviously the result of continuous hard work, and they have come up with some of the most original arrangements I've heard in a long time.

United Artists label will soon be presenting the Hassles' first single, "You Got Me Humming," tied in with an extensive promotional campaign. The group certainly has an excellent stage presentation, and if they're successful in capturing their excitement on disc, they could soon be major chart contenders.



Patti La Belle: spontaneous applause



Keith Moon: psychedelic birthday cakes!

If 'sweet soul music' is what you like, then Detroit, Michigan is where you should have been last weekend! At Cobo Auditorium on Friday night there was a concert which featured just about the most impressive list of R&B acts I've ever seen on one bill. Jackie Wilson was starring, and among others on the show were B. B. King, the Drifters, Oscar Toney Jr., Major Lance, Brenda and the Tabulations, Lynda Jones, the Magnificent Men, Freddie Scott, Toussaint McCall, and the Fantastic Four.

The annual Motown Record Corporation convention brought about another special show presented at the Roostertail Club in Detroit on Sunday. Unfortunately, it was only for the company's representatives and the press, but featured were some of Tamla's top talents, including: Diana Ross and the Supremes, Stevie Wonder, Marvin Gaye, Tammi Terrell, Gladys Knight and the Pips, and the Spinners. What a pity this same line-up couldn't be on a package tour!

Rumours around New York say there will be very few personal appearances in the future by the Beach Boys. It seems their forthcoming date with Brian Wilson joining the group on stage in Hawaii, will sort of mark the end of an era for them. Apart from rare special concerts, it looks like only recordings will be heard from the group in the future. Which could indicate a solo career for Bruce Johnston?

Herman's Hermits, the Blues Magoos, and the other members of the Who all joined in a super-gala party to celebrate Keith Moon's 21st birthday in Flint, Michigan last Wednesday. To mark the festive occasion, Keith ordered large birthday cakes made in the form of drums to be delivered to all the dee-jays in that part of the country. He wanted the cakes to be decorated in a very far-out almost psychedelic manner. However, this description just couldn't be communicated to the Midwest bakery who took the order!

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Supremes go showbiz —and it's so strange!

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Oh dear—the Supremes go "showbiz" and it sounds so strange! Diana Ross's clear, ringing voice on such familiar songs wins through, but it's so tough, linking that rocking Tamla sound with such established, ballad-ish evergreens. Strings, background voices—the lot. Don't expect the rocking Tamla beat with this one. But if you worship the Supremes as one of the best, as they are, then this little excursion into the world beyond Detroit should be interesting for you. Hear it before buying!

FRANK SINATRA: "The Movie Songs." Young At Heart; The Tender Trap; To Love And Be Loved; C'est Magnifique; They Came To Cordura; All My Tomorrows; All The Way; Monique; High Hopes; It's All Right With Me; Three Coins In The Fountain; Chicago. (Capitol.)

Frank's old recording company has done a clever acceptable thing with this collection, by linking some of the songs that helped thrust him to the top. And a remarkably good LP it makes.

The titles tell the story. Sinatra swinging, and reading the words with intelligent meaning. Good songs, a good singer. A superb LP for the party—even for after it.

● For folk fans: "Ramble Away," by CHAPTER THREE (CBS). Pretty, lyrical, sometimes sad on familiar and less well-known material.



Supreme Diana Ross: clear



Sinatra: remarkably good LP



James Brown: hard soul

"SCOTT" Mathilde; Montague Terrace (In Blue); Angelica; The Lady Came From Baltimore; When Joanna Loved Me; My Death; The Big Hurt; Such A Small Love; You're Gonna Hear From Me; Through A Long And Sleepless Night; Always Coming Back To You; Amsterdam. (Phillips.)

Last week in Disc, on the day that his first solo album was released, Scott Walker said he'd never settle for "second best." The new LP proves his point — without any shadow of doubt.

"Scott" is an intriguing collection of sad, mysterious ballads. Stories of life, people and the artist himself. They're all warm, tender and immensely moving.

This is Scott saying the things he wants to say. At first, you may not find the material attractive listening—perhaps because apart from "The Big Hurt" and the mystic "When Joanna Loved Me," they're new and different songs. But concentrate, note the words and wonder at that virile, full-blooded ballad voice of his. Gradually realisation will dawn. Here's a singer for whom the sky's the limit.

Mixed with the almost ethereal atmosphere and charm which he conjures up here is a distinct and definite urge to communicate. Don't expect Walker Brothers-type excitement, although a lot of that old feeling—the pounding, churning, carousel sound—does exist, but handled more delicately.

Scott has found a way of projecting his own personality and inner feelings particularly well in the numbers he wrote himself. Things like "Montague Terrace (In Blue)," "Such A Small Love" and "Always Coming Back To You." He sounds serenely satisfied with everything.

There are also songs associated with his own idol, Jacques Brel ("Mathilde," "Amsterdam" and "My Death")—all expressions of inner intensity.

Perhaps this LP and indeed his whole future is summed up in the very apt track—"You're Gonna Hear From Me." Indeed, we will!

SCOTT—PROVING HE'LL NEVER SETTLE FOR SECOND—BEST



Scott . . . intriguing collection of sad, mysterious ballads

BUDDY HOLLY: "Greatest Hits"; Peggy Sue; That'll Be The Day; Listen To Me; Everyday; Oh Boy; Not Fade Away; Maybe Baby; Rave On; Think It Over; It's So Easy; It Doesn't Matter Anymore; True Love Ways. (Ace of Hearts.)

Old readers know what to expect. Suffice to say that this is the best collection of Holly hits on one album at the cheapest price.

New readers should know that Buddy Holly, who died in February 1960 in a plane crash, has become the No. 1 idol of the Fifties. His music was shortlived, yet his style was so unique and so commercial that, even seven years later it can still get into the best sellers. To be without a Buddy Holly album in your collection is like having a library without "Lady Chatterley's Lover." Rectify the situation today for just 20/94.

● An album of songs recorded by artists before they hit the big-time is always interesting—and usually disappointing. "New Directions" by a trio called the JOURNEYMEN is both.

Despite featuring the combined talents of Scott "San Francisco" McKenzie and John "Mamas and Papas" Phillips, aided and abetted by a gentleman called Dick Weissman, described as a "banjoist's banjoist," this collection of folk numbers released by Ember Records is relatively uninspiring.

The Journeymen, we're told, are folk artists in the broadest sense of the term believing that American folk music should comprise all kinds of music peculiar to American culture—which probably explains why they went their separate ways and progressed.

Here, however, they sound like any other outfit singing and strumming standards like "Stackolee," "Bay Of Mexico," "Ja-Da" and "San Francisco Bay." Neither Scott's nor John's vocal talents have blossomed to the full.



● One of the finest folk-singing talents to emerge in Britain in recent years is the INCREDIBLE STRING BAND. On their first Elektra album, "The 5,000 Spirits, Or The Layers Of The Onion" they prove they are very credible, and quite brilliant to boot.

The band is basically Robin Williamson and Mike Heron, who between them wrote all 13 of the delicate tunes, assisted vocally and musically by a mysterious girl called Licorice, John Hopkins and Danny Thompson. Folk music has never had such a boost, with the addition of beautiful flutes, sitars, gimbri, and other weird and wonderful instruments.

It's worth the money for the cover alone, designed by Simon and Marijke.

● TROGGS successes like "I Can't Control Myself," "Wild Thing," "With A Girl Like You" and "Night Of The Long Grass" are the highlights of "Best of the Troggs" (Page One label). Their fierce, slogging beat has given them a real identity.

● Terrible "seaside organ" spoils "I'm In The Mood For Love" on ACKER BILK's latest Columbia LP, with the Leon Young String Choral. The LP, called "Mood For Love," features Bilk's lovely clarinet on good tunes like "Paradise," "If I could Be With You" and "When Your Lover Has Gone." It's mainly the mixture as before — sweet, restful.

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Pink Floyd: making it on their own scene

PINK FLOYD: "The Piper At The Gates of Dawn." Astronomy Domine; Lucifer Sam; Matilda Mother; Flamingo; Flamingo; Pow R. Toth H.; Take Up Thy Stethoscope And Walk; Interstellar Overdrive; The Gnome; Chapter 24; The Scarecrow; Bike. (Columbia.)

This, the Floyd's first album, is already selling at almost the same rate as "Sgt. Pepper" or those ancient film soundtracks—and very deservedly so too. It's encouraging to see an original English group—and one whose involvement with the London underground scene is inescapable—making it big commercially.

Arthur Brown will do the same, but meanwhile the Floyd is up there as a shining example of a group which made it purely by staying on their own scene with no compromising. Nice.

And "Piper" is a very good record indeed, one that should find acceptance with a wide range of musical tastes. All the varied tracks were written by the group, most by lead guitarist/singer Syd Barrett.

● With their second album "Absolutely Free" (Verve) the MOTHERS OF INVENTION have fulfilled all their early promise and confirmed the rave reports sent back by everyone lucky enough to catch them live in the States. Mother-lovers range from Eric Clapton to Eric Burdon to Spencer Davis. And on the strength of this

album it's easy to see why they are said by the most reputable people to be America's best group. They ARE. This album is equal in progression, wealth of ideas and solid musicianship only to "Sgt. Pepper" though of course, as befits the group which invented the concept of the freak-out, much, much freakier and wierder. Hear it. Hear it not once but 20 times—you'll still discover new things on the 21st play.

● There seems to be an endless flow of new JAMES BROWN albums, and they all fit into the same category. "Excitement," his latest on Pye-International, is a good addition to the Brown catalogue of hard, driving rock and soul, with tracks like "Shout And Shimmy," "Have Mercy Baby" and "Just Won't Do Right."

● Excellent, strong new voices on the LP scene: KENNY DAMON, who handles "You've Got Your Troubles," "Boulevard Of Broken Dreams," "Hold My Hand" and "The Shadow Of Your Smile"



PINK FLOYD: varied tracks

with warmth and a freshness on "You're Gonna Hear From Me" (Mercury).

● Big, big drag: "A Trip Down The Sunset Strip," by the LEATHERCOATED MINDS (Fontana). Why on earth did they bother doing inferior versions of "Eight Miles High," "Over Under Sideways Down," "Sunshine Superman" and "Along Comes Mary" when they have nothing to add to the originals?

● Hits like "Somethin' Stupid," "Winchester Cathedral," "Release Me" and "Green Green Grass Of Home" get the party orchestral-and-vocal-chorus treatment on a pleasant CBS LP good for background sounds: "STAN BUTCHER—His Birds, and Brass."

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ALAN reviews the PRICE new singles

Is DOLENZ taking the MICKY?



DOLENZ: 'a joke record'

DANTALIANS' CHARIOT

(ISNT That) The Mad Man Running Through The Fields (Columbia)—Great. Very good. There's 23 shillings worth there! A very personal record for Zoot Money, I think. It's the best record of the bunch this week. I hope it's a commercial success for him. There's nothing like having a principle—and then the whole thing happening for you.

He's been sweating for a long time with this big clown image. But he's said more here than on all the others put together. I see they've written it themselves—which seems to be the trend. I strongly advise everybody to buy this one!

OUT TOMORROW



● PENNY VALENTINE is on holiday

HUFF PUFF (London)—Obviously a joke record! But I like it because it's so horrible and reminds me a bit of "Allez Oop." I presume it was made by Micky Dolenz before the Monkees' phenomenal success. And I don't think it could possibly be a hit. One of those instances when they shove out old tapes? When I was in Newcastle once I had a tape recorder stolen with a lot of early stuff on it. I wouldn't be surprised if someone released that now!

OUT TOMORROW

Gladys Knight and the Pips

EVERYBODY Needs Love (Tamla Motown)—Wow! What a clear record. The Americans are marvellous at this sort of thing. A little bit like Mary Wells. This is the sort of record that could easily have been lost among masses of others. I like it. It won't be a hit though even on the strength of their last one. Very nice and relaxed—but made for the American market also. A good soul song for the States.

OUT TOMORROW

WILSON PICKETT

FUNKY Broadway (Atlantic)—Typical Wilson Pickett this one. It grooves along. It's good to dance to. Great for parties. Good for the discotheques. I don't think it will be a hit—but it will pick up lots of plays. A good, moving record. The pirates could have helped this immensely!

OUT TOMORROW

ROBERT KNIGHT

EVERLASTING Love (Monument)—I know this has been out some time but it's such a good record—and he is with my company, the Decca group! Not enough people have heard it—and it's such a knockout number. Penny raved about it a few weeks back, so let's give it another plug. It's well worth it.

OUT NOW

Hippy Peddlers should go pop

IRRESISTIBLE YOU (CBS)—I heard this on "Dee Time." I don't think it will be a hit. They're known as quality players and the trouble with a tag like that is that you try to produce records of a more hippy type. If you're going to make a big blast and really have a go—then do a big pop record of the moment. But then I'm a fine one to speak... after recording "Spell" and "Hi Lili!" However, I did them differently. More up-tempo.

OUT TOMORROW

EVERLY BROTHERS

MARY Jane (Warner Bros.)—Hey, it's a distinct "What's New Pussycat" intro! But apart from that, it's a complete nothing record, I'm afraid. No way of getting that one off at all. Not even if they came over to plug it.

OUT TOMORROW

BEE GEES

MASSACHUSETTS (Polydor)—There's another one! "... with flowers in your hair." Don't they try to sound like the Beatles? Another record made mainly for the American market, I should think.

They're a very good group. I heard their LP and that's marvellous. Actually, it could easily do well here with the name they have. Personally, I'd expect their single release to be more original. There are better commercial numbers on the album.

OUT TOMORROW

GENO WASHINGTON

TELL It Like It Is (Piccadilly)—I think this could quite easily be a hit. It's about time Geno did something like this. Definitely the best chance he's had so far of getting anywhere. Lovely song. And as he has a load of fans, it should make it. The arrangement isn't the same as on the original—but it's good.

OUT TOMORROW

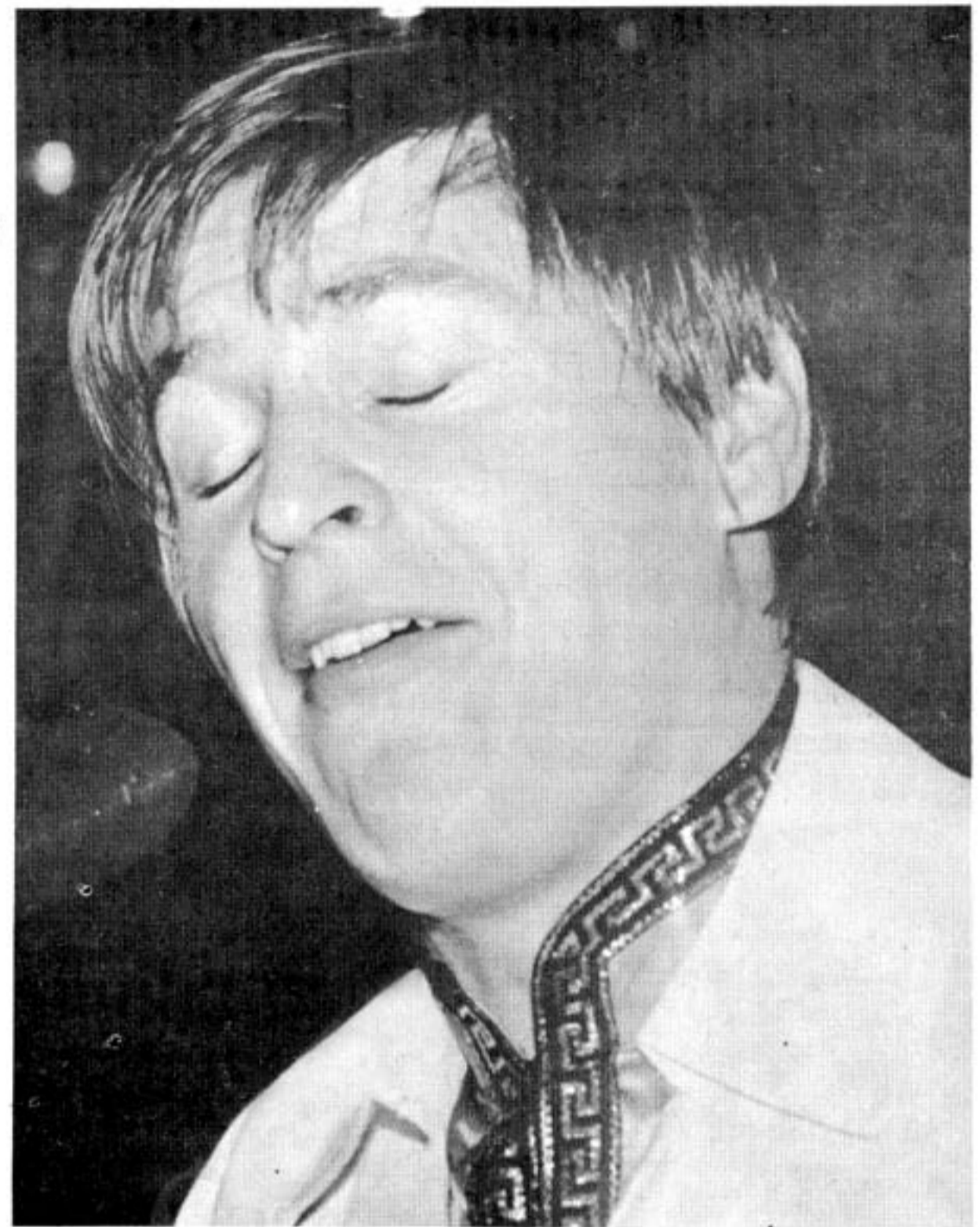
GERRY MARSDEN

GILBERT Green (CBS)—It's the same as "Craze Finton Kirk"! Oh, is it very hip to say that? A nice song. There seems to be a spate of names of what would once have been called "novelty" songs. Now, I suppose they're more "trendy" numbers.

If they put everything they have behind this it might make it and get in the lower reaches of the chart. Very pleasant—and Gerry sings it well. But to my mind there's not enough pathos. And that's what it's supposed to be like, I feel. For example: "She's Leaving Home." I sincerely hope he has a hit, though I doubt if it will be a big one.

OUT TOMORROW

I presume this was made before the Monkees' success



QUICK SPINS

by MIKE LEDGERWOOD

BYRDS back with haunting harmony

THE BYRDS are back! With that crashing, full-blooded guitar sound and haunting voice harmony built around Dave Crosby's "Lady Friend" (CBS). A vast improvement on their recent offerings. Deserves to be a hit.

It had to happen! "Marta" pops up again—this time by the original hitmaker **ARTHUR TRACEY**, a veritable name from the past (DECCA).

DERAM are producing some weird and wonderful names, aren't they? "Love" by a group with the unbelievable name of the **VIRGIN SLEEP** uses a sitar to good effect but the rest of the song is a draggy dirge.

Alan Price had vague thoughts about doing that clever Randy Newman number "The Biggest Night Of Her Life" as a single. **NASHVILLE TEENS** didn't think—they did it. And quite capably, too. (DECCA).

Now there's a **GUESS WHO**. Wonder who they are on "Miss Felicity Grey"? (FONTANA). It's a pretty little ditty, but unlikely to attract much attention.

MALCOLM ROBERTS is a good singer. But he could have done with a little more emotion on that lovely Goffin and King song "Yours Until Tomorrow." (RCA VICTOR).

MARMALADE have a growing band of followers and went down great guns at London's Marquee club, but I'd have thought they could come up with something more commercial than "I See The Rain" (CBS). The Beatle-ish "Laughing Man" on the flip is better.

WHEN, oh when, will the wistful **WAYNE FONTANA** come up with the real smash hit song he so richly deserves? "The Impossible Years" is a nice number with an extravagant arrangement, but too complex to register. (FONTANA).

JACKIE WILSON

HIGHER And Higher (Coral)—A good record. I don't think it will get into the 30—but maybe the 20. It's typical of all American records in that it works up to that tremendous build-up. Reminds me of

"Reete Petite." Good dancing number, good for the discotheques, worth buying.

OUT TOMORROW

JOAN BAEZ sings delightfully with plenty of feeling for Donovan's "Be Not Too Hard." (FONTANA). Very much in the vein of so many protest songs—but too deep for the hit parade.

I can't honestly see what made "Ode To Billie Joe" a number one smash in the States. Nancy's recording man **LEE HAZELWOOD** has a go (REPRISE), too—but it's really a terrible drag. May improve with listening.

I'm sure my colleague Penny would love "Nearer To You" (STATESIDE) by **BETTY HARRIS**, who sings with sensitive soul and a knockout "woo-woo" backing. Deserves a lot of attention.

Lovely Elizabethan banquet sound to "Gone Are The Songs Of Yesterday" from a group called the **CIRCUS** (PARLOPHONE). It was produced by Manfred Michael d'Abo and

the singer sounds very Paul Jones/d'Abo-ish indeed. Pretty, though.

IT seems everybody has to have a go at Twiggy. **BARBARA WINDSOR** does it in song on "Don't Dig Twiggy" (PARLOPHONE).

Lonely love lament by group called **SVENSK** on "Dream Magazine" (PAGE ONE). Interesting and clever sounds with a doomy church organ spot. Grows on you.

"Lightning" never strikes the same place twice, we're told. And I can't see "Lightning" man **LOU CHRISTIE** doing it again with "Gina" (CBS).

There's something vaguely catchy about "Flowerman" by the **SYN** (DERAM). Nice harmony voices and insistent title line.

An exceptionally beautiful song, well-sung admirably arranged for **LITTLE ANTHONY AND THE IMPERIALS** with "My Love Is A Rainbow." (UNITED ARTISTS). It'll never be a hit—but it's quite divine.

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'Flowered shirt or black tie... it's what's in your mind that counts'—RINGO

The man with heart

HE was temperamental and flamboyant, super-sensitive and fiery in the defence of his beliefs. But Brian Epstein cared, and there are too few who do.

He cared about everything that was remotely connected with him or his artists, and he cared about a lot that wasn't.

His genuine enthusiasm was probably unparalleled on the pop scene, and his egotism was softened by his admission of vanity.

"You know how vain I am," he would say. "Which picture of me are you using with that article?"

In Liverpool in 1962, he said to me: "The Beatles will be the biggest thing entertainment has ever known."

John, Paul, George and Ringo provided his epitaph long before his death, by becoming bigger than anyone, anywhere, would dare predict.

Most show business managers tend to do their business "by the book."

Brian did all his by the ear and by the heart, for no one was more intuitive.

Managing the Beatles was, and will always be, an impossible role, because they cannot be "managed" in the accepted sense.

Epstein carried it off superbly and commanded respect.

Epstein was one of the men responsible for the Swinging Sixties. For that, a lot of people owe him a lot. In his biography, "A Cellarful Of Noise," he ended:

"... Best of all, and far beyond anything money can buy, I love to lean on my elbows at the back of the stalls and watch the curtain rise on John, Paul, George and Ringo, Gerry, Billy... and Cilla who will stun the world."

Epstein had heart. That's why we shall miss him.

—RAY COLEMAN.



The Beatles at Bangor with the Maharishi

by **RAY COLEMAN**

THE DEATH OF BRIAN EPSTEIN last Sunday staggered the world. The shock was greatest for those close to him... his family and the stars he launched to fame.

Among them: the Beatles. "Eppy," as he was affectionately known, was much more than a pop group manager. He loved the Beatles. And John, Paul, George and Ringo had for Eppy the sort of trust that can only come from deep friendship, and 100 per cent mutual respect.

Beatle thoughts

Epstein died at his London house while the four Beatles were attending lectures in transcendental meditation by Maharishi Yogi, at Bangor, North Wales.

Brian was due to travel north to join them on Monday.

But Monday instead found the Beatles at their homes, brooding over the death of the man who discovered them playing at Liverpool's Cavern in 1962.

At John Lennon's Weybridge home on Monday, John and Ringo talked as they sat peacefully beside the swimming pool. They were sombre, but their thoughts came out clearly:

by **RINGO STARR**

It was lucky, in a funny way, that we got the news when we were in Bangor with the Maharishi. We asked him what to do and he told us we mustn't let it get us down.

If we got really brought down about it, Brian would know this because he would be able to feel our feelings in his spiritual state, and depression is no good for anybody.

If we try to spread happiness, then Brian will be happy too, because even though he is dead his spirit is still here.

Of course it's a big personal loss. The thing is not to get too selfish about it—if you get depressed, it is a form of self-pity, because you are only sympathising with your own loss. Brian's spirit is still here, and it will always be here.

I go a lot on transcendental meditation—I wish we'd heard about it before we ever

went on those tours. They were such a drag and a strain that we just needed something like it.

We got little sleep and some form of mental relaxation is what we missed. Now we know this form of meditation could have helped a lot.

This meditation can be used by everyone. It isn't just because we have the freedom that we can do it—people in 9 to 5 jobs can use it, because it can be done any time, and it can help people unwind and do their jobs properly.

This is a very upsetting time for us, but we've got it under control, I hope. People say: 'Why aren't you wearing a black tie?' It isn't disrespectful just because we don't wear black ties. It's what's in your mind that counts.

You can be wearing a flowered shirt or a black tie, but neither governs what you're thinking.

We all feel very sad, but it's controlled grief and controlled emotion. As soon as I find myself feeling depressed, I think of something nice about him. But you can't hide the hurt—you know, I went to the phone book and saw his name and it hit me a few minutes ago. The memory must be kept nice, but of course there's something inside us that tells us that Brian's death is sad.

It hurts when someone close dies, and Brian was very close. You know, we've all been through that feeling of wanting a good cry. But it wouldn't get us anywhere, would it?

We all feel it, but these talks on transcendental meditation have helped us to stand up to it so much better. You don't get upset, do you, when a young kid becomes a teenager, or a teenager becomes an adult, or when an adult gets old? Well, Brian is just passing into the next phase.

His spirit is still around, and always will be. It's a physical memory we have of him, and as men we will build on that memory. It's a loss of genius, but other genius's bodies have died, as well, and the world still gains from their spirits.

It is up to us, now, to sort out the way we, and Brian, wanted things to go. He might be dead physically, but that's a negative way of thinking. He helped to give us the strength to do what we did, and the same urge is still alive.

He was due to come up to Bangor and join us in these

transcendental meditations with the Maharishi. It's a drag he didn't make it...

Would the Beatles be where they are today if it weren't for Epstein? Not the same as we know it, no. But the question doesn't apply because we met him and what happened happened. If he hadn't come along, we would all—the four of us and Brian—have been working towards the same thing, even though it might have been with different aims.

We all knew what we wanted to get over, and he helped us and we helped him.

Plans

We're all going to India soon for a couple of months to study transcendental meditation properly. The only plans we had, before Brian died, were to make a record, do a TV show and make a film. But meeting the Maharishi has changed our thoughts a bit, and Brian's death has changed it a lot. It makes it more worthwhile now, somehow, going over to India.

We want to learn the meditation thing properly, so we can propagate it and sell the whole idea to everyone. This is how we plan to use our power now—they've always called us leaders of youth, and we believe that this is a good way to give a lead.

We want to try to set up an academy in London and use all the power we have got to get it moving.

The whole world will know what we mean, and all the people who are worried about youth and drugs and that scene—all these people with the

short back and sides—they can all come along and dig it, too.

It's no gospel, Bible-thumping, singalong thing, and it needn't be religion if people don't want to connect it with religion. It's all in the mind. It strengthens understanding, and makes people relaxed.

The whole place wants to relax more, and the people who get to know a bit about it will see it's not just a fad or a gimmick but the way to calm down tensions.

You learn about thoughts, about the way to trace your thoughts, you learn a bit about the meaning of life—and it's much better than acid.

No, we have no idea of whether we'll get a new manager. We've always been in control of what we're doing, and we'll have to do what we have to, now. We know what we should do and what we shouldn't do. Brian was a natural guide, and we'll certainly miss him.

If Brian had been in on the lectures in meditation, he would have understood. This is the biggest thing in our lives at the moment, and it's come at a time when we need it. We'll use everything we've got to get people to understand it. It's not a religion; there's no "mysticism" about it either. It's just UNDERSTANDING.

Brian has died only in body and his spirit will always be working with us. His power and force were everything, and his power and his force will linger on. When we were on the right track he knew it, and when we were on the wrong track he told us so and he was usually right. But anyway, he isn't really dead.

"Brian has died only in body and his spirit will always be working with us...it is up to us now to sort out the way we, and Brian, wanted things to go..."