

DISC

and MUSIC ECHO 1s

MARCH 9, 1968

USA 20c

CAROLINE:
Full story
— by
their DJs

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Beatles'
Madonna:
Jagger's
verdict

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DAVE DEE fight Esther, Abi

by BOB FARMER

DAVE DEE, DOZY, BEAKY, MICK and TICH, fighting hard for their first-ever No 1 hit after numerous near-misses, edged up to No 2 with "The Legend of Xanadu" this week, but are still barred by Esther and Abi Ofarim from the prize they've so often seemed like winning.

Since Dave Dee's first hit, "You Make It Move," reached No 24 in the Disc chart in the New Year, 1966, the group has shown a chart consistency only the Beatles can surpass.

Whip warning

"Hold Tight," their second hit, reached 3; "Hideaway" got as high as 8; "Bend It" was another No 3; "Save Me" was only one worse off at 4; "Touch Me, Touch Me" (a comparative flop for them) made 20; "O.K.A.Y." restored them to 5; and "Zabadak" all but did the trick, hitting the No 2 spot.

But while the boys waited this week to see if they can whip past the Ofarims, there was a warning from German TV producer Michael Lechebusch that the group could not wear jackboots and wield that whip when they appeared on TV in Bremen on Tuesday. Such sights are banned in Germany.

Group faces three months of hectic touring, starting with the Bee Gees tour on March 27 and continuing with a two-part tour of Europe (April 21-27 and May 28-June 18) when they co-star with Herman's Hermits and the leading group in each country they play. Tour is being sponsored by Yardleys Cosmetics as an experiment.

McCartney plays drums for Paul Jones

SEE
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SCENE ★ All the week's pop gossip ★ SCENE



● ELVIS



● RINGO



● ROBBIE DALE

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LEMON Tree lead guitarist Terry Meredith has an uncle in the Royal Philharmonic Orchestra.

When Herd played Boston (Lincs) Gliderdrome last week, supporting group was an act formerly known as the Preachers... Peter Frampton's old outfit.

Jimmy Savile on meditation: "I don't have to travel 12,000 miles to find my God because I carry my God on my back from Salford to Scarborough."

Who is the Walking Ashtray?

Filling

MOVE really get good vibrations going... at London's Marquee Club last week the noise dislodged a filling from publicist Mike Gil's teeth. He aims to send in the dentist's bill to Carl Wayne!

Amen Corner's Andy Fairweather-Low, Mike Smith and Alan Jones all on slimming courses.

Week's most incredible story: Family Dog's Lazlo, who has a habit of sticking a ballpoint pen into his ear while song-writing, found it firmly wedged in his right ear the other day and had to go to a doctor to have it removed. Doctor looked at him intently and exclaimed: "I treated you 10 years ago when you got a pea stuck in your ear!"

Australian group The Group have invested £10,000 of their own money and given themselves six months to make it in Britain. First single out at the end of March.

Why do the Love Affair turn their publicist and guests out of the car after one-nighters?

TREMELOE Alan Blakley's first words on phoning Disc from South America: "The birds are great out here!"

Kenny Everett, who last week stated his show with Chris Denning would oust "Dee Time," added: "Of course, I think Simon will be snapped up by one of the new TV consortiums."

Great drawing of the Queen by Fan-Gagger Barry Fantoni in "Daily Mirror" last week.

Rumour has it Radio London may be starting up again—from Liechtenstein.

New Toast label being run by Vicky Wickham and Major-Minor.

We hear Mike A'Hern is doing very well in Australia.

PAUL Jones, a vegetarian: "I had a big juicy steak the other day by accident and I felt awful afterwards."

Don Partridge turned down "Top Of The Pops" appearance last week to keep an £8 club date in North.

Simon Dupree's brother-in-law, BBC-TV producer John

King, directs "Going For A Song."

Is El's "Guitar Man" autobiographical?

Robbie Dale's saddest moment: "Seeing the Galaxy (Radio London) and Olga Patricia (Radio England) weigh anchor and sail away into the night." Maybe he thinks differently this week. See story on page 4.

"A Complete Guide to the Electric Band — Professional Rock and Roll" has just been published by Collier Books, price 25s.

Plastic Penny's Tony Murray (22) married 22-year-old Terry Mooney, laboratory assistant, at St. James' Church, Dublin, last Saturday—and immediately flew off to a one-nighter in Leicestershire.

GRAPEFRUIT will wear grapefruit yellow suits for their tour with the Bee Gees.

Janusz Baranski, who runs a Polish fan club for Jonathan King and has his discs mailed by a London dealer, received "13 Smash Hits" by Tom Jones in error, instead of "And Then Again—Jonathan King." Now he has written to a grieved King for information on this "grate singre."

Tony Blackburn really pushing the Ryan Twins disc.

Chelsea's Barry Lloyd a big Searchers fan.

Manchester club scene is now all down to the "Time And Place."

Move's "Fire Brigade" covered in States by Fortunes. Doesn't Barry Evans re-

semble Shadow John Rostill?

CLOTHES-conscious Nancy Wilson modelled a rainbow-coloured kaftan-type gown by Clive for her London party at the weekend. Among guests: Joan (Mrs Tony Newley) Collins, Diane (Mrs Sean Connery) Cilento, Richard Chamberlain, Topol, David Frost, Rolf Harris, David Hemmings, Annie Ross, Carol White, Lance Percival, Maureen ("Up The Junction") Lipmann and Olinka Berova.

Abi Ofarim, a regular visitor to London's "Speakeasy."

New Supremes single, out in States, is "Forever Came Today."

Great reception for Sharon Tandy and Donnie Elbert with the Fleur De Lys at London's Speakeasy last week.

Michael d'Abo, who always seems to be working on his birthday, had the evening free last Friday when the "Mad Hatter's Ball" was cancelled at London's Royal Albert Hall. Not enough tickets were sold. Manfreds were due to appear with P. J. Proby, Geno Washington and Love Affair.

Traffic

Nancy Wilson not knocked out by the choice of records spun at London's Speakeasy when she went down last week.

Traffic man Jimmy Miller producing next Rolling Stones records should bring interesting results. See page 17.

WELCOME home, Ringo, and congratulations on talking a helluva lot of common sense...

Nice: New Vaudeville Band's soundtrack music on Bette Davis film, "The Anniversary."

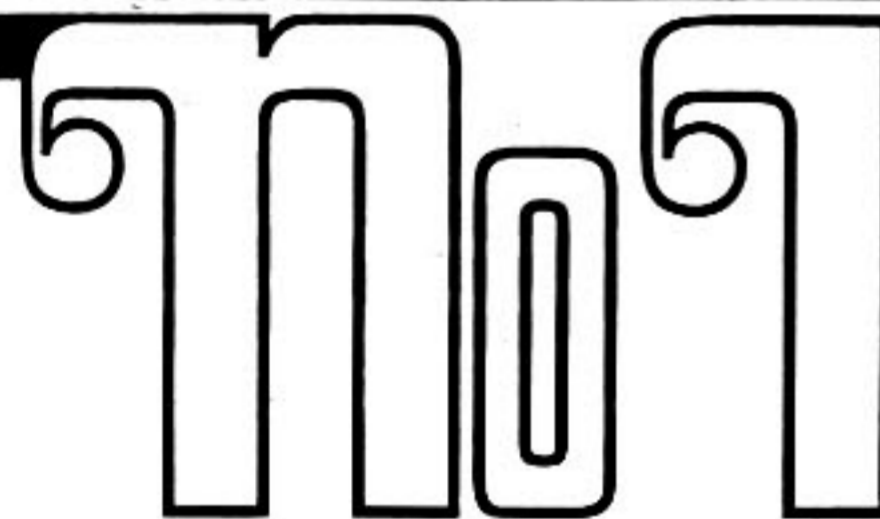
Excellent: Beach Boys surfing film on "Top Of The Pops" last Thursday. But it didn't suit the song.

For Donovan Leitch, of Hatfield, opportunity knocks.

Fan Gag by Barry Fantoni



"Hello, lads—Guru here. I've been doing a spot of meditation on our bank account and I was wondering when you'd be sending your next contribution!"



CINDERELLA ROCKEFELLA ESTHER & ABI OFARIM

Cinderella Rockefeller also on their LP:



2in3

SBL7825(S) BL7825(M)



DISC TOP 30

LOS BRAVOS

a second great LP

DECCA

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CHART TOPPER



HIT TALK by Tom Edwards



- 1 (1) ● CINDERELLA ROCKEFELLA
Esther and Abi Ofarim, Philips
- 2 (3) LEGEND OF XANADU
Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 3 (5) FIRE BRIGADE.....Move, Regal Zonophone
- 4 (2) ● MIGHTY QUINN.....Manfred Mann, Fontana
- 5 (10) ▲ ROSIE.....Don Partridge, Columbia
- 6 (17) ▲ JENNIFER JUNIPER.....Donovan, Pye
- 7 (4) ● SHE WEARS MY RING...Solomon King, Columbia
- 8 (7) PICTURES OF MATCHSTICK MEN
Status Quo, Pye
- 9 (15) ▲ GREEN TAMBOURINE.....Lemon Pipers, Pye
- 10 (6) BEND ME, SHAPE ME.....Amen Corner, Deram

NEXT 20: Introducing GRAPEFRUIT AND TROGGS

- 11 (12) DARLIN'.....Beach Boys, Capitol
- 12 (22) ▲ DELILAH.....Tom Jones, Decca
- 13 (8) SUDDENLY YOU LOVE ME.....Tremeloes, CBS
- 14 (16) WORDS.....Bee Gees, Polydor
- 15 (24) ▲ THE DOCK OF THE BAY.....Otis Redding, Stax
- 16 (11) GIMME LITTLE SIGN.....Brenton Wood, Liberty
- 17 (9) ● EVERLASTING LOVE.....Love Affair, CBS
- 18 (18) BACK ON MY FEET AGAIN.....Foundations, Pye
- 19 (27) ▲ ME, THE PEACEFUL HEART.....Lulu, Columbia
- 20 (13) ● JUDY IN DISGUISE.....John Fred and his Playboy Band, Pye
- 21 (14) ● AM I THAT EASY TO FORGET.....Engelbert Humperdinck, Decca
- 22 (19) DON'T STOP THE CARNIVAL.....Alan Price, Decca
- 23 (28) LOVE IS BLUE.....Paul Mauriat, Philips
- 24 (25) GUITAR MAN.....Elvis Presley, RCA Victor
- 25 (21) ANNIVERSARY WALTZ.....Anita Harris, CBS
- 26 (23) TODAY.....Sandie Shaw, Pye
- 27 (20) I CAN TAKE OR LEAVE YOUR LOVING Herman's Hermits, Columbia
- 28 (26) WONDERFUL WORLD.....Louis Armstrong, HMV
- 29 (—) DEAR DELILAH.....Grapefruit, RCA Victor
- 30 (—) LITTLE GIRL.....Troggs, Page One

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

I was not a Donovan fan — until 'Jennifer'

EVERYBODY says the Ofarims' record is corny, but I think it's just great. What's more, I think we will be hearing a lot more of Esther and Abi in 1968. Dave Dee's disc, too, is absolutely fabulous. They're such nice lads, but I wish they'd mind what they do with that whip! First time I heard the Move's latest, I wondered what on earth was going on with all those fire bells clanging away. It's not a bad record, but I much prefer the B-side. I was never really much of a Donovan fan until I heard "Jennifer Juniper". It's very good, though, and I've become conver-

ted. But the Don Partridge thing isn't really me. Still, he works hard. All this psychedelia, or "phasing" as they call it, on discs has died a death so I can't be too enthusiastic about Status Quo. Beach Boys, on the other hand, have their own individual style and "Darlin'" is one of their best efforts. Always fancied the Lemon Pipers to beat the Sun Dragon with "Green Tambourine". I can't think why people should call it an innocuous song—it's very, very pleasant. Tom Jones? What can I say? He's fab. He's done it again.

It's a definite No. 1. I'm very strongly addicted to everything Otis Redding did and "Dock Of The Bay" is right up to his utterly great standard. I just daren't say anything against Elvis or DISC will be inundated with letters attacking me from his fans. It's an OK record and should do well with rock coming back. This rock thing really is catching on. I've got me motor bike parked outside now.

NEXT WEEK:
DON PARTRIDGE

Top Ten LPs

- 1 (1) DIANA ROSS AND THE SUPREMES GREATEST HITS
Tamla Motown
- 2 (2) SOUND OF MUSIC
Soundtrack, RCA Victor
- 3 (3) FOUR TOPS GREATEST HITS
Four Tops, Tamla Motown
- 4 (4) 13 SMASH HITS
Tom Jones, Decca
- 5 (—) JOHN WESLEY HARDING
Bob Dylan, CBS
- 6 (5) SGT. PEPPER
Beatles, Parlophone
- 7 (8) BRITISH CHARTBUSTERS
Tamla Motown
- 8 (6) BREAKTHROUGH
Various Artists, Studio Two
- 9 (7) VAL DOONICAN ROCKS, BUT GENTLY
Pye
- 10 (—) HISTORY OF OTIS REDDING
Otis Redding, Volt

AMERICAN TOP TWENTY

- 1 (1) LOVE IS BLUE.....Paul Mauriat, Philips
- 2 (2) THEME FROM VALLEY OF THE DOLLS
Dionne Warwick, Scepter
- 3 (3) THE DOCK OF THE BAY
Otis Redding, Volt
- 4 (5) SIMON SAYS.....1910 Fruitgum Company, Buddah
- 5 (4) I WISH IT WOULD RAIN.....Temptations, Gordy
- 6 (7) JUST DROPPED IN (TO SEE WHAT CONDITION MY CONDITION WAS IN).....First Edition, Reprise
- 7 (6) SPOOKY.....Classics, IV, Imperial
- 8 (8) I WONDER WHAT SHE'S DOING TONIGHT
Tommy Boyce and Bobby Hart, A & M
- 9 (19) LA-LA MEANS I LOVE YOU...Delfonics, Philly Groove
- 10 (10) EVERYTHING THAT TOUCHES YOU
Association, Warner Brothers
- 11 (21) I THANK YOU.....Sam and Dave, Stax
- 12 (11) BABY, NOW THAT I'VE FOUND YOU...Foundations, Uni
- 13 (9) BOTTLE OF WINE.....Fireballs, Atco
- 14 (17) WALK AWAY RENEE.....Four Tops, Motown
- 15 (26) THE END OF OUR ROAD
Gladys Knight and the Pips, Soul
- 16 (16) WE'RE A WINNER.....Impressions, ABC
- 17 (31) (SWEET SWEET BABY) SINCE YOU'VE BEEN GONE
Aretha Franklin, Atlantic
- 18 (15) WORDS.....Bee Gees, Atco
- 19 (34) DANCE TO THE MUSIC Sly and the Family Stone, Epic
- 20 (25) TOO MUCH TALK Paul Revere and the Raiders, Columbia

FIVE HIT SINGLES FROM THE STATES

<p>THE ASSOCIATION Everything That Touches You WB 7163</p>	<p>TOMMY BOYCE & BOBBY HART I Wonder What She's Doing Tonight? AMS 714</p>	<p>THE 1910 FRUIT GUM CO. Simon Says 7N 25447</p>	<p>THE DELLS O-O, I Love You/ There Is CRS 8066</p>	<p>DIONNE WARWICK (Theme from) The Valley Of The Dolls 7N 25445</p>



**"I CAN'T FORGET"/BARRY NOBLE
ON MCA RECORDS**

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Donovan—Beatles film: Hollie Graham gets part

POP STARS such as Paul McCartney and Graham Nash and prominent young people in all art professions will be invited to collaborate in the making of Donovan's first full-length film, likely to start shooting later this year.

"Don is halfway through the script, which is a simple fairy story with him playing a wandering minstrel, and we shall really set to work on casting, etc., when he returns from India next week," said his manager Ashley Kozak.

McCartney, Nash and other leading pop names will be invited to play small guest parts. "I'm also hoping that Don will work closely with the Beatles on other projects in the future," said Kozak. "I know he and George Harrison have been having long talks in India."

Donovan is due back next weekend, and his first major date is the concert at London's Royal Albert Hall on March 25. Voted No. 1 vocalist 1967 in an American magazine poll this week, Don has also been invited to appear at a two-day festival in Paris in June with the London Symphony Orchestra and the Royal Ballet Company.

An offer for him to write a music score and speak a commentary for a proposed film on the Maharishi Mahesh Yogi is not being accepted until he and Kozak have seen the script.

Liberace, Breed singles soon

COLOURFUL American pianist Liberace, star of the late 50's with his toothpaste smile and flamboyant clothes, makes a bid for the chart on March 22 with the release of a new single "Happy Burefoot Boy," on the Dot label.

An album, "Liberace Now," is out a week earlier. Also released then is next single by the American Breed titled "Green Light" and their LP "Bend Me, Shape Me."

Penny star weds

PLASTIC Penny bass guitarist Tony Murray married childhood sweetheart Terry Mooney at St James Church, Dublin, last Saturday, then flew with his hour-old bride to Birmingham, intending to play with the group at Loughborough the same night. But the plane was delayed and the date had to be cancelled.

Group's manager Lionel Conway threw a champagne party for the newly-weds and rest of the group in London on Monday.

TEN Years After, whose "Portable People" was released in the States last Friday, have been booked for two big American tours this summer. First, from mid-May to mid-June, includes a show at San Francisco's Fillmore Auditorium, Second is in August.

TOP OF THE POPS

ON "Top Of The Pops" tonight (Thursday): Val Doonican, Move, Don Partridge, Lulu, Dave Dee etc., Tom Jones, Donovan, Esther and Abi Ofarim, Lemon Tree.

STONES TO BACK ROME POP

ROLLING STONES have agreed to act as "working sponsors" of the first European International Pop Festival in Rome (May 4-10) in aid of orphans and young victims of the Vietnam war.

And Donovan, Byrds, Captain Beefheart, Move, and Traffic headline the list of artists who will perform at the festival.

Mick Jagger wrote to the festival committee promising the Stones' "advice, aid and assistance" in publicising and staging the event. Lord Harlech is also supporting the festival committee which is affiliated with Circus Alpha Centauri of London, the charity organisation primarily concerned with the provision of a children's arts centre for the Vietnam waifs.

Rest of the artists who have so far agreed to appear: Crazy World of Arthur Brown, Zoot Money's Dantalion's Chariot, Blossom Toes, End, Family, Fairport Convention, Nice, Soft Machine, Incredible String Band, Brian Auger Trinity with Julie Driscoll, Pink Floyd (all from Britain); John Handy, Crome Syrcus with Astarte Ballet, Buffy Saint Marie (US); and several Continental acts. Radio 1's John Peel will be one of the compères.

The organisers are offering fans a £33 package deal, including return fare and eight nights' accommodation, by writing to the First European International Pop Festival, 64 Bishopsgate, London EC2.



Alan: 'very disappointed'.

STARS IN THE NEWS 2

Haley, Holly rock hits revived

TWO old rock hits of the 50's—Bill Haley's famous "Rock Around The Clock" and "Shake, Rattle And Roll" and Buddy Holly's "Rave On" and "Peggy Sue"—are being re-issued as singles as part of the big Rock Revival in Britain.

Both are out on the MCA label on March 22.

A new four-piece rock group called "At Last The 1958 Rock 'n' Roll Show" featuring Freddie "Fingers" Lee is helping to spearhead the move.

The group's first single "I Can't Drive" and "Working On A Railroad" is out tomorrow (Friday).

"I've played rock 'n' roll solidly over the last five years and been laughed at," says Freddie. "People told me I was daft playing 'dated' music—but now there's renewed interest in rock I've a chance to prove them wrong."

Ofarims: two TV series, tour

TOP POP producers Stanley Dorfman and Mike Mansfield are both to do a series of shows starring chart-topping Esther and Abi Ofarim.

Ex-"Top Of The Pops" producer Dorfman is to showcase the Ofarims in colour on BBC 2 and the series will start in mid-May; Mansfield, producer of "Time For Blackburn," will make a series of six shows for ITV showing at the end of the summer, after the Blackburn show ends in July.

Dorfman and Mansfield both chorused: "One-hit wonders? Nonsense. Esther and Abi have tremendous quality and very wide appeal."

Esther and Abi record their follow-up to "Cinderella Rockefeller" in Britain at the end of the spring. Songs under consideration include Noel Coward's "Mad About The Boy" and the old Everly Brothers hit "Let It Be Me." Famous French songwriter Gilbert Becaud, with whom they appeared on a TV programme in Paris last week, is also submitting two songs.

The couple's March 30 concert at London's Royal Albert Hall has sold out before the box office opened. A second has been arranged there for April 9.

Esther and Abi do a two-week nationwide tour of Britain in the autumn, supported by their own orchestra from Germany.

BLACKBURN DISC

TONY BLACKBURN's next single, a Barry Mason composition titled "She's My Girl," is set for release on March 22.

Tony sings it on "Pop Inn" (March 19) and "Joe Loss Show" (29).

Dylan single off Harding album

BOB DYLAN'S new single in Britain will be two tracks from his best-selling LP "John Wesley Harding."

Tracks, released March 22, will be "I'll Be Your Baby Tonight" and "Drifter's Escape."

"John Wesley Harding," which was released last week, has already sold over 100,000 copies.

"It is our fastest-selling LP to date and selling as well as any single," said CBS Press Officer Rodney Burbeck.

Grapefruit won't release Beatles' work

GRAPEFRUIT, the Apple-owned group who arrive in the chart this week with "Dear Delilah," are unlikely to release "Lullaby," the record produced by Beatles John and Paul, as a follow-up "because it's not strong enough."

John and Paul have also produced several of the tracks for the first Grapefruit album likely to be released after the April Bee Gees tour. Their recording manager Terry Melcher, son of Doris Day, flies to London next week to supervise more recordings for the LP.

Grapefruit appear on "Pop North" today (Thursday), "Dec Time" (Saturday) and on TV in Paris (14).

ALAN FREEMAN SHOW FINISHES—OFFICIAL

"ALL SYSTEMS Freeman" is to end on March 29. BBC confirmed on Monday the rumour that had been raging for weeks, but it was Disc who disclosed the news to Alan Freeman, who had not been informed.

"That's that, then," said Alan. "I'm very disappointed. We had an original format and we tried. Perhaps we did not use enough star names. Who knows what went wrong? I'll just have to sit at home watching TV on Fridays in future."

Earlier on Monday, Freeman told Disc he had received no notification from the BBC and was not reacting to the rumours. But a spokesman for Bill Cotton Jr, BBC Head of Variety, then admitted: "The show is coming off at the end of its 13-week schedule (March 29) and we will not be pursuing it again."

"It has not been as successful as had been hoped. The audience, which fell to five-and-a-half million, was fairly low for this type of show."

So the mortality rate among TV pop shows quickens. Since before Christmas, "Juke Box Jury," and now "All Systems Freeman" have all been killed off.

Sick Sandie home soon

SANDIE Shaw, taken to hospital in London for an abdominal operation last week, was feeling much better this week and would leave the nursing home to recuperate at her home in Dagenham at the weekend.

"I saw her yesterday and she was a bit depressed because she had to cancel some Continental dates to have the operation," her manager Eve Taylor told Disc on Tuesday.

Sandie's first BBC-TV series, produced by Mike Mansfield, will be screened over six weeks in September.

Cliff to preview Europe song at Wembley



Cliff: Albert Hall

CLIFF Richard who sings the winning song for Britain's entry to the "Eurovision Song Contest" on Cilla Black's TV show next Tuesday (March 12) will do the first "live" appearance of the number at Wembley's Empire Pool on March 24.

Cliff headlines a pop bill for charity which also includes the Move, Dave Dee, Dozy, Beaky, Mick and Tich, Spencer Davis, Cat Stevens and Simon Dupree.

New names added to the bill are the Foundations, Amen Corner, Easybeats and Chris Farlowe. DJs present include Tony Blackburn, David Jacobs, Pete Murray, Simon Dee and Alan Freeman.

"Eurovision Song Contest" will be held at London's Royal Albert Hall on April 6.

JULIE'S SHOW

JULIE Felix returns from Africa on Tuesday (12), and has her own solo concert at London's Royal Albert Hall on April 18. She also guests on ITV's Children's Programme "Come Here Often" on April 9.

David Jacobs for 'Variety Awards' TV

VARIETY Club Annual Awards will be presented next Tuesday at London's Savoy Hotel—and a special BBC-TV programme the same evening will show highlights, introduced by David Jacobs.

Sections under which people can win an award include: "Show Business Personality Of 1967," "BBC TV Personality Of 1967," "ITV Personality Of 1967," "Most Promising Star Of 1967" and "BBC Sound Radio Personality Of 1967."

Past winners have included the Beatles, David Jacobs, Val Doonican, Ken Dodd, Cliff Richard, Eamon Andrews and David Frost.

Late Hemmings

FILM star David Hemmings turns DJ for a night next Monday when with Pete Myers he hosts Radio 1's two-hour "Late Night Extra" show.

David, star of "Blow Up" and "Charge of the Light Brigade," was invited to make his Radio 1 DJ debut after it was revealed he was the star behind the "Mystery Voice" competition, whose identity had puzzled millions of listeners for five weeks.

The song came from his LP "David Hemmings Happens" and after David picked out the winner he confided to "Late Night Extra" presenter Pete Myers that radio excited him more than any other medium.

David hopes Vanessa Redgrave will be among his guests for the programme.

Symbols single

SYMBOLS' new single follow-up to "Best Part Of Breaking Up" will be "A Lovely Way To Say Goodnight" released next Friday (15).

Group, which returned from its tour of America last week, goes back for a college tour of three weeks on April 17.

Symbols start a two-week concert tour of Locarno ballrooms at Stevenage on March 13.



Gary Leeds and Rain: back on March 17.

GARY AND RAIN SET FOR KINKS-TREMELOES TOUR

GARY LEEDS' group Rain has been added to the Kinks-Tremeloes-Herd tour which opens at Mansfield on April 6. But girlie group Paper Dolls have had to turn down an offer to complete the bill.

Paper Dolls, discovered by hit-making record producer Tony Macaulay and described as the white Supremes, at first accepted and then had to withdraw when they discovered dates clashed with proposed visits to America and the Continent in April to promote their first single "Something Here In My Heart."

Gary Leeds is currently in Japan, promoting his group's first single "Spooky" and also a disc he made with Japanese groups, Carnabeats, called "Patterns Of Metchiko" which was produced during the Walkers' January visit to Japan by Scott Engel.

Leeds returns to Britain on March 17, where his future Rain releases will be on his old

label, Philips. "Spooky" was a Polydor production.

Elvis movies

ELVIS is to follow up his "Guitar Man" hit with a comedy Western movie "Stay Away Joe" due for spring release. He also stars with Nancy Sinatra in "Speedway" scheduled for early summer.

SCOTT: NEW ALBUM SINGLE, CILLA TV SHOW

SCOTT Walker's second solo LP "Scott II" is released on March 29 and contains three original Scott compositions. A new single follow-up to "Jacky" will be out a week later.

Tracks on the LP are: "Jacky," "Best Of Both Worlds" (originally recorded by Lulu), Tim Hardin's "Black Sheep Boy," "Amorous Humphrey Plugg," "Next," "Wait Until Dark," "The Girls And The Dogs," Bacharach's "Windows Of The World," "Come Next Spring" and Scott's "The Bridge," "The Girls From The Streets" and "Plastic Paris People."

Scott appears on BBC-TV's "Cilla" show on March 19.

Georgie home —and away!

GEORGIE FAME returned from New York on Saturday—and left for the Continent again on Wednesday of this week!

He flew out to Copenhagen yesterday for TV and then moves on to Cologne for TV with the German Radio Orchestra.

After further dates in Bremen, Rome and Milan, Georgie returns to Britain to guest in the first of ATV's "Jimmy Tarback Shows" on March 26. He then returns to the States to rehearse with the Count Basie Orchestra, prior to opening their tour together in Stockholm on April 16.

Tour dates are: Stockholm (April 16), Copenhagen (17), Paris (18), Royal Festival Hall (20), Rotterdam and Amsterdam (21), Streatham Odeon (22), Leeds Odeon (24), Newcastle Odeon (25), Glasgow Odeon (26), Manchester Free Trade Hall (27) and Birmingham Odeon (30).

Procol Harum new single

NEW Procol Harum single, released by Regal-Zonophone on March 22, features two new Gary Brooker/Keith Reed songs. A-side is "Quite Rightly So," backed with "In The Wee Small Hours Of Sixpence."

Group returns from its tour of

Lulu and Bee Gee Maurice Gibb romance off

Amen's Andy turns producer

AMEN CORNER'S Andy Fairweather-Low has turned permanent record producer for new group, the Lemon Tree, whose first single, "William Chalker's Time Machine," was released last week.

He has already started work on the group's first LP, for release in April, and they appear on "Top Of The Pops" tomorrow (Thursday).

Amen Corner's next single is a Fairweather-Low composition, out on March 29. Their LP "Round The Amen Corner" is rush-released this Friday.

Germany with the Bee Gees on Monday and the following night (March 12) appears at London's Marquee Club.

Only TV so far booked is "Time For Blackburn" (March 16), and the group spends the rest of the month preparing tracks for a second LP.

STARS
IN THE
NEWS
3

TOM HOME FOR 'EAMONN' TV

TOM JONES interrupts his million dollar American tour and flies home tomorrow (Friday) for seven days. But he will only make one appearance here—on the "Eamonn Andrews Show" this Sunday.

"Tom has a week free of American commitments," said a spokesman this week, "and he's coming home, just because England IS home."

Two extra concerts, in Chicago on April 19, and Washington (20) have been added to Tom's tour, and he then returns to Britain to begin

four-and-a-half weeks variety at the London Palladium beginning April 25.

As already reported, the Shadows are also on the bill.

Tom will immediately follow stable-mate Engelbert Humperdinck, whose "Robinson Crusoe" finishes its season on April 20.

Plans for Tom to headline variety at a major seaside resort this summer are still not settled.

Scaffold swamped with TV offers

SCAFFOLD, whose new single "Do You Remember" is released next Friday (15), have been swamped by offers for their own TV series this year.

"So far, we have signed nothing, but all the offers are under consideration and almost definitely we shall be doing a series of some kind this year," said a spokesman for the group.

Meanwhile Scaffold appear in concert at Portsmouth Guildhall on March 17 and on "Doddy's Music Box" (Saturday), "All Systems Freeman" (15), "Time For Blackburn" (16) and "Top Gear" (17).



Maurice Gibb: proposal denied

LULU'S three-month romance with Bee Gee Maurice Gibb is now officially over. The partnership—which was originally revealed by Disc on November 18 after the two had been seen at London's Saville Theatre together and later at a party at the Speakeasy club—has come to an end because of a row between Maurice and Lulu over a reported marriage proposal.

Lulu, who is currently touring America, was said to have made a Leap Year proposal to Maurice on the telephone.

"It's absolute rubbish," she said. "I would never propose to anyone. Our friendship is over."

In America, Lulu, who has been seen around town on several occasions with Monkee Davy Jones, has been receiving rave reviews for her appearances at the famous Coconut Grove in Hollywood.

Introduced on stage there by Tom Smothers, of the Smothers Brothers, Lulu's reviews included things like: "This mini-gowned young woman is another amazing production of modern showbusiness. A stage presence unusual in one so youthful."—Los Angeles Times.

"She has an unaffected charm

which is contagious and the capacity to approach the meaning of her lyrics with a quality of communication rare for singers in the rock pop genre."—Hollywood Reporter.

Lulu returns to Britain at the end of this month and begins work on her second major film appearance in late summer.

SIMON AND GARFUNKEL —HOMEWARD BOUND!

SIMON and Garfunkel, who opened their concert tour of Britain at Manchester Odeon on Friday night, had to make a 3,000 mile dash to New York at the weekend to complete tracks for their new LP.

The duo is expected back towards the end of the week and appears at London's Royal Albert Hall on Saturday and

Birmingham Odeon on Sunday.

Simon and Garfunkel have written all the incidental music for their first major film score—the new, much-acclaimed Anne Bancroft film "The Graduate."

The film, produced by United Artists, will be shown in Britain this summer.

WAYNE FONTANA

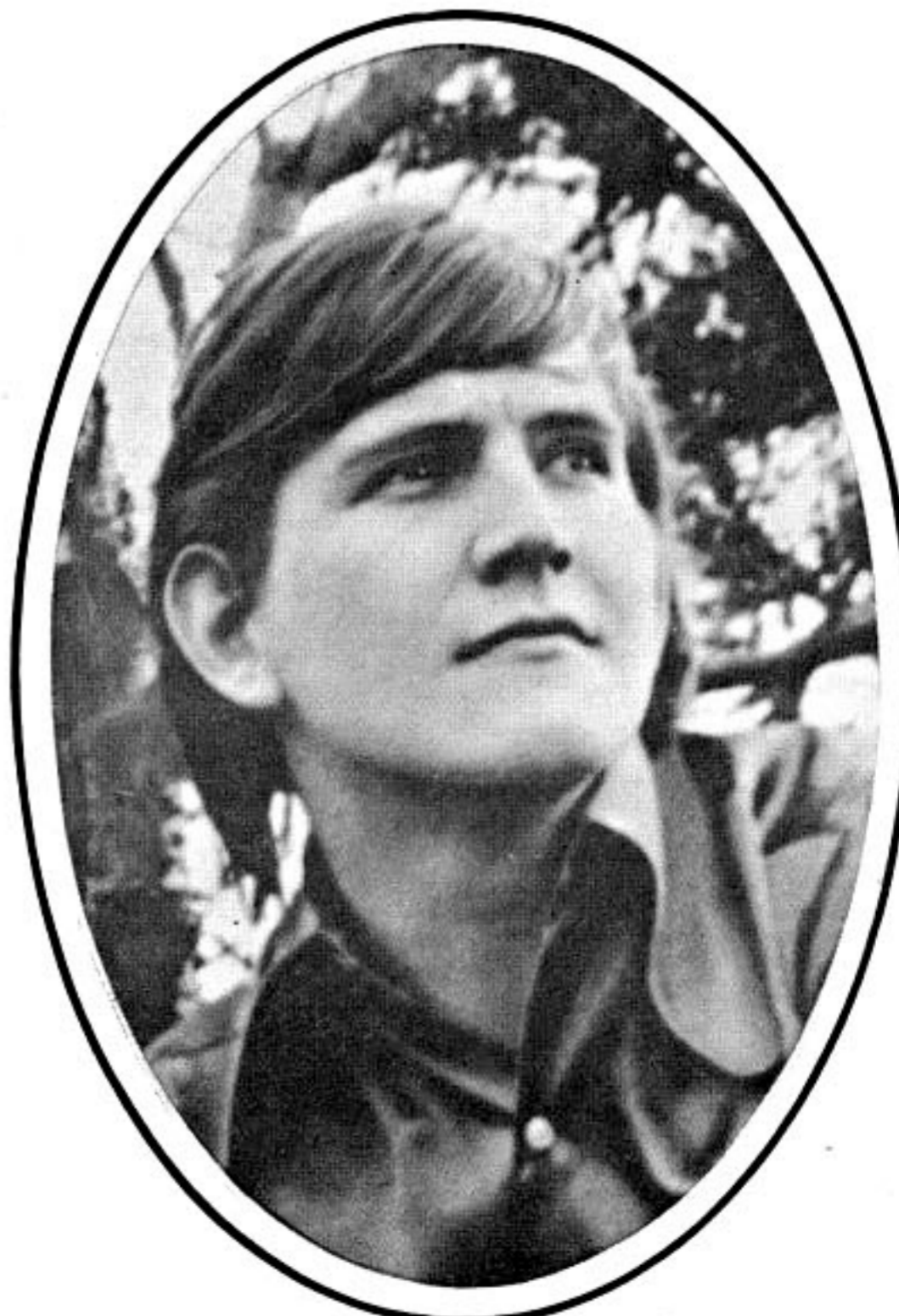
sings his great new single

STORYBOOK CHILDREN

on



TF 911



Manfreds to star in Tom McGuinness TV play

MANFRED MANN group appear in a special half-hour TV play this summer based on Tom McGuinness's first novel "Jester Versus Art" which is about the pop world. Tom is currently writing a script for the play. He is also working on two short documentary films with Luke Kelly, a friend from London's Royal College Of Art. The films—"History Of Rock And Roll" and "History Of The Mississippi Delta"—are the first in what Tom hopes will be a series of movies to go out on major cinema circuits.

Manfreds will tour Sweden, where "Mighty Quinn" is number one this week, from May 18 for ten days.

A tour of America is being set for April. "Mighty Quinn" has leapt to number 35 in the US chart after only two weeks on release.

Tony Bennett in

TONY Bennett, the man who immortalised San Francisco in song, years before the Flower People discovered it, returns to Britain this month for concerts and TV.

March also marks the release of his 15th LP in this country, titled "For Once In My Life." Tony who will be touring with the Buddy Rich Big Band arrived in London on Tuesday and plays five London concerts and Manchester, Glasgow and Leeds. They also guest on this week's "Palladium" TV show and tape an ATV spectacular.

Explaining his success this week, Tony said: "Maybe the reason my records sell is that I test them first on 'live' audiences.

"I live with these songs, I study them, I work with them for six months sometimes and with the reality of an audience reaction it's surprising how your interpretation changes."

Tour dates: Odeon, Hammer-smith (March 9), New Victoria (March 11), Odeon, Hammer-smith (March 13), Royal Festival Hall (March 16), Odeon, Hammer-smith March (17), Free Trade Hall, Manchester (March 18) Odeon, Glasgow (March 19), and Odeon, Leeds (March 20).

WHO STATES TOUR EXTENDED BY WEEK

WHO'S current tour of America has been extended by a week until April 8 so that they can make a special appearance at the opening of the new Fillmore Auditorium in Vancouver, Canada, on April 3.

This follows the group's amazing three-day appearance at San Francisco's Fillmore Auditorium last week. Their act was taped for a special "live" LP to be released in Britain and America in June. Titled "The Who — Live At Fillmore Auditorium," it includes both old and new tracks.

Group's new single is released on March 29 and will be either a track they cut in Britain last month or one cut in Los Angeles during the present trip.

How to clear a spotty skin

Start off by getting in the habit of following certain general health rules—get plenty of fresh air and sunshine, a good night's sleep, eat fresh fruit and vegetables. This will help keep you and your skin in good condition. But what about the immediate problem? The spots that are troubling you right now?

Here is a good plan of treatment.

Wash your face thoroughly with hot water and DDD soap. Apply DDD immediately after drying your skin. Do this each morning and evening, and you should find your skin problem very quickly vanishes. DDD contains five antiseptics that get under the skin and destroy the spot germs. DDD soothes and relieves irritation—so you aren't tempted to scratch—and spread—the spots. DDD's unique formula, and remarkable record as a remedy for common skin troubles, could almost certainly help you.

Balm 3/3, 4/-, 4/3. Liquid 3/3, 5/3, 7/3. Soap 1/8.



CAT STEVENS PNEUMONIA: SHOW OFF

CAT STEVENS was rushed to hospital in London on Saturday suffering from severe bronchial pneumonia. He will be off work for at least three weeks and has had to cancel all dates in connection with his new single "Lovely City."

Cat, who was ill last week, visited a specialist on Friday night who sent him immediately to the Harley Street Nursing Home.

A special stage production that Cat had been working on called "Tell Tale Heart"—due to open in Palmers Green on Sunday night—was cancelled.

Scottish Affair

LOVE Affair have turned down offers to tour Sweden, Denmark and Holland to concentrate on promoting their new single, as yet untitled, which is released at the end of March.

Group starts a short Scottish tour today (Thursday) and is in Ireland for four days from March 28.



Trogg Pete Staples with fiancée Hilary

Trogg Pete picks his 'Little Girl'

THE LAST unmarried Trogg hopes to marry later in the year. Bass guitarist, 23-year-old Peter Staples, popped the question earlier in the week but fiancée Hilary Houghton, a 22-year-old secretary, had struck first. On February 29 she took advantage of time-honoured tradition and calling at Peter's Andover home asked him to marry her. They are now engaged.

Troggs, meanwhile, fly to Montreal on March 27 for the Canadian start of their first working trip to the States, where "Love Is All Around" is starting to climb the chart. The tour lasts four weeks and, as previously reported, Reg Presley will be spending some time in Hollywood where film companies have shown interest in his writing musical scores.

John Fred hits silver

JOHN FRED And His Playboy Band are the latest American group to win a Silver Disc for a best-selling record. They get the Disc award for 250,000 sales of "Judy In Disguise."

BEATLES BACK CHARITY WITH SPECIAL SINGLE

★ Disc Exclusive by Bob Farmer

BEATLES are to release a record for charity titled "Across The Universe."

The song, likely to be released in the near future, is written and sung by John Lennon, and has the same "peace on earth" appeal as "All You Need Is Love," starting and ending with the sound of seagulls.

Charity to reap the royalties of the disc is

expected to be associated with the Maharishi Mahesh Yogi.

Another Beatles song—one of four being specially written for the "Yellow Submarine" cartoon film which is set for May release, according to Paul—is "All Together Now," featuring Ringo. This track was actually recorded almost a year ago.

• Beatles may make their own film of their transcendental meditation studies under the Maharishi Mahesh Yogi in India. But whether it will be shown to the public or remain in their personal collection for private viewing has not been decided.

'Sgt. Pepper' wins four U.S awards

BEATLES have added three new honours to their growing collection of recording trophies—by scooping the LP section of America's famous Grammy Awards.

Their "Sgt. Pepper" album was nominated as "Album Of The Year," "Best Technically Engineered Album" and "Best Contemporary LP Of The Year." It was also voted "Best Album Cover."

Recording manager George Martin was in New York last week to collect the awards—made each year by the National Academy Of Recording Arts And Sciences—on the boys' behalf.

The results are also a personal triumph for 22-year-old Geoffrey Emerick, from Hornsey, North London, who has been the Beatles' recording engineer for the past three years.



Beatle John

Ringo home to be with family

RINGO STARR returned from the Maharishi's meditation centre last Thursday (February 29) after only 10 days of study. Rest of the Beatles are not expected back for another six to eight weeks.

He said: "We didn't come home early. We never planned to be away from the children for more than a couple of weeks."

"I thoroughly enjoyed the visit and so did Maureen (his wife). Some people have got the wrong idea about the Maharishi's place. It's comfortable and the food's O.K. All is well and of the best holiday standard."

Engel writes for TV man Peter

A SONG written by Engelbert Humperdinck and published by Tom Jones' Valley Music Company, is first MCA single for TV dancer and choreographer Peter Gorden.

Titled "Born To Be Wanted," the song was written by Engel specially for Gorden, who says: "I taught Engelbert to dance for his TV series, and in return he's teaching me to sing!"

Gorden has turned down offers of a film with Tony Newley, and a provincial tour with "West Side Story" in order to promote the disc (released March 15) on radio and TV.

TIM ROSE, currently in Britain for a concert tour, appears at Barnstaple's Queen's Club tonight (Thursday), London's Westerfield College (Friday), Boston Glider-drome (Saturday) and Nottingham Rowing Club (Sunday).

Luxembourg 'new look'

GALAXY of top disc jockeys with hour-long shows... that's the "new look" for Radio Luxembourg.

The 15-minute and half-hour conceptions of broadcasting are out as from March 31 and in come Alan Freeman, Pete Murray, Jimmy Savile, Jimmy Young, Tony Blackburn, Sam Costa, David Jacobs, David Symonds, and Pete Brady—with their own man-sized shows.

New 208 format goes like this: • The Alan Freeman Show—a nightly hour programme, Monday to Saturday at 11.30 p.m.

• Pete Murray—precedes Alan on each of the five nights at 10.30 p.m.

• Jimmy Savile—presents a 60-minute "special" twice weekly.

• Jimmy Young, Tony Blackburn, Pete Brady—Mondays to Saturdays, each with one week in three from 8.30 p.m. to 9.30 p.m. Jimmy Young, Sam Costa, David Jacobs, and David Symonds are more top DJs who figure in Luxembourg's plans for 1968.



Barry Gibb: 'demand for discs'

Bee Gees' fourth in six months

BEE GEES, currently causing fan riots on their German tour, bring out their fourth single in six months on March 22 when "The Singer Sang His Song," featuring Barry Gibb, is released with "Jumbo" on the B-side.

By any standards, four singles in six months amounts to flooding the market and Barry told Disc: "There seems to be a big demand for our discs at present so why not release a lot of records? But we aim to slacken the pace as the year goes on. For one thing we have tours and film and TV commitments to slow us down."

Five thousand fans gathered outside a newspaper office in Hamburg to greet the Bee Gees on their arrival last week and the boys signed 1,000 autographs before dashing off to their opening concert, which drew 2,800 capacity at each performance.

Biggest triumph, however, was the following night at Bremen when a 6,300 sell-out saw them, stormed the stage and forced the Bee Gees to jump off an eight-foot platform to escape, Robin pulling ligaments in the process.

Tour ends at Essen on Saturday and, after a concert in Berne, Switzerland, on Sunday, boys return to London on Monday.

'Release' girl joins Kenny TV

CAROLINE Coon, 22-year-old founder of "Release," the London organisation that provides legal aid for young people charged with drugs offences, is to join Chris Denning, Kenny Everett and the Who as residents on the new BBC TV show "Sound

And Picture City," which has a pilot showing on April 11. Caroline, 22, who is also a model and painter, formed the organisation shortly after last year's Rolling Stones arrests because "she had a boyfriend herself who'd been arrested for smoking and she thought something should be done for such

young people," the "Release" press spokesman told Disc.

Show's producer Tony Palmer plans to spotlight all topics of interest to young people and pop music will play only a limited part in the programme.

Tipped to replace "Dee Time," "Sound And Picture City," if accepted after the pilot, will start in early October.

The weird, off-beat world of DON PARTRIDGE

BIRTHPLACE: Bourne-mouth, October 27, 1944.
Previous occupations: Merchant seaman (he went to Texas on a tanker); electrician's mate (he once fused all the machines in a factory); laundryman (for an hour and a half); lorry driver, crane driver and timber humper.

THIS IS ME . . . facts at a glance

Instruments played: Drum, guitar, banjo, mouth organ, kazoo, cymbal and tambourine.

Reads: Plato, Socrates, Bernard Shaw, Oscar Wilde, cheap Westerns, and currently "Le Petomane" (about unmentionable French music hall act). "I don't keep books. As I read them, I tear the pages out."

Clothing tastes: "Anything exhibitionist, anything that puts me in the limelight." He once wore a chicken suit with beak and feathers and currently sports a snakeskin jacket.

Musical tastes: "I don't like records. I prefer live music and I'd rather listen to two old buskers than anything else."

Writes: Poetry, largely humorous. In conjunction with fellow busker, Alan Young, has produced a book of poetry and says poems sometimes turn into songs.

Obsessions: Flying and himself. Wearing canvas and cane wings plummeted off

Hammersmith Bridge into the drink in 1962 and later repeated the performance at Teignmouth, Devon. "It was half a stunt and half serious," he says.

Insists busking has made him an extrovert, exhibitionist. "Sometimes I feel I'm the largest thing in my life."

Pop People: "Products of their own imagination. Really just commodities."

Food and Drink: Likes new foods and permutations to exercise the palate. Drinks red wine and halves of lemonade laced with a double whisky.

Marriage: "I don't agree with the actual contract."

Politics: Not interested. "I don't read the papers or watch TV and I only learned about President Kennedy's assassination a week after it happened."

Dislikes: Beautiful girls who lack personality and rely solely on their good looks, along with people who conform.

Influences: Jesse Fuller.

Hobbies, pets and cars: None.

Home: A rented place in Putney.

Admission: "Rosie" cost £5 to make.

Ambitions: To busk outside the Royal Albert Hall and then go inside and give a concert.

To run a home for misfits. To build a house to serve as a base for studying, writing and composing and somewhere to bring women back.

Would like to make his own furniture, grow crops and rear cattle.



● "I don't keep books—as I read them, I tear the pages out"

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Chasing our charts—the 'Beatles' of Japan . . .



JAPAN'S SAMURAI—back home, nearly every record tops the hit parade. Now they want success in the West.

LOOK FOR THIS LABEL **united artists**

KIMONO-CLAD and brandishing guitars, Japan's top group the Samurais have arrived in Britain determined, like the ancient Oriental warriors they're named after, to conquer the Western pop world.

"We intend to make our mark here. No matter how long it takes or how much it costs us," says their honourable leader Miki Curtis, 25, a star in Tokyo since the early days of Elvis Presley and Tommy Steele.

"We've done about everything we can in Japan. We just can't progress any further. To get world recognition you've got to be in either England or America."

The six Samurais are Beatle-size in popularity back home. Nearly every record tops the hit parade and Miki even hosts his own nationwide TV show — on the lines of our "Top Of The Pops."

They quit the "Land Of The Rising Sun" last September and came West via France where they did cabaret at the "millionaire playground" resort of Divonne Les Bains, entertaining jet set stars like Sophia Loren, Elizabeth Taylor and Richard Burton, Brigitte Bardot and the Aga Khan.

"We never 'cover' Western hit records. At least, not the current ones," says Miki. "We use a lot of our material and throw in things like 'Suki Yaki,' 'Around The World' and 'The Girl From Ipanema.'"

"Is the Japanese gear a gimmick? I suppose, in a way, it must be. But we don't parade around at home wearing it. We just thought people here would like the authentic costumes."

"We're only here for a quick visit this time," added Miki. "We're going to the Continent to work on an act—and will be back to promote a record in April."

While in London, the group has had talks with Move/Procol Harum producer Denny Cordell, with whom they hope to record. And they've been spending the rest of their spare time digging the jazz scene.

Only two Samurais speak English, Miki and guitarist/composer Hiro (28). They have to translate for the others: Ume-Chan, 26 (saxophone); Goro, 23 (bass); Kono, 24 (organ) and 19-year-old drummer Sabu.

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it's EMPLOYMENT
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GERRY



TEMPLE

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'Lovin'

up a

storm'

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42 In Chicago
7N 17486

THE GASPAR NETSCHER ENSEMBLE
There Is Nothing In This Whole
Wide World Like Love
7N 17479

Part three of a five-part series

Today: **CARL WAYNE**

YOUR MOVE!

'I don't really like our music'

by **STEVE WEBBE**

YOU'LL never believe it—Carl Wayne, lead singer of the explosive Move used to work for an explosives firm!

But despite the group's outrageous, anarchic image, 23-year-old Brummie Carl would like to do cabaret—and sing numbers like "Maria," "Stay With Me Baby," and "Take Another Piece Of My Heart."

"Although it's great to be in the Move I don't really like the music we play," he told me as the group stood by for their fourth "Top Of The Pops" appearance in five weeks.

"But a lot of things offset the boredom of repeating a hit record," Carl went on, "especially audience appreciation."

Damaging

The group's destructive stage act which terrified a good few dance hall managers earned them an enviable fame.

"It made us a world-wide name without world-wide hits," Carl observed. "All's fair in love and war and the pop business, as long as you don't maliciously step on other people's toes."

Would he draw the line anywhere in the quest for publicity?

"Certain types of publicity are damaging. I mean, I don't condemn the use of drugs and I quite enjoy a smoke myself but I wouldn't want to preach acid taking—that's something that would hang the kids up."

He admitted the group had set out to attract publicity.

"But it's not all publicity. It's the way we are, the way we feel."

I asked Carl what he most liked about the pop scene. "The life," he replied immediately. "I've met a lot of people both in the pop business and outside it and my outlook has definitely

broadened. "Of course we're in it for the money but we always try to put 100 per cent personal effort into whatever we do. I feel incredibly honoured to be invited on to shows like 'Top Of The Pops' when you think of the competition to get there."

The Move don't make plans, least of all for record releases. "We don't work to a pattern and we just bring out a record when we need one."

The group has released four singles over the last 18 months and devoted some 15 months to one LP. In contrast Carl said the group may release four or five albums this year.

Carl has a refreshingly original view of the pop world. "The only people who say it's phoney are the purists and the pretentious purists," he said. But he is critical of groups who don't make their own records.

"It's certainly not fair that groups like the Love Affair should receive the adoration and royalties for something they didn't do."

Carl left school at 18 with ten "O" levels—just missing out on three "A" levels.

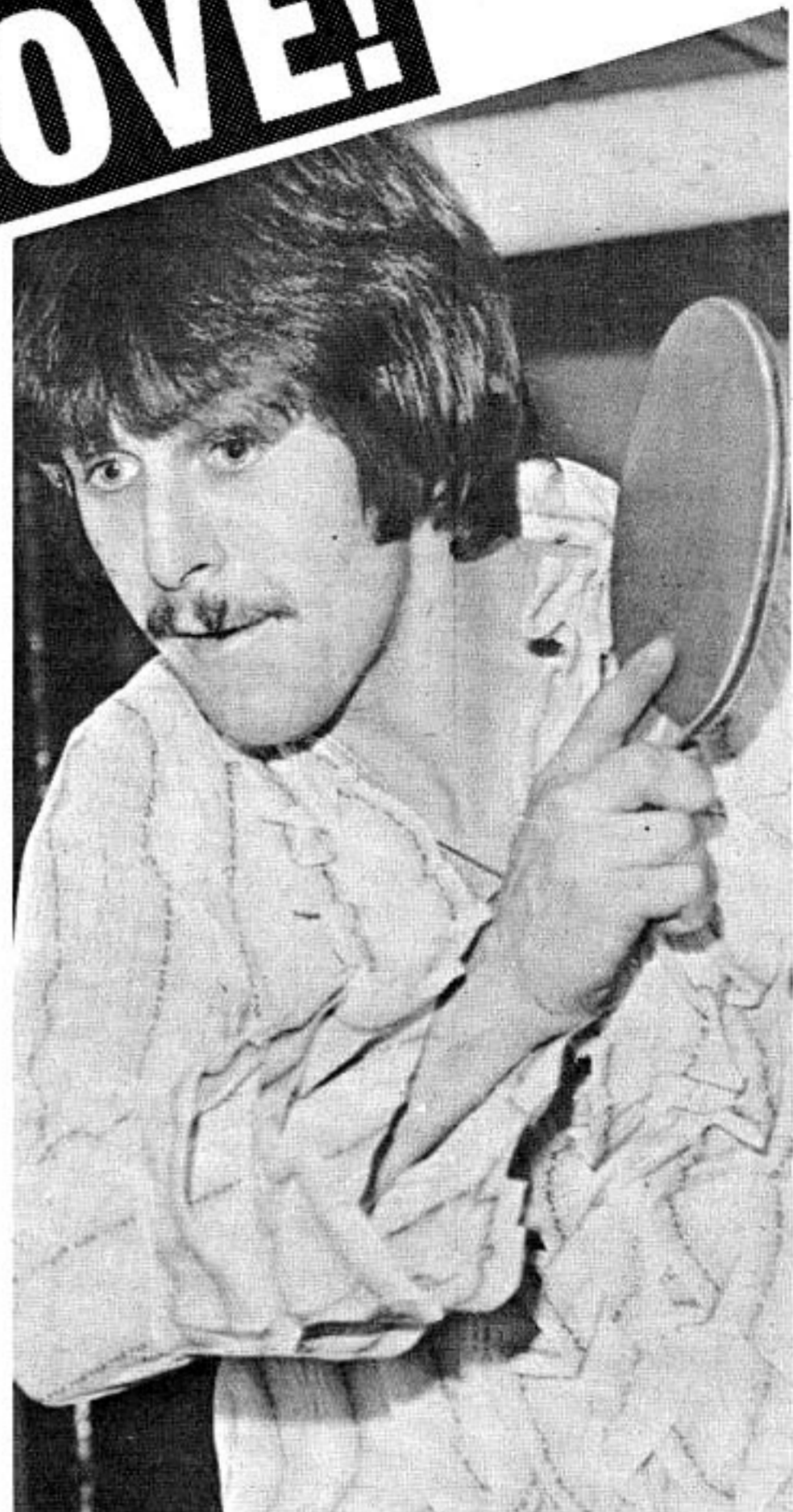
"I was never a natural scholar and playing in a school group took up my time," he said.

"But I've never regretted anything in my life, in fact I'm very happy with the way it's turned out. I thought I could make it and I didn't give up, even though my mother didn't agree with me."

The group's success has meant wealth but Carl claims he never buys anything except food.

"I might buy some clothes but mostly I spend my money on good food—especially Italian and Indian. I like calamares and Tandoori and back home I eat at the Albany and when in London often at the Bagdad."

Carl matches a taste for exotic food with a liking for sentimental sounds. His favourite artists include P. J. Proby, Lorraine Ellison, Irma Frank-



"Of course we're in it for the money"

lin, the Beatles and Count Basie. Besides cabaret ambitions, Carl would like to appear in a comedy film and he insists his Move membership is paving the way for the next stage of his career. But a change of scene is far from his thoughts. "When we've made one hit record we want to make more and we'd like to experiment on LPs as well."

Besides acting aims, Carl would like to do a lot of foreign travel and see his mother "very well settled." Meanwhile Move-mania grows and this month the group tour Holland, Belgium and France, and in June they leave for an American tour, chiefly on the West Coast.

"I feel sorry for Britain and its

economy. Unless the country can find something of great value to export I don't see anything can be done to improve the situation," observed Carl. "Pop is doing its share but why does everybody knock it?—the business is one of the biggest tax sources in the country."

Carl believes that the rich besides helping the country should help the underprivileged.

"Wealthy people should contribute to animal homes and old folk homes," he said. And he disappeared into a cloud of special effects smoke for a run-through of "Fire Brigade."

NEXT WEEK: BEV BEVAN

Nancy Wilson blows into Britain



● **NANCY: "clothes-mad!"**

NANCY WILSON, that most supreme of singers, won't accept that she's overthrown the evergreen Ella Fitzgerald as the world's foremost female jazz star.

"You can't throw people into classes with these popularity polks," she stresses. "Particularly with artists like Ella or Sarah Vaughan. Each one is good at the type of thing they do."

"Anyway, I don't want to be labelled a jazz singer—because I'm not. I simply sing songs which I like. It's the

only thing to do."

Nancy was in London last week on a flying visit to do two TV shows. And in her view the trip was all too short.

"I'd dearly like to do concerts or a tour here," she explained. "It's a question of finding the time though. And I do love London so much. I've set aside two whole days to go shopping. I'm clothes mad."

Hardly surprising since apart from the accolades she receives for her singing and sensational good looks she's also acclaimed one of America's best-dressed women.

Nancy is without

doubt one of the world's quality singers. The fact that she's never had a chart hit here doesn't worry her one bit.

"My records sell consistently well over a long period," she explains. "In eight years of recording I've made 17 albums and never spent more than a total of 24 hours a year in the studio. It'll take maybe nine hours to do one LP—and if we want a single out we'll choose one of the tracks."

"I concentrate on albums because I've found my singles don't get played on the air. I'm definitely an album artist."

But while singing is her life she does have a yearning to become an actress. A recent role in the famous "I Spy" TV series whetted her appetite. And in her free time she tours colleges and schools lecturing youth.

"I have a great rapport with children," she says. "And I feel everything should be done to give them all opportunities going."

She's also an active campaigner for civil rights and describes her participation in the march to Selma, Alabama, as one of the outstanding experiences of her life.



● LULU—pollwinner

● PETER FRAMPTON of the Herd

Win a date with Lulu and the Herd

WAITING to entertain two lucky Disc readers is LULU, voted by you as Britain's top girl singer, and the HERD, whom you expect to be the biggest group success by the end of 1968.

These top stars will be special hosts to winners of the Disc contest which ends today. And the prizes include slap-up meals in London with Lulu and the Herd. In addition, Lulu has promised to let the boy who wins her section of this exciting competition, join her at a rehearsal of her new BBC-TV series, which begins production next month. And the Herd have something special up their sleeves for the lucky girl!

Last week we printed the first six of twelve questions on Lulu and the Herd. If you missed your copy of Disc dated March 2, order it today from your paper shop.

This week we print the final six questions—and all you have to do is prove what a super-fan you are by answering them all correctly.

The questions on Lulu are exclusively for MALE readers, and the Herd is reserved only for GIRLS!

When you have decided on your answers, cut out the relevant coupon and paste it on a sheet of paper, TOGETHER WITH THE SIX QUESTIONS ON LAST WEEK'S COUPON.

Write your answers alongside the questions, marking them 1-12 to avoid any possible confusion, and send them TODAY to Disc, 1-3 Pemberton Row, London, EC4. ON THE OUTSIDE OF YOUR ENVELOPE PLEASE PRINT EITHER "HERD CONTEST" OR "LULU CONTEST," whichever is applicable.

Closing date for entries is Monday, March 25, and the first correct entry in each section wins the two fantastic prizes.

Who knows—it could be you!

HERD CONTEST

1. The Herd will shortly be on tour in Britain. Name TWO other artistes appearing with them on the tour.
2. How old is Peter Frampton?
3. Where does he live?
4. The Herd throw bananas into the audience during one of their stage numbers. Which one?
5. What is the title of the Herd's first LP?
6. Which instrument does Andrew Steele play?

LULU CONTEST

1. Lulu once sang with a regular accompanying group. What was its name?
2. One of Lulu's first hits was "Shout." Who were the two Americans who also had a hit with the song?
3. Name TWO other girl stars who appeared with Lulu in "To Sir With Love."
4. Who wrote Lulu's big hit "The Boat That I Row"?
5. In which district of London does Lulu live?
6. Name the four awards won by Lulu in Disc's 1968 Valentine's Day Poll.

Cut out the appropriate coupon above; and send, with last week's questions, fully answered, to "Lulu Contest" OR "Herd Contest", DISC, 1-3, Pemberton Row, London EC4.



"GORDON MILLS on the phone," said my secretary. "Hello, Gordon!"

My car was blasted by seething indictments and adjectives expressing loathing. Hatred and violent dislike was passed direct from Tom Jones. "Why this continual knocking of Tom Jones in your column?" he asked.

It took me some time, but I think I convinced him that I have nothing personally against either Tom or himself. All criticism in this column is entirely professional.

But Mr. Mills made it quite clear that he and Tom were very hurt by my attack and would like it either logically explained or stopped. Which is fair, and right, so here goes.

Generally, Tom's style of discs are not my cup of tea anyway. I don't like corny, romantic ballads—usually I find they all sound the same. And when he rocks, the memories of black leather and Chuck Berry pour in—another era I was not keen on.

Both these are individual tastes, I willingly admit, so let us look at Tom Jones as I see him.

He has, without any doubt, great mass appeal. Vast sections of the world public admire him. Why? To me his assets are a very masculine magnetism, a voice of great power, and obviously a large amount of presence.

All these make him popular, and he is a highly successful entertainer.

But a very rough diamond, unrefined, uncut, animal. What I do miss in Tom is taste. I don't reckon he has yet learnt to control his style;

Jonathan King Column

Why I don't dig TOM JONES... cut the wiggle!

his voice; especially his actions. At his age hip-wiggling and finger-snapping look ludicrous and are unnecessary.

I truly believe that Tom has all the basic assets which are vital in the make-up of a great star. If he can mould his powers into a gentler shape without losing his vitality—when he can capture that elusive "quiet" magic—I will acknowledge he has reached those heights. Not yet. But, meanwhile, the best of luck.

• Thank you, Abi and Esther. Well answered. But, for all that, I still loathe the record. Soon, I hope to see you both doing a complete concert or act—then, more comment. Till then, silence!

• A quick visit to Luxembourg last weekend to see how that end of it all functions. The studio is housed in a large, palatial marble monument. It is a city of 57 bridges, quaint and Continental. And now—temporarily at least—the only alternative. Good format changes are planned and in store.

Paul Kay is in charge of everything out there; Norman St. John—who soon loons into married life—returns to Australia soon. Both he and smiling Paul Burnett have first-rate choice in material—and a great freedom to play what is good.

I still believe they are on the wrong version of "Love Is Blue"—Paul Mauriat should be at No. 1, while Jeff Beck's is entirely ghastly and ranks as a cross between a Jet Harris "B" side and Mike Sammes coffee break (personal opinion only there).

Tony Murphy seems very competent— together they provide the only late night pop service in English. Very important.

• How do you feel about the Musicians' Union ban on ghost musicians? Quite—so do I. Good evening, All. Keep revolving, world, while I temporarily occupy myself with other matters; to return next week bearing white-hot thunderbolts in my normal disguise as Zeus, God of Justice, Power, and ALL Things Beautiful.



SIMON



GARFUNKEL

Hit tour for Simon, Garfunkel

TAKE Paul Simon of the large, soulful eyes, with a latent expression of mischief on his face; add tall, gangling, shock-headed Art Garfunkel, looking like the growing-up schoolboy from next door—and the pairs' talent for presenting original, to-the-point songs, full of social comment, becomes all the more amazing.

Although using a minimum of show-business technique, they nevertheless have the ability to control their audience's emotions to an unusual degree. The reason, is their obvious sincerity.

Their songs cover the widest of ranges. Some are undoubtedly of today—others could well have originated centuries ago. And even the dedicated folk audience at Manchester's Odeon theatre, at last Friday's opening of their British tour could not fail to respond to their two hit parade songs "Feelin' Groovy" and "Sounds of Silence."

But "Leaves That Are Green," "He Was My Brother," "Richard Cory," "Poem On The Underground Wall," "I Am A Rock," the delightful "Old Friends" and others—all were warmly received. So was the somewhat unexpected "Angle"—a guitar solo by Simon from the LP "Sounds of Silence." This proved a near-show-stopper.

This number (written by Britain's Davy Graham), and Garfunkel's solo of "Benedictus" (a number he picked up when a student), were the only two in the programme which were not Paul Simon originals.



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THE WRITINGS ON THE WALL!



HAVE you ever wondered what the stars are REALLY like? Are they happy; are they artistic; are they serious; are they moody or quick-witted?

Perhaps just by reading about them you are unable to tell, but to Frank Delino one thing gives them away—their handwriting.

For Mr Delino is a famous graphologist — which to the uninitiated means he can tell a person's character from his or her handwriting. If you don't believe us, watch him on "Dee Time" this Saturday.

Exclusively for Disc, Mr Delino has given his opinions on five top stars, all taken from samples of their handwriting. He was not told who they were until after the analysis, but only knew if they were male or female.

Was he right? And do you agree with what he has to say?

ENGELBERT HUMPERDINCK

I would like to wish you all a happy New Year.

THIS writer has good foresight and initiative and would always plan ahead. (This is shown by the fact that he joins one letter to another.)

He has a tendency to keep his troubles and worries to himself, showing a sense of secrecy and reserve in that respect.

He is an individualist and would not follow the crowd or be a "Yes" man. He should also possess a good head for figures.

He is prone to double-check his actions. This is sometimes done consciously, but mostly it is a subconscious movement (note the two dots over the "i" in "wish").

At some time during his life, the writer may have been somewhat athletic. He is full of enthusiasm and is expressive. ENGELBERT was visibly staggered.

"What about that then, eh? That's quite fantastic. Has he got me right? Not half! He's got nothing wrong at all. I was athletic. I do double-check all my actions, and I do tend to keep my troubles to myself. You must send me a copy of everything Mr Delino has said—it's quite unbelievable!"

Five stars get the X-ray treatment from Frank Delino, handwriting expert who appears on TV's 'Dee Time' this Saturday

LULU

Sorry for taking so long in sending this to you. Anyway, hope it is alright now. Trying to pass the analysis. Love

THIS lady is very imaginative and idealistic and is apt to visualise—she lives within her own dream world.

In some respects she still betrays some girlish traits (the writing is not mature). She is confiding and trustful (the lettering is very open) and she is apt to take people too much at their face value.

She has a very artistic temperament and is a lover of music and dancing, also a lover of animals.

She is very curious and inquiring and possesses an independent, self-reliant nature.

Lastly, she is sometimes a little forgetful (note the small "i" instead of capital "I").

LULU says: "It's amazing how right Mr Delino is about me, especially as he didn't know whose handwriting it was."

Basically I'm a very romantic person, although I try to be superficially down-to-earth. In my spare time I'm always day-dreaming.

I DO think I'm still girlish. I try to be sophisticated, but deep down I'm still a little girl—like most women, in fact!

I love animals, especially my little dog—and naturally I love music and dancing. I'm very independent in a lot of ways. When I lived at home and my mother tried to do things for me I used to get furious.

I'm a Scorpion subject and I think he's got me off to a tee."

MIKE MCGEAR

WILL YOU MARRY ME?

HE is very artistic and creative with his hands. (Note the semi-script handwriting.) His writing shows culture and refinement.

His intelligence is well above average—the writing is clear, legible and quickly written.

He always calls a spade a spade, is curious and inquiring and likes to get down to the root of everything. Fond of music and possesses a keen sense of humour. He also enjoys playing practical jokes. (Shown by the large flourishing writing.)

This man is the type of person who always enjoys life—his writing is very pleasing to the eye.

COMMENT from Mike McGear:

"I'm not too sure about the practical jokes thing. I love making people laugh, but I don't like practical jokes that hurt people."

Yes, I am a frustrated artist. I tried to get to Art College but my GCE's weren't good enough—so much for my being above average intelligence! No, on second thoughts you don't need exam certificates to be intelligent—intelligence lies in your thoughts.

I like to get to know about things, and find out about people. That always gets my mind going. And I sometimes upset people by being too honest—in this world I find people don't often like to be told the truth. They don't want a spade to be called spade!

So really he has summed me up very well. How does he do it?"

ANITA HARRIS

Just to say Hello. + to wish all my friends at Decca + all the members a really wonderful 1968. Love. ??

ENTHUSIASTIC and expressive, and may experience a certain amount of difficulty in the repression of her emotions and feelings.

She is cheery natured and buoyant and would enthuse that cheeriness to others; also has a marked sense of humour. (The lettering is very open and written with a flourish.)

She has a good and retentive memory and pays quick attention to detail points—she aims to be precise and correct. (This is shown by the careful placing of all punctuation marks.)

The handwriting shows a con-

sistent nature, and high ideals and aspirations. She is a good mixer and would be popular. (The writing is large and friendly.)

She is very appreciative of the arts as a whole.

ANITA did not entirely agree: "At first reading I found this uncannily accurate, but I CAN keep my emotions to myself when I want to. I like to think I'm cheery and buoyant (that's a nice descriptive word isn't it), but I've got my doubts sometimes about having a good memory."

But in general he seems to have got my character very accurately. I must get him to do Albert's paw prints!"

P. J. PROBY

Santa's a fake

THIS man is a very quick thinker, and most of his actions in life are quick, rather than slow. (The writing itself is very quickly written.)

He is imaginative and idealistic, but at heart he is more the realist than the idealist. (Some of the letters are joined; others have gaps between them.)

He is dependable and reliable, would not break faith and aims to keep his word.

Very outspoken and somewhat impulsive at times.

P.J. was quick to reply:

"Hey, has this guy been following me around or something? He's a very, very brilliant man, and if I had half of his sense I'd be a rich man now!"

Yes, I'm a quick thinker—sometimes to my benefit, sometimes to my detriment!

I don't like the business I'm in, but it's the only thing I can do, and all I want to do is make enough money to retire and support a family. So that makes me a realist.

And that dependable and reliable piece is exactly right too, despite what people say. I always keep my word."

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THE FACE OF DONOVAN . . . ROMANTIC, GENTLE THINKER

by PENNY VALENTINE

THE FACE OF DONOVAN is his image. More than perhaps any one pop face in the world it encompasses his whole musical world.

THERE IS ROMANCE there, and gentleness. The gurgle of youth is never far from it, and yet the pensiveness of adulthood and all the responsibilities that entails is there too.

HE MAY TRY to push it away with a barrier of sandy, sea-soaring songs, his daffodil and long grass verse, his music of dear "Jennifer Juniper," who will be free forever riding her beautiful horse and sitting in the warm sun spray.

BUT DONOVAN is a thinker. A sweet, gentle, curly-haired Pan who could run across a field of dandelions and burdock, pluck a piece of lilac and smile at the seagulls.

DONOVAN'S WORLD takes you far from Vietnam and the Government, from starving Asia and nuclear warfare. It takes you to dream.

BUT NOT in the self-delusive world of make-believe. Just to become aware of the lovely things around that we often miss, by moving so quickly . . .

THE FACE of Donovan, poet and lullaby man in the hard world of pop music, is that of a child and that of a man.



• FRANKIE LYMON and the Teenagers in April 1957 on the steps of the London Palladium.

FRANKIE LYMON DIES

FRANKIE LYMON, described by one national newspaper as "a 26-year-old American Rock'n'Roll singer," died last week in New York.

To many thousands of pop music historians—people who rejoice in remembering how it all started—Frankie Lymon marked the beginning of an era.

The era was made with one solitary record and a group called the Teenagers, featuring Wonder Boy Frankie Lymon—"Why Do Fools Fall In Love."

When Frankie arrived in the chart on July 7, 1956, he was just 14 years old, and apart from "Heartbreak Hotel" by a gent with the unlikely name of Elvis Presley, beat music (or rock 'n' roll as it was tagged) did not exist.

Frankie Lymon and the Teenagers shot in just three weeks to the top of the British chart, stayed there three weeks, dropped to No. 2, then returned to No. 1 for a further fortnight.

The song was a poem which Frankie had composed at school, and the impact on the record-buying public was like a steam-roller.

The Teenagers never had another hit, but they paved the way for the new wave in popular music—the vocal group with a beat.

Savile: why I lost my crown to Dee

by BOB FARMER

HE REFUSES to reveal his age, but surely cannot quibble at being called middle-aged; he is never heard on Radio 1, preferring instead to stay purely with the smaller audiences of Luxembourg; and he has just taken a most almighty hiding in the popularity stakes.

He is Jimmy Savile, who, for the first time in three years of major pop polls, was decisively beaten in Disc's Valentine Poll. He came a calamitous third to Simon Dee and Tony Blackburn; he was only a whisker ahead of Johnnie Walker, the young Caroline hero.

Savile defends his defeat by suggesting that as he has no official fan club, he therefore has no organised voting support from his followers. "I shudder to think what would happen to the country," he adds, "if, in a General Election, you could obtain as many voting forms as you wanted instead of just one."

Even so the same surely applies to previous polls which Savile won so convincingly; so why did he fail so emphatically this time? "Before now, deejays weren't as organised as they are today. Now they have fan clubs with members instructed to vote: That must be my answer to the Disc result."

"I don't have a fan club because I regard my fans as my friends and I wouldn't want my friends to pay their hard-earned money to a subscription to belong to my club."

Cracks

Jim, as you can see, is not that easy to nail. And his opinions just could be correct, and not a smokescreen to mask his slide. I watched him doing his Luxembourg shows last Thursday (usually the only day of the week, he says, when he works for money).

He sat in front of a mike, pouring out his patter, answering questions and talking to a bunch of East End boys and girls and never for a moment losing his train of thought. A



'MY FANS ARE MY FRIENDS. I DON'T WANT THEIR HARD-EARNED CASH IN A FAN-CLUB FOR ME'

remarkable performance and the boys and girls evidently like him a lot.

People may make cracks about his age—but it doesn't affect his rating with the teenagers. "Look, a showbiz person's age can be gleaned from the amount of fan mail he gets. And nobody gets a third of the mail I get. Which makes me the youngest deejay there is!"

His attitude to young people would appear to have altered. Where once he appeared to be trying to win them over with wild gimmicks and outrageous appearance, Savile now styles himself as a something of a do-gooder, going into their schools to lecture them on health and morals, sex and religion.

It was a dangerous thing to do. Far from pleasing them, it might have alienated the youngsters against him. "If I went in there and talked rubbish, they'd blast

me out on my ear. But I don't and we finish up with a mutual respect."

Savile is sincere. Ask him why he spends so much time aiding charities and he answers: "It's only right that you should give back a bit of what you take out."

Money

Yet he also leads people to believe he is mean. Although he owns five cars, including a couple of Rolls and an E-Type, his homes comprise the Duchess' domain at Scarborough, an ordinary terraced house in Leeds, a council flat in Manchester ("my derelict house fell down in the end") and an 18-bob-a-night hotel in London.

"I don't compulsively do things with money just because I've got plenty. It's not a case of being mean. People assume that if a person has money and doesn't

spend much, he must be mean. It's a ridiculous argument."

It is impossible to take the wind out of jaunty Jim. He looks only for the best in anybody and this explains his avoidance of doing down any disc. Savile says simply: "Look at this ring on my finger. It displays a variety of colours. You just look for the one you like. Similarly with a record, you look for something in it that you like. No record can be 100 per cent bad."

With such smooth answers, it's easy to see why Savile—the biggest exhibitionist the pop world has ever produced—has never known a trace of embarrassment about his many antics.

"When I used to come out of the pits, my face and hands black, my eyes making me look like Dusty, I was a one-man Black and White Minstrel show. I wasn't embarrassed to be seen like that then—and so I've never been embarrassed since."

But even if Disc's Valentine Poll result was neither an embarrassment nor an upset to him, Savile would not be human if he wasn't a shade disappointed. Assuming therefore that he is human, should he not now consider coming on to Radio 1?

"I didn't lose because of lack of Radio 1 exposure. I respect Robin Scott (the Radio 1 boss) and the BBC respect me and in

the fullness of time we must get around to something. But we're all of us too busy to consider anything at the moment.

"As for Radio 1, it's a lot better than Radio Nothing. Seriously, whereas the pirates got away with unlimited needle time and chat, Radio 1 deejays have to toe the line because of the impositions by unions and suchlike and it does pretty well under the circumstances."

Charity

While talking to me, Savile had taped three Luxembourg shows, chatted to half a dozen of his young guests, and assured a parson that he would put in an appearance at a charity event. He was now off to host Top Of The Pops, would be back in Manchester on the morrow to raise money for the Sisters of Charity and was spending this week in training with the Royal Marine Commandos for a forthcoming wrestling contest... in aid of the Hull Trawler Fund.

ONE CAN ONLY COMMENT THAT JIMMY SAVILE DESERVES HIS LOT.



• Putting together another Dave Dee smash... Alan Blaikley (left) and Ken Howard

The men behind the Dave Dee legend

BRIAN EPSTEIN, surrounded by his hangers-on, always looked like an Oxford-educated emperor; Gordon Mills, with his own masculine good looks, could quite possibly have been a Jones or Humberdick himself; Howard and Blaikley merely look like busy metropolitan commuters in fawn mackintoshes who probably sell encyclopaedias.

In fact, Ken Howard and Alan Blaikley sell Dave Dee and the Herd and, as such, are, after Epstein and Mills, possibly the most successful pop managers in the business. Especially as they also happen to write every pop their artists record.

This latter fact makes them most popular with their bank manager—and most unpopular among the freakier ele-

ments of the business.

For, if Dave Dee is abused for "a succession of corny records," his handlers bear the brunt of the criticism for thinking up his songs in the first place.

Disturbed

Mr Dee says the knockers don't bother him. Howard and Blaikley admit honestly: "Anybody involved creatively is bound to be disturbed by criticism. But if you're in a commercial field, you are out to make commercial records. If the public like them, then they must be good pop records."

"We're accused of being corny and commercial—which means that people can sing the tunes, and this, to us, is a compliment. It still applies that if you hear the butcher's boy

whistling a song, then that's a hit.

"Still, we shouldn't confine ourselves to things like 'Bend It' and 'Zabadak', so it was refreshing to come up with 'From The Underworld' for the Herd."

This is not to say that they rate writing for the Herd more creatively satisfying than composing for Dave Dee. "Does beer and fish and chips give less satisfaction than vodka and caviare? No. Both are satisfying in their own way and satisfaction comes from setting out to do something and succeeding."

And writing, they say, is infinitely more satisfying than mere managing. "We get annoyed at our image which seems to be that of cold, calculating Denmark Street businessmen. The actual business of management would be

death without the creative side of things."

And, like their songs or not, you have to admit Howard and Blaikley have a flair for finding hits like "Legend of Xanadu." "We regard finding an idea is the most important thing. We sit down, think up a story, setting or atmosphere and then the song writes itself. 'Zabadak' was done in 30 minutes flat."

"We thought it would be nice to have a song which meant nothing. It is also a slight send-up of the 'love' philosophy. There is so much rubbish being talked today about love, and the lyrics in 'Zabadak' say that if you're in love, you don't need all the 'love philosophy' jargon to know it. 'Zabadak' and all those other weird words represent the mumbblings of the pseudo philosophers."

Pop Singles

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British stars storm U.S. —Cream, Lulu and the Who hit the West Coast scene

IT was one of those busy weeks in Hollywood; people kept arriving and performing and departing and visiting and recording . . . times like this make me wish I were two people. . . I already have a good start with my two heads. . .

LULU opened at the Coconut Grove, that big fancy club where glittery stars still display themselves. RICHIE HAVENS opened at the Troubadour, where the crowd was less glittery but more demonstrative—they stomped and hollered and carried on until early in the morning.

THE WHO were here for a few days after their gig at the Winterland in San Francisco (where they didn't exactly "sell out").

A party was thrown for the Who at the Beverly Hilton. It was a good party (as press parties go), with all the familiar Hollywood press faces and some of the familiar Hollywood pop faces.

THE MONKEES finally started their movie, tentatively entitled "Changes." They'll shoot on location in Bronson Canyon (a park area in the Hollywood Hills) and Palm Springs. They have only 34 days to finish the entire picture, which isn't very long by Hollywood standards.

The new Monkees single is "Valleri," which was written by Tommy Boyce and Bobby Hart; it was recorded a long time ago but never released until now. The flip side is "Tapioca Tundra" by Mike Nesmith.

MANFRED MANN has a big hit here with "Mighty Quinn," a record I love. Another LA favourite is MOODY BLUES' "Nights In White Satin," which is the sort of record that makes me stay in the car and listen till the record is finished. Beautiful thing.

We're still awaiting singles from the Doors, the Buffalo and the Airplane, and albums are due from Dino Valente, the Grateful Dead, the Doors, the Monkees . . . and, of course, we always await anything from the Beatles with reverent anticipation.

THE CREAM were a smash here last weekend at their Santa Monica concert. Absolutely blew everyone's mind.

A delivery boy came to my door yesterday, and instead of saying, "Here's your Chicken Delight, lady," he burst out with, "Hey, have you heard the Cream?"

So the Chicken Delight got cold while we rapped excitedly about the Cream. . . On the same bill with Eric, Ginger and Jack appeared a new group called Steppenwolf (who have a fair-sized hit called "Suki Suki"), a young girl folk-type singer named Penny Nichols, and the Electric Prunes.

The Prunes have had a fairly large underground audience as the result of two albums, both considered quite good; that audience has probably been considerably reduced as the result of the quite horrible performance by the Prunes.

While the Cream were selling out in Santa Monica, JEFFERSON AIRPLANE sold out at the Shrine. Los Angeles audiences are finally leaving the hills and suburbs to go forth and support their favourite groups. There was a time when LA was considered a dead town, as far as audience attendance and reaction were concerned (with obvious exceptions like the Beatles and the Stones, who always did well here). But it wasn't just the audience—promoters are at last catching on and learning what groups will draw a crowd.

Other performances—FLATT and SCRUGGS (the Bonnie and Clyde banjo pickers) with the Don Ellis Band and blues singer Taj Mahal. Flatt and Scruggs were delightful (introducing one song with, "And here's a tune we wrote for Bob Dylan . . ."), but the crowd was sparse.

HOLLYWOOD CALLING BY JUDY SIMS



● CREAM'S ERIC CLAPTON

● Can you believe that "Love Is Blue" has been Number One for three weeks? I can't.

You'll recall (you will, won't you?) that I mentioned the Boston music scene as the new scene in American pop music. Last week I went to Boston to see what was really happening.

Very little. If Boston does indeed become a pop music Mecca, it will be largely the result of an expensive promotion campaign conducted by MGM Records. They have signed four Boston groups—the ULTIMATE SPINACH, the BEACON STREET UNION, ORPHEUS (who have a record on the charts called "Can't Find The Time"), and the PHLUPH.

Some other companies have started to move in too: A&M signed the TANGERINE ZOO, Elektra has EARTH OPERA, and ABC Paramount got EDEN's CHILDREN.

So there are groups in Boston. But there are groups everywhere, and groups alone do not a scene make (?).

The only thing most Boston musicians seemed to have in common was the conviction that there was no such thing as a Boston scene!

While I was in Boston, Big Brother and the Holding Company (from San Francisco, mind you) performed at the Psychedelic Supermarket. Peter Albin, bassist with Big Brother, commented, "There will always be a San Francisco as long as there's a Boston!"

I don't know what he meant either.

Catching up with the Byrds

THE BYRDS, CBS recording group who, through three years of international pop-upheaval and thirty-six months of internal group dilemma have had problems enough permanently to ground them, are emerging stronger than ever as a successful recording unit, as a mirror of pop-progress and as people.

The original Byrds, formed in Los Angeles in the summer of 1964, were:

- Jim McGuinn, leader, lead guitarist and one of three vocalists. Former member of the Chad Mitchell Trio, Darin - accompanist and folksinger.
- David Crosby, rhythm guitarist, vocalist. Former solo folksinger.
- Gene Clark, tambourine man, vocalist, songwriter. Ex-New Christy Minstrel.
- Chris Hillman, bass-player. Ex-bluegrass bandleader.
- Michael Clarke, drummer. Former New York/Los Angeles/Big Sur swinger and jazz fan.

This was the group who, in the spring of 1965, recorded Dylan's "Mr. Tambourine Man," giving Columbia Records in the U.S. their first Number One single for two-and-a-half years, launching commercially, the merging of folk-songs with a rock'n'roll context.

Folk-rock

The procedure was later described either as "folk-rock" or, less popularly, "folk'n'roll," neither of which labels sat easily on the sensitive heads of the Byrds, who made several other 1965 hit singles ("Turn! Turn! Turn!" was another Number One) and two albums—"Mr. Tambourine Man" and "Turn! Turn! Turn!," both in the top twenty and still selling.

Early in 1966, Gene Clark left the Byrds to become a soloist—a move that the group believed might tighten its own unity and advance Gene's own interests as songwriter and lead vocalist. Few fans welcomed Gene's departure and there were many times when the Byrds themselves felt the pain of separation.

Gene's work as a soloist, though steady and fairly progres-

sive, did not, however, give him the fulfilment he had sought and the view was held all over the world that although the Byrds were still in the top five, the visual/audio impact had been greatly diminished when Gene left.

Notwithstanding the validity of these views, the group made more single hits and two albums, both of which were successful—"Fifth Dimension" (of which the Byrds themselves were not particularly proud) and "Younger Than Yesterday" in which the whole pop music world exulted and in which, also, Chris Hillman emerged as a songwriter with style and charm and as a surprisingly good light baritone.

Meditation

In 1967, Jim McGuinn became Roger McGuinn (following his experiences with Subud, a meditation group), married, fathered a boy, cut his hair and grew a moustache and beard. He also forsook his 12-string guitar, replacing it with a conventional model, and turned to the blues for comfort.

David Crosby, strengthening as a song-writer, abandoned his cape, sprouted a

Zhivago moustache, took to flamboyant velvet shirts and a broad-brimmed hat and, more and more, appeared to be the central figure in the group.

Chris Hillman let his hair curl as it pleased and grew considerably healthier in Topanga far from the Los Angeles smog.

Michael Clarke left, and was replaced on drums by Kevin Kelly, Chris Hillman's cousin. Kevin was previously drumming with a group known as the Rising Sons.

The hits, however, were not coming, and though the group still had the respect of its peers, there was little contentment, and early in October 1967 David Crosby left the group.

And . . . back into the nest came Gene Clark—this time carrying not a tambourine but a rhythm guitar. He lasted two weeks, but could not bear to fly to bookings, so left again.

In the weeks since the changes, the Byrds are advancing speedily on a sixth album, and at last all seems well.



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DEAR DISC:

When reviewing Tom Jones' latest single "Delilah," which was written by Les Reed and me, Penny Valentine said:

"There are some records that make me cringe with the idiocy of their lyrics, the banality of their presentation and the boredom of their tunes."

This is not the only occasion upon which she has knocked Les and me, especially my lyrics, which she dismisses as "corny, sentimental rubbish."

'DELILAH' WRITER ATTACKS DISC CRITIC

Songwriters have to write for the public, not just for their own pleasure. It is to us a method of earning a living. A successful record is measured by the number of sales, which, when they are high, proves that that particular record has appealed to the maximum number of the record-buying public.

For Penny's information, I should like to list just a few of our most successful songs—numbers which have been top ten hits and/or very best sellers: "The

Last Waltz"—Engelbert Humperdinck; "I'm Coming Home"—Tom Jones; "Delilah"—Tom Jones; "Everybody Knows"—Dave Clark Five.

Judging by the number of Tamla-Atlantic soul numbers (to which she gives rave reviews) these are the only songs which she seems to think will be popular in this country, and looking at recent sales charts, I can only think she bases her reviews on personal taste and opinion, not on what she thinks the vast num-

bers of record buyers like and want.—BARRY MASON, London, W.1.

PENNY VALENTINE REPLIES:

Everyone has his or her own opinion. Mine does at times force me to be fairly critical about the standard of Barry Mason's lyrics.

But it does not stop me from admitting that a record with which he is associated will still be a big hit whether I like it or not.

He says I write in a biased way based purely on my personal taste. But surely every critic, whether for records, films or theatres, does exactly that. The word CRITIC implies constructive criticism, not just an endless, sugary outpouring of praise. He says he writes for the masses, presumably to make a living.

That is his own affair. It is hardly my fault that this apparently forces him to write on a far lower level, lyrically, than perhaps he is capable of.



Barry

Penny

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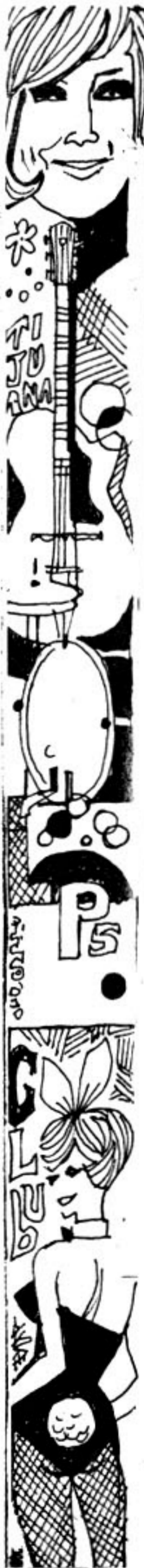
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Stones choose a new mastermind to get rolling

MAINLY because of the critics' cool reception to their last album, "Their Satanic Majesties Request," which they produced themselves, Mick Jagger and Keith Richards have decided to rethink their recording ideas and picked as new recording manager Jimmy Miller.

Jimmy is the man behind the chart successes of Spencer Davis ("Gimme Some Lovin'" and "I'm A Man") and more recently Traffic ("Paper Sun," "Hole In My Shoe" and "Here We Go Round The Mulberry Bush").

The Stones, it appears—although satisfied within themselves with their work—want to find out what went wrong as far as the fans were concerned.

"Satanic Majesties" was perhaps too way-out for many. And lyrically, at least, totally uncommercial.

"I think the album was a reflection of a difficult period in their career," explained Jimmy, now widely-acclaimed as one of our ace record producers. "I've personally been a Stones fan for years—but I must admit I didn't rush out and buy it myself. I only heard parts... and they didn't excite me."

"But remember, they'd all had a difficult time and were thinking and working under difficult conditions. Today they're probably in a much better position to produce things for themselves—but feel it's not possible to be both sides of the glass at the same time."

Confused

He went on: "I've been with them in the studios recently but not as yet become actively involved. I've been keeping more of a 'watching brief.'"

"Mick said when he first approached me that they wanted somebody to help them get themselves together. They didn't want their minds to be confused. I first want Mick to tell me how much help they need from me in this respect. Then we'll take it from there."

"The Stones, I feel, enjoy cycles of brilliance. I think they're on the threshold of one again."

What prompted Mick, Keith, Brian, Bill and Charlie to choose Jimmy was most of all the genius he displayed while working with the Spencer Davis Group and



'They're on the verge of brilliance again'

says **JIMMY MILLER**

more recently directing the flow of Traffic's talent.

His first major success this side of the Atlantic was Spencer's "Gimme Some Lovin'" and later he co-wrote the "I'm A Man" hit with Stevie Winwood.

Jimmy Miller is 25 and from a showbiz family, Dad being a big Broadway show producer and impresario in New York.

"I started out as a singer, working clubs and doing cabaret," he explained. "Even had a couple of records out which did nothing."

Jimmy then switched to producing and leapt into the limelight with a number called "Incense" by the Anglos. About this time he met Island label boss Chris Blackwell and was persuaded to produce in Britain.

"I'd discovered that the only facet of singing I really enjoyed was what takes place in the studio. I could stay in a recording

studio for hours on end," he added.

And he's been in the studios a lot recently—sounding out the Stones.

"I must admit to being influenced myself a lot by things the Stones have done in the past. My early stuff with Spencer with indicative of this," explained Jimmy. "I know there are a lot of inventive sounds in their minds all spun round a nucleus."

"But you can't push the Stones. I'd never be able to say 'Hurry up and write those songs!' They don't work that way. They work at their own pace. Schedules and deadlines aren't important. They just like to plod along undisturbed."

"This was one of the points Mick made when he came to me. When we've got something together that we like we'll soon let everyone know about it." He grinned. "It's a bit like be-



● "You can't push the Stones—I'd never be able to say 'Hurry up and write those songs!'"

70,000 a day for a hot hit

AS the strains of "Cinderella Rockefella" pour yet another time from the radio, or more than likely from your record player, pause a minute to think how nearly half a million copies of this piece of plastic have managed to swamp the country in just four weeks.

For "Cinderella," the fastest-selling single in months was released on February 9, 1968, when the entire stock of 20,000 left Philips' factories.

Little did they know the whole nation would go berserk for the Ofarims. The 20,000 "Cinderella's" disappeared within 12 hours, and Philips were in a spot.

Luckily, despite close rivalry, record company factories always rally round the flag, and within days all presses at Philips, EMI and Decca were working round the clock to meet the demand.

Leslie Gould, managing director of Philips Records, was justly pleased with the results.

"In 20 days we have sold a million records in Britain," he says with pride, "and nowhere was there a delay in orders of more than 24 hours." The million refers not only to "Cinderella," but also "Xanadu" and "Mighty Quinn."

"Orders for the Ofarims' single were sometimes as many as 70,000 a day, and although Philips is capable of pressing 25 million singles every year, demands such as this are very rare."



Simon Dupree aims to be a millionaire when he's 30!

WHEN Simon Dupree snatches a brief holiday in May he won't pack his bags for Rishikesh—but a rucksack for Morocco.

Although not actually planning to meditate as he hitch-hikes to Tangiers, Simon will take a long look at a career that he hopes to make him a millionaire at thirty. He is, on his own admission, moodier now and as puzzled by the ingredients that go to make a hit record as he has ever been.

"After our April tour with Gene Pitney I just want to get away on my own to meet different people because with a few exceptions the people in this business are nearly all phonies."

Simon may be disenchanted by mediocre popsters but he has few illusions about the talent and popularity of his group—the Big Sound.

"We never go down badly anywhere and I'm convinced we entertain people by knowing exactly what they like—after all, very few artists are genuinely professional entertainers."

Simon said that recently the group had done a show with Vera Lynn and Joan Regan.

"I was very impressed by their sheer professionalism and desire to entertain above all else," he told me. The Big Sound, professional musicians for just over a year, are also striving after a similar professionalism in a career split three ways—between cutting albums, singles, and concert appearances.

"Singles are for a commercial market which I don't understand. I still don't know why people bought 'Kites' whereas 'I See The Light,' 'Day-time/Nighttime' and 'Reservations' sounded like hits to me."

Simon is certain the group cannot use its full range of musical talent on a single.

He was clearly preoccupied with the group's next LP and he spoke excitedly.

"It will be called 'Part Of My Past' and it'll be really great—we play so many instruments on it. One number features Ray and Phil playing 12 or 13 instruments."

"It's what we really want to do. It's sincere and it'll have some great sounds on it—not way out ones, just nice. We have been working on it for ages and in fact we have enough tracks for two albums."

The LP which will be released in April, to coincide with the group's tour, features them on an astonishing line-up of instruments—including French horn, trumpet, vibes, viola, cello and a variety of woodwind.

"I like classical music and modern jazz but I don't like a lot of pop—in fact I don't flip over anything."

The group's aim is to continue to produce commercial singles, entertaining stage acts and to devote more and more time and energy to quality LPs.

Simon Dupree has always wanted to be very rich. He has just bought a four-bedroom house in Southsea but does not have his own car. He is investing in property, to ensure he is a millionaire by 30.

The group's new single is to be intensively promoted in the United States and if it sells as well as their current album "Without Reservations"—which is doing particularly well on the West coast—they will cross the Atlantic for personal appearances. "But stateside it's a highly weird, very unusual scene," Simon remarked.

"New groups have got a helluva lot to learn about entertainment and putting themselves over—so much is not true," he asserts.

"I haven't made any real friends in the pop world," he said with little concern, "in fact it's hard to know who your so-called friends are."

Steve Webbe



● **SIMON:** "No real friends in pop."

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NEW LPs ... 2-page special guide to March releases ...



DONOVAN

DONOVAN: From A Flower To A Garden (Pye).

These days it is very easy to overpraise the talents of Donovan. He has turned into a sort of mercurial Messiah, bringing pretty songs of hope to masses of people who long to escape back to the happiness of childhood.

But, seen coldly, two things are apparent. One: that often his work turns into merely airy descriptive pieces of misty water colours, with a solidarity missing.

Another that despite this, various tracks emerge to prove that he has reached a status of complete recognition with his own style, his own approach and, very often, an undeniable commercial pop presentation with a jazz undertone.

Minstrel

Both factors are very clearly shown on this beautifully-packaged hit American album. Donovan presents this two-album set to his own generation and to children everywhere. One, with the words printed on the inside cover, is basically pop songs in his own particular character; the other is children's songs with accompanying sheets of words and sketches.

The second is probably the least satisfying for over-14s to listen to, mainly because they are all short, simple tracks with an air of almost ancient Minstrel quality about them — favourites of these are "Epistle To Darrell" and "Song Of The Naturalist's Wife."

The other is far more pop-orientated with woodwind and harpsichord, organ and guitar backings. It is somehow a more successful approach or perhaps simply

• **JAMES LAST** sells in vast quantities, and it's easy to see why. His relaxing Herb Alpert style is ideal for playing after a

DONOVAN:

Is there a substance beneath the cotton wool?

easier to digest. The tracks are:

WEAR YOUR LOVE LIKE HEAVEN: The best track of the lot. An immediately enchanting love song with vibes and lovely over-singing. It drifts and bounds like a happy balloon and would have been a superb single.

MAD JOHN'S ESCAPE: About someone from Borstal, this is a weird little number that sounds half crazy and almost one set of notes the whole time. Donovan's voice is low and sludgy as though it's beneath mud and the words contain the immortal lines "Another double egg, chips and beans."

SKIP ALONG SAM: Similar treatment to the last except that it has more jazz feel with tinkling piano.

SUN: A wistful song that sounds like a tall palm tree waving in the breeze. Organ is featured here very effectively.

THERE WAS A TIME: An unflinching descent of notes with strong harpsichord.

OH GOSH: Starting Side 2, this is another excellent commercial track with again a lurching jazz feel at the end of lines and a drift into the chorus. Beach Boys' feel on the chorus.

LITTLE BOY IN CORDUROY: 30's feel about this with whistling and an odd dead accompanying chorus that sounds like the sort of record they play on children's programmes featuring bullfrogs.

Bizarre

UNDER THE GREENWOOD TREE: Based on the poem of Willie Shakespeare, this is somehow the least successful track. An uncomfortable feel about getting the tune to fit the slightly bizarre mood of the words.

LAND OF DOESN'T HAVE TO BE: Naturally a very dream-like quality on this that drifts and meanders.

SOMEONE SINGING: Again, as on the children's album, much use of seagull sounds on the backing and suddenly odd unexpected hunting brass. It heralds the deep-voiced Donovan and changes pace intriguingly mid-stream.

hard day! "That's Life" is the latest from Mr Last, and the high standard of selection is continued, apart from "Winchester Cathedral" (Polydor).

Yes, THE NICE live up to their name

PRAISE unlimited has been heaped upon the NICE over recent months, so much so that their fans may be expecting too much from the album debut, "The Thoughts Of Emerlist Davjack" (Immediate).

They need not worry, for crammed into eight long tracks is some of most exciting original material we have heard for a long time. The Nice have come a long way in the short time they have been apart from Pat

Arnold, and Pat would probably not recognise them now.

Standout track without a doubt is "Rondo," an eight-minute instrumental which does electrically what Dave Brubeck has been trying to do for years — bridge the gap between "pop" and the classics.

The result is incredibly gripping, so much so that other tracks may be overlooked.

"War and Peace" is another instrumental, more in the Hendrix vein, and the vocal numbers are just as powerful.

This is creative progression worth listening to.

NANCY brings in Dad and Dean with a song

NANCY SINATRA brings in two of "the Clan" to help her provide a first-class new LP, "Movin' With Nancy" (Reprise).

Father Frank is there, billed on the LP sleeve simply as "A Very Close Relative," and he sings "Younger Than Springtime," while Dean Martin duets in his usual light, rather cheeky style with Nancy on "Things."

There's also Nancy and Lee Hazlewood on the haunting "Some Velvet Morning."

Nancy's solo efforts include a pleasant "Who Will Buy," from "Oliver!," "Up, Up And Away" and "What'd I Say." A super LP.

Tasteful

BERT KAEMPFFERT, the German bandleader, is one of the most powerful success stories in European popular music. Radio programmes everywhere use his orchestral sounds as themes, and his LPs are getting increasingly popular as background sounds.

Newly released are no less than SIX new Kaempfert albums, mostly instrumental, and the standard never varies.

Kaempfert favours "oldies," or "standards" when choosing material to record. But he also has a go at newer songs and manages to invest them with his special, always tasteful sound.

Subdued

The tempo varies on the LPs, and the titles of the six are: "Kaempfert a-la Carte," "Tenderly," "This Is Bert Kaempfert," "If I Had You," "Love Letters" and "The World We Knew."

All are on the Polydor label; choose yours according to which songs you prefer, for the quality never varies between the records.

• It is amazing how year after year record companies manage to come up with yet another collection of little-known old works of famous artists. A case in point is "Bell's Cellar Of Soul Vol. 1" which contains tracks by Gladys Knight And The Pips, Betty Harris, Jimmy Radcliffe and James Carr.



THE NICE: bridging the gap between pop and classics



NANCY: a song from "Oliver!" on her new LP

Gladys Knight sounds more subdued than we're used to on numbers like "Either Way I Lose," Betty Harris ploughs through "I Can't Last Much Longer" with her usual grit and the most interesting track on the album is the original Jimmy Radcliffe recording of the Walkers hit "My Ship Is Coming In" (Bell label).

Tamla

• It is not very often that Tamla Motown artists can turn their expressive voices successfully to dealing with standard numbers like "Somewhere," "Hello Young Lovers" and "What Now My Love." But the TEMPTATIONS manage to successfully survive the transition.

On "The Temptations In Mellow Mood" and with the sort of beautiful smooth big band arrangements one has come to expect from American albums, they waft through a collection of well-known numbers. Most successful: "Somewhere" and most out of place, though well done, is "I'm Ready For Love."

• If Lulu's looking for a good commercial song as a single sometime, she could do worse than choose **CHRIS CLARK**'s "From Head To Toe," one of the outstanding tracks on her "Soul Sounds" (Tamla Motown). It's tailor-made to suit Lulu's jumpy, finger-snapping style and has a driving, pounding, hypnotic rhythm. Miss Clark herself released it as a single a while back

but it did nothing. Shame—because she's one of the most explosive solo talents to emerge from the Tamla stable and has managed a clever marriage between her deep jazz roots and a strong pop feeling on the album.

She also does a fine version of the Beatles "Got To Get You Into My Life."

Giants

• Teaming-up of musical giants on record is always interesting and often an exciting and rewarding experience. Sinatra proved this when he joined forces with Latin genius Jobim. And he's done it again — with Duke Ellington, "Francis A. And Edward K." (Reprise), recorded on Frank's 52nd birthday last year, is yet another milestone in both these masters' musical careers. Sinatra, cool, sincere and supremely relaxed; Ellington, elegant, effortless and in complete control. Included: "Come Back To Me," "Poor Butterfly" and "Sunny."

• Black Is Black" was a number everyone remembered but the group who recorded it may escape memories. **LOS BRAVOS** was their name and "Los Bravos" is the name of their second album (Decca).

Their vocal sound has a distinctive bite to it, certainly not lacking in this well-balanced album. Joe Tex' "Show Me" is the only familiar song.

• Disappointment from **SAM** and **DAVE** on "Soul Men" (Stax). Only numbers really worth recording were the title track, and "Let It Be Me."

• "The New Golden Hits Of The Platters" (Stateside) should please a multitude of revivalists. Here they all are: "Great Pretender," "Only You," "My Prayer," "Magic Touch," "Smoke Gets In Your Eyes," "Twilight Time" and "Harbour Lights," re-recorded, yet sounding almost the same they did ten years ago.

Silky

• Record companies have strange ways. Here's "Fantastic Feliciano" (RCA) by that brilliant guitarist **JOSE FELICIANO**, whom we find singing a pleasant enough selection of standards like "Bye Bye Blackbird" and "Goody Goody."

But where is the guitar and that magic Jose brought? Swamped under crashing brass and silky violins. Why? A waste of good talent.

• Refreshing collection from **HARPERS BIZARRE**, American group that hit with "59th Street Bridge Song." They sound so unaffected on such songs as "Anything Goes," "Pocketful Of Miracles," "Milord" and "Chattanooga Choo Choo." LP is called "Anything Goes" (Warner Bros.).

• **TRINI LOPEZ** is swinging again on "It's A Great Life" (Reprise). His usual, bubbling, infectious party-perfect stuff on "The Happening," "The Letter" and ten other good tracks.

• Staggering! That's the instant reaction from the latest album from the **ELECTRIC PRUNES**. They have attempted the impossible, the transcription of Roman Catholic High Mass from ethereal to electronic. "Mass In F Minor" is the album's title, and contains the six parts: Kyrie Eleison, Gloria, Credo, Sanctus, Benedictus and Agnus Dei. Play it in a large dark room and the effect is quite stunning. People may be cynical of a "freak-out" group adapting religious music, but they sound very sincere (Reprise).



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• Vol. 4: The Big Beat, 1958-60. Yakety Yak (Coasters); Splish Splash (Bobby Darin); A Lover's Question (Clyde McPhatter); I Cried A Tear (La Vern Baker); Charlie Brown (Coasters); There Goes My Baby (Drifters); What'd I Say (Ray Charles); Poison Ivy (Coasters); True Love, True Love; Dance With Me; This Magic Moment; Save The Last Dance For Me (Drifters); Spanish Harlem (Ben E. King); Gee Whiz (Carla Thomas); I Count The Tears (Drifters).

Is it all a dream, you ask yourselves? No — Atlantic have done it at last. The collection to end all collections. A complete history of the record label spanning 13 of the greatest years in pop.

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This month's best buys

Blackburn's first LP: square but solid!

TONY BLACKBURN: "Tony Blackburn Sings." Hey You In The Crowd; We've Never Spoken; Hear The Sunrise; Bye Bye Baby; Can't Take My Eyes Off You; White Cliffs Of Dover; Baby I Need Your Loving; I Can't Make Your Way; There I've Said It Again; Baby I'm Sorry; I Woke Up; Janie (MGM).

Yes, it's true, everybody—Tony Blackburn sings. And well!

This debut album from the Radio 1 whizz-kid will knock a few critics flying, for not only does Tony sing in a very individual, soft, cosy style, but he has made the effort to choose an ideal range of songs to suit his limited vocal range.

"I Can't Make Your Way" is a Western-like Yardbirds jog-along number, as in fact is every track. Jogalong—yes, that's a good descriptive word.

Other tracks worthy of special mention is a "Baby I Need Your Loving" that no Four Tops' fan would be ashamed of, and Bob Crewe's "I Woke Up."

Keep it up, Tony, and you could easily turn into the Val Doonican of the Seventies!

Manfreds go

Up The Junction

"MANFRED MANN GO UP THE JUNCTION." Title track; Sing Songs Of Love; Walking Round; Love Theme; Just For Me; Sheila's Dance; Belgravia; Wailing Horn; I Need Your Love. (Fontana).

The songs from the film, written by Manfred and Mike Hugg, and performed by the Mann group. Musically interesting, adventurous, often doleful... but somehow it doesn't have the impact as music that is important when heard away from the film.

Talents

But since it was written specially for the movie, it should be judged as such. Certainly all the tunes have atmosphere—a first essential with film music—and they prove that Hugg and Mann have talents that stretch way beyond "Mighty Quinn" and "Semi-Detached" stuff.

On the main track they sound a little Beach Boy-ish.

All Manfred followers should listen carefully to this important mark of progress in their careers, as film score writers.

Films

• Film soundtracks this month include "I'll Never Forget What's 'Isname" (Brunswick) and "Bedazzled" (Decca). Worth knowing about in case the films have any sentimental value for you, and "Bedazzled" has at least got two songs from Peter Cook and Dudley Moore. But the music is unmemorable.

LOOK FOR THIS LABEL **united artists**



• **KIKI DEE:** She does not believe the LP just released represents her current style

• Kiki Dee is not at all happy with Fontana's decision to release a collection of old tracks under the title "Kiki Dee." That point may disappoint some of her many fans, but certainly the treatment won't. Kiki treats everything with her own special competence. Her voice has a marvellous talent for getting over the REAL meaning of words.

It is a rare talent. And even if you have heard all these tracks before it's still an album worth having, with the best tracks being "Sunshine," "When We Get There" and "We've Got Everything Going For Us."

• **BIG BROTHER and the Holding Company**—a leading group on America's West Coast—issue their first LP on Fontana. It's fascinating, and proves all rumours that Janis Joplin is a superbly powerful singer, punching out the songs with uncanny passion.

Hear this group—it's an important LP of one of the big sounds of '68. Good songs, creatively played by keen musicians.

• We've heard **Tim Rose's** "Morning Dew" so much that it's good to have a sample of him on a few other songs! He has a new CBS LP, and after two or three plays of it you will not only want to buy it,

but you'll want to keep playing it.

Beautiful songs, urgently sung, thoughtfully sung, well arranged. Tim actually sings "Hey Joe" better than Jimi Hendrix.

• **Nat King Cole's** "The Beautiful Ballads" LP shows again that nobody can ever equal that distinctiveness in his silky voice. Truly, a magnificent artist and every new release is welcome. Tracks include "Marnie," "Miss Me," "Bend A Little My Way" and "Back In My Arms." (Capitol).

Two-volume set from John Mayall

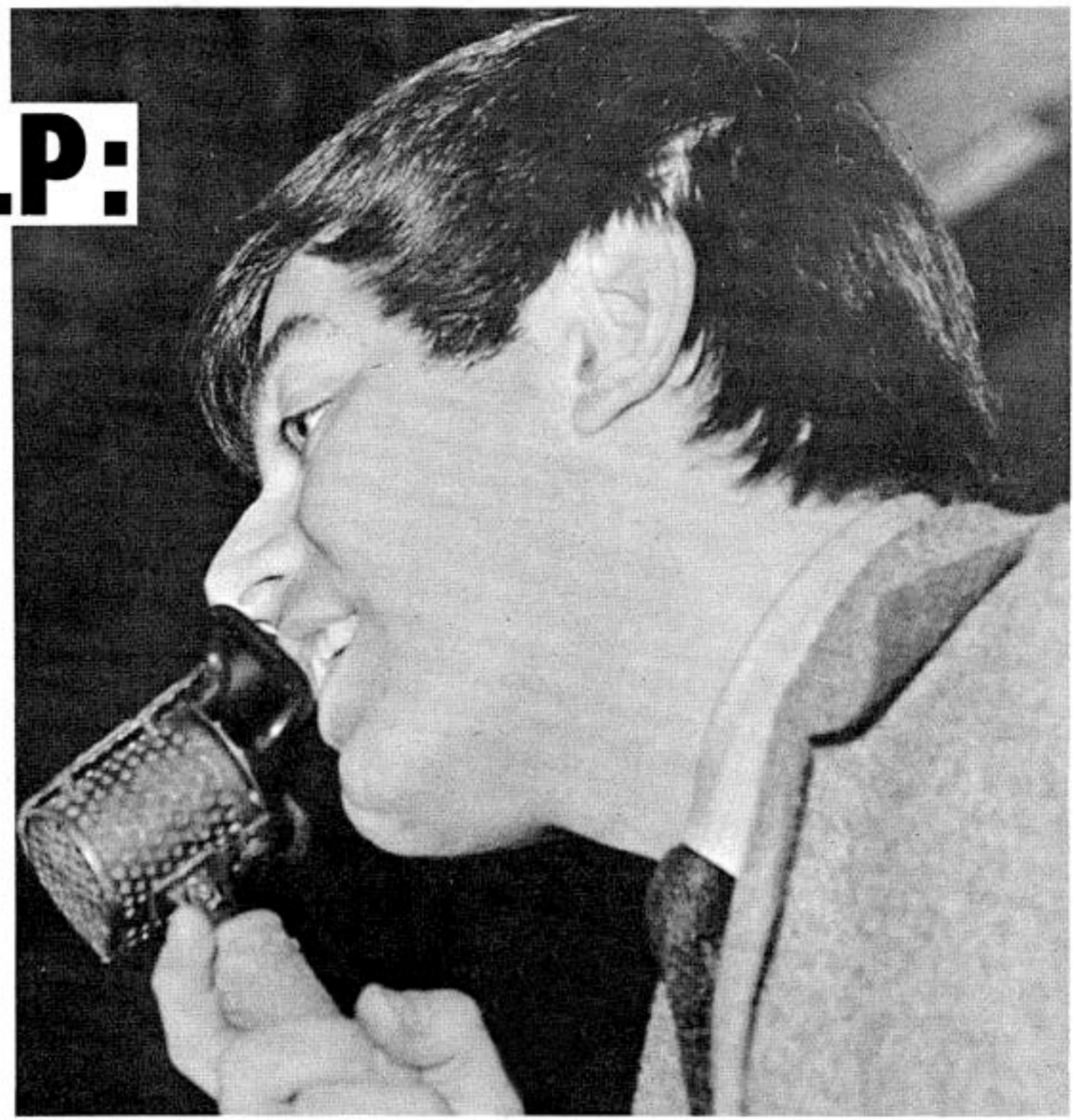
• **John Mayall** commands a vast fan following among blues enthusiasts, all of whom will be delighted by the two-volume Decca set, "Diary Of A Band."

For two months John hawked a tape-recorder around with him to every booking, and these albums are "selected highspots from sixty hours of Bluesbreakers Club recordings 1967." These include such unlikely items as "God Save The Queen," played by order in Ireland, and three minutes of ad-libbing while the band desperately tries to get equipment working.

John himself writes the interesting sleeve-notes, and the personnel is: Mick Taylor (guitar), Keith Tillman (bass), Keef Hartley (drums), Chris Mercer (tenor and soprano), plus John on vocals, organ and harmonica. All live, which, apart from creating interesting atmosphere, gives an insight into audience reaction.

• Good male singing duos are a rarity; they're either completely enveloped in their own bag (i.e. Sam and Dave)—or poor imitators of the Righteous Brothers. America's **James and Bobby Purify** fall somewhere between the two. They only scratched the surface of the scene here with "I Take What I Want" a while back—but have followed up with an album, "The Pure Sound Of The Purifys" (Bell). A rather insipid collection of uninspiring, at times boring, songs.

• More movie theme monotony! This time thing less than the music from the controversial "Valley Of The Dolls" (Stateside). Film's scores have to have



• **TONY:** a pleasant first LP... will he become the Val Doonican of the 1970's?

something sensational to survive outside the cinema. This hasn't!

• More strange revivals on "Memphis Gold Volume II" (Stax). "Knock On Wood," "Soul Finger," "Try A Little Tenderness" and others by Sam and Dave, Booker T, Carla Thomas and William Bell. O.K. if you haven't got them already, but most of these tracks are already available on single and several other LPs.

• **RITCHIE HAVENS** is, according to Monkee Peter Tork as well as the title of his Verve album, "Somethin' Else Again." Can't quite make him out. Certainly the sounds are unusual and sometimes very compelling, but when an artist is moved to write apparently nonsensical prose as a sleeve note, everything becomes just a little false. But the music is the thing, and a careful listen reveals Mr. Havens as a versatile musician and plaintive singer.

BEACH BOYS get out of the rut



BEACH BOYS: Wild Honey (Capitol). Wild Honey; Aren't You Glad; I Was Made To Love Her; Country Air; A Thing Or Two; Darlin'; I'd Just Love To See You; Here Comes The Night; Let The Wind Blow; How She Boogalooed It; Mama Says (Capitol).

Brian Wilson has re-

lented! A new simplicity turns this album into the Boys' best since "Pet Sounds."

Apart from the two singles, "Country Air" is a tongue-in-cheek (literally!) thing with deep resonant piano and happy-go-lucky whistling and humming; "A Thing Or Two" is a piece of Wilson madness, with occasional screeches and a good stompy beat.

Stevie Wonder is lifted

into a special Beach Boys treatment, and "Here Comes The Night" has a definite reflective mood, with some of the very basic R'n'B chord sequences. And our favourite, "Mama Says"—pure Beach Boys, unaccompanied, short and quite delicious.

Interesting to hear, or rather NOT to hear, the vast conglomeration of instruments. It's almost as if the Boys had gone

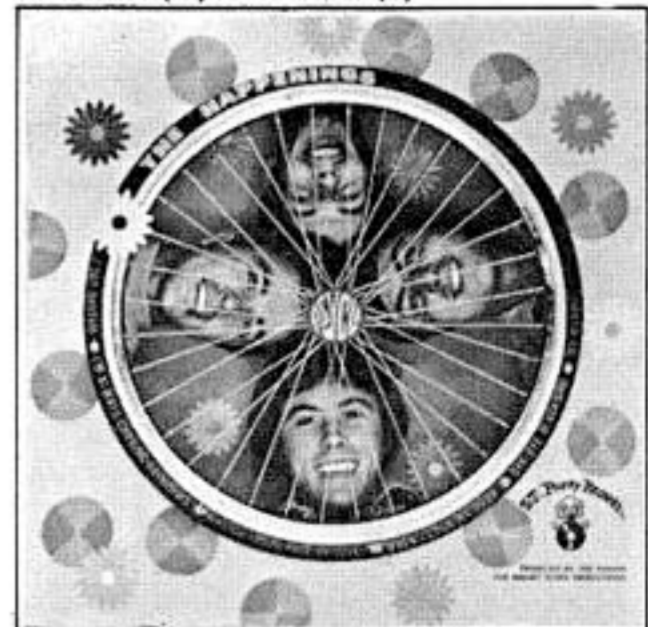
into the studios and made the album in just one "take." What sounds like an old bar piano is used predominantly in most tracks, and barely a violin can be heard. It's just voices, voices all the way.

Others who, like us, felt Brian Wilson was becoming bogged down in his complex arrangements can relax and listen to the most refreshing sounds for many months.

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LOVE AFFAIR Fan Club.—S.a.e. to Sue, c/o Harold Davison, 235/241 Regent St., London, W1.
TROGGS FAN CLUB.—S.a.e. to Lynda, 3rd Floor, Royalty House, 72 Dean Street, London, W1.
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A "GUITAR MAN" called **ELVIS PRESLEY** has an Official Fan Club. 286 Thurcaston Road, Leicester, is the address, 7/6 the annual subscription.
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? pop the question?

It's a fact — Scott Walker DOES wear pyjamas in bed . . .

WHEN and why did the Walker Brothers choose their name? Does Scott wear pyjamas in bed? What toothpaste does he use? Does he smoke, if so, what brand? What are his hip measurements and religion? — P. Gallagher, Flat 1, 80 High-town Road, Banbury, Oxon.

• When John was first singing in America with his sister he was known as John Maus, but he later adopted the name John Walker because it was easier to remember. When Scott joined, the two were often thought to be brothers, they looked so alike. So they became the Walker Brothers.

Scott wears pyjamas in winter. He used to use an American brand of toothpaste, but now uses Gibbs S.R. Hip measurement: 28 in. Religion: Protestant.

IS the original version of Eddie Cochran's "Summertime Blues" still available? —David Attwood, 16 Orchard Road, Melbourn, Royston, Herts.

• The single has been deleted. But you can get the track you want on the "Eddie Cochran Memorial Album" (Liberty LBL 83009).

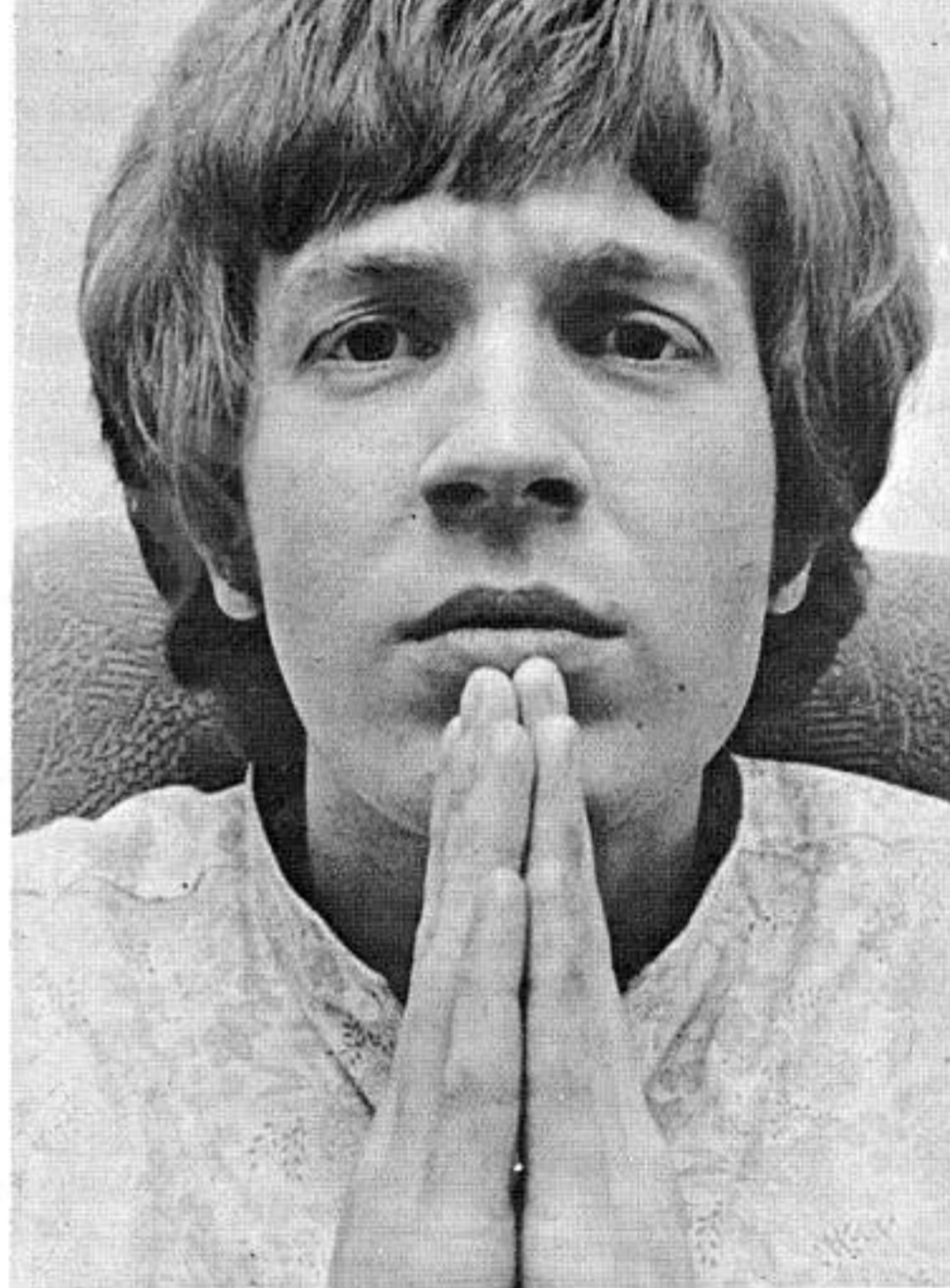
TRACKS, please on the new Byrds album, "The Notorious Byrd Brothers," and some comments about the new Byrd, Kevin Kelly.—Edgar Larsen, Gjerdrum, Akershus, Norway.

• Album is out in April, and tracks are: Artificial Energy; Goin' Back; Natural Harmony; Draft Morning; Wasn't Born To Follow; Get To You; Change Is Now; Old John Robertson; Tribal Gathering; Dolphin's Smile; Space Odyssey.

Kevin Kelly is the new Byrds drummer. He's 24 and a cousin of bass guitarist Chris Hillman.



We welcome your questions. But each question MUST be accompanied by one of these seals. Pin it to your letter or postcard and write to: 'Pop the Question', Disc, 161 Fleet Street, London, EC4.



• SCOTT: he uses Gibbs S.R. toothpaste

WHAT has happened to the Magical Mystery Tour coach and where is it at this moment?—Terence Taylor, 16 Dunmore Crescent, Little Sutton, Wirral, Cheshire.

• Beatles press officer Tony Barrow says: "Coach was hired from a firm in Hayes, Middlesex, and is now back with them. 'The Magical Mystery Tour' artwork, done by us, has now, of course, been removed."

AM I right? Is "She Wears My Ring" by Solomon King an old song, who first sang it and its name please? — Mrs. M. Lewis, c/o Charles Bragg, Poolway, Birmingham 33.

• We're told that "She Wears My Ring" was inspired by an old Neapolitan folk song titled "La Golondrina." One of the most famous versions is the orchestral one by the Boston Pops Orchestra.

INFORMATION, please, on Disc's American reporter Judy Sims, where she comes from and where can I write to her?—David G. Bryce, 17 Rosa Mount, Bathgate, West Lothian, Scotland.

• Judy edits a magazine from Hollywood called "Teenset." You may write to her at: 1635 Vista del Mar, Hollywood, California, 90028.

WHAT has happened to John Walker? Will he tour Britain or not? — Irene Wolfert, Berlin 41, Cranachstr 55, Germany.

• John recently arrived back from America. He is here a short

while to discuss his future plans. No tour was set at presstime.

THEME tune, please, introducing the Stevi Merik show on Radio Caroline South (3 p.m. to 6 p.m.). — Rosalyn Collins, 43 Park Avenue, New Lodge East, Barnsley.

• "Billy Bag" by Billy Preston. And you can get it on the Island label.

I AM going half nuts wondering whether or not the Small Faces are going on tour in the summer and coming to Bournemouth.—Beverley M. Kemp, 30 Fitzharris Avenue, Winton, Bournemouth.

• Please don't go nuts, Beverley! Maybe this will help you: Says Small Faces' spokesman Tony Calder: "The boys would like to make a tour, but this is only in the discussion stages."

PLEASE, please settle a family argument. My mum and dad insist that the fabulous "Cinderella Rockefella" by Esther and Abi Ofarim is meant to be a 1920's-style disc, but my husband and I disagree.—GILLIAN MATTHEWS, 143 Austen Road, Prospect East, Farnborough, Hants.

• Sorry, Gillian, but your mum and dad are right. A Philips Records spokesman tells us: "It was done in a tongue-in-cheek style based on the sounds of the late 'Twenties or early 'Thirties."

Go back to begging, Mr. Partridge — and leave Donovan alone

WHO DOES the arrogant, conceited, big-headed "I am the greatest" Don Partridge think he is?

Just because he has got one record in the chart he thinks he can casually sit down and pull everybody else to pieces.

What right has he to say, in his Disc interview, that Donovan does not exist? In music, Donovan leaves him streets behind. He wants to go back to begging and leave music to the real musicians. — **LYNNE YATES**, 139 High Street, Cheslyn Hay, Nr. Walsall, Staffs.

JUST because Solomon King is bigger than anyone else, does he think he can get away with criticising Long John's performance at Midem? It sounds like jealousy. — **C. WASS**, 59 Sandygate Terrace, Bradford 4.



● Mad about something? Write to "Pop Post," Disc and Music Echo, 161 Fleet Street, London, E.C.4.

IMAGINE TOM JONES AS A REJECTED LOVER!

THE REPORT that Dave Dee and Co. are going to film "The Legend of Xanadu" made me think of Tom Jones' new record "Delilah." What a fantastic film that would make, with Tom playing the part of the rejected lover.

It would give him the strong acting part that he wants so much. — **DEANNA BELL**, 5 Princes Close, Edgware, Middx.

Unfair to Cilla!

SOMEONE must defend Cilla Black's TV series against all this totally unfounded, destructive criticism. The whole show is extremely ambitious, attempting, with great success, to present a rounded versatile show, and secondly, Cilla with her effervescent, engaging personality and undisputed talent injects a refreshing atmosphere into the series. — **MALCOLM FAWCETT**, 35 Glebe Crescent, Rugby, Warwickshire.

Where's Tony?

READING "My Story" in Disc by Tony Blackburn, I was interested in the little piece about Tony Windsor. Why isn't he on Radio 1? He was the most liked person on Radio London. With his wonderful Australian voice and the captivating "Hello" that made every mum's day. I think he ought to take over Jimmy Young's programme. — **MRS. R. CASTLE**, 23 Marrose Avenue, Ramsgate.

Rock return

"ROCK is coming back," "Big rock revival" scream the headlines, and radio programmes. What great news, we cry! Will Gene Vincent finally make his long deserved come-back? Will Fats Domino make No. 1? Will Little Richard, Jerry Lee, Berry, Perkins, Cochran, Coasters, Haley, be in the chart? Most important, perhaps, will rock get recognition and find itself alongside jazz, folk and blues as an expected art form? We can but hope. — **B. HEAD**, 36 Stanley Grove, West Croydon.

THANKS to Disc readers who voted for Brenda Lee in the Valentine Poll. Eighth position is a fine achievement when you consider that Brenda has not had a hit record for over three years, and in that time has appeared on British TV only once. We're hoping that her new single "That's All Right" will change all this. — **MARK AIKEN**, Hilldrop, Diss, Norfolk.

ISN'T it time pop stars grew up and stopped squabbling over the billing on package tours? Don't they realise that fans don't bother who closes the first half of the show? We go to see the "show." Do the stars honestly think we



● BRENDA LEE: new single

LONG LIVE ESTHER AND ABI

WHAT rubbish Jonathan King talks! When will he realise that people don't only buy records because of the words, but also because the singers have great voices. Long live Esther and Abi Ofarim and long may they continue making records like "Cinderella Rockefella"! — **FIONA SHOAT**, 16 Springfield Grove, Corby, Northants.

● AS a pop fan of long standing I consider that groups who have used session musicians to play their parts on discs have betrayed me. Pop is supposed to be for the younger generation by the younger generation, and by using session men the groups are admitting that they are not talented enough to do the job themselves. — **GAVIN HUGHES**, Pinevilla, Wedderburn Road, Woodlands, Harrogate.

● PLEASE ask Jonathan King to criticise the records and not the public who buy them. Believe it or not, not everyone raves over the Four Tops or the Bee Gees and some people even like the Monkees! — **D. BRESLAW**, 3 Fairholme Gardens, Barnet, London, N3.



● JIMI: "raver?"

Is Jimi Hendrix uncouth?

TO CALL Jimi Hendrix uncouth is base ignorance (Pop Post 24.2.68). I find him very charming and well-mannered.

To dismiss as a "raver" a man who has written the touching "Little Way," "May This Be Love" and "One Rainy Wish" is pointless and ridiculous. — **B. FLETCHER**, Mold, Flintshire.

I WAS disgusted by reading about the Love Affair's recording of "Everlasting Love" — only the singer was on the record. How do us fans know other groups don't do the same? Why should they earn all that money for nothing? It makes my blood boil. I agree with Mark Rothbane's letter (Pop Post, 10.2.68)—the Love Affair are still in the nursery and can stop there for all I care. Give me the Stones and the Beatles anytime. — **B. SHAW**, 61 Highlands Avenue, Huddersfield.

WHO is Susan Ward to tell the record-buying public what they should buy? I certainly don't think Engelbert's records are bad. He sings with warmth and sincerity. I only hope all his future records get to the top and stay there. — **MARY HOWARD**, Colne Road, Burnley, Lancs.

● Thanks, David Hughes, for your fantastic article on Sir Johnnie Walker. He's a man who reaches the hearts of more teenagers than any other broadcaster today. Johnnie's appeal is that he means what

he says and that he stands for human freedom and love. That's why I admire him, because he can always turn me on. — **ROGER HORNE**, 1 Arlington Close, Maidenhead, Berks.

● Thanks for Disc's support of Caroline — it was so nice to read the article about Johnnie Walker, my favourite deejay. I'm glad he came high in Disc's poll as he deserves every success he can get. Considering Caroline is up against such tremendous odds, they are doing a tremendous job. — **MRS. V. SHAFTO**, 162 Uppingham Avenue, Stanmore, Middlesex.



● TOM JONES: "the strong acting part he wants so much"

DISCWORD

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FIRST six correct entries win free LPs. Answers by first post Monday to: Discword, DISC, 161, Fleet Street, London, EC4.



- CLUES ACROSS**
- 1 and 4 Across, Mannish fellow! (6, 5)
 7. A fool, perhaps, in the bathroom (5)
 8. Gimme such a sign (6)
 9. Making authentic by naming? (7)
 10. Faithful? Quite correct (4)
 14. "13" name, maybe (4)
 16. Follows a group around? (7)
 19. I can take or leave yours (6)
 20. Number on a joint! (5)
 21. Much too inquisitive (5)
 22. Succeeds with musical arrangements (6)

- CLUES DOWN**
1. Frankie Howerd's Mrs? (5)
 2. By —, it's Harrison (6)
 3. Copying someone else's work? (7)
 4. Common pound (4)
 5. Put under the earth (5)
 6. Required as essential (6)
 11. Like the Penny on Page One! (7)
 12. Beach Boy's beloved! (6)
 13. Go round after "14" (6)
 15. Veils, perhaps, an American singer (5)
 17. Vocal numbers (5)
 18. Mostly handy fellow (4)

LAST WEEK'S SOLUTION

ACROSS: 7. Suddenly. 8. You. 9. Up Town. 10. Aitch. 11. Pay. 12. Rec. 14. Gnu. 15. Toy. 17. Rocks. 18. Love Me. 20. Emu. 21. Long John.

DOWN: 1. Issuing. 2. Edit. 3. Lee-way. 4. Dylan. 5. Mystery. 6. Bush. 11. Punch-up. 13. Caverns. 15. Trogs. 16. Psalm. 17. Reel. 19. Eros.

Last week's LP winners

Mr. J. EBDON, 76 Capel Road, Enfield, Middx. P. B. HARRINGTON, 16 Wellington Road, Tipton, Staffs. GLORIA CUPPLES, 4 West Street, Paisley, Renfrewshire, Scotland. KEITH SCOTT, 17 Heiker Street, Keighley, Yorks. A. BLACKBURN, 45 Charter Crescent, Eilomero Port, Cheshire. YVONNE MOND, Top Flat, 18 Manchester Street, London, W1.

SEVEN YEAR ITCH...

REMEMBER "WHEELS CHA CHA"? It was a hit for the Joe Loss Orchestra SEVEN years ago... and it has been a steady seller ever since.

Last week, Joe received a Silver Disc from Disc, marking a quarter of a million British sales of the record he made in 1961. Picture shows Joe being presented with the award by Sir Joseph Lockwood, chairman of EMI.



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FILMS

A look at
the week's
big movie

Stars in a whirl — Romeo and Juliet

ROMEO AND JULIET sat on a couch in a suite at London's luxury Savoy Hotel and held hands. Juliet had woken up at 10.30, had a bath, a cup of coffee and a glass of fresh orange juice and was feeling "ghastly."

"I never wake up in the mornings. And I ALWAYS feel dreadful and have a headache," said Juliet.

"I'm not a bit romantic," said Romeo, dressed in a red sweater. "And I've got to have my hair cut before the film premiere." And he kissed Juliet's hand with almost overwhelming affection.

Leonard Whiting and Olivia Hussey are the two British teenagers chosen out of a possible 1,500 to star in the new extravaganza production of "Romeo And Juliet" by Franco Zeffirelli. They are both ordinary and nice with no false ideas about their talent and were both staggered when they were chosen for the film.

Romantic

Landing the plum romantic parts of the year also landed them in Italy for ten months with Elizabeth Taylor and Richard Burton's favourite director.

Leonard is 17, and lives in Palmers Green with his family. He talks about P. J. Proby and manages to spill cups of coffee over himself in taxis. He played the Artful Dodger in "Oliver" and somehow already looks like the kind of young man who is going to break a lot of hearts and knows it.

His relationship with Olivia is obviously more than platonic and they chatter together not like star-crossed lovers exactly, but certainly like two people who enjoy each other's company.

Scared

"At the audition of the film I was scared stiff. Then I got a lot of confidence when I started filming. I thought 'Oh, this isn't very hard,' but halfway through it suddenly hit me what was happening and I thought 'Christ, what am I doing?'" said Leonard.

"Filming is really like an ordinary job to me. After all if getting up at 6 in the morning to start work isn't like an ordinary job what is? It knocks me out — I'm the sort of person who needs a lot of sleep. I'll often leave a club when everyone's having a good time and go home to bed because I know if I don't have eight hours good sleep I'll be impossible the next day."

Leonard still sees a lot of his old friends outside show busi-



● LEONARD WHITING and OLIVIA HUSSEY in a scene from "Romeo and Juliet".

ness — especially the ones he went to school with.

"I didn't ring a lot of them up when I did the film because I didn't know how they'd take it. The ones who did know were very pleased for me."

Olivia, at 16, has an almost classic beauty. In fact she doesn't look like the kind of girl who could get cross with anyone. A flawless skin and waistlength black hair ("Look, I can almost sit on it—in fact, the other day I nearly pulled my head off when I caught it on a seat"), she has a calm air of maturity coupled with a school-girl enthusiasm for everything.

Born in South America, she now lives in Wimbledon with her mother and younger brother and is looking forward to getting a London flat with some girl friends.

Noisy

"I'm usually very noisy as a person, I certainly never pictured myself as a Juliet. When I went for the part there were all these blue-eyed blonde girls in the room and I wanted to leave there and then."

Olivia played a schoolgirl in the stage version of "Prime Of Miss Jean Brodie" with Vanessa Redgrave whom she adores.

"It's funny, I'm not really interested in fashion," she said flicking over the pages of a glossy magazine and giving a squeal of horror when she saw a picture of Leonard and herself in it. "But I love parties and I go to a few clubs with friends when I can."

"I don't think the thought of becoming a star, or whatever

you like to call it, is going to change me. I hope not anyway, even if I am still very young.

Money

"My family are very pleased for me — my grandmother has come all the way from South America to come to the premiere. The only thing money will mean to me is the chance to get a flat, which I've always wanted, and to do things, like go round the world and get brown. You know I nearly went mad in Italy. I thought, how marvellous, I'll be able to sunbathe. But they wouldn't let me. They wanted me all pale like I am."

"They went mad if I went into the sun and when everyone else was in the pool swimming I was muffled up under an umbrella," she sighed. "I could only swim at night!"

I left the rather tired Romeo and the very unaffected Juliet still holding hands and cuddling on the sofa. At 11.30 a.m., that isn't bad going, and I'm sure Franco Zeffirelli would have been delighted at the effect his film had had.

Penny Valentine

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PAUL JONES SINGS BEE GEES: BIG HIT

AND THE Sun Will Shine (Columbia)—It's a funny thing how I take some people's careers to heart and worry when they don't get hits. You will have noticed in the past my concern over Paul Jones who to me is one of the most visually successful artists in Britain and who I felt was being very wasted.

This is the disc on which Paul McCartney plays drums, and which also features guitar work by Jeff Beck.

When I first heard his version of the Bee Gees LP track I thought it was a good song well sung, slightly over-arranged in



Paul: hit?

a way and perhaps not instantly commercial. But then—magic—I saw him do it on television on Saturday. It sounded marvellous and it sounded like a big, big hit. Which is nice for everyone, not least Paul himself because he deserves it. Hurray.

OUT TOMORROW

Cilla with McCartney magic: so good!

STEP Inside Love (Parlophone)—Definitely the best record Cilla's made for a long long time. In a funny way, although it was written by Paul McCartney, a lot of the actual form is very Bacharach-like.

It starts in a Latin American style and then bursts into a big tambourine and backing chorus and then descends back into guitar and trumpet. It's more sophisticated and an odd mixture of sweet and sour. Cilla handles it all superbly and it's an ancient thought and one I hate to keep harping on—but isn't it odd how it takes the McCartney magic to make something so good?

OUT TOMORROW

SIMON AND GARFUNKEL

SCARBOROUGH Fair (CBS)—This is a very beautiful song. I love and admire the talents of Simon and Garfunkel probably above nearly everyone else. Their production is totally heavenly, their voices and guitar playing mercurial.

But I would have thought that, to tie in with a visit and therefore not miss out on a useful bit of plugging for a single hit which they may or may not need (that is questionable indeed), CBS could have got a new record out of them, or at least released a more commercial track from their LP say "For Emily." Grumble over. It's a lovely delicate paper thin record.

OUT TOMORROW

KRIS IFE

THIS Woman's Love (MGM)—Well, as we all know I have to have a really unknown rave record of the week that I just KNOW isn't going to stand a chance of being a hit.

Mr Ife, who if you remember made that very raving "Hush," changes his style so radically for this beautiful love song that it hasn't been off my record player morning and night since it arrived in the office.

Apart from some of the best words to be written outside the Jim Webb stable it has quite the most marvellous production and arrangement I've heard this year. A cathedral Bach organ is joined by dark sweeping strings and just you wait for the middle break which is so magnificent that it sounds like a film score. Buy it.

OUT TOMORROW

LOVE

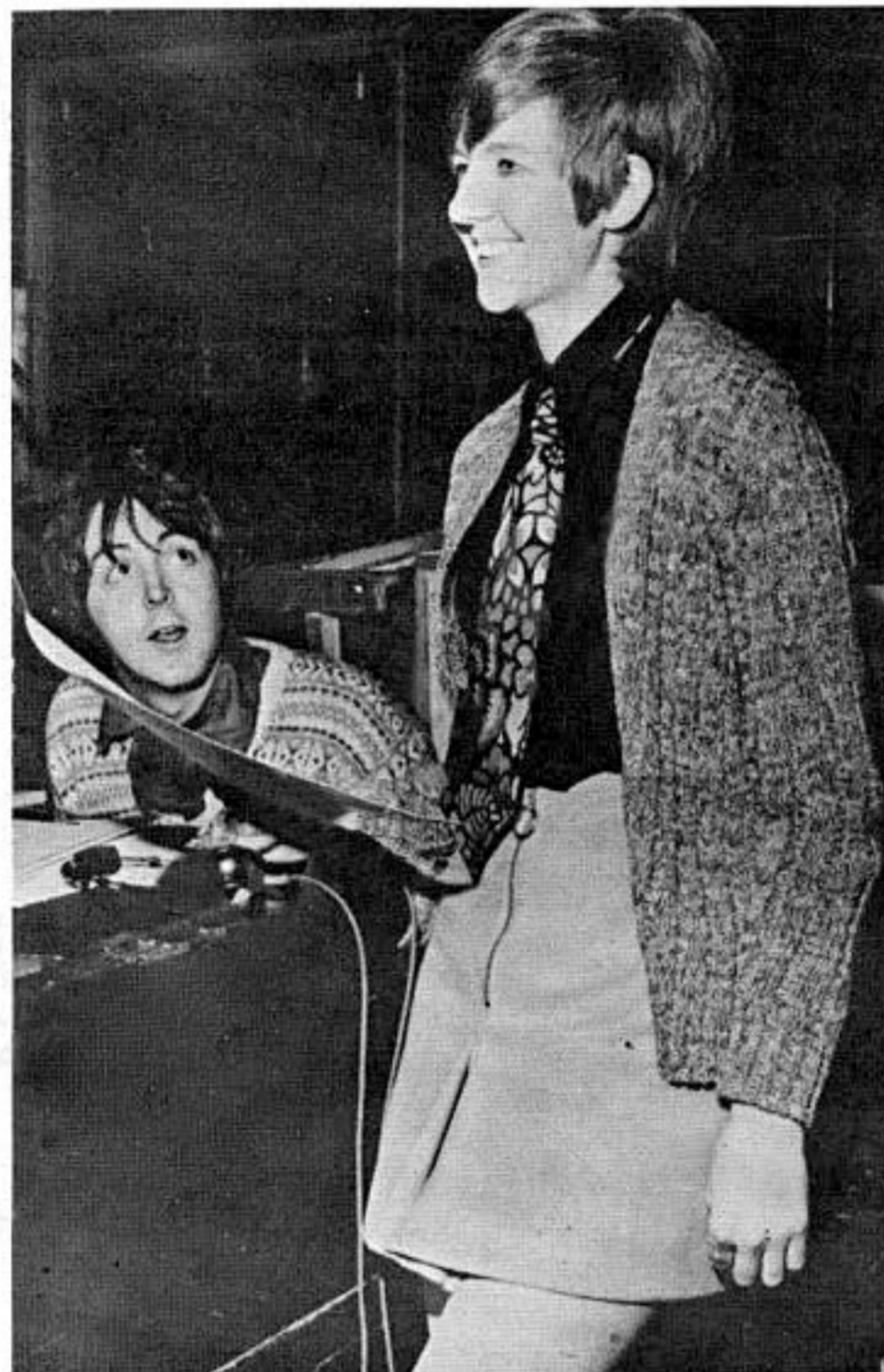
AND More Again (Elektra)—I know I keep on about the talents of this West Coast group. But quite honestly it is rarely that I like what West Coast groups do and especially with the consistency that I view this very talented lot. Their approach to music is gentle and kind. It is experimental without being incomprehensible, it is warm and pretty without being watery.

This is again from their latest LP with a slight madrigal feel about the chorus. I would love it to be a hit but somehow I feel it takes too much listening to for the impatient public.

OUT TOMORROW

EASYBEATS

HELLO How Are You (United Artists)—This is an amazing group. I am constantly stunned at their talent for putting out super records



Cilla—recording her new single with composer McCartney

like "Music Goes Round My Head" and yet people really aren't all that aware of them as a group. Maybe since "Friday On My Mind" they have tended to aim for the slightly bizarre in both song and production—who knows? What I do know is that this is one of the great records and with enough plays it's going to be a smash.

Starts like the Bee Gees' "Words" with simple piano which is picked up and comes bounding

back concerto style all the way through. The actual group performance is oddly strained in parts, as though nobody quite knows what's coming next, but that endears it even more. The lead singer loses his mind towards the end and the chorus is unbelievable in true number-one American style. I love it, and so should you.

OUT TOMORROW

SPENCER DAVIS GROUP

AFTER Tea (United Artists)—The main thing I admire about Spencer Davis is his tremendous enthusiasm for the pop scene.

Lesser mortals would be seriously disillusioned after two misses since the big split, but on he bashes regardless and comes up with a record I'm sure is going to give him a lot more luck than he's been having.

Very simple lyrics then, about mountains and jelly beans and remind you of nursery walls. I love the opening with sitar and then the voice and piano and there is a very catchy chorus. I think it might fall down on the middle break but apart from that I could sing along after the first play which is good—although it's not so hot for those around me!

OUT TOMORROW

CIRCUS

DO You Dream? (Parlophone)—There are some records that attract my attention particularly each week and although I like them I don't really know why.

This funny little record is one such. I sat up when it came on. I liked the voices and the woodwind and I loved the toytown soldier trumpet, the seagull and waves sounds. I think Mike d'Abo's production is fine, the song is all sandcastles and nice teas with home-made cherry cake but it doesn't stop it being attractive when they go a bit potty and make that odd wobbly sound and sing over each other. You must listen to it and decide, certainly you can't ignore it.

OUT TOMORROW



Spencer Davis: bashes on regardless.

QUICK SPINS:

RICKY MARTIN and the TYME MACHINE do Eddie Cochran's "Something Else" (Olga) and BLUE CHEER revive Cochran's "Summertime Blues" (Philips). But I still prefer the originals.

And 1958 ROCK AND ROLL SHOW give vent to a new piece of raving thumping lunacy titled "Workin' On The Railroad" which I find very hard to judge commercially really (CBS).

BLOSSOM TOES who are nice and clean do Bob Dylan's "I'll Be Your Baby Tonight" with harmonica and a very easy 30's feel (Marmalade).

"Julie On My Mind" is another gentle pretty but really rather inconsequential song by JACKIE EDWARDS who I really think has done better (Island).



Brigitte Bardot: sexiest motor bike.

BILL COSBY of "I Spy" (and bring it back soon) does a great Hendrix take-off with "Hooray For The Salvation Army Band." Shades of "Purple Haze" and I laughed (Warner Bros.).

After a series of rotten records the ROYAL GUARDSMEN turn up with a very pretty song called "I Say Love." I say thank goodness because it's very nice (London).

EDDIE FLOYD has a good solid driving thing with "Big Bird" (Stax).

ADAM FAITH has a big ballad "You Make My Life Worthwhile" which is handled competently but it doesn't stop it boring me (Parlophone).

"Upstairs And Downstairs" is a jolly piece by GRAHAM GOULDMAN who has written many Herman hits in the past (RCA).

Unbelievable but true dept: the unbelievable BRIGITTE BARDOT singing about her fave rave motor bike "Harley Davidson," and making it sound the sexiest thing on two wheels (Pye Int.).

DAKOTAS sound oddly like P. J. Proby on "I Can't Break The News To Myself." Stirring stuff, by George (Philips).

"Jealous Heart" is a good old standby given quite an effective double tracked treatment by MAX BYGRAVES believe it or not (Pye).

JIMMY POWELL AND THE DIMENSIONS do some good singing over nice piano on "I Just Can't Get Over You" (Decca).

SONNY AND CHER don't seem to be having much luck with records lately and I don't honestly see a fairly monotonous piece like "Circus" helping (Atlantic).

"The Fox Has Gone To Ground" is a fairly tuneless attempt to do a Small Faces by the BAMBOO SHOOTERS (Columbia).

Very disappointing—the BOX TOPS' "Cry Like A Baby" which is a big bore (Bell).

Expected something better from WEST COAST CONSORTIUM than "Colour Sergeant Lilywhite"—that wobbly sound is a bit dated now though the words are good (Pye).

Pretty

DAVID and Jonathan wrote "I've Got You On My Mind" and GLEN DALE sings it and it reminds me of "Girl" (Page One).

JESSE AND JAMES are yet another sort of Sam and Dave-sounding couple and sound it on "Move" (MGM).

BIG MAYBELLE groans her way through "Quittin' Time" with a grinding accompaniment (Direction).

AL SAXON is "Against The Wall" but he sounds more comfortable than you'd expect (President).

Very pretty icy tinkling feel about PLEASURE FAIR's "Morning Glory Days" (Uni).

Billy Wyman produced the END's "Shades Of Orange." It has semi-classical piano and a cardboard box sound about it (Decca).

TOMMY JAMES AND THE SHONDELLS have a nice moving number called "Get Out Now" and it's better than most they've done in the past (Major Minor).

I love RAYMOND LEFEVRE and his orchestral version of "Soul Coaxing" from his LP makes very calm pleasant listening (Major Minor).

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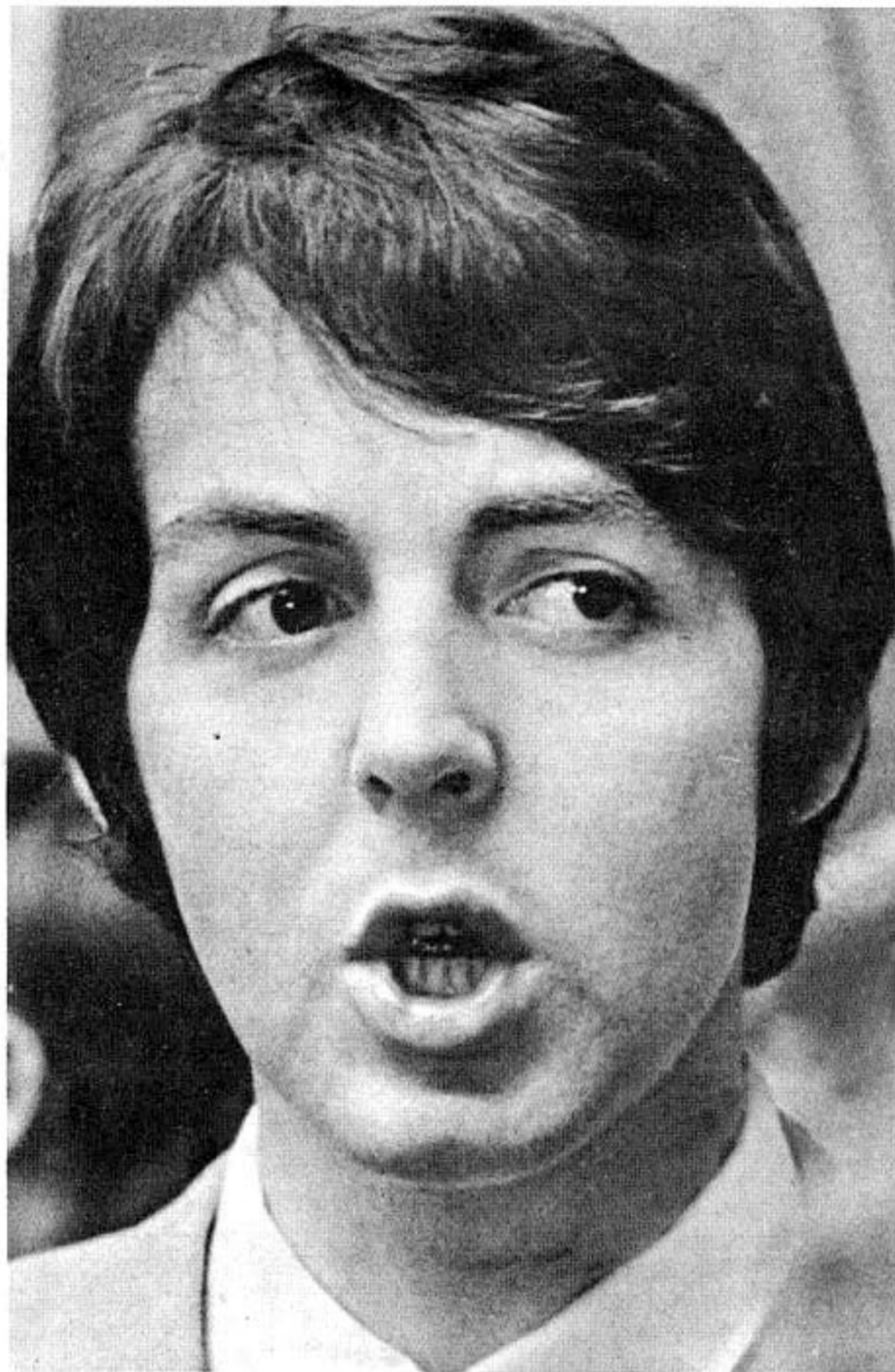
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NEXT WEEK!

Mike d'Abo of the Manfreds says:

PAUL BRINGS OUT HIS ELVIS VOICE ON 'MADONNA'

Stars give their verdicts on the new
Beatles single, out on March 15



**MICK: IT WOULD HAVE BEEN GROOVIER
SUNG LIKE 'LONG TALL SALLY'**

BEATLES' seventeenth single "Lady Madonna" is released next Friday (March 15)—and is sure to become pop's hottest talking point. Already DJs and fans are wondering whether John, George and Ringo have really joined the swing back to rock-'n'-roll.

Paul, hardly recognisable as lead voice on the record, says that although it is not outright rock—it's on the same lines. The Beatles, apparently, feel the time is right.

Disc conducted a spot check among other pop stars to find their reaction to the record.

● **MICK JAGGER:** It could have been much groovier if Paul had done it like "Long Tall Sally"—but the words are very nice. In fact, the words are the best part. But I feel it is too relaxed with not enough raw excitement.

● **TRAFFIC'S STEVIE WINWOOD:** Great! Sounds a bit like something Dylan might do. It's different. You can't compare it with anything else they've ever done. I recognised it as being Paul straight away.

Can't catch too many of the words. About an unmarried mother, is it? That's cool. The Beatles have never been very far away from rock 'n' roll.

● **MANFRED MANN'S MICHAEL d'ABO:** If it's meant to be rock 'n' roll—which I don't think it is—Paul should have used his Little Richard voice. He's trying to use his Elvis voice like he did on "She's A Woman."

It's nice, bright and happy. But I'm knocked out by the vocal performance. It should have taken over more and taken off better at the end. I'm sure they thought all this out and had good reasons for doing it the way they have anyway.

There is a similarity in the rhythm to "Bad Penny Blues."

● **ENGELBERT HUMPERDINCK:** I like it. Rather unusual and very Presleyish on the intro voice. It needs a few plays so I doubt if it'll go straight to number one.

I didn't expect anything too way-out from them this time. But they'd have to do something different.

I admire their courage for doing something different every time. This is very adventurous. John and Paul are brilliant writers, of course, and this is a hit song with a very commercial sound.

● **ALAN FREEMAN:** First, I'm not in league with the Beatle-knockers who sprang into action with the 'Magical Mystery Tour' film.

I originally heard "Lady Madonna" a few weeks ago and again their songs grow on you. This one has grown on me very quickly this time—but without the magic which most of their records have had.

Myself, I don't associate it with rock. I like it very much and I'll be very surprised if it isn't number one.

● **CILLA BLACK:** I'm biased towards the Beatles so I'd never say anything rotten. Paul played this to me when he brought me my song "Step Inside Love." It was a lot slower then—sort of Fats



d'ABO: 'not knocked out by the vocal'

Waller bluesy—and honestly I preferred it that way. The new tempo is growing on me, though. It doesn't sound like Paul.

Sounds more like Ringo singing in tune. I'm glad that rock trend is returning. I'm a big hooligan for rock 'n' roll.

● **TONY BLACKBURN:** It's not so deep or interesting as some of their other songs and it'll probably take me a few hearings to get the feel of it—like most of the things they do. They've gone right the way back to basic rock-'n'-roll. And it's quite nice that they've changed their style again.

And the last word comes from Disc critic PENNY VALENTINE:

The easiest thing in the world is to lavish wanton praise onto the heavy heads of the Beatles. But truth must out and at a time when all are wandering around yelling 'rock and roll lives' and people are merely ending up listening to a lot of re-hashed old Eddie Cochran numbers badly done, the Beatles turn up with "Lady Madonna."

A definitely rock based effort. The Beatles, being the superbly clever people they are, have taken the basic rock and roll idea, used the thumping, raving piano and drum combination for backing and yet given it their very own special touch.

So that instead of sounding like tired old baggy eyed rock given a face-lift, it sounds fresh and new without losing any of the brassy urgency we associate with Little Richard and Jerry Lee, with Fats and Bill Haley.

Paul takes lead vocals on the story of a young mother, and it moves, by George!

Actually, the other side "The Inner Light," IS by George. A weird, effective little Indian piece with nice vocals.

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