

DISC

and MUSIC ECHO 9d

SEPTEMBER 30, 1967

USA 20c

RADIO 1
SWINGS
INTO
ACTION

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MOTHERS of
INVENTION
score big
triumph

Interview: back page



**Win
Dusty's
hat!**

SEE BACK PAGE



**Mamas,
Papás
split**

SEE PAGE 2

MOVING UP!

THE MOVE'S follow-up to their "Flowers In The Rain" smash hit may be "Cherry Blossom Clinic"—a song about a lunatic asylum.

And this week, as "Flowers" jumped to number three in the chart, lead singer Carl Wayne told Disc:

"It's funny—lots of groups have hits with their first three records, then miss completely with their fourth."

But so many things are happening for the group that success is assured for a long time. Special interview: page 13.

DISC writers take the air and crash the TV scene this Saturday... News Editor Mike Ledgerwood starts a series on Radio 1, while Jonathan King launches his new ITV programme, "Good Evening." See pages 9 and 14.

Beach Boys' "Top Of Pops" film a bore, and Brian Wilson looked very fat.

Fans of the Move sent Jonathan King a badge saying: "You're A Drag." King, unashamed, is wearing it!

If Engelbert received royalties from all the people who are humming and whistling "Last Waltz," he'd be an overnight millionaire!

Manfred Mann has passed his driving test and bought a modest Morris 1000 Traveller.

Duke of Bedford's son a keen follower of Eric Burdon and the Animals.

Holidaying Jimi Hendrix "sat in" with Eric Burdon and the Animals at London's Manor House.

Traffic dedicated last number of their London Saville spot on Sunday to Mother of Invention Frank Zappa.

Tracks of Eric Burdon's LP "Winds Of Change" include dedications to Jimi Hendrix and Eric Clapton.

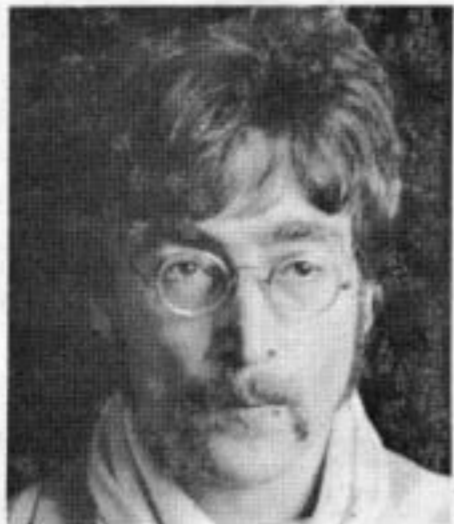
After Sandie Shaw—Herman's Hermits invited to play before a Middle East Shah next month.

Ex-Searcher Chris Curtis now working with Lionel Bart.

Pete Townshend, who is credited as having produced Arthur Brown's "Devil's Grip," was away in America at the time. "The thought was there though," he said, having produced the "B" side.

Actually seen alive and well in London's Bond Street by

SCENE



• JOHN: non-smoker?

a Disc reporter last week—Donovan.

Graham Nash is not all that meets the eye.

Matthew Fisher of Procol Harum phoned Disc for an interview and said: "My name is Matthew Fisher—if that means anything to you." Modesty is blooming.

Hilarious—trying to track down the Dubliners at their hotel in Dublin.

Lulu's new-found acquisition: a little Yorkshire terrier has been named by her. He is now called Dog.

Radio 1 star Chris Denning, who debuts on the new station on Saturday, was the first voice on BBC-2 TV when it started.

New Turtles pictures show only FIVE members... so what has happened to Jim Tucker?

Tremeloes' offer to spend night in haunted home of wealthy stockbroker's daughter,

Diana Willis Fleming, politely but firmly declined.

John Lennon trying to stop smoking.

Sandie Shaw's "Puppet On A String," sung in Spanish, still most popular disc on the Costa Brava, closely followed by "Last Train To Skaville."

Will Jonathan King invite the Move on his new ITV programme?

Brian Poole's new record, "Far Too Loud," his reply to Tremeloes' "Silence Is Golden"?

Disc reporter David Hughes, back from holiday in Spain, says "A Whiter Shade Of Pale" sounds quite ludicrous in Spanish!

Scott Walker much less nervous on "Dee Time" last Saturday than on Dusty's TV show the previous Tuesday. Shouldn't "Mathilde" be released as a single?

Will Radio Caroline find a struggle for listeners when Radio 1 starts?

Expect news of a TV series for one of Radio 1's star expirate DJs soon.

Mothers of Invention concert featured send-ups of the Doors, Supremes and Donovan, while singer Ray led a stuffed toy horse and then a doll round the stage!

Jimi Hendrix dug Zappa's guitar-playing at London's Albert Hall. Next night he was at the Saville to hear Traffic. Keith West, his group Tomorrow, Noel Redding and Eric Burdon there, too.

MAMAS AND PAPAS QUIT 'TO GET PEACE'



THE Mamas and Papas are no more. This week they announced that they were giving up their heavenly two-year hit association "to find each other again."

To achieve this the group are leaving America this autumn to travel through Europe and maybe even across the world.

"By remaining a unit," said their manager and guide Lou Adler, "and yet separating themselves from familiar environments, they feel they may recapture the old magic."

"They feel that at the moment they are not moving ahead with musical strides."

Their departure from the pop world is not a surprise. With the Beatles rushing off to find heavenly peace in India and strange thoughts creeping into and behind the pop music set up, is it any wonder that this aesthetically pure group should want to wander away from the world of big business that records can become?

The Mamas and Papas, who brought their warm, sandy, soft sound to the chart with "California Dreamin'" in 1965, met up first early in 1960 in the Virgin Islands.

They planned the form of the group, and the sound, but it took them over four years to actually get anything going. Then they met West Coast record producer Lou Adler, who was introduced to them by Barry McGuire. Immediately Adler saw and heard the group he realised that with the inception of the Mamas and Papas, he had a whole new musical ideal. He took them into the studios and for days and weeks they stayed there working on what was to become a sound copied, envied and—gentle though it was—revolutionary.

Later, Michelle and John bought a huge house in the hills outside Hollywood and had their own recording studio especially built in as part of the fixtures—it must have been then, with that grand acquisition, that the group finally realised they were here.

When they decided to throw it all up last week, in a quest for peace and friendship, the Mamas and Papas were mid-way through their fourth LP. Suddenly they realised that musically they were not progressing and, being the sort of people they are, they just quietly packed up the tapes, and the sound machine, and left.

[* They're sailing for Britain with Scott McKenzie: see page 6.]

SEAN GETZ QUARTET
VLP 9178 SVLP 9178

Tim Hardin
VLP 6002 SVLP 6002

Howard Tate
VLP 9179 SVLP 9179

Encyclopedia of Jazz in the '60's—Vol. 1
VLP 9177 SVLP 9177

JANIS IAN
VLP 6001 SVLP 6001

Connie Francis
MGMC 8050
MGMC 8050

Arthur Prysock
VLP 9176 SVLP 9176

Count Basie and his Orchestra
VLP 9173 SVLP 9173

The Walter Wanderley Trio
VLP 9180 SVLP 9180

Lainie Kazan
MGMC 8046
MGMC 8046

Bill Evans Trio
VLP 9172 SVLP 9172

EVERY MOTHERS' SON
MGMC 8044
MGMC 8044

The Dirty Dozen
Original Soundtrack
MGMC 8048
MGMC 8048

Ella Fitzgerald and Duke Ellington
VLP 9169 SVLP 9169

Duke Ellington and his Orchestra
VLP 9170 SVLP 9170

Erroll Garner
MGMC 8047
MGMC 8047

You're a Good Man, Charlie Brown
Original Cast Album
MGMC 8045
MGMC 8045

Hank Williams, Jr.
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Johnny Hodges
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DOWNBEAT
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DISC TOP 30

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CHART TOPPER



HIT TALK

by Traffic's
DAVE MASON



CLIFF'S DISCS ALWAYS SOUND EMPTY TO ME...

"THE Last Waltz" is all right for people who like to waltz! "Teenage Opera" is a nice idea, but you really want to hear the whole thing to know what it's all about. **Small Faces'** I like. It's better than their previous records. **Tom Jones'** is not my sort of thing. "Let's Go To San Francisco" is a nice number with a very beautiful melody. All music should have melody; it establishes a mood—like classical music, really. The Tamla-Motown sound can be a drag sometimes, but not when done by Tamla people themselves—like the Supremes. It's only when other groups try

to do Tamla that I don't like it. I don't like the **Scott McKenzie** record, it reminds me of old things. And it all ties in with Flowerpower, which is a bit of a joke anyway. **Move's** is great, but the production could have been better. The thunderstorm effects don't sound real to me. **Beach Boys** always manage to come up with something different, even though they use the same sounds. But **Brian Wilson** is creating moods with music—and he's good at that. **Tremeloes'** is not my sort of music. It's just pop—the thing

you could have heard four years ago from any group. **Cliff's** records always sound empty to me. There doesn't seem to be any feeling. I put **Anita Harris** in the same category as "I'll Never Fall In Love Again" and "The Last Waltz". The same applies to **Frankie Vaughan**. I always like what **Alan Price** does. He gets such a happy sound—even in a song of this type. I like the **Monkees'**, but the production is very weak.

Next week:
FRANKIE VAUGHAN

- 1 (1) ● **THE LAST WALTZ**
Engelbert Humperdinck, Decca
- 2 (2) **EXCERPT FROM A TEENAGE OPERA**
Keith West, Parlophone
- 3 (8) ▲ **FLOWERS IN THE RAIN...** Move, Regal Zonophone
- 4 (6) **REFLECTIONS.....** Diana Ross and the Supremes,
Tamla Motown
- 5 (5) **LET'S GO TO SAN FRANCISCO**
Flowerpot Men, Deram
- 6 (3) **ITCHYCOO PARK.....** Small Faces, Immediate
- 7 (15) ▲ **HOLE IN MY SHOE.....** Traffic, Island
- 8 (4) ● **I'LL NEVER FALL IN LOVE AGAIN**
Tom Jones, Decca
- 9 (13) **THERE MUST BE A WAY**
Frankie Vaughan, Columbia
- 10 (7) ● **SAN FRANCISCO.....** Scott McKenzie, CBS

NEXT 20: Introducing BOBBIE GENTRY, SEEKERS, TEMPTATIONS and the HERD

- 11 (11) **THE DAY I MET MARIE.....** Cliff Richard, Columbia
- 12 (10) **EVEN THE BAD TIMES ARE GOOD.....** Tremeloes, CBS
- 13 (12) ● **JUST LOVING YOU.....** Anita Harris, CBS
- 14 (9) **HEROES AND VILLAINS.....** Beach Boys, Capitol
- 15 (20) ▲ **BLACK VELVET BAND.....** Dubliners, Major Minor
- 16 (14) **WE LOVE YOU/DANDELION.....** Rolling Stones, Decca
- 17 (26) ▲ **THE LETTER.....** Box Tops, Stateside
- 18 (27) ▲ **MASSACHUSETTS.....** Bee Gees, Polydor
- 19 (16) **I WAS MADE TO LOVE HER.....** Stevie Wonder, Tamla Motown
- 20 (19) **BURNING OF THE MIDNIGHT LAMP.....** Jimi Hendrix, Track
- 21 (24) **FIVE LITTLE FINGERS.....** Frankie McBride, Emerald
- 22 (17) **THE HOUSE THAT JACK BUILT.....** Alan Price, Decca
- 23 (25) **GOOD TIMES.....** Eric Burdon and the Animals, MGM
- 24 (—) **ODE TO BILLIE JOE.....** Bobbie Gentry, Capitol
- 25 (21) **YOU KEEP ME HANGING ON.....** Vanilla Fudge, Atlantic
- 26 (—) **WHEN WILL THE GOOD APPLES FALL.....** Seekers, Columbia
- 27 (18) **PLEASANT VALLEY SUNDAY.....** Monkees, RCA Victor
- 28 (30) **THE WORLD WE KNEW.....** Frank Sinatra, Reprise
- 29 (—) **YOU'RE MY EVERYTHING.....** Temptations, Tamla Motown
- 30 (—) **FROM THE UNDERWORLD.....** Herd, Fontana

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

Top Ten LPs

- 1 (1) **SGT. PEPPER'S LONELY HEARTS CLUB BAND**
Beatles, Parlophone
- 2 (2) **SOUND OF MUSIC**
Soundtrack, RCA Victor
- 3 (5) **SCOTT**
Scott Walker, Philips
- 4 (3) **THE MONKEES HEADQUARTERS**
Monkees, RCA Victor
- 5 (4) **BEST OF THE BEACH BOYS**
Beach Boys, Capitol
- 6 (7) **DR. ZHIVAGO**
Soundtrack, MGM
- 7 (6) **PIPER AT THE GATES OF DAWN**
Pink Floyd, Columbia
- 8 (—) **RELEASE ME**
Engelbert Humperdinck, Decca
- 9 (8) **TOM JONES LIVE AT TALK OF THE TOWN**
Tom Jones, Decca
- 10 (10) **ARE YOU EXPERIENCED?**
Jimi Hendrix, Track

AMERICAN TOP TWENTY

- 1 (1) **THE LETTER.....** Box Tops, Mala
- 2 (2) **ODE TO BILLY JOE.....** Bobbie Gentry, Capitol
- 3 (5) **NEVER MY LOVE.....** Association, Warner Bros.
- 4 (3) **COME BACK WHEN YOU GROW UP**
Bobby Vee and the Strangers, Liberty
- 5 (4) **REFLECTIONS.....** Diana Ross and the Supremes, Motown
- 6 (6) **APPLES, PEACHES, PUMPKIN PIE**
Jay and the Techniques, Smash
- 7 (7) **HIGHER & HIGHER.....** Jackie Wilson, Brunswick
- 8 (10) **FUNKY BROADWAY.....** Wilson Pickett, Atlantic
- 9 (9) **I DIG ROCK AND ROLL MUSIC**
Peter, Paul and Mary, Warner Bros.
- 10 (14) **BROWN-EYED GIRL.....** Van Morrison, Bang
- 11 (16) **GIMME LITTLE SIGN.....** Brenton Wood, Double Shot
- 12 (13) **YOU KNOW WHAT I MEAN.....** Turtles, White Whale
- 13 (18) **LITTLE OLE MAN.....** Bill Cosby, Warner Bros.
- 14 (26) **HOW CAN I BE SURE.....** Young Rascals, Atlantic
- 15 (8) **YOU'RE MY EVERYTHING.....** Temptations, Gordy
- 16 (11) **THERE IS A MOUNTAIN.....** Donovan, Epic
- 17 (17) **I HAD A DREAM.....** Paul Revere and the Raiders, Columbia
- 18 (19) **GETTIN' TOGETHER**
Tommy James and the Shondells, Roulette
- 19 (22) **I MAKE A FOOL OF MYSELF.....** Frankie Valli, Philips
- 20 (29) **DANDELION.....** Rolling Stones, London

Sound Scene
For September!

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sinatra

Lightning's
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RS 20620

ROY REDMOND
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WB 2075

**JOHN FRED &
HIS PLAYBOY
BAND**
Agnes English
7N 25433

THE SETTLERS
Major To Minor
7N 17375

FIRST with the hot news every week: DISC TRAFFIC FOR BEATLES' 'MYSTERY TOUR'

Ringo drops in on Miss Disc's uncle!

BEATLES have now completed shooting their "Magical Mystery Tour" TV film—and one of the final scenes was in a village shop owned by Mr. Stanley Brown, uncle of "Miss Disc" Sandy Brown.

They took over his newsagency business in West Malling, Kent, last Friday to shoot Ringo buying his tour ticket from shopkeeper John.

"It came as a complete surprise to me when their producer bloke turned up and asked if I minded them using my shop to film in," Mr. Brown told Disc this week.

"I had to say no at first, though. They wanted to shoot during the afternoon—and that's my busiest period on a Friday. But I said they were welcome to come back about closing time."

So the Beatles, minus George, returned later in the afternoon. "They said 'They said George had a cold that day,' added Mr. Brown.

"It was quite a day for my eight-year-old daughter, Penny. She was able to chat to the boys—and even helped John to put his false moustache straight for one shot. Then all three signed autographs for her. They used a photograph of John's flowered Rolls-Royce which we stock. It made a 'dream day' for her!"

Beatles had spent most of last week filming in hangars at the former USAF base West Malling nearby.

Explained their press officer, Tony Barrow: "The large hangars there made excellent substitutes for sound stages and indoor sets."

"I don't know why George was off that day. Paul's had a cold—so George might have had a day off with one, too."

Added Sandy's uncle: "They made a very good impression on me. They were very polite—and left the shop as they found it. Payment? I forgot to ask!"

"But as they packed up to leave somebody handed me a fiver to buy myself a drink. And when we checked the takings at the end of the day—we were 30 bob better off from their 'Tour' ticket money!"

John, Paul, George and Ringo will spend the next three to four

'MYSTERY TOUR'

TRAFFIC have been specially asked by Beatle Paul McCartney to appear in their "Magical Mystery Tour" TV spectacular, to be screened at Christmas.

The group will make their own insert film, probably based round their new single "Around The Mulberry Bush" which is released in November. The song, written by all the Traffic, will be heard over the credits of

the United Artists film of the same name, released in January.

Traffic now tops the bill on their tour with the Vanilla Fudge, which opens at Finsbury Park Astoria on October 4. The Young Rascals, who were originally to top, are too tied up with commitments to arrive in time. The Flowerpot Men have been added to the bill.

Procol Harum: first tour

PROCOL Harum definitely make their first tour of Britain during January and February of next year. No further details are at present available although Disc understands it will not be a package tour, but will play at the country's largest concert halls.

Radio and TV dates so far arranged for "Homburg," released tomorrow (Friday) on Regal-Zonophone, are "Top Of The Pops" (Thursday and next week), "Let's Go With David Symonds" (October 3), "Crackerjack" (BBC TV, October 5), "Dee Time" (14) and "Top Gear" (8).

Tom's new nose

TOM Jones has a new nose! The singer has changed following an operation last month to ease his breathing.

"I have always had nasal trouble," he said, "but it got worse this summer. I took specialist advice and was told to have an operation, although I was warned it would cause a slight change in the shape of my nose. I don't mind—in fact I prefer the new nose to the old one and my breathing is fine now."

weeks editing the finished film. And they have still to complete and record some songs, according to press officer Barrow.

"Until they see the film as a finished product they won't be able to write or synchronise the soundtrack score."

"They're now planning their visit to India around the end of October. But they have specifically asked that the whole thing should be treated entirely as a PRIVATE trip."

"Consequently, there'll be no definite date for departure and the whole thing will be totally unpublicised."



Amen Corner: promote

AMEN SWITCH TO MOVE—HENDRIX TOUR

AMEN Corner have been switched from the Who-Tremeloes-Traffic tour starting October 28 to the Hendrix-Move-Turtles package two weeks later on November 14.

Reason: Amen Corner want the time to promote their new single "In A World Of Broken

Hearts" out on October 6. Group also appears at London's Saville Theatre on a bill with Tamla's Jnr. Walker and the All-Stars on October 15.

Amen Corner star on "Saturday Club" (7), "Swingalong" (9) and "Top Gear" (16).

Clive Epstein, who took over the management of the Beatles' NEMS office when his brother, Brian, died last month, became a father this week. His wife, Barbara, gave birth to a boy at Liverpool Maternity Home on Monday.

MOTHERS of INVENTION: best rock sound since Beatles!

"NOW we're gonna play," said Frank Zappa, "and you're gonna clap and then I say 'now let's roll along a little' and we'll play some more and then you'll clap and we'll play some more and then we'll go home and the war will go on and stuff."

At London's Albert Hall on Saturday the Mothers of Invention proved it is possible to break every rule in the book and still emerge as probably the best rock group to play in Britain since the Beatles made "She Loves You." They put down or send up everything: flowerpower, America, the Mothers Of Invention, the audience, their music.

Because one thing shone through which could not be put down even despite Zappa's attempts: musically, the Mothers are nothing short of incredible, and their show so well rehearsed and put together.

The concert included several ill-at-ease members of the London Philharmonic Orchestra, masses of amplifiers, two drum-kits, kettle - drums, amplified trumpets and horns, and at one point a scrawny, long-haired Mother leapt up through the audience and played the Albert Hall's majestic grand organ. He played it beautifully, too.

The concert was a series of grand build-ups towards what Zappa called "big teenage climaxes;" they never reached the last one, so that after several minutes of build-up Zappa suddenly said good-bye, the Mothers disappeared from the stage and the astounded audience slowly realised the concert was indeed over and drifted out in a state of considerable tension. Outside the hall, Kensington looked very strange.—HUGH NOLAN.

Interview: back page



Walkers man weds

SEPTEMBER has certainly been the month for pop weddings! To bring the month to a happy end comes this picture taken last Thursday when Bobby Hamilton—ex-road manager of the Walker Brothers—married Betty Malin at London's Caxton Hall. Best man was Scott Walker who kept everything running smoothly and best guest was Gary Leeds—making a welcome

appearance from "semi-retirement". Only Walker absent was John (Bobby is his road manager) who couldn't get free from cabaret commitments in the North to attend. On Tuesday, Scott was due to leave for a two-week holiday in Russia. During his stay there he is hoping to meet top Soviet poets Yevtushenko and Voznesensky.

ANITA: OWN BRITISH TV SERIES

ANITA HARRIS stars in her own British TV series to be screened by ATV in the New Year.

The series will consist of six half-hourly programmes with guest artists.

Anita goes to America on October 14, where she makes a pilot show for the American network TV company which has offered her the lead in a comedy-spy series. She also appears on the "Ed Sullivan Show" on October 15.

Next week, Anita makes a special advertisement film for Goddard's Silver Polish—using Disc's Silver Disc award for "Just Loving You." The advertisement will be screened this autumn.

Anita is currently cutting tracks for a new LP which will be released in November. She appears on "Golden Shot" and "Saturday Club" (October 7).

Vikki: tour likely

VIKKI CARR, whose "It Must Be Him" is at last climbing the American charts, has bought a new house for herself and her student husband in Hollywood's Coldwater Canyon district.

Among the furniture is a 200-year-old table and chairs, which originated from a Scottish castle and were first bought by Gracie Fields.

"It Must Be Him" has just been recorded by Vikki in Spanish and Italian for immediate release.

It now seems likely that Vikki's projected tour of Britain will be in November.

KINKS' new single will be the Ray Davies composition "Autumn Almanac" released on October 13. Flipside is their highly-successful American single "Mr Pleasant."

Who-Tremeloes-Traffic tour dates

ALL dates for the Who-Tremeloes-Traffic-Herd tour, exclusively revealed in Disc three weeks ago, have now been set.

The tour, lasting two weeks, opens at Sheffield's City Hall on October 28, and other dates are Coventry Theatre (29), Newcastle City Hall (30), Liverpool Empire (November 1), Kingston Granada (3), Walthamstow Granada (4), Nottingham Theatre Royal (5), Birmingham Town Hall (6), Kettering Granada (8), Maidstone Granada (9), Slough Adelphi (10). Scottish group, the Marmalade, complete the bill which is compiled by Ray Cameron.

Meanwhile Trems fly to Scandinavia next Saturday (7) for a ten-day tour.

BRENDA Lee returns to Britain for cabaret, radio and TV dates from November 5 to 20.

She flies in on October 29 for two days of rehearsals before going to Germany (November 2-4) for dates in Frankfurt.

For her British dates Brenda will be backed by the Quotations and new vocal group the Rag Dolls. A new single will be released to tie in with her stay.

Davy Jones play

MONKEE Davy Jones stars in a radio play repeat this Sunday (October 1) on Radio 4 (Home Service).

He has a leading role in the dramatisation of Keith Waterhouse's novel "There Is A Happy Land."

Countdown

THURSDAY

DAVE DEE, DOZY, BEAKY, MICK and TICH—Garrick Club, Leigh and Towers Club, Warrington (until Saturday).
 GEORGIE FAME—Pavilion, Royal Pier, Southampton.
 ERIC BURDON and THE ANIMALS—Fiesta, Stockton (until Saturday).
 POP NORTH (BBC Light)—Wayne Fontana, Flowerpot Men, Herd, Robb and Dean Douglas.

FRIDAY

JOHN WALKER—Top Spot Ballroom, Ross-on-Wye.
 MOVE—I.C.I. Fibres Club, Pontypool, S. Wales.
 SMALL FACES—Royal Ballroom, Tottenham, London.
 GEORGIE FAME—Beachcomber Club, Nottingham.
 FLOWERPOT MEN—Broken Wheel Club, Retford.
 ALAN PRICE SET—Barbecue, Whetstone, Leicester.

JOE LOSS POP SHOW (BBC Light)—Dave Berry.
 HERD—Hurac Technical College, Grays, Essex.

SATURDAY

MOVE—Plaza, Handsworth and Plaza, Oldhill, Birmingham.
 JOHN WALKER—Leas Cliff Hall, Folkestone.
 PINK FLOYD—Imperial Ballroom, Nelson.
 TREMELOES—Winter Gardens, Weston-super-Mare.
 GEORGIE FAME—Pavilion, West Runton, Cromer, Norfolk.
 DEE TIME (BBC TV)—Ray Milland, Roy Hudd, Margaret Whiting, Anita Harris, Traffic.
 GOLDEN SHOT (ATV)—Shirley Bassey.
 SATURDAY CLUB (Radio 1)—introduced by Keith Skues, Dave Dee, Dozy, Beaky, Mick and Tich, Bee Gees, Billy Fury, Truly Smith.

SUNDAY

TREMELOES—Rainbow Suite, Birmingham.
 MOVE—Starlite Ballroom, Crawley.
 PINK FLOYD TOMORROW (with Keith West), INCREDIBLE STRING BAND—Saville Theatre, Shaftesbury Avenue, London, W.C.2.
 GEORGIE FAME—Coatham Hotel, Redcar, Yorks.
 ERIC BURDON and THE ANIMALS—Mojo, Sheffield.
 FLOWERPOT MEN—Mr. Smiths, Manchester.
 HERD—L.B.J. Club, Rotherham.
 HAPPENING SUNDAY (Radio 1)—introduced by Ed Stewart, Eric Burdon and the Animals, Alan Bown, Flowerpot Men, Malcolm Roberts.
 TOP GEAR (Radio 1)—introduced by Pete Drummond and John Peel. Pink Floyd, Move, Traffic.

MONDAY

AMEN CORNER—Ritz, Bournemouth.

SMALL FACES

—Streatham Ice Rink.
 HERD—Marquee, Wardour Street, London, W.1.
 MONDAY, MONDAY (Radio 1)—introduced by Dave Cash.

TUESDAY

JOHN WALKER—Kingsway J. Casino, Southport.
 AMEN CORNER—Marquee, Wardour Street, London, W.1.

WEDNESDAY

TRAFFIC / FLOWERPOT MEN/VANILLA FUDGE/TOMORROW with Keith West—Astoria, Finsbury Park, London.
 AMEN CORNER—Southampton University.
 JUKE BOX JURY (BBC TV)—Bob Monkhouse, Pat Gardine, Julia Foster, Chris Denning.
 PARADE OF THE POPS (Radio 1)—Frankie Vaughan, Mindbenders.

DISC

and Music Echo

161 Fleet St., London, EC4

Phone: FLEET ST. 5011

Editor:
RAY COLEMAN

Deputy Editor:
LAURIE HENSHAW

News Editor:
MIKE LEDGERWOOD

Editorial:
PENNY VALENTINE
BOB FARMER
JONATHAN KING
DAVID HUGHES
HUGH NOLAN

Photographer:
PETER STUART

In America:
DEREK TAYLOR
Suite 805, 9000 Sunset
Boulevard, Los Angeles,
California 90069, USA
Phone: Los Angeles
6565463

NANCY LEWIS
Apartment 5N,
888 8th Avenue,
New York, NY 10019

Advertisement Manager:
ALAN DONALDSON

reporters mirror the swinging pop scene

CLIFF delays 'quit' plan—big TV show

Pat Arnold returns here

P. P. ARNOLD returned to Britain yesterday (Wednesday) together with her two children, and goes straight into rehearsals with her new backing group.

The group, as yet unnamed, incorporates trumpets and saxophone, in addition to organ and guitar—and replaces the Nice, who recently branched out on their own.

Next Friday Pat travels to the Continent with other Immediate artists for a promotional tour.

From the many replies by Disc readers, Pat has chosen a 20-year-old Italian girl to look after her two children.

CLIFF RICHARD and the Shadows are to build a special 90-minute TV spectacular around the pantomime "Aladdin"—in which they starred at the London Palladium last year—for screening on Christmas Day.

"We've decided to do this instead of the film," Cliff told Disc on Tuesday. "So far we haven't been too pleased with the film scripts we've read. It looks like any film will be in the New Year now."

The 'Aladdin' show will be basically the same as our panto. Same songs, same costumes—but the story will be slightly changed to fit into an hour-and-a-half."

Cliff also revealed that the reason behind his Japanese visit next week is to join Billy Graham's crusade in Tokyo.

"I was invited to join Billy there and accepted," he said.

by MIKE LEDGERWOOD

"Then my manager said that if I went and didn't sing the fans would probably riot or something."

"I'm going over a week before to do a few concerts—and will then spend a couple of days attending the opening of the crusade."

About his rumoured, much-publicised plans to quit pop, Cliff explained:

"It's a very abstract plan. I suppose I should have kept it to myself in the first place. But people always want your personal thoughts all the time."

"And like a twit I'm always open and frank with the Press. My plans haven't changed. If I feel the need to become a teacher—that's what I'll do. And if you want a definite date, the answer is that I just don't have one."

But Cliff did admit he was still studying—and hoping to take G.C.E. English Literature later this year. He already has a Religious Instruction certificate.

About reports that he's to star in Keith West's "Teenage Opera" when it's completed, Cliff exclaimed: "I never even knew there was to be an 'Opera'. Of course, I'd heard of the record—but I was amazed to see I was getting a part. It was all news to me."

Cliff's recording plans: a Gospel album next month titled "Good News"; and his first-ever Christmas single "Sweet Little Jesus Boy" around December.



Cliff . . . meets Billy Graham in Tokyo.

Beatles move into top gear!

BEATLES are behind a new way-out boutique to be opened later this year by hippie Dutch designers Simon and Marijke—responsible for the clothes worn by Beatle wives and other top pop people.

The boutique, to be called "Apple," will open in London's Baker Street area in November.

George Harrison's wife, Pattie, was initially responsible for discovering the young Dutch couple, and wore an unusual outfit made by them when she left for Greece with the Beatles earlier this year.

At the moment, Simon and Marijke design clothes for exclusive customers only—including the Rolling Stones and the Hollies.

Hollies: States and Far East tours

HOLLIES tour America and the Far East in November. They go for four TV spots, including the top "Smothers Brothers" show, and a 12-day concert tour of major cities from November 12.

They also visit Singapore, Japan and the Philippines for concerts.

STONES TO BOSS THEIR NEW LP

ROLLING Stones' next LP—set for November release—will be produced entirely by the group. They announced this week that they have severed connection with Andrew Oldham—as far as recording is concerned.

Group has just returned from America—where they worked on the idea and design of the album sleeve. It is reported to be a revolutionary departure from accepted covers.

Stones are already experienced record producers. Mick did the number one hit "Out Of Time" for Chris Farlowe, and has been working recently in conjunction with other artists—girlfriend Marianne Faithfull and P. P. Arnold.

Bill Wyman has been independent producer for his two groups, Moon's Train and the End; while Brian Jones composed, conducted and recorded the soundtrack for the film chosen as Germany's entry for the Cannes Film Festival.

The new arrangement means that Mick will no longer produce for Oldham's Immediate label.

Floyd tour Europe

PINK FLOYD, currently working on a new single for late October release, leave on a seven-day spectacular European TV tour in early November.

TOP OF THE POPS

AMONG artists taking part in tonight's (Thursday) "Top Of The Pops": Engelbert Humperdinck, Frankie Vaughan, Box Tops, Bee Gees, Eric Burdon and the Animals and Procol Harum.

Hollies will do nine special concerts in Britain in the Spring. A new presentation format is being worked out and the group will talk to promoters in various key cities in Britain about the shows.



Stones' drummer Charlie Watts—shot by cameraman Mick Jagger. For more pictures of the Stones by the Stones, see Disc next week.

Beatles man records Radio One theme

BEATLES recording man George Martin has written, arranged and recorded a number called "Theme One"—signature tune for the BBC's new Radio 1 pop station.

It will be released as a single by the George Martin Orchestra this Friday (30), on the eve of the opening of Radio 1.

Says Martin: "It was a bit tricky writing it. I want a tune to be identifiably British—not Mid-Atlantic—and also have a really contemporary sound. I decided on a march theme with a strong Beatles-type beat." And to get the "big" sound he wanted, George Martin played and recorded part of the music on the church organ of Central Hall, Westminster, London. He describes the electronic technique employed in editing as "something entirely new—I have never used this before."

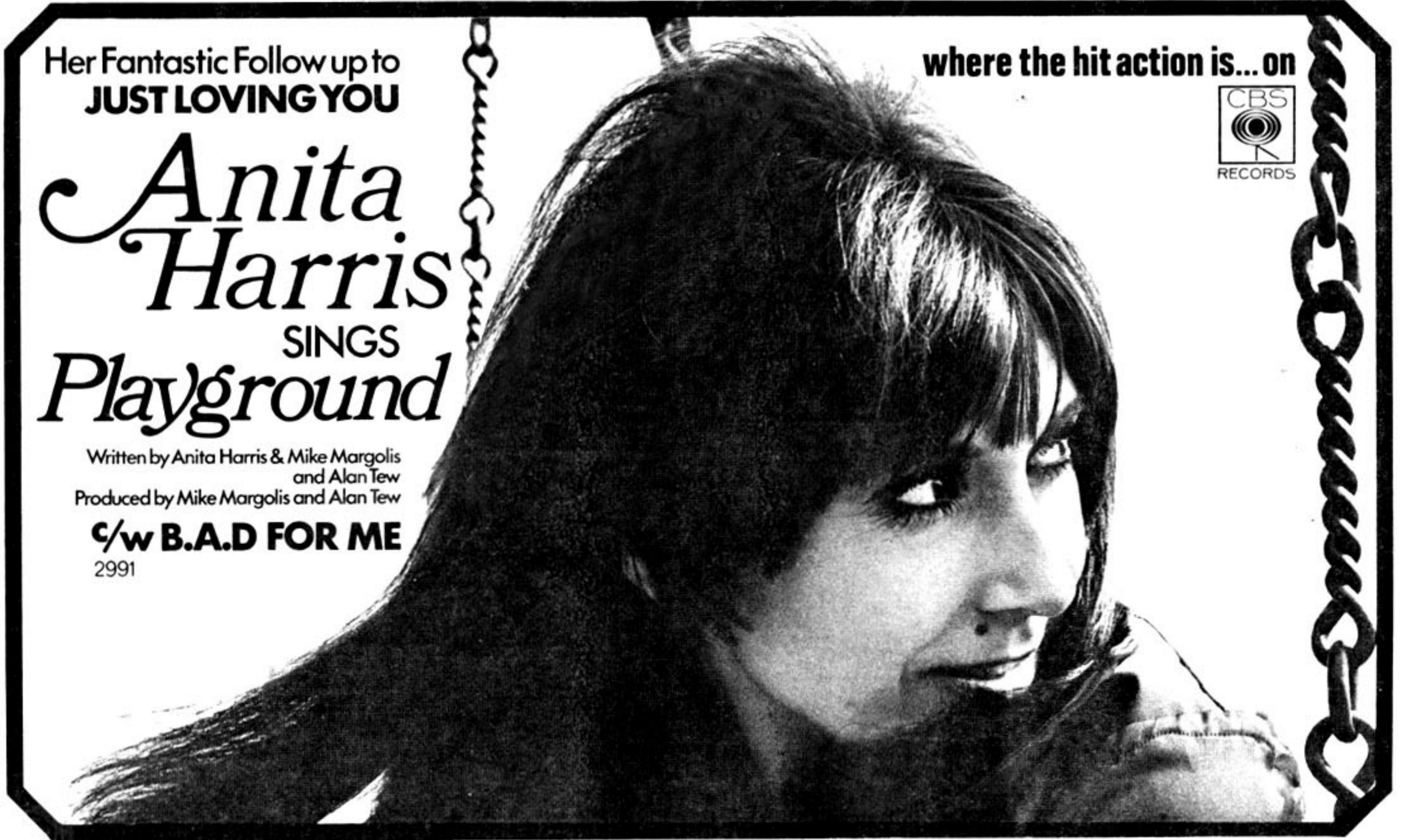
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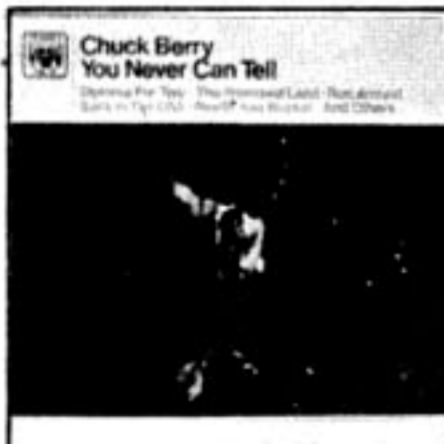
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FIRST with the news: DISC

BEE GEES' FIRST LP: TV SHOW



Dave Dee—on 'Saturday Club'

Mamas and Papas' Albert Hall date

MAMAS and Papas are already on their way to Britain—by sea! And with them is "San Francisco" man Scott McKenzie. The group, which last week revealed plans to disappear from the pop scene for a while, will land at Liverpool—but arrival date is uncertain.

And Disc's "Man In America" Derek Taylor reports that their brief stay in Britain will include a concert at London's Royal Albert Hall.

It will be the first visit by the Mamas and Papas as a group—although Cass Elliott and John Phillips spent a few days here last year.

Scott McKenzie's new single will be "Like An Old-Time Movie." It has nothing to do with flowers, says Taylor.

● See Mamas And Papas—page 2.

BEE GEES are to make a special 40-minute TV spectacular based round their first LP "Bee Gees' First" with Southern's producer, Mike Mansfield.

Shooting will start next month, and the spectacular will take the form of a fantasy show with the Bee Gees writing incidental music and linking material.

"I see the Bee Gees as the best songwriting talent in Britain after the Beatles. They are the biggest influence on the pop scene at the moment," Mansfield told Disc.

The group appears on "Saturday Club" this week, "Joe Loss Pop Show" (October 6), "Top Gear" (15), "Pete's People" (21) and the "Jimmy Young Show" (23-27).

Eric's last date

ERIC BURDON and the Animals play their last British date at London's Speakeasy Club next Friday (6) before leaving on a month-long American college tour. It is understood that no other act will accompany Eric on the tour, which opens in Texas on October 10. Eric's new record, "San Franciscan Nights," already a big hit in America, will be issued here by MGM in mid-October.

Dave Dee, Bee Gees 'live' on Radio One

DAVE Dee, Dozy, Beaky, Mick and Tich and the Bee Gees are the first "live" groups appearing on Radio 1 when it takes the air this Saturday. They join new host Keith Skues on "Saturday Club."

Eric Burdon and the Animals are first star guests for "Happening Sunday," the re-titled "Easy Beat" introduced by Ed Stewart on the new station this weekend.

Traffic, Move and the Pink Floyd star in "Top Gear," the three-hour Sunday afternoon show with Pete Drummond and DJ companions led by John Peel on the same date.

Frankie Vaughan's own Xmas stage spectacular



Frankie Vaughan—on 'TOTP'

'Unknown' takes over from Lulu

SURPRISE replacement for Lulu on the second half of the mammoth Engelbert Humperdinck tour is an unknown American girl who has been predicted to be the "talk of the world by Christmas" — Gigi Galon.

Gigi joins the tour at Exeter Odeon on November 12 and stays until the last date on December 3.

Anita Harris remains supporting artist for the first half of the tour, and the rest of the bill is Lance Percival, Rockin' Berries, Trebletones.

Full itinerary for the tour is: Slough Adelphi (October 26), Northampton ABC (27), Cheltenham Odeon (28), Worcester Gaumont (29), Hull ABC (31), Lincoln ABC (November 1), Cambridge ABC (2), Portsmouth Guildhall (3), Bournemouth Winter Gardens (4), Leicester De Montfort (5), Doncaster Gaumont (7), Leeds Odeon (8), Hanley Gaumont (9), Cardiff Capitol (10), Taunton Gaumont (11), Exeter Odeon (12), Bristol Colston Hall (13), Manchester Odeon (15), Wigan ABC (16), Chester ABC (17), Birmingham Odeon (18), Ipswich Gaumont (19), Peterborough ABC (21), Belfast ABC (22), Dublin Adelphi (23), Aldershot ABC (24), Wolverhampton Gaumont (25), Derby Odeon (26), Sheffield Gaumont (28), Stockton ABC (29), Carlisle ABC (30), Glasgow Odeon (December 1), Newcastle Odeon (2) and Liverpool Empire (3).

FRANKIE VAUGHAN, up again this week to 9 in the chart with "There Must Be A Way," stars in his own lavish Christmas stage spectacular this year at Glasgow Alhambra.

The show, styled on the lines of a TV spectacular, opens on December 15 for nearly eight weeks. Other musical acts are currently being added to the bill.

Frankie completes his last week at Bournemouth on Saturday and is one of the guests on tonight's (Thursday) "Top Of The Pops." Tomorrow (Friday) he begins work on his first album for EMI, under the direction of Norman Newell.

Other radio and TV dates include "Parade Of The Pops" (October 4), "Dee Time" (October 21), "Des O'Connor Show" (September 30). On October 20 he telerecords the "Engelbert Humperdinck Show" for future transmission.

Frankie makes his annual appearance at the Association of Boys Clubs concert at London's Festival Hall on October 23, and on October 29 begins three weeks' cabaret at Batley Variety Club.

New Fudge single

VANILLA Fudge, due to arrive in Britain next week to begin their tour with Traffic, have their new single "Eleanor Rigby" released this Friday.

The group appears at London's Blaises Club on October 8, Speakeasy (18) and UFO (20).

HERD FOR WHO - TRAFFIC TOUR

HERD, who enter the chart for the first time this week at 30 with "From The Underworld", have been added to the Who-Tremeloes-Traffic tour opening on October 28 at Sheffield City Hall.

The group's lead singer, Peter Hampton, has been offered a leading part in the new Ty Hardin-Jeff Hunter film "Sgt Magor" which will be shot later this year in Spain. He will take a film test next week in London.

Herd make their first trip to America where "Underworld" is released this Friday, for six days in November.

SAVILLE FOR RADIO 1 AND 2!

DJ extraordinary Jimmy Savile, said by Radio 1 chief Robin Scott not to fit into the new station's format—will get a spot after all . . . on both Radio 1 and 2!

He has been booked by producer John Muir for the "Be My Guest" series starting October 17 (8.15 to 9.00 p.m.). Jimmy will be heard introducing a series of recordings closely-linked to his own life story incidents.

When details of Radio 1 were announced some weeks back, Scott said of Savile: "He is not a three-hours-every-day man. Maybe something will turn up for him later."

Cliff Richard introduces the first "Be My Guest" next Tuesday (October 3). Georgie Fame, Diana Dors and David Nixon are booked also.

NEXT WEEK in DISC:

Your complete guide to 1967's pop-tour scene! Who's where and when; interviews; pictures — and the TRAFFIC in colour. Don't miss DISC next week!

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Life's groovy, man says Steve Marriott

FOR the Small Faces these days life couldn't be better. "Itchycoo Park" has proved a huge hit, and the boys believe it's the best thing they've done to date. "Six months ago," says the mercurial Steve Marriott, "life was a drag. We all had our chins on the floor. We had no real enthusiasm in the records we were making and we did gig after gig, life was just monotonous."

"Then came the move to Immediate and it was like a kick up the pants for us. We started getting better songs to record. Like 'Itchycoo Park,' for example. And we simmered down to one gig a week. After all, everyone's seen us in the last two or three years so we can't be short-changing the fans by cutting down the gigs."

"Instead, we're spending much of our time writing and recording and life's groovy, man."

All things in life are groovy and cool, man, to Mr. Marriott. Except any chance to branch away from pop into pantomime and films and that sort of scheme of things.

"Films? We're not really qualified in any sort of way. I know I acted once, but that was as a child actor and you get away with murder. Unless you're really good as a grown-up actor, there's no point in trying. There are no half measures in acting, man."

"As for pantomime, it's a drag. It would be completely out of the Small Faces' environment. We just wouldn't sink to doing it."

Ambition, instead, is centred on attempting all the musical aspects within the Marriott ability. "I want to produce records, man, and record other people. These are the sort of scenes in which we want to improve."

He had no time today for cults like Flowerpower. "That scene? It's like the craze for sitars. It's become so commercial. They'll be putting flowers in my cornflakes packet next. Flowerpower's got no meaning."

Transcendental meditation gets the same Marriott treatment. "I guess it must be a groove—but certain people have got a lot more time to study it than me."

—BOB FARMER



Steve Marriott

Drinkin' ain't for me!

—will be everyone's theme song when the new drink laws are enforced

YOU'RE a pop star. You get a hit record. Wages rocket and royalties roll in. What's the first thing you do?

Buy a car, of course! And usually it's some extremely expensive, swish sports job in which to zoom from club to club and party to party, raving and looning till the early hours.

You'll also want to celebrate in a more convivial manner. Like buying a magnum of champagne and taking the boys out on the town.

Suddenly you're DRINKING and DRIVING! And from next Monday week (October 9) you'll be in danger of breaking the Government's new anti-drink law.

If you get stopped by the police on your way home from a club and are subjected to an on-the-spot "breath test" which proves positive—the result could be a £100 fine, disqualification for a year and four months' jail.

Then bang goes that shining new car, a big slice of your earnings, your licence, and—if jailed—your livelihood. A sobering thought, you might say!

How have showbiz people reacted to the new ruling?

Manfred Mann passed his driving test just a few days before the new measures were announced last week. And he did go out and buy a car to celebrate.

But not for him a high-powered snarling E-Type Jaguar, Ferrari or Aston Martin—merely a modest Morris estate car.

"I don't think the new law is going to be a deterrent to me personally—but then I don't drink that much anyway. Perhaps I would make a point of not drinking AND driving."

"I think the whole driving scene is extremely terrible. The law must be unfair to some."

Personally, I think they should have found some other way of deciding. Like testing a person's mental ability."

Eric Burdon, on the other hand, was once one of the all-time favourites on the club scene. Today, however, now safely married, he admits he's calmed down considerably.

His view on the law: "It's just a further step on the road to taking away people's freedom!"

"But I don't want to go around killing people on the roads. I always bear this in mind when I take anything into my body which is foreign. Anyway, I hardly drink at all in comparison to how I used to."

Dubliners

The proud owner of an 160 m.p.h. Chevrolet, he added: "If I know I'm going out boozing I'll always leave the car at home."

With a hit disc like "Seven Drunken Nights," the Dubliners were just naturals to ask about the breathalyser tests.

Says Luke Kelly: "I don't drive a car, but I wouldn't agree with anyone getting into a car and behind the wheel when they are drunk. As for these new regulations, I'm all in favour of them."

Over to fellow-Dubliner Ciaran Burke: "It'll definitely affect me. I like a drink or two! But you can't drink and drive. So I suppose I'll be taking a lot of taxis. But John Sheahan doesn't drink, so if I do want a pint or two, it looks as though I'll be driving me to where we're going, and John

will have to drive me back!"

Comments from Engelbert: "I only drink champagne and then only in the evenings when I know I don't have to drive after the show—such as when I'm staying nearby to the club or theatre and have a car laid on to get me back. So a breathalyser test on the road at any time would not bother me in the slightest."

Lulu: "Of course I support the scheme. I think it will cut down accidents. I don't really drink myself—only tea, especially now I have passed my driving test. I wonder what critics of the scheme would think if the pilot of their plane had been drinking before take-off?"

John Walker: "I'm very cool on this subject of alcohol. The car I drive is a Marcos, which is extremely powerful, so I have to have 100 per cent concentration, which means no drinking when I have to drive afterwards. But I never drive when I'm working anyway—my road manager, Bobby Hamilton, drives me and he is a teetotaler! I think breathalyser tests are a good idea if they help keep me safe by keeping drunks off the road."

Frankie Vaughan: "I'm all for anything that makes the roads safer, and I wouldn't have the least objection to a breathalyser test. Sure I enjoy a drink or two occasionally, but I make sure that I leave the car in the garage on these occasions."



No, Lulu, you won't be able to touch a drop of it!

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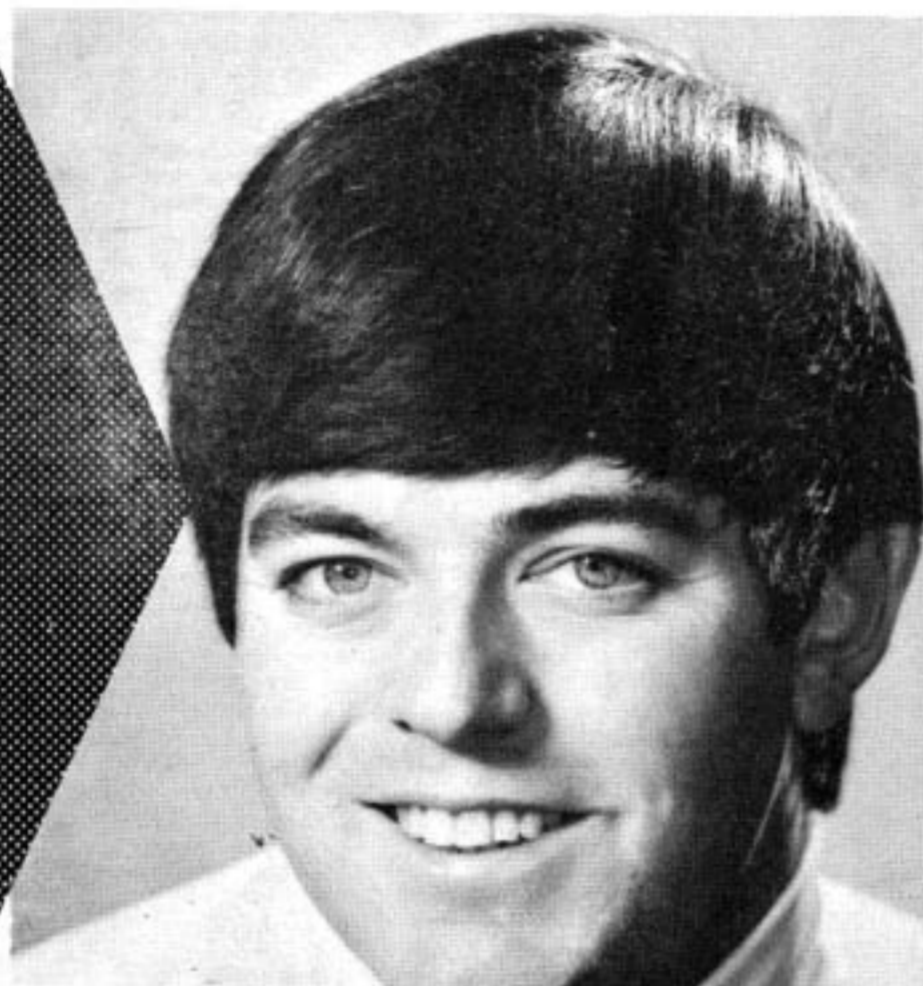
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At 7 a.m. on Saturday, the BBC blasts an answer to the sunken pirates. Here's a preview of what you'll hear and the meaning of the round-the-clock, swinging music.

FORMER pirate DJ Tony Blackburn will be the first voice heard when the BBC's revolutionary Radio 1 station hits the airwaves a few seconds after seven o'clock this Saturday morning.

As you surface from sleep at the start of sound radio's historic weekend, 22-year-old Tony's dulcet tones will greet you with the words: "Good morning everyone. Welcome to the exciting new sound of Radio 1"—before blasting off into his very first legal 90-minute "Breakfast Show."

"It'll be really like taking up where I left off," the dark, good-looking, new "blue-eyed boy" of the BBC explained this week. "I'm after much the same 'sound' we had at sea—and there'll be little 'jingles' and special promotion spots as before.

Gimmicks

"I'm very flattered and absolutely thrilled the way things have gone for me. Particularly as I've got virtually the same show I had when I was with the pirates. It's a tremendous vote of confidence.

"We're after the audience-participation angle . . . giving people the idea that it's their show. We don't want to inject

too many gimmicks since first thing in the morning is when people prefer to hear records. They don't want too much talk at that time either."

Tony, with his six days-a-week early morning show, has turned out to be the star among the flood of 15 former pirate DJs. He's the only one to have his own regular spot on the 247 metre wavelength.

And he wholeheartedly agrees with colleague Chris Denning's comment that the BBC has "fallen over backwards to make us feel at home."

"The only thing they haven't done is make the studio move—as if we were actually afloat!"

Continues Tony: "They've even gone as far as building us special control panels and Cassette machines. The studio's almost exactly the same as on board ship.

"I'll be working in close co-operation with my producer, Johnny Beerling. He's very much for this same sound I like to create."

Blackburn fans from the pirate days can take heart in the news that the new show will retain much of the same speed and sparkle.

"I'm certainly not ashamed of coming from Radio London—or being the longest-

serving pirate DJ," he declared. "I'm proud of the fact. Even the BBC was sorry when London went off the air. We've all learned a lot. And most people recognise that pirate radio did a lot of good for records."

And he's using this knowledge to its full extent on his show. Back will come the happy moments of his "Bedroom Twisting Sessions" and the "Kneecap Exercising Time."

"I know it sounds silly saying it like that," grinned Tony, "but it creates a definite atmosphere first thing in the morning.

Legal

"I shall also try to give new artists with good records the breaks they deserve. I like any GOOD pop—particularly Tamla, and I'm very fond of the Beatles."

So, from Saturday, with Blackburn spear-heading the attack, your favourite pirate voices will come streaming back over the air—legal and land-based now.

• Stars like Keith Skues, Mike Lennox, Ed Stewart, Mike Ahern, Pete Drummond, John Peel, Dave Cash, Pete Brady, Duncan Johnson — together with

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names who have already feathered their nests under "Auntie BBC's" wing. David Symonds, Barry Alldis, Kenny Everett, Jimmy Young, Pete Murray, Johnny Moran and Chris Denning are just a few already in regular employ.

Says Denning, whose popular "Where It's At" has doubled its Saturday afternoon listening figure — and gets switched to an earlier time on the new station:

"One of the best developments is that with all the programmes running 'back-to-back' as it were, we're creating an important overall atmosphere.

"This was destroyed before when you suddenly heard a voice announcing something like: 'It's Five To Ten!' It was like switching all the lights on in the cinema between films.

"Also we feel more free with the BBC, strangely enough. With the pirates we lived in fear of hurting our sponsors' feelings a lot of the time."

So this Saturday morning, stand by your beds and prepare for the first of the ex-pirate boarding parties to attack your eardrums as "Radio 1 Is Wonderful" blasts off.

This is the full crew on the BBC's new-look pop scene



● **HERE THEY ARE!!** The pop pioneers of the BBC's new Radio 1 station. And the former pirate DJs, too. Left to right (back row): Tony Blackburn, Jimmy Young, Kenny Everett, Duncan Johnson, Radio 1 chief Robin Scott, David Rider, Dave Cash, Pete Brady and David Symonds. Middle row: Bob Holness, Terry Wogan, Barry Alldis, Mike Lennox, Keith Skues, Chris Denning and Johnny Moran. Front row: Pete Murray, Ed Stewart, Pete Drummond, Mike Raven, Mike Ahern and John Peel.

and DISC is there, too!



● Disc's Ledgerwood: pop news flashes

ALWAYS first into anything new and exciting on the pop scene — that's DISC! And we'll be there in the thick of it when Radio One blasts off on Saturday. News Editor Mike Ledgerwood gets his own spot reading the latest pop news flashes on Johnny Moran's hour-long "Scene And Heard" magazine show which goes out between 6.30 and 7.30 every Saturday evening.

All the latest and greatest information about top names will be included in the up-to-the-moment quick-fire bulletins. Mike will supply scoop news to the show literally within minutes of it happening. "Scene And Heard" is designed specially for pop people — the fans, as well as those who make pop go round. And Johnny will be taking a candid look at the scene each week — getting the inside story on what goes on . . . and why!

And among the features lined up for this Saturday's first show is an exclusive in-depth interview with Beatle George Harrison talking about Flower Power and Transcendental Meditation. Plus the first of a series of "At Homes" with DJs away from their turntable image.

Also on "Scene And Heard": a "Blast Off" platform for outspoken personalities to vent a peeve about pop, a listener's controversial "Letter Box," extracts from six tracks from a new LP, and Johnny's "best" and "worst" pop single of the week.

So if you want to keep your finger on the pop pulse, tune in to "Scene And Heard" on Saturdays and know what's happening!



JOHNNY MORAN: magazine show

Radio 1 Countdown

SATURDAY

7-8.30 a.m. Tony Blackburn
8.30-9.55 "Junior Choice" with Leslie Crowther
9.55-10 Competition Time Results
10-Noon "Saturday Club" with Keith Skues
Noon-1 p.m. Emperor Rosko
1-1.55 Jack Jackson
1.55-2 Competition Time Results
2-3 "Where It's At" with Chris Denning
3-4 Pick of "What's New" and "Album Time."
4-5.30 Pete Brady
5.30-6.30 "Country Meets Folk"
6.30-7.30 "Scene And Heard" with Johnny Moran
7.30-7.35 News
7.35-10 As Radio 2
10-Midnight "Pete's People" with Pete Murray
Midnight-2 a.m. "Night Ride"

SUNDAY

9-10 a.m. "Junior Choice"
10-Noon "Easy Beat" with Ed Stewart
Noon-2 p.m. "Family Favourites" with Michael Aspel
2-5. "Top Gear" with Pete Drummond, other DJs and guests

5-7 "Pick Of The Pops" with Alan Freeman
7-7.30 "R 'n' B Show" with Mike Raven
7.30-7.35 News
7.35-9.30 "Jazz Scene"
9.30-10 As Radio 2
10-Midnight "Showtime"
Midnight-2 a.m. "Night Ride"

MONDAY

TO FRIDAY

7-8.30 a.m. "Breakfast Show" with Tony Blackburn
8.30-9.55 "Family Choice" with Rolf Harris (first week)
9.55-10 "Competition Time."
10-Noon "The Jimmy Young Show"
Noon-1 p.m. "Midday Spin"
1-2 Lunchtime Pop Show
2-4.30 Pete Brady
4.30-5.30 "Newly Pressed Pop"
5.30-7.30 "Let's Go" with David Symonds
7.30-7.45 News
7.45-10 As Radio 2 (except Wednesday, then "Jazz Club" 8.15-10)
10-Midnight "Late Night Extra" with Pete Myers, Bob Holness, Terry Wogan, Barry Alldis, Mike Lennox
Midnight-2 a.m. "Night Ride" (except Friday 12.5-12.35 a.m. "Jazz At Night")

from group records week

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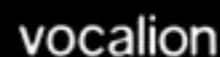
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PROCOL: 'It's nice to think they're copying us...'

by PENNY VALENTINE

"A WHITER Shade Of Pale" has sold four million copies. A fact which would have most jolly groups leaping about in joy, but which Procol Harum themselves are finding rather hard to grasp.

"Sometimes I hear that record," said Matthew Fisher. "And I think 'yes, well I'm not surprised it's done so well, it's a very good record'."

"Then it suddenly hits me that it's OURS. It's still very difficult to think of it as something we did. It's a strange feeling."

Of course, in a way that's history. (Though what isn't, and somebody really ought to have done something about it by now, is that poor Mr. Fisher was lying in bed with a bad cold wondering when he was going to get something to eat and hopefully suggesting the dropping of food parcels!)

What is more important this week to the group is the release of their follow-up record "Homburg" and put out with the knowledgeable risk that somebody somewhere would see fit to point the accusing finger and say 'Ah yes, but it's almost identical to 'Whiter Shade Of Pale'.

"I suppose they're bound to really. In a way it's what we wanted as a follow-up because we have to have a sound that is identifiable with Procol.

Break

"Of course, it's nowhere near a carbon copy, but we had to follow through the basic feel and idea and I think we've achieved that very well on 'Homburg'."

"We recorded it originally with the first Procol line-up, then we went into the studio and cut it again. Well it's a bit of a delicate subject, but after all, if you sign two new people into the group you want to give them a fair break, so we did it with the new line-up. We hardly changed anything except that the drumming came out more dramatically, and I think it all sounds better."

Drummer Barry Wilson and



Procol Harum: four million copies of 'Whiter Shade Of Pale'

guitarist Robin Trower joined the group at a strangely unusual time—straight after 'Pale' was a gigantic British chart success, poised to take over the world.

Most groups would have staggered and fallen at this time of reshuffling and re-assessment. Not so Procol. They have now emerged with an LP of praise tucked firmly under their arm and many, many more goodies to come.

"It's all worked out very well. Naturally it was a bit difficult to fit two new people in at the beginning, but I think if you listen to the LP tracks you'll see how well it's worked out.

"In fact, one of the tracks was cut only a week after Robin and Barry had joined us—and I still think it's one of the best on the whole record!

"It was all for the better. Musically and personality-wise the group is really together. Now we sound like a complete unit, bound together.

"We can go into the studio with

songs that Keith has written some lyrics for and Gary has written the tune for, and just work on them there. We all do what we want to. If I want to do something crazy on organ I do it. And it always works out because we all know what everyone else is up to."

Since "Whiter" hit the chart there has been a great hoard of minor groups popping up with lyrically phrased records. Words suddenly took on more import. Procol brought poetry to pop music and a lot of less successful people grasped it as a survival kit to the top.

Copy

"It's nice to think that we have had some influence and that people have liked what we're doing enough to copy us.

"It's quite funny, really. I can remember two or three years back when I was with a group and we were all copying the Beatles like mad!"

? Pop the Question?

MYSTERY CHICK ON SCOTT'S LP

WHO is the female on the back of Scott Walker's LP sleeve?—WALKER FAN, 8 Walkinshaw Court, Rotherfield Street, London, N1.

● Scott would not disclose her name, but told us that she was a close friend. "It wasn't meant to be myself and a girl. Just any girl and boy. The idea of the picture was to show how love can go stale. The photo was built around the track 'Always Coming Back'."

WILL Jimmy Cliff be releasing a single or an LP soon?—CAROL FORSTER, Denton Mill, Brampton, Cumberland.

● Island Records are expecting to release an album by Jimmy Cliff at the beginning of October called "Hard Road To Travel." It will include "I Got A Feelin'," "Give And Take" and "Whiter Shade Of Pale."

WHICH records have sold over half a million copies in Britain alone this year?—JOHN TAYLOR, 57 Shannon Road, Cross-acres, Wythenshawe, Manchester 22.

● Several very nearly made it, but these sold half a million or more: "All You Need Is Love," "Penny Lane" and "Sgt. Pepper's Lonely Hearts Club Band" (LP) all by the Beatles. Tom Jones' "Green, Green Grass Of Home"; Engelbert's "Release Me"; "A Whiter Shade Of Pale" by Procol Harum; "I'm A Believer" by the Monkees; Sandie Shaw's "Puppet On A String" and "Somethin' Stupid" by Frank and Nancy Sinatra.

IS it still possible to obtain the Lovin' Spoonful's "Darlin' Be Home Soon" on a single? — I. DONALDSON, 88 High Street, Lochee, Dundee, Scotland.

● No—you'll have to fork out for an LP called "You're A Big Boy Now" (Kama Sutra KLP 402).

FAN CLUBS: Tom Jones—asks MRS. P. SHIPLEY, 99 Oxford Avenue, Gorleston, Norfolk; c/o Mrs. Mills, 239 Charlton Road, Shepperton, Middlesex. Move—asks ROSE BUGGLASS, 62 Sand-

ringham Drive, Whitley Bay, Northumberland; c/o Joan Robinson, New Movement, 4 Denmark Street, London, WC2. Who — asks GEOFFREY HIGGS, 28 Hill Avenue, Gorleston-on-Sea, Great Yarmouth; c/o Sun Dunlop, 58 Old Compton Street, London, W1.

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Keith

'Keith West's opera was badly done but stand by for Arthur Brown'



Arthur

WHO BOSS PETE TOWNSHEND ANALYSES:-

How the hippies went wrong

ALL that has surfaced excitingly on to the musical scene in a whole year of hippiedom is Tomorrow and The Crazy World Of Arthur Brown — according to Pete Townshend, of the Who.

Peter just back from America, and now in London in his long dirty raincoat "just looning about," is one of the few pop people who seems to be able to look at what's happening with a wholly critical and appreciative eye.

He SEES and he SAYS. Although perhaps he wouldn't admit it, the fact that Arthur Brown will be the future, the fact that he is going to explode and be guided into being really SOMETHING, is going to be as much Pete's doing as anyone's.

"I first saw him at the UFO Club in London and people kept coming up and saying why didn't I do something about him.

"I signed him on behalf of New Action, which is our company. I think he's got great potential but he needs channelling. He's got to have control because he's a bit of a nutcase!

"He's impressive. In a way, what he's doing has all been done before—by Screaming Jay Hawkins and Lord Sutch—only not so well. Arthur could have been big 10 years ago. He has a fantastic stage presence and a voice as good as Hendrix's guitar.

"And he has this marvellous mind. He's in a fantasy world all the time. It's hard to talk to him about anything realistic. In a way it's like people who have escapist humour—who laugh at all problems because they don't want to have to face them."

What, then, can we expect from this staggering team of Townshend and Brown?

"Well, for the next LP Arthur's

got a good idea of a sort of musical drama—special spoken parts, and poetry, based on a mythological idea. Good old plain love and hate division."

Although he's been out of the country, and says he feels he's a "little out of the scene at the moment," Pete is in a position to really evaluate the British music scene.

He says the hippie/flowerpower movement has really given groups confidence to come out and do exactly what they want to—hence the emergence of Tomorrow and Brown. But he also sees it as having had something of an adverse effect.

Stones

"What I'm interested in is that groups should have big and positive thinking. Most of them seem to be pop groups that have changed their scene, or just a load of people put together without any form of discipline. They've sort of set themselves up on a pedestal before they've done anything or got anywhere.

"And a lot of groups just seem to have stopped working. I don't understand it. Like the Stones single—well, I know they didn't have much time!—but it's so unfinished. And Keith West's opera thing. The idea of an opera is great. OK. But it was so badly done, in my opinion. It didn't have anything to carry on with.

"I like pop groups to aim for pop music. They should leave the social comment to come out of

their mouths. Not out of their music.

"Groups like the Cream and Hendrix are good because they're doing the same thing as they were before."

What the hippie scene has done then is to present people with a new set of ideas, fashions, that have been channelled into the pop scene—just as the Mods did in the very early days of the Who three years before.

"There's been no really big talent since Hendrix. There have been changes like the Hollies but that's all. It was all getting so stale people were almost back to wearing blue mohair suits. So when the flowerpower bit came along, because it was a fashion change basically, then there was a music change.

"It's really a ridiculous situation. There's so much stuff being missed. It's not just the beads and the bloody kaftans. What's being overlooked is the thought behind it, the religion. Look, when the Mod thing arrived it had a feeling, a movement, a positive thing.

"It's sad in a way. At the beginning when I went down to UFO I thought it was marvellous that people were actually going to stand up and say something positive, and do something definite, and it was going to show in the music. But it certainly hasn't happened yet."

PENNY VALENTINE



● "There's been no really big talent since Hendrix"



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- 8. See "3 Across"
- 9. No, it could be a girl (4)
- 10. Step out? (5)
- 11. Beginning of a flare-up? (5)
- 12. Rising by the fans? (4)
- 14. That white one? (5)
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- 26. Perhaps large beer! (5)
- 27. Resting place (4)

CLUES DOWN

- 1. Robin of the Band? (4)
- 2 and 7. Source of that Excerpt (7, 5)
- 3. Not just now (5)
- 4. Does a turn on the floor? (6)
- 5. The Spanish and the French girl? (4)
- 6. In the Good Book, Daniel follows him (7)
- 13. Groovy hair Jimi (7)
- 15. In age Vera's just normal! (7)
- 17. See "22"
- 19. Adult opera house in Milan (5)
- 21. Having nothing on at the moment (4)
- 23. Breezy numbers? (4)

LAST week's solution: ACROSS: 1. Ringo Starr. 8. Spivak. 9. Young. 10. Dress. 11. Golden. 15. Stevie. 17. Bobbi. 19. Egret. 20. Plaice. 21. Chip Hawkes. DOWN: 2. Irises. 3. Grass. 4. Taylor. 5. Round. 6. Used. 7. Agent. 12. Asset. 13. Tip-top. 14. Oblige. 16. Earth. 17. Below. 18. Idea.

FRANKIE VAUGHAN doesn't know what he's on about!

OBVIOUSLY Frankie Vaughan and the other squares who insist on slamming hippies know nothing whatsoever about the minds of young people today. Mr. Vaughan's claim—that he knows all about young people because of his work with boys' clubs and charity organisations—shows how out of touch he is, because the great majority of today's teenagers object to joining regimented clubs where all the thinking is done for them. Most of us prefer to use our own minds. Maybe that's what he doesn't like.—LISA MYERS, Dorset Street, London, W1.

FRANKIE Vaughan's criticism of flower-power really enraged me. He condemns flower-children and love-ins and says flower-power leads on to worse things. What is obscene about love-ins when several radio stations held them over the air? And if he is so worried about the spread of drug-taking, why isn't he doing something active instead of just talking?—ROSEMARY WATSON, 20 Queensway, Leeds 15.

Mindless?

I WOULD like to inform S. Hardy (Pop Post 16.9.67) that it was the Beatles who started the band-wagon rolling, and other groups who ran after and jumped on. And as for them being "mindless individuals"—doesn't he realise the Beatles have written over 120 songs and every one has been a hit? I would hardly call that being a "mindless individual."—JILL HANCOCK, Hunter House Road, Sheffield 11.

POP POST



Humperdinck: better than Elvis or Tom Jones

Ike and Tina got me a punch on the nose!

I TOOK Penny Valentine's advice and bought Ike and Tina's record, opened all the windows and played it full blast. The result was the man next door punched me on the nose the next morning, and my father turned off the electricity. But it was worth waiting twelve months for—I'd wait twelve years for another chunk of high-powered soul like this.—VICKY SCRIVENER, 66 Watling Gardens, London, NW2.

IT is in the American charts, it is by a British singer, it is a fabulous, danceable record, Penny Valentine raved about it: "Brown-eyed Girl," by Van Morrison. Why the heck is everyone here, including the radio stations, ignoring it?—PAUL HEATH, 73a South Parade, Belfast.

EVERY time I pick up a paper and see Cliff Richard's name I think "Now who's he moaning about?" Ever since Billy Graham's visit Cliff has done nothing but poke his nose into other people's affairs. If he is that devoted to religion, why doesn't he go into a monastery?—JEREMY RANDALL, 54 Scotia Road, Cannock, Staffs.

Engelbert: too good to be a pop star

WE were shocked by Roger Fish's letter (Pop Post 16.9.67). Engelbert is a great singer and he doesn't try to be a pop star—he is too good. He is much better than Elvis or Tom Jones, and Mr. Fish is barmy to compare him with Bing Crosby. Engel's latest record is just as great as his first hit, "Release Me," which was fabulous.—PATRICIA KELLY and PAULINE DISCON, 4 Chapel Road, London, W.13.

• Who buys Engelbert's records? I am one of the thousands who do. I'm a married woman with three children but I don't consider myself old or a

square. If you call Engelbert square you can say the same about Tom Jones or anyone else who sings ballads. Engel is more popular than any of the flower people and I'm willing to bet he'll be around as long as Bing Crosby!—MRS. J. ANDREWS, H.Q. Rheindahlen Garrison, B.F.P.O.40.

JIMI Hendrix's LP shows how much he and his group were influenced by the Yardbirds, who also influenced the Cream and the Pink Floyd. They were the first group to use sitar on record—"Heart Full Of Soul" in 1965. Yardbirds should re-

ceive the credit due to them for pioneering present-day "psychedelic" sounds.—"RODDIE THE ROCKER," 24a County Road, Liverpool 4.

HAVE all the DJs ganged-up against the Bee Gees? I have heard their new record twice, and I listen to four hours of radio a day, seven days a week, and they never seem to play it. Please, Radio Luxembourg and BBC, plug the Bee Gees' record and it will be the great hit it deserves to be.—J. ANDREWS, 17 Brownley Lane, Bournemouth, Hants.

• Will the Who ever record any more Stones' songs? "Under My Thumb" was groovy, just like the good old days when you could dance to records. They could do "Stupid Girl" and maybe even the fabulous "Satisfaction."—LYDIA STUTZMAN, Northern General Hospital, Sheffield 5.

• After working so hard for so long to get a hit record Anita Harris is making a great mistake in doing a spy TV series. Anita is an extremely good singer who could well become a true international star, but the spy craze is dead and this could do her a lot of harm. I'd sooner watch her singing than in some silly American series.—PATRICK MOORE, Chobham, Surrey.

MOVE-MOVING ON FROM THE CROSSROADS

FOR a group with three hit records under its belt—"Flowers In The Rain," which was last week's biggest chart leaper, looks like being the biggest yet—Ace, Carl, Trev, Roy and Bev, otherwise known as the Move, are curiously unsure of their development in the near future. Unlike most groups with three hit records to their credit the Move have never been on a major ballroom tour; have not had an LP released; have not visited the States. In fact, three records after they made a big name for themselves playing in clubs round the country, the Move find themselves at something of a crossroads. "We are really in a very good position right now," said lead singer Carl Wayne this week. "There are so many things we want to do and so many different ways we can expand from here. "We're going to the States early next year and in November we do our first ballroom tour—with Jimi Hendrix. "So we're going to change all our material—work out a completely new stage act. We're going to change the lighting system we use onstage—destroy the whole thing and completely rebuild it. "And we want to destroy the idea of a group playing at one end of a ballroom with just a loudspeaker system and lights and the audience in the middle—it all seems very out-dated. "Of course pop's reached a stage now where everybody's tried to progress as much as they can. We ourselves haven't progressed as much as we'd like—we just haven't had time to

work things out yet." Group's songwriter Roy Wood, who penned all three of their hits and looks something like an evil Russian monk with newly-grown beard and moustache, agreed. "So we are going to take a couple of weeks off before we go on the tour and spend the solid two weeks just working out new stage material—a whole new act, in fact. "We want to re-inject some of the old enthusiasm we had back in the days when we used to play the London Marquee." Drummer Bev Bevan added: "And the LP should be out by Christmas, according to our producer Denny Cordell. We have cut a lot of tracks for it but we weren't too happy with all of them." But while bursting with creativity and plans for a progressive future the Move are a little worried over the fate of their NEXT single—the one AFTER "Flowers In The Rain." "For some reason the fourth record seems to be the most difficult—it should be strong enough to carry the next two or three into the chart, just as your first record should arouse enough interest to give the next two a good start," said Carl. "It's funny—a lot of groups have hits with their first three records and then miss completely with the fourth."



Move . . . different ways to expand

What should the next single be? It'll probably be nothing to do with either grass or flowers—in fact a possible number, which is already recorded and "in the can," is about a lunatic asylum! "It's called 'Cherry Blossom Clinic,'" said Bev. "It's a very good song, and I think we enjoyed doing it more than any of our other singles. "If we don't put it out as a single it'll make a very good LP track."

★ **NEW YORK DATELINE**

JUST revealed in New York this week: the Young Rascals cancelling their plans to come to England for the tour with Traffic and Vanilla Fudge next month. Spokesman for the group explained that the cancellation was the result of the planned world-wide goodwill tour which the Rascals will be doing for the US State Department at the start of next year.

Before that extended jaunt around the world, the Rascals want to complete another LP for release. So, they are going to limit themselves to doing about two dates a week in America in order to allot as much time as possible for recording.

It was mentioned that perhaps sometime in the near future they will be coming to the UK to do just a couple of days of concerts. I have a feeling the group is rather apprehensive about a full tour yet.

from **NANCY LEWIS**

SUPREMES GO BACK TO SCHOOL

● Marvin Gaye has long been established as one of Motown's top solo singers. Tammi Terrell is gaining a reputation of one of the company's most promising artists. But, the team of Marvin and Tammi singing as a duo has already broken out as one of America's hottest recording acts. They scored very well with "Ain't No Mountain High Enough" and they're currently roaring up the hit parade with their latest release, "Your Precious Love."

Marvin and Tammi were in New York last week, making appearances on the "Tonight" and "Today" TV shows. When I stopped by to visit Tammi, she was down on the floor going through a series of exercises which she explained were meant to "make me more like Twiggy!"

Actually, Tammi explained that doing appearances as a duo presented problems. "Both Marvin and I are single vocalists, and we still tend to think in terms of performing that way. It takes real concentration to work as a team. But I do enjoy working with him—he's a very groovy and beautiful person."

Tammi's also rather a supporter of the current hippie movement. "They're a gas," she said. "You know, I think Marvin and I are basically a couple of well-dressed hippies ourselves! I'm very much in favour of a world-wide love-in, too—wouldn't that be great?"

● Diana Ross and the Supremes are going back to school! Well, not literally—their schedule would never permit that—but they have engaged a full-time tutor who will be travelling with them in the future. The three girls have decided they want to continue with their education, as they began singing professionally upon leaving high school.

To start, they will take prep courses in a wide range of subjects, to catch up as they haven't been in school for about five years now. Then the trio will continue with university level studies.

● Congrats to The Candymen—Roy Orbison's former backing group—who have not only been doing very well in appearances at New York's Scene Club, but have now prepared an LP which is to be released this week. The album contains entirely original material except for two tracks—"Stormy Monday Blues" and "See Saw." Although there are no plans for an American single from the group yet, they have selected a number to be released as a single in Britain. So, watch out for "Georgia Pines," which will be coming out very shortly.

● Let's face it—Aretha Franklin is nothing short of incredible! Already this year she has won three gold discs for sales of her singles, as well as one award for a million dollar album. And now she has released yet another single which is bound to be a gigantic hit—"Natural Woman."



"We won't be doing the usual things"

★ **Big week for Disc writer Jonathan King, who on Saturday launches his new ITV series, 'Good Evening' (6.30 p.m.). Here, Jonathan tells of the new TV approach he plans to pop...**

SCOTT, reporting from Moscow

GOOD EVENING. My name's Jonathan King. Glad you came.

Yes, as you can see, the show is going to be an extension of the column, and all you faithful readers must instantly become faithful viewers and share in/peer at/pour scorn on my experiences and opinions.

It won't be an all-pop show. "Top Of The Pops" has the hit formula for that and I don't want to borrow it. It won't be an interview show—Simon Dee does that very capably—so does Eamonn Andrews (well, he does it, anyway). It won't be an intellectual, sneer and giggle, spit from above programme. No Frost, No Braden, No Dave Allen.

But quite a lot of Jonathan King. No—that sounds silly. Not an ego-maniac, superior, loon-about and look ridiculous presentation either. In this series I will introduce people or topics that interest me and I think will interest you. Groups like the Bee



Vanilla Fudge: before they happen

Gees and the Vanilla Fudge—preferably BEFORE they happen. I would have booked West, Amen, Flowerpot, Procol etcetera at the same time as I wrote about them in Disc—interesting or good or commercial sounding or trend starting artistes. The Bostops would have been on five weeks ago; Bobbie Gentry last week.



Bee Gees: good for programme

Mainly, though, I want to indicate that pop is the breeding ground for alive new personalities. The Dylans and the Beatles of this world are only the starters. Scott will be on, when he gets back from Moscow, talking about the mysterious world over there. Not singing. As an intelligent young reporter with a sensitive mind and open eyes.

Quite a lot of surprises coming up. We won't be doing the usual things.

Phenomena such as Zappa and the Mothers of Invention. Clips from films of note or interest long before their scheduled release dates. Reviews of new books, new plays, new television shows. Even of commercials.

And anything you want to see or hear about. As the series progresses, I'll discover from your letters and comments exactly what you like or dislike; what bores you and what interests you. Doubtless it will settle after a few weeks, but I have vowed never to let the pace slacken into a weekly routine. All the time we will be researching new attitudes and ideas, investigating new subjects that are suggested to us.

A combination of serious thought, frivolity, happiness, good sounds and artistic presentation—that's the ideal.

As for myself; I'm going to try as hard as I can to BE myself. That's not an easy thing to do—when one is sat in front of 12 million people there comes a great tendency to tense up and act different. Bear with me—I'll be very nervous. But I hope to overcome my first moments of terror!

Getting back to the genuinely musical side of the format—every item has to be worthy of investigation, analysis and conversation. Thus a standard, good follow-up hit will have no place in the show because there is really nothing to say about it. The record must contain inherent originality worth commenting on.

There you are. As firm a pattern for 'GOOD EVENING' as I can conjure up at the moment. The only thing to do now is to watch and see.

But it is exciting. The possibilities are endless. I hope you like what we eventually come up with. Tell me if you don't.

Airplane magic creeps up...

JEFFERSON AIRPLANE: "Surrealistic Pillow." My Best Friend; 3/5 Of A Mile In 10 Seconds; D.C.B.A.25; How Do You Feel; Embryonic Journey; Don't Slip Away; Come Up The Years; Chauffeur Blues; Today; Coming Back To Me; Somebody To Love (RCA Victor).

Some very beautiful sounds indeed from America's most talked-about West Coast group. The Airplane offer at times hard, blues-based, driving tracks, at others very gentle, ethereal sounds, sometimes close to the Association's gentle, pretty songs. The Airplane's magic creeps up on you—first time you hear it you think "mm, quite pleasant." Three plays more and you're hooked on the Airplane's sound. They deserve their reputation.

Best tracks: the beautiful "Best Friend," the incredibly pretty "Today," and their single "Somebody To Love"

One complaint, though: this LP lacks "White Rabbit" and "Plastic Fantastic Lover," which were both on the American album of the same name and are two very good tracks indeed. What happened?

● Fabulous, even in the era when everything is beautiful, is still a much maligned word. Maligned it is on "The Fabulous IMPRESSIONS," a fair selection of polished Curtis Mayfield songs.



Neither one thing nor the other, but nice to listen to with the lights out. Stand out track is "Love's A-Comin'," which is in their Temptations' vein (HMV).

● "I can't sing a song that doesn't have a message," says Mahalia—and no one could question the validity of that. Billed as the "World's Greatest Gospel Singer," Mahalia shows on "My Faith" (CBS), that there are still people who can sing with soul without crippling their vocal organs. With the addition of the Richard Hazard orchestra and chorus, the net result may be a bit mushy for some, but MAHALIA JACKSON is one singer who should be sampled by everyone.

● LOU RAWLS, American giant of civilised soul—as opposed to the Sue Records style of soul roots—is well represented by his latest Capitol album "Too Much," in the absence of the vibrant presence of the guy himself. It should help to gain him a wide and respectful audience here, though it may take some time without more promotion because he doesn't appear to be laying down much original. But it's always good singing and often very funny as well. Probably 99 times better live, of course.

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BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS

PENNY VALENTINE



FOUR TOPS: NOT A MIND-BLOWER

YOU Keep Running Away (Tamla Motown)—My dear Four Tops who-can-do-no-wrong are back with a track which, to be quite honest, wasn't the mind-blowing thing I expected. But then perhaps after all the heart-lurching, knee-weakening stuff from them in the past I just came to expect too much.

The actual form is quite fast with Levi saying he wants to take care of her and a great bit where he says angrily he's not the man he used to be. Yeah. But what is really missing is that desperate grasping sexual feeling the Tops have.

OUT NEXT FRIDAY



Tops' Levi . . . angry

ELVIS PRESLEY

THERE'S Always Me (RCA)—Will somebody somewhere give our poor old Elvis a decent, well-written, well-produced song. He deserves it. By that you will gather this isn't it. It certainly isn't.

OUT TOMORROW

NIRVANA

Pentecost Hotel (Island)—Please excuse me while I go quietly mad about this group and this record. I loved their first, which was a beautiful piece called "Tiny Goddess." This is equally lovely and in a way unbelievably ethereal.

They are certainly a group to watch for. They write their own material, which is far ahead of most—thank your Mr. Spyropoulos and Mr. Campbell-Lyons. It's a sound wild and unearthly. What I specially love is the way they make things sound grand and disturbing. The production on this beats all with a madness on strings at the end and reminds me of Pat's "First Cut Is The Deepest." Please go out and buy this and listen and love. They deserve to be recognised for their writing in an age when lesser talent has more notice taken of it.

OUT TOMORROW

ELEANOR Rigby (Atlantic)—This is the track—some six minutes and two sides long—that everyone who has seen and heard the Fudge live goes mad about. Certainly if you thought you had heard the end in what could be done with this Beatles song you are wrong.

The Fudge, probably one of the most exciting new American groups to emerge for two years, have taken it and stretched it into a musical drama. The thing is steeped in sadness and agony. The record sighs and hovers and comes crashing down on you with that lead singer and that marvellous organ sound. It is a record to listen to when you can hear what's going on and are in a position to appreciate. Normally, brilliant though it is, I wouldn't have thought it ripe for the chart. But as it's following their masterpiece of Tamla—yes.

OUT TOMORROW

ANITA HARRIS

PLAYGROUND (CBS)—This is a brave record for Anita Harris to have made. Certainly in direct contrast to her hit this isn't a song that hits you instantly. You have to play it to gather its form, which starts with echoey emptiness about an empty playground full of memories and then it widens into a big production sound with sharp clapping and a nice compact feel. Somehow it sounds as

Vanilla Fudge: ripe for the chart!

though she ought to be seen singing it with a stage full of nothing. I can't explain. I like it very much.

OUT TOMORROW

PROCOL HARUM

HOMBURG (Regal Zonophone)—The first time I heard this nearly two months ago I really couldn't see any close association with "Whiter" though, of course, now listening to it properly and not in those odd circumstances it is clearly a close follow-up. And why not indeed? It is equally well done with lovely piano that you sometimes get on really good French instrumental records. I like the words on this much better than "Whiter," probably because I could understand these rather bitter lyrics and I really never fully understood what "Whiter" was about although as an atmosphere piece it couldn't be beaten. Obviously a lot of the novelty is lost. But you will find this a well-made record and worth having around, so buy it.

OUT TOMORROW

AMEN CORNER

WORLD Of Broken Hearts (Deram)—I don't think I've ever heard a voice that cracks up and almost breaks down so much on record as Andy Fairweather-Low's. Lovely. He really sounds in a state on this Shuman/Pomus number. I have a vague memory that the Drifters once did this, though I could be wrong. Anyway, the Amen have one of the best production jobs I've heard for ages with beautiful brown strings.

The song is oddly moving and has a weird chilling effect because the chorus is nearly all on one big hard note of desperation. It might be all too much for the general public to take in. We shall see and let's hope not.

OUT TOMORROW

MAMAS AND PAPAS

TWELVE Thirty (RCA)—What I particularly like about this record is that for once the Mamas and Papas don't sound as energetic as a football team and haven't been double-tracked to death.

Instead it's a lovely descriptive piece by John Phillips with a nice light feel and sort of very hopeful strange lyrics. I don't know about its commercial appeal but I like listening to it.

OUT TOMORROW

OTIS REDDING AND CARLA THOMAS

KNOCK On Wood (Stax)—After their strange success with "Tramp" Otis and Carla turn up with the Eddie Floyd song that every group in the world has done at some time.

It's never struck me that it was the sort of song two people could sing and grunt at each other. But it turns out that it is, and these two hardly stop singing to draw breath. Mr. Redding, who certainly isn't number one in my book, makes all sorts of strange sounds, but it moves and I suppose it will be a hit. For me—bring back Ben!

OUT TOMORROW



Anita Harris . . . direct contrast to her hit

BRIAN WILSON AND MIKE LOVE

GETTIN' Hungry (Capitol)—When I first heard this I thought it was a big joke and giggled and waited for someone on the record to burst out into howls of laughter. Nobody did and I suddenly had a creeping sensation that perhaps it really is supposed to be taken seriously. Oh, surely not? What they're hungry for—these two Beach Boys—is a woman. I see. I don't quite see why they've put it out except as a show of independence.

OUT TOMORROW

NANCY SINATRA

LIGHTNING'S Girl (Reprise)—I will never understand why a girl as pretty as Nancy Sinatra is given these dire leaden-footed songs to sing. Lee Hazelwood has some odd ideas. I would say this was the disaster to beat all disasters with threatening guitar and Miss Sinatra growling away. I kept wanting to laugh. But it's probably ghastly enough to be a hit.

OUT TOMORROW



Nancy . . . disaster



Otis . . . strange

QUICK SPINS:

SOME nice goodies this week—high on the list are:

"Put Your Mind At Ease" by **EVERY MOTHER'S SON (MGM)** is very nice—sort of early Byrds with breaks in the song and a great warm mind-drifting feeling. Read into the words what you will. Just enjoy it.

And a very well-written song indeed called "Michael Angelo" done excellently with a kind of controlled sadness by **3rd TURN-OFF (Deram)**. I really enjoyed the words of this which made me feel sorry. Yes.

And **IDLE RACE** on a song called "Imposters Of Life's-Magazine" which reminded me very much of "I Can Hear The Grass Grow" with voices recorded in a tissue box. Funny little instruments pop in and out and make it rather jolly (**Liberty**).

And even, on reflection, "Your Servant Stephen" which has a very catchy tune indeed and the **PEEP SHOW** do it with charm (**Polydor**).

F. FRANKIE VALLI turns up on a song called "I Make A Fool Of Myself" which sounds exactly like Astrud Gilberto's "In My Solitude" and really isn't his style. Where's the drama? (**Philips**).

"Since I Found You" is the

most commercial song **MAXINE BROWN's** had since "One Step At A Time" and she handles it with her usual ease and competence (**Pye Int.**).

Much hugging and enthusiasm from **CHUCK WOOD** on "Seven Days Too Long". It has a much stronger melody line than we're used to on these kind of soul records. Nice but I would have liked a different voice (**Big T.**)

PETER LEE STIRLING has a marvellous voice and he deserves a hit. "Goodbye Thumbellin Lane" is a good sort of situation song we're so used to by now and he works hard on it (**Decca**).

SAM AND DAVE, who I like, come up with "Soul Man" which is good but not quite as good as I expected (**Stax**).

"**COLD And Lonely Hours**" sounds like a Simon and Garfunkel song but isn't. **CHAPTER THREE** sound a bit like Peter Paul and Mary, but aren't. (**CBS**).

FELICE TAYLOR is the lady who sings like Diana Ross but on "I Feel Love Comin' On" she goes up a couple of octaves and has a Four Tops type backing and it's okay but I wish she'd get off the Tamla scene (**President**).

A very pretty happy and warm song is "It Looks Like Daybreak"

by **FOUR KINSMEN**. A record to play—especially first thing in the morning (**Decca**).

I'm afraid the **ROYAL GUARDSMEN** are going to be forever associated with Snoopy. Certainly on "Wednesday" they don't sound the same lot at all—all sweet and nice (**Stateside**).

LIONEL MORTON tries hard on "First Love Never Dies" but it's not really a great song (**Philips**).

THE first record from **GARY LEWIS** that I have really ever liked is "Jill" which reminded me of the Association at the beginning (**Liberty**).

I liked Jackie Trent and Tony Hatch's "Major to Minor" and the **SETTLERS** do it in a vaguely Mamas and Papas way with lovely strings and a beautiful production (**Pye**).

"The Ballad Of The Soon Departed" isn't as good as I expected from **O'HARAS PLAYBOYS**. It goes on a bit and there's some odd trapeze sounds that don't mean anything (**Fontana**).

When I was young and falling in love all over the place I liked **JOHNNY MATHIS** who always sounded like he meant it. Now it's all effort and he sounds as though he's concentrating harder on perfect breathing than the words. Listen to "Don't Talk To Me" (**CBS**).

Two for de bluebeat fanatics namely a rather super stupid soft version of "Somewhere My Love" which I shouldn't like by **DANDY (Giant)**, and strong-voiced **ROY SHIRLEY** on "Get On The Ball" (**Caltone**).

A joke. "Count Me Out" is the sort of regressive record I can't believe. **KEVIN LEAR** sounds like Tommy Bruce (**Polydor**).

"There's A Hoe Down" has good movement on it but it's not my sort of stuff. Done by the **SHYSTER** it says. I see (**Polydor**).

A very quiet hidden record is **SUN SET'S** "Easy Baby." Pretty (**Polydor**).

LIVE! FACES LIVE! FACES LIVE! FACES LIVE!

SMALL FACES

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SEPTEMBER 30, 1967

USA 20c



TRAFFIC—from left: Stevie Winwood, Jim Capaldi, Chris Wood and Dave Mason—feature six-year-old Francine Helman on "Hole In My Shoe"

LENNON was right, says 'Mother' FRANK ZAPPA

● by HUGH NOLAN

POP music is the real religion of young people today. John Lennon was right the first time when he said the Beatles were bigger than Jesus Christ he should never have retracted the statement.

Or so, anyway, says Frank Zappa, for the last two years leader of America's notorious Mothers of Invention, in London last week for the group's first and only concert here on Saturday.

Four days before the concert Zappa plus about 15 assorted Mothers, camp followers and Suzy Creamcheeses ensconced themselves in Kensington's exclusive Royal Garden Hotel and announced his readiness to join battle with the British press.

Like Bob Dylan on his last visit to London, however, Mr. Zappa is in the process of making a movie—presumably about the visit—and so anyone, from journalists to room service waiters bearing a tray of Coca Cola and ice, who knocked on the door of suite 315 became a part of the movie.

Yells

Interviews were conducted with Mr. Zappa lying on his bed beside the present Miss Suzy Creamcheese surrounded by various anonymous friends or followers, to the sound of the clicking of a tape recorder, the whirring of the movie-camera held some six inches from the interviewer's face plus assorted crashes, yells and screams from a TV film Mothers' manager was watching in the next room.

And... Zappa, extra-long-haired, moustachioed, bearded, dressed in old shirt and trousers held up with braces, expounded... on the Mothers:

"Selling records is a by-product of what we're doing. We're there to help out—sort of like singing social workers.

"No radio station in the States will play our records—they just pretend we don't exist. This month we've got big articles in six major American maga-



● MOTHERS OF INVENTION: "Britain's like Mars!"

zines but still radio ignores us. And while radio rejects us completely TV stations are twice as careful about us.

"But with no exposure whatsoever we've sold over 250,000 albums in America. It's kinda embarrassing.

"The radio stations have been ignoring our records for so long that pretty soon we're going to stop putting out single records altogether and really upset them!"

● Zappa on the hippies:

"Flowerpower? It sucks! It's a lie—all those flower children would be better off staying at home. They put on their bells and their coloured clothes and talk about how they love everyone but they don't really mean it. They go to a love-in and then they go home and talk about who was at the love-in and who wasn't.

Mars

● Zappa on Britain:

"It's very interesting—it's a completely different scene to the States. Kinda like Mars. So I've been doing a lot of research before deciding what sort of stage act to put on. What kind of

research? Just talking to people."

● Zappa on the Mothers' new single, "Big Leg Emma":

"We put out two singles in the States which I thought were making it big and I thought 'I could make a record like that in ten minutes.' So I did.

● Zappa on Zappa:

"I used to have a recording studio, which turned out two million selling records—'Wipe-out' by the Surfaris and 'Pipeline' by the Chantays. But I didn't endorse the product.

"I've played guitar since I was 18. I worked in a lot of bands, playing cocktail lounges and Go-Go bars in South California for five to 12 dollars a night. I used to have a short, combed-back hair and wore a white tuxedo with a starched shirt and bow-tie and sat on a stool. We used to pretend we were a human jukebox."

● Zappa on the Mothers' success:

"I think a lot of the people who buy our records must be mental! But really we must be a success because we're the opposite extreme of flowerpower."

● Show review: page 4

TWO of the most famous young ladies in Britain at this moment are Miss Francine Helman, aged six, and Miss Charmian Clark, aged five.

Miss Helman is the little girl who breathlessly says her little piece in the middle of the Traffic's "Hole In My Shoe." She is the step-daughter of the group's manager, Chris Blackwell.

"We had the cottage next to the one the Traffic were working in at Berkshire," said Chris. "and one day Dave Mason came in and said he'd written this piece and wanted her to say it on the record. So he brought in the words and she learned them by heart and then we came back into town and she trotted down to Olympic Sound studios and cut her tape.

"She did it separately after the group had finished, with just Dave in the studio. She sat on a little stool and we brought the microphone down to her. Dave stood by ready to prompt and help her

Two little girls hit the big-time as chart giants!

say the words the right way.

"She was very happy about it all. I was the one in nerves because I thought she'd seize up halfway through. And I was a bit worried that when the record got big she'd have people pestering her all the time."

But all that happened was that Francine loved every moment, told all her friends at school in Kensington, scrounged a dozen copies of the record from Chris to give away to pals, got very interested every time she heard the record on radio—and got VERY annoyed when they used another

little girl's picture instead of her's on "Top Of The Pops" last week!

Charmian Clark is the little girl who sings energetically—and off key—on "Excerpt From A Teenage Opera" or "Grocer Jack." Brought up in London with an American father and an English mother, Charmian had already appeared on many top TV commercials before being picked by producer Mark Wirtz for the opera record.

"I picked her for the big solo part because she sang just right and was very cute. Absolutely no trace of shyness at all, and she was a tremendous mimic. She was really an amazing kid—the first time she did 'Top Of The Pops' she was telling everyone else what to do!

"I cut the kids separately and added their tracks later. I rehearsed them for an hour and then cut them—the whole thing took two hours. I fed them up with loads of ice-cream. Charmian was very interested in everything in the studio.

"She picked up what she had to do very quickly because I sang what I wanted to the children and it was stuff kids of that age would sing, anyway. They were very enthusiastic and sang away like mad."

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The first all-correct entry we open will be the lucky winner:

1. What is Dusty's real name?
2. Which was her first job? (a) Ice skater; (b) Singer; (c) Sales-girl.
3. What was the name of the group Dusty first sang with?
4. What year were the Springfields formed? (a) 1959; (b) 1960; (c) 1961.
5. Who else sang in the group, apart from Dusty?
6. What was her first solo release?
7. Which of the following five types of music does Dusty like best? (a) Latin American; (b) Singing Postman; (c) Tamla Motown; (d) Gospel; (e) Gregorian Chants.
8. What is the name of Dusty's backing group?
9. Was her new single "What's It Gonna Be" recorded in London? If not, where?
10. What part did Frank Sinatra play in Dusty's career?



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