

DISC

and **MUSIC ECHO** 1s

MAY 4, 1968

USA 20c

BILL HALEY says:
Don't knock rock

TURN TO PAGE 6



STONES: new
single title fixed

TURN TO PAGE 7



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of a
Tiger**
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Boys
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in
close-up**
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**Why success
has not
changed
Davy Jones**
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SCENE ★ All the week's pop gossip ★ SCENE

MOVE'S Carl Wayne phoned Disc to deny reports that group was being flooded with complaints from fans about Ace Kefford leaving. "We've had all of two!"

Who SAYS this isn't the marvel age of prophetic predictions? Two weeks after Disc's feature on the Incredible String Band, their new LP "The Hangman's Beautiful Daughter" slid easily and effortlessly into the top ten LPs chart.

Unfortunately, Spanky And Our Gang's first LP is a disappointment except for the "Commercial," which is nearly worth the price of the album alone.

Carl Wayne now managing two songwriters—Dave Morgan, ex-Birmingham group the Ugliers, and one Rich, ex-Armageddon. "They'll be writing stuff for our next album," says Carl.

Amazing—Captain Beefheart and his Magic Band and the far-out Fugs both expected to play in London in the next few weeks. Miracles DO happen!

The Nice just keep on getting better and better onstage.

JIMI Hendrix Experience Noel Redding's summary of their gruelling, 47-city tour of the States: "The girls are better this year!"

Experience drummer Mitch Mitchell has ideas for doing a live SINGLE!

Bill Haley in Britain under an "exchange" deal for Traffic in the States.

Tony Blackburn thought last week's remark in this column about his dog Arnold was pretty futile. With his rotten jokes, he's treading on very thin ice!

Kenny Everett already intimating on his Sunday morning show that the BBC is trying to get rid of him.

Disappointment of the year: Simon Dupree's "For Whom The Bell Tolls" failed.

Herd drummer, Andy Steele is spending a week in bed to recover from tour rigours.

Reparata was eager to get back to the States to see whether her fiancé had written from Vietnam. He's a military policeman stationed at Pleiku in the Central Highlands.

STEVIE Winwood threw a party for the Troggs in New York last week. Also present: Spencer Davis.

Foundations could lose a lot of following over here with their concentration on the American market.

Showstoppers might take time out from their choreography to learn to answer a few simple questions.

Watch out for incredible Harrow group Free Expression.

Mirettes, whose revival of "In The Midnight Hour" and "To Love Somebody" is bubbling under the Top 30, have been revealed as the original Ikettes—Robbie Montgomery, Jessie Smith and Venetta Fields—who starred with Ike and Tina Turner on the "Peaches And Cream" hit.

Paper Dolls judged the "Miss Brighton" beauty contest last week.

What can "Top Of The Pops" be thinking of to miss booking the Ike and Tina Turner revue?

WHO'S Pete Townshend horrified (and well he may be) by vast roadside billboards in U.S. cities showing picture of a long-haired youth and bearing the legend: "Keep America Beautiful—Get Your Hair Cut."

Don Partridge now doing an unbelievable version of "William Tell Overture"—has to be seen to be believed!

Racing up the car chart!



ENGELBERT Humperdinck could become a top racing star, too! That's the verdict of Brands Hatch motor racing stable chief Pat Branguin. Engelbert went to Brands Hatch on Sunday and lapped a

Formula 3 car at 80 mph. "He handled it incredibly well. If he comes back for more tuition he could be racing in no time at all," said Branguin.

Gary Walker's Rain have really made impact on the Kinks tour.

LEAD singer with Union Gap, Gary Puckett, holds university degree in psychology and says the group are mad about the Cream.

Cream's Eric Clapton notorious for seeing films he digs at least seven times each!

STAR-STUDD audience to catch Ike and Tina Turner revue at London's Hatchett's club last week: Dusty Springfield, Amen Corner, Paper Dolls, Long John Baldry, Kiki Dee, Joy Marshall, Dave Clark, Mike Smith, Time Box, Norma Tanega, Unit Four Plus Two, Geno Washington, Stuart Henry, Ed Stewart.

According to Townshend, the four biggest crowd-pullers in the States now are the Cream, Jimi Hendrix Experience, the Doors—and the Who...

Lots of people saying nice things about new American group Blood, Sweat And Tears, featuring Al Kooper who used to play with Bob Dylan and the Blues Project.

Moody Blues Mike Pinder and Roy Thomas moving into a three-bedroomed house at Esher in Surrey.

Pete Townshend's Victoria, London, home has a big, four-foot square display case full of beautiful stuffed butterflies and beetles on his mantelpiece, surrounded by dozens of tiny dogs—all completely different breeds!

ON "Eamonn Andrews Show," Bill Haley and Comets proved that rock is still exciting; Bill spoke intelligently; Francoise Hardy sang beautifully; and Jack Good was hilarious!

Doubtful if tour manager Fred Perry and Herd will ever want to work together again.

Rebel Rousers, who split from Cliff Bennett recently, now going out as a rock revival group, fronted by Roy Young and Chas Hodges.

Dave Dec, summoned for speeding in his Bentley on the M6, faces Stafford magistrates next week.

Speakeasy destroyed! And what will the "In" crowd do now, poor things!

Sorry, Amen Corner, but if the three numbers you do on tour are typical... forget it!

Paper Doll Tiger celebrated her twenty-first birthday on Monday.

Arthur Brown has promised to bring back toy dolls from every American State he visits during his current tour. They will be gifts for two-year-old Debbie, daughter of Freddie "Fingers" Lee, who has a huge doll collection from all over the world.

Tim ("Sad Simon Lives Again") Andrews is moving from his Bayswater, London, home because he claims his flat is haunted. His new single "Something About Suburbia" is out tomorrow (Friday). Maybe that's where he should move to!

Ted Rogers crack at London Palladium: "My record stayed in the record racks in the shops so long, the hole in the middle healed up."

Philips records issuing mini-birthday cakes for their new Linda Kendrick's single "Grey Sunny Day."

Hip publicist Stephen Sparkes mobbed in New York after being mistaken for Doors star Jim Morrison.

Mike Lennox growing a Three Musketeer blonde beard... and it suits him too!

According to several Radio 1 DJs, Kenny Everett's quote: "DJs with a wife and family to support are afraid to complain for fear of being fired" hits the nail right on the head.

Union Gap managed by Barbra Streisand's agent in America.

On "Time For Blackburn," Tony's compering is excellent. TOM Jones' wife Linda and his parents went to his first night at London Palladium.

In BBC-TV "24 Hours" documentary on rock comeback, Alan Freeman said he thought it was probably wishful thinking by backroom boys who desperately want SOMETHING to break.

Sheila Carter, explaining why Episode Six have changed name to simply Episode: "The 'Six' bit sounded old-fashioned." Maybe, Sheila, but why start afresh when you've built up such a following with the old name?

Back on the pop scene: ex-"Ready, Steady, Go!" girl Polly Perkins, who has formed a vocal group called "Smith, Brown and Polly Perkins."

Dave Dec, etc., who dropped out for a week to do European dates, all went to see their own British tour (Foundations were deputising for them) when it played home town Salisbury last week... after taking Grapefruit for tea with Beaky's mum.

Bobby Goldbro looks rejuvenated with new hairstyle.

After Rock, will someone now revive Johnny Ray, Frankie Laine and Guy Mitchell?

Congratulations...



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Fan Gag... by Barry Fantoni



"Look at that poor devil, Diana — only last week he was Radio One's top DJ."

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DISC TOP 30

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CHART TOPPER



HIT TALK

by **PLONK LANE**



Fruitgum Co. remind me of my early days!

I'VE ONLY heard the Paper Dolls once—when we did "Top Of The Pops" with them. But good luck to them anyway. "Congratulations" was bound to be a hit but I think Cliff's done better songs than that.

Oh "Simon Says"—a brainwash! No actually I don't like it. It sort of reminds me of me youth and all the early groups I played with.

The Hollies are good lads. I like that "Jennifer Eccles". I don't dig "Delilah" as a song but I like Tom Jones' voice—a gas.

It's nice that the Honeybus

write and produce their own records. I like "Can't Let Maggie Go". Well it's the only way—to do it yourself.

Otis Redding could put over a lot of scenes well—"Dock Of The Bay" is a nice change from his raving things. Ah he's the man, and behind the man there's the band—and I dig Booker T too!

Cilla's nice and that's a good record. Good old Paul, good old Cilla. Anything the Beatles do is groovy and "Lady Madonna" is no exception.

Ah the Four Tops. A nice record that. I heard it first on the album, it was definitely the best

track—groovy. Of course the best version yet is Tim Hardin's because he wrote it and knows what it's all about.

Engelbert's is very commercial so you can't knock that, and "Rock Around The Clock"? Well it's too much to see it again—haven't I heard it somewhere before? I don't think you can talk about knocking the rock scene when Haley is at the Albert Hall, but I don't see it coming back as the force it was.

**NEXT WEEK
Herd Andy Bown**

- 1 (1) ● **WONDERFUL WORLD** Louis Armstrong, HMV
- 2 (4) **SIMON SAYS**.....1910 Fruitgum Company, Pye
- 3 (2) **IF I ONLY HAD TIME**.....John Rowles, MCA
- 4 (3) ● **CONGRATULATIONS**.....Cliff Richard, Columbia
- 5 (9) ▲ **LAZY SUNDAY**.....Small Faces, Immediate
- 6 (5) **CAN'T TAKE MY EYES OFF YOU**
Andy Williams, CBS
- 7 (6) **JENNIFER ECCLES**.....Hollies, Parlophone
- 8 (10) **I CAN'T LET MAGGIE GO**.....Honeybus, Deram
- 9 (8) **SOMETHING HERE IN MY HEART**
Paper Dolls, Pye
- 10 (26) ▲ **A MAN WITHOUT LOVE**
Engelbert Humperdinck, Decca

NEXT 20: Introducing UNION GAP, LOVE AFFAIR

- 11 (7) ● **DELILAH**.....Tom Jones, Decca
- 12 (12) **CRY LIKE A BABY**.....Box Tops, Bell
- 13 (22) ▲ **I DON'T WANT OUR LOVING TO DIE**.....Herd, Fontana
- 14 (18) **WHITE HORSES**.....Jacky, Philips
- 15 (13) **AIN'T NOTHIN' BUT A HOUSEPARTY**.....Showstoppers, Beacon
- 16 (20) **SOMEWHERE IN THE COUNTRY**.....Gene Pitney, Stateside
- 17 (15) **CAPTAIN OF YOUR SHIP**.....Reparata and the Delrons, Bell
- 18 (16) **VALLERI**.....Monkees, RCA Victor
- 19 (30) **HONEY**.....Bobby Goldsboro, United Artists
- 20 (—) **YOUNG GIRL**.....Union Gap featuring Gary Puckett, CBS
- 21 (23) **HELLO HOW ARE YOU**.....Easybeats, United Artists
- 22 (11) **DOCK OF THE BAY**.....Otis Redding, Stax
- 23 (21) **LITTLE GREEN APPLES**.....Roger Miller, Mercury
- 24 (14) **STEP INSIDE LOVE**.....Cilla Black, Parlophone
- 25 (17) ● **LADY MADONNA**.....Beatles, Parlophone
- 26 (27) **FOREVER CAME TODAY**.....Diana Ross and the Supremes, Tamla Motown
- 27 (—) **RAINBOW VALLEY**.....Love Affair, CBS
- 28 (19) **IF I WERE A CARPENTER**.....Four Tops, Tamla Motown
- 29 (24) ● **CINDERELLA ROCKEFELLA**.....Esther and Abi Ofarim, Philips
- 30 (25) **LOVE IS BLUE**.....Paul Mauriat, Philips

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

Top Ten LPs

- 1 (1) **JOHN WESLEY HARDING**
Bob Dylan, CBS
- 2 (2) **THIS IS SOUL**
Various Artists, Atlantic
- 3 (3) **SOUND OF MUSIC**
Soundtrack, RCA Victor
- 4 (4) **HISTORY OF OTIS REDDING**
Volt
- 5 (5) **FOUR TOPS GREATEST HITS**
Tamla
- 6 (9) **THE HANGMAN'S BEAUTIFUL DAUGHTER**
Incredible String Band, Elektra
- 7 (6) **DIANA ROSS AND THE SUPREMES GREATEST HITS**
Tamla Motown
- 8 (7) **FLEETWOOD MAC**
Peter Green's Fleetwood Mac, Blue Horizon
- 9 (—) **SCOTT 2**
Scott Walker, Philips
- 10 (—) **SHER-OO**
Cilla Black, Parlophone

AMERICAN TOP TWENTY

- 1 (1) **HONEY**.....Bobby Goldsboro, United Artists
- 2 (2) **CRY LIKE A BABY**.....Box Tops, Mala
- 3 (3) **YOUNG GIRL** Union Gap featuring Gary Puckett, Columbia
- 4 (4) **LADY MADONNA**.....Beatles, Capitol
- 5 (9) **TIGHTEN UP**.....Archie Bell and the Drells, Atlantic
- 6 (6) **I GOT THE FEELIN'**
James Brown and the Famous Flames, King
- 7 (13) **COWBOYS TO GIRLS**.....Intruders, Gamble
- 8 (14) **THE GOOD, THE BAD AND THE UGLY**
Hugo Montenegro, RCA Victor
- 9 (19) **BEAUTIFUL MORNING**.....Rascals, Atlantic
- 10 (12) **THE UNICORN**.....Irish Rovers, Decca
- 11 (11) **IF YOU CAN WANT**
Smokey Robinson and the Miracles, Tamla
- 12 (8) **DANCE TO THE MUSIC**.....Sly and the Family Stone, Epic
- 13 (20) **TAKE TIME TO KNOW HER**.....Percy Sledge, Atlantic
- 14 (16) **SUMMERTIME BLUES**.....Blue Cheer, Philips
- 15 (10) **BALLAD OF BONNIE AND CLYDE**
Georgie Fame, Epic
- 16 (21) **AIN'T NO WAY**.....Aretha Franklin, Atlantic
- 17 (22) **LOVE IS ALL AROUND**.....Troggs, Fontana
- 18 (18) **SWEET INSPIRATION**.....Sweet Inspirations, Atlantic
- 19 (7) **THE DOCK OF THE BAY**.....Otis Redding, Volt
- 20 (31) **SHOO-BE-DOO-BE-DOO DA-DAY**Stevie Wonder, Tamla

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Who scrap 'Lightning' single

WHO have decided to withdraw their planned British single, "Call Me Lightning." The record was due out this Friday, but the group has decided that, although it was released in America this year, it was unrepresentative of their current sound. Pete Townshend wrote it two years ago.

Group goes into the studios to cut new tracks this week.

Who's tour of America—originally planned for three weeks from June 28—has now been extended for a further six weeks. This means they will appear at special concerts at State Fairs in Canada and Illinois as well as the New York Central Park Music Festival.

Byrds single

NEW single by the Byrds—a Bob Dylan song called "You Ain't Going Nowhere"—is rush-released by CBS Records this week. It has a strong Country and Western flavour, and is one of the new songs written by Dylan since his accident.

Byrds may visit Britain again this summer when they appear at the Rome Pop Festival later this month and "Musica '68" in Majorca in July.

KEITH MOON: 'I've been married for two years'

"ONCE again we stop the mighty roar of London's traffic . . ." which is exactly what Sheila Carter of the Episode and Metro, MGM's six-week-old lion cub, did to Piccadilly last week!

Sheila was there for a reception to launch the group's first MGM single, "Little One," released tomorrow (Friday). And Metro was there . . . well, just to make a pretty photograph. Which you must agree he did!



by PENNY VALENTINE

POP'S best-kept secret is out this week. Keith Moon, the fans' heart-throb and dynamic drummer with the Who, revealed exclusively to Disc that he has been married for two years and has a baby daughter.

"It's stupid really keeping it a secret any longer," he told me. "We once thought that if it leaked out it would spoil the group's image. Now I think our fans are grown-up enough to accept that things like this happen."

Keith married a 19-year-old girl called Kim, whom he met at one of the Group's London concerts, just over two years ago. They married amid great secrecy at a small registry office and then moved into a Highgate, London, home. Baby daughter Mandy was born a year later.

"It used to upset me going out on tours once I was married—especially with the baby growing up. And it was hard on Kim coming out with me and not being introduced as my wife. She took it all very well," he added.

Keith laughed and then told me: "When I met Kim I suppose I was the 'Face Of 1834'—as far as the group was concerned. People in the business knew about the situation (all the Who knew) but I managed to evade the issue by pretending I was an idiot every time I was asked about it."

Keith's news follows the story that colleague Pete Townshend is planning to wed "steady" of two years, Karen Astley (20), a dress designer. No date has been set for the wedding, but Pete recently made a will naming Karen.

Roger Daltrey is now the only unattached member of the Who. Last year John Entwistle married his childhood sweetheart in a much-publicised ceremony in London.

Tim Rose returns

TIM ROSE has brought forward his return trip to Britain because of huge demand to see him. He arrives at the end of June, instead of mid-July.

Highlight of his visit will be "An Evening With Tim Rose" at London's Royal Festival Hall on July 4.

Tim flies to Palma, Majorca, for the "Musica '68" pop festival on July 23 and returns yet again to Britain for one-nighters.

His next single here will be "I Guess It's Over" on CBS on May 24.

Berries stranded in riot-torn Bermuda

BRITAIN'S top comedy-pop group the Rockin' Berries—stars of a recent Royal Command Performance—were this week stranded 6,000 miles from home on the riot-torn island paradise of Bermuda.

Their manager Maurice King said on Monday: "I'm very worried about them. There appears to be about 10,000 people trying to leave the airport. I don't know when they'll be home."

Berries, set to start dates this weekend on their new single "Reach The Top," have been appearing in month-long cabaret at Bermuda's millionaire nightspot the Forty Thieves Club. They go over every year for a season.

Two of the group, lead singer Geoff Turton and comedy man Clive Lea, managed to get off the island at the weekend and arrived in Britain on Sunday evening. But Chuck Botfield, Bobby Thompson and Terry Bond are still stranded.

Explained Maurice: "The boys have nearly £3,000 worth of equipment over there and won't leave without it."

"Because of the riots the club was closed by law. They were all hoping to get away at the weekend. Now I don't know what will happen."

Edwin Starr tour dates

TAMLA Motown's Edwin Starr returns to Britain next Friday (May 10) for his second tour of the year here. And he is already set for a third visit in September.

Dates for him are: Stockport Tabernacle and Droitwich Impney clubs (10), Manchester Twisted Wheel (11), Brixton Ram Jam and London's Rasputin's clubs (12), Warrington Carlton ballroom (13), Manchester College of Commerce (14), Worthing Assembly Hall and London Scotch of St. James (16), Sheffield City Hall and Nottingham Technical College, Clifton (18), Warrington Grange Country Club and Manchester's Sloopy's (19), Purley Orchid ballroom and London Bag O' Nails (20), Hemel Hempstead Pavilion (22), Liverpool Victoria club (23), Plymouth Top Rank (24), Norwich Gala ballroom and Cromer Royal Links Pavilion (25), Greenford Starlite ballroom and Market Harborough Frolicking Kneecap (26), Tunstall Golden Torch (27), Portsmouth Brave New World Club and London Hatchett's (28), Beckenham Mistrale club (30), Grimsby South Bank Jazz Club (31), Leicester University and Nottingham Beachcomber (June 1), Redcar Coatham Hotel (2).

CAROLINE SURPRISE RETURN!



Ronan

RADIO CAROLINE will return . . . as a surprise!

That is the latest news from the elusive pirate, of whom nothing has been officially heard since the Disc story that it was to resume broadcasting on Easter Sunday.

According to unconfirmed reports, Ronan O'Rahilly, afraid of jeopardising his plans, does not intend releasing any news until the station is back on the air.

A spokesman for the 100,000-strong Free Radio Association said this week: "We are

quite confident that Caroline will return, although the wait may be anything up to two months."

Meanwhile comes news of another "pirate," Radio Atlantis South, broadcasting on 213 metres from noon—2 pm on Saturday and Sunday afternoons.

THURSDAY

GENE Pitney / Amen Corner / Don Partridge / Simon Dupree and the Big Sound / Status Quo / Lucas with the Mike Cotton Sound—ABC, Stockton.
Bee Gees / Grapefruit / Dave Dee, Dozy, Beaky, Mick and Tich—Adelphi, Dublin.
Duane Eddy / Bill Haley and the Comets—Sophia Gardens, Cardiff.
Herd—Birdcage, Harlow.
Honeybus—Liberal Hall, Yeovil.
Pop North (Radio 1—1 p.m.)—Status Quo.

FRIDAY

BONZO Dog Doo Dah Band—The Ballroom, Beckenham.
Manfred Mann—Brighton Arts Festival.
Who—Hull University.
Gene Pitney tour—City Hall,

Sheffield (Move replace Amen Corner).

Bee Gees tour—ABC, Belfast.
Bill Haley and the Comets—Carlton Ballroom, Warrington, and Orange Club, Chester.
Duane Eddy—Tottenham Royal, London, and Cromwellian, London.
Herd—Birmingham University.

Love Affair—Top Rank, Birmingham.
Scaffold—Imperial College, London.

Honeybus—California Ballroom, Dunstable.
Easybeats—Shrubbery Hotel, Ilminster.

Joe Loss Show (Radio 1—1 p.m.)—Madeline Bell, Honeybus, Bobby Goldsboro.

Long John Baldry—Birkbeck College, Mallett Street, London.

NEW RELEASES: Beach Boys—"Friends," Duane Eddy—"Peter Gunn," Herman's Hermits—"Sleepy Joe," Robert Knight—"Power Of Love," Massiel—"He Gives Me Love," Nancy Sinatra—"100 Years," Strawberry Alarm Clock—"Sit With The Guru."

SATURDAY

MANFRED Mann—Leicester University.
Who—Liverpool University.
Move—Imperial Ballroom, Nelson.
Gene Pitney tour—City Hall, Newcastle.

James Royal / Johnny Cash / Statler Brothers—Free Trade Hall, Manchester.
Bill Haley and the Comets—California Ballroom, Dunstable.

Duane Eddy—Royal Lido Club, Prestatyn.
Herd—Town Hall Hawick.

countdown

Ike and Tina Turner—Floral Hall, Southport, and Parr Hall, Warrington.

Honeybus—Town Hall, Chatham.

Time For Blackburn (ATV)—Tremeloes, Ike and Tina Turner, Dave Berry.

"Dee Time" (BBC 1—6.15 p.m.)—Evelry Brothers, Bill Haley, Bobby Goldsboro, J. J. Jackson.

"Billy Cotton Band Show" (BBC 1)—Solomon King, New Christy Minstrels.

Des O'Connor Show (ATV)—Engelbert Humperdinck, Mireille Mathieu.

Easybeats—White Buck Inn, Burley, Nr. Ringwood.

Saturday Club (Radio 1—10 a.m.)—Hollies, Bee Gees, Cliff Richard, Tremeloes.

Pete's People (Radio 1—10 p.m.)—Cliff Bennett.

SUNDAY

BILL Haley and the Comets—Prince's and Domino Club, Manchester.

Gene Pitney tour—Odeon, Hammersmith.

James Royal / Johnny Cash / Statler Brothers—Guild Hall, Portsmouth.

Duane Eddy—Coatham Hotel, Redcar.

Honeybus—Cat Ballou Club, Grantham.

Top Gear (Radio 1—2 p.m.)—Bonzo Dog Doo Dah Band, Tyrannosaurus Rex, Blossom Toes, Spooky Tooth, Barclay James Harvest.

Long John Baldry—Garrick Club, Leigh, and Towers Club, Warrington (until May 11).

The Big Show (ATV)—Anita Harris, Shadows, Frankie Vaughan.



Herman: new single out Friday

MONDAY

MOVE—Bettys Social Club, Monmouth.

Duane Eddy—Orchid Ballroom, Purley.

Love Affair—Top Rank, Bristol.

Solomon King—Cranberry Fold Inn, Darwen (until May 11).

Radio 1 o'clock (Radio 1—1 p.m.)—Carl Perkins.

Tale Of Two Rivers (ATV)—Richard Anthony, Marianne Faithfull, Lulu, Mark Wynter, Petula Clark.

TUESDAY

JAMES Royal / Johnny Cash / Statler Brothers—Capitol, Cardiff.

Gene Pitney tour—Granada, Walthamstow, London.

Love Affair—Top Rank, Brighton.

WEDNESDAY

"THE Dusty Springfield Show" (ATV) (all areas except London)—Scott Walker.

James Royal / Johnny Cash / Statler Brothers—Colston Hall, Bristol.

Duane Eddy—Industrial Club, Norwich.

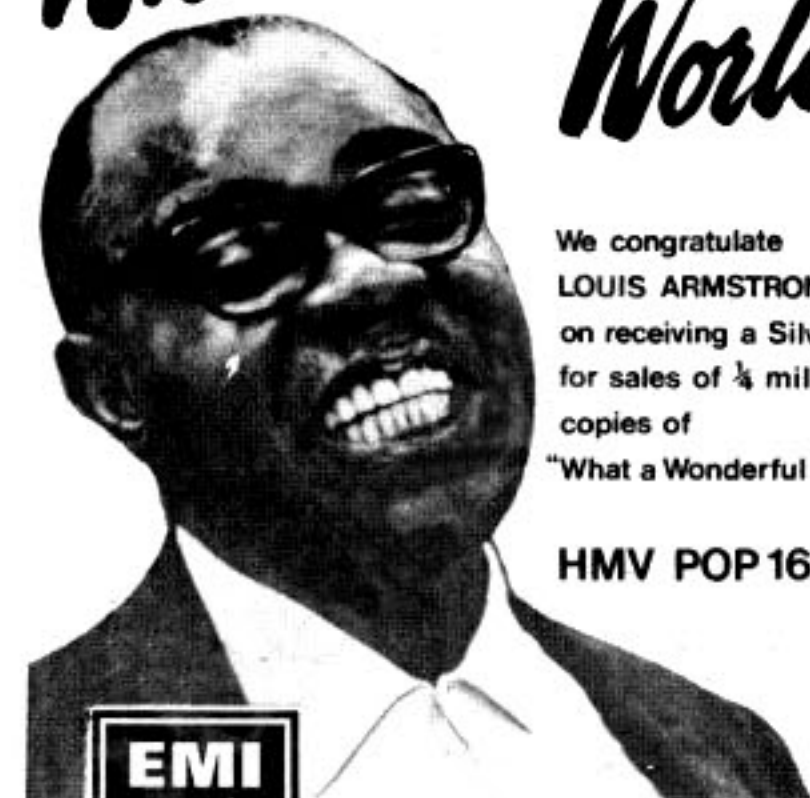
Herd—Top Rank, Preston.

Honeybus—Brave New World, Portsmouth.

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

Tarback's Back (ATV)—Shadows.

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RYAN TWIN SHOCK: PAUL VERY ILL



Paul (right) and Barry in happier days at their London flat

PAUL AND BARRY Ryan's controversial career, launched three years ago on a bulging budget of £20,000, came to an abrupt halt this week when Paul Ryan collapsed with a serious nervous breakdown.

Paul is now staying at a hotel in the Sussex village of Midhurst for "peace and quiet" and will remain there for an indefinite period. Twin brother Barry has no present plans to go solo, but this could be

the eventual outcome of his brother's illness.

The Ryans' road manager, Jay Vickers, who was with the boys when Paul was taken ill, told Disc this week: "Paul just got very, very tired. He's emotionally exhausted. Doctors have told us his condition is quite common and so he's gone to the country where he's resting in the lap of luxury.

"Barry visited him on Sunday. For the rest of

the time, Barry is being able to catch up on all the things a normal 19-year-old boy would want to do. He's visiting museums, going to the zoo . . . things that were impossible while the boys were living the pressure of show biz lives."

Vickers added: "Paul has since spoken to me of his interest in song-writing. As for Barry, there are no plans at present for him to go solo."

Dusty sensation:

DUSTY SPRINGFIELD, the star Disc readers voted World's Top Girl Singer, has decided to concentrate her career away from Britain. And the possibility of her quitting for long spells of work abroad was strengthened by the news of a split from manager Vic Billings, the man who has guided her solo career for the past five years.

Dusty told me: "I wouldn't think of living in America permanently—but you have to go where the work is. I'm very limited by the number of places I can play in this country and more offers are coming in from overseas all the time."

She added that her parting from Billings was completely "amicable." In the past two years Dusty has emerged as a huge international star and now feels it is important to have a manager with her for engagements abroad for 100 per cent of the time.

Billings has business interests in Britain which often make this impossible.

Dusty returns to America in late September for TV and cabaret which could keep her

by MIKE LEDGERWOOD

away until early in 1969.

She added: "Obviously America's a better place to work financially—and it's very exciting. Anyway, I don't want to do cabaret all my life."

For a long time it has been common knowledge that Dusty wants to break into both jazz and the film fields.

"America is the only place — without exception — where jazz musicians have complimented me on my singing style. It's what I've wanted to do from the start, anyway. Films are another important thing," she explained.

Dusty says that she hopes to

Agent Harold Davison, in an official statement, said: "Paul and Barry Ryan have cancelled all engagements for the immediate future following Paul Ryan's illness. Paul was taken ill during the Ryans' cabaret season in Manchester the week before last. Engagements cancelled include cabaret and concert dates and a projected summer season at Great Yarmouth. It is not yet known when they will be working again."

Davison went to town on launching them when Les Reed sent in a song called "Don't Bring Me Your Heartaches."

But although this, and their follow-up "Have You Ever Loved Somebody," both made a big chart impact, the Ryans' success story started tailing off with the failure of such singles as "Missy Missy," "Claire" and "Heartaches" to make any impression.

SPLITS WITH MANAGER —HEADS FOR STATES

model her career on similar lines to Pet Clark, who splits her working life between Europe and the States.

"I've only just bought a house in Britain so I'm not likely to leave for good. And if I stay in America for more than six months I have to pay their taxes. If I became an American citizen it would be just as bad!"

Dusty has no plans for a new manager at present—and there is nobody under consideration. She will appoint a new one fol-

lowing her cabaret season at London's "Talk Of The Town," which ends August 3.

She will continue to be handled on the agency side by impresario Harold Davison. He said of the "split": "Everyone's jumping the gun a bit. It could be weeks before it's all settled."

Vic Billings told me: "We are about to come to an agreement on splitting—but there are a lot of contract matters to be cleared up."

Speakeasy club goes to Blaises!

THE SPEAKEASY's gone to Blaises! The pop world's favourite London club was seriously damaged by fire in the early hours of Sunday and will be closed for at least ten weeks. In the meantime, the Speakeasy will "take over" the premises of their associate club, Blaises, at 121 Queen's Gate, SW7.

The fire, which has caused £20,000 worth of damage, with the restaurant, bar and dancing area the worst affected, is believed to have been started at about 5 am—an hour after the club normally closes — by an unextinguished cigarette in a pile of rubbish.

Fire experts believe the blaze did not really gather strength until three hours later—8.15 am—when the arrival of a cleaner and the opening of the main door let in gusts of oxygen which ignited the interior.

Firemen put out the blaze and arson was ruled out. Ike and Tina Turner, due to star at the Speak on Sunday night, switched to the Revolution Club—but from Tuesday, all booked acts were appear-

ing at Blaises, starting with Bill Haley (Tuesday), Duane Eddy last night (Wednesday) and Joe Cocker tonight. Other big-name bookings, now re-directed to Blaises, include Captain Beefheart (Sunday) and possibly the Byrds (May 12).

Roy Flynn told Disc that, as yet, there had been no thought about re-planning decor at the Speakeasy's real home—46 Margaret Street—but added: "My one fear is that while we are away from there, we may lose the goodwill of our clientele. I can only ask Speakeasy regulars to bear with us."



RCA's New British girl artiste

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THE GREAT ROCK-N-ROLL REVIVAL



HALEY, EDDY — FURTHER TOUR DATES SET

BILL HALEY, who arrived in London on Sunday morning with his Comets to find his 14-year-old hit "Rock Around The Clock" had dropped out of the chart, may nevertheless remain in Britain for two more weeks—due to enormous demand from promoters up and down the country.

Haley, greeted at London Airport by a large gathering of traditional "rockers," started a date-packed tour on Monday with three appearances—Nottingham, Chesterfield and Liverpool.

Bill and the Comets do their second show with "Twang Man" Duane Eddy at Cardiff Sophia Gardens tonight (Thursday). Other dates are Warrington Carlton Ballroom and Chester Clockwork Orange (Friday), "Dee Time" and Dunstable California (Saturday) and Manchester Princess and Domino Clubs (Sunday).

Said a spokesman for Bill's agent Paddy Malynn: "We are trying to arrange for Bill to stay in England for a further fortnight after his original last booking at

Folkestone on May 25." Bill's rock-n-roll colleague Duane Eddy will also prolong his British visit. After dates in Germany he flies to Scotland to promote "Peter Gunn" and "Rebel Rouser," re-released by London tomorrow (Friday), and on May 23 opens a week's cabaret at the Garrick and Leigh Clubs in Warrington.

Duane is also a "Dee Time" guest on June 1.

And two more "rockers," Don and Phil Everly, flew into London on Monday morning, completely unaware that they were in the midst of a rock-n-roll revival.

Said Phil Everly on Monday: "The first I knew about it was when our British bass player read it in the papers last week. I don't think it hurts, and I certainly would have no objection to people re-issuing our old records if they think they will still sell."

Further reunions are planned when the Everly Brothers meet Duane Eddy this week.

• Another picture: page 15



IT TOOK 10 years and several thousand miles—but this week in London—at Disc's invitation—the two giants of the Rock Age, Bill Haley and Duane Eddy, met for the very first time.

This world exclusive picture shows the historic occasion at Bill's hotel.

Despite the fame and fortune which made the two men stars in the late 50's at the birth of Rock, they never actually came face-to-face.

This week, both immaculate in sober suits, white shirts and ties, the two "Kings" could have been ordinary businessmen having a coffee and chat.

"Nice meeting you, Duane. It's been a long time," beamed Bill, extending his hand.

ROCK KINGS MEET

"I didn't think we'd ever get to meet," drawled Duane.

Haley, now 41, still sports his famous kiss-curl and was wearing a pair of dark glasses. Eddy, himself 30 only last week, admits to beginning to feel his age.

But both are agreed on one thing. Whether the

great Rock Revival happens or not—they're both fighting fit for another decade.

Says Bill: "Rock music doesn't grow old. The way I feel now I'll still want to be going strong in 1978."

"Right!" echoed Eddy. "I don't know about the same records being hits—but certainly the same tunes."

Knockout

"And it would be a great idea to really hit everybody with one helluva Rock show, wouldn't it?" went on Bill. "It's O.K. you and I coming over like this but what we want is one big show with people like Jerry Lee, Little Richard and the others. That would really knock everyone out!"

Duane's birthday present

DUANE EDDY sure hopes the rock-n-roll revival will "stick around."

Thirty last week and moving more and more into the business and production side of pop music he confesses the revived interest in rock and in his records in particular is "a very pleasant surprise."

"I'm not clairvoyant enough to be able to say how long the interest will last," he said last week on arrival in Britain for a month-long tour, "but it's a nice birthday and tenth anniversary present." He began his phenomenal hit-making run way back in 1958.

How did he feel about the release of some of his former smash hits?

"It'll be interesting to see what they do. All the records are old friends to me and there's absolutely nothing I'm ashamed of!"

This week Duane has a single out titled "Nicki Hoeki." "It resembles my earlier records and on the B side there's the theme from the film 'Elvira Madigan'. I may also record an LP while I'm here in Britain."

He really looked forward to yesterday's (Wed.) concert with Bill Haley at London's Royal Albert Hall and is equally excited about today's show at Sophia Gardens, Cardiff.

Duane says that in his experience Britain is way ahead of the States in setting pop trends.

"When I get back home I find things I've been hearing in Britain are just starting there."

"The rock revival has definitely caught on here more quickly but perhaps when I get home it'll be big there."

During the tour he'll be doing all his famous numbers like "Peter Gunn," "Ramrod," "Detour," "Because They're Young" and "40 Miles Of Bad Road."

What has he been doing since the big hit days? "Well I've been touring in the States and doing club work there besides concentrating on my music publishing company." And Duane who lives in celebrated Beverly Hills has also been appearing in movies.

"I was in Hawaii last summer with Richard Boone making 'Kona Coast' and I've also appeared in a motor cycle picture called 'Savage Seven' with Dick Clarke."

During this tour he'll be backed by the Quotations and says Duane: "They're very good and rehearsals are going well."

After his British visit he leaves to tour military bases in Germany.

"If we do well during the first two or three weeks in Britain we'll come back after Germany." But he has another reason for returning to Britain. He wants to start producing and he'll be looking for talented groups or singers over here.



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Buddy Holly and Crickets re-releases

THE ROCK REVIVAL has turned the full circle! Next Friday (May 10) sees the release on MCA of the famous Crickets chart-stormers "That'll Be The Day" and "Oh Boy!"

These are the hits made by the group when Buddy Holly was the Crickets' lead singer—and before the act was billed as Buddy Holly and the Crickets. The two numbers are being put out as a double A-side.

Recently MCA released the Holly/Crickets hit "Peggy Sue"/"Rave On."

New singles from the Association, Nancy Wilson and P.J. Proby, and other revivals from Little Richard, Jerry Lee Lewis and Gene Vincent are among releases set for next Friday.

Among releases are: Genesis—"A Winter's Tale"; Whistling Jack Smith—"Only When I Larf"; Jerry Lee Lewis—"What'd I Say/I've Been Twisting"; Little Richard—"Good Golly Miss Molly/Lucille"; Gene Vincent—"Be-Bop-A-Lula/Say Mama"; Nancy Wilson—"Face It Girl It's Over"; Marvin Gaye and Tammi Terrell—"Ain't Nothing Like The Real Thing"; Bruce Channel—"Keep On"; Dickie Valentine—"Mona Lisa"; Ferris Wheel—"Let It Be Me"; Association—"Time For Living"; Tom Rush—"Something In The Way She Moves"; and P. J. Proby—"What's Wrong With My World."

Released on May 17 is a new Herb Alpert single, "Thanks For The Memory," and next Friday also sees the release of P. J. Proby's album—"Believe It Or Not."

Now Tom Jones revives the rock

TOM JONES has entered the Rock-n-Roll revival race with a plea to Decca Records to re-issue the original Jerry Lee Lewis single of "Great Balls Of Fire."

"The original version of this song is far far better than the recent Philips re-release," he said this week. "And if that one can make the charts, the original would surely be a smash!"

Tom's summer season at Bournemouth Winter Gardens, which opens on June 6, has been extended from six to eight weeks. Immediately afterwards Tom flies

to Paris for a TV spectacular, to be recorded on August 7 and 8. New date for Tom is May 29 when he headlines a charity concert at Manchester's Piccadilly Hotel. As already reported, Tom tops the bill at the Royal Gala Show in the presence of Her Majesty the Queen, at the London Palladium on May 13. The show will be taped and televised on May 19.

Tina Turner set for acting

TINA TURNER may appear in a straight acting role in a full-length TV spectacular being set up this week by agent Don Arden.

"All I can say at the moment is that Tina will act and sing and Ike will appear with her," Don told Disc. "The idea was broached before their trip here and now looks like going through."

Ike and Tina, the Ikettes, and their nine-piece band are appearing in Britain until May 5; and are already rebooked to return for a three-week stay at the end of July.

Last date of their current tour is a "double"—at Southport Floral Hall and Warrington Parr Hall on May 4.

Everly Brothers On 'Dee Time'

EVERLY BROTHERS Don and Phil arrived in London on Monday. They will stay in Britain for about two weeks.

The boys are booked for "Dee Time" this Saturday (May 4) and yesterday (Wednesday) recorded their spot on Lulu's TV series.

Apart from radio and TV spots, the Everlys do no one-nighter appearances, apart from a three-day season at Birmingham's Rum Runner Club (6-8). After this they do dates in Ireland (10-12) appearing in Dublin, Bray, Cork and Belfast.

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Scott, Vikki, Spanky tour

SCOTT WALKER is now certain to head his own British tour this Autumn—and America's Vikki Carr and Spanky And Our Gang, plus comedy/pop group the Rockin' Berries, may complete the bill.

Scott's manager Maurice King told Disc on Monday: "All Scott needs is one big hit and he'll be an enormous giant. It looks as though 'Joanna' is going to be the one."

"The tour is being negotiated for the autumn and Scott would have artists of the class of Vikki and Spanky with him."

Scott, backed by a 12-piece orchestra, would do 15 dates in a three-week period.

In July, Scott and Gary Walker, plus the Rain, are rebooked for a two-week tour of Japan. The two stars would appear on the same bill—with Gary and the Rain playing all the first-half, and Scott, again with an orchestra, doing the second.

Scott records the Esther and Abi BBC-2 show tonight (Thursday), and Dusty's series (May 7), Billy Cotton (11) and "Dee Time" (18).

Agent operation

POP agent Terry King was admitted to King's College Hospital, Denmark Hill, SES, on Monday for the removal of a stomach ulcer. Terry expects to be in hospital for three weeks.

Engel film debut

ENGELBERT Humperdinck, whose new record, "A Man Without Love," has sold 250,000 copies only two weeks after release, thereby qualifying him for Disc's Silver Disc award, may postpone his Las Vegas cabaret season to make his first feature film.

Manager Gordon Mills is considering the film, to be made for Associated British Pictures, in which Engel would play a dual role. The film is not a musical, but nine songs would be specially written into the script. A decision will be made this weekend, and if the film is accepted shooting will begin after Engel's summer season in Blackpool.

Engel, who left on Tuesday for ten days holiday in Majorca, guests on the "Des O'Connor Show" this Saturday.

Dave Dee single

DAVE DEE, Dozy, Beaky, Mick and Tich rush release a follow-up to "Legend Of Xanadu" this month. It will be written by their manager Ken Howard and Alan Blaikley, who have been responsible for all the groups' hits to date.

Group also rush-release their new LP this month "If No One Sang..."

Howard and Blaikley will write all the incidental score to the new Terry Thomas-Phyllis Diller comedy film "The Pubs Of London"—shooting begins this summer. New group the Barrier sings the title track over the film credits.

SECOND record release on the NEMS label is Cupid's Inspiration with "Yesterday Has Gone," out on May 24.

Managed by Ashley Kozak, Donovan's manager, the group is a four-piece from Stamford.

Aretha arrives, new single

ARETHA Franklin flies into Britain next Friday (May 10) for her four concerts in London.

On same day a new single "Think"/"You Send Me" is released by Atlantic.

With Aretha on the concerts (London Finsbury Park Astoria, May 11) and Hammersmith Odeon, May 12) will be her full backing orchestra, her three sisters and supporting artists Robert Knight and Lucas with the Mike Cotton Sound. Compere is former Radio Caroline DJ Johnnie Walker.

LONG John Baldry sings before the Queen in a TV spectacular at the London Palladium to be screened through the Eurovision network on May 19 in aid of the British Olympics Fund.



SCOTT WALKER

Grapefruit date

GRAPEFRUIT have been offered a concert at the Fillmore Auditorium, Los Angeles, which they will accept in November to tie in with a ten-day tour of South America.

Group's manager Terry Doran flies to the States to complete the deal on return from the Rome Pop Festival where Grapefruit play from Saturday until May 11. Tour offers have also come in from Germany, France, Austria and Switzerland.

Grapefruit return from Rome to record a new single and first album, co-produced by themselves and Terry Melcher.

Dylan visit talks

THERE are no definite plans to bring Bob Dylan to Britain this year. Impresario Harold Davison told Disc this week: "Plans are only at the talks stage at the moment. I imagine he's available to come over but nothing has been set."

MONKEES MOVIE MAY BE 'ADULTS ONLY'

MONKEES' first full-length film may be banned to fans under 16! Mike Nesmith gave the X-certificate shock warning this week when he announced from the States: "I don't know if the kids will be let in to see it. It is not a funny movie."

Nesmith also added a second shock forecast: He said he doubted if the Monkees would be touring again this summer. British agent Vic Lewis had been hoping to bring the boys over later this summer, but on Tuesday was still unable to announce any news.

The Monkees film has been completed, except for two minor scenes, and, although he warned of the X-certificate possibility, Nesmith is confident that it will do well.

Mike is currently completing production of an album of big band rock titled "Wichita Train Whistle Sings." A solo venture, it has cost him 50,000 dollars to produce and is released in the States next week.

In England, Monkees fan club is now being run, from the same Birmingham address, by Baroque Opera Company, following the resignation of Keith Mallett, who alleged: "I've run into a bit of financial trouble. We don't owe all that much and hope to pay it all off."

TOP OF THE POPS

ALAN Price and Alan Freeman host tonight's (Thursday) "Top Of The Pops," when guests are: Herd, Louis Armstrong, Tremeloes, Engelbert Humperdinck, Seekers, Gene Pitney, Union Gap, Bobby Goldsboro.

Simon helps!

SIMON DEE is the latest pop personality to record a telephone "Help Britain" message. Recently Engelbert Humperdinck and Millie Martin recorded similar slogans.

Until this Saturday (May 4) people living in the London area can hear Simon and his famous TV "call sign" by dialling 160.

And Simon says—"Don't sit back and leave it to the others. Join our local campaign committee and help the country back on its feet."

Foundations, on returning from their American tour, double at South Shields El Latimo Club and Newcastle Dolce Vita for a week from July 21 and continue cabaret tour with Blackburn Cavendish Club (August 4-10); Birmingham Dolce Vita (11-17); Sheffield Cavendish Club (18-24); Darlington Tito's Club (25-31).

STONES SINGLE TITLE

Price single withdrawn

ALAN PRICE has decided to withdraw his latest single "When I Was A Cowboy" from the record shops.

The single, an old Leadbelly number, was out last Friday.

"I did it for obvious reasons. Namely that none of the people I respected liked it," Alan told Disc. "I just couldn't be bothered to go through the motions of promoting a record I didn't have faith in—even though I thought it was a good number originally."

"It's lost us money because 50,000 labels were printed for a start and have had to be scrapped. I hope the fans understand. I appeared on three radio shows last week and tried to explain on the air how I felt."

Alan goes into the studios this week to cut new tracks—including two new Randy Newman numbers, "Love Story" and "Old Kentucky Home."

RADIO 1 has landed a "scoop" interview with Andy Williams, who flies in for his London concerts on May 16.

DJ Pete Brady will interview Andy by phone within minutes of his touchdown at London's Heathrow Airport at 1.55 pm on Thursday.



ROLLING STONES' new single, released on May 26, will be the Jagger/Richard composition "Did Everybody Pay Their Dues."

This is the track the group cut at a midnight session in London with producer Jimmy Miller three weeks ago. It has Dave Mason playing flute and also includes two members of the Family, the current "In" group with the Beatles.

Family singer Roger Chapman and Jim King (sax) did backing voices on the track and guitarist Rick Grech plays electric violin.

"We were invited down by Jimmy Miller. Keith and Mick just told us what they wanted and we got together and did it," Jim told Disc. "The track is slightly influenced by the Stones' old style, but with a new approach."

Hendrix, Stones, Don TV films

HALF-HOUR long colour film of Jimi Hendrix Experience—showing the group onstage, being interviewed and composing—is the first of a series of pop films being made for TV and titled "See My Music Talking."

Already shown on BBC-2's "Late Night Line-up," it was screened for an international audience at the Montreux TV Festival in Switzerland last weekend.

Other artists who will appear in the series include the Rolling Stones, Donovan, Traffic, Incredible String Band, plus America's Jefferson Airplane, Buffalo Springfield and Country Joe and The Fish, and Doors and Love.

Henebery hurt

TERRY Henebery, producer of "Dee Time," was in a Swiss hospital this week recovering from a road crash that killed three Swiss at the weekend.

Henebery, who escaped with a broken collarbone and dislocated hip, was in Switzerland for the Montreux TV Festival. The accident, in which his production assistant, June Smith, suffered shock and bruising, occurred on a motorway.

TOP American group the Association, whose hits include "Windy," "Cherish," "Along Comes Mary" and "Never My Love," arrive in Britain next week for TV dates to promote their new single "Time For Living," released on May 10.

Only dates set are "Top Of The Pops" (May 9), "Time For Blackburn" (10) and "Dee Time" (11)

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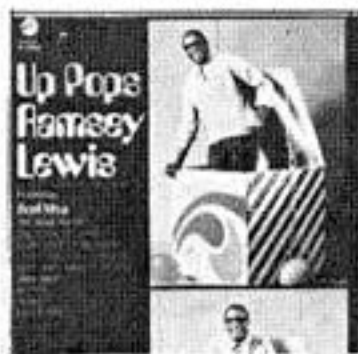
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Johnnie Walker, the DJ who came in from the cold

MARCH 3, 1968, is a day commercial radio listeners in Great Britain will long remember—the day when the last of the beloved pirate stations was ignominiously sunk.

Since then all news on Radio Caroline has been shrouded in mystery, and no one, least of all the unfortunate disc-jockeys, really knows what happened, what is happening or what is going to happen.

Johnnie Walker during his time on Caroline became a household word, possibly loved in more homes than even the almighty Jimmy Young!

Having severed all connections with Caroline, at least for the present, he now tells us exactly what happened and how it affected him.

Victorious

"During the six months we were on the air after the Marine Offences Bill was passed, I was always quite sure Caroline would emerge victorious. We started again completely from scratch with no advertisers and no incoming revenue, and by February this year we had managed to convince the music business of our worth and the money was pouring in again.

"Once or twice I thought about leaving, as times were sometimes very hard, but always the aim at the back of my mind — to make Caroline

a station as accepted as Luxembourg — kept me going.

"It was a hard battle. At first it seemed as if the whole country was against us. No one printed any comment from us. In fact our only weapon was our transmitter, which of course was only preaching to the converted.

"Once or twice I let rip at Harold and the Government, not because I thought it would do any good, but because I had to get my feelings off my chest.

"I soon realised that being bitter was the wrong attitude, and instead we all tried hard to pretend the M.O.B. had never existed, and carried on as normal.

And now it's 007's brother —with all the trimmings . . .

"Operation Kid Brother"

General release May 5
EX-PLASTERER from Edinburgh, Neil Connery, younger brother of Sean, took over the part of Dr. Neil Connery, the World's greatest plastic surgeon from Edinburgh, and played it exactly like an ex-plasterer from Edinburgh, with a dubbed-in Thunderbirds-type voice.

Whether by accident or design, this was one of the things that gave this "Bond-type spy spoof an edge on the dozens of would-be 007 films churned out monthly.

It had all the trimmings . . . the birds, the yachts, the sunshine, although most of the birds Dr. Connery made advances to, ended up as beautiful corpses.

Basically the plot is as one would imagine. A gang is trying to blackmail the world into handing over half their gold supply by disabling every bit of machinery in the world.

Unfortunately the head villain (or it might have been the script-writer) did not seem to have made any provision for telling the world he had done it because all communications were out of action . . . including the bad guys!

The film is amusing and raised a few laughs if only for its amateurism, and an obviously out-of-his-depth Neil Connery made a very creditable first try although playing the part completely rigidly.

If it were a book, I would class it as "good for a train journey."

● A film to look forward to is "Cotton Comes to



Neil Connery: creditable first try

Harlem" from the very funny and exciting book by Chester Himes.

The film is one of six books by him on the exploits of two fast-talking trigger-happy coloured detectives in Harlem, named Grave-Digger Jones and Coffin Ed Johnson.

A search is on just now for two top actors to fill the leading roles before filming begins.

● When Dracula was frozen deep in the ice at the end of "Dracula, Prince of Darkness" it seemed to be the end of the famous count.

But fear not, horror fans (of which I am one), screenwriter John Elder has contrived a resurrection scene for that very popular fanged gentleman.

Hammer Films colour and wide screen "Dracula Has Risen from the Grave" started production last week at Pinewood, with Christopher Lee once more the dreaded personification of evil.

● Now in production, "Carry On . . . Up the Khyber" turns the spotlight on that terrible day in 1895 when a member of a fearless Scottish Regiment was caught with drawers under his kilt. Stars the usual "Carry On" team.



Johnnie: 'I would return with little hesitation'

"Despite many people flamboyantly breaking the law, the Government never prosecuted one person. I think Harold was just waiting patiently for our money to run out — and unfortunately it looks as though he was proved right.

"Without the paid record-plugging system we adopted we would never have lasted as long as we did."

And then came Sunday, March 3 — the fatal day. What exactly happened?

"I went to bed very late the night before after preparing a show, and was wakened at 5.30 a.m. by Ray, the engineer, saying a tug was about to tow us into Amsterdam.

"I belted upstairs to find two burly Dutchmen cutting the anchor free. I was completely and utterly bewildered, but all our captain would say was: 'I'm acting on orders from the Baarn Shipping Company.'

"We were given fifteen minutes to collect our personal belongings from the studio which was then locked up, and there we were, without sleep, for 24 hours slowly and silently nearing Holland through a heavy sea mist.

Theory

"In Amsterdam no one would offer any explanation, and when Robbie Dale went off to Spain for a holiday, I pretended I was going with him, and slipped back into England to try and solve the mystery . . . also without success.

"My own theory (which is not founded on any fact) is that the shipping company, which was charging £5,000 a week for the boats, got concerned about the future and had to safeguard itself against loss of money."

— And what of Johnnie Walker's future?

"If I could be assured that Caroline's organisation was once again on a firm footing, and that March 3 would not happen all over again, I would return with little hesitation.

"But those six illegal months were not wasted. We had something that will never be forgotten. I now realise you can't fight odds bigger than a

government, but we had tremendous spirit on that boat.

"If you feel you are being unfairly treated by a government you have to really fight against it — and I think we did. It's very hard to accept that we failed, but we proved the need for commercial radio, and the punitive efforts of Radio 1 underline this yet again.

"I want to remain a DJ and earn my living in any way that has nothing whatsoever to do with the BBC. I can assure anyone who's seen me near Portland Place that I was definitely not after a job — just looking for the right man-hole cover to disconnect Jimmy Young's telephone wires!"

JOHNNIE WALKER WRITES ON SOUL FOR DISC!

JOHNNIE WALKER is out of work no longer!

Next week he joins Disc with a regular fortnightly column on his favourite soul music. Soul, as he says: "is a term used widely to describe material from the Atlantic label, but really is any music which can move a listener, and any artist who really feels what he sings."

Through his many broad-

casts on Radio Caroline, Johnnie Walker is now accepted as one of the country's leading authorities on soul music, and as President of the "Uptight-anoutasight" Atlantic appreciation society, he knows what he's talking about.

Johnnie Walker's column will make exciting reading, which no Caroline and soul music follower can afford to miss.

Honeybus-a-week

THIS WEEK DRUMMER PETE KIRCHER



WHAT exactly does a hit record mean? For Honeybus drummer Pete Kircher "Maggie" adds up to a few shirts and a couple of pairs of trousers. But he's not complaining.

"I didn't really expect it to get into the charts," he said. "I didn't think it was that good."

And then he confessed: "With more studio time we could have made a better job of the record. But it cost £100 to make and we couldn't afford any more. One DJ noticed it wasn't the best produced record but then it would have taken more funds and facilities to improve it."

Pete isn't sure why the number, put together in three separate recording studios, has proved such a smash hit.

"Perhaps the fact that it's not perfect is the magic thing about it," he suggested, grinning. Pete, who contributes his rhythmic, relaxed drumming to the enchanting song, pays tribute to group leader and songsmith, Peter Dello.

"I really like Peter's numbers. He's a great musician and a great guitarist—in fact, he's the best guitarist I've ever worked with."

"Before I heard his numbers I'd only raved about Bob Dylan and Lennon and McCartney and it'll be sad if he doesn't have a big future as a songwriter."

The success of "Maggie" has made life both easier and more worrying for Pete.

"We've a new van now and somebody to drive us around. In the old one we didn't dare go farther than St. Albans and it's great to be able to relax on the way to gigs."

If Pete has more money to put in the bank now he's correspondingly more apprehensive about the future.

"But it's best not to worry too much. It doesn't help you. We've just got to make the next record as good as we can."

How has "Maggie" changed his life?

"People who used not to talk to us now want to. People look up at us whereas before they used to come up and ask what group we were."

"The name 'Honeybus' has definitely got a ring to it but occasionally we're called the Honeybunch and even the Honeybum!"

Pete, like Peter Dello, emphasises he's not a raver. "Clubbing's not for me. I'm saddened by some of the people who go to clubs—they're laughable and phoney. I suppose I might go to a few clubs in the future but I definitely won't be a regular."

Pete likes to get home to his wife Jan and his Victoria flat after a gig.

"Jan's very pleased about the success of the record but she wasn't knocked out with it at first. She's a stiff critic. Most of all I think she liked the B side of one of our earlier records 'Do I Figure.'"

And he added laughingly: "Perhaps she plays our records secretly when I go out."

Pete and Jan aren't planning to leave their cosy Victoria flat just because the Honeybus have had a hit record. They like it too much. Jan works in the sociology and philosophy department at Foyles bookshop in London.

"She's not an egghead but she's got a good memory."

Pete says he hasn't come across anything really disagreeable in the pop world yet. He defends the Beatles and attacks the Press.

"I didn't like the way the papers

by STEVE WEBBE

attacked what they were doing in India without fully understanding it. There can't be anything wrong in looking for peace of mind. Perhaps they'll be able to teach everybody else the way of achieving it."

On the whole he likes British groups more than American—and especially Jimi Hendrix and the Cream.

He used to play with Noel Redding and considers him the best bass guitarist in the country.

"Of course, Britain could never produce people like Elvis and Eddie Cochran, but there's always something interesting in the charts."

"The hit parade should never get stagnant."

Honeybus have certainly done something to brighten up this month's hit parade. Without them it would have been pretty humdrum.

One thing is clear: the Honeybus know how to go about things. "You hear of some groups all living together. It must be terrible because you just can't get on like that."

"When I first came to London with a group we lived on the top floor of a house. It was terrible. At the moment we don't see too much of each other so we're fresh when we meet up again."

The Honeybus have all experienced friction in other groups and know how to avoid bad feeling.

"If anybody wants to disagree it's better to have it all out in the open than keep it bottled up," says Pete.

Pete Kircher is an entirely self-taught drummer.

"I don't think I improve in the right way," he says. "I'm not a very technical drummer. I concentrate on the simpler side and try to get a good rhythm so as to give the others something to play on."

Pleasant

Of numerous pop drummers, Pete most admires Al Jackson Jr. of Booker T and the MGs.

Pete seems to have few illusions about stardom. "One hit doesn't make us really established. I think we need three or four before we go abroad for any length of time."

Above all he would like to play concert venues of his choice and have a hand in the make-up of the accompanying bill.

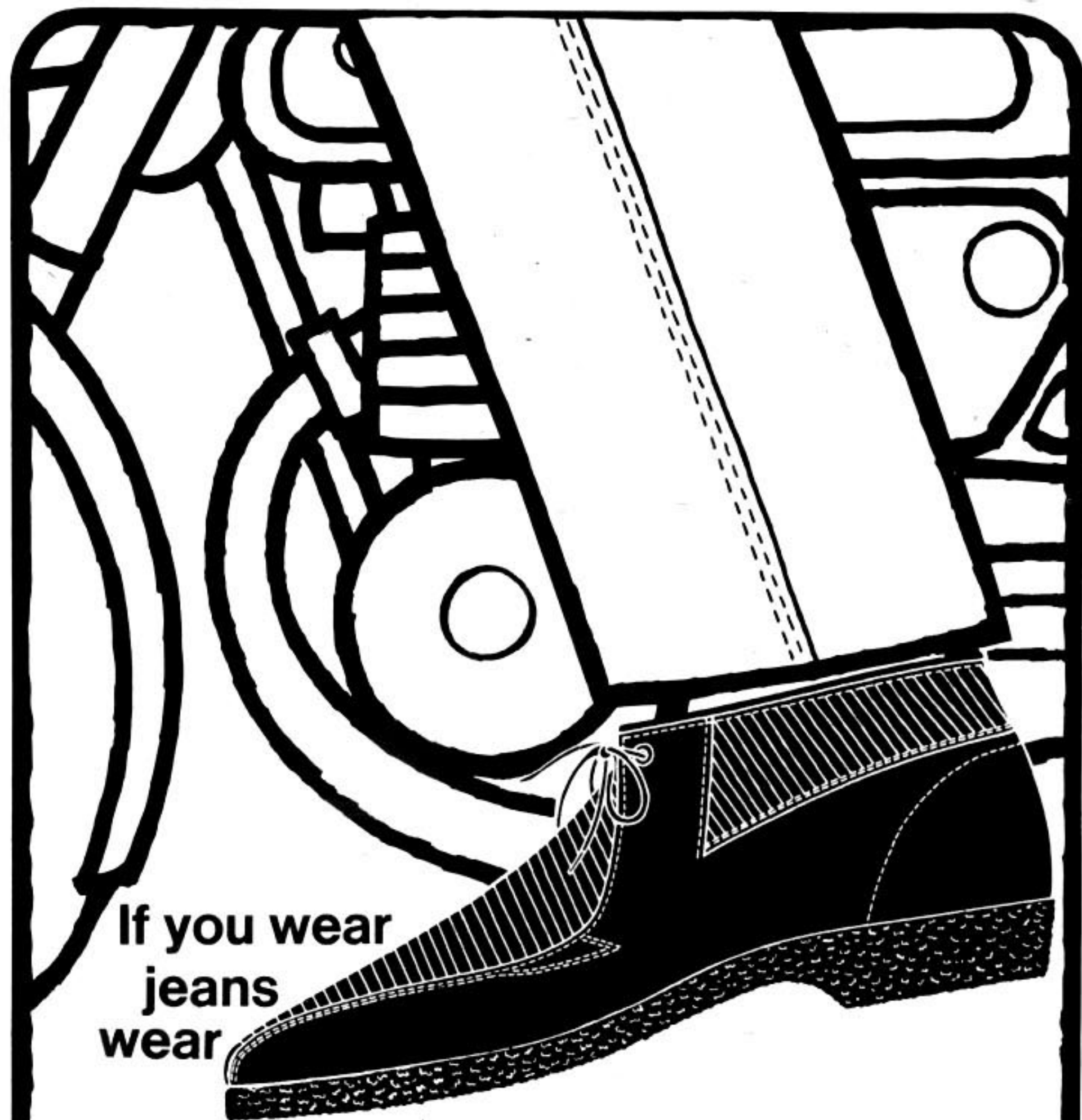
But typically the Honeybus are taking it all philosophically and aren't knocking themselves out with work.

"There was a time when I thought I'd never get into a group. It's all been a very pleasant surprise."

Next Week:

Spotlight on

RAY CANE



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THE three Hollies girls—Jeni, Rose and Jane—could be classed in the same bracket as the Beatles' wives.

Like Jane Asher, Patti, Maureen and Cynthia they see a lot of each other. Originally, in the same way as the Beatles, the Hollies found their girlfriends and wives being thrown together.

Forced, by the fact that the group were often away for long periods at a time, to see each other socially or go mad through sheer loneliness and boredom.

Jeni Clarke and Rose Nash shared the same house in Manchester for three years, "having a few niggly quarrels but then who doesn't? Anyway it helped to clear the air."

They travelled to see the group play together, when the Hollies are away they often go to clubs or out to dinner. Rose Nash and Jane Lumb talk into the night or go on holiday together.

"Basically, we're the same sort of girls. We like the same clothes and we have the same outlook on life."

What is life like for them with their husbands and boyfriend travelling the world with only time to swallow a boiled egg for breakfast?

PENNY VALENTINE talked to the Hollie-birds to find out . . .

ROSE, wife of Graham Nash, says: "He's hardened a lot and doesn't get so many hang-ups about money"



JANE, model girlfriend of Tony Hicks: "A warm understanding—an affection that hits you immediately when you meet them together"

Oh, the loneliness of being in love with the Hollies

ROSE NASH:
"I wish he'd give it up: it's a drag"

ROSE NASH is a startling girl. Married to Graham for over three years, she is outwardly self-sufficient but inwardly relies heavily on her husband.

She has changed amazingly from the short-haired, quiet blonde from Manchester. Today, if you'd known her then, she is hardly recognisable. There is an outward calm and acceptance of most situations.

"If I HAVE changed I haven't been aware of it," she says. "I certainly haven't changed for Graham because his attitude has altered. It has been an unconscious process."

She is a forthright person, understandably outspoken about her attitude to Graham's involvement in the Hollies.

"It used to break my heart when the group were away for great stretches at a time. That was a long time ago now—I think I've become hardened to the fact that he's not always going to be around."

"But I still wish he'd give it all up—I think it's a drag. After all, if somebody is your whole life and they're away for six months of every year, then you've got no life."

"Sometimes I sit and take stock of the whole situation, but quite honestly I never do anything about it. I just sit and let the world go by and take me with it."

Graham and Rose Nash have reached a very insulated point in their relationship. When he is home Graham hardly stirs from their flat—unless it's to go to a recording session.

"He hates clubs. He's a changed person from the one everyone used to think of as 'Good old Graham Nash—we'll go out and have a bit of a laugh.' He's hardened a lot and he doesn't get so many hang-ups about money now."

"I find myself going to clubs when he's away—despite myself—just because I get so bored. I

won't travel around with him now. I used to, but I hated it. I can't be nice to all these people all at the same time. It's not my nature to make small talk with people I don't know and have nothing in common with."

"I sometimes go to sessions if I'm really interested in what they're doing. Graham and I discuss the group's music because he writes a lot at home and I love it when he just sits down and sings me a song he's written."

"The only thing that does drive me mad is that the flat is so noisy. Most of our friends are in the pop business and they just drop in and start strumming on the guitars we have around—usually it's two chords and the same six words—until I want to run out screaming!"

JENI CLARKE:
At home with baby—and so lonely . . .

JENI Clarke is a direct opposite to Rose Nash—even though they are very close friends. She is calm and attentive, and despite her outward frailty, you feel she is a great deal of Allan's strength.

They have been married four years and have a two year old baby son, Timothy. They live round the corner to the Nash's in Hampstead, and Jeni can remember when she and Rose drove around in their cars following their husbands all over Britain when they were busy touring.

"It was awful. We were so exhausted. But it was the only way we could ever see them. It was their first year as a top group and they were away so much it was ridiculous. They were doing one nighters when they weren't abroad—thank goodness now they've given those up so at least when Allan's not out of the country at least he can settle back at home without having to rush out every five minutes."

Jeni first met Allan in 1963 when she turned up as a blind date in Coventry.

I hadn't even heard of the group then, to tell you the truth. Since then Allan's changed quite a bit—not towards me but in his outlook. He knows more about what's going on and he's certainly a much happier and contented person than he used to be.

"Yes, in a way I'd like him to give up the business but I don't think he would and so he'd be miserable, which is no good to anyone."

"And of course he's making a lot of money now and with a wife and family to support that's a very necessary consideration. But my whole life seems to be waiting. I seem to spend my time waiting for Allan to come back from a tour or from America or Japan or Scandinavia, and when he's around things—even little things around the house—seem to run much more smoothly."

"Timothy's only just started to miss him. Last year when Allan was away a lot he was too young to realise it but now he comes galloping downstairs in the morning and can't understand why Allan—who was probably there the night before—isn't around. We have a picture of Allan in the house and every night he's not here Timmy kisses it goodnight. If I didn't have Timmy I'd be so lonely."


Today Jeni, who is 24, is entrenched in a lovely house with her baby and a nanny. These are the things that Allan's success has afforded—but it is small compensation for a husband who is hardly ever there to share them with.

JANE LUMB:
A model girlfriend in every sense . . .

JANE LUMB was surely not destined to be a pop star's girlfriend.

Jane, who has been Tony Hicks' steady companion for two years, is one of Britain's top young models

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She is highly intelligent — educated at Cambridge, she once studied to be a barrister. A quiet, smiling, leggy girl with a fantastic career of her own she has introduced Tony into a new life, a new circle of acquaintances.

It would be hard to say who has had the most influence on who in their relationship. But on points it would seem Jane is the winner.

Rose Nash, who spends a lot of time with Jane and went to New York with her for four months last year while Jane was on a modelling assignment thinks that Jane has done a lot of good for Tony.

"They are a marvellous couple. She has made him mature because she is so sensible in her outlook. Now he's very interested in finance—things like that, outside pop music.

"He even seems better looking now because of Jane."

Because of her own job Jane is used to socialising and travelling—and is perhaps better equipped than either Rose or Jeni to cope with a boyfriend in the pop world. She can understand long separations and she is too busy with her successful and glamorous career to let it worry her too much.

On paper it looks like the perfect relationship. In real life there is a warm understanding there, an affection which hits you immediately when you meet them together because you can tell how well adjusted they are to each other's moods without a word being spoken.

Jane has taken an avid interest in everything Tony is involved in. In his new house a lot of the furnishing and decorating ideas are Jane's. But marriage is a hurdle they've yet to reach, with two exhausting careers to run it seems they are both too involved and busy to consider marriage.

"What is really amazing about Jane," says Rose, "is that I've never heard her complain about anything. Her career to her is just a job. She's often been out with Graham and I until 4 a.m. and then got up at 7 a.m. to start a job—and she never says a word."



World of Oz

Muffin the man DM 187

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DM 186

DERAM

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Survival of the fittest

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LONDON

Peggy March

If you loved me RCA 1687

The Blue Boys

My cup runneth over RCA 1686



JENI, wife of Allan Clarke: "We have a picture of Allan in the house—every night he's not here, Timmy kisses it goodnight".

HOLLIES are currently on one of their all too frequent trips out of Britain — this time to Japan. They have left their wives behind for three weeks' trek abroad and return to start work on their new tour with Paul Jones and the Scaffold. This picture, taken at "Top Of The Pops" last week shows from left to right standing: Bern Calvert and Tony Hicks, sitting: Allan Clarke, Graham Nash, Bobby Elliott.

Our two top girl singers—Lulu and Dusty—launch new TV series this summer. Lulu's is her debut in a series on BBC 1 in May and Dusty's marathon continues with her third TV series—her first with ATV—in June. Here both talk about what to expect:



LULU: duetting with Alan Price

“THE PRODUCER of my series is the same man who produced ‘Three Of A Kind,’ in which I did comedy routines with Ray Fell and Mike Yarwood—and he wants me to try some acting again.

So, as well as my singing guests, I have an actor or TV personality each week and we do a sketch together. I've already taped one with Peter West where we both take off ‘Come Dancing’ and one with Frank Bough taking off ‘Sportsview.’ Great fun!

The shows are 25-minutes long but they're really hard work. Filming is easy, because you only do a couple of minutes at a time, but the show is recorded in one go.

That means I have to remember all my lines AND do about three changes of costume within half an hour.

Actually the clothes are absolutely fantastic as you will see. I have a very special girl who designs them for me, and she's really excelled herself this time.

With Price

Like Cilla I shall be duetting with one of my guests each week. I've already taped a hilarious song with Alan Price. He's all dressed up in school uniform with short trousers and a school cap, and I'm a sweet schoolgirl.

Alan should be allowed to spread his wings more often and try new things—he's so talented yet no one seems to realise it, except my producer, of course!

The series is the first I've had to do all on my own, and it's tremendously exciting. I have to rehearse just about every day of the week, and the day the show is taped I'm on the go from 10 a.m. to 10 p.m.

I'm especially looking forward to meeting Lou Rawls, one of my guests, and it'll be great to see the Everly Brothers again.

And, of course, Davy, who will also be one of my guests one week.

So it's all very exciting, and I hope you'll feel the same way when the series starts in a couple of weeks.

DUSTY: ravers are hard to find!

“THE TROUBLE with having a third series is that you run out of numbers! It can be very painful. Seriously, people expect new stuff all the time and it's okay with ballads and standards because there's a glut of them. But good ravers are hard to find, folks!

This will be my first series for ATV but I understand it's going to be very similar to the other two. In a way it's a bit boring but I suppose you're very limited in 25 minutes, so apart from singing hanging from the ceiling it's hard to think of new things to do.

Choosing guests for shows like this always makes me giggle a bit. At the moment I'm rooting for the Treehouse Family—from children's TV. I love them—well you know what I'm like about toys and things—I bought myself a proper rocking horse the other day so that I can go flying straight out of the window and land on the pavement in Notting Hill Gate!

Most of the time it depends on the availability of artists. Then from the list submitted I can choose who I'd like. I wanted Scott because I admire his work and Jimi Hendrix because it would make a nice change and he's good. Lou Rawls is going to be on one of the shows. I don't know him but I've seen him on the telly and I like his voice.

Once you've got all that lot organised the next problem is to get ME organised. Apart from the numbers and working out with the band I have to have new dresses for each show.

Usually I only get a chance to change twice in a 25-minute spot, otherwise all hell would break loose. I'm having quite a lot of long dresses made by Darnells of London, who did them for my other series, and a few short ones I've just picked up in the shops.

Funnily enough it's much easier to work in a long dress. It probably doesn't look it but it gives you a lot more freedom because you don't have to worry about your legs and leaping about. Sometimes long dresses can run up to £120 each but it's worth it—somehow, however nice a short dress is, it never looks quite so good in front of the cameras. And I look a bit more of a lady in a long dress!



Girls in the news

'I have an embarrassing problem of spots' then— 'DDD WAS VERY HELPFUL IN CLEARING MY SKIN TROUBLE'



"It has been more effective than any skin medication I have tried." That's what Lawson Simpson of Galashiels, Scotland, wrote to us after using DDD.

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Lawson's letter continues "Now that my skin troubles have gone I am not ashamed to talk to girls, and go out with the boys." All because he used DDD.

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DDD



Is Judith Durham doing a Diana Ross?

FOR FOUR YEARS the Seekers have chalked up a resounding series of hits without getting the urge to alter the group's name. Now, on the group's new single, "Days Of My Life"—and for the first time—the credits go to "The Seekers, featuring Judith Durham."

Is it the prelude to a solo career for Judith? "Yes, she'll probably be going solo," said fellow-Seeker Bruce Woodley.

"I mean there's no doubt that she'll branch out on her own sometime—but for the time being she's singing with the group."

Producer Eddie Jarrett suggested the change to the boys and they agreed willingly. "We saw no

reason not to put her on the label. After all our records always feature Judith's voice very heavily," said Bruce.

Said Jarrett: "The records do feature Judith don't they? The sound of the Seekers has always featured her so I very casually suggested the change to the boys and they agreed. They've had some fair success on stage without Judith. In fact, they have a great sound so why not put her on the record? She's got the distinctive sound there."

This is the Australian group's first single to be produced by Mickie Most. Said Mickie: "I suppose it's the same deal as the Supremes changing to Diana Ross

and the Supremes but really it's just what they asked me to put on the record.

"If this record is a big success I'll produce for them again."

Bruce stressed that the boys had agreed unanimously that Judith's name should appear on the record.

"After all she's the lead singer and wants to be known," said Bruce.

The group begins a series of weekend one-night stands on May 17 which lasts until June 9. "After June 9 they go into the studios to cut an album and possibly another single—all in a week I hope," said Jarrett.



Tiger Doll's Diary



SUNDAY

COPPER and Spyder returned from Bournemouth where they'd been seeing the Gene Pitney tour — at 3 a.m., and of course had to wake me up to tell me what a great time they'd had, and how fantastic everyone was!

I eventually got up again at 10 a.m. to become barmaid of the Winton Hotel in Bayswater, where we live. It's a great hotel, especially as we found it just by accident. We had driven down from Northampton for a recording session and were just looking for somewhere to stay . . . and we've stayed here ever since.

My grandmother used to own a pub, so I knew something about prices and how to pour beer. When the hotel gets short-staffed I'm very happy to help them out behind the bar.

Today we all confess to getting slightly inebriated as it was Copper's 20th birthday.

At 5 p.m. I had a break from duties to rehearse a few songs for the play we're doing for "Armchair Theatre."

Late in the evening Amen Corner came round to wish Copper a happy birthday and they all loomed off to the "Speakeasy" club.

I finished in the bar at 2.30 a.m. and went to bed on my own!

MONDAY

UP AT 8 a.m. to get to Kingston-on-Thames by 9.30 where we are rehearsing "The Ballad Of The Artificial Mash" (which is the title of the play), but by 11.30 we were so excited at our record being in the Top Ten, we couldn't carry on! So instead we had a celebration drink at a little pub called the Row Barge down by the Thames, and took the whole cast of the play along with us.

Back to rehearsals by 2.30 p.m. and we actually managed to do a complete run-through, singing seven numbers and doing a short dance routine with Alfred Lynch.

Returned to the hotel at six, and carried on celebrating until we fell into bed at I don't know what time!

We're not really drunken ladies all the time, though; just yesterday and today!

TUESDAY

AWOKE to the sound of Tony Blackburn . . . playing our record and a request we made the night before for "Captain Of Your Ship."

Had breakfast in bed for a change and got up at about 10.30 intending to have a shower, which was specially fitted for us in our bathroom. But the spray came off and the water fizzled out to a drip

—so I thought "Forget it" and I did!

Popped into the "Pop Inn" and as they were short of guests Copper and I grabbed Tony Blackburn (whom we all like a lot, despite anything you might read to the contrary!) and sang our number. Spyder was somehow missing!

Judging by the screams we think it would be a good idea to keep him in the act.

The car collected us at two and drove us off to Kingston again. Finished at six and went for a meal with a friend at the Edelweiss restaurant in Victoria.

Home at one; bed at two; couldn't sleep. Copper kept grinding her teeth! It's at times like this I wish I was Spyder who managed to get a room to herself.

WEDNESDAY

UP AT 8 A.M. with no time for breakfast, as Stephen Komlosy, our business manager, was waiting to rush us off to "Parade Of The Pops" for rehearsals.

After the show we took Stephen to our "local," The Swan, in Bayswater Road, for a quick salad.

At 3.30 we had a costume fitting for the play, and I trundled along to the London Palladium to pick up my copy of Disc. In case you wonder why I have to go to the Palladium, it's because that's the

nearest bookstall selling Disc on a Wednesday!

Very upset about all those nasty pieces in "Scene." Storing things up, you were . . . horrible people! Tony Blackburn ISN'T backing the "Save The Tiger" campaign; Herman DOESN'T like Paper Tigers; and I've only had ONE picture taken with a name I'm associated with. And if we were embarrassing on "Top Of The Pops," what about Reparata and the Delrons. So there! I've had my say!

Back at the hotel in the afternoon, changed, and went to Hatchetts restaurant in Piccadilly to see the greatest show on earth—Ike and Tina Turner. Seeing them makes me feel like giving up!



Spyder



Copper

This is the girl who runs Alan

Freeman's life

"MRS. FREEMAN" sat serene in the sunshine on the penthouse patio, thumbed through a shopping list and said: "It really seems like being married, because there are just the two of us up here all day and every day."

She might have been a model except that she was told she wasn't skinny enough and looked more like a film star, which she does. Now she doesn't mind, because, instead, Caroline Walker, blonde 22-year-old daughter of a chartered accountant, has landed one of the best jobs a girl can get in the pop world . . . she is secretary, assistant, adviser, and errand girl to top deejay Alan Freeman.

She went to the opening of London's Sybilla's Club with Alan and a newspaper immediately announced their "engagement"; she goes to premieres and theatres with Alan and is addressed as "Mrs Freeman"; she even had a one and only marital-like set-to with Alan, and after the air had cleared both knew they worked together wonderfully.

Caroline could quite honestly try for films. She doesn't want to. "There can't be another job like this. I'd hate to give it up."

"If I was just an ordinary secretary to someone in an office, I'd go off for a gossip with the other girls. But there's just the two of us in the penthouse and it really seems like being married."

They're anything but, in fact. Bachelor Alan has always had

By BOB FARMER

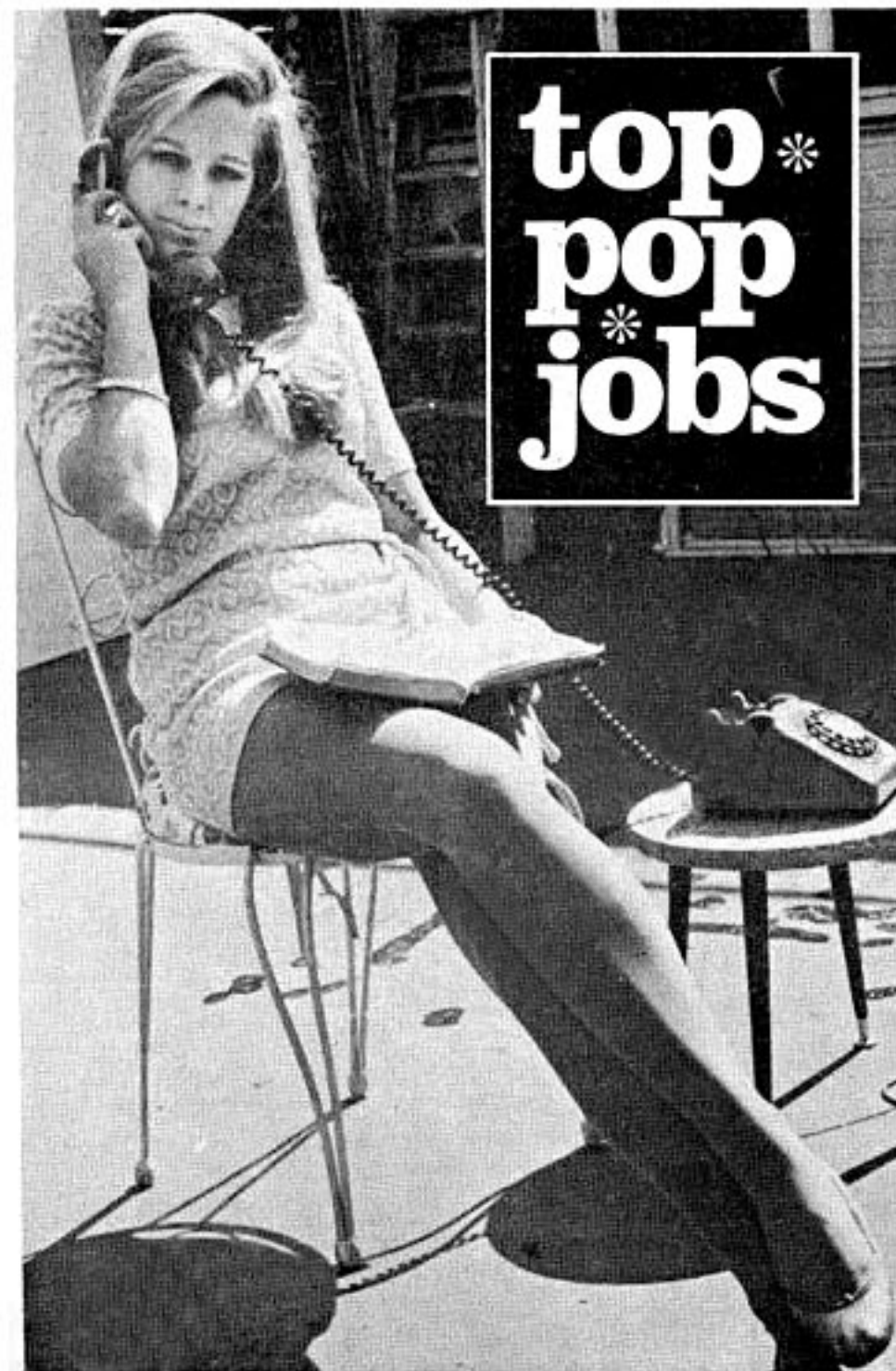
a personal secretary to help in the day-to-day running of his home and busy life (while "All Systems Freeman" was running he was tied to the show for five days of the week).

Caroline collected the job when Alan's former secretary, Cynthia Gaysford, left to get married. "I'd known Bunny Lewis, who was then Alan's manager, and he told me Alan was looking for a new secretary."

"But it was Cynthia who actually interviewed me for the job. I don't like ordinary secretarial work and I found this job was certainly out of the ordinary. Alan even does his own typing."

"He was very patient with me at first, for I was quite unused to running someone's home like a wife. It was very tough going, led to that one row and now I love the job."

"He often takes me to theatres and premieres. I make a rule always to break other arrangements if Alan wants me to go somewhere with him in the evening. My job will stay longer than a lot of other less important things."



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SCHADEL
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7N 17528

PUSSYFOOT
Good Times

7N 17520

GENE & THE GENTS
C'mon Everybody

7N 17532

Only Don Partridge relieves my boredom

JONATHAN KING



I'M extremely depressed. Paranoiacally, heavily, inconsolably depressed.

Every morning ten or 12 records arrive on my doormat — the majority frenetic new concoctions, generally much worse than the minority — reissues of old rock standards.

It's an unpardonable act for record companies to release these ancient hits once more. They are saying: "Sorry, we can't come up with anything better than this today."

Blame

It's criminal for you — the public all over the world (for this UNTREND is infecting America too) to buy and accept the golden oldies. Mind you, there is little choice and the main blame must lie with . . .

US — who are meant to be conceiving and creating newness, and brightness and undiscovered musical colours.

Nobody, but nobody, is coming up with anything fresh or exciting.

We are all looking back; rehashing old ideas; cleaning old masters and dashing off modern reproductions.

All round us — staleness, bad breath, stomach odours. Yawns, boredom, old promotion ideas; less radio and TV excitement. We haven't shaved, we haven't washed, we're wearing all our old linen. There are yellow patches under the sleeves of our dirty shirts; dandruff on the collars of our crumpled jackets.

Over five years since the Beatles and doesn't it feel like it! If something dynamic doesn't occur soon, rigor mortis will set in.

Some people are progressing on their own little scenes, mind you. Like Simon and Garfunkel, whose new LP, "Bookends," is bliss. And the Supremes' "Reflections" album which — in stereo — rushes from speaker to speaker like a herd of buffaloes disguised as butterflies. Also, though I don't speak from personal experience, people are clutching their diaphragms and groaning in ecstasy about the next Small Faces LP.

And Don Partridge. I heard his

new single, "Blue Eyes," yesterday, and it's an unbelievable No. 1 to follow after "Lazy Sunday" and "Honey." It's catchy, as "Rosie" was, simple, as "Rosie" was, but also—as "Rosie" wasn't—extremely beautiful in a very refined way. Partridge is headed for international stardom and very soon all will be able to see it.

Money

London's Revolution Club gave us Terry Reid and his Fantasia a few days ago. Huge potential. Some simple changes of image are all that are needed. Then — guided I believe by one M. Most (a wizard)—fame, fortune and money (all of which I wish I had). Good luck to them.

A record called "Muffin The Man" by the Wizard of Oz is nice, too.

But, in general, what a slump! Tours are dying, excitement and interest are nil, the national papers drop any story connected with pop for fear of boring their unethical readers. Enoch Powell and Roger

Moore and Vanessa Redgrave are all equally awful in their individual pretentious ways. And the rain dribbles down.

Apple abounds with ideas, but scarcely any product, and exists on bored meetings. Colin of the Bee Gees has got a new car, and Brian Jones was at the Revolution on Sunday to watch Tina Turner cavorting and the silent, invisible Ike Turner organising. Very nicely, mind you. But people sweated a lot and stood on toes.

Wake up! For God's sake wake up! Mind you, I'm not helping much.



● DON: new single, "Blue Eyes," ought to be a chart-topper

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GRAPEVINE

Bob Farmer's Gossip



Did the fast-talking Kenny speak too soon?

DID KENNY EVERETT open his mouth too hastily and talk himself out of a plum programme on Radio 1? I understand from reliable BBC sources that Everett was in line for a five-days-a-week hour-long needle time spot on the station at around 5 p.m., with David Symonds being switched to an alternative time. This was the major move being planned in the Broadcasting House corridors of power as part of a complete shake-up of the weekday programming on Radio 1. But before the suggestion had been put to him, Everett announced last week that he had been sacked by the BBC because of a magazine article he wrote deploring the state of radio in Britain and also because he constantly complained and asked for new equipment. BBC declined to comment on this latest stage in the Everett affair, but again I understand his explosive



attack coupled with their plan to present him daily has led to extreme embarrassment all round. Everett himself drove off for a Continental motoring trip with his new-found fiancée Lee Middleton totally unaware of this latest episode. Before leaving—Dave Cash was compering the May 6 show—he told me: "Lee's 30 and a former flame of Billy Fury and I'm 23. She's also got lots of jewellery—but I've got plenty of money, so nobody's doing any gold-digging."

THE PLASTIC PENNYLESS

ANY OF YOU who think that pop groups who score a top ten hit are immediately on their way to becoming mini-millionaires will be sadly disillusioned by the story of Plastic Penny. Despite their smash hit with "Everything I Am," Plastic Penny are currently in debt to the tune of £5,000, are falling deeper into debt because they are unable to average the £300 it costs to keep them on the road each week and have been obliged to drop their weekly wages from £40 to £30. "It's ridiculous," Mick Graham told me. "Before I joined Plastic Penny, I was earning £60 a week with another group. Now I'm on half that, although I'm now in a hit group." The spending of the £5,000 went on £2,500 worth of new equipment, including a £1,500 Hammond organ, £1,600 on a couple of vehicles to carry the equipment to dates, clothes etc. So far, in

three months, they have managed to pay off only £500 to their lender, music publisher Dick James, and the royalties from their record — expected to be about £1,200 — will go towards the debt. Their manager, Lionel Conway, admitted: "If I'd been on my own, I'd have had to call it a day while the record was still in the chart. A hit doesn't look after a group's career — it just adds to the expense. Having a hit means bookings, but you've got to have good equipment to give a good show or the public quickly tires of you." Now Plastic Penny, whose follow-up "Nobody Knows It" nobody wanted to know about, have their fingers crossed for the next single, due out shortly and titled "The Shelter Of Your Arms."

ACTING POP STARS... NO!

CAN POP stars turn actors? No, according to "Up The Junction" screenwriter Roger Smith. He flew to Switzerland at the weekend to take in a few days of a Koobas tour and gain background material for a major film script he is writing based on an imaginary Liverpool hit group, in which no pop stars will be offered parts. "There is too much acting involved and we will be casting four genuine actors and using real musicians to provide the actual music," he said. "I can't think of any pop stars who could handle the parts we have in mind."

- **SOMEBODY** evidently doesn't dig Peter Frampton. He unwrapped a parcel sent backstage last week and produced a drinking mug with the word 'Arsenic' painted on it.
- **CILLA BLACK**, about the only member of the Beatles family who hadn't seen them before, raving about Grapefruit after meeting in London's Speakeasy Club last week. "If I get another TV series, they'll be top of my guest list," she said. "They remind me so much of the Beatles in their early days."
- **ROBERT STIGWOOD** is now planning to present the Bee Gees in a special invitation-only concert in London, designed to keep out the screamers and allow the audience actually to hear the accompaniment of a string orchestra.
- Which top controversial group, having received a £1,800 cheque, were paid, after deduction for expenses and percentages, the princely sum of £80 each?
- Kink Peta Quaffe and Cliff Richard couldn't be a more unlikely combination—but Peta is anxious to meet Cliff. "I've met everybody in pop, even Viv Prince. I've even been to the Shadows' homes quite often. But Cliff I've never met."
- Eight months after his death, Brian Epstein's "Cellarful Of Noise", which once sold at 15s. a copy, was offered at a giveaway 2s. 11d. down Charing Cross Road...



FLASHBACK to the golden era of Rock-n-Roll? No! The scene is London Airport this week, and the man is Bill Haley, king of Rock-n-Roll then — and now! That race of people, the Teddy Boys (and girls), the ravers of the 1950's, B.B. (Before Beatles), a race thought to be extinct, turned out in force to give the man who started the musical revolution a big welcome — and to get his autograph.

PRICE OF FAME FOR OLA

LITTLE OLA, 23-year-old leader of the Swedish group Janglers, who wound up their three-week tour with the Kinks, Tremeloes and Herd at the weekend, sat back in his dressing-room at Slough last Friday and confessed: "It's been a hard tour and to think we've passed up £5,000 in Continental bookings to do it. After three years at the top in Sweden, we had really hoped to make it here in Britain, but we seemed to go down well with the fans even if "What a Way To Die," the record we released to coincide with the tour, wasn't the hit we had hoped for." In fact, I'm told about the only airplay it enjoyed was one spin on "What's New" which seems

a meagre return for £5,000. But Ola remains undeterred. "We want to come back and promote another single soon," he said before flying home on Monday.

BARDOT... DAVE DEE FAN

DAVE DEE, who's been stopping the show with his brilliant stage act on the Bee Gees tour, stopped the traffic in Piccadilly Circus last Thursday... when he and girlfriend Rosemary Franklin stood chatting to Brigitte Bardot. Brigitte turns out to be a big Dave Dee fan and seized the chance to speak when she saw him in the street, asking particularly whether "Legend Of Xanadu" film was to go ahead as planned. But Dave still walked off at the

end of the conversation with Rosemary Franklin... And without mentioning his latest project — producing his own group discovery, Gospel Garden. A couple of months ago he told me he wanted to sign up some new group and was sticking to the real outbacks of Britain rather than London. Gospel Garden come from Scunthorpe, so I see his point. The group has been signed up by Double R Productions, the agency which launched the Herd. "We're as enthusiastic about Gospel Garden as we were with the Herd," I was told. "They play a progressive West Coast style, but their singing is a fantastic falsetto, four-part harmony. Something like the Temptations or Miracles."



● BOBBY... used to accompany Roy Orbison

Bobby Goldsboro turns the tables — and gets a hit

BOBBY GOLDSBORO used to make a lot of very nice records that were released in America and which were promptly covered in Britain so that he never got the chance to have a hit. For "Honey" — his first number one in the States and already shooting up our chart — he decided to turn the tables. "I heard a copy of the song by Bob Shane, who used to be with the Kingston Trio, and for the first time in my career promptly did a cover job—to get my own back," Bobby explained on Friday—just ten hours after he arrived in London. "The

thing is most people naturally think I wrote 'Honey' because I've written every other single I've recorded. In fact, it was written by Bobby Russell, who wrote Roger Miller's hit, 'Little Green Apples.' I think the two songs have a lot in common and I wouldn't be surprised if Roger, having a hit here first, didn't help mine to sell." A modest man is Mr Goldsboro. At 27 years old, married with two small children, he has a wealth of pop experience behind him. For over two years he

worked as guitarist backing Roy Orbison and had the ear-shattering experience of touring in Britain when Orbison appeared with the Beatles. "After that and four years out on the road I've decided that the time has come to quit tours," he admitted. "In America it's a big slog and there comes the moment when you can't keep going any more—doing dates that are sometimes 300 miles apart. Especially now I have a family I want to be home with and see growing up. "Now I'll only do

weekend stints and a few college dates. They're my favourites really because the sound equipment is always good and the audiences sit appreciatively and listen to what you want to do. All that screaming and hollering is okay in its place, but when you want to put over a slow number with some feeling to it—forget it." Bobby is in London for ten days promotion. It is his sixth visit, but he has never yet played on his own in front of a British audience. "I'm hoping to come back in the autumn and do some concerts. From what I can remember

from the Orbison days British audiences are much the same as any others. If they like what you're doing they'll listen, and if not they won't. Which is fair enough." He is also hoping to look up his old friend Gene Pitney while he's in town. "I first met Gene two years ago in the States when we did a tour together, and since then we meet up regularly in New York, where he has a flat—and go drinking together. He's a nice guy. Last year when I was in London he was here too, so I'm hoping to meet him this time and get together."

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POP THE QUESTION

GENE PITNEY: 15 months a married man!

? How long has Gene Pitney been married, please? W. J. Davis, 20 Harold Gibbons Court, Victoria Way, Charlton, London, S.E.7.

• Gene was married to Lynne Gayton on January 28, 1967. The couple now have a baby boy named Todd Edward.

? Titles of the tracks on the new Select Elektra LP please.—"Loof," 11 Hardthorn Road, Dumfries, Scotland.

• Pleased to oblige, "Loof." Side 1 of the Elektra album EUK 261 features: Light My Fire (The Doors), She Comes In Colours (Love), Leaving London (Tom Paxton), Aries (Cosmic Sounds), First Girl I Loved (Incredible String Band), Morning Glory (Tim Buckley); Side 2: Black Roses (Clear Light), Suzanne (Judy Collins), Shadow Dream Song (Tom Rush), Born In Chicago (Paul Butterfield Blues Band), Home Of The Brave (Earth Opera).

? While listening to the radio on Easter Tuesday I heard the Hollies singing a very beautiful song called "Wings." Is this available on a record? And how tall is Bobby Elliott please?—Bobby Elliott Fan, 82 Hollemeadow Avenue, Leamore, Walsall, Staffs.

• "Wings" is on the Hollies' "Butterfly" LP on Parlophone PMC 7039 (mono) and PCS 7039 (stereo). Bobby Elliott is five feet ten inches.

Beatles

? Has "Jennifer Eccles" been recorded by the Beatles? My mum says she has heard it before—or a tune similar to it.—Susan Garwell, New Cottage, Deadmans Ash Lane, Sarratt, Rickmansworth, Herts.

• Short answer is no, Susan. You'll have to sort this out with your mum!



Procol's Matthew: LP hold-up

? Any news of an LP of organ music Matthew Fisher, of Procol Harum, was planning to make? — C. Ryman, 358 Alexandra Park Road, Wood Green, London N22.

• Julie Chapman, secretary to Procol Harum says: "Matthew has started on such an album, and has already recorded four or five tracks. But when Procol Harum return from their current trip to America, they then go to France and Italy. So it looks as though it will be some time before Matthew can go into the recording studio to complete the album."



Gene—with wife Lynne and baby son Todd

? Information about P. J. Proby's next album, "Believe It Or Not," please.—Julie Davison, 32 Sullivan Avenue, Gillingham, Kent.

• Album is issued on Liberty label on May 10. Mono number is LBL 83087, stereo, LBS 83087. Titles: When Love Has Passed You By; I'm Coming Home; Give Me Time; Turn Her Away; Mary In The Morning; It's Your Day Today; I Shall Be Released; Cry Baby; Why Baby Why; I've Got My Eyes On You; I Apologise Baby; Judy In The Junkyard.

? Address, please, of the Paper Dolls' Fan Club.—Ian Johnston, 5 Kingswood Avenue, Leeds 8, Yorkshire.

• Write to David Cardwell,

Prestige Public Relations, 361 Oxford Street, London W1.

? Please tell me where any of the following artists has his hair cut: Cliff Richard, Frank Ifield, Engelbert Humperdinck, Simon Dee.—Steve Tapscott, 554 Newmarket Road, Cambridge.

Cliff has a private hairdresser who cuts his hair at times most convenient to him. A well-known show-biz hairdresser cuts Frank Ifield's hair at his home. Engelbert gets his cut when and where he happens to be appearing. Sometimes, if he's pushed for time, he trims it himself.

Simon Dee goes to Vidal Sassoon's salon at 44 Sloane Street, London, S.W.3, where it is cut by a gentleman named Roger.

Do you have a question to pop?



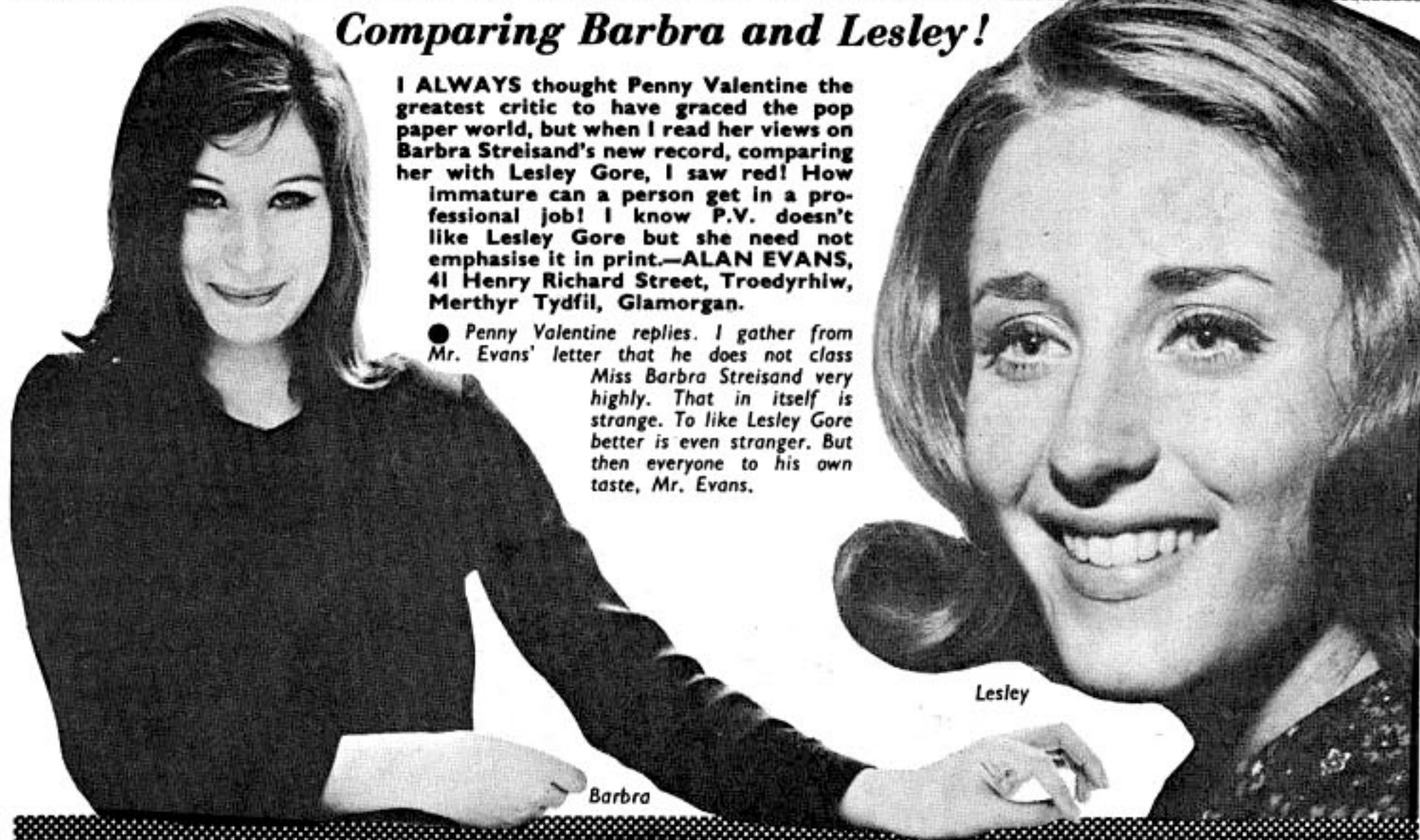
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Comparing Barbra and Lesley!

I ALWAYS thought Penny Valentine the greatest critic to have graced the pop paper world, but when I read her views on Barbra Streisand's new record, comparing her with Lesley Gore, I saw red! How immature can a person get in a professional job! I know P.V. doesn't like Lesley Gore but she need not emphasise it in print.—ALAN EVANS, 41 Henry Richard Street, Troedyrhiw, Merthyr Tydfil, Glamorgan.

● Penny Valentine replies. I gather from Mr. Evans' letter that he does not class Miss Barbra Streisand very highly. That in itself is strange. To like Lesley Gore better is even stranger. But then everyone to his own taste, Mr. Evans.



Hollies criticism: Graham replies...

LAST WEEK reader Caroline Graham lashed out at the Hollies' forthcoming tour, saying the group was not being fair to its fans by only playing twelve dates. Graham Nash, direct from Tokyo, was quick to reply, with this telegram:—

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Shame on you Dave!

SHAME ON you Dave Dee! I thought you were a sensible person, but after the rubbish you said about marriage, you've shattered that image completely.—GRETA SUNDERLAND, 271 Burnage Lane, Manchester 19.

● Please point out to Dave Dee that not only are we not interested in Lulu's love life, we are not interested in his either. For the last three weeks we have had pictures of him with Rosemary Franklin and every article about the group has managed to sneakily mention the romance.

From now on let's have a "music" paper, not a lonely hearts club.—JOHN DAVIDSON, Menton Hill, London N8.

You don't like the Doors? GROW UP!

SO DOORS and Country Joe are not good enough to make the chart. The reason simple, happy-go-lucky sounds by the Herd and the Tremeloes make the chart is that the children (and I use the word intentionally) who buy them are unable to comprehend anything more complex. Music by groups such as Country Joe is produced as a result of much thought, research and personal feeling. It has to be listened to and considered before it can begin to be understood and appreciated. Perhaps one day the record-buying public will grow up sufficiently to realise this and then the chart will be full of new and interesting sounds.—HELEN LYLE, 190 Boston Road, Hanwell, London, W7.

● It's time someone told people like Janet Davies where to get off (Pop Post 20.4.68). Progressive groups such as Country Joe and the Fish, Love and Doors are some of the best in the world. Of course, the Herd, etc., are good groups, but to say that there is no such thing as progressive pop is stupid. The reason these groups do not get into charts is that hardly anyone plays their records, and you can't expect people to buy a record if they never hear it.—GAY SLADE,

41 Aueling Park Road, Waltham Forest, London E17.

● I must congratulate the Nice on a brilliant LP, "Thoughts of Emerlist Davjak." Keith Emerson's organ playing is superb as is Dave O'List on lead guitar. On listening to it you cannot find any faults and it is one of the most progressive LPs ever to be released. Why can't this group emerge on the scene? The answer is because of childish groups such as Tremeloes and Monkees getting all the air-plays. Long live John Peel! —GARY DAVIES, 51 Aeron Place, Gilfach, Bargoed, Glam.

IS TONY BLACKBURN so dim he cannot make any new jingles for himself?

I am fed up with listening to his show and hearing old Radio London and Caroline jingles.

Come back Roger Day and the rest of the Caroline crew! —M. WARNETT, Somerhill Avenue, Sidcup, Kent.

● I despair completely for the BBC. Have they no sense at all?

Dropping Duncan Johnson, Mike Lennox and Tommy Vance was bad enough, but Disc's news last week was the last straw.

Everett and Skues between them have the best two shows on Radio 1, so what does Robin Scott do? ... kill them both!

Much more of this and I'm emigrating! —SARAH TOWNSEND, The Bowling Green, Dunmow, Essex.

● Stop running down Jonathan King — just shoot him. —DIANE JACOBS, 37 Laidon House, Stamford Hill, London, N.16.

● I would like to thank you very much for the most interesting coverage on the meeting between Elvis and Tom Jones. Being an Elvis fan I appreciated this article very much.—ANNE McLEISH, 32 Hawthorn Crescent, Beith, Ayrshire.

● After having seen both the fantastic Engelbert and John Rowles on Top of the Pops, let no-one ever try to compare them again.—M. F. SMITH, 3 Avondale Avenue, Bury, Lancs.

CONGRATULATIONS and a million thanks to Disc on behalf of myself and all Beatle fans, on your WONDERFUL pictures of the fabulous Beatles in India.

It was marvellous to see how they spent their time in India. Thanks again! —JENNY ADAMS, Banstead Road, Ewell, Surrey.

● Why, oh why is rock-n-roll coming back? It is shameful when, generally, pop music has progressed, both musically and lyrically. Must we therefore

Bring back Tony!

Can't something be done to bring Tony Hall back on the radio? His fast and precise presentation made any show go with a swing. I realise that he is doing very well in other circles, but he knows what he is talking about, a first-class disc jockey.—WILLIAM HOOPER, 14 Grosvenor Place South, Cheltenham, Glos.



Tony Hall

delve back to the days when records were of a far inferior standard? To go even further, must I turn on the radio to find records of ten years ago when there is so much new, fresh material to offer? Must we regress instead of progress? —MISS L. DUFTON, 44 Roxholme Avenue, Leeds 7.

GRAPEFRUIT are getting a little overconfident with only one minor hit to their credit. I am referring to George Alexander "taking the mickey" out of Abi Ofarim. Admittedly not everyone liked "Cinderella Rockefeller," but like Abi, I would fail to find any such behaviour funny. I feel sorry for George Alexander. I wouldn't have expected that kind of behaviour from a ten-year-old! —PAULA MAGITIS, 82 Holmeadow Avenue, Leamore, Walsall, Staffs.



Jimmy Savile

● Did someone compare Radio Luxembourg to Radio London? Whoever heard of "old hats" Jimmy Savile and Sam Costa on Radio London — you must be joking! However, congratulations to "Lux" for having a go, and it is independent. As for Radio 1—hmm ... yes ... well ... no comment! —ROWENA BULL, Flat 12, 28 Bramham Gardens, London SW5.

● With all the talk about how bad fan clubs are, I would like to say how good "Uptight-an'outasight" is. The club secretary Jan Martin does all the work in her spare time, and the club is expertly run. I have definitely had my money's worth, and I shall renew my membership without a doubt. —TERESA O'BRIEN, 38 Dickens Road, Ipswich, Suffolk.

● Dusty Springfield is perhaps the most accomplished artist to emerge for a long time. If she never made another single she could work for years to come as an established artist. If Dusty isn't happy about her next single, that should be good enough. —TERRY COX, 394 Saviours Road, Leicester.

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CLUES ACROSS

- Really noble title (4)
- Tambourine colour (5)
- Veils of Presley! (5)
- Very decided flavour (4)
- Pleased expression (5)
- Popular winner picker (5)
- Down it comes (4)
- As a slinger, he was great (5)
- Radio air! (5)
- Barker or Burdon (4)
- Something to talk about (5)
- Give permission (5)
- Dock of the Bay name (4)
- Great composer, he was (5)
- Mel? (5)
- Me, the Peaceful bird (4)

CLUES DOWN

- Birds come from them (4)
- Tom Jones' No. 1 (7)
- Go in for (5)
- Xanadu tale (6)
- Hot spot! (4)
- Gets higher and higher (7)
- Lady Madonna folk (7)
- Monkees' number (7)
- Disc—can you beat it? (6)
- Maharishi class? (5)
- Paper boy! (4)
- One of 52 (4)

Last week's LP winners

Denise Carter, 15 Victoria Avenue, Whitley Bay, Northumberland.
 Heather Fardo, 24 Dingswell Gardens, Golders Green, London, NW11.
 Pat Rogers, 97 Ram Gorse Harlow, Essex.
 John Grossan, 60 Moorpark Avenue, Penilee, Glasgow, SW2.
 Jennifer Salmon, 74 Crab Lane, Higher Blackley, Manchester 9.
 John Hepburn, 37 School Road, Jays Green, Lydbrook, Gloucester.

Last week's solution: ACROSS: 1. Sandie Shaw, 8. Robert, 9. Piper, 10. Chris, 11. Newtest, 15. Aflair, 17. Mills, 19. Larks, 20. Groove, 21. Houseparty, DOWN: 2. Albert, 3. Doris, 4. Supper, 5. Apple, 6. Eric, 7. Britt, 12. Yama, 13. Misses, 14. Almost, 16. Forgo, 17. Maria, 18. Seen.

SINGERS are often guilty of exaggerated praise when discussing other acts. But when Elvis Presley described Tom Jones' act as "fantastic," he was right.

Tom's status as a world giant is confirmed in his current variety season at the London Palladium. His magnificent voice is now matched by an electric stage act that forces you to keep looking as well as listen.

Sensual

His below-the-waist movements are so sensual that Presley might have been forgiven for thinking he was looking in the mirror.

Tom sells sex hard, building up the young girls in the audience into a frenzy, as he throws his bow-tie to one.

But really, it's the voice that carries him through.

It's distinctive, soulful, expressive—and powerful. No song escapes being wrenched dry. When Jones has finished with it, each song has had a pounding that tests the

You're right, Elvis — Tom IS fantastic

strength of the words and the melody.

"How's Elvis?" yelled one girl from the audience on the first night. "We don't want Elvis — we want Tom!" screamed someone.

His songs include "Hello Young Lovers," "I Can't Stop Loving You," "Danny Boy," "You Came A Long Way From St. Louis," "Falling In Love Again," "I'm Coming Home" and "Green Green Grass Of Home." His hits were neatly woven into a medley which gave us a snatch of each song—not the lot, just enough.

Shadows

Surprisingly, Tom sang "Delilah" much better than he does it on record—better pronunciation, and less tortured.

And "It's Not Unusual" is

still his best—it does not date.

The Shadows are on the bill, too, and once you've forgiven Hank and Bruce for talking too much between songs, it's a smooth, professional, tuneful and musicianly act.

Highlight is Hank's solo on "Somewhere," from "West Side Story"—he really is a sensitive guitarist. He sings well, too.

The Shadows are not old-fashioned—they're an institution rather than a group of trendies. And they're good on their "golden oldies" like "FBI" and "Nivram."

But it's Tom's show. Britain has a world-class superstar who can belt out soul standards as well as ballads—and come out on top.

Ray Coleman



● TOM: superstar

HOLLYWOOD CALLING BY JUDY SIMS



On a cool, San Franciscan day

I SPENT a whole beautiful day in San Francisco, courtesy of **Jefferson Airplane**, and I'm still feeling happy and warm because of it. That city has a charm that works on me like a siren's call, especially when the air is warm, the breeze gentle, and the bay glistening (I get pretty maudlin at times).

The Airplane were about to embark on a 16-day tour of our East Coast. Lead singer and group leader **Marty Balin** told me they wanted very much to visit England and Europe, hopefully in the early fall, and perhaps even travel behind the Iron Curtain into Russia. This was a somewhat surprising statement from a group that doesn't like to travel much... but if Marty's plans work out, you can expect a fantastic treat come autumn.

Another San Francisco group, **Quicksilver Messenger Service**, was in Los Angeles last weekend for a brief gig at the Kaleidoscope. The Quick were relatively slow to surface out of the Bay City scene and are just now gaining staunch supporters in LA, Seattle and Denver.

Their first album should be out soon—they've been working on it for months and months. The Quick are down to earth, friendly, pleasant people—don't let appearances fool you. They are not four freaks in search of a horror chamber.

Friday night I rode the freeways (three of them) to a Santa Monica pier where the plastic-aluminium Cheetah stands. I went to see and hear the **Fugs**. Wish I hadn't. I really like the Fugs, but the Cheetah is not the place for them, nor was their performance very sharp that night. Their whole schtick is parody of obscenity, with enough intelligence and wit to make even a maiden aunt laugh—when they're good. When they're bad, they're simply sophomoricly obscene.

Ed Sanders, leader and singer, is a powerful figure in New York's East Village scene, and **Tuli Kupferberg**, songwriter and general buffoon, has written several books, the funniest and most popular of which is "1001 Ways to Beat the Draft." The Fugs have important things to say, and when they say them right they make us laugh at ourselves; when they're careless they merely make us laugh at them.

You may have the impression so far that I don't particularly like the Cheetah. It's a huge barnlike structure, once an old-time dance hall, which has aluminium slabs around the dance floor, raised aluminium circular "platforms" on the dance floor, and hundreds of flashing, winking lights in different colors. Plus a light show which is most charitably described as amateurish. The whole thing looks like Madison Avenue's idea of "psychedelic."

After the Cheetah Friday night, the folksy Troubadour was an unpretentious relief. The **Byrds** are playing there now; they've come full circle. In the early days, McGuinn and Gene Clark and David Crosby met in and through the Troubadour, they even rehearsed there at times. Now they're back performing. If you can imagine, say, the **Stones** playing the Marquee or Crawdaddy...

Jim Morrison has been doing strange things again (not that he ever stopped). He wanders about town until he finds some small obscure club with a small obscure group, which he then joins on stage for a number or two. His favourite group, I'm told, has a lead singer who imitates Jim Morrison. Two of them on the same stage. Boggles the mind, it does.

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BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS

Tremeloes join the Dave Dee paddock

HELULE Helule (CBS)—An absolutely astounding bit of lyrical brilliance here from the Tremeloes. Ah well let's be fair it is West Indian flavoured and it's the rhythm and feel that counts more than anything.

It sort of puts the Tremeloes in the Dave Dee paddock. It moves like nobody's business but somehow sounds a bit dated. Never mind it will be a big hit, appealing to the "Stop The Carnival" crew.

OUT TOMORROW

SEEKERS

DAYS Of My Life (Columbia)—Lately I have been accused of many things by outraged readers who cannot seemingly understand why I am being so nice to people like Humperdinck and Solomon King. Senility having set in, they said, I was obviously no longer of sound mind, etc., etc. Polite, my readers. The fact is the time has come to reflect—I mean you can't go ON knocking people if you really don't think their records are bad can you? Anyway all this rumbling leads me to the latest Seekers and the fact that I think it's a lovely record.

Whether you are tired of the Seekers sound—featuring the tinsel voice of Judith Durham or not—you must admit this is one of the loveliest songs you have ever heard. A pathetically sad love song about the things that might have been but that have gone for ever, it is their best record to date. I hope it's the big hit it deserves to be. So there.

OUT TOMORROW

DES LANE

SADIE The Cleaning Lady (Pye)—Hot on the heels of that other



Tremeloes: West Indian flavour

lady bastion of society—Rosie—comes Sadie. Slightly older, slightly more corny but with as much chance of being a hit as that was.

An Australian song actually about the lady who cleans the studios there, I have been informed that Mr. Lane is not exactly one of your teenyboppers and used to play a penny whistle. Here he wallops along in grand corny style with a lot of equally corny commercial woodwind blowing itself to death in the background. Miss Eve Taylor, renowned manager of

WORLD OF OZ —INSTANTLY CATCHY

THE Muffin Man (Deram)—Instantly commercial, instantly catchy—even if you don't like jolly little songs that bounce about like this. I don't mind them personally and it has to be admitted this will be a hit because it's so instantaneous.

A new group, they have an odd way of pronouncing "Man" so that it sounds like "mun" but that's their prerogative. In rhythm it's like Sandie's "You've Not Changed" and I'm a bit worried about the lyrics—this man and his muffin.

OUT TOMORROW

Sandie Shaw, makes her record debut on this track—kicking buckets and mops around in the background. I hate the record but fear it will do well with the masses.

OUT TOMORROW

DAVID McWILLIAMS

THIS Side Of Heaven (Major Minor)—Despite a slightly misguided launching campaign last year I still like David McWilliams and STILL think he has lots of talent and a very distinctive listenable-to voice.

He wrote this song, which at times reminded me of "Mighty Quinn," and Mike Leander has done an absolutely super job on the backing with lovely strings and an odd Tamla break. I can't say if he'll have a hit with it but I like it.

OUT TOMORROW

QUICK SPINS:

IF you are too young (ah me) to remember or didn't have enough pocket money at the time to buy some real oldies and goldies, stand by for this week's issues which number such great classics as **TOMMY EDWARDS'** lovely "It's All In The Game" and "Please Mr Sun" (MGM); **CONWAY TWITTY'S** groaning "It's Only Make Believe" and "Mona Lisa" (MGM); **GENE VINCENT** sounding as though he recorded in Elvis's "Heart-break Hotel" tunnel (and that never struck me before) on "Be Bop A Lula" and "Say Mama" (Capitol); **CARL PERKINS** hesitatingly doing his bit on "Blue Suede Shoes" and "Matchbox" (London); **DUANE EDDY** grumping and growling his guitar through "Peter Gunn" and "Rebel Rouser" (London) and **JIMMY JONES** with a voice much appreciated by local cats and dogs on "Good Timin'" and "Handyman" (MGM). AMEN!

AND on today with **PINKERTON'S** who have turned to the hit-making team of Mr Macaulay and Mr. Macleod for "There's Nobody I'd Sooner Love," which is a good song with subdued tambourine. Best they've done for a long time, but I would have liked a more solid backing to lift it a bit (Pye).

EPISODE, once Episode Six, have an Eddie Cochran intro—ha ha—and a nice chorus on "Little One." It needs playing a bit, then it grows on you (MGM).

ROBERT KNIGHT, who originally, if you remember, did "Everlasting Love," now has "The Power Of Love," and his sweet voice pours about the lyrics with a jerky backing and a chorus which is great but should have been brought out more (Monument).

With doomy church sound **SCHADEL** sings about "With The Sun In My Eyes," which is a very good song with lovely lyrics, but not, I'm sad to say, commercial (Pye).

ANOTHER good song is "The Good Guys In The White Hats Never Lose" by **MIKE SEDGWICK**. He's nice to look at too (Parlophone).

"Black Day In July" by **GORDON LIGHTFOOT** reminded me of Paul Simon's "Dangling Conversation" in tune. Pleasant (United Artists).

"How's We Ever Get This Way" by **ANDY KIM** promised more than it gave although in an early Monkees way it has charm (Dot).

JOHNNY CURTIS is "Pickin' Up The Pebbles" and sounds exactly like Roy Orbison. Which is a shattering thought (Major Minor).

A very-sorry-for-herself ballad is "Kiss Me Again" which sounds very Italian and is sung with gusto by **MARILYN POWELL** (CBS).

TOMMY BOYCE AND BOBBY HART, ace Monkees writers, turn up on a better than usual song with "Goodbye Baby" (A & M).

A VERY out of date sounding instrumental is "Blister On The Moon" which sounds jolly unpleasant in itself and is by the **TASTE** (Major Minor).

Dylan's "You Ain't Going Nowhere" done with a good backing but not very individual voices by **PAUL McNEILL AND LINDA PETERS** (MGM).

Miss **CONNIE FRANCIS** turns up in her usual tortured style on "Why Say Goodbye." One day she's going to sound happier than suicidal and I'll collapse (MGM).

Very close American vocal style on **FOCAL POINT'S** "Love

Beach Boys: summery — no doubt a hit

FRIENDS (Capitol)—Whatever happened to the Beach Boys? Ever since "Good Vibrations" it has seemed rather sad to witness their disappearance as purveyors of stunning records.

This is notable for their usual vocal trickery and closed-in sound, for a Miss McTavishe's Dancing School rhythm and really not much else. Summery, pleasant and instantly forgettable, it will no doubt be a hit.

OUT TOMORROW



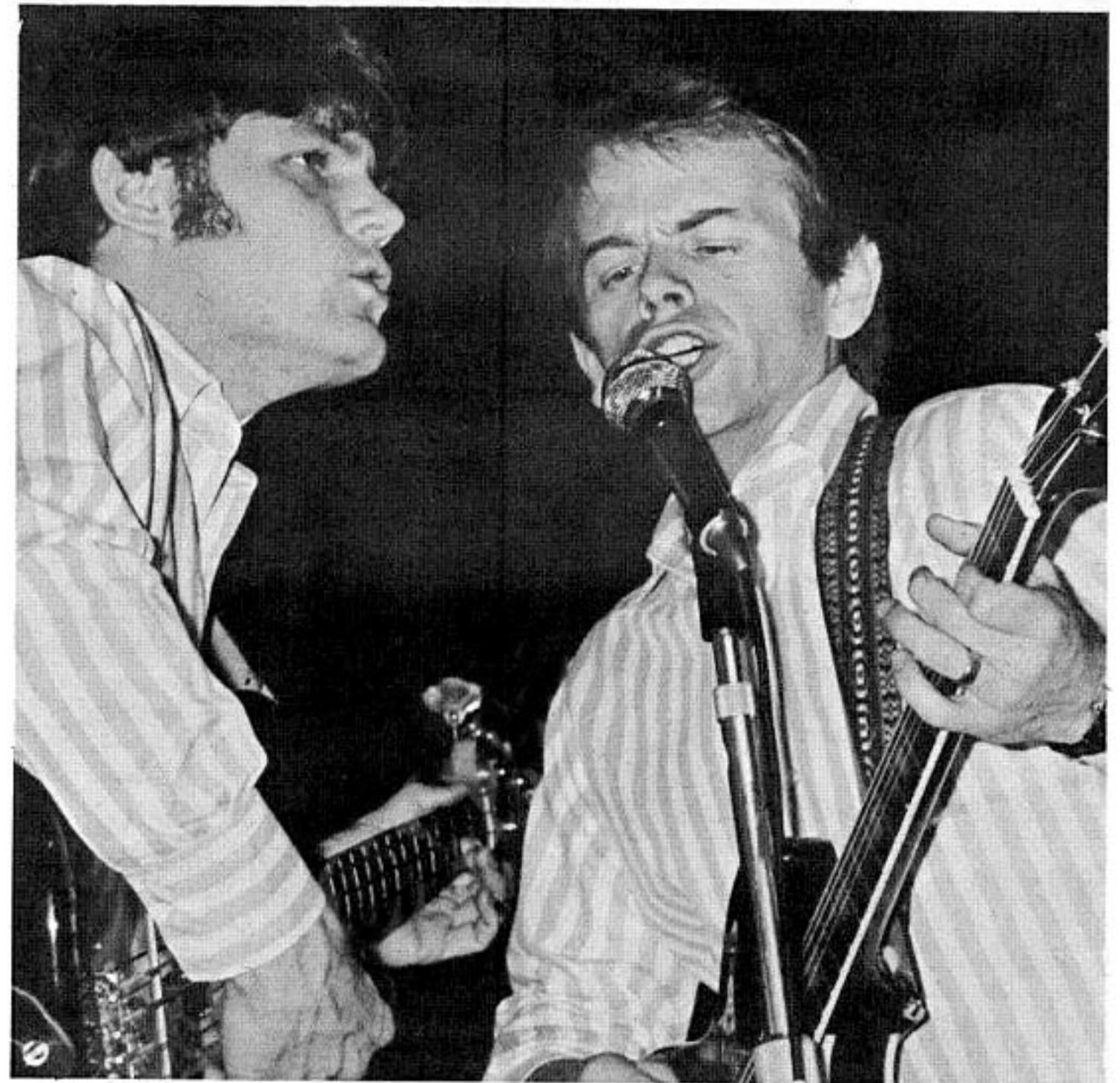
Gene Vincent: recorded in a tunnel

You Forever." Pretty but rather dull (Deram).

Ordinary little tune and Hermanish words on the **CEDARS'** "I Like The Way" (Decca).

EDDIE BOYD does a solid soul job on "The Big Beat" (Blue Horizon).

Prince Charles' **SINGING DUSTMAN** who woke him so early, if you remember, has now taken to record heaven help us—especially on numbers like "Why Don't They Buy Rubber Dustbins" (Pye).



Beach Boys: notable for their usual vocal trickery

TIM ANDREWS

SUBURBIA (Parlophone)—For all those destroyed by the mere sight of hundreds of semis surrounded by a few mangy trees, five o'clock tea and orange juice at the clinic this is not for you, Mr. Andrews, who is very sweet and vocally reminds me of Mr. Marriott in a way, actually WANTS to go back to it all. He's fed up

EXECUTIVES' "Tracy Took A Trip" is messy although enthusiastic (CBS).

The old Eddie Cochran number "C'mon Everybody" done with less violent demand than usual by **GENE AND THE GENTS** (Pye).

Nice intro and orchestration on the **MOON'S** "Someday Girl" beautifully arranged but an odd sort on chorus build-up (Liberty). Dylan's long-awaited song "I Shall Be Released" done by **MARC ELLINGTON** and will still be long-awaited for this is sleepy and dull (Philips).

The lovely romantic sound of **SOUNDS ORCHESTRAL** very much at home on the famous French song "When Love Has Gone" (Pye).

I haven't heard such a stupid title as "Sit With The Guru" for a long time, mind you it's better than usual from the **STRAWBERRY ALARM CLOCK** (Pye Int).

Another disappointment turned up in the shape of "When The Good Sun Shines" by the **CHANGIN' TIMES** (Bell).

with swinging London—and who can blame him?

This is really awfully corny—a cynic I know groaned and said it reminded him of something out of "Blitz"—but for all that it might be a hit.

OUT TOMORROW

NANCY SINATRA

100 Years (Reprise)—The likelihood of Miss Sinatra getting this into the charts is not only unlikely but pretty well impossible. Nothing much to commend it in performance it reeks of doom and despair... but I like it.

It is one of the most miserable songs I've heard for a long time. OUT TOMORROW

FOR some reason best known to themselves but not me, **IVOR RAYMONDE** and his jolly group have done "With A Song In My Heart" which has introduced that stalwart "Two-Way Family Favourites" since I can remember (Decca).

BRIAN CONNELL and the **Roundsmen** manage to sound like Cliff Bennett a bit on "Just Another Wedding Day" (Philips).

A long time ago **PEGGY MARCH**, then little, did a cover of "Chariot" in English. Now she turns up older with a cover of the French Raymond Lefevre hit "Soul Coaxing" but I prefer the instrumental (RCA).

EDDIE ELWELL has a nice voice and copes beautifully with the solid oldie "Don't Say You're Gonna Leave Me" (Toast).

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DAVY JONES WILL BE A STAR LONG AFTER THE MONKEES ARE FINISHED..

Who: U.S. tours are a drag!

by HUGH NOLAN

AFTER spending most of this year in the States, where the Who are now generally acclaimed as one of the top groups, Pete Townshend announced this week: "The next American tour might very well be my last — and I think that goes for the rest of the group as well."

Because, says Pete, not only is the work so gruelling and the travelling so tiring that there is just no time for writing songs or getting together musically with the rest of the group — financially, it's very difficult to just break even, let alone come back with pockets and bank accounts stuffed with glittering dollars.

"On our first tour there with Herman's Hermits we were amazed to see how scrimping the Hermits were in everyday living. We thought 'Why the hell are they being so penny-wise?'"

"We found out why—we lost 5,000 dollars on that tour."

The Who's most recent tour of America, which lasted six weeks and made them one of the four biggest groups in the country, grossed 100,000 dollars—over £30,000—for the group. But by the time Pete, Keith Moon, John Entwistle and Roger Daltrey arrived back in Britain they found they had earned barely £1,000 each,



Pete Townshend: 'We lost 5,000 dollars'



● DAVY, the ex-apprentice jockey, with a horse he rode in Yorkshire

after paying managers, agents and all living expenses.

"But of course what the whole kybosh is about is to get a number one record there, which if it sold two million copies would keep us for the rest of our lives.

"That's where the bread is, in recording and songwriting.

Flamboyant

"But then the Who are big spenders. We're flamboyant and extravagant—smashing two £250 guitars onstage a night is only an indication of how we feel about money.

And of course, as testified by the shoals of complaining letters which swamp Disc's Pop Post whenever yet another group leaves for the fleshpots of the U.S. of A., the Who's British fans find their constant trips to conquer America one enormous drag.

For not only are the fans robbed of any sight of their idols for months on end—they also miss out on new records.

"A lot of fans have asked us to release 'Call Me Lightning', our last American single, here too—not because it's particularly exciting, but because it's better than that nothing.

"But really it's not advanced enough to release here. I want to spend more time on recording new material.

"In the next few weeks we hope to record an opera as a complete LP, and we'll probably take a single off that. I've been talking about doing opera for so long.

"Of course it won't be an opera in the classical sense of the word, with librettos and big boring songs, but it will in that it has a story and set of characters. It's called 'The Amazing Journey' and the single might very well be 'I Am A Farmer', but we're not quite sure about that yet."

The group stays in Britain until June 27, when they leave for another, even more gruelling American tour. Ten whole weeks of it, in fact. But, says Pete, it could well be the last ever.

"It's all right onstage, and the audiences are quite incredible. But you just keep slogging away, travelling the highways and the freeways and the byways and the airways.

"You can't work, you can't think—your mind's blanked out."

This constant grind has kept Pete firmly away from one of his dearest ambitions—producing records and recording other groups.

"It's amazing—you join a group and become a star, and then you just want to become a recording engineer, twiddling knobs!"

"I was planning to produce

the Crazy World Of Arthur Brown, but going to the States put a stop to that. I saw Kit (Kit Lambert, manager of both the Who and Arthur) and told him he'd have to do it instead."

The current American music scene is somewhat empty, Pete thinks. "Most of the groups over there seem to have worked through their ideas very fast.

"Quite honestly, the biggest groups at the moment are the Cream, Jimi Hendrix and us. And of course the Doors, who are huge—and they're going to be even bigger. They do this incredibly melodramatic sort of stuff which only they are capable of bringing off.

"It's because Jim Morrison is a real superstar—everything he does is accepted hands down.

"The Americans love superstars. There's a lot of interest now in Arthur Brown, because he has got superstar potential.

"And that's why we're so successful too—Keith Moon and I have real superstar potential. It's the same with Hendrix—he's so assertive onstage, though he's not at all otherwise, and the kids see him up there saying this is where it's at, this is the way. And that's what they want."

JUDY SIMS CONTINUES HER SERIES ON THE MONKEES—NOW

"CHANGES? Davy? Well, uh . . . there aren't many, I guess . . . well, he's richer . . . uh . . . he hasn't changed much at all!"

"Naw, Davy's the same as ever."

Davy has come of age in the two years since becoming a Monkee. He was always treated a little bit like a kid before because of his size and because he looked so young (not that he looks old now). Today people treat him with respect and a little awe—he's proved himself a good entertainer and a smart, shrewd person, and he's still learning. He's not only the most popular Monkee, I think he'll be the most successful. Davy will be a star long after the Monkees cease to exist as a group.

Fame and fortune have wrought a few "changes," but they are the superficial limitations which every star has to live with. Like not being able to come and go as he pleases. Davy is a social person—he likes to dine at good restaurants, attend the theatre, and generally enjoy the good life. Monkee money has given him the means to enjoy it, but Monkee fame makes it too risky most of the time.

When Davy played the Artful Dodger in "Oliver!" in New York, he "always seemed to have money," and frequently appeared at New York's finest places, although he lived modestly with a family in Queens because he was under age.

Most of his time off today is spent sitting at home with friends (of both sexes) in his newly redecorated Hollywood Hills home . . . behind a big locked gate. When he does venture forth, he is most likely to visit another friend, thereby avoiding the madding fans. Bob Rafelson, Monkee producer, and his wife are frequent hosts and guests of Davy.

Occasionally Davy does brave the outside world for a nice dinner or a club, but he always has a specific purpose for visiting a club. He never goes just to "hang out." For instance, he went to the Troubadour a few times, but only when he knew Mike or Peter would be performing; he also caught the Hollies at the Whisky. Still, as a social butterfly Davy is somewhere just outside the cocoon, and not by choice.

For his own protection, and because he likes them, Davy is almost always accompanied by a complete entourage of friends, including David Price, David Pearl (both Monkee stand-ins), a boy named Neko, Steve Pitts, and sometimes Ric Klein, although Ric is primarily Micky's sidekick. This much hasn't really changed—Davy seldom travelled alone even when he was relatively unknown.

Most of Davy's friends are new—that is, people he has met in California since becoming a Monkee. Oddly enough, a large number of his friends are from Texas (like the two Davids mentioned before). One Texan, Steve Pitts, has been writing and recording some songs with Davy.

Girl friends? "A whole lot of them," sighed one envious observer. Davy obviously isn't ready or willing to marry just yet . . . not while he can enjoy the comforts of the slew!

Davy has been too busy lately to work on his several personal business ventures, but he's still very much interested in expanding his base of operations. He plans to withdraw from his New York store, Zilch 1, because he can't ever find the time to be there. He wants to open a similar store in California so he can be right at hand. Eventually he hopes to do more with his record company too, but

meanwhile they keep him busy (12 hours a day) being a Monkee.

Davy is (and has always been) generous to a fault, which, one would think, inevitably leads to some disillusionment with human nature. Not so. He's still generous—even more so because he has more to be generous with. Like the time Davy, Gene Ashman (the Monkees' wardrobe man) and Gene's assistant went shopping for clothes. The assistant saw a suit he liked but couldn't afford, so of course Davy bought it for him.

Davy is his own best public relations man. He instinctively knows what's right, what's courteous, and what's ingratiating. He also has a full complement of real live manners (you remember those); when he meets a stranger he introduces himself and doesn't assume that everyone knows who and what he is. This is where Davy, unlike most pop stars, hasn't changed, and thank goodness for that.

He's a Capricorn — he's

'Davy has a whole lot of girlfriends'

moody. He can be very sarcastic and intimidating because he's fast with words and one-liners and the other guy seldom has a chance.

Davy doesn't talk much about England, so it's difficult to know how much he misses it. Whenever he does reminisce, it's usually about New York and "Oliver!", which was apparently a most happy time. As for Davy's view on religion, politics, drugs, etc., we can only guess. He doesn't talk about them very much except to say that he doesn't believe in war or killing; that statement is a clue, but it doesn't exactly illuminate his Philosophy of Life. I have a feeling that Davy could be as controversial as John Lennon if he wanted, but so far Davy prefers to remain silent on the "delicate" issues.

So . . . we are given to believe that Davy has not changed, except perhaps to become more generous and more seclusive. It sounds like one of those press release statements, but you won't find many to dispute it. I couldn't find any . . .

NEXT WEEK: PETER TORK