

**NEW HIT DISCS!**  
**SILLY GIRL**  
 SHADES OF MORLEY BROWN  
 (Peter Maurice)  
 on MERCURY MF 1054

**NITTY GRITTY**  
 RICARDO RAY  
 on ROULETTE RO 501  
 (Gallico Music)  
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**TAIL-PIECES BY THE ALLEY CAT**

WORLD sales of "Those Were The Days" earn Mary Hopkin Gold Disc... Their next singles: Diana Ross and the Supremes "Love Child", Dionne Warwick "Promises Promises" and Bobby Goldsboro "Straight Life"... Frank Sinatra's Christmas LP includes a Jim Webb composition... For German No. 1, Rolling Stones "Street Fighting Man" challenging Beatles "Hey Jude" in London, Jim Webb discussed music with Mel Ferrer for "Peter Pan" film... Infatigating: Kay Cluskey, wife of Bachelors' lead singer Con Cluskey... Approaching U.S. Top 30: Moody Blues "Ride My See-Saw" and Engelbert Humperdinck's "Les Bicyclettes"... Completed by Gary Lewis: U.S. army stint... Micky Dolenz and his British wife Samantha Juste await happy event... Home from Hollywood, Virginia Lewis (daughter of Harry Lewis) seeks post here... Looking slimmer—Tiger of the Paper Dolls... Johnny Keating writing music for Topol's next film—Walter Shenson's "Talent For Loving".

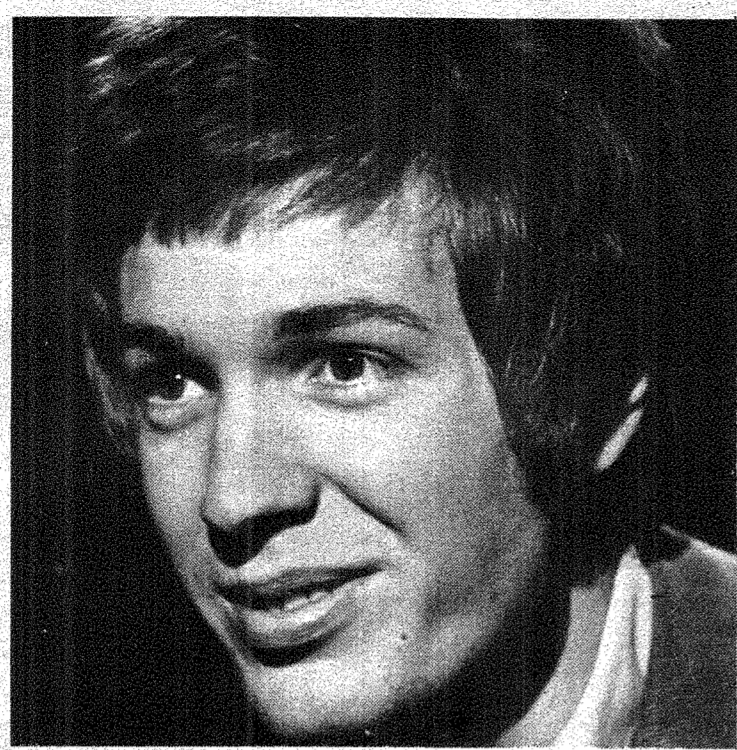
**WELL DONE, TIM**

I WAS converted to Tim Buckley on Monday night. As conversions go it was instant and painless. I saw him give his only performance in London at the Royal Festival Hall. His songs ranged from the soulful "I'm A Poor Wayfarin' Stranger" to the coy take-off of "Tiny Tim's" "Hi Lili Hi Lo" complete with inane grin. His other songs included "Morning Glory", "Loudmouth", "Ian St. John from Mersyside Radio"... Last week Leapy Lee started first LP under Gordon Mills' direction... London Week-End chief Tito Burns considering booking for Show-

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**SCOTT'S CONFIDENCE IS WINNING FACTOR**

THE more I see of Scott Walker, with his wonder ingredient "confidence" the more convinced I am that he must soon achieve the kind of status and fame accorded Tom Jones. Last Friday at Finsbury Park Astoria he came, saw and conquered so quickly there was almost an apologetic air of embarrassment about his appearance, understandable as he followed an act which wasn't given any encouragement at all.

**By KEITH ALTHAM**

The fact that someone of Scott Walker's class was on this bill at all was surprising. The outstanding act in the supporting bill was the fresh and enthusiastic approach of young Terry Reid, who sang a great version of Cher's hit, "Bang Bang" and even better one of Gene Pitney's "Somethings Gotten Hold of My Heart". His drummer and organist were adept and he can only get bigger and better. TERRY REID — REMEMBER THE NAME.

**Not great**

The Casuals have no great stage presence, but a good prop in their organist and vocalist John Tebb, who took them through "I Feel Free" and "Keep Me Hanging On" with precision. They performed "Adios Amore", their first record, which was not a hit and "Jasmine" which is, with confidence but seemingly little relish.

**Few screams**

"Make It Easy On Yourself" was received with warm applause and the few isolated screams which punctuated the dark were hastily "shushed". "Main Street Mission" is the swag that does not quite, and "Joanna" is the beautiful ballad which deserved to become a standard. Both were flawlessly performed. "If You Go Away" really requires a more intimate atmosphere than the vast Astoria affords but to his credit Scott managed to create his own with that illusionary voice and a single acoustic guitar. Finally there was "Amsterdam" and we were left feeling slightly cheated that there was not more and that for real "Scott" fans there had been nothing new.

stoppers on a Sunday David Frost TV show... Mary Hopkin not expected to revive Twinkle's "Terry"! Big campaign for Leapy Lee's hit in America... Cabaret audience for Shirley Bassey's New York opening included Steve Lawrence, Gordon McRae and Burt Bacharach. Within six years, Sammy Davis plans stage retirement... Agent Tony Lewis arranging dates here for Shirley Bassey in Spring. Again, all Jim Webb compositions on next Richard Harris LP. Although bill topped by Sergio Mendes and Brasil '66, standing ovations for Jose Feliciano... Doris Day leaving CBS; son Terry Melcher plans session including several Beatles compositions. Good value: Barron Knights' "Olympics" disc... Richard Harris over-confident on Simon Dee's TV show? On Radio 1, Equals described by Jonathan King as "rubbish-mongers"... P. P. Arnold will be known as Pat Arnold in future... Larry Parnes plans West-End musical of Margaret Lockwood's "Wicked Lady" film... Catholic Peter Noone's bride-to-be Mireille Strasser is Jewish... Despite new house, Engelbert Humperdinck retaining Hammersmith flat... Californian girl singer-guitarist Kathie Green being lauded by Richard Harris... Trying to patch up Cream split — manager Robert Stigwood... £800 spent by Madame Tussaud's updating wax appearance of Beatles. Is Nancy Wilson leaving Capitol for Bill Cosby's independent label?... British publicist David Card-managing U.S. hitmaker Don Fardon... How about retired John Lennon version of Beatles' hit—"Hey Nude"!

**POPWORD**  
 Compiled by Mrs. G. Sheppard, Bath, Somerset.

**CLUES ACROSS**

- Going on the road (two words)
- A Turner
- Singer/actor
- The sound of a bell
- A Jones boy
- Holy corner
- When Dave Dee etc. went to Scotland (two words)
- Did Bruce swim it?
- Sang "Edelweiss"
- Garden Kane
- Mr. Charles
- Mickie (Record producer)
- New record label (two words)
- She went to San Jose
- Abi's mate
- US group born to be wild?

**CLUES DOWN**

- Record label
- G. T. H. A. M.
- Johnny
- Anita or Mama Cass do this
- One of D.D.B. M. & T.
- Hideaway backing group
- From the Bee
- Gees to you
- Small Face
- Mr. Tempo
- In the year of (if you know Latin!)
- Face
- A tasteful group
- Bowl!
- Artful singer?
- Image
- Hard to handle
- Mick is one.
- These
- He pretends
- Sandie's manager.

**ANSWERS NEXT WEEK AND HERE IS LAST WEEK'S SOLUTION**

**Across:** 2 Entwistle; 7 Rag (Dolly); 9 Bee; 10 (I Say) A Little Prayer; 13 Venue; 14 (Sly And The) Family (Stone); 16 (Jeff) Beck; 17 (Margaret) Farm; 19 Wood; 20 Nitty; 22 Doors; 24 Sand; 25 Baby I Need Your; 28 Ali; 29 Tony (Lane); 29 Amerr; 30 (Bedding); 21 Bar; 22 Diana; Who; 32 EMI; 34 Them; 36 Animals; 38 Bonzo; 39 Ross; 41 Fattie (Harrison); 42 Derv (Gordon); 43 Once; 44 Mayall; 45 Lonnie.

**Down:** 1 Male; 3 Note; 4 Wreck Of The Antoinette; 5 Sir; 6 Gees; 7 Ravi (Shankar); 8 (House); 9 (Jacques) Breil; 11 Tuned; 12 Yummy; 14 Fats Domino; 15 Art; 16 Bobbie Gentry; 17 (Bro); 18 Lady; 19 Webb; 20 Noel; 28 (Bedding); 21 Bar; 22 Diana; 23 Amazing; 31 Step (Inside Love); 33 Carr; 35 Joe; 37 Lovin'; 38 Bill (Wyman); 40 Shoe; 42 Del.

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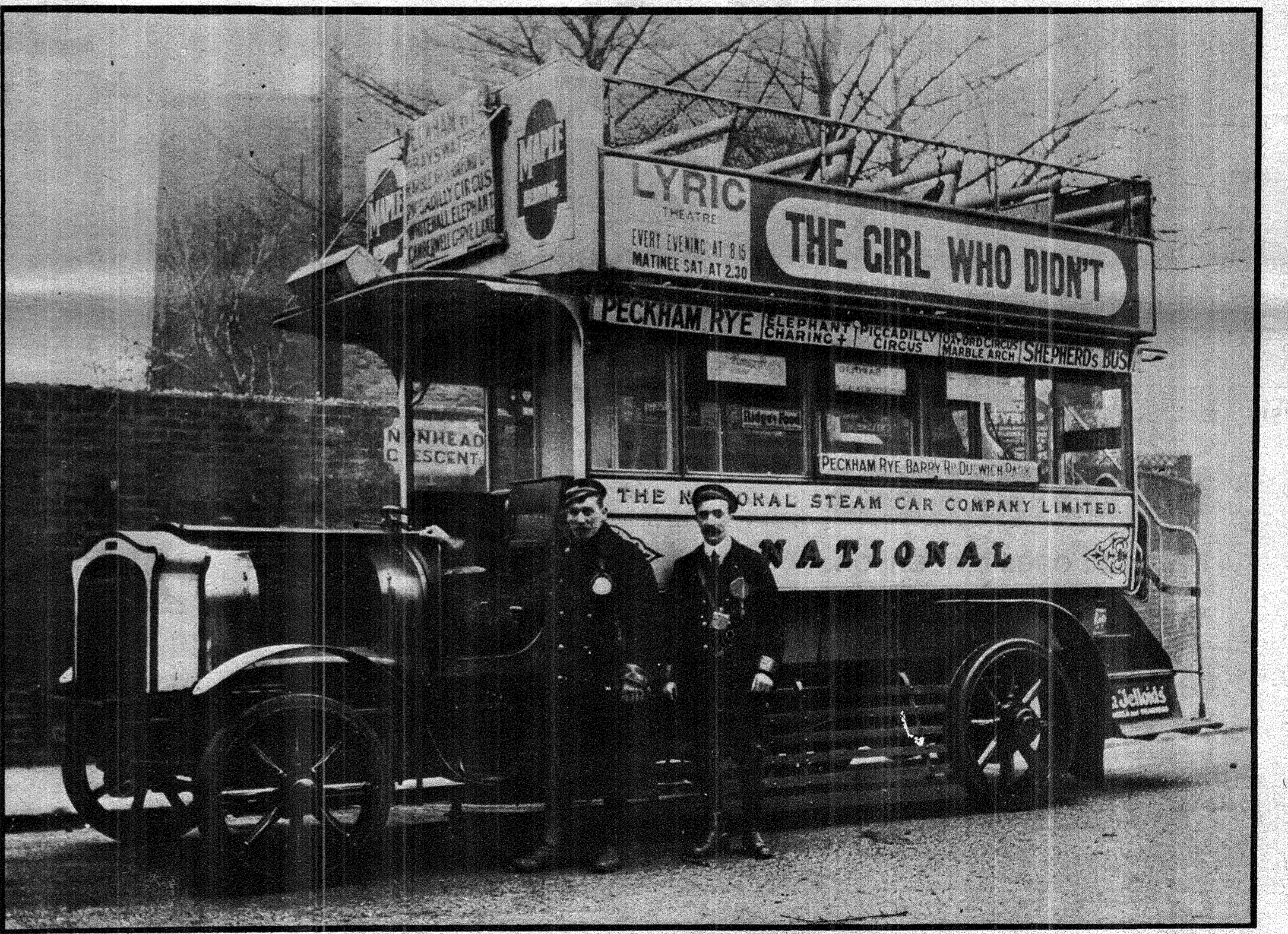
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 TALKS ABOUT LONDON CONCERT  
 MONKEE DAVY'S FUTURE  
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 TREMS • DEE • STATUS • HERD  
 Scott Walker shows

**FREE LPS AND SINGLES**  
 See page 7

**COMING UP FAST!**  
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P. P. ARNOLD married her manager JAMES MORRIS on Saturday at Guildford, Surrey. Bee Gee BARRY GIBB (right) was best man.

# Wedding Belles



The TREMELOES turned up as chief guests at the wedding at Plumstead, London, on Sunday of their former leader-singer BRIAN POOLE—pictured here (right) with his bride PAM RICE—former fan club secretary for Brian and the Tremeloes. (l. to r.): DAVE MUNDEN, LEW HAWKES and ALAN BLAKELY, with lead guitarist RICK WEST looking as if he regards Pam as his own "Little Lady".



DEC CLUSKEY, of the BACHELORS, and his lovely bride, dancer SANDRA WILLIAMS, being congratulated by NME Editor ANDY GRAY after their wedding at Stanford-le-Hope, Essex, on Saturday.

# DAVE DEE HAS A GO AT THE UNDERGROUND

**BLUNT** words from Dave Dee, who can afford to be blunt as he watches his 13th lucky hit single, "Wreck Of The Antoinette," jumping up the NME Chart this week.

by ALAN SMITH

"I know there are so-called Underground groups around who wouldn't touch us with a barge-pole. Either that, or they think there's something not quite cool about the way we keep getting hits over and over again. "As far as we're concerned, though, the Underground scene can stay there. These arty types seem to enjoy a go at us from time to time, but some of them seem to think all they need to do to be hip is throw in an occasional "Sock it To Me Baby."

"Now that's nice enough. But who do they think they're really kidding? So maybe it's all upright and outsize, except that don't they realise that the people who buy records usually like the melody anyway?"

"What gets me most of all is this 'message' thing from some of the groups. "They go on about the thing they're trying to put across but the words are so incoherent anyway I can't see the point. As it would usually take a computer to figure them out, it all seems a waste of time to me. "In Dave Dee, Dozy, Beaky, Mick and Tich, we make no bones about it. There are no messages. We just set out to make commercial pop records. We don't have any set musical policy and we just set out to make every record as individually different as the one before."



HERMAN (PETER NOONE) is to marry 22-year-old MIRELLE STRASSER, the daughter of a wealthy French company director. They will wed at a London R.C. church on November 5, Guy Fawkes Day and Herman's 21st birthday.



Father TIMMINS (left) of St. Joseph's R.C. church, not only performed the marriage ceremony for DEC and SANDRA, but later provided a cabaret of folk songs at the reception for 250 friends of the bride and groom. Above he does an "encore" for (l to r, seated) Bachelors' manager DOROTHY SOLOMON, VERA LYNN and SANDRA. (Behind) JOHN STOKES (Bachelors), VIRGINIA LEWIS (daughter of Vera Lynn), ANDY GRAY, DEC and CON CLUSKEY.

# BEAT GOES ON IN CZECHOSLOVAKIA



says PAUL CARNOCKY

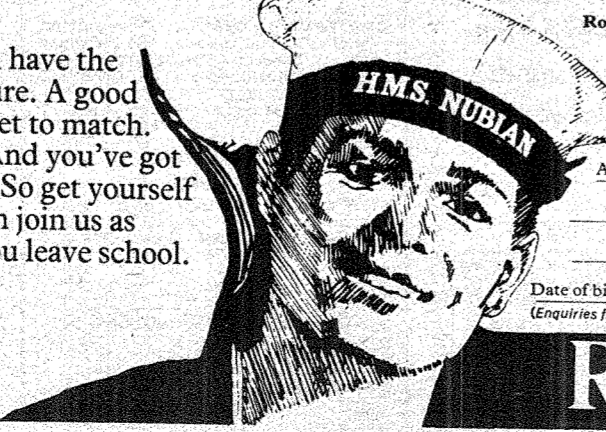
**AUTUMN** beat season started in Prague, Czechoslovakia, as usual — only one month later, because of the occupation. Two of the oldest and largest Prague clubs, Olympik and Music F Club opened last week. "A big crowd of fans was standing outside, waiting in the rain from the afternoon hours. In the crowd were not only Prague citizens, but a certain number of foreign visitors from Sweden, England, Canada and other countries, who are again allowed to visit our country. "Over 150 people were cheering and applauding when the top rank-B group, the Framus Five appeared. It was a really swinging night at Olympik and the group played their best. "There is a chance that British audiences will see this group soon in London. Negotiations between Czechoslovak agency of Pragokoncert and the Spencer Davis management, about exchange visit of one British and one Czechoslovak group have been started. From the British side it would most likely be Spencer Davis, Move, Ten Years After or the Nice, we are told here. "So the first two clubs in Prague are operating again and another will open as soon as possible. Life goes on in Prague and the presence of Russians here is hardly noticed. Occasionally a Russian car runs through the streets, but people don't pay much attention. The city is crowded with foreign tourists again and we hope we'll see in our clubs as many young people from England as we've had this spring and summer."



DAVE DEE eats an apple and sits on the floor in front of (l to r) TICH, DOZY, MICK and BEAKY.

# Born after 1947?

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## Royal Navy

# MARY HOPKIN FRANKLY SAYS SHE HAS NO MANAGER, AND NEVER HAS HAD!



MARY HOPKIN — the image Apple devised for her.

**MARY HOPKIN** and I sat on white leather this week and sipped tea nicely from the best Apple china, talking about all those nasty headlines like **MARY SAYS NO TO CHARITY, MARY SACKS HER BEATLE BOSS** and **MARY SACKS HER MANAGER**. I thought she might be upset at all the knocks. But she smiled a nice smile and said she thought people would know what the truth was and wouldn't think bad of her. The trouble was, I said, that some people had believed those headlines in the newspapers. And there was now an impression that Mary Hopkin had suddenly become hard and ruthless.

## Didn't realise people talked

Said Mary: "It's funny—you don't realise how people talk about you. But I suppose they must. I remember I always used to criticise singers I didn't like. The thing is that in my case everybody seems to have got everything wrong. "They say I sacked Terry Doran as my manager. But Terry never was my manager! They say I've appointed my sister Carole in his place. But Carole isn't my manager either—more someone to talk to and be with; a friend. I don't have a manager, I only have an agent—and even that isn't signed!" There was a note of understandable exasperation in her voice, and so I moved on for a moment to some general topics like—had she changed? And where do you go from here?

BY ALAN SMITH

Not enough songs

"I don't really feel any different at all," she said, "except that I suppose I talk more to people now because I've got more to talk about. If I'd had anything to say before, I would have said it. "I suppose I expect to be knocked. I remember that if anybody else ever put on a poor performance, I used to love to say how terrible they were. It's only when you do it yourself, you realise how difficult it is trying to live up to what people expect. "It frightens me when people expect me to be great, because I've had a No. 1, but the point is that I haven't done that much, and I don't really feel confident at the moment to take up some of the things people offer. I need time. "As far as the Tiny Tim concert is concerned, that's not to do with it really. They just said 'You're singing with Tiny

Tim' and I thought: 'Oh, that's lovely.' What I didn't realise is how important it's going to be, and how frightening it is to do your first big public performance right there in the Albert Hall with all the critics there and the big names in show business. "Honestly, I'm not thinking about me all the time. It's just that for a start, I haven't got the songs. Really, I only know one song at the moment—Those Were The Days. "There's the Opportunity Knocks ones, but I can't really do those because people wouldn't enjoy them in any case. "The main thing is that even if I would have gone on with it, I know I wouldn't have been



MARY HOPKIN with her elder sister CAROLE. It was stated Carole was to be Mary's manager, but Mary denies it in this article.

right, and I would have given a poor show—and that would be bad from everybody's point of view. "I would have spoiled people's entertainment and I would have harmed my career and she gives me advice. "I really don't feel a star or anything. It's no thanks to me I'm where I am, it's the song, and the arrangement and all the people who've helped. When you are really successful it's because of you—and because you're a good performer, and I'm not a good performer. "I don't even know how to

stage things yet or how to do an act. When I get the songs I can get something worked out, but I just haven't had time at the moment, with all the travelling and promotion. "I don't know what I'll sing eventually; probably just anything I enjoy. I'll have to get something together, too, because I just couldn't go on at the Albert Hall and do "Those Were The Days" about ten different ways!"

## Invented

"About Carole — she really isn't my manager. That's another thing the papers have made up. I suppose they've made it all up so they'll have a story. All

Contd Page 4

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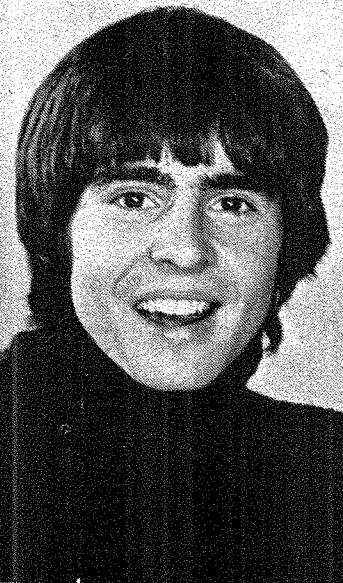
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# Warm Music for Cool Evenings!

Special from DAVID LILLCOT in Australia

# DAVY JONES AND HIS OWN FUTURE PLANS

speaks out about the MONKEES



DAVY JONES looks to the future in this frank interview.

THE Monkees are now touring Australia and I cornered Davy Jones at the Melbourne President Motor Inn. I found him very eager to talk to me and the NME. Here are his answers to my questions

? ? ?

Q Does it worry you being the most popular Monkee?

A I think we're all popular, but I think it's because I'm English that I'm most popular here. But when we're in Texas, Mike is the popular one, or when we're in New York, Peter is really big because that's where he comes from.

? ? ?

Q Can you tell us about your new movie "Head"?

A No, I really can't! It's about a life, society and the way four people, namely Mike, Micky, Peter and myself try to get out of the clutches of society, out of the clutches of the establishment. My way is to fight my way out because I'm a fighter. Peter loves his way out, because he's for love

and peace as we all are, but Peter is a little more extreme, Mike cons his way out and Micky goes along with anything.

Oh, it's so hard to explain, it's just about four ordinary people and we play ourselves for the first time ever, our true personalities come over. After you've seen it you'll understand why I can't really tell you about the film, it's a very involved, very complicated thing.

? ? ?

Q Have you done much in the way of songwriting?

A I've written a couple of songs. I had one on the "Pieces of Aquarius" LP called "Hard To Believe," which was kind of Broadway-Rock. I think that is going to be the next thing. Broadway-Rock is coming in all the time in America with Jose Feliciano and also Harry Nilsson and a lot of others doing it. It's the type of music your mum and dad can



The MONKEES in a scene from their film, "Head."

listen to and not be offended. I think pop music has to go this way to be accepted by adults who won't listen to "Hey, Hey, We're The Monkees."

and I think Broadway music has a lot of roots. If only we can get it into our rock and roll music. I think the industry is dying for some kind of trend, it's my feeling that it will have to move to Broadway.

Q Have you any plans to get married, Davy?

A I have no thoughts of getting married. I have no steady at home. If I date a girl I've got to be very fond of her to start off with because I don't go out much. I've got a nice little house in Hollywood with four rooms and a lot of animals I have to take care of, so it's got to be really worth it for me to go out and spend time. Also it's not fair to a girl if I'm going to be fourteen and a half hours away by air in Australia. I'm not close enough to anyone to bring them with me. I don't get that involved.

? ? ?

Q After the Monkees what?

A I don't know, I really don't know. I have a funny feeling every time I get asked that. I'm not worried about what I'm going to do tomorrow or what I did yesterday, whether it was good or bad, I'm just worried about now and today.

? ? ?

Q I read you were very keen on making money, not for the sake of having it, but for other people. Is this true?

A Yeah, that's what I've done up to now. I don't have any large amounts of money or apartment buildings, it's all been shared out over this last couple of years.

As I say I have my little house and my animals and I can pay my bills each week, but I'm not a millionaire by any means because it's all been shared out, filtered out to deserving people and that's the truth.

Edited by TONY BROMLEY

## DRESSING DOWN DUSTY

KEITH BANLOCHE (Yeovil) goes all poetic.

I close my eyes and count to ten, And say this to Dusty, Pop Queen of men, Her singing is great and nothing is wrong. But what of her dresses? They're always too long. She pleases my ear, but why not I beg—

Also my eye by showing a leg. Sometimes you see, the mood is all wrong. When wearing long dresses to sing a young song. Singing a gay song or of young hearts that hurt.

Her voice is the best at the top it must rate. She looks good in long dresses, but without she'd look great!

KEITH LITTLE (Oxford): ENGLAND AWAKES—but slowly! Why do so many of you complain of present chart material? If your choice isn't there then find it in the increasingly wide selection now available. But don't try forcing US to like your particular style. Almost every class of music has "made it" at some time. Doors, Canned Heat, or even old Hump.

I know that touring dates are not his ideal medium and he's only doing them for money. It's really not good enough! In the past I've seen tours by such greats as Aretha Franklin and Dusty Springfield, who have torn the place apart with superb acts of no less than a dozen numbers. So fair deal please, Mr Walker.

MARIANNE FLORINDER (Nykoping, Sweden): Many good artists have visited Sweden during the summer and British week in Stockholm, which you wrote of in last week's NME. I saw most of the performances, but there was one group that was better than all the rest—the Hollies! They were absolutely great.

PATRIC SCOTT (London): Having just attended the opening date of the Scott Walker tour, I can only express disappointment and bafflement. After sitting patiently through acts which ranged from the good, the bad and the ugly, on came the star to entertain us with an act consisting of exactly six numbers.

SUE COPSON (Welford, Warwickshire): Since the day Cliff Richard entered show-biz I have, among many other English girls, admired his work in every way possible. I bought most of his records and travelled miles to see him in person.

Then in your recent article, which appeared on August 24, he has the cheek to say (and quote): "I think American girls are more attractive on the whole because they all look so healthy—there English girls have that pasty look. Tans make people 100 per cent better." Perhaps you would kindly pass on to him that our summers seem to differ just a trifle from American summers, and also it certainly was

## From YOU to US

## MARY HOPKIN

Contd from page 3

Finally: "I tried a coat on the other day, and it was £10 and I thought it was a lot. And the lady said: 'Why don't you get this expensive one over here, what with all your money?' I didn't like that. I like to buy something because I know it's value, not because it costs a lot.

Also: "I still think people in show business are cynical and hard the way I used to, but I'm getting use to it." Also: "Write that my sister Carole's a lovely thing, won't you? She really is!"

....visiting England this week....  
....for the first time....  
....sensational American group

# BEETLES HERE



....single rush release October 11th

## Feathers from your tree

BF 1711

....LP rush release October 15th

## Outsideinside

SBL 7860

Stereo Playable mono

# STATUS FED UP WITH BEING PUT DOWN

IT was not a very good day for an interview. Status Quo Mike Rossi was recovering — or, at least, attempting to recover — from a night on the town and I, in my turn, was still suffering from the effects of a weekend in Brighton.

"Hello, Richard Green, I'm Mike Rossi, just about," he greeted me when he shuffled into the NME on Tuesday morning, looking definitely the worse for wear.

By RICHARD GREEN

So I suggested a black coffee apiece and we just about managed to make St. Martin's Lane before collapsing into an Italian cafe and almost going to sleep.

For some strange reason, we talked about cars and Mike observed each one passing and made a comment about it. It transpired that he had, until recently, owned an Austin 1100 which he took pride in and which suffered many indignities at his hands.

Then I lent it to me dad for the weekend and he went to Liverpool or somewhere and finished up with about an inch of water in it! Mike said sadly: "It's gone into the garage now and I'll be going to get it to happen to it, I think I'll get an 1800."

I love bombing about in motors. I reckon all Mercs are good, but I wouldn't mind getting a Triumph 1300.

"People like the Symbols earn money there, I don't get it. They aren't really a big name, yet they go out and do a bomb. A lot of people say we should concentrate on America. Perhaps we'll be another Dave Clark if we did. Oh no! I'd commit suicide, can you?"

"He could walk down Oxford Street and say to people: 'Look how successful I am!' But without people liking you it doesn't matter, does it? All that money doesn't mean you're happy unless people recognise you and think something of you."

A lovely blonde walked past the window and Mike yelled: "Look at THAT! What a boat! The ol' pegs all ready to go, apart from the injectors. Then Ice In The Sea came out and we thought 'what shall we go?' It seemed that it was going to move, but people said we would have to go.

"People like in the Doors come over here without having had a hit and get one, so we weren't sure if we could: really do the same here, having had a hit and a miss.

"We needed another hit here. After 'Black Veils' we thought it was all over for us."

Mike admitted that the group felt some apprehension about the fate of



STATUS QUO (l to r) RICK HARRISON, MIKE ROSSI, ALAN LANCASTER, JOHN COGLAN (front) and ROY LYNES.

What a nice face! The legs are quite nice as well.

Then we got back to business again and Mike told me why he thought "Veils" hadn't been a hit here.

"It was in the same vein as 'Matchless Men'. We always said we wouldn't do that, but I think you must do a follow-up that is similar," he commented. "If you listen to people like Dave Dee, he does two records that are alike each time.

The records were in the same key, which is comfortable for me to

they're not likely to there. We played at one place recently where they brought the stage in in two pieces on two vans. Halfway through the act, the power went, we went back on and it happened again, then it happened a third time.

How can you expect people to be content when you have to put up with all that? In the end, we had to do 'Ice' as an instrumental because the mikes went dead on the place. That's not fair on anyone."

The Love Affair brought out a couple of records that sounded pretty much the same. Perhaps its wrong image. When we made it, people used to say 'At last, the South London boys have done it' and all that rubbish. We didn't need all that."

"We got fed up with a small stage," Mike pointed out. "If you can't work properly, the audience won't see you at your best and

we're always taking the mickey

out of ourselves and saying to each other: 'Oh, yer, the Peckham boys, we're 'ard nuts, ain't we?'

## POP AT ST. PAUL'S

POP songs replaced hymns, electric guitars and drums replaced the pipe organ, Roger McGough read poems from the pulpit and "Go-Go" girls danced in St. Paul's last week.

## Fragile P.P.

PP Arnold, small and fragile, slung her ear-splitting voice against the stone walls for a trio of Lennon-McCartney songs, she got roars of approval back. Roger McGough, of the Scaffold, declaimed a poem for the new Liverpool Cathedral: 'O Lord at Thy new Liverpool address,' and Roger Gorman, who also competed in the show, gave a mock drunken sermon.

Mary Hopkin's voice perhaps best suited the surroundings. She sang "Plaisirs D'Amour," "Turn Turn Turn" and "Morning of My Life." People stood to applaud.

During the two-and-a-half-hour show took to perform, the Cathedral was in darkness except for blue, red and purple lighting illuminating the dome. The Grapefruit were the last act to appear. With their raucous opening numbers, plus dancers in red-sequined jump-suits, they managed to turn the place into a semblance of Hamersmith Palais on a lively night. Cathedral officials, looking stunned by the whole scene, said after the show: "It certainly was an experience."

## U.S. hopes

In the near future, the Status Quo still hope to make that American trip and consolidate their position over there.

## DISCS AROUND THE WORLD

SWITZERLAND: 1 HEY JUDE — The Beatles; 2 THOSE WERE THE DAYS — Mary Hopkin; 3 HELLO I LOVE YOU — Doors; 4 ON THE ROAD AGAIN — Canned

Heat: 5 FIRE — Arthur Brown; 6 HUSH — Deep Purple; 7 AMERICA — Micky & Little Arrows — Leapy Lee; 10 LADY MADONNA — Fats Domino.

AUSTRIA: 1 HARPER VALLEY P.T.A. — Jeannie C. Riley; Bobbie Martin; 2 DO IT AGAIN — Beach Boys; 3 THE IMPOSSIBLE DREAM — Jim Nabors; 4 HEY JUDE / REVOLUTION — Beatles; 5 DEAR HEART — Mike Preston; 6 ADAM AND EVE — Suzi Cannon; 7 CLASSICAL GAS — Mason Williams; 8 THE ORANGE AND THE GREEN — Irish Rovers; 9 I'VE GOTTA GET A MESSAGE TO YOU — Bee Gees; 10 HELP YOURSELF — Tom Jones.

CANADA: 1 HEY JUDE — Beatles; 2 FIRE — Arthur Brown; 3 HUSH — Deep Purple; 4 I'VE GOTTA GET A MESSAGE TO YOU — Bee Gees; 5 HARPER VALLEY P.T.A. — Jeannie C. Riley; 6 MIDNIGHT CONFESSIONS — Grass Roots; 7 MY SPECIAL ANGEL — Vogues; 8 ON THE ROAD AGAIN — Canned Heat; 9 THE HAS COME TODAY — Chambers Bros; 10 FOOL ON THE HILL — Sergio Mendes and Brasil '66.

## WHO'S WHERE

Week beginning Friday, Oct. 11

### ONE-NIGHTERS

BROOK BENTON: Liverpool Dino's (11), London Scotch of St James (16).

BOB HEBB: Liverpool Victoriaiana (11), Acton Town Hall (12), Manchester Sloop's (13), Barrow Club 9 (14).

SCOTT WALKER: Birmingham Odeon (11), Chesterfield ABC (12), Liverpool Empire (13), Bristol Colston Hall (14), Cardiff Odeon (16), Slough Adelphi (17), Ipswich Gaumont (18).

TOM JONES: Glasgow Odeon (11) and (12), Leicester De Montfort (13), Liverpool Empire (15) and (16), Dublin Adelphi (17), Belfast Ritz (18).

GRAVEFUL DEAD: Birmingham Mother's and London Roundhouse (11), London Roundhouse (12), London Revolution (17), Liverpool University (19).

CASUALS: Manchester New Century and North New Century (12), Lincoln Drill Hall (17), Gainsborough Drill Hall (19).

CABARET LEAPY LEE: Birmingham Plaza (one week from the 13th).

FRANKIE VAUGHAN: Stockton Fiesta (one week from the 13th).

## ROYAL ALBERT HALL SATURDAY, NOVEMBER 2nd, at 7.30 p.m. THE INCREDIBLE STRING BAND

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## NEXT WEEK THE DOORS



# Are you converted to play stereo LP's?

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\*Stereo records will, of course, be reproduced mono.

See your record shop about a



## AMERICA'S NEW TEEN RAGE!



The newest big favourite among America's teens is not a recording star, but actor Jonathan Frid, who plays a 175-year-old vampire named Barnabas Collins on an afternoon television serial called "Dark Shadows," writes ANN MOSES. On a recent appearance tour, he was met at each stop by thousands of screaming girls. In one city he received a beautiful orchid painted completely black by a lady florist who was an avid fan. Receiving over 300 fan letters per week, Frid is becoming known as "the cool ghoul."

### NEW to the charts

## Marbles about to quit Home then came hit

A FEW years ago a young man called Trevor Gordon recorded with the Bee Gees in Australia where he was a singer and composer on TV. This week, he enters the NME chart for the first time as one half of the Marbles with a song written by the Gibb Brothers.

Trevor had emigrated with his parents while his cousin Graham Bonnet stayed at home in Skegness. Graham formed his own group and asked Trevor to return home and become a member of it, which he eventually did. After a time, Graham and Trevor decided to move South to London and try their luck in the big time — but nobody was really interested. Most agents just shook their heads and the boys became disenchanted with the big city. So much so that they made up their minds to move again, this time to Sweden, where they thought things might go better for them. No sooner had they booked their passage than the Revolution Club gave them a break and the following day Robert Stigwood invited them to call on him. The twosome went to see the famous manager who signed them up. Barry Gibb suggested that Trevor and Graham become known as the Marbles and they were given "Only One Woman" to record. The record was released at the beginning of August and got a lot of plays, but didn't sell enough to make the charts. Now, however, the sales have picked up, interest in Trevor (20) and Gordon (21) has picked up and it seems that the pays of knocking hopefully on people's doors is at last over.



MARBLES GRAHAM BONNET (left) and TREVOR GORDON.

By RICHARD GREEN

## JOHN AND PAUL SEND THEIR THANKS TO JOE

WITH A Little Help From Our Friends' Lennon and McCartney, 23-year-old Sheffield born, Joe Cocker makes a welcome appearance in our charts this week with his interpretation of the Beatles song that has had DJs and journalists (count me in) raving about him for weeks. Last week Joe was knocked out to receive a telegram reading: THANKS YOU ARE FAR TOO MUCH and signed JOHN AND PAUL.

Joe has been beating his brains out up North around the clubs since the age of sixteen but it was not until a few months ago that he travelled South and people really began to sit up and take notice. DJ-compare Tony Hall passed on a demo disc of Joe's to record producer Denny Cordell, and Joe was off to a new boost from London. Last week I met Joe in a London pub (he jokingly puts his soul sound down to scotch and dry ginger) shortly after he had returned from an ambition fulfilled by recording with the Raylettes — Ray Charles famous backing group — in Los Angeles. "That really was a dream come true," said Joe, "and getting the hit single has been another one. There's no danger of it going to my head though. I've been trying for too long and when I go home to Sheffield there's always my Dad to put me in my place. He told me that he was very pleased about the record, 'But I can't understand what you're on about it — it sounds like someone is sticking a pin in your backside' and that's the great thing about Joe on stage is that he rants and raves his way through every number without any inhibitions over the audience. What he gives is one hundred per cent effort and sincerity. He refuses to get trapped within 12 bars of simplicity and put his soul feeling behind any song he can believe in.



"You've only got to scratch the top surface of a Dylan or Lennon and McCartney composition to find the real depth," said Joe. "With A Little Help From My Friends" is really a very sad song but I don't think many people realised it. There are so many songs like that which you can take at face value or dig underneath them for some other meaning. "With so many good groups like the Fleetwood Mac and America's Cameo. He's going back to basic rhythm and blues formulas I asked

Joe if he could see any reason for this apparent back tracking. "I think we went through a period in pop music recently which was very phoney," said Joe. "Soul music meant anything out of Tamla Motown and that began to lose its direction along with everyone else. Because you could never be sure which was honest and which not, a lot of groups and artists who really cared about being truthful went back to the roots of the music — that always means the blues. The blues is the foundation stone from which anything new and worthwhile will spring honestly.

### Belief

"The thing about 'blues' is that you've either got to do it good or not do it at all — you must have some inner drive which compels you to believe in what you are doing."

Strange to tell, "With A Little Help From My Friends" is not the first Beatles composition that Joe has recorded — as long ago as 1963 he recorded "I'll Cry Instead" for the Decca label under the direction of Mike Leander. "I hope they don't re-issue it," said Joe concernedly. "It would sound awful today in the light of more modern ideas and techniques."

From an eight pound a night performer around the Sheffield pubs Joe Cocker is now well on his way to becoming a very big name indeed. Before he became a professional vocalist Joe fitted gas the smallest guitar around. "From gas fitter to gas singer," I'll drink to that.

Keith Altham

# NOW YOU'VE HEARD IT - BUY IT!

## THE LOCOMOTIVE

### RUDI'S IN LOVE



PARLOPHONE R5178  
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## The TREMS, who put an armadillo into the Top Ten, tell RICHARD GREEN...



THE TREMS Armadillo, a mini guitar featured on their latest Top Ten hit, is played here by Epic VIC ELMES who borrowed it for their "Travelling Circus" single which the Trems helped them record. From (l to r) in our studio pic are EPIC VIC, STUART TANN, MICHAEL BLAKELY (brother of ALAN BLAKELY) and IAN JANSEN, Trems are ALAN BLAKELY and CHIP HAWKES.

# THE OLD ROUTINE'S GETTING A BIT OF A DRAG

MANY weird and wonderful things happen regularly in the pop world, but I never thought I'd see the day when an armadillo found its way into the charts.

Actually, it has been aided by the Tremeloes who feature the new Armadillo Sound on their latest hit, "My Little Lady." The creature made its first appearance on "Time For Black-burn" recently and if you haven't already guessed in what shape it appeared, it was Rick's guitar! It also happens to be just about the smallest guitar around. "I bought it in South America," Rick told me. "It's made from an armadillo's shell, but it plays perfectly. It's got that ting-ting little sound you hear on the record. It was used on 'Travelling Circus' by the Epics as well."

Len went and bought a huge plate of sandwiches and when he returned, told me about the new single which he co-wrote with Alan. "We were going to release one called 'I'm Gonna Try' which we recorded at the same time as this one, but later we changed our minds," he revealed. "We thought that one sounded better, then we preferred this one, so we decided to switch over. Cliff Richard has got 'I'm Gonna Try' now and he's thinking of recording it as a single. "In Italian, it's called 'Luglio' and it won first place in a song contest out there. 'My Little Lady' came second in the same contest. I bought the Italian version of it then we wrote our own lyrics to it. "While Len and Alan are doing a lot of songwriting, the group as a whole are planning a major change in their act. They have decided to gradually ease off on the light-hearted bit and concentrate, instead, on more serious music. "We've been doing the same old routine for so long that it's getting a drag," Dave pointed out. "We're swapping the numbers bit by bit and playing more way-out stuff. Not psychedelic or anything, just more serious."

### Fair price

Dave commented: "We ask a fair price and we can always work. The promoter is happy, we're happy and everyone's happy. Usually, we work on a percentage and we come out with good money. "We can usually take forty quid a night," Len joked. "I've heard that some groups can earn as much as forty guineas!" Dave replied, "There were many shows of "Cor, 'ow do we get that much? We never get all that!" "Later this month, the group is off to Israel where it has had seven hits in a row. Then there's a return trip to South America for a planned song festival. "We have to do one of their songs and one of our own," Len stated. "Dave's got to sing in Spanish. "Have I?" Dave asked. "Nobody told me anything about it. How can I sing in Spanish. I have enough trouble speaking English." "Just to add to his misery, Dave remembered a circular sent out by a London club. It contains a list of all the famous people who have visited it recently and among them is "David Charles, the Tremeloes' drummer. "That's fame for you, they get both me names wrong," he moaned.

break into the college circuit, which is what we want to do," he explained. "That's where the money is and that's what we're after, folks!" "There was a pause for guffaws, then Alan went on: "The colleges don't like our type of music. It's too teenopper for them, they want more serious things." In a further attempt to change their image in America, the Tremeloes are thinking about releasing different records on both sides of the Atlantic. Thus, they will be able to retain much of their "happy" image here while showing a different side of their work to the Americans. "Talking about money, we discussed the high prices that some groups ask here and I found that the Tremeloes are quite firm about their values. "I think some of these groups ask so much money because they don't want to work," Alan said. "They know they won't get it, so they ask for it."

While Len and Alan are doing a lot of songwriting, the group as a whole are planning a major change in their act. They have decided to gradually ease off on the light-hearted bit and concentrate, instead, on more serious music. "We've been doing the same old routine for so long that it's getting a drag," Dave pointed out. "We're swapping the numbers bit by bit and playing more way-out stuff. Not psychedelic or anything, just more serious."

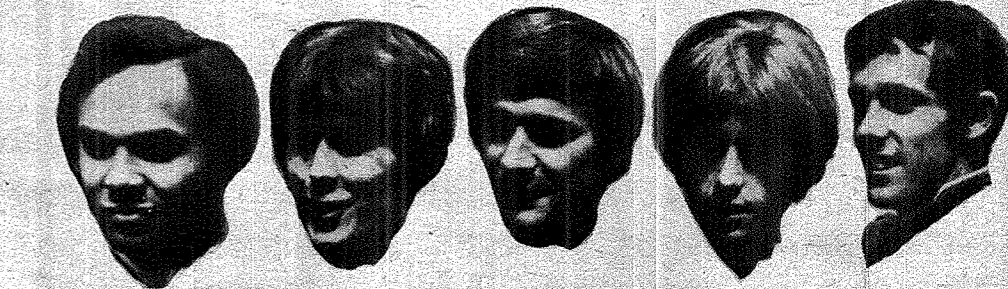
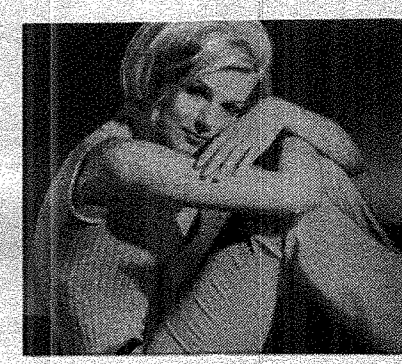
They were all agreed that they didn't think their fans would mind the change or that it would harm their career in any way. On the contrary, Alan is confident that it will do them a lot of good — especially in America. "We've had hits in America, including a No. 1, but we can't

# New singles from Jim Reeves, Peggy March and the Spectrum- And who are the ARCHIES?

"When You Are Gone" c/w "How Can I Write On Paper" RCA1750. Those are the titles and the number to remember if you're one of the millions of still-devoted JIM REEVES fans. His beautiful dark-brown voice was never better than on these tracks. This is just the kind of disc to keep alive the memory of a wonderful artist.



PEGGY MARCH is currently marching around Europe. Not literally, of course, but she's wowing them over there with a very successful tour. Wherever she goes, the fans have been shouting for return visits. Could it all be a fiendishly clever plot to promote her new single—"I've Been Here Before" c/w "Time And Time Again" RCA1752!



SPECTRUM are a group who never fail to turn out good material but always seem to fall just short of the top twenty. Their latest release could be just the one to sail right up the charts—"Little Red Boat" c/w "Forget Me Not" RCA1753.

THE ARCHIES were already firm favourites with over 50 million people before they'd sung a note. How come? Well, The Archies are one of America's top cartoon strips. Then, they were animated and became a nation-wide TV hit as a cartoon show. Now, to provide the music for the TV show, Don Kirshner —the man who founded the Monkees!—has formed a pop group—THE ARCHIES! First release from this amazing group is called "Bang-Shang-A-Lang" c/w "Truck Driver" RCA1751. THE ARCHIES could be the most sensational development in pop since The Monkees themselves! Don't miss their debut.



## EUROPE VOTE FOR TOP POP

Results of European Pop Jury run by the BBC last Saturday for listeners all over Europe. Maximum number of points possible, 500.

COUNTRY	SONG	POINTS
1st N. European	HEY JUDE—Beatles (Norway, Sweden & Finland)	478
2nd Great Britain	THOSE WERE THE DAYS—Mary Hopkin	426
3rd France	RAIN AND TEARS—Aphrodite's Child	375
4th Belgium	FIRE—Crazy World of Arthur Brown	350
5th Great Britain	JESAMINE—Cameo	322
6th Italy	DELLAH—Tom Jones	290
7th W. Germany	LAST NIGHT IN SOHO—Dave Dee, Dozy, Beakie, Mick and Tich	289
8th N. European	ELIAS—Morgans	236
9th Germany	FELDS—Udo Jurgens	211
10th Belgium	GET AROUND—Pebbles	191
11th France	ON PREND TOUJOURS TRAIN POUR QUELQUE PARTS—Gibbert Becaud	175
12th Italy	AZZURO—Adriano	128

# BARRY REVEALS BEE GEES PLANS AND TAKES YOU ROUND HIS PENTHOUSE PAD

UP the road from a place called Amen Corner and sandwiched between those twin pillars of the establishment, St. Paul's and the Old Bailey — like a wedge for the new order of things driven into the heart of the old — lives what his neighbours of the bowler, briefcase and umbrella brigade would no doubt refer to as "one of those long-haired beat people."

The particular "long-haired beat person" in question is Barry Gibb of the Bee Gees, whose 50 guinea a week City of London penthouse was my destination on a journey last week to get the final episode of that long running showbiz serial — "Is He Or Isn't He Leaving The Bee Gees?" — a bit of straight talking on that particular subject being long overdue.

Special by NICK LOGAN with ALEC BYRNE pictures

usual and follow him — that makes it easier to revert back to being individuals.

"The pop scene is going to be a lot different in two years anyway. Now there is a new group every week; it seems like everybody and anybody can get into the charts."

"I'll be a skinny cowboy," he joked. "I think they're grooming me as another Gary Cooper."

As for the future of the others in the group, Barry said he could see both Robin and Maurice going into recording and arranging, although the brothers would always write together. And he could see Vince and Colin going off together into the blues field.

## Can't understand

"I like blues but it is music I am too ignorant to understand," said Barry.

"The only thing that exists to me is commercial pop music. It is commercial pop that the majority of people understand. A working man's daughter would not understand blues."

"What were the possibilities of these things coming to be? They are very strong at the moment," was the reply.

Still looking to the future, Barry also revealed that he wants to produce records for the Atlantic



company in the States — "There are a lot of new American artists, soul artists, that I want to get into the studio." — and said that if he did leave, he'd still probably still make records on his own.

"I could not leave pop music altogether. I love making records; I love making music; I love writing songs. It's like the sex force. I like every part of the pop business — though I'm sick and tired of backbiters. There is just no point in it."

"If you knock another artist, it can only be through jealousy. Every new group that suddenly bursts onto the scene is wide open to criticism. They should stop the griping and stop the knocking."

"When we first came out, Jimi Hendrix said we were two-year-old Beatles. But we are very good friends with Jimi Hendrix now."

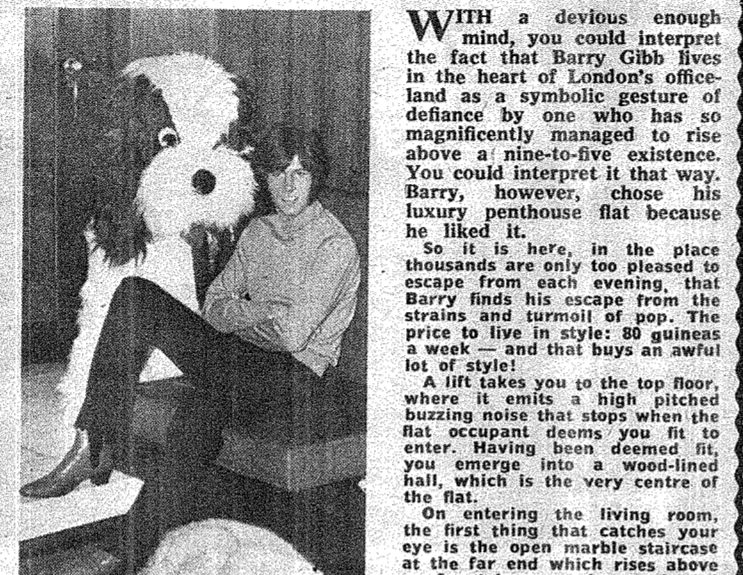
"He was just giving an opinion at the time. People just like to have a go at other artists."

"Five years ago, everyone was for everyone — when the Beatles were at their heyday. Now everybody is trying to destroy everybody else."

"I think it comes from insecurity. The feeling that it is not going to last. I cannot really explain it. I think the whole scene is very weary. Everybody is a teenage idol," he joked.

"No, because the Beatles did it and that was that," said Barry.

"I am not saying it cannot be done by someone else. But as long as the Beatles exist everyone who does it again will be called Beatles' followers. You can call as many records as the Beatles but it will never be recreated what the Beatles did."



How had the knockers got at them? "The Beatles bit," Barry replied. "But we expected that in a way because Robert was going round saying we were the musical talent of 1967. This was the publicity and we were wide open to it. And we were a bit green. We were just the Australian group at the time."

"But we took the knocks hard. You are never really prepared for criticism. There is always somebody having a go and we still get the knocks. You can't go any higher than the Beatles and they still get the knocks."

"There are a couple of easy chairs with carved wood armrests but the main seating is provided by several brown leather backless seats placed together in an L-shape. Other furniture includes a large coffee table, a mirror like the one on the front of the Bee Gees' second LP, a hi fi system and a film projector and screen on which Barry entertains guests with hired movies."

"The living room itself is small study with a couple of leather chairs and then through the kitchen. That in turn leads through to the dining room which has high backed cream leather chairs round a circular table. Above the table hangs a magnificent glass chandelier."

"Pass through another door and you are back in the hall, the doors to your right leading off into the bedroom and bathroom areas."

"The spiralling staircase out of the living room takes you up to an over-hanging platform which is used as the breakfast area. Leading off this are two sun patios — both with cane chairs — one of which gives view St. Paul's, the other a view of the lady with the scales of justice on the dome of the Old Bailey."

"And all that is what you call living in style!"

Barry at the top of the open marble staircase and beneath the yellow foam rubber model of New York that hangs upside down from the ceiling. Above-pictured with Barnaby on the second of the sun patios. Above right — he poses in the kitchen. Poses because Barry confesses that he can't cook! And right, two Barry Gibbs, as he poses in front of the mirror in the living room.

With a devious enough mind, you could interpret the fact that Barry Gibb lives in the heart of London's office-land as a symbolic gesture of defiance by one who has so magnificently managed to rise above a nine-to-five existence. You could interpret it that way. Barry, however, chose his luxury penthouse flat because he liked it.

So it is here, in the place thousands are only too pleased to escape from each evening, that Barry finds his escape from the strains and turmoil of pop. The price to live in style: 50 guinea a week — and that buys an awful lot of style!

It lifts takes you to the top floor, where it emits a high pitched buzzing noise that stops when the flat occupant deems you fit to enter. Having been deemed fit, you emerge into a wood-lined hall, which is the very centre of the flat.

On entering the living room, the first thing that catches your eye is the open marble staircase at the far end which rises above a fountain spraying in a globe of water. On the ceiling above the staircase is, believe it or not, a yellow hairy wood-lined New York hanging upside down.

If you can pull yourself away from that mind boggler, there is much else of magnificence in the room. Like the hall, the walls are mainly wood-lined and there is a parquet floor Barry has partly covered with blue carpet for protection.

The nearest wall has built-in cupboards and shelves on which the Bee Gees' trophies are on display and also contained in this unit is the bar. Against the wall is a huge colour television set Barry had just bought and wasn't too pleased with — generously offered to take it off his hands!

There are a couple of easy chairs with carved wood armrests but the main seating is provided by several brown leather backless seats placed together in an L-shape. Other furniture includes a large coffee table, a mirror like the one on the front of the Bee Gees' second LP, a hi fi system and a film projector and screen on which Barry entertains guests with hired movies.

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## 'I'm leaving'

"Sure I'm leaving the Bee Gees. I'm going into films," he said. "But it will be at least two years before it happens. What we will do is work out our contract for another three years, but we are going to talk about it again in two years."

A king-sized cigarette was lit from one of the several packets lying around and Barry continued: "I had the film offers about four weeks back when we came home from America. I can't be specific but they were strong, attractive offers. As my life I had wanted to go into films so I decided the actual situation arose I decided yes I would. I don't want to do it now, but today is the right time to think about it."

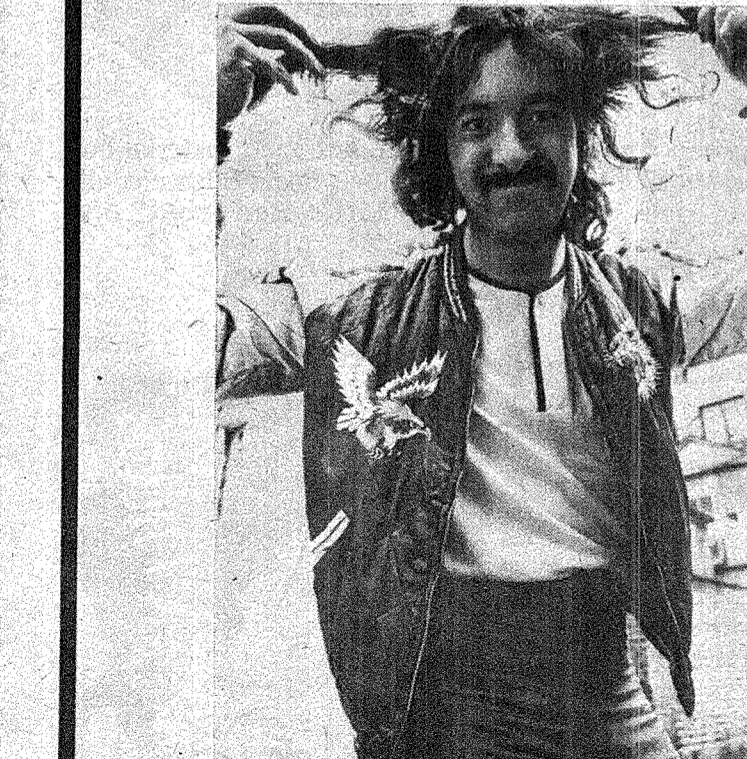
Barry said he had talked it over with Robert Stigwood, the group's manager, who was against the group splitting. How did the other Bee Gees feel?

"They know that no group lasts forever. Can you see us like we are now when we are all thirty."

"But pop has changed anyway because the fans look on groups as individuals. They pick out an individ-

## AND TAKES YOU ROUND HIS PENTHOUSE PAD

## BONZO DOG (DOO-DAH BAND)



## "I'M THE URBAN SPACEMAN"

c/w CANYONS OF YOUR MIND (Innes) (Stanshall)

Liberty Records Ltd., 11, Albemarle Street, London, W.1.

## LPs reviewed by ALLEN EVANS

\*\*\* PICTURESQUE MATCHSTICK-ABLE MESSAGES FROM THE STATUS QUO (Pye, NPL 18220) — The instrumental sound is fractured by some weird effects, as in Technicolour Dreams and Sunny Colophane Skies, even though the vocal is untouched by gimmick. The singing on Green Tambourine is more straightforward, but of course the big single hit, Pictures Of Matchstick Men, is strange and compelling in instrumental sound. Interesting to hear an early Bee Gee song here, Spicks And Specks; and the Quo's current single success, Ice In The Sun, is included on this LP.

Other numbers: Black Veils Of Melancholy, When My Mind Is Not Live, Elizabeth Dreams, Gentleman Joe's Sidewalk Cafe, Paradise Flat, Sheila.

\*\*\*GENO WASHINGTON: RUNNING WILD (Pye, NPL 18219) — Along with the raving Ram Jam Band full-sound, Geno rips his throat through 15 rocking songs at an in-performance session at Bolton Casino. And as a linking idea, the first side ends in the middle of Rock Me Baby and side two starts where side one leaves off. Rock Me Baby, Geno sails through such big favourites as Jumpin' Jack Flash, I Got You Babe, Knock On Wood, Michael and even Gato Sara Serra. Geno enjoys himself when he croaks out his songs and everyone else gets the enjoyment, too. It comes through even on the disc.

Other titles: I Take What I Want, Gimme Little Sign, Raise Your Hand, High Heel Sneaker, Mary Ann, I Get So Excited, Holdin' On With Both Hands, Day Tripper.

\*\*\*BYRDS: SWEETHEART OF THE RODEO (CBS 63553) — The Byrds are on a country kick, but combine that with their eye is the open marble staircase at the far end which rises above a fountain spraying in a globe of water. On the ceiling above the staircase is, believe it or not, a yellow hairy wood-lined New York hanging upside down.

If you can pull yourself away from that mind boggler, there is much else of magnificence in the room. Like the hall, the walls are mainly wood-lined and there is a parquet floor Barry has partly covered with blue carpet for protection.

The nearest wall has built-in cupboards and shelves on which the Bee Gees' trophies are on display and also contained in this unit is the bar. Against the wall is a huge colour television set Barry had just bought and wasn't too pleased with — generously offered to take it off his hands!

There are a couple of easy chairs with carved wood armrests but the main seating is provided by several brown leather backless seats placed together in an L-shape. Other furniture includes a large coffee table, a mirror like the one on the front of the Bee Gees' second LP, a hi fi system and a film projector and screen on which Barry entertains guests with hired movies.

The living room itself is small study with a couple of leather chairs and then through the kitchen. That in turn leads through to the dining room which has high backed cream leather chairs round a circular table. Above the table hangs a magnificent glass chandelier.

Pass through another door and you are back in the hall, the doors to your right leading off into the bedroom and bathroom areas.

The spiralling staircase out of the living room takes you up to an over-hanging platform which is used as the breakfast area. Leading off this are two sun patios — both with cane chairs — one of which gives view St. Paul's, the other a view of the lady with the scales of justice on the dome of the Old Bailey.

"And all that is what you call living in style!"

Barry at the top of the open marble staircase and beneath the yellow foam rubber model of New York that hangs upside down from the ceiling. Above-pictured with Barnaby on the second of the sun patios. Above right — he poses in the kitchen. Poses because Barry confesses that he can't cook! And right, two Barry Gibbs, as he poses in front of the mirror in the living room.

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\*\*\*THE ESSENTIAL FRANK SINATRA, Vol. 1, 2 and 3 (CBS 63172-3-4) — Frank Sinatra's earlier recordings are issued again by the U.S. Columbia company who first had him under contract. They have been issued before on LPs, of course, but the Maestro's work never seems to date at all. This is a three-LP series, including recordings from 1939 (From The Bottom Of My Heart, with Harry James' ork to 1952 (Birth Of The Blues — with Axel Stordahl). Each LP has 16 tracks and although the backing may sound a little dated, Frank's singing is timeless.

\*\*\*GLUT: WORDS (Pye, NPL 18224) — Johnny Pearson's piano playing is always distinctive on this multi-hit album, but I thought the orchestral backing lacked imagination. As with most instrumental versions of past hits, this LP suffers from that lack of the lack of that certain something the originals must have had. Feel Sounds Orchestral should stick to original or little known material (and those lovely sexy covers of their earlier LPs).

\*\*\*COUNTRY-AND-WESTERN: THERE'S A MASSIVE RELEASE OF C-and-W music from two labels, and before me is a pile of Nashville product. The MCA label issues six good albums of their C&W Series, 36/8d each:

BILL ANDERSON: JAN HOWARD: FOR LOVING YOU (MUPS 337) a song that topped the U.S. Country charts. They duet nicely, although they are solo artists really. They add ten tracks to their big hit.

LORETTA LYNN (MUPS 338) from Kentucky sings five of her own songs here, including First City and I'm Shootin' For Tomorrow.

JACK GREENE (MUPS 339) titles this one "You Are My Treasure," and sings also in

his own unique way. Fraulein, My Special Angel and eight others.

ERNEST TUBB SINGS HANK WILLIAMS (MUPS 340). Eleven famous songs written by Hank and sung with great sincerity by the famous Tubb.

KITTY WELLS: MY BIG TRUCK DRIVIN' MAN (MUPS 341) is happy country stuff including Truck Driver's Sweetheart and Burning A Hole In My Mind.

HERBIE CONWAY TWITTY (MUPS 342), who had big single hits a few years back, now warbling as good as ever through Jam-banya, Take Me As I Am and nine others, backed by his Lonely Blue Boys.

NOT to be outdone, Mercury International's stereo issue, at 27/6 (SMWL 2100), about a dozen numbers from Rawhide to Bonanza.

DAVE DUDLEY: SIX DAYS ON THE ROAD (SMWL 2100), about a lonesome traveller, also Stee Worker Blues, Taxi Cab Driver, etc. Also his GREATEST HITS are on SMWL 2100S.

ROY DRUSKY & PRICILLA MITCHELL (SMWL 21002) duet through six (tuneful) numbers like Back Street Affair, Slippin' Round on their "Between The Two Of Us" LP.

GREAT GEORGE JONES (SMWL 21003) is slight built but big voiced. He makes a good job of Singing The Blues, Money To Burn and ten others.

FARON YOUNG: COUNTRY FAVORITES (SMWL 21004) warbles pleasantly through Save The Last Dance For Me, The Last Waltz, and Honky Tonk Song.

ROY DRUSKY SINGS SONGS OF THE CITIES (Detroit, Kansas, Battle of New Orleans) on SMWL 21006, and PICK OF THE COUNTRY (Home, Mexican Joe, etc.) on SMWL 21007.

RUSTY DRAPER (SMWL 21008) is a most pleasing, swingy singer offering "C&W Golden Greats" like Please Help Me, I'm Falling, Beggar To A King, Jealousy is.

FOGGY MOUNTAIN BREAKDOWN (SMWL 21009) offers Lester Flatt and Earl Scruggs with the Foggy Mountain Boys, really village hill-billy.

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RAPHAEL (Hispa Vox) is the young Spanish singer who is known via the European Song Contest he has entered and his TV appearances here, as well as a Talk Of The Town stint. His forte is big voiced, dramatic numbers like La Hora, La Cancion Del Tamborero, and El Mantamiento.

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# AFTER BIG SPLIT HERD OUT OF EXILE



**YOU** may not have seen much of the Herd recently since their self-imposed retreat following a dispute with managers Howard and Blaikley, but I have been more lucky. Firstly there was a summons to the august presence of drummer Andrew Steele's London flat above the greengrocers and next to the railway line. Hardly an imposition as his dear lady wife provides excellent chocolate gâteau, a good cup of tea and a happy disposition. The times they are a changing since the big split, explained Andrew, lounging languidly in his armchair.

"I seem to have spent the first year of married life seeing my wife for approximately three hours every morning — once a week," he said drily. He says most things drily in fact. "I've never felt that you could get anything worthwhile done by rushing," he continued. "Now we are working only two or three nights a week instead of eight. We are more relaxed and no longer breaking ourselves apart. Peter and Andy have had the time to get themselves and some music together and the result is 'Sunshine Cottage' which is a far more honest reflection of the Herd's real talent."

Both Andrew and the group are concerned that this is their first venture independent of their managers who also wrote all their previous hits. But Andrew reasons that "nothing is guaranteed success" and even their previous hits filled him with some apprehension. He is certainly not less optimistic about the success of "Sunshine Cottage."

"We thought our first LP would be something revolutionary — more representative of the group's individual ability but in fact it was as non-reflective as it could be," said Andrew. The next one will be at least some kind of musical identity which is us."

## says Keith Altham

### Absent

The last major public event in which I can remember the Herd figuring prominently was the unannounced Jazz and Blues Festival at Kempton Park in which they were conspicuous by their absence following Jerry Lee Lewis' performance.

"I remember thinking that it was sheer suicide for a group to be put on after Jerry Lee Lewis," he smiled, after I saw a scaffolding pike hurled through my bass drum preceding our appearance. "That was the first time that I've felt completely insecure. They just did not want us to come on and so we did not."

Andrew is very much aware of the group's visual image and particularly aware that he is the senior member of the group. He believes

however that if they can satisfy an audience visually they should be able to prove their worth instrumentally as well.

After all you can't prove to someone that you are pretty if you are ugly but you can prove that you have musical ability if they think you have not."

Andrew is not at all perturbed by the strong feminine following the group has.

### Girl appeal

"I'm rather pleased that we appeal mostly to girls," he smiled, "especially as I'm rather large on girls this week. If you have a strong feeling following, they inevitably get over excited and translate their feelings into the shape of a bottle or some other projectile and you get a Kempton Park. I'm convinced the boys watch me anyhow — we cater for everyone in our band."

On a slightly more serious note, Andrew admits that he has felt envious in the past of those groups

and musicians who have been able to realise their full musical potential without too much consideration of commerciality.

"Sometimes I dream that Eric Clapton comes and knocks on my door and offers me a spare gig," he said, drily of course. "But that is just a personal thing and I think there is going to be a far greater release for our musical potential in the future."

Meanwhile back at organist Andy Bown's flat a few days later I was to hear the unexpurgated version of "Sunshine Cottage" after a short sojourn in the kitchen while, it was

### Music man

"Yes well I'd better play it for you then," declared Andy and did so. Andy is really the music man in the Herd's new productivity partnership and Peter the words so I was given to understand.

### HERD (l to r) ANDREW STEELE, PETER FRAMPTON, GARY TAYLOR and ANDY BOWN.

"What we are doing now is really completing the circle," said Andy. "We are being musically selfish in order to turn ourselves into a self-contained unit. It's nice to sit in your bath and think 'ha-ha-ha-hum-hum'." he added by way of explanation. "I shall be satisfied if this makes the Top 20 — I think we're bound to make the charts on advanced orders but I want it to prove itself by getting in the 20."

Having asked me what I thought of the single I replied that I thought it good but not great and musically better than anything they had done before.

"Good," said Andy. "I asked to hear it again."

"That's a bad sign," said Andy.

order to turn ourselves into a self-contained unit. I mentioned that Gary's solo vocal passages on the single sounded out of context to the rest of the disc but were obviously commercially effective.

"It's what we believe in," said Andy. "It's the best we've been able to do for the present."

Both Andy and Peter had spent some considerable time and effort getting themselves together down in Beckenham at Andy's parents' home. They were drawing upon personal experience and things around them for inspiration and that is where almost anyone else came in.

The Herd's greatest single factor in their favour is their youth and their need to succeed. If they want to say something of value they have the talent to do it. "Sunshine Cottage" is not it but it does indicate a musical step in the right direction.

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**AMERICA CALLING**

**BRITISH GROUP OUTCLASS U.S.**

TEN Years After's American opening at the Fillmore East last weekend, sharing the bill with Procol Harum and Country Joe and the Fish, was sensational!

The two English groups practically wiped the floor with their American counterparts, each outfit sustaining lengthy standing ovations which, although becoming the thing now at the Fillmore, are still only reserved for great musicians.

Procol have improved 100 per cent since their last tour here, scoring at the Fillmore, one of the last dates on their current swing, a huge personal success.

But it's Ten Years After who following that opening, will barnstorm their way across country for eight weeks of one successful date after another, thus following in the pattern reserved for la creme de la creme of Britain's "heavy" (loosely translated as guitar) underground groups.

Musically, Ten Years After has what America wants — excitement, intense feeling and the power to transmit its versatility to audiences which have now grown weary of the psychedelic and pseudo blues sounds which have been thrust on them of late.

They are different — like Arthur Brown, Jeff Beck, Who, Hendrix and the Cream are different — and despite hazards on their opening night, such as a change in time and conditions, and guitarist Alvin Lee fighting a "du armistice" which led him to collapse in their dressing room after the first show, but just about recover in time for the second — Ten Years After are well on the way up!

Record wise, the group expects two new releases out very shortly on the Deram label. The first, a single titled "Heart Be Calling", will be issued in about two or three weeks, and this will be followed by an album titled "Stone Hench".

**SLY** and the Family Stone's recent English tour might have had its problems (lack of

**Ann Moses**  
Editor of "Tiger Beat"

**in Hollywood Ex-Spoonful kept busy**

**June Harris**  
in New York

When he was in Hollywood last, John worked with Cass Elliott on her newly released LP. He continues to write material for other artists and his most recent composition, "The Room Nobody Lives In" may be MCA Cass' next single. When his own album is finished, he will begin performing the college circuit.

Donovan's concert at the Hollywood Bowl was a beautiful evening, although unlike past trips, Don used no back-up musicians.

While he was in Hollywood, Don was looking into the possibilities of working out a concert tour of the States with John Sebastian and Graham Nash, during which they'd swap songs and sing together.

Donovan will return to the Southland in early November for a concert at the Anaheim Convention Centre, where he recorded his most recent live LP.

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SUNDAY, 13th — THE GREATEST SHOWBAND IN THE COUNTRY

MONDAY, 14th — O'HARA'S PLAYBOYS

TUESDAY, 15th — MINT TULIP

WEDNESDAY, 16th — EXCITING NEW GROUP

THURSDAY, 17th — THE SWEET

# LIFE LINES of the CASUALS

<b>Professional name:</b> Bob O'Brien	John Tebb	Alan Taylor	Howard Newcomb
<b>Real name:</b> Robert O'Brien	John Roy Tebb	Alan Taylor	Howard Newcomb
<b>Birthdate:</b> September 26, 1944	October 1, 1945	February 2, 1947	November 25, 1945
<b>Birthplace:</b> Bridge of Allan, Scotland	Lincoln	Hullfax	Lincoln
<b>Personal points:</b> 5ft., 11ins.; 11st.; green eyes; brown hair	6ft., 12 1/2st.; brown eyes; black hair	6ft., 9 1/2st.; 11lb.; blue eyes; light brown hair	5ft., 11ins.; 3st. wet through; brown eyes; brown hair
<b>Parents names:</b> John and Leah	Charles and Edith	Arthur and Margaret	Chuck and Glad Susan
<b>Brothers and sisters names:</b> None	None	Brian	Susan
<b>Present home:</b> London / Milan	Milan/London	Kensington, London	Lincoln council house
<b>Instruments played:</b> Clydebank	Clydebank	Guitar and Bass	Guitar, trumpet
<b>Where educated:</b> Clydesbank High School	City School Lincoln	Trinity Secondary modern	Simul Bank School Technical College
<b>Musical education:</b> Me	3 years' learning piano	Bert Weedon's "Play in a Day"	I should be so lucky!
<b>Age entered show-business:</b> 4	8	12	About 14, I think
<b>First public appearance:</b> Glasgow Alhambra when I was 4	Lincoln Church Hall at 8	Pasadena Hall, Pasadena 1959	A pub in Spalding in 1960
<b>First professional appearance:</b> The Centre Glasgow, November 1963	Can't remember	Doncaster Co-op 1965	Ship Hotel, Skegness, 1962
<b>Biggest disappointment in career:</b> "Amore" "Settevoce" (Italy)	Failure of "Adios Amore"	Discovering our producer was dead	Having three guitars stolen
<b>TV debut:</b> "Settevoce" (Italy)	"Knocks"	Italian TV	"Opportunity Knocks"
<b>Radio debut:</b> "Ferma La Musica"	"Ferma La Musica"	"Radio One O'Clock"	"Ferma La Musica"
<b>First important public appearance:</b> At birth	Pesaro Song Festival	Pesaro Song Festival	Backing Manfreds
<b>Biggest influence on career:</b> Other Casuals	Other Casuals, Italy	Playing with Jackie Lynton's band	Early Beatles antics
<b>Former occupation before show business:</b> Commercial artist, Trucker	Electronics engineer	Motor mechanic	Printer, machinist, glass blower
<b>Hobbies:</b> Reading, fishing	Reading, listening	Cinema, dates	Reminiscing
<b>Favourite colour:</b> White	Green of English grass	Dark blue	Red
<b>Favourite food:</b> Black pudding / Italian	Potatos/Peperone	Steak	Pork Chops
<b>Favourite drink:</b> Whisky	Whisky Orange Juice	Beer and tea	Whisky and Lemonade (together)
<b>Favourite clothes:</b> Wearable ones	Informal	Casual	Changes completely
<b>Favourite singer:</b> Al Jolson	PJ Proby	Jackie Lynton	McCartney, Jackie Lynton, Dusty
<b>Favourite actor / actress:</b> Peter Cushing	Albert Finney	Shirley Eaton, Peggy Mount	Popeye, Thomas Millian
<b>Favourite bands/instrumentalists:</b> Joe Loss Band	Joe Loss	Joe Loss	Rebel Rousers
<b>Favourite composer:</b> Mr. Tebb	Lennon/McCartney	Lennon and Co.	Lennon / McCartney
<b>Favourite groups:</b> Status Quo	Beatles	Move, Cliff Bennett, Who	Beatles, Status Quo
<b>Miscellaneous dislikes:</b> Groups who knock others.	Italian beer, cold milk tea	Italian beer, cold milk tea	Taxi drivers, officials and their ilk
<b>Miscellaneous likes:</b> Women (well built)	Good food	Good food	Country pubs
<b>Best friend:</b> Big John and the Midget	My guitar	My guitar	Mum and Dad
<b>Most thrilling experience:</b> Last night about 2.45 p.m.	First flight	Never had one yet	First helicopter flight
<b>Tastes in Music:</b> Everything in Bad	Pop	Pop	Very wide
<b>Personal ambition:</b> To see Japan	Have one of my songs recorded	To be financially secure	To stay unchanged
<b>Professional ambition:</b> To continue as well as we are	Lasting success	To have many hits	Security



ALAN TAYLOR JOHN TEBB HOWARD NEWCOMB BOB O'BRIEN

**COMMON TO ALL**

Recording manager: David Pardo  
Personal manager: David Pardo  
Record manager: Gerry Baxter

**Musical directors:** Ourselves  
**Major poll honours:** Voted 4th popular world group by an Italian magazine  
**Biggest break in career:** Meeting David Pardo  
**Origin of name:** A clothes catalogue

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E. POWER BIGGS "BACH ORGAN FAVORITES VOL 1" 72148  
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BOB DYLAN "JOHN WESLEY HARDING" (S) 63292  
BARBARA STYRELAND "PEOPLE" (S) 62644  
GERTRUDE FINE "HARD FACTS US FAME" (S) 63293  
JOHNNY MATHEIS "LOVE IS BLUE" (S) 63301  
CAROL KING "TWO OF US" (S) 63302  
SWEET CHARITY (S) 70035  
THE PEDDLERS "FREEMHEELERS" (S) 63183  
MY FAN LADY (S) 70009  
RAY CONIFFE "HONEY" (S) 63334  
FIDDLER ON THE ROOF (S) 70020  
THE GLADNY BROTHERS & TIMMY MAKEM "SEA SHANTIES" (S) 63393  
ARETHA FRANKLIN (S) 63290  
PHILADELPHIA ORCHESTRA CONDUCTED BY EUGENE O'BRIEN  
RACHMANINOV'S SYMPHONY NO. 1 75  
JOHNNY CASH "FOLSOM PRISON" (S) 63308  
ALAN WILLIAMS WITH THE ENGLISH CHAMBER ORCHESTRA CONDUCTED BY CHARLES ROVER  
RODRIGO: FANTASY FOR A GENTLEMAN  
BOZSCHE: GUITAR CONCERTO 72601  
O. C. SMITH "HARD HEARTED BEYESTED" (S) 63382  
NEW YORK PHILHARMONIC ORCHESTRA CONDUCTED BY LEONARD BERNSTEIN  
BERLIOZ: SYMPHONIE FANTASTIQUE SP21  
SIMON & GARFUNKEL "THE GRADUATE" (S) 70422

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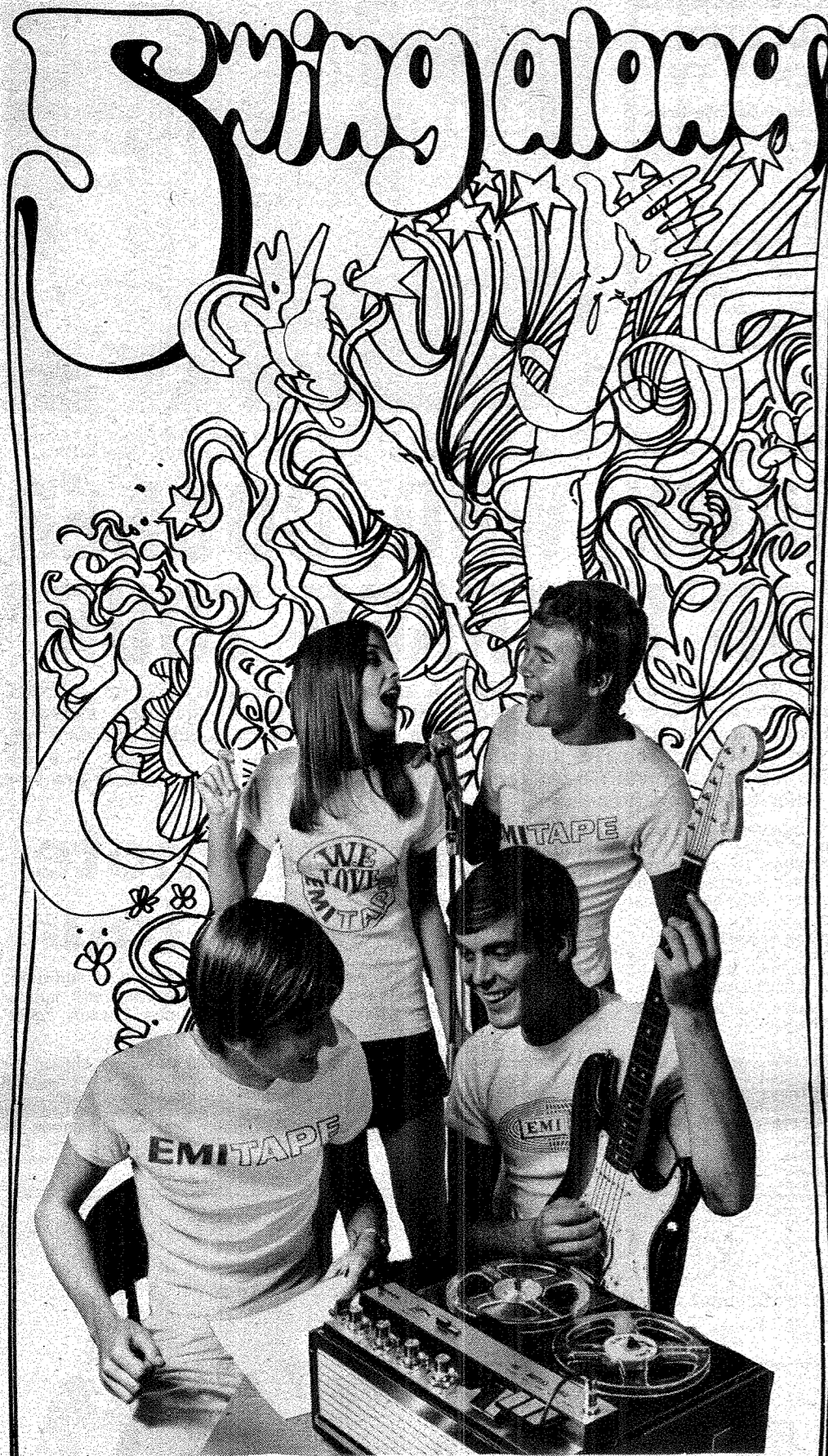
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## MORE SINGLE REVIEWS Contd from page 8



# Sock-it to-'em, Lance

LANCE LE GAULT: "Billie" (United Artists)

LANCE is a new name to you, but I predict it won't be for long. Certainly not after you've seen him starring in Jack Good's ITV production of "Innocence, Anarchy And Soul" this Saturday (October 12). This is the sort of rocking dynamite that the charts could well do with.

Every note on the disc, from backing to vocal inflection, is really punched home with the good old hard, raw sound of early rock days. It's impossible to keep still to and Lance's earthy Cajun blues vocal is liable to send the girls into ecstasies. Be daring, give it a spin.

## ANOTHER GOOD ONE FROM WAYNE

WAYNE FONTANA: "Never An Everyday Thing" (Fontana)

IT'S always a surprise to me that Wayne never seems to get the chart recognition I feel he deserves. He makes some very good records but for some reason they just don't happen.

This is another good one, medium paced, very catchy thump-thump beat, a good and varying vocal treatment and a strong melody that only occasionally gets lost in the backing.

I'm sure that if he got the plugs we'd see Wayne back in the charts. As it is, I can't be too hopeful. But give it a spin and decide for yourself.

LEAPY LEE: "It's All Happening" (Pye)

No, not Leapy's follow-up to "Little Arrows" but a release from a competing label who hope they can cash in on his current popularity. And strange to say under the circumstances (usually these cash-in releases are dreadful) this one isn't at all bad.

It certainly has some of the nice, great-to-live feel of "Arrows" and might have been a hit if it wasn't an old tune which is very familiar.

If my memory serves me right it was Joe Brown who first recorded this a few years back.

MALCOLM ROBERTS: "May I Have The Next Dream With You" (Major Minor)

I felt for a long time that Malcolm Roberts should be up there almost alongside Tom Jones and Engelbert, he's really made some excellent



records in the past, though not unfortunately with any chart success.

Now he changes labels and his style. It's a catchy number, all right with a good melody but not in a million years suitable for Malcolm.

THE GRATEFUL DEAD: "Born Cross-Eyed" (Warner Brothers)

An American underground group and with a very weird sound too. But plenty of excitement as they power their way through this number. If there is a melody it escaped me somewhere and the same goes for the lyrics.

No matter, the overall sound is what really matters with this type of disc and I must say it's for me. Raw, earthy, sensuous. Give it a listen.

Every note on the disc, from backing to vocal inflection, is really punched home with the good old hard, raw sound of early rock days. It's impossible to keep still to and Lance's earthy Cajun blues vocal is liable to send the girls into ecstasies. Be daring, give it a spin.

Having played it a second time and enjoyed it even more I'll stick my neck out and say a cert.

The ELECTION (l to r) GEORG HULTGREEN, TREVOR LUCAS, KERRILEE MALE, GERRY CONWAY and MICHAEL ROSEN.



## SHOP WINDOW

For Major Minor Les Reed and Barry Mason have penned a comedy number "Who's Dr Who?" and Fraser Hines sings it to the sort of backing we've come to associate with the TV series. Good harmless fun and a few kiddies might enjoy it. Another one they'd enjoy, and a few adults as well, is "On The Good Ship Lollipop" complete with ship sirens and bouncy foot tapping beat. It's nicely sung by the Cameos on Toast. The frail frame of young Clodagh Rogers belies her powerful voice which she gives full vent to on "Rhythm Of Love" (RCA Victor). It's a good number but not up to "Ask Anyone" the song she took to third place in the Greek song contest recently and which her label seems reluctant to release. New label RIM launch themselves with three releases. First there's Judi Ryland with "You Ain't Got The Right" a nice bouncy ballad which she does full credit to. Five-piece group A Taste Of Honey sing "Goody Goody Gum Drops" and though they hail from Liverpool inject an almost West Coast sound into it. By way of contrast Don Pelosi sings the plaintive "A Quiet Tear," a good number but not I felt exactly suited to his voice. But all in all a good start for this label. A really great rock/soul backing makes Ricardo Ray's "Nitty Gritty" on Roulette a swinger of the first order. Thump beat, easily remembered melody line and lyric give Andy Kim on Dot a chart chance with "Shoot 'Em Baby". Bigger in America than here Tamala Motown's Temptations offer "Why Did You Leave Me Darling" in an effort to even things up. But I can't see this number doing it. Typical Tamla but not strong on melody. Given enough exposure Rosetta Hightower could get a chart touch with her version of "I Can't Give Back The Love I Feel For You" on Toast. Soulful, driving, great for dancing or very stimulating for late night listening. On Reprise the Vogues offer "My Special Angel" and sound just like the Bachelors without Irish accents. A pleasing record but not a hit.

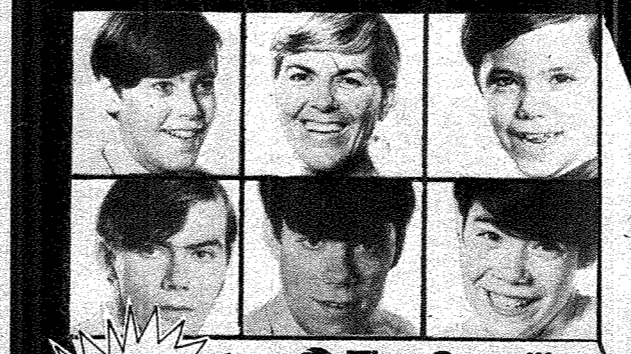
## NEXT WEEK NEXT WEEK

# JIM WEBB TALKS ABOUT MONEY, RICHARD HARRIS, TCHAIKOWSKY, CHOPIN LISZT & MASON WILLIAMS

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## 5 YEARS AGO

- TOP TEN 1963-Week ending Oct. 11
1 DO YOU LOVE ME Brian Auger & The Trinity (Decca)
2 THEN HE KISSED ME Crystals (London)
3 SHE LOVES YOU Beatles (Parlophone)
4 IF I HAD A HAMMER Trini Lopez (Reprise)
5 THE FIRST TIME Adam Faith (Parlophone)
6 BLUE BAYOU Ray Orbison (Mercury)
7 YOU'LL NEVER WALK ALONE Gerry and the Pacemakers (Columbia)
8 SHINDIG Shadows (Columbia)
9 I SHIRLEY BASSEY (Columbia)
10 APPLEJACK Jet Harris-Tony Meehan (Decca)

## 10 YEARS AGO

- TOP TEN 1958-Week ending Oct. 10
1 STUPID STUPID / CAROLINA MON Gontie Francis (MGM)
2 VOLARE Dean Martin (Capitol)
3 WHEN Kalin Twins (Brunswick)
4 KING CREOLE Elvis Presley (RCA)
5 MOVE IT Cliff Richard (Columbia)
6 BIRD DOG Everly Brothers (London)
7 BORN TOO LATE Poni-Tails (Mercury)
8 MAD PASSIONATE LOVE Bernard Brummel (HMV)
9 POOR LITTLE FOOL Ricky Nelson (London)
10 APPLEJACK Jet Harris-Tony Meehan (Decca)

## 15 YEARS AGO

- TOP TEN 1953-Week ending Oct. 9
1 LOOK AT THAT GIRL Guy Mitchell (Philips)
2 I BELIEVE Frankie Laine (Philips)
3 WHERE THE WIND BLOWS Frankie Laine (Philips)
4 LET'S WALK THAT-A-WAY D. Day-J. Ray (Philips)
5 LIMELIGHT Frank Chacksfield (Decca)
6 CANT I Nat Cole (Capitol)
7 MOULIN ROUGE Mantovani (Decca)
8 KISS Dean Martin (Capitol)
9 MOTHER NATURE Nat Cole (Capitol)
10 FLIRTATIPLY Winifred Atwell (Decca)

## BEST SELLING POP RECORDS IN U.S.

- By courtesy of "Billboard"
Last This Week (October 8, 1968)
1 HEY JUDE Beatles
2 HARPER VALLEY P.C. Riley
3 FIRE Arthur Brown
4 LITTLE GREEN APPLES O.C. Smith
5 GIRL WATCHER C. Smith
6 MIDNIGHT CONFESIONS Grassroots
7 MY SPECIAL ANGEL Vogues
8 I'VE GOTTA GET A MESSAGE TO YOU Bee Gees
9 OVER YOU Frank/Union Gap
10 SLIP AWAY Clarence Carter
11 TIME HAS COME TODAY Chambers Brothers
12 PEOPLE GOT TO BE RAISED D. Day-J. Ray
13 I SAY A LITTLE PRAYER Aretha Franklin
14 SAY IT LOUD James Brown
15 REVOLUTION Deep Purple
16 HUSH Suzie Q
17 SUZIE Q. Cinderella
18 THOSE WERE THE DAYS Mary Hopkin
19 PIECE OF MY HEART Big Big Boy
20 INDIAN RESERVATION Company
21 ON THE ROAD AGAIN Don Fardon
22 THE FOOL ON THE HILL Heat
23 SERGIO Mendes & Brasil '66
24 SLIP AWAY Clarence Carter
25 LIGHT MY FIRE Jose Feliciano
26 SHAPE OF THINGS TO COME The Jimi Hendrix Experience
27 THE SNAKE FROM ALI WILSON Jerry Butler
28 HEY, WESTERN UNION MAN Jerry Butler
29 ALL ALONG THE WATCHTOWER Jimi Hendrix Experience
30 THE HOUSE THAT JACK BUILT Aretha Franklin

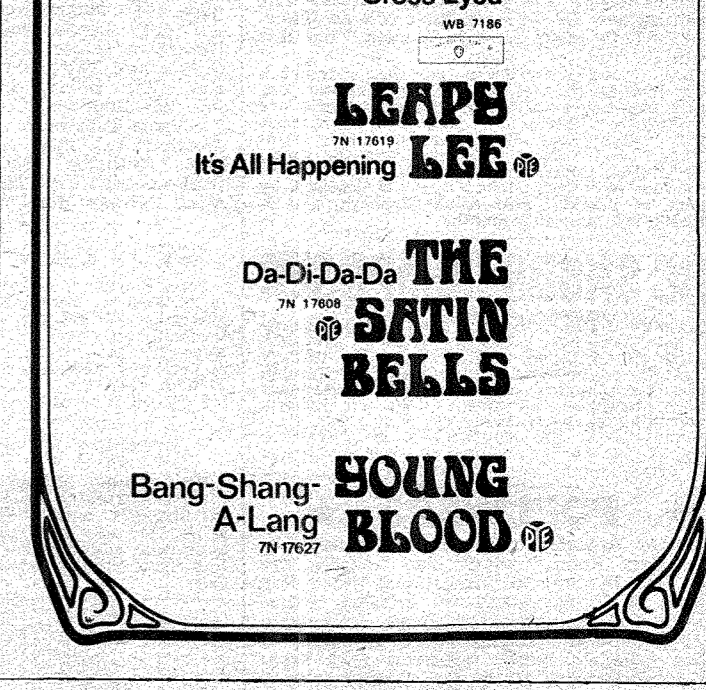
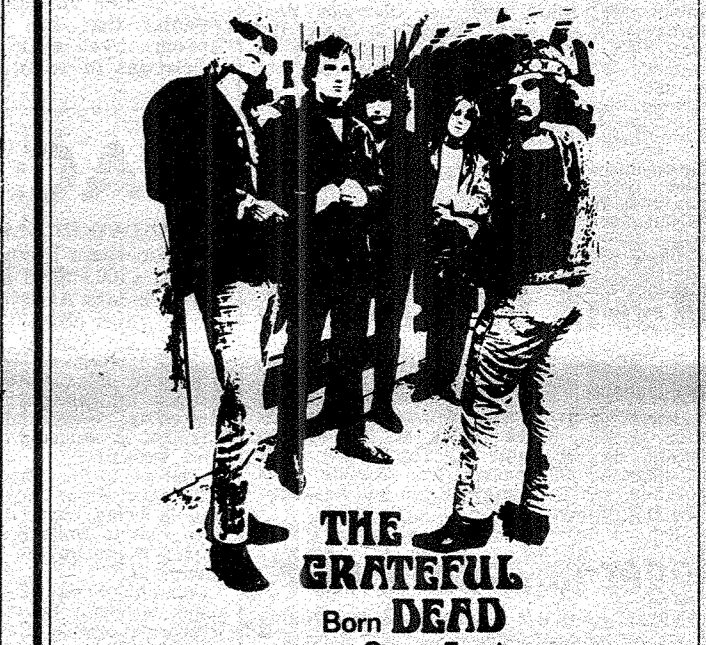
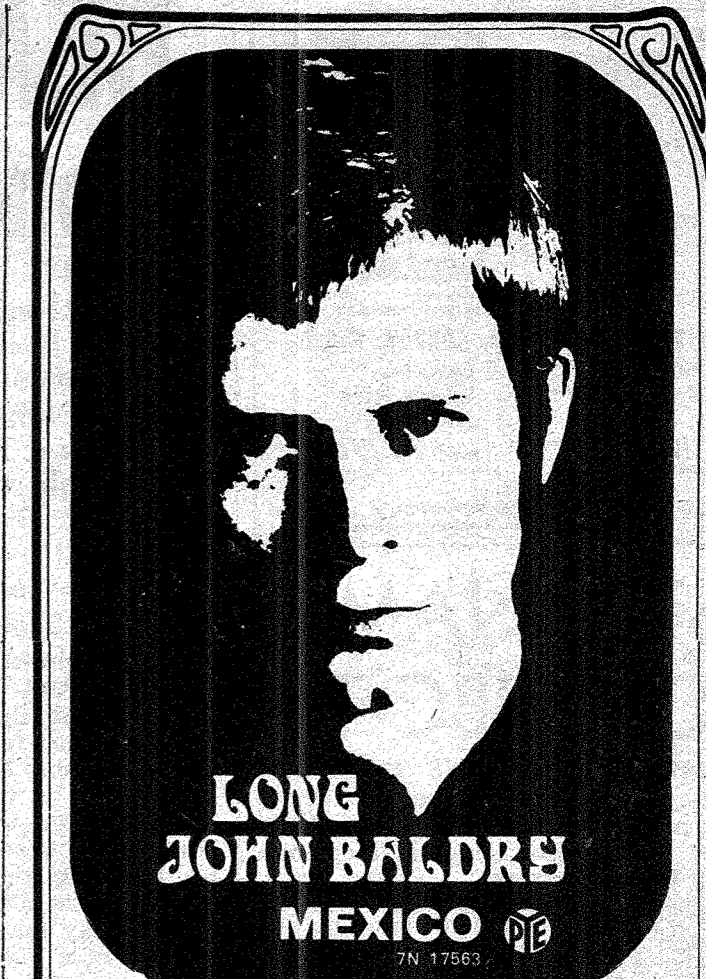
# NME TOP 30

(Week ending Wednesday, October 9, 1968)

Table with 3 columns: Rank, Song Title, Artist/Label. Includes songs like 'THOSE WERE THE DAYS', 'JESAMINE', 'HEY JUDE', etc.

## Britain's Top 15 LPs

Table with 3 columns: Rank, LP Title, Artist/Label. Includes 'HOLLIES GREATEST HITS', 'THE SEEKERS AT THE TALK OF THE TOWN', etc.

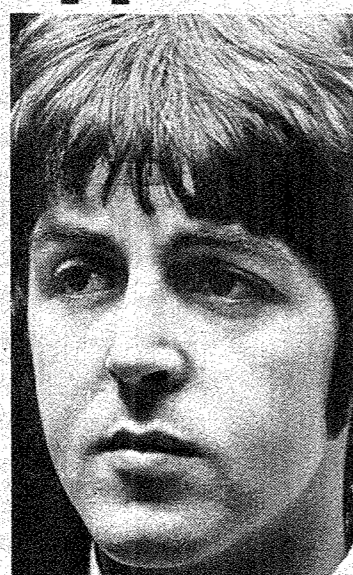


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# BEATLES 'LIVE' by PAUL

## London appearance plan, Sub. LP

LONDON'S CHALK Farm Roundhouse is now the likely venue for a Beatles live TV special or other public performance, Paul McCartney told the NME this week. The Royal Albert Hall — reported last week — is OUT because of booking and other problems.



BUT PAUL WISHES TO STRESS THAT NO DEFINITE ARRANGEMENTS HAVE YET BEEN MADE AND THAT A CONCERT OR OTHER SHOW—IF IT TAKES PLACE—COULD CONCEIVABLY BE AT ANY LONDON VENUE.

The title of the group's long-awaited next album—as previously reported, the double set features 24 tracks—has still not been decided. But a spokesman said this week: "The album title is almost certain to be something completely simple. After progressing from their early days to the intricacies of 'Sgt Pepper', the Beatles want to be completely straightforward again. The title could be something as utterly simple as 'The Beatles'."

One track will be a Chuck Berry-style number, "Back Home In The U.S.S.R." Although a price has not been set for the two-in-one set, it is thought it will be slightly less than the cost of two separate records. It is emphasised that there has been no "spreading" of tracks to cover two parts—many of the tracks are far longer than normal.

Jackie Lomax was leaving for a "Sour Milk Sea" promotion tour of America on Wednesday with Beatles' aide Mal Evans, and will stay two or three weeks.

National Beatles fan club secretary Fred Kelly gave birth to a son, Timothy, at Liverpool Sefton General hospital at the weekend.



New Radio Luxembourg d-j is NOEL EDMONDS, 20, who has turned down a place at Surrey University to join 208. From next Friday (13) he will be heard daily on the station's late show starting at 12.40 a.m. Edmunds' signing is part of the new "live show" policy by Radio Luxembourg.

# STAR NAMES ON BBC-TV

THE TEMPTATIONS, Des O'Connor, Tony Bennett, Richard Harris, the Hollies and Frank Ifield are among new names in forthcoming BBC-TV shows.

The Temptations are guest group in BBC-2's "Rowan and Martin Laugh-in" this Sunday, October 13. Also on BBC-2, Matt Monro is in the October 21 Morecambe and Wise special, Honeybus and Clodagh Rodgers are in tomorrow (Saturday's) "Colour Me Pop", and the Olympics next Saturday (19); and Frank Ifield is in one of the Friday night spectaculars which commence on November 8. Final running order has not been set.

Richard Harris, Lee Hazelwood and the Hollies will be in yet-to-be-decided separate editions of the Julie Felix BBC-2 series due to start November 23.

Val Doonican's BBC-1 show guests include Wayne Newton, now confirmed for November 2, with Kenny Ball following (9); Des O'Connor (16); and Matt Monro (25). Tony Bennett and Bob Newhart are Dean Martin's guests on BBC-1, October 25.

# Mary & Boys?

Mary Hopkin has been approached to join the Beach Boys British tour, promoted by Arthur Howes, which opens at the London Palladium on December 1. The Beach Boys have asked to play several Iron Curtain dates if possible, and if arranged these will be added to the U.K. itinerary.

# Jagger talks on new L.P.

DESPIE continued deadlock on the Rolling Stones' controversial "Beggars Banquet" LP, Mick Jagger will be heard on at least one scheduled new LP — in an interview on Immediate's "Let's Make Love In London," out this month.

Other artists interviewed on the soundtrack album include Michael Caine, Julie Christie, Lee Marvin and Andrew Oldham. Featured tracks are Pink Floyd's "Interstellar Overdrive", Twice as Much's "Night Time Girl", Chris Farlowe's "Out of Time and Pain", and the Small Faces' "Here Comes The Night".

# BBC SNUBS COMPOSER

Mexican-born British-based pianist Pepe Jaramillo has had his "Mexico, Mexico, Mexico" Olympic Games theme music rejected by BBC-TV in favour of another composition by German pianist Horst Jankowski. Said his agent-manager Richard Armitage this week: "We are bitterly disappointed at the decision. Pepe has had eight LPs released in this country, and as a Mexican living in Britain we thought he would receive more sympathetic consideration."

# ★ POPLINERS ★

● Tony Macaulay writing music for new film "The Dark Room", which also features Pye group New Formula. ● International Midem Pop Festival in Cannes—one of Britain's representatives last year was Tom Jones—held again in 1969 between January 18-24. ● Kinks at Sutton Coldfield Belfry tomorrow (12); Manfred Mann October 26. ● Jess Conrad to play the lead in the new musical "My Gentleman Pip" for two weeks at Harrogate Opera House from December 3. ● Marianne Faithfull's film "Girl On A Motorcycle" banned as "too sexy" in Beaconsfield, Bucks. ● French singing star Nicoletta—friend of Emperor Rosko—in London to wax four songs in English for Toast label.

# MAC: BIG U.S. DEAL

FLEETWOOD MAC has signed a three-year contract — with America's Premier Talent agency — which is said to be worth almost £200,000 to the blues group. First booking under the deal is a two-month American tour beginning on December 1, covering all major cities plus TV and radio dates.

Fleetwood Mac is currently writing material for its next album, scheduled for release by Blue Horizon at the end of the year. Recording, which begins in late October, is expected to last three-four weeks.

The group headlines a Scandinavian tour from November 16-24 and is being negotiated for a return visit to Holland following fan mania there at the end of last month.

Tonight (Friday) Fleetwood Mac plays Grimsby South Bank, then appears at Ramsey Gaity (12), Ipswich Manor House (13), Soho Square (14), Manchester College of Art (18), Leeds University (19), Kew Boat House (20), Kenilworth Chesterford (21), Battersea Town Hall (22), Billingham Fellowship Inn (23), Southend Cricketers (24), Stockport Tavernacle (25), Bournemouth Royal Links (26), Birmingham Mother's (27), Woolwich Shakespeare Hotel (28) and Wealdstone Railway Hotel (31).

# ROWLES CLUBS, CONCERT

John Rowles is booked for a week in cabaret at Barnsley Be-Be from November 17 and a further week at Dunstable Caesars Palace starting November 24. He plays two concerts at London's New Victoria on October 27 with Vikki Carr, and is in Dublin for TV on November 16-11.

# AFRICA'S No. 1 HERE

Top South African group the Flames currently No. 1 there and in Rhodesia with "Your Precious Love", but now resident in Britain—have been added to the Royal Albert Hall Czech charity concert next Tuesday.



Big British break for the FANTASTICS — formerly U.S. hit group the VELOURS. See SUPREMES tour, above.

# DEE DEE VISIT FOR CLUB DATES

DEE DEE WARWICK, sister of Dionne, arrives in Britain next Wednesday (October 16) for a two-week club and ball-room tour.

The Mercury artist begins her itinerary at Liverpool Mardi Gras and Victoriana two days later, then appears at Walsall Town Hall and Soho Flamingo (19), Derby Clouds (20), Barrow Club 99 (21), Soho Whisky a Go-Go (22) and Birmingham Cedar (23-4). The tour continues at Manchester Princess and Domino (25), Chester Clockwork Orange (26), Manchester Georgian (27), Hanley Place (30), West Hampstead Klooke Kleek and Whisky A Go-Go (31), Liverpool Dino's (November 1), Nottingham Boat (2), and Purley Orchid (4).

# "KNOCKS" FOR MARY

"Opportunity Knocks" discovery Mary Hopkin appears in a special gala edition of the Hughie Green TV Show on November 6.

# SUE NICHOLLS MOVE

Sue Nicholls' manager David De-yong has formed a new company, Personal Direction Ltd., with Sue, singer Cheryl Clair and "Hair" actor Peter Straker as his first artists.

# SEX TALK ON NEW NICE LP

THE Nice's new album — due for release by Immediate on November 1 — features a controversial track titled "Daddy, Where Do I Come From" on which the group's manager, Tony Stratton-Smith, lectures on sex to a seven-year-old child.

Work on the album is almost completed and it will be released the same day as the group's self-penned single "No titles are yet available, however. The Nice joins the line-up of the Save Rave at the London Palladium on December 8, and guests on BBC-2's "Colour Me Pop" on either October 26 or November 2.

This weekend, the group goes to Amsterdam and Hague for two concerts and a TV show, and flies to Paris on October 22 for a major TV appearance.

# Traffic is a trio again

DAVE MASON has quit Traffic for the second time. He is believed to have left immediately after the group's American tour, called off a fortnight ago following Steve Winwood's throat infection and alleged "dissatisfaction" with venues.

Mason previously quit Traffic some time ago, but re-joined during an American tour earlier this year. Now he has left to concentrate on record production.

A spokesman for Traffic told the NME: "Dave is too individual to be part of a group, and he feels he will be happier working alone producing records." Mason is understood to be flying to Los Angeles next week to discuss business deals. In the meantime, Traffic has begun recording yet another album for release in late January.

This means that a projected American tour in November has been postponed until late March; when it will run for eight weeks.

# ARETHA TOUR, SUPREMES DATES — SOUL PACKAGE?

A MAJOR British concert tour for Aretha Franklin is being finalised for next January. The Supremes are returning to Britain and impresario Harold Davison was close to sealing the deal this week for the Tamla group to play two major concert dates here next month—one in London, the other in Manchester. This will be the Supremes first visit to this country since their triumphant season at London Talk of the Town.

# Doors 'Fire' re-issue, new Reeves, Dusty LP

THE Doors' original version of Jose Feliciano's current hit, "Light My Fire," is being re-released by Elektra today (Friday). The song, which was penned by the group, reached No. 1 in the American charts and is this week No. 19 by Feliciano in the NME.

Also newly-released are Jim Reeves' RCA single "When You Are Gone," and a double "A" side re-issue of Betty Everett's million-sellers "It's In His Kiss" and "Getting Mighty Crowded" (President).

# SYMBOL IN HOSPITAL

Symbol Chaz Wade collapsed and was admitted to Chadwell Heath Hospital at the weekend, where it was found he had both German measles and glandular fever. The group's appearances at Oldhild and Handsworth Colchester Students' Union (19), Bath Pavilion (21), London Queen Mary's College (24), Bury St Edmunds Athenian Hall (25), Nelson Imperial (26), Edmonton Cooke's Ferry Inn (28), and Kidderminster Town Hall (29).

Love Affair managers Sid Bacon and John Cokhill have signed a five-strong Walthamstow group Springfield Park, and the group's first single "Never An Everyday Thing" is released by CBS today (Friday).

# SPENCER DAVIS ILL

SPENCER DAVIS collapsed from "exhaustion and hypertension" in Germany on Wednesday and has taken doctor's orders to rest before the group begins an extensive American tour on November 1. His wife flew to Berlin to join him this week and he will convalesce there for at least two weeks.

DAVE MASON has signed for two weeks at Batley Variety Club opening on Sunday week (20). She arrives in Britain tomorrow (Saturday). On Sunday, she guests on London Weekend Television's "David Frost Show" and Thames' "Eamonn Andrews' Show" on October 17.

# BLUE CHEER HERE

America's West Coast hit group Blue Cheer arrives in Britain next Tuesday (15) for a three-Philips label promotion tour plus dates at London's Breeze (18), Sheffield Black Swan (21), Kidderminster Black Horse (22), Birmingham Great Hall (24), Croydon Fairfield (26) and Bexley Black Prince (27).

# MOODIES' NEXT

The Moody Blues' next single is "Ride My See Saw," a track from their best-selling "In Search Of The Lost Chord" album. Written by bass player Denny Laine, it is released by Deram on October 25. Their previous single, "Voices In The Sky," was taken from the same LP. In two weeks, "See Saw" has sold in excess of 200,000 in America and is expected to spend up to six weeks playing major venues before leaving for America.

star. The song itself is very beautiful, with a very catching hook-line. The arrangement is huge, and it all adds up to the first big hit for a very talented singer. It's on the Decca label, and the number is F 12840. By the way, BILLIE DAVIS wants you to be her baby, and you certainly won't want to miss the opportunity! The way Billie sings it, it's really inviting. A great record on Decca, 'I want you to be my baby' is making fire and smoke! The number is F 12823. We've just had to squeeze this column to rave about GRANNY'S INTENTIONS rush release on Deram. It's called 'Never an everyday thing' numbered DM 214

More info on the way!



45 r.p.m. records  
 The Decca Record Company Limited, Decca House, Albert Embankment, London SE1.

### REVOLUTION WEEKLY TV

Julie Driscoll and the Brian Auger Trinity make a special appearance at London's Revolution club next Tuesday (15) to be filmed for inclusion in Southern-TV's fully-networked "Time For Blackburn" on October 24.

Producer Mike Mansfield is considering filming at least three Top Twenty artists each week at the Revolution for inclusion in the programme.

● A "for life" ban on the Love Affair is relaxed when the group in the NME Chart again with its new single "Day Without Love"—appears on "Time For Blackburn" on October 26.

# BROWN, WHO, COCKER FOR PACKAGE TOUR

ARTHUR BROWN, the Who and "With A Little Help From My Friends" NME Chart newcomer Joe Cocker will be featured in a "pilot" package show at Walthamstow Granada (8) and Slough Astoria (9) next month. Cocker misses a further date at Bristol Colston (10) and will be replaced by another Chart name — but if successful, the package will almost certainly be reformed once all the artists are free of their other heavy commitments.

With the release of their new British single "Magic Bus" the Who are anxious to concentrate on home dates because of the length of time they have spent in the U.S.

However, the success of "Fire" in the States means Arthur Brown's proposed visit on November 15 will now be brought forward.

For this reason, the package cannot be revived until later in the year. New October dates for Joe Cocker—his island single is at No. 30 in this week's Chart—include Newcastle Rutherford (18), Sheffield Black Swan (21), Kidderminster Black Horse (22), Birmingham Great Hall (24), Croydon Fairfield (26) and Bexley Black Prince (27).

## KEYSTONE PRESENT

(in association with Roy Silver & Gregory Smith)

# THE BONZO DOG DOO DAH BAND

with THE NATIONAL CONCERT ORCHESTRA

WITH HIS GUEST STARS  
**JOE COCKER • PETER SARSTEDT**

THE ROYAL ALBERT HALL  
 Manager FRANK J. MUNDY

7.30 p.m. WEDNESDAY OCTOBER 30th  
 Tickets: 105/- (Dinner Jacket) 63/- 42/- 21/- 15/- 10/6  
 from the Royal Albert Hall Box Office (KENsington 8212) & Usual Agents.



ARTHUR BROWN and KEITH MOON of the WHO pictured recently. Both groups take part in a package tour shortly. (See below.)

# Faces promote their own tour

THE Small Faces are to personally promote a series of ambitious European pop packages next year in which they will appear with the Herd, Love Affair, Idle Race and Amen Corner, Faces' manager Jim Watson revealed to the NME this week.

"The packages are designed to hit the younger pop audiences, and a string of theatre venues is already being set for the first concerts in early March," said Watson.

It is hoped to climax each tour with one appearance at a major theatre in London.



# info

on this week's new releases from Decca

There's a great new single this week from one of the giants of the Memphis Soul sound, WILLIE MITCHELL. The title of this late-night sound is "Upard", and it's an earthy instrumental with the funky beat that gives such driving power to everything that Willie comes up with. He has a tremendous following in the States, and his popularity is rapidly growing in this country. On the London label, this disc is going to groove straight up the R'n'B charts. The number is HLU 10224.

GILES, GILES AND FRIPP are three young men with enough musical talent for a whole gang! They have a remarkable album out at the moment that's selling like crazy, and their new single release is taken from this. It's called "Thursday morning", and you'll find that when you've heard it once you want to play it again and again! Every time you listen to it you hear something new. On Deram, the number is DM 210.

We've been having a lot of weather lately, and an ideal way to cheer yourself up and forget about the wet is to get yourself some "Goodtime sunshine". This is the new Decca release from the CHERRY SMASH. Remember the sun waking you up in the morning? Well, that's how good this record makes you feel. It's happy, and that can't be bad! Written and produced by Mike Hugg, it's a very catchy song — won't be long before everyone's singing it! Number to remember is F 12838.

This week sees the first release from a new name, PAUL SLADE. Remember that name, because it's going to be big news. The title of the disc is "Heaven held", and it's going to make the charts in no time! Paul's very young, and yet he has the most amazingly mature voice. This big ballad is perfect material for him — he sings it with the power and the poise of any long-established