

DISC

and MUSIC ECHO 1s

MAY 25, 1968

USA 20c

DAVY
JONES:
fever
strikes

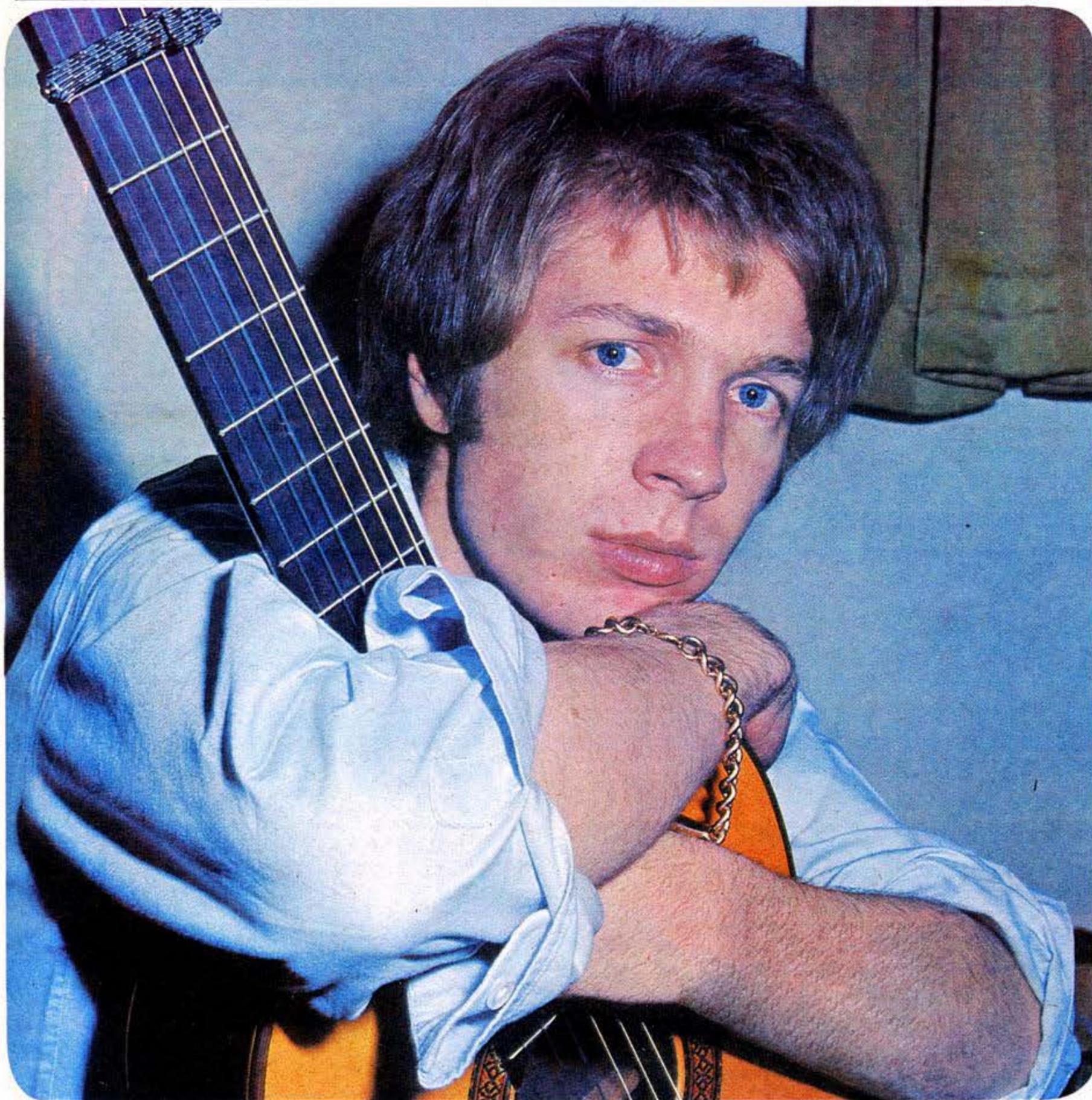
SEE PAGE 5

HOLLIES
on a
big rave
tour

SEE PAGE 5

ELVIS
makes
28th
film!

SEE PAGE 15



SCOTT WALKER:

'If I did not need the money I would not do any live shows'

Special interview: Page 13



STONES ROLL AGAIN!

Will their new single hit top?
See page 19

YOGI GETS THE BOGEY

SEE
BACK
PAGE

SCENE ★ All the week's pop gossip ★ SCENE

ANDY Williams entourage brought in £10,000 worth of sound equipment for their concerts "because we understand over the years there have been problems at the Albert Hall."

Tony Blackburn to holiday for three weeks from August 5—Chris Denning again his probably deputy.

GENE Pitney disappointed that so few people realised his last hit, "Somewhere In The Country," was about a young girl who got pregnant. "I wish more people had picked up on it. Unless you knew what it was about the song was meaningless."

Traffic's Jim Capaldi's verdict on the U.S.A.: "A land of beautiful freaks."

Move EP recorded live at London's Marquee Club includes beautiful versions of Love's "Stephanie Knows Who," Byrds' "Rock And Roll Star" and Spooky Tooth's "Sunshine Help Me"—and the Move live are something else!

Byrds drummer Kevin Kelly was working in a men's clothing shop when he was approached to join the group.

Blonde folk-singer Sandy Denny signed to take over Judy Dyble's place in Fairport Convention. Meanwhile Judy is getting her own group together.

Jimmy James Show granted an injunction against former Vagabond Count Prince Miller restraining him from using "Vagabonds" in any advertising or billing.

Will Maharishi now make a record called: "I'm Out With The In-Crowd"?

CONGRATULATIONS to David Hamilton for the most entertaining week of "Family Choice" in a long time.

Pete Murray and Long John Baldry among audience at Lou Rawls' London Albert Hall concert.

Aretha Franklin, Lou Rawls, H. B. Barnum and Steve Rowland joined Aretha's sister Irma to celebrate her birthday with a dinner party last week.

Expect forthcoming fireworks over another Amen Corner romance problem.

Don Partridge says his 14-year-old brother is a genius with a photographic memory.

Andy Williams denies there is any possibility of recording with his wife Claudine.

Love Affair and dress designed Angela Wayne have parted company after stormy scenes at "Top Of The Pops" last week.

Johnnie Walker fans have written a total of 15,790 pleas in petitions sent to Radio Luxembourg urging the signing up of their Caroline heart-throb. But Johnnie himself hasn't approached 208.

Kenny Everett arrived back from his Continental motoring trip at the weekend unbroken in spirit, although the same could not be said for his car which hit (a) lorry in Maidstone, (b) car in Marseilles, (c) Jag, and (d) a stag, both in South of France.

Paper Dolls' manager David Cardwell reportedly asking for a 15-piece orchestra, convertible Rolls-Royce and "astronomical fee" for proposed autumn tour. Will he live to regret it?

Have you ever seen Dusty looking like she did on her TV show last week? We haven't.

SACHA Distel may be lovely to look at, but how does a song like that get on "Top Of The Pops"? Surely a good new British group would be a better choice?

BARRY Gibb quote on re-turning to London from Los Angeles: "I don't have to go all that way to meet so many phoneys—I can meet plenty here in London!"

Esther and Abi Ofarim watched the first of their BBC-2 colour TV series... in black and white!

JOHN Lennon and Beatles friend Derek Taylor fainted on flights to and from America last week. "Could have been the caviare," says Derek.

Barry Mason off to Memphis, Tennessee soon—to record ace-golfer Gary Player.

Barry Gibb growing a beard: "Just for fun—to see what it looks like."

Zoot Money looking very happy with Eric Burdon.

Rising fast in Ireland's Top Twenty: "Baidin Fheidhlimi" by Enmet Spiceland. It's true, we tell you!

Gary Puckett looks like Michael d'Abo.

HUNGARIAN singer Sarolta eternally grateful to Lou Rawls for coming out of his dressing room to hold her hand, calm her nerves and tell her music is international and dialects don't matter when she suddenly got stage fright minutes before appearing on the "Eamonn Andrew's Show" on Sunday. It was Sarolta's first "live" TV spot outside the Iron Curtain.

Tremeloes affectionately call Brian Poole "The Baron."

Move manager Tony Secunda claims ex-Move Ace Kefford is going to be big as a solo singer.

JEFF Beck, off to the States for two months next week, leaving his female Afghan hound "Pudding" with Anita Harris' male "Albert"... "in the hope that..."

Peddlers off to America next month to promote theme tune they've written for Eric Porter movie "Lost Continent."

James Royal, on Johnny Cash tour, wants to settle permanently in the South of France.

BEATLES-MAHARISHI split is refreshing... not because anyone particularly wants them to lose faith in anything that attracts them. But because their statements prove that, after all, the Beatles are human and make mistakes. For some time, people have thought they weren't...

Tony Blackburn plays excellent revive 45's on his morning show.

How come Decca, CBS and Major Minor Records all had representatives at RCA's Henry Mancini reception last week?

Diane Ferraz has left the Ferris Wheel. Group now looking for a replacement coloured girl singer.

Despite the rumours, Dave Dee says he hasn't given girl friend Rosemary Franklin an engagement ring.

Former Dylan sideman and ex-leader of Blues Project and Blood, Sweat and Tears groups, Al Kooper—in London on holiday last week—reports he played on Who, Cream and Hendrix States sessions. But the Who tapes were thrown out by a cleaning lady and the Cream tapes were erased by accident. He's hoping nothing happened to the Hendrix one too!

AMAZING: waiter at London's Savoy Hotel pleaded with Andy Williams for an autograph. This is the hotel, remember, which banned trouser-suited pop stars...

Now he's finished with touring (for a few weeks, at least) Gene Pitney is taking time off for his favourite recreation—fishing in Maine, New England.

Aretha Franklin as dynamic on TV as she is live.



HARDLY the sort of pose you expect the lady Springfield to adopt... but that's how bystanders saw Dusty arrive at London's Grosvenor House Hotel in Park Lane last Wednesday when she provided cabaret at a swish charity event, the Alexandra Rose Ball.

Miss Springfield, it seems, disgusted at the rising cost of living, increase in road taxes and spiralling petrol prices, and also guiltily aware of the exorbitant price she has just paid for

a house in Kensington, had decreed it would be Economy Week, bought a tandem for two (chauffeur Alan Dunn was up front) and pedalled furiously from her Knightsbridge flat to Grosvenor House.

Halfway round Hyde Park Corner, however, her bicycle clips fell off, leaving those baggy trousers billowing in the breeze! But she made it—and here's Alan Dunn helping her out of the saddle.

HANK Marvin, Sandie Shaw and Tony Blackburn among stars who went to see Andy Williams at London's Royal Albert Hall on Sunday. Andy's show was filmed by BBC-TV colour cameras for screening later.

We're glad Simon Dee likes the Marmalade's "Lovin' Things" too.

Mick Jagger extracted the Michael beautifully when interviewed by Tony Blackburn on "Time For..." last Saturday.

Long John Baldry did himself power of good with his performance on the Royal Command TV show on Sunday.

If "Sadie The Cleaning Lady" is a big hit in Australia, no wonder so many artists from "Down Under" come to settle in Britain!

LAST time Byrd Roger McGuinn met Bob Dylan—before Bob's motorbike accident—they sat up all night discussing how Roger could get a million dollars so he could talk to Dylan on an equal level. McGuinn said: "Something'll turn up." Dylan replied: "Did anyone ever punch you in the mouth for saying that?"



CUTTING a dash, as ever, on their way to the Cannes Film Festival last week... George Harrison, in striped suit and frill-fronted shirt with an equally fashionable Pattie... and, on



an earlier flight from Heathrow, Regency-suited Ringo Starr with whiter-than-white Maureen. ● Beatles ditch Maharishi: see page 14. Readers' reactions: back page.

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DISC TOP 30

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CHART TOPPER



- 1 (1) ● **YOUNG GIRL** Union Gap featuring Gary Puckett, CBS
- 2 (2) **HONEY**.....Bobby Goldsboro, United Artists
- 3 (3) ● **A MAN WITHOUT LOVE**
Engelbert Humperdinck, Decca
- 4 (4) ● **WONDERFUL WORLD**.....Louis Armstrong, HMV
- 5 (7) **I DON'T WANT OUR LOVING TO DIE**
Herd, Fontana
- 6 (5) **LAZY SUNDAY**..... Small Faces, Immediate
- 7 (6) ● **SIMON SAYS**.....1910 Fruitgum Company, Pye
- 8 (10) **RAINBOW VALLEY**.....Love Affair, CBS
- 9 (8) **CAN'T TAKE MY EYES OFF YOU**
Andy Williams, CBS
- 10 (12) **JOANNA**.....Scott Walker, Philips

NEXT 20: Introducing DIONNE WARWICK, DES O'CONNOR

- 11 (11) **WHITE HORSES**.....Jacky, Philips
- 12 (15) **SLEEPY JOE**.....Herman's Hermits, Columbia
- 13 (19) ▲ **HELULE HELULE**.....Tremeloes, CBS
- 14 (9) **IF I ONLY HAD TIME**.....John Rowles, MCA
- 15 (25) ▲ **THIS WHEEL'S ON FIRE**.....Julie Driscoll/Brian Auger Trinity, Marmalade
- 16 (13) ● **CONGRATULATIONS**.....Cliff Richard, Columbia
- 17 (14) **I CAN'T LET MAGGIE GO**.....Honeybus, Deram
- 18 (30) ▲ **U.S. MALE**.....Elvis Presley, RCA Victor
- 19 (18) **CRY LIKE A BABY**.....Box Tops, Bell
- 20 (—) **DO YOU KNOW THE WAY TO SAN JOSE?**.....Dionne Warwick, Pye
- 21 (20) **HELLO, HOW ARE YOU?**.....Easybeats, United Artists
- 22 (22) **AIN'T NOTHIN' BUT A HOUSEPARTY**.....Showstoppers, Beacon
- 23 (16) **SOMETHING HERE IN MY HEART**.....Paper Dolls, Pye
- 24 (17) **JENNIFER ECCLES**.....Hollies, Parlophone
- 25 (23) ● **DELILAH**.....Tom Jones, Decca
- 26 (24) **LITTLE GREEN APPLES**.....Roger Miller, Mercury
- 27 (21) **SOMEWHERE IN THE COUNTRY**.....Gene Pitney, Stateside
- 28 (29) **WHEN WE WERE YOUNG**.....Solomon King, Columbia
- 29 (—) **I PRETEND**.....Des O'Connor, Columbia
- 30 (28) **FRIENDS**.....Beach Boys, Capitol

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

HIT TALK by HERMAN



Elvis' is a trivial song... the words are stupid

"YOUNG GIRL" doesn't really appeal to me, partly because this group had another disc out in the States a few months ago which was very similar so, since I'm often in the States, I seem to have heard nothing but this same theme for six months. It's driving me round the bend!

Bobby Goldsboro's a fantastic guy but I don't dig "Honey". It's such a sickly song—like all his earlier ones.

Engelbert's is by far the best he's ever done. It's not my sort of song, but I still think he hasn't

made a better record since he changed his name.

Small Faces' is fantastic. They are doing the best group things in England at the moment; Herd, too, are a group which is going to last. This current hit is very much like "Music Goes Round My Head" and very commercial.

Andy Williams? Great song, great singer; same goes for Scott Walker—he's a fantastic artist and deserves every bit of his success.

But the best record, for me, in the chart is "I Can't Let Maggie Go". We liked it so much we included it in our stage act on the

tour and I'm also mad about that other Honeybus song, "Do I Still Figure In Your Life" which Dave Berry, also on the tour with us, has recorded. He deserves a big hit, too.

If the Tremeloes keep making records like "Helule, Helule" they'll be in the chart for another ten years at least.

Elvis has the only trivial song in the Top 30. What are the words all about? Record itself is great, but the words are simply stupid.

**NEXT WEEK
Easybeat Stevie**

Top Ten LPs

- 1 (2) **THIS IS SOUL**
Various Artists, Atlantic
- 2 (5) **SCOTT 2**
Scott Walker, Philips
- 3 (1) **JOHN WESLEY HARDING**
Bob Dylan, CBS
- 4 (4) **HISTORY OF OTIS REDDING**
Volt
- 5 (3) **SOUND OF MUSIC**
Soundtrack, RCA Victor
- 6 (6) **DIANA ROSS AND THE SUPREMES GREATEST HITS**
Tamla Motown
- 7 (—) **SMASH HITS**
Jimi Hendrix Experience
Track
- 8 (8) **THE HANGMAN'S BEAUTIFUL DAUGHTER**
Incredible String Band,
Elektra
- 9 (—) **JUNGLE BOOK**
Soundtrack, Disneyland
- 10 (9) **A GIFT FROM A FLOWER TO A GARDEN**
Donovan, Pye

AMERICAN TOP TWENTY

- 1 (1) **TIGHTEN UP**.....Archie Bell and the Drells, Atlantic
- 2 (2) **MRS. ROBINSON**.....Simon and Garfunkel, Columbia
- 3 (5) **BEAUTIFUL MORNING**.....Rascals, Atlantic
- 4 (4) **THE GOOD, THE BAD AND THE UGLY**
Hugo Montenegro, RCA Victor
- 5 (3) **HONEY**.....Bobby Goldsboro, United Artists
- 6 (6) **COWBOYS TO GIRLS**.....Intruders, Gamble
- 7 (8) **THE UNICORN**.....Irish Rovers, Decca
- 8 (14) **AIN'T NOTHIN' LIKE THE REAL THING**
Marvin Gaye and Tammi Terrell, Tamla
- 9 (11) **SHOO-BE-DOO-BE-DOO-DA-DAY** Stevie Wonder, Tamla
- 10 (10) **DO YOU KNOW THE WAY TO SAN JOSE?**
Dionne Warwick, Scepter
- 11 (13) **TAKE TIME TO KNOW HER**.....Percy Sledge, Atlantic
- 12 (19) **MONY MONY**.....Tommy James and the Shondells, Roulette
- 13 (9) **YOUNG GIRL** Union Gap featuring Gary Puckett, Columbia
- 14 (7) **LOVE IS ALL AROUND**.....Trogs, Fontana
- 15 (22) **SHE'S LOOKIN' GOOD**.....Wilson Pickett, Atlantic
- 16 (67) **THINK**.....Aretha Franklin, Atlantic
- 17 (17) **I GOT THE FEELIN'**
James Brown and the Famous Flames, King
- 18 (18) **FUNKY STREET**.....Arthur Conley, Atco
- 19 (12) **CRY LIKE A BABY**.....Box Tops, Mala
- 20 (20) **LIKE TO GET TO KNOW YOU**
Spanky and Our Gang, Mercury



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'Cream to split' —rumours denied

RENEWED rumours that Eric Clapton was leaving the Cream and rejoining John Mayall's Bluesbreakers were denied this week by manager Robert Stigwood.

"To prove the group has no plans to break up," he said, "They are undertaking a tour of major British ballrooms in July."

Bookings are now being set by the Stigwood office for Eric Clapton, Ginger Baker and Jack Bruce to play selected venues during the month.

Tom Jones: six Whit concerts

TOM JONES, whose London Palladium variety season with the Shadows has broken all attendance figures for the theatre, makes six concert appearances in Coventry over Whitsun weekend.

Manager Gordon Mills announced on Monday that Tom, with the Squires and Ted Heath orchestra will play Coventry Theatre on June 1-3, prior to opening his 84-week Bournemouth Wintergarden season on June 6.

And when the Coventry theatre box-office opened at 10 a.m. Jones fans had already formed a queue right round the theatre.

"Some were here well before 6 a.m.," said the manager. "There's been nothing like it here since the Beatles played several years ago. But there are seats for over 12,000, so we should be able to satisfy most people."

Tom's Palladium season ends on Saturday.

Dave Mason rejoins Traffic

DAVE MASON has rejoined Traffic after an absence of nearly six months. He played his first British date with Messrs. Winwood, Capaldi and Wood at London's Marquee last week.

"He just wanted to groove around on his own for a bit. He feels he's more experienced musically now and has learned a lot. He believes the sum total of his break will make Traffic better than before," explained a spokesman for Island Records, the Traffic label.

Fans can see the original Traffic line-up in action again at Goldsmith College, Lewisham Way, New Cross, tomorrow (Friday).

● Special interview: page 10

THURSDAY

TOM Jones—Palladium, Argyll Street, London (until Saturday).

Move—Skyline Ballroom, Hull. Engelbert Humperdinck—Variety Club, Batley (until June 1).

Hollies/Paul Jones/Scaffold—ABC, Peterborough. Bill Haley—Locarno, Bristol. Status Quo—Locarno, Stratford.

Julie Driscoll / Brian Auger Trinity—Club Agogo, Newcastle. Honeybus—Assembly Rooms, Worthing.

Easybeats—Queens Ballroom, Cleveleys. Alan Price Set—Tito's, Stockton, and La Bamba, Darlington (until Saturday).

Pop North (Radio 1—1 p.m.)—Dave Berry, Marmalade.

DISC NEWS

Alan Freeman stage part

TOP deejay Alan Freeman is to go on the stage—as an experiment. He is to play a two-week season at the Gnee Theatre, East Grinstead, Sussex, in Noel Coward's "Private Lives," opening June 10.

Freeman, who will play the part of Victor, told Disc: "I've no plans to desert pop to become an actor. It was an out-of-the-blue shock to be asked by the director, Alan Campbell, and I'm doing it for the challenge."

Freeman's only previous acting venture was in a horror film, "Doctor Terror's House Of Horrors." Second week of the play coincides with his compering "Family Choice" on Radio 1.

Walkers re-union

WALKER Brothers John and Gary play together for the first time since the split when they join forces for a one-nighter at Sir Wolfon Dixies County Club, Market Bosworth, Leicester, on Saturday (25).

John recorded tracks for a new single last Friday and plans to fly to the Continent for TV and radio appearances early next month.



Troggs win Gold Disc

"LOVE Is All Around" for the Troggs, especially when it means a gold disc. Group (left to right: Reg Presley, Chris Britton, Pete Staples and Ronnie Bond) were presented with the disc, marking sales exceeding one million copies, by Tony Blackburn on "Time For Blackburn" last week.

Group guests on the show this Saturday, and return to America on July 24 for a further coast-to-coast tour being set by agent Danny Betesh.

AFTER A TWO-YEAR FEUD

Tremeloes join Brian



FLASHBACK—to the days when they were Brian Poole and the Tremeloes

Poole on new disc!

THE TWO-YEAR feud between the Tremeloes and their onetime "boss" Brian Poole is over—thanks to a pop song.

The quarrel which forced the boys to split and follow separate careers has been forgotten and all five have agreed to "bury the hatchet."

But it WON'T mean that they'll team up again—although hopes are high that they may agree to do the odd appearance together.

The reunion was revealed this week by Tremeloe Al Blakley, who told Disc: "We're all mates again. And it's because of a song called 'A Reason To Believe,' by Tim Hardin, which we heard in New York."

"Our immediate thought was that it was a beautiful number for Brian—but, then, we hadn't spoken to each other for two years."

However, the Tregs passed the song to Brian, who liked it and immediately recorded it.

The Tremeloes were with him in the studio for the recording, but didn't rate the finished product and offered to back him themselves to get the sound it

Louis follow-up

LOUIS Armstrong's "official" follow-up to his "Wonderful World"—five weeks at number one in the chart—will be called "Sunshine Of Love," out on June 7.

by DAVID HUGHES

needed.

As a result, Al and Len Hawkes also agreed to write Brian's B-side, "I'll See You There"—and then produced both tracks for him.

Lead singer Brian splits from Plastic Penny

PLASTIC PENNY are parting from their lead singer, Brian Keith. And the group's new single will become Brian's debut solo song.

The split is completely "amicable" and the group plans to reshape its image for ballroom dates, while Brian will concentrate on cabaret. Plastic Penny had their first hit with "Everything I Am" last January. It reached number seven in the chart.

The group had already-recorded Brian's song "Shelter Of Your Arms" as their follow-up to the Bill Martin/Phil Coulter number "Nobody Knows It," when the decision was made that it should become Brian's solo.

Plastic Penny will honour all group bookings—including cabaret spots—for the next month and will be billed until the split as "Brian Keith with Plastic Penny."

When Brian leaves, Paul Raymond and Nigel Olsson take over as lead singers for Tony Murray and Mick Graham.

countdown

James and Bobby Purify—Spinning Disc, Leeds.

FRIDAY

HERD—Borough Assembly Rooms.

James and Bobby Purify—Mistral, Beckenham.

Coasters—Kingsway Casino, Southport.

Move—Kursaal Club, Southend.

Dave Dee, Dozy, Beaky, Mick and Tich—Corn Exchange, Kelso.

Scott Walker—Casino, Bolton.

Who—City University, Clerkenwell.

Hollies tour—Odeon, Lewisham.

Love Affair—Top Rank, Leicester.

Tremeloes—Pier Ballroom, Morecambe.

Julie Driscoll / Brian Auger Trinity—Rutherford Technical College.

Honeybus—Royal, Tottenham.

Traffic—Goldsmith College, Newcross, London.

Joe Loss Show (Radio 1—1 p.m.)—Lulu, Solomon King.

Easybeats—Town Hall, Chatham.

NEW RELEASES: "Johnny B Goode"—Chuck Berry, "Oh Boy"—Buddy Holly and the Crickets, "Writing On The Wall"—Sacha Distel, "Part Of My Past"—Simon Dupree and the Big Sound, "Happy Song"—Otis Redding, "I Promise To Wait My Love"—Martha Reeves and the Vandellas, "I Can't Believe I'm Losing You"—Frank Sinatra, "Take Good Care Of My Baby"—Bobby Vinton.

super-Mare.

Dave Dee, Dozy, Beaky, Mick and Tich—Community Centre, Auchinleck.

Hollies tour—Granada, East Ham.

Bill Haley—Tufts, Folkestone.

Status Quo—Football Club, Narbeth, Pembroke.

Julie Driscoll / Brian Auger Trinity—Bosworth Park Estate, Leicester.

Honeybus—Lion Hotel, Warrington.

"Time For Blackburn" (ATV)—Anita Harris, Paul Jones.

"Esther and Abi Ofarim" (BBC2—9.25 p.m.)—Scott Walker.

SATURDAY

MOVE—Dreamland Ballroom, Margate.

Herd—Winter Gardens, Weston-

"Des O'Connor Show" (ATV)—Sandie Shaw, Anita Harris.

"Billy Cotton Music Hall" (BBC1—7.50 p.m.)—Solomon King, Tremeloes.

Easybeats—Shoreditch College, Egham.

Saturday Club (Radio 1—10 a.m.)—Seekers, Solomon King.

Pete's People (Radio 1—10 p.m.)—Moody Blues, Shelles.

James and Bobby Purify—Twisted Wheel, Manchester.

Coasters—Town Hall, Walsall.

SUNDAY

DAVE Dee, Dozy, Beaky, Mick and Tich—Kinema, Dunfermline.

Bonzo Dog Doo Dah Band—Top Hat, Spennymoor, and The Sands, Whitley Bay.

Hollies tour—Coventry Theatre.

Julie Driscoll / Brian Auger Trinity—Southbank Jazz Club, Grimsby.

Honeybus—Victoriana Club, Liverpool.

"Golden Shot" (ATV)—Jacky, Herd.

"Show of the Week" (BBC2—8.35 p.m.)—Roy Hudd, Bill Haley.

Easybeats—Casino, Bolton.

Top Gear (Radio 1—2 p.m.)—Eric Burdon and the Animals, the Family, David Bowie, Alan Bown.

James and Bobby Purify—76 Club, Burton—on - Trent, and Clouds Club, Derby.

Coasters—Wake Arms, Lough-

ton.

MONDAY

FRANKIE Vaughan—Cranberry Fold Inn, Darwen (until June 9).

Hollies tour—ABC, Gloucester.

Love Affair—Top Rank, Hanley.

Duane Eddy—99 Club, Barrow-in-Furness.

James and Bobby Purify—Orchid, Purley, and Hatchetts, London.

TUESDAY

HOLLIES tour—Odeon, Salisbury.

Tremeloes—Kingsway Casino, Southport.

Julie Driscoll / Brian Auger Trinity—Klooks Kleek, West Hampstead.

Herd—Town Hall, High Wycombe.

"Lulu's Back In Town" (BBC1—9.05 p.m.)—Alan Price Set, Peter West.

Coasters/Duane Eddy—Winter Gardens, Malvern.

WEDNESDAY

TOM Jones—Piccadilly Hotel, Manchester.

Herd—Falcon Hotel, Eltham.

Hollies tour—Gaumont, Derby.

Love Affair—Top Rank, Sheffield.

Honeybus—Locarno, Stevenage.

Easybeats—Top Rank, Preston.

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

Duane Eddy—Cedar Club, Birmingham.

Coasters—St. Andrews Hall, Norwich.

DAVID BROOK

sings



TIGON BRITISH PICTURES

President PT 196



DISC NEWS

HOLLIES charity bonanza

HOLLIES, who only months ago were stressing their dislike of package tours, this week contradicted all previous thoughts by announcing they wanted to take their current tour to Europe and America.

Said Graham Nash on Monday: "We are all cheered off with tours of 12 groups and a compere. But this tour with Paul Jones and the Scaffold is so fantastic we just don't want it to end."

"We're therefore trying to arrange for the whole tour to play major Continental capitals and also American colleges."

If plans materialise, the tour would fly to Europe, then on to America in the autumn.

Nash is also behind a unique mammoth charity concert, where artists will pay £100 for the privilege of appearing!

"It's for the Invalid Children's Aid Society," said Graham, "who are trying to raise £30,000 towards new children's homes. My doctor first told me about it, and I decided the best way was to run a big pop concert. I am organising the whole thing myself on a personal level with the artists, and the response has been fantastic."

The concert, at the London Palladium on December 8, will probably be televised in colour by BBC-2 and also filmed for American distribution.

Artists who have already told Graham they want to appear include Donovan, Seekers, Alan Freeman, Dusty Springfield, John Rowles, Gene Pitney (who would fly to Britain at his own expense specially for the concert), Paul Jones, Scaffold, and the Hollies themselves.

Says Graham: "I'm also hoping the Beatles will be able to appear. I know they are all interested in charity work, but have to be very careful of what they choose to accept."

TOP OF THE POPS

JIMMY SAVILE and Davy Jones (if he arrives in time) host tonight's (Thursday) "Top Of The Pops" when guests are: Julie Driscoll and Brian Auger, Herman, Bobbie Gentry, Love Affair, Tremeloes, Lulu, Val Doonican and Union Gap.

DAVY JONES: mothers protest!



SUDDENLY it's "in" to be married if you're a member of the Who. Last year John Entwistle got hitched; last month Keith Moon admitted he was married; and on Monday, a day after his 23rd birthday, Pete Townshend married dress designer Karen Astley after a five-year courtship.

Pete and Karen married at Didcot Register Office in Berkshire—but there was no honeymoon. Pete is too engrossed on completing a new British single with the Who.

The pair first met when both were studying at London's Ealing Art School. Karen, 20, is the daughter of Edwin Astley, composer of such TV themes as "The Saint," "Danger Man" and "Gideon's Way."

TOUR DATES: Crickets

DATES for the Crickets, Buddy Holly's former backing group who have re-formed in their original line-up, have now been set by promoter Roy Tempest.

Group opens at Tottenham Royal on June 21, and other dates are: Southampton University (22), U.S.A.F. Alconbury (23), Purley Orchid (24), Great Yarmouth Towers (26), Camberley Agincourt (27), Manchester Princess and Domino (28), Manchester New Century Hall (29), Manchester Sloop's (30), Barrow-in-Furness Club 99 (July 1), London Whisky-A-Go-Go and Scotch of St. James (2), Liverpool Victoriana (4) and Manchester Princess and Domino (7).

Famous Flames

James Brown's Famous Flames, who have left Brown, are also set to tour Britain for Tempest.

Dates are: Manchester New Century Hall (July 5), Manchester Sloop's (7), Barrow-in-Furness Club 99 (8), London Whisky-A-Go-Go and Scotch of St. James (9), Yarmouth Towers (11), Liverpool Mardi Gras (12), Derby Clouds (14), and Purley Orchid (15).

Crystals due

Crystals, the group for whom Phil Spector made many hits a few years ago, arrive late July.

Dates so far set are: Plymouth Top Rank (July 26), Chester Clockwork Orange (27), Manchester Sloop's (28), Barrow-in-Furness Club 99 (29), London Whisky and Scotch (30), Yarmouth Towers (31), Liverpool Victoriana (August 1), Manchester Princess and Domino (2), Manchester New Century Hall (3), Derby Clouds (4), Purley Orchid (5), and London Whisky (6).

Esther, Abi to settle here

ESTHER and Abi Ofarim are looking for a house in England—and plan to live in Britain permanently.

Said Abi Ofarim at a small party thrown at their Mayfair flat to launch their BBC-2 colour TV series:

"Although we have always thought of America as being the biggest financial triumph, Britain to us is our biggest overall triumph."

"We have made ourselves so much at home in England that we want to live here permanently now—so if anyone knows of a nice house for sale near London, we would like to hear about it!"

Ofarim record their follow-up to "Cinderella Rockefeller" this week... but will not be announcing the title until review copies reach the critics. However, Abi did reveal that the song was American, and had been introduced to them by Glen Campbell. Record will be released in three weeks time.

Bobbie TV series

BOBBIE Gentry—current single "Louisiana Man"—arrived in London on Tuesday to start work on a six-shows series in colour for BBC 2 titled "The Bobbie Gentry Show."

BEWILDERED fans and furious mothers besieged Monkees' British representative Cyril Black with more than 700 phone calls over the weekend after the non-arrival of Davy Jones. And when Disc closed for press on Tuesday, Davy, due in since Saturday, was now expected late last night (Wednesday) or today.

Black, who has had a London flat booked for Davy since Saturday, told Disc on Tuesday: "My phone hasn't stopped ringing. The worst day was Sunday when the first call came before 7 a.m. and the calls went on until after midnight."

"Most were from fans asking for the latest information on Davy's arrival time—but many came from mothers complaining that their daughters had been encamped at London's Heathrow Airport since Saturday waiting to welcome him."

The trouble started after Black announced last week that Davy was due in over the weekend. "But the Monkees had to make an appearance in Salt Lake City on Friday night—which meant that Davy had to go back afterwards to Los Angeles and pack before he could fly to Britain."

"In fact he stayed the weekend at Salt Lake City and only arrived back in LA on Monday. I then received a cable which told me to keep his flat booked for him. I have bodyguards and a hired car standing by—but until I get a cable confirming his arrival time, there's nothing more I can do."

The missing Monkee will

probably make an appearance on tonight's "Top Of The Pops" if he has arrived in time. Several other TV guest spots will be arranged while he is in England.

Tour for Scott

SCOTT WALKER, whose latest single, "Joanna" this week rose two places just into the Top Ten, is virtually set for a short tour of major British theatres during the first two weeks in October.

Said manager Maurice King this week: "There are a million offers coming in for Scott, and we really don't know where to start."

"But providing we can find a suitable second act on the bill, Scott will make a short British tour, some dates with the Buddy Rich band, and some with a British band."

As already reported Scott plays various cabaret and concert dates next month prior to his Japanese tour at the end of August.

"We're also working on something very, very big for Scott in March next year," added King.

Fame single

GEORGIE Fame's new single, released on May 31, will be the Glen Campbell American hit, "By The Time I Get To Phoenix." Released on the same day is John Fred's "We Played Games"; Duane Eddy's "Niki Hoeky" and 1910 Fruitgum Co's "Take A Giant Step."

BARRY Mason's controversial "Middy Spin" spot on Radio 1 has been extended by a month. He now finishes on June 24.

Jones charge stops Stones' film plans



Brian Jones

PLANS for the Rolling Stones to star in their first major feature film, to be directed by French top director Jean Luc-Godard, were brought to a halt on Tuesday with the news that Stones' guitarist Brian Jones had been arrested on drug charges.

Jones appeared at London Marlborough Street Magistrates Court on Tuesday, charged with being in possession of the drug cannabis, and was remanded on bail until June 11. He denies the charge.

Shooting on the film, titled "One Plus One" was to have started next Monday and continued for six weeks.

Cosmetic tours

HERMAN's Hermits - Dave Dee Continental concert tour, sponsored by Yardley International cosmetics, which was to have run from May 29-June 18 has been cancelled... because of depressing audiences at two initial concerts in Germany last month.

But in Britain, the Love Affair ballroom tour, sponsored by Yardley's young range Pretty Good, has been such a booming success that the firm are now hoping to stage a big pop concert at London's Royal Albert Hall later in the year.

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Hi There!

Thought I'd let you know about my first single on UNI, M.C.A.'S Hollywood-based label; it's 'LOVE STORY', and it was written by Randy Newman whose past hits include "Simon Smith and his Amazing Dancing Bear".

We are both fortunate in getting Mike Leander to produce this song for us; it cuts its own groove - hope you like it as much as we do.

David Essex

DAVID ESSEX

P.S. The Flip Side is 'Higher than High', and the catalogue number is UN 502

CARL WAYNE SPLITS WITH MOVE!

CARL WAYNE is quitting the Move!

This shock news, which follows the recent departure of Ace Kefford from the group, was exclusively revealed to Disc's Bob Farmer on Tuesday.

Said Carl: "I have been very disappointed with the way the Move have been carrying on in recent months, and I have decided to leave them."

"I don't quite know when

I'll be leaving, but in any case I'm not working at present because I'm under doctor's orders.

"You can put that down to nervous exhaustion and being generally fed-up with things as they are."

"I am seeing my solicitors in the morning and will be able to make a more detailed statement later this week."

Move manager Tony Secunda was not available for comment at press-time.



DISC'S £750 CARNABY STREET LINE-UP



Elizabeth Ramsay is sorely tempted by that fur coat... "but is it really me?"

15 winners on a spending spree

AND HERE they are—the fifteen lucky winners of Disc's "£750 Carnaby Street Contest." And by the smiles on their faces you can tell they had a good time!

After a slap-up lunch with special guest Johnnie Walker, the winners descended on Carnaby Street.

Some threw caution to the wind and spent the lot in one store, and within minutes; others carefully counted the pennies and made sure they saw everything before deciding; and one record lover was happy to remain scruffy and spent £11 on LPs!

But they were all certain on one point—it was a fantastic afternoon, and they wouldn't have missed it for anything... not even the Cup Final!

And for a few winners—an extra treat. They bumped into Bee Gee Barry Gibb, who happily signed autographs.



"Now can I REALLY afford that as well?" Terry Dennett looks longingly at the suit and wonders...

CONTEST WINNERS

- Victor Webb, 44 Madan Road, Westerham, Kent.
- Roger Shannon, 58 Hornby Boulevard, Litherland, Liverpool 21.
- Godfrey Phillips, 79 Northampton Road, Broughton, Nr. Kettering, Northants.
- Helen Smith, 17a Kepstorn Road, Leeds 16.
- Ronnie Garner, 8 Wardlow

- Close, Boythorpe, Chesterfield.
- Brian Gallagher, 90 Beaconsfield Road, Lowestoft, Suffolk.
- Rita Hodson, 90 Glebe Road, Cambridge.
- David Coleman, 51 Pictor Road, Fairfield, Buxton, Derbyshire.
- Terry Satchwell, 86 Dragon Lane, Newbold Verdon, Leicestershire.
- Carol Carpenter, 1 New Cottages, Upper Fowle Hall, Pad-dock Wood, Kent.

- Margaret Stewart, 271 Holburn Street, Aberdeen.
- Paul Niedzwiedzki, "Heathfield," Bois Lane, Chesham Bois, Amersham, Bucks.
- Elizabeth Ramsay, 11 Bassett Gardens, Bassett, Southampton, Hants.
- Gary Hincheliffe, 76 Hawthorne Crescent, Dodworth, Barnsley, Yorks.
- Terence Dennett, 11 Alfred Street, Taunton, Somerset.

on his first single, "Answer To Everything," out on May 31.

PETER GREEN'S Fleetwood Mac have put back release of their follow-up album to the hit LP "Fleetwood Mac" from June to August because they spend June and July touring America.

SONS AND LOVERS escaped unhurt on Sunday when their van turned over four times in Lichfield, Staffs. Van and £1,400 worth of equipment was written off.

BILL HALEY and his Comets visit Dudley Zoo on the last day of their British tour (Monday, June 4). Group headlines a rock revival festival in Dudley Castle grounds.

TOMMY JAMES and the Shondells expected to arrive in Lon-

don on June 19 for ten days radio and TV promotion for their new single "Mony, Mony," currently in the American Top Ten.

BEATLES' press officer Tony Barrow now handling Cowsills, Tommy James, Captain Beefheart, Sandy Posey, Royal Guardsmen and Sam the Sham in Britain.

EPISODE guest on "Saturday Club" (June 1), David Symonds Show (3-7 and 17-21) and "Jimmy Young Show" (10-14).

NINA SIMONE arrived in London this week to tape her appearance on Esther and Abi Ofarim's BBC-2 colour TV series. She also guests on "Dee Time" (Saturday) and tapes a TV "special" for the

new London Weekend TV company, to be transmitted late summer.

FINDERS KEEPERS — new single "Sadie The Cleaning Lady" — fly to Scandinavia for three weeks in Copenhagen's Carousel Club (June 1-23).

TIM HARDIN, composer and original recorder of "If I Were A Carpenter" and "Hang On To A Dream," flies to Britain mid-July and has his own concert at London's Royal Albert Hall on July 16.

LITTLE RICHARD revival "Whole Lot Of Shakin' Goin' On" and "Lawdy Miss Clawdy" released on a single by President records tomorrow (Friday).

HERMAN: major British tour

HERMAN'S Hermits, surprised and delighted at the success of their mini-tour of the provinces, are to go out again for a full British tour in November.

Herman told Disc after the last show at Nottingham on Sunday: "I was very surprised at the good response we got—I thought we would do badly after an absence of two years since our last tour here. Now we're all keen to do a full tour in November."

Promoter Danny Betesh admitted: "We were all very apprehensive about this tour, but it was reasonably successful and I'm arranging a lengthier tour in November, taking in Scotland and Ireland, where the boys haven't played for years."

Herman, who appears on "Dee Time" on Saturday, has first to undertake two more American tours—July 18 for five weeks and October for their first-ever college dates.

Group is currently recording a new album and single.

STUART HENRY —NO FIGHT WITH SAVILE!

STUART HENRY this week put the lid on six months rumours by confirming that he had joined Alan Freeman, Jimmy Savile and Pete Murray as regular "Top Of The Pops" compere.

Stuart, only Scottish DJ on Radio 1, joins the "top three" rota on July 11, thus becoming the most successful ex-pirate since Tony Blackburn.

He also begins his own Sunday morning Radio 1 show on June 16, taking over from Kenny Everett. And he will retain his regular Friday "Mid-day Spin."

Stuart told Disc this week: "I never really thought 'Top Of The Pops' would happen for me. I've heard rumours about me getting the show almost since I joined Radio 1, and they were beginning to get me down. And now it's happened I can't really believe it!"

"Many people are saying I'll be competing directly with Jimmy Savile, but I don't agree. I admit I am influenced by Jimmy, Alan Freeman and Johnnie Walker, my three favourite DJs, but I'm not really like Savile. I don't have as much money, my fur coat is warmer, and I don't like every record I play!"

Stuart's return brings the "Top Of The Pops" compere list back to four for the first time since the departure of Simon Dee.



Stuart tries to stem the flow of froth from a celebration bottle of champagne.

Dionne: first tour here soon?

DIONNE Warwick, whose "Do You Know The Way to San Jose" enters the chart this week at No. 20, may make her first British tour in July.

Promoter Roy Tempest has approached Dionne with offers for two weeks in night club cabaret and one week of one-nighters, although at press-time no definite contract had been signed.

BEATLES DENY AUSTRALIAN FILM RUMOURS

BEATLES press agent Tony Barrow this week denied rumours that the Beatles would be going to Australia to star in the Apple Films production of "Walkabout." He explained: "They are not in it at all. But it will be made on location in Australia. It is just another of the Beatles Apple Company films."

Meanwhile the Beatles will be back in their London recording studios sometime this week to work on new songs — many written while meditating with the Maharishi in India. From them will come their next album and possible singles.

And the world premiere of "Yellow Submarine," the animated

feature film using the Beatle songs and characterisations of the group, will be held before a specially-invited, star-studded audience at the London Pavilion on July 17. Beatles are expected to attend.

Meanwhile a full-length film based on John Lennon's best-selling novels "Spaniard

In The Works" and "John Lennon In His Own Write" is one of the new movie ventures from the Beatles' Apple film company.

Lennon himself will do the screen and stage adaptations of the books — and the stage production will be given to the National Theatre company later in the year.

MARTIN LUTHER KING'S famous poem "I Have A Dream" has been set to music and recorded by Freddie North for single release May 31.

PRESIDENT Records launch new low-price Joy label on July 1 with LPs by Little Richard, Billy Preston, Impressions, John Lee Hooker and Betty Everett.

EASYBEATS' first LP, titled "Vigil," due for release in early June. Group also hopes to release a new single at the same time.

MANFRED MANN and Mike Hugg, who have written more than 30 TV and cinema jingles, have won the world-wide Clio

award in America for their Benson and Hedges "People" jingle.

MOVE'S "Fire Brigade" has been banned by several American radio stations and in Melbourne, Australia, because the lyrics are alleged to be "too suggestive." Group has accepted an offer to appear in Greenland for three days from June 23.

PROCOL HARUM, who had planned to return to Britain this week from their American tour, are now staying in the States to rehearse and write prior to a fresh American tour opening on June 27. This means they will not return to Britain before mid-August.

DISC NEWS

+ IN BRIEF +

MANFRED MANN'S next single will not be another Bob Dylan song. Group was finishing work on four tracks in Stockholm studios this week during a short Swedish tour.

BEE GEES manager Robert Stigwood has signed 23-year-old Scottish singer Chris McClure to a management/agency contract and plans a £15,000 promotion drive



Jumpin' Jack Flash Rolling Stones

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45 rpm record

DANDY, ANDY!

IF YOU really wanted to criticise Andy Williams, you might start by saying he's predictable, too smooth, too clean, wears a toothpaste smile, is too polished for comfort, never makes a mistake, and is the ultimate in perfect, wind-up, "money-back-guarantee" singers.

And if you were defending him, you'd agree with all that—and then point out that all of these things contribute to making him so great.

Praise

The man's act is so delightful, his voice so glorious, his songs so beautifully balanced, that you come away from his show with showers of praise for an act that is as near to perfection as you'll ever want.

On Sunday, Andy began three nights of sell-out concerts at London's Royal Albert Hall. About 19,000 people saw him.

He was at his peak, singing superbly, in bright, cheerful good humour, putting on a 90-minute act which left us satisfied that here was a giant of popular music, flawless in his work, matchless in vocal tone, and really in control of every note.

No one could have left the hall unimpressed with the value of the concert; Andy Williams has clearly worked hard for his reputation.

He's shorter than he appears on TV, but there's no fake about his singing... he doesn't need to rely on electronic tricks.

He has a voice of pure silk. As it weaves through the best ballads, it gives the words a strength and depth that the songwriters must have wanted when they wrote the songs.

Chat

Perhaps the most impressive thing about him is that he reproduces exactly the voice you hear on records; on "Can't Take My Eyes Off You," "Can't Get

Used To Losing You" and "Almost There," you could close your eyes and imagine that the sound came from your record player.

There's little stage act from him. A pleasing, amusing line in chat; a bit of clowning around with Henry Mancini; he introduces the audience to his wife, singer Claudine Longet.

He smiles a lot, his blue eyes flash a lot, and towards the end of Sunday's show he seemed drunk with applause as he did encore after encore of "In The Summertime."

Honey

But Andy has a voice to sell, and he rightly concentrates on relaxing oozing out the honey.

It was odd, though, to see him reading the words to his big hits, such as "Can't Take My Eyes Off You," yet singing Simon and Garfunkel's beautiful "Scarborough Fair" without music or words.

His selection of songs was excellent, including favourites "Who

Can I Turn To," "Moon River," "More," "Up, Up And Away," "Born Free" and "Somewhere."

Less predictable was a bossa nova medley, and Jim Webb's gentle "By The Time I Get To Phoenix." Andy was accompanied by the Mike Sammes Singers on some songs.

Before the interval, we had Henry Mancini conducting an orchestra comprising the cream of British musicians. How refreshing to hear the superb Mancini scores played with such dedication and inspiration.

And it was a reminder of the load of lovely music he has written. The orchestra's medley of Beatles music—described by Mancini as "from their earth period!"—was especially creative. All Mancini's outstanding works were played, including "Charade," "Moon River," "How Soon," "Two For The Road," "Pink Panther" and "Days Of Wine And Roses."

It was a rich prelude to Andy Williams' performance.

Ray Coleman



Andy Williams with wife Claudine: giant of popular music

Hollies, Paul Jones get teenyboppers jumping...



Hollies' Graham Nash: entrancing

IF IT hadn't been for the bus strike and the Cup Final, many more people would have been able to attend the Liverpool Empire on Saturday evening, and enjoyed one of the most entertaining shows we have had around here for a long time.

Scaffold opened the show, all immaculately dressed in brilliant white suits. They proved themselves to be all-round entertainers. Roger McGough with his four short nonsense poems, John Gorman with his brilliant drunken act of "Ten Whisky Bottles" and Mike McGear singing "Yellow Book." Also included were their hits "Do You Remember" and "Thank U Very Much."

Paul Jones opened with "Mickey's Monkey" from which he went into his new release "When I Was Six Years Old." If audience reaction is anything to

go by, this record should be a hit. The highlight of his act was, of course, the medley of his hits which included "Bad Boy," "Pretty Flamingo" and "Do Wah Diddy Diddy." His closing number was "Barefootin'" in which he really went wild, kicking one of his shoes into the audience. For all those people who have said pop stars don't earn their money, I suggest they go and see Paul Jones' act. He surely must be one of the most versatile artists around. There wasn't one inch of the stage he didn't use.

The Hollies' 35-minute act began like an earthquake. The whole theatre seemed to come alive. After 18 months absence from nation-wide tours, the Hollies still come over as the best live group in Britain.

Graham Nash had the audience entranced with his singing of "Butterfly." Both Bob Dylan numbers they featured were received with thunderous applause. All their hits from "Stop, Stop" to Jennifer Eccles" had teenyboppers jumping in their seats.

The usual Hollies harmony was unsurpassable.

Full credit must go to the Mike Vickers Orchestra for backing each act superbly.

Freda Kelly

Lou Rawls —staggered

LOU RAWLS, on his first concert appearance in Britain, must have been staggered by the standing ovation and the three encores he received from a punch-drunk audience at London's Royal Albert Hall on Thursday night.

For one thing the huge auditorium was only half-full — Mr Rawls being someone who has yet to reach the masses with his loaded talent—and yet they made enough appreciative noise to please a football crowd. For another thing he had to cope with a rather over-enthusiastic brass section who nearly blew him offstage, and certainly blew him off-mike, every so often.



Paul Jones: kicked off shoe!

But for all that he deserved the cheers. Here is a man who combines the qualities of Johnny Mathis, Ben E. King and Oscar Brown Jr. all in one lungful. Mr Rawls—a dapper figure in sand-coloured suit and frilled shirt—cased his way through an hour of "Tobacco Road," "September Song," a beautiful "The Shadow Of Your Smile," "Yesterday" and many others.

He said he was going to "Softly Souly Sock It" to us. And he did.

On the same bill clubland's favourite group, the Peddlers, did an hour on their own which somehow seemed a little bit too long in such a vast place as the Albert Hall. They are one of Britain's best groups in their field and drummer Trevor Moraes has a nice line of camp patter that went down well with the rather more sophisticated than usual audience.

But at times they seemed rather un-together, especially during their solo spots, and the lead singer, who bases his style on Ray Charles, is technically perfect but doesn't quite have the conviction in his words to hold an audience during slow numbers like "Misty" and "Stormy Weather" — although "Over The Rainbow" turned out to be very moving. Best number was "Girl Talk" which they rarely do on stage: I have a feeling they are a bit too clever at times.

Penny Valentine



Lou Rawls: deserved the cheers

FILMS: 2001—apes in space...

I LEFT this incredibly fine film feeling that I had been beaten over the head for the duration of the film.

It is a space fantasy, yet within the bounds of credibility as far as space development is concerned. The film has the feeling of having given a profound message, although if I dared to give my version of it I might be seeing the king's invisible suit.

The film starts with man still at the ape stage, discovering the first weapon, then, assuming the human race started development at this point, whisks four million years to a Pan-American spaceliner on its way to a space station.

In 2001 on a space station, at least, we find that dresswise we haven't changed much. That the middle-aged gents, who must have been the long-haired ravers of 1968, have reverted to the short-back-and-sides, suits are much the same, and skirt-hems have been lowered. The revolutionary change is the abolition of the tie in favour of a medallion where the tie knot is.

Probe

After a top-level meeting regarding a startling discovery on the moon, we move forward a further 18 months to a gigantic spaceship on a probe into Jupiter and into deep space.

Here we meet HAL the computer robot that encompasses the whole ship. HAL is programmed to run the ship, look for faults and after the well-being of the astronauts (Two working the ship, and three in suspended animation). HAL chatting away in a nauseatingly understanding voice, is also programmed to worry continuously about the successful outcome of the mission, but the worry in the computer's central brain is so effective that it becomes fanatical about the mission and believes that the humans involved will get in the way.

Psychodelia

Up to this point the film has gone forward much as one would expect a space story to go.

But now, after the intermission, with one astronaut left, and the computer disconnected, Jupiter is

in sight and starts the second half filled with mind-jarring psychedelia and brain-torturing happenings. Then suddenly it ends, but still the audience sit and watch the credits until the lights finally go up.

Gavin Petrie

Ofarims stay simple

ESTHER and Abi Ofarim proved beyond all shadow of doubt that "Cinderella Rockafella" is not the limit of their capabilities when they began their six-week BBC-2 colour TV series on Saturday night.

With guest Donovan, who both sang and accompanied Esther, the show was produced in high art form style by Stanley Dorfman.

Highlights of the show, which I understand is incredibly beautiful in colour for those affluent enough to afford it, were Esther's version of "A Taste Of Honey" and the song so many wanted the duo to make a single—"Just One More Dance."

Simplicity is the keynote of the series—no waving dancing girls, no complicated sets or camera angles, and no mass of guests trying to be crammed in. In fact, although the show only lasts 30 minutes, it is worth 60 for value.

David Hughes



Esther: Donovan accompanied her

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HAPPY BIRTHDAY ... UP-TIGHT-AN-OUT-A-SIGHT!

MAY 15 saw the first anniversary of the Stax/Atlantic Appreciation Society, celebrated at London's Pink Flamingo Club, Wardour Street. Members and guests were treated to the first-ever public showing of the 60-minute colour film shot during the Stax/Volt tour of March last year, including now precious but rather sad shots of Otis Redding going through hit numbers like "Respect," "Try A Little Tenderness" and "Satisfaction."

Negotiations are apparently still going on for a network TV screening, which would be a tremendous boost for soul music in England. It seems a continual battle to get these sounds featured on TV or radio, and I'm sure so many potential hits never happen because the battle is rarely won.

Good to see Aretha on "Top Of The Pops" last week. "Think" will, I'm certain, become her second top tenner over here. And talking of exposure battles, one IS being successfully fought every Friday lunchtime on Radio 1 when the bagpipes wail as flamboyant soul crusader Stuart Henry comes stomping thro' the rye, music machine in one hand, dolly-bird in the other, and a sporrán full of groovy records.

Stu, like me, digs the more commercial, discotheque-type soul as opposed to the deeper purer variety.

Blues and Mike Raven followers, please take note!

Anyway, Sharon Tandy and the Fleur De Lys rounded off a very enjoyable anniversary evening.

Many words have already been written about "Lady Soul" Aretha Franklin; but what about the first half of her London concerts?

It's always very difficult for a promoter to find suitable home-based talent to fill a bill headed by a star from the States.

Arthur Howes chose Joe E. Young and the Tonicks, Lucas and the Mike Cotton Sound, and American visitor Robert Knight. I shared dressing-rooms with Robert who, understandably, was a little apprehensive about his first visit to England and just how he would be received, as, of course, it was the Love Affair who gained all the "Everlasting Love" honours in this country.

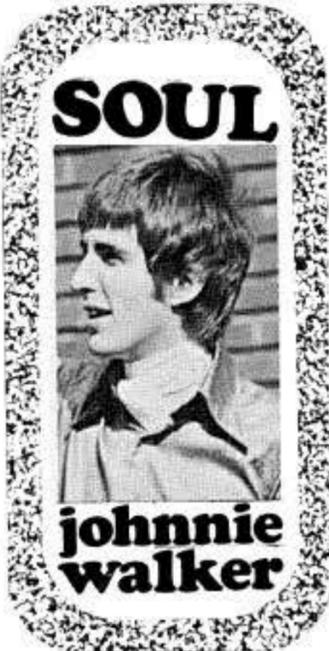
Dancing

Joe E. Young, etc., handled their act capably, but I think are more suited to a dancing club audience. So it was Lucas and Mike Cotton (full of stage experience from their tour with Gene Pitney) who gave the best performance.

One group I'd like to see on a future show of this type is the



● SHARON TANDY: sang at anniversary



Ray King Soul Band, who I hear are very popular in the Midlands, especially Stratford-on-Avon. Front man Ray is backed by guitar, bass, drums, organ and saxophone.

The group works completely together in a happy, natural groove, and in a London club recently I was deeply moved by their interpretation of "You've Lost That Lovin' Feeling," when Ray shared vocals with a bass player who has a voice not unlike Scott Walker.

Here is a home-based group who HAVE got soul, as opposed to the "Yeah, yeah, sock it to me" pseudo-type.

If you want something groovy and danceable, give a listen to the Dells and "Wear It On Our Face" (Chess).

NOT much news from Detroit. All rumours of splits and unrest in the camp, particularly regarding the Holland-Dozier-Holland song-writing team, are being strongly denied by Motown. Interesting, though, that one of the Holland brothers has split to write "Gotta See Jane" with R. Dean Taylor and Ron Miller. The song itself is very different and non Tamla-ish.

Finally the Four Tops, recently very tied up with tours, have at



● FOUR TOPS' LEVI STUBBS: original songs

last found time to get back in the studio and cut some new original songs. So peace once more after the Lefte Banke/Tim Hardin versus Tops battle.

Record companies HAVE to issue something and the fact that both songs were hits proves what



● ROBERT KNIGHT: apprehensive of Britain

a fantastic album "Reach Out" was. "Carpenter" has now been released in America so maybe it'll be a little while before a new single reaches us. The current situation will have to reverse back to the "America first—Britain second" release schedule.

FOR AND AGAINST: READERS BARE JOHNNIE'S SOUL

SINCE ex-Radio Caroline DJ Johnnie Walker started a regular column on soul music in Disc, readers have been quick to comment.

Among the many letters received:

● CONGRATULATIONS to Johnnie Walker on his very fine column on soul music. He has proved that not only is he a top disc jockey but that anything he undertakes is first class. If Johnnie's talents are used, he will have a great career in front of him. I know all his fans join me in wishing him good luck for the future.—MRS OLIVE SHAFTO, 162 Uppingham Avenue, Stanmore, Middx.

● JOHNNIE Walker must be on the Atlantic/Stax payroll! I quote from his column "Soul has become the label to describe the coloured American music that stems from Memphis, and to a certain extent Detroit." What then of Houston which gives us soul hits by Bobby Bland and O. V. Wright; New Orleans (Lee Dorsey, Jessie Hill); Los Angeles (Larry Williams, Lowell Fulson); New York (Irma Franklin); Philadelphia (Showtoppers, Johnny C.) and the countless other U.S. cities and towns?

In the U.S. soul charts for May 11 there are only three Memphis recordings in the Top 20! No, Johnnie, soul music is the popular music of the American Negro—wherever it is recorded and whether the artist be coloured or white.—ROGER ST. PIERRE, 14 Wellwood Road, Goodmayes, Ilford, Essex.

● SO DISC has finally started a regular soul column hosted by Johnnie Walker—great! Let us hope though that Mr Walker is not going to continue to bore the majority of us with his continued ravings of the records and artists of the Atlantic/Stax setup, great as they may be. He should wake up to the fact that soul and R-n-B does not stem exclusively from Memphis or New York.—JOHN GUNNER, 10 Stanley Road, South Woodford, London, E.18.

● COYLY DONE, Johnnie Walker! But would you please clearly define the meaning of that cryptic passage: "In order to draw crowds, no longer is it enough simply to stand on stage singing hits—even if there is a huge orchestra and an RAF band behind you." (Disc 11.5.68.)

I have always been a fan of yours, but this pathetic attempt at an attack on the most dynamic group since your precious Caroline set sail, will just not do. I wonder if you even went to that tour, or whether you solely attend your own shows?—"A WALKER-OUT," 11 Copt Elm Close, Charlton Kings, Cheltenham, Glos.

● WHATEVER Johnnie Walker says is true. He converted millions of Caroline listeners to soul music. Congratulations Johnnie; keep up the good work and we will have you back on top yet!—JACKY, 11 Conquerors Hill, Wheathampstead, Herts.

JOHNNIE REPLIES:

To Roger St. Pierre and John Gunner: Obviously there are many American cities besides Memphis and Detroit, but "soul" to the majority of Disc readers IS Stax/Atlantic and Tamla-Motown. The monopoly of these two labels IS being broken, which is all to the good, and the column will broaden considerably as time goes on.

And to the "Walker-Out": You can't argue with statistics. Ike and Tina Turner drew capacity crowds for every performance. Did the Bee Gees?

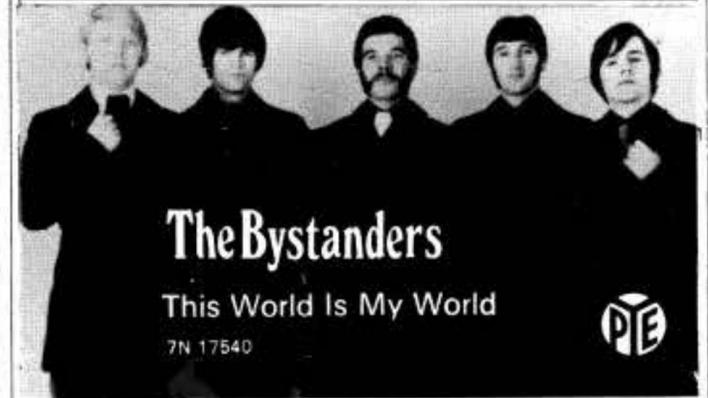
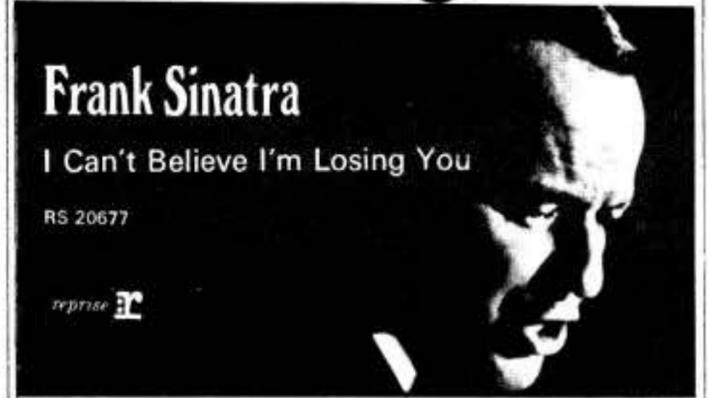
New Singles

Frank Sinatra

I Can't Believe I'm Losing You

RS 20677

reprise 



The Bystanders

This World Is My World

7N 17540



Moonchild

AMS 726

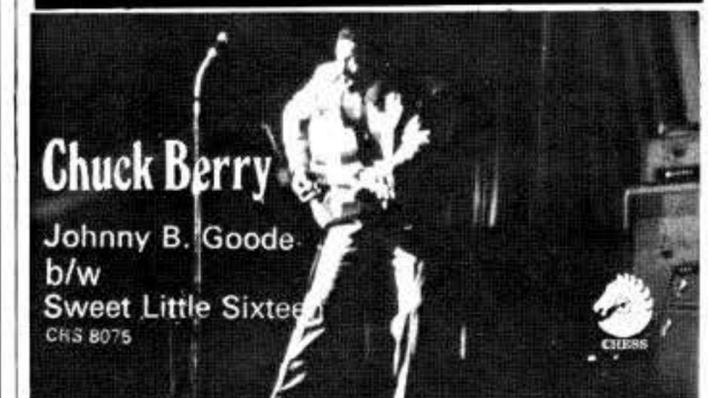
Captain Beefheart

And His Magic Band



Finders Keepers

7N 25461



Chuck Berry

Johnny B. Goode

b/w

Sweet Little Sixteen

CRS 8075



Radiants

Hold On

CRS 8073

Don Duggan

I'll Be Your Baby Tonight

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The Broadside

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JULIE Driscoll's clothes are mostly antique, and always second-hand — she feels that Victorian fashions suit her, whereas modern ones don't. "I get most of my clothes at the Chelsea Antique Market. Those sort of clothes are made better and they fit better than clothes made these days," she says.

"I do alter quite a few things I buy — I used to make my own clothes, but I don't have time now; but with a lot of things even if a dress doesn't fit properly, it looks okay because it sort of hangs."

She peered at the shoulders of the dress she was wearing. Large droopy flowers on a rusty brown background, fully lined in soft green. At close inspection, the shoulders were a bit large, but it "hung" so that you didn't notice.

The dress wasn't fashionable. It was knee length and in subtle colours and it was loose, but on long, lanky Julie it looked startling and very attractive. That one too she bought at the Chelsea Antique Market.

"I usually spend quite a bit

there," she said. "The clothes are second-hand ones—and quite expensive, but if you think what they would cost when they were new! There are sequined, lace and beaded things that would be unbelievably expensive now."

"I go on a binge and usually spend 25 quid at one go—they're very good and let me have things a bit cheap. I pay about £4 10s. for a dress, a sequined jacket would be about £6 or £8, and fur coats say £5 or £8."

"I don't get my jewellery there, because they don't have real stuff and I don't like arti-

ficial stuff . . . I pick it up anywhere. I love silver. Up North I got a brooch for 4s. 6d. and a gunnora coat for 5s." (She was wearing a silver pendant, one silver ring, and one topaz).

Fidget

She was sitting hunched up and fidgety, twiddling her pendant, drinking champagne from a paper cup. At a mention of her boots—knee length and green leather—she waved them violently in the air and announced that she had bought them in Rome. Or was it Milan? Yes, it was Milan!

"Let me see, I was in Zermatt, St. Moritz afterwards, then France, then Geneva, then Rome —no, I got these in Milan!"

When in London she lives in Vauxhall with her mother who does her Jimi Hendrix-style hairdo.

"It costs me 8s. 6d. for the bottle—and me mum perms it, and then I do it when I've time, that is. I've never been to a hairdresser in my life," she said rolling about and shrieking with loud laughter at the very idea.

"It would drive me up the pole, sitting around for all that time."

Changing suddenly, she became calm and serious; told how she had just come back from France where she had been modelling and appearing on TV.

"It was done at a club, the Psychedelic. They did the TV show a completely new way, playing my LP—but showing me

modelling clothes.

"But the clothes weren't me. They wanted me to wear white tights. Really, my legs wouldn't stand up to it—anyway. However fantastic your legs are, white doesn't do anything for them."

Funny

She had been commuting to Paris regularly for TV appearances and one-nighters because of the unexpected success there of her previous record with Brian Auger and the Trinity, "Save Me".

"It was released here and in France at the same time, but it didn't happen here at all. That's funny, isn't it?"

"At the moment I want to

change our stage numbers . . . I do strange movements on the stage. Eastern-like dances. But we haven't had a chance to change more than one or two numbers for ages."

Julie, who could well be on the brink of international fame, started learning the guitar when she was 11 and made her first record when she was 15. At 16 she met her manager, Giorgio Gomelsky, the man who discovered the Rolling Stones and the Yardbirds. He recruited her to answer Yardbirds fan mail and then encouraged her to work with Long John Baldry and Brian Auger in a group called The Steam Packet.

In between, she has been busily studying guitar and song-writing.

"I wrote about . . . oh, emotional things . . . but I've got to get beyond that, because at the moment I'm too concerned with myself."

She is now 20, a strange mixture of mature pop star, kooky eccentric, and uninhibited adolescent, punctuating mid-Atlantic slang with schoolgirl laughter.

Film

"I'd like to act . . . I'd like to produce my own records . . . I'd like to do something with photography . . . I'd like to paint . . . I'd like to co-direct a film . . . I don't know how far I'm going with my ambitions, but then I never really know what's going to come next."

This star spends £25 a time on antique gear

Dave Mason rejoins Traffic — no more singles



● DAVE MASON: "natural to us"

TRAFFIC may make no more singles. And Dave Mason, original member of the group who quit last Christmas, is to rejoin them.

That's the shock news of the week from the group which burst out of months of seclusion in a Berkshire cottage—and captured the charts with songs like "Paper Sun," "Hole In My Shoe" and "Here We Go Round The Mulberry Bush."

"I'm not sure we'll do any more singles. It just doesn't seem worthwhile to me—singles are so shallow," drummer Jim Capaldi told Disc this week.

But do not despair, Traffic fans! For instead of singles, the group is returning once more to Berkshire with the in-

tenion of producing not one album but two—or, to be exact, one double.

"It's really beautiful there, away from all the concrete and the neon of the city."

"Eventually we want to record and produce all our own records there. We could do it now on two tape recorders, and get the records pressed straight from our tapes. It would be so much better if we could capture the cottage environment on record."

Originally, the news that Mason was to quit the group aroused howls of dismay from fans. But, somehow, it didn't really seem to make much

difference to Traffic's "thing." And to prove it they were highly lauded when they did the long American tour as a trio.

"It may sound ridiculous that Dave's rejoining us, but it's quite natural to us."

"We went down fantastically well as a trio in the States, and could even go back there as one. But Steve was finding it difficult playing bass with his feet on the organ's bass pedals all the time—in fact for a while we were thinking of adding a bass player."

Traffic met up with Dave again in New York, where for a while there were, it seemed,

more British groups than in England. "Dave has been writing stuff, and I think his influence on us will be very different now."

"There's no more fantasy influence—the whole thing will go down with a big bang—an explosion."

Both Steve Winwood and Jim have been writing songs too — Jim writes the words, Steve the music. So far they have written about half of one side of an album, and hope to work out the rest of the songs in their country retreat.

So what sort of music can we expect from them now?

"I feel we're going towards

not so much a freaky scene but a simple natural sound. Total reality is a beautiful thing, and you can reach it just as easily with unamplified guitar, bass and drums."

"The trouble is so often you get a good, simple idea and lay it down, then you keep on putting lots of other things on top and eventually the original thing gets lost."

"People like the Beach Boys are really getting back into simplicity—that's what the Motown thing is all about too. And the new Dylan tracks."

"But then a lot of the things we do just happen in the studio—you go in with a basic idea

and things just happen from there."

Jim says the States trip was "the biggest experience I've had yet. Beside it, England becomes rather like Sweden or Germany—it doesn't seem to matter so much."

"The audiences are so great there—they're really intense, they live for music. They come to listen and enjoy and they really seem to know what you're doing musically."

"It makes you feel that what you're doing is really worthwhile. And we're playing much harder now!"

GREAT NEW SOUNDS ON DECCA

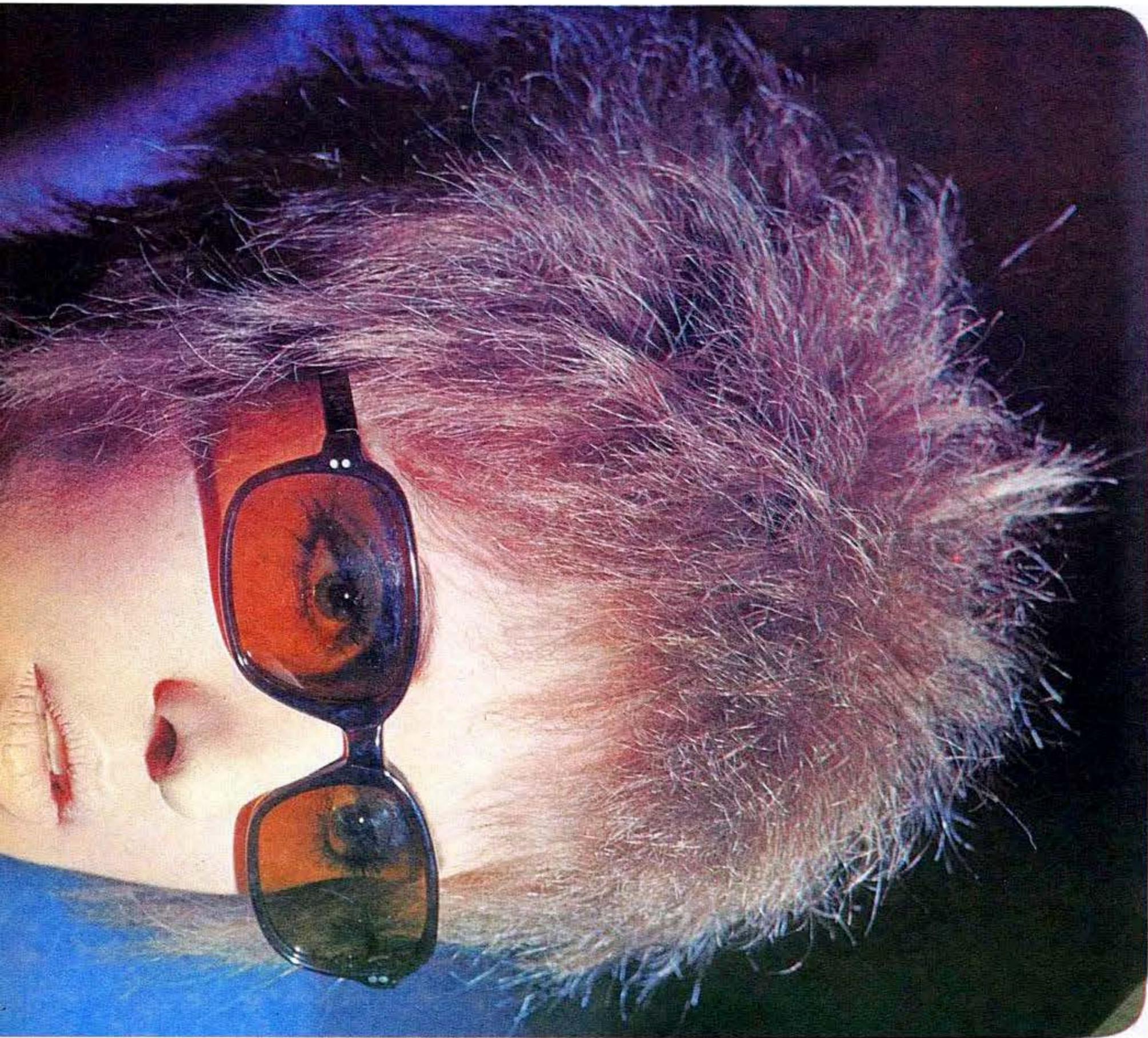
Louis Armstrong
The life of the party HLR 101

The Hesitation Blues
The impossible dream HLR
(From the musical 'Man of La Mancha')

Rolling Stones
Jumpin' Jack Flash F 12782

Edwin Bee
I've been loving you
F 12781

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up
down
sun

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195

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R 10198

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Joe Simon

(You keep me) Hangin' on
MON 1019



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Three Brass Buttons**

Sunspot
DM 192 (From the Deramic Sound System album
'BRASS IN THE NIGHT' SML/DML 704)

**Roberto Mann
& His Orchestra**

Wonderful one DM 193
(From the Deram album
'THE GREAT LOVE THEMES' SML/DML 1019)



Beach Boy fans hit back!

Three weeks ago Penny Valentine called the Beach Boys 'boring.'

Today, readers roar in reply...

Maybe if Penny Valentine sat back and listened to Beach Boys records instead of shooting her mouth off about "retreating to the Californian foothills," she would realise there is great beauty in their music. Think before you spout Penny Valentine. You're stepping on a lot of toes, as well as talking rubbish. Go away and really listen to "Friends" and "Wild Honey," and keep your petty thoughts to yourself.—**DEVOTED BEACH BOYS FAN,** 274 Wythenshawe Road, Manchester 23.

Penny's article was her opinion of the famous group and I hope she has not influenced other readers. Bitchiness always creates a good headline in a paper.

As for suggesting that Beach Boys' records are dreary and miserable! Plastic Penny and Bee Gees discs are good but can hardly be termed as jovial. "Wild Honey" and "Darlin'" bear no resemblance to these songs however, and besides, Penny appears to like sad slow songs.

When this great group comes to this country, I suggest Miss Valentine apologise and falls down before a sacred group!—**MISS L. KELLY,** 1 Sefton Avenue, Wisbech, Cambs.

The hackles rose on our necks when we read Penny Valentine's victimising article about the Beach Boys. It wasn't constructive criticism; it was just a show of sheer Beach Boys hatred.

How would she know if the Beach Boys are boring the public when she's made it quite obvious that she's not a member of it.

As far as we can see, if a record doesn't have an instant appeal to her, then the rest of the record buying public shouldn't like it either.—**E. J. BRANT AND R. A. SMITH,** 27 Lyne Crescent, Walthamstow, London, E17.

We are disgusted with Penny Valentine. Who on earth does she think she is? The Beach Boys have turned out great records which haven't been hits, such as "Wild Honey" and "Heroes and Villains". It's people like her, giving them bad reviews and discouraging fans from buying their records, who are to blame! —**THREE ROGER DAY FANS,** Salisbury, Wilts.

So Penny Valentine thinks the Beach Boys are boring. What about her page? —**LOYAL BEACH BOYS FANS,** 10 Quakers Hill Lane, Sevenoaks, Kent.

Beach Boys singles like most Beatles' singles have to be heard many times to be fully appreciated. For example, "Darlin'", which was not a huge hit, stayed in the chart for several weeks. If Penny cares to listen more carefully to "Friends," I am sure she will find something good in it and will eventually grow to like it.—**J. S. WILLIAMSON,** 31 Main Street, Rutherglen.

And for...

Penny Valentine said what many Beach Boys fans have been thinking for quite a while now. They are not putting any zest into their records. They are boring, and sound disconsolate.—**JOHN APPLEBY,** 254 Manchester Road, Broadbeath, Altrincham, Cheshire.

THE CLOSED COMMUNITY OF ROCKERS SPEAK TO PENNY VALENTINE DURING HER...

Rockin' night with the Wild Angels!

FOR three hours last Tuesday night I became a "Hell's Angel."

I was enrolled into the secrets of that very exclusive community—Britain's Rockers. I learnt the strange facts about the price on Eddie Cochran's head, about rocker weddings, about burn-ups, tuning and the Rockers' friend Terry Gage.

I was also initiated into the undoubted horrors of what it feels like to be a Rocker bird—clinging frantically on to the back of a 650 cc Triumph "Bonny" motor-bike, shivering inside my leather studded jacket, being smacked in the face by Pete Dayley's knotted scarf as we roared up the road at 90 miles an hour.

Pete Dayley is the Kent Rockers' hero. At the Nightingale cafe—the bastion of Biggin Hill Rocker society—he is worshipped for his capacity to do ton-ups on pitch black roads. Acclaimed for never having crashed on his £200 bike (Built it meself—it's mostly £200 worth of tuning) and being able to go round roundabouts on his back wheel only. He is a boss with the Rockers.

They mainly admire him because "A silly Rocker is a Dead Rocker," and Pete Dayley is certainly a very cool un-silly Rocker. He hardly ever smiles, drinks beer or tea, and has a splendid cap in



A Rocker bird plays the football machine in the cafe.

'A SILLY ROCKER IS A DEAD ROCKER'

the style of Marlon Brando's "Wild One"—made by himself from a sailor's cap decorated with chains.

Rockers—once a heavy part of the British Way Of Life in the 1950's—have come to light again today through the so-called "Rock revival." A true Rocker will scoff at this phrase:

"Load of rubbish," said fair-haired Mal Gray—a Rocker for 11 solid years and now lead singer with the top Rockers group "The Wild Angels." It was 9 pm at the Nightingale cafe, and I was still shaking from the three-mile ride with Mr Dayley. Motor bikes were revving in the evening dusk outside, as Rockers gathered to their nightly cup of tea and vigil round

here," says The Nightingale's owner Mr. Bert Howe.

"I've never had trouble in here in 11 years. They're good lads. A lot of these boys have jobs as draughtsmen and office workers in the daytime—we only open in the evenings and then they're up here seven nights a week."

Rockers are very, very close. They are a completely separate society. Mainly out of contact with the rest of the world, certainly not influenced by outside sources.

"If you come in here skint one night a Rocker will always pay for your tea—knowing you'd do the same for him," said Wild Angels bass player Mitch Mitchell.

They worry a little about the reputation that has been built up about them. They do not consider themselves aggressive people always looking for a fight.

"Though," says Pete Dayley thoughtfully, "if someone's asking for trouble and their head just happens to get in the way of your boot, that's just too bad."

They think a lot of the violent aura that has built up round the Rockers stems from the way they look, their motor bikes and fanatical interest for speed, and the fact that they are very anti "outsiders."

"This place is like an exclusive restaurant and club," explained Mal. "We gather here every evening to talk about our machines and our music. We all have big record collections dating back to



At 90 m.p.h.—Penny and Pete Dayley

1951. Dave over there (Dave Jacobs, the group's pianist) has some even older—Johnny Burnette and stuff. We have a good exchange of records. An old Eddie Cochran can fetch up to £10."

Mass Rocker outings—to Brighton or Margate—are broadcast on the Nightingale's notice board. Last week 400 had sped to

mony fully kitted out in their gear with their machines roaring.

"Our last wedding was last week—Pete Bruce and Zeena," said Mal. "It was a good do."

A Rocker's expenditure, it was explained to me, was about £600. This often includes H.P. instalments on a bike, and once paid a Rocker really doesn't have a very costly time of it. A leather jacket—which lasts forever—costs £15, and the Rockers have them especially painted and embroidered by their friend Terry Gage, who writes appropriate words on the back and studs them all over.

The only real problem a Rocker ever has is when he goes outside the secluded Rocker circle during the day to earn a living.

"Bosses can turn quite nasty," said Mal. "They start yelling 'get yer hair cut' and things. You give them a rude sign and tell them where they can put their job."

Which is one reason that a Rocker—whether he works in a garage, a draughtsmen's office or in insurance—tends to change his job at an almost maniacal speed.

By the time I left The Nightingale it was very dark outside. Inside Jerry Lee Lewis was giving vent to "Great Balls Of Fire," and the smell of oil and motor bike tyres rent the evening air. Two friendly Rockers helped move six bikes out of our path so we could manoeuvre the car, and raised a hand in solemn farewell salute as we drove away.

BOSSSES: 'YOU GIVE THEM A RUDE SIGN'

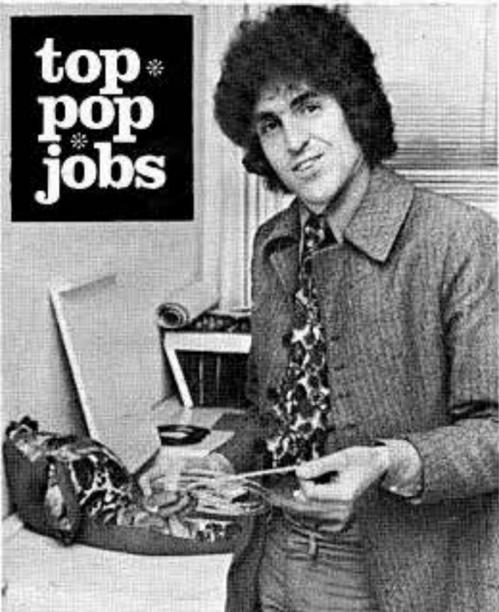
Brighton—defying the police who had tried to split them into smaller groups all the way down.

Rockers jive at the Nightingale in true Rocker style and talk about their heroes. These are labelled "well respected," and include James Dean (Dave Jacobs has seen "Rebel Without A Cause" ten times to date), Marlon Brando. Top Rocker singer is Eddie Cochran, followed by Gene Vincent, Bill Haley, Jerry Lee, Little Richard. Elvis Presley is scorned "because he changed his style and deserted us," and Buddy Holly "because he was pop—not rock."

Rocker romances often start life in The Nightingale. A Rocker wedding is a turn-out indeed, with Rockers turning up to the cere-



Penny Valentine at a round-table conference with the Wild Angels at the Nightingale Cafe.



This week: Terry Doran... not so much a top pop job—more the big white chief of Apple.

THE FIRST thing that strikes you about Terry Doran is his appearance. It is best described by the Australian paper which, with its own high proportion of woolly-headed gents running around the outbacks, was well qualified to call him a white Jimi Hendrix—and complete with psychedelic sprayed car.

But to dwell on his appearance is to minimise his hard Scouse accent which jars every bone in your body, is unforgettable and also the subject of Kenny Everett jingles. There is also his boundless energy and enthusiasm common to all human beanpoles. (T.B. for two years didn't help here.) Above all, there is his enviable ability to win the friendship of everyone he meets.

All things considered, the Beatles couldn't have picked a better bloke to manage their Apple publishing company and its offshoots such as Grapefruit.

he says, "I used to dress and style my hair like Brian Epstein. Quiet suits and neatly parted hair."

Terry was just one more of Epstein's Mersey friends who did not get forgotten when the Beatles became famous. Brian brought him to London and set him up as manager of a new and second hand car business.

He asked John Lennon's advice about what to do next. "Try music publishing," came the answer.

"And that's really how Apple was started, with the Beatles backing the company and me managing it," says Terry, whose references to the Beatles should not be taken as name-dropping since he is a close friend of all four from way back.

Today, at 28, he is rapidly rising into a sort of Pied Piper, his own enthusiasm reflecting on everyone who comes into contact with him. "I can't go home," he says at nine at night. "I wish I had two more heads and a

few more hours each day."

Instead, he concedes five hours for sleep, gives an hour to gardening and giving his beloved kittens their breakfast, then begins a day of running Apple, publishing songs, seeing a stream of would-be writers and artists—and managing Grapefruit.

It's not far short of midnight by now, Terry is still striding about his office (he never walks, always strides), playing tapes, smoking heavily as ever. His office is, in fact, furnished like a lounge, all in white even down to two sofas. "Because I'm here most of the time I want it to look like home. And it makes things easier for people who come to see me. If they are confronted by an office and desk, they'll most probably shake in their shoes. But this arrangement relaxes people."

He returns to his favourite topic, Grapefruit. "The big thing about them that has helped to win so much attention so soon is that they're so nice with everybody. If you're nice and being your-

self, you're got to appeal to people."

Terry Doran, without realising it, was summing himself up exactly.

Although Grapefruit have been called a "manufactured" group, the formation was far from calculated. "First I met George Alexander who said 'I've got a few wee songs' which were good so I signed him as a writer. Then along came (John) Perry. I met him at the Speakeasy. He was one of those few people who hit you instantly and make you think 'What a bundle of flippin' joy.'"

"He also wanted to write songs but frankly his material was a load of rubbish. I played him some of George's stuff and said this was what I was looking for. Two days later he was back—with the Swettenham brothers, Geoff and Pete. They said they'd left the Tony Rivers group and would like to join up with George."

"Four days later they were in the recording studio."

top pop jobs

Scott: terrified of live audiences

by DAVID HUGHES

FACED WITH the prospect of meeting Scott Walker for the first time is apt to send many erstwhile interviewers into a cold sweat. Their ears ring with tales of moodiness, abruptness and instant dismissal of those he does not like.

Lines like "I have nothing to say to the press" resound in their ears and they approach the door with knees slightly knocking!

I know . . . I met Scott Walker for the first time last weekend; and what forboded to be a somewhat dubious pleasure became a long, interesting and thoroughly good-natured conversation.

Casually dressed in the clothes he wore for last week's "Top Of The Pops," Scott was instantly friendly, although adding that if he did not know a person well it was difficult for him to talk actively to them.

"And so often people try to stir it up for me, they can't blame me for getting annoyed.

"Maybe I am a miserable . . . but not as miserable as I used to be."

Having then dismissed the apparent antipathy surrounding Mr Walker, on to the man himself. Ask an intelligent question and he answers it well and with much thought. Ask a stupid one and he'll show you the door.

I asked how important money was to him.

"It would be great if money never had to affect my life. I could get on with what I wanted to do and not have to worry about where the next week's rent was coming from.

"I could spend far more time writing music and attempting to write articles. I could go back to school and continue learning art. I could learn to sing properly. I don't sing properly now—it could be faster, and it takes time to develop one's singing techniques. The only way to do that is to study breath control.

"But money doesn't worry me much; people just worry me about it. Like my bank manager who rings me up whenever the balance is getting low and says politely: 'Mr Engel, I think you should earn some more money this week!'"

Materialist

"And that's where the drag comes in. To earn money I have to make live appearances, which means getting a band together, working out arrangements and spending days doing something I don't really enjoy.

"So I just try and spend as little as possible, so I only need make the minimum of live appearances. I'm not a materialist. I don't own a big house or a huge car, and I don't live or save for the future."

Public appearances to a pop star are a vital part of his career. Why then did Scott choose music in the first place?

"I've always disliked doing live shows, but I wanted to write music and record LP's. That was my first ambition, and to do that I had to go



Scott and Gary: touring together in Japan—just for the money!

'I don't mind TV appearances. But you won't find me doing the knees-up with Billy Cotton'

along with the pattern of a pop star's life.

"Now I have achieved that ambition, and I want to move along again, and not be hampered with live shows.

"I don't mind TV appearances. At least I'm taking my songs and myself out to a gigantic mass medium and I am assured of being properly orchestrated. But you won't find me (and you didn't) doing the knees-up with Billy Cotton or anything like that.

"But with touring, I just find it totally unrewarding. I'm afraid of audiences still, and I can never take the people with me I want to. I work myself for two or three weeks, and wear myself out . . . for nothing—or rather for money!

"If I was sure I could fill the Festival Hall I'd like to do a concert there. But I'm by no means certain I could fill it—and until I am, it's just not on.

"I want eventually to direct films, and I'm already working in other fields. I'm writing a musical with Jonathan King; and when I get back from Japan I want to try and write a full musical suite, which would take up one side of an LP. I have the idea of setting a lot of situations in a tenement house and building a symphonically based musical and vocal suite around them."

Ballad-conscious

I commented that it was strange to find Scott touring Japan with Gary.

"Well, it's the money again. From the money I will get on this tour I could last a whole year without making one concert appearance. So when I weigh it up . . . three weeks work for a year doing what I want to do, I think it's worth it.

"It's very strange how all three Walker Brothers have re-

mained so popular in Japan, even since the split.

"I think the fact they are very ballad-conscious has something to do with it. They have always liked the sound, whereas I sometimes think British audiences liked the way we looked.

"I must get to hear Gary's new group before we go. I gather they are very good.

"But Japan seems to understand what I'm trying to do—and they will pay money! So I'm prepared to over-prostitute myself to get enough money to live on.

"The only hang-up is that I have to go by train—15 days each way—as I can't stand flying. And also I haven't yet conquered my fear of live audiences."

NEXT ISSUE: Scott talks about his friendship with Disc's Jonathan King; his love of the Russian people; and why he dislikes being called "a damn yank".



Anita's magical mystery bus-ride tour . . .

IT SEEMED like the one magical mystery tour which would get a great review in the papers . . . the day Anita Harris publicised her new single "Tuppenny Bus Ride" by inviting the Press aboard an open-top bus for a champagne-stocked trip round Town.

HER manager, Mike Margolis was responsible for what looked like the perfect publicity stunt. He hired the bus from Brighton Corporation, then invited everyone to be outside London's Hilton Hotel at midday last Tuesday to ride round to the "Pop Inn" studios in Lower Regent Street where Anita was due to appear.

BUT even before the bus pulled away, the police stepped in. They noted the names of Anita, Mike, CBS Records and the bus driver and glanced dubiously at the advertisement painted either side of the bus—Anita Harris' "Tuppenny Bus Ride."

IT WAS a minor mishap. Mr Margolis merely smiled. A possible parking ticket was well worth the publicity he hoped to collect.

AFTER all, the sun was scorching, the champagne flowed free, Anita posed for picture after picture along Piccadilly, through Trafalgar Square and back to "Pop Inn."

DEEJAYS like David Symonds and Rick Dane promised "plays" for the record, writers assured Anita of glowing articles . . . and a few hundred members of the public stared in amazement and noted the name of the record.

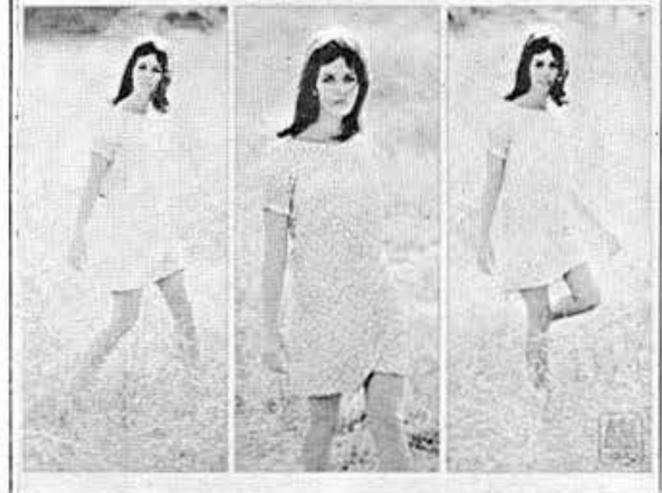
AND SO when Anita woke up on Wednesday she couldn't wait to see the papers and the pictures they had used. The trouble is, she is still waiting. For on Wednesday there was a national paper strike and the perfect publicity stunt had fallen flat.

OH, WELL, maybe Anita's single will have a happier ending.

NEW ALBUM

**claudine
longet**

CLAUDINE
LOVE IS BLUE



**love is
blue**



AML 915

'It would be great if money never affected my life . . . I could get on with what I want to do and not worry about next week's rent'

ARTHUR BROWN writes to Disc from New York

THE first three miles into New York from the airport are lined with graves—"Impress your friends—come and die in America."

Have grown to like Americans so much that I have announced my running for Presidency. My platform is jellied eels.

First, the Fillmore (East) and Jefferson Airplane. Sharks, because they lack buoyancy, have to swim all their lives in order to keep afloat. Bill Graham, director of the Fillmore, is a shark. An endless unravelling ball of energy, he is capable of tearing anyone to bits; but he is entirely and genuinely helpful in anything concerning the project he is engaged in.

The Fillmore is on the same lines as the Saville, though larger, and will be great when they get round to pulling out; half the seats for dancing space.

Best thing about the Jefferson Airplane's performance was when Mitch Mitchell sat in at the end of the evening. The audience was not the most hip (who at the moment go to the Scene or Au Go Go in Greenwich Village) but very appreciative. Grace Slick has a great voice, but the presentation is abysmal. The same holds true of the Doors. . . .

Jim ("I, that is me, that is watch the way I really am cool man, like I make ONE cigarette last five minutes before 4,000 people") Morrison reminds of early Jagger. Musically they are less accomplished than the Stones, and rather boring. He is good looking, and has a lot of presence, but moves badly and makes little effort to use his voice. His big scene is trying to win applause by talking to the fuzzi at the end of each set.

The standard of musicianship in white bands here is much lower than in England, and I predict that the invasion by English groups shortly to be launched will succeed.

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● **JIM MORRISON**, lead singer with the Doors—Britain should "prepare for the unexpected" when he visits here in September.

I'M STILL trying to answer some of the cards and letters you sent me—thank you all very much. I would estimate between three and four hundred in all, from as faraway places as Philadelphia and Australia—all of them referred to this column, which goes to prove the international nature of our small business! I was gratified and dead chuffed.

I CANNOT rate the new Stones single. A dull, long, monotonous step backwards to the riff of "Satisfaction" with little or no melodic content. If it was bad I would knock it; if it was good I would praise it; as it is, all I can do is yawn and pray for redemption.

ONCE MORE, I saw Joe Cocker at the Revolution club in London. Gradually more and more people are becoming aware of his talent; tables and seats are now difficult to find. The word is gospel, and it is spreading.

CERTAIN rhythms and chimes are pealing in our direction which we should stop and appreciate. Please go and buy Dionne Warwick; also Robert Knight's "Power Of Love" and the Contrasts' "What A Day." R. Dean Taylor sounds like electric, Tamla-ridden Shangri-las, with quite a possible hit. By the way, rumours of unrest in the Tamla stable could account for their lack of quality singles.

THE atmosphere is building up to a pressure area which could create something. Just as, months ago on "Good Even-



ing," pop people predicted a rock revival, now they are saying that a new "thing" must be just around the corner. Maybe not in music—in films, or TV, or literature—perhaps an entirely new mass media form. Who knows? Perhaps you could be that new "thing"!

APPLE are receiving vast numbers of songs per second, and manager Leaping Terry Doran is listening to every one. They are encouraging newness, at least. So the Maharishi is dead. Long live the new fad, whatever it may be. But those who have got their fingers burned in previous trends may be rather more careful in starting future ones.

LAST mentions. From America comes the last Mamas and Papas' LP—a final jewel from the glorious kingdom. And you should own the Magic Garden album from the 5th Dimension. It is beautiful.

PAUL HITS OUT AT BEACH BOYS' TOUR WITH MAHARISHI

PAUL McCARTNEY and John Lennon spoke about their break with the Maharishi in New York: "We made a mistake," they admitted. First at a press conference, later on the "Tonight" TV show, they talked about Apple and its plans, their "embarrassing" experience with the Maharishi, and how easy it was to walk in Central Park without being recognised.

While John and Paul indicated that meditation was a good thing, they emphasised that the Maharishi, personally, is not amused (perhaps disappointed is a better word) that the Maharishi would consider going on tour with the Beach Boys—"And then, to have it fold!" Paul exclaimed. They obviously objected to the rank commercialism of the guru.

As John said about the India venture, perhaps summing up the whole thing: "It was a nice trip. Thanks for the ride."

The Beatles arrived in this country just as their film, *Magical Mystery Tour*, began to play in a few scattered theatres. It was featured on a special after-midnight-only basis, and it received not only acclaim but raves. Audiences in both cities cheered and clapped throughout the film.

I can't imagine how or why it was not cheered in England. As for it being "pointless," don't you people have underground cinema over there? We are constantly inundated with episodic, plotless films which make MMT look like a carefully scripted masterpiece.

LAST weekend I journeyed to San Francisco again (that's where I saw MMT, at the Straight Theatre on Haight Street) and heard some of the best music around any ballroom. Quicksilver Messenger Service are the second group to do that thing with my head—take it off, carry it away and bring it back—the first group was the Grateful Dead.

Steve Miller's Band (they

HOLLYWOOD CALLING BY JUDY SIMS



were in England not too long ago, where they recorded their first album) was good, much more exciting now that they've abandoned the straight blues format; the Kaleidoscope were excellent, doing very weird things with strange instruments; and an after-hours jam session included Steve Miller, Jack Casady and Jorma Kaukonen of the Airplane, Elvin Bishop, formerly with Paul Butterfield, and several other SF notables.

The jam lasted at least an hour, with musicians coming and going on stage. Jam sessions, that most original and innovative expression of music, is a common occurrence in San Francisco, where the groups know and dig each other and play because they want to. Very few jam sessions in Los Angeles, sad to say, where the competition is fierce and musicians don't intermingle very much.

IT seems fairly definite (as definite as these things can be) that the Doors will be in England in September. That's not exactly a warning . . . but should any of you attend a Doors concert, prepare yourself for the unexpected. Actually, Jim Morrison has been behaving almost normally for these past few weeks—he did a one-hour radio show, all by himself, on KRLA one Sunday, and he's been co-operative with interviewers. It can't last.

● The Cream return to LA for two concerts (only one was scheduled, but a second was booked to meet the demand). They'll be taping the Smothers Brothers show next week.

A great big promotional wingding is set for tomorrow for a new group called Three Dog Night. All kinds of big stars are supposed to be there . . . read all about it next week, folks, same time, same place.

Fan Gag . . . by Barry Fantoni



"Between you and me, Wilkinson, it looks like I'm going to lose a packet in this 'Maharishi Enterprises' company of mine."



● **DIONNE**: buy her single!



● **JOE COCKER**: talent

If I only had Time Box



Singer Mike Patto

THE "IN" CLUBS of London are a hard testing ground for even the best of the country's new talent.

Amid the clatter of Scotch glasses and Coke bottles, and the hub-bub of all the latest pop gossip, the poor musicians fighting hard on stage for an audience are usually the losers, and they leave saddened by the apparent apathy of the capital's pop followers.

But once in a while comes a group for whom the chatter stops . . . and would you believe, applause?

Such a group is the Time Box, five ultra-talented lads from Southport and London, who have managed to find the common denominator between pop and jazz and create their own distinctive brand of music.

Spokesman is vocalist Mike Patto former singer with the London Jazz Orchestra and subject of Patto's People, a man for whom business must be straight!

STYLES

"The musicianship in the Time Box is very very good. They all play well, and in a wide variety of styles.

"They" are Peter Halsall on excellent vibes and lead guitar; Chris Holmes on organ; Clive Griffith on bass guitar and John Halsey on drums. A strange mixture, you may think, but it is the presence of vibes that makes the music of the Time Box so unique and exciting.

"As they are all such good musicians," says Mike, "there's never any trouble about us not playing on our records"—and a new single is coming in the next month—"In fact the straighter this business becomes, the better we shall be.

SOUND

"We know how hard it is for new groups to succeed, so we deliberately tried to find a new sound to make us sound different from everyone else. Of course the music we play gives us enormous pleasure, and we've never been really brought down, even when the audiences were a bit blasé."

Time Box repertoire varies from out and out soul music, through driving instrumentals to Modern Jazz Quartet and Nina Simone, and every number is performed with utter perfection.

"We spend a heck of a lot of time rehearsing," says Mike, "but it pays off. I can't stand sloppy playing."

Outside London's "In" clubs the group concentrates mainly on universities and colleges, and have plans for an American trip in June.

"But whatever we play on stage, we know the only way into the charts right now is with a commercial song—which we're working on at the moment."

However commercial, the result will be good—and that's not just an empty-headed assumption, as anyone who has seen the Time Box will know.

A LOOK AT ELVIS'S 28th FILM IN 10 YEARS OF CONTROVERSIAL FILM-MAKING

IN California at this very moment Elvis Presley is cheerfully slogging through his 28th mammoth film offering.

It is "Live A Little, Love A Little" and for all the weary but dedicated Elvis fans who have sat through his every film and therefore been often subjected to a pretty dire time, it promises a lot more than most.

For one thing it's based on a best seller book called "Kiss My Firm But Pliant Lips"—and if you remember back to Elvis's really only successful advance into the dramatic field with "King Creole", which was based on Harold Robbins "A Stone For Danny Fisher," your heart will lighten.

For another thing it's being directed by Academy Award Winner Norman Taurog, which means the high comedy will be light and well handled instead of some of the ham-fisted stuff we've seen in the past.

Of Elvis Taurog says: He is like no one I've ever encountered. He's as strong as any man I've known and at the same time a sensitive actor. He's unbelievably kind and co-operative." And the film's producer Douglas Laurence adds—stunningly—"If Elvis continues his acting career I'd stake a tidy sum he'll win an Oscar nomination."

The fact that "Live A Little" IS Elvis's 28th film is a mind boggling thought in itself. Certainly there has been no other pop star in history—or possibly even film star—who has spent so much time in the film studios.

His films come like never ending waterfalls. In ten years he has made a minimum of two films a year—an awe inspiring thought.

Now there IS a man who eats his energy giving cornflakes for breakfast!

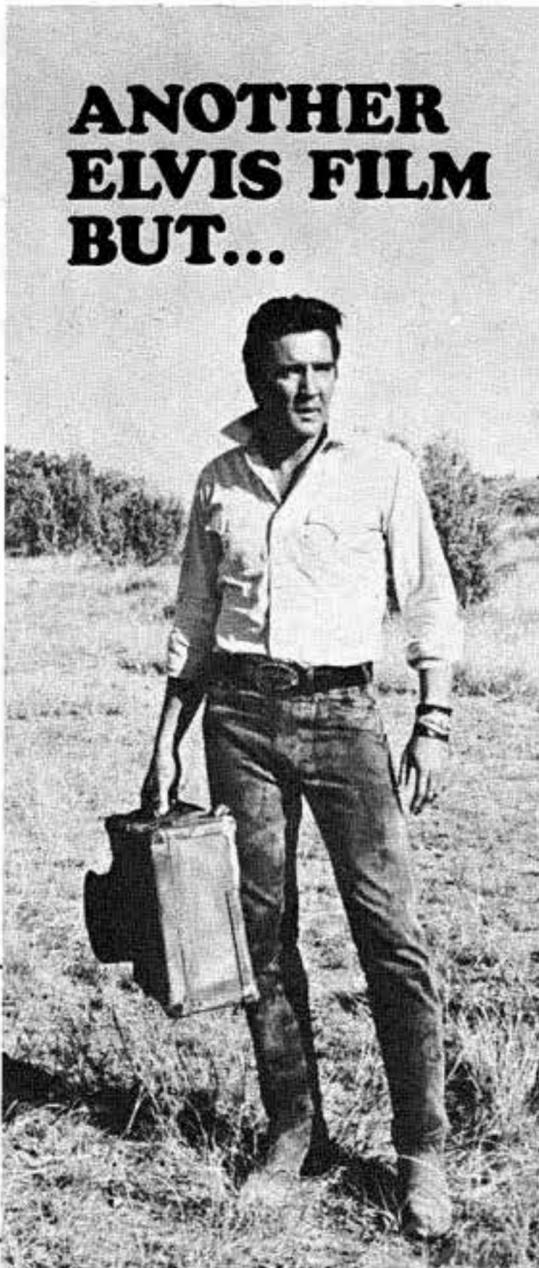
Elvis, despite being the King, has had to put up with a lot of harsh criticism for this very fact. How, argued the critics, could anyone go on consistently making mediocre films?

EXPLOIT

What many people obviously forget is that Elvis is a highly exploitable market and, while his films rake in the amount of money they have been, will continue to exploit himself on films.

In the hands of a good director, with a better-than-average script, Elvis like many other actors, can be moulded and formed into a very passable performer. As long as he isn't girded with beavies of girls singing inane choruses he has in the past shown a great deal of promise—"King Creole" and "Follow That Dream" being the supreme

DRAMATIC ELVIS in "Stay Away Joe" as a rodeo champ who causes nothing but trouble for his family

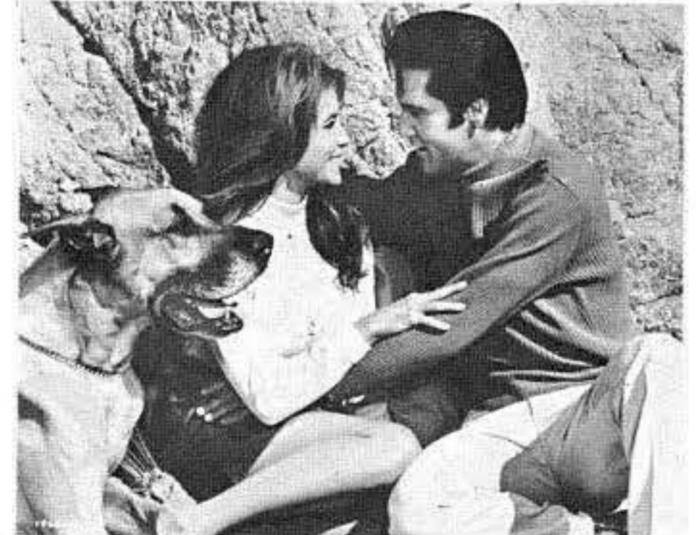


ANOTHER ELVIS FILM BUT...

examples. On "Live A Little" this promise looks like being fulfilled. It is a bright happy thought. And in Britain we still have films number 25, 26 and 27 to see yet—namely "Clambake"—which is premiered in London on May 30—"Speedway" and "Stay Away Joe," neither of which have even been shown in America yet. Here is Elvis's list of films so far: Love Me Tender; Loving You; Jailhouse Rock; King Creole; G.I. Blues; Flaming Star; Wild In The Country; Blue Hawaii; Follow That Dream; Kid Galahad; Girls! Girls! Girls!; It Happened In Acapulco; Viva Las Vegas; Kissin' Cousins; Roustabout; Girl Happy; Tickle Me; Harum Scarum; Frankie And Johnny; Paradise Hawaiian Style; Spinout; Easy Come, Easy Go; Double Trouble; Clambake; Speedway; Stay Away Joe; Live A Little, Love A Little.



VIOLENT ELVIS in "Speedway" threatens co-star Bill Bixby who has made a wedding less than a success, while Nancy Sinatra looks on.



LOVING ELVIS in "Live a Little, Love a Little" makes advances towards Michele Carey while a houn' dog looks on.

THIS ONE COULD BE HIS BEST



Aretha . . . Husband doesn't approve.

Queen of Soul wants a micro-skirt!

ARETHA Franklin, the lady whose soul set London's wheel on fire last week, was happy and relaxed.

After two hectic days of concerts, climaxing her first tour of Europe, Aretha had slowed down the pace and spent three days shopping for Britain's trendy clothes.

"I've bought so many hats and dresses, we're going to have trouble getting them all home. I wanted to buy some of those great micro-skirts, but my husband Ted doesn't approve of them! Still, I've managed to persuade him that the 'minis' are OK!"

To Aretha, the British concerts were a major triumph she had looked forward to for many years.

"My father, the Rev. C. L. Franklin, comes to England every year on holiday and he's always been telling me what a lovely place it was. But somehow I never found the time to come . . . and now I'm here I definitely want to come back again just as soon as it can be arranged."

Aretha has had a checkered musical career, and one which puts label-tagers into a complete frenzy.

Starting at the age of 10 singing good old gospel songs on the road with her father, she moved on to the Blues, won an American poll award for "Most Promising Jazz Newcomer"; is now called "The Queen of Soul" and says she is more inclined to pop!

But, as she says: "Soul is not what you sing—it's how you sing it. It's not the song—it's the emotion behind the singing and the way it affects other people."

"I always have to believe in the lyrics of a song before I can do it on stage, 'cos if the feelin's not there, then nor

is the soul."

In fact the only thing that can stop Aretha singing is her voice!

"I'm very prone to laryngitis, and that fear sometimes has to hold me back on stage. And that's why I couldn't do more concerts in England this time.

"Maybe if I sang properly, like my teacher told me, and sang from my stomach, I'd be all right, but you don't look too good with your stomach heaving up and down, so I just sing from the throat!"

Admire

Aretha Franklin is a girl admired by people in all walks of music—jazzmen, soul brothers, pop fans and quality music lovers alike. She cuts through all barriers, both musical and racial, yet remains quietly unconcerned about the incredible furore she creates.

Who does she admire?

"Well, I saw a young British singer just this week called Terry Reid, and he is very good. I also love Charles Aznavour — he's too real! — and Oscar Peterson, Horace Silver, Junior Mance, Freddie Hubbard and Nina Simone."

And what of the future?

"Well, I'll carry on feeling what I feel, and at the same time try and keep abreast of the musical trends. But more immediately I've got to get back home real soon and supervise the new furniture which is being moved in. New furniture is like new clothes to me—and I love buying!"

Her home is Detroit, Michigan, where she lives with her husband/manager Ted White and her children—and despite the continual travelling she still manages to be at home every two weeks.

"But I'll be back in Britain as soon as I can . . . to S. and S.—sing and shop."

And Britain will be waiting. . . .

Patti tour here

PATTI La Belle and her Belles visit Britain on July 5 for a three-week ballroom tour, opening at Dunstable California on day of arrival. Group will also make TV and radio appearances — before flying out for a further three-week tour of Germany, France and Belgium.

Also over here for a ballroom tour at the end of July will be Junior Walker and the All Stars. Both are being brought in by promoters Henry Sellers and Danny O'Donovan.

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PIRATE RADIO FANS! WHERE IS RADIO CAROLINE? IS MANX GOING SUPER-POWER? A VERONICA FOR BRITAIN? FIND OUT—FREE! SEND AN S.A.E.—SCOTT HUGHES, 1 HEATHFIELD AVENUE, BIRMINGHAM 20.

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POP THE QUESTION

The women in the Shadows



SWIMMING SHADOWS (left to right) Brian Bennett, John Rostill and the two original members Bruce Welch and Hank B. Marvin.

? Where were the Shadows born, and are they married? —Marion Werner, 8000 München 54, Pelkovenstrasse 39/1, West Germany.

• Three Shadows are married. Hank Marvin is married to Billie and they have four children. Hank was born on October 28, 1941, in Newcastle upon Tyne. Brian Bennett is married to Margaret, they have two children. Brian was born on February 9, 1940, in London. Bruce Welch is married to Ann, they have one child. Bruce was born on November 2, 1941, in Bognor Regis. John Rostill, the only single member, was born on June 16, 1942, in Birmingham. They plan an autumn Continental tour, but, alas, not to Germany.

LOST... THE EMPEROR ROSKO

? Can you tell me what has happened to Emperor Rosko's daily 5 p.m. show on Luxembourg International? Just lately it has disappeared.—Michael Roberts, 2 Drummond Close, Coventry.

• This programme was transmitted from Radio Luxembourg HQ in Paris for just over a year, but has now ended, Michael. A spokesman from Paris says: "Emperor Rosko is now doing a show from 10 p.m. to 3 a.m. on Saturdays, and from 3 p.m. to p.m. on Sundays. You should be able to pick it up on 1293 metres."

? Is Kenny Jones of the Small Faces engaged to Jan Osborne, and do they plan to marry? —Judith M. Wilkins, 29 Beech Avenue, Sanderstead, Surrey.

• Says a spokesman: "No, they are not engaged to be married. They are just very good friends."

JANGLING FANS

? Can you give us an address where we can write to the Swedish group, Ola and the Janglers, in Sweden, and the label and number of their record, "What A Way To Die"—Paula and Linda, 8 Ennerdale Rd., Reading, Berks.

? We thought Ola and the Janglers were fantastic on the recent Kinks-Tremeloes-Herd tour. Can you please tell us where we can write to them, as we are interested in running a fan club.—Margaret and Janet, 4 The Crescent, Amptill, Beds.

• Ola and the Janglers have certainly raised a growing army of fans since their British tour. Any correspondence to them should be addressed c/o Brian Longley, 6 Southampton Place, London, W.C1.

For the information of Paula and Linda, "What A Way To Die" is on the Transatlantic Big T label, No. 108.

Says Brian Longley: "Please send letters to me and I will forward them on to Ola and his group. We may be forming a fan club for them. They hope to re-visit Britain two or three times a year, and may come back around July."

? Address, please of the Hollies Fan Club.—C. Harvey, 31 Holly Crescent, Sacriston, Durham.

• You certainly have an appropriate address for a Hollies fan, reader Harvey. Write to Louise Tyner, 86 Furze Lane, Farncombe, Godalming, Surrey.



Rosko... on 1293 metres

THE ELUSIVE JOHN WALKER

? What has happened to John Walker? Is he still in Britain and what are his future plans? —Miss Ann Wright, 11 Rugby Rd., Mablethorpe, Lincs.

• Says Bill Fowler, of the Arthur Howes agency: "John is doing limited dates in this country, but we are building him up very big on the Continent. We are negotiating for TV and concerts by him in Switzerland, Italy, France, Belgium, Holland and Sweden. "John has had a re-think about his recordings, and is now writing his own material. He has been in the studio to record his next single, but no release date has yet been set."

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



? Can you tell me where Dave Davies went to school, the names of Dave and Ray's sisters, has Dave still got his dog Susie, and how much does Dave weigh? —G. Smith, 6 Brierley Close, Hornchurch, Essex.

• Says Dave: "I went to the William Grimshaw School, at Highgate, London. Our sisters are Gwen, Peggy, Dorothy and Rosie. My dog Susie has been pretty ill, I'm afraid—but then, she's getting a bit old. She's about 12. I weigh ten stone six pounds."

TELLY TOPICS

? We've been staying up late on Tuesdays to see "Hawk" on TV, starring Burt Reynolds. We think he is marvellous — just like Marlon Brando. The programmes are so exciting. They're easily the best of the detective stories we've ever seen on TV. Now they've suddenly stopped. We are most disappointed. Is the series coming back, and is it possible to get a record of the background music? —Fiona and Graham May, 63 Cleveland Rd., South Woodford.

• Sorry to disappoint you, Fiona and Graham, but "Hawk" has been dropped by Rediffusion TV for the time being. A spokesman says, however, that some programmes are still available for screening, and should be seen before the end of July. Unfortunately, no soundtrack recording is available of the Nelson Riddle background music.

? Is the theme music from the TV Western series, "The Virginians," by Percy Faith and his Orchestra, available on a single, EP or LP? —A. Williams, 85 Peel Hill Rd., Wythenshawe, Manchester.

• Yes, reader Williams—on the CBS EP 6153. Apart from "The Virginians" theme, you also get "Never On Sunday," "Samba de Orfeu" and "A Summer Place"—one of the best-ever Percy Faith hits.

? Is Christopher Carey, who plays Gorill in the TV programme "Garrison's Gorillas," the same as Radio Caroline's former deejay, Christopher Cary (Spangles Maldon)? —Miss S. Walker, 77 Sturdee Avenue, Gt. Yarmouth.

• According to ex-Caroline deejay Roger Day, the name may be similar, but the guys are different. The Christopher Carey of "Garrison's Gorillas" fame was in fact born in Sussex, but now lives in California. He has been in the States since 1959. He has also appeared in the "Batman" and "Man From U.N.C.L.E." TV programmes.

In praise of the Love Affair, live



I WANT to say how marvellously Steve Ellis and the rest of the Love Affair acted on Top of the Pops when the orchestra were behind them "Rainbow Valley." So don't knock them when they make a good try; at least they make live appearances, which is more than some groups I could name.—DEBBIE CHAPMAN, 2 Oaks Lane, Newbury Park, Ilford, Essex.

Complaints Dept.



● Must we put up with seeing Davy Jones continually stripped to the waist? In the last three issues of Disc the thin, embarrassing body of our idol has been uncovered in photographs. Surely most fans would like to see Davy with a shirt on, or am I the odd one out?—JUNE NORTHCOTT, 22 Woolwich New Road, London, S.E.18.

Editor's note: This is the only complaint received.

● Engelbert gives me the hump. If he has to take a rest after anything as unhectic as a pantomime, I dread to think what a summer season in Blackpool will do to him! He'll just have to stop raving it up so much on stage, that's all.—CHRISTINE BERESFORD, Broughton Lane, Sheffield.

● "Who ever heard of a Scots hippy?" (Disc 11.5.68.) I'll tell you. Everybody in Scotland. Not everybody in Scotland has hairy knees, wears a kilt and tosses the caber, you know. We are not as backward as you think. Although it is a great occasion when an English group comes here. So just watch it!—DENISE ANDERSON, 5 Smithfield Street, Edinburgh 11.

Don't worry, Denise, there is a Scotsman on the Disc staff to look after your interests!

● The answer to the Radio 1 critics is this: if you don't like the station, don't listen! To me, silence is preferable!—MISS L. DICKENS, 24 Hugh Allen Crescent, Marston, Oxford.

● What is this Love Affair hate campaign coming to? On Top of the Pops a good plug was ruined when the band played their own version of "Rainbow Valley." This farce could have been prevented if they'd been allowed to mime, which is exactly what an American group on the same show did, and their performance was perfect. This is discrimination of a most sinister form! —STEPHEN ROBINSON, 45 Charminster Road, Worcester Park, Surrey.

● A few more Top of the Pops illusions have now been shattered. The "accidental" mis-conduction of "Rainbow Valley" was even more unprofessional than the Love Affair's so-called "sin" in not playing on "Everlasting Love." Similarly, was it really necessary for P. J. Proby to have his lyrics written the length of his arm? At this rate standards of professionalism need radical and immediate adjustment. —W. M. SANDERS, 185 Central Avenue, Southend-on-Sea, Essex.

● Congratulations Love Affair for a great performance on Top of the Pops. They did a marvellous job when their record "Rainbow Valley" went all out of proportion. There aren't many groups who would have kept on singing. Well done Steve, and the boys.—BARBARA SYKES, 3 Bakers Lane, Streetly, Nr. Sutton Coldfield.

I ENTIRELY agree with Andy Bown's statement that John Rowles' record is boring (Hit Talk 11.5.68). He sounds like a laryngitic bullfrog and if he had to sing for his supper he would be six feet under by now.—DOROTHY McINNES, Chiltern Cottage, Dorney Wood Road, Burnham, Bucks.

BRILLIANT! Superb! There just are not enough adjectives to describe the performance of our one and only Dusty Springfield in her new TV series. I'm not knocking any other girl singers as they all have their merits but Dusty is undoubtedly the most absolute tops!—HENRY COWAN, 34 Cornsture Terrace, Comber, Belfast, Co. Down, Northern Ireland.

HELPFUL SKUES

I MUST disagree with your comment concerning Keith Skues' Radio 1 "What's New" show (Scene 11.5.68). Keith's information about the artists whose records he plays, is very helpful and useful. Keith knows what he's talking about and takes the trouble to find out about artists which is more than can be said for some Radio 1 dj's. So please don't knock a dj who is doing his job thoroughly!—LOIS HOLLANDS, 99 Hurst Road, Erith, Kent.

STAR CLICHES

"OH NO — fame hasn't changed me a bit!"

This surely must be the most clichéd cliché in the business, although quite why ordinary mortals should consider that fortune gained in show biz should change anyone is beyond me.

I spent over two years at the peak of my career in the beat world and apart from LSD addiction, permanent membership to A.A., and crippled drum fingers, I am utterly unchanged!—M. A. STEPHENS, 26 Oakhurst Close, Walder-slade, Chatham, Kent.

● Surely the BBC can find better dancers than those on Top of the Pops every week? Even up here, deep in the country, we can do better dances to "Simon Says" than them. If the country's teenagers are supposed to follow their example here's one who isn't.—SUE BURNETT, "Mytholm," Greenways, Driffield, E. Yorks.

Remember your British fans, Jimi

WHEN WILL Jimi Hendrix be back in the British pop scene? Surely he must realise that thousands of his fans over here in England are very upset about his long stay in America. He has even released records in the States, and yet here we haven't even heard anything about a new single. Don't forget your friends in England, Jimi. Show everybody how great you are.—MISS C. RICKETTS, 3 Domville Drive, Woodchurch Estate, Birkenhead, Cheshire.

● Why have the Yardbirds deserted Britain? In the past year we have had one single issued and two promised singles that never appeared—no albums—no TV and virtually no radio or live appearances. Britain has not forgotten the group who gave us "For Your Love", "Still I'm Sad" and "Shapes Of Things," so don't forget us, Yardbirds, come back from America and show us where it's really at! —NICK LAMBERT, 14 Boundary Gardens, Newcastle-upon-Tyne 7.



A cool Swedish rockin' cat speaks

SO, THE creaking rock-n-roll revival staggers on leaderless! No British cat could ever rock, so where have all the rockin' U.S. Kings gone? Hot new wax wanted with some wild empty studio sound; clear the smoke so that we can latch on and shoot it up the mod-infested chart! It's up to the half dozen giants who still survive through their great rocking stage acts to turn the clock back now!

But who and how? Well, Gene Vincent toured France recently with great success, but cuts Dylan-ish folk. Bill Haley has lost his golden slappin' double bass sound on record, while Fats Domino cuts wax with orchestras. Jerry Lee

Even Rockin' Ronnie Hawkins has just cut two folk singles; one a smash hit. So tell me, who will start cutting frantic rock-n-roll again and belt the living daylight out of this mod torn plague?—DAN GUSTAF SUKEOUG, Stockholm, Sweden

● Isn't it about time your Fan Gagger learned not only to draw properly, but also to produce some slightly less corny jokes? —CHARLES FOX, "Shaun," Devenish Lane, Windsor, Berks.

DISCWORD

WIN FREE LP'S

First six correct entries win LPs. Answers by first post Monday to: DISCWORD; DISC, 161 FLEET STREET; LONDON, E.C4.

CLUES ACROSS

- Don't forget this Company, mum! (8)
- Really great performer (3)
- Proposals for dates? (6)
- Not just now (5)
- Group Dr? (3)
- Fleetwood wear? (3)
- Opposite of "nay" (3)
- Solid water (3)
- Mr. Bilk (5)
- Outdoor meal (6)
- Some play by it (3)
- Manicuring accessory (4, 4)

CLUES DOWN

- and 5, John Rowles' hit (2, 1, 4, 3, 4)
- The end of a sleeve (4)
- Three-dimensional, shall we say? (6)
- Some faces are (5)
- See "1"
- Insect right in the drink! (4)
- Brothers hiking? (7)
- It's really great, Jack (7)
- See "16"
- and 15, I'll Remember You-er (5, 6)
- A few fellows in a Corner (4)
- He's out of line! (4)

Last Week's Solution:

ACROSS: 1. Gene Pitney. 7. East. 8. Singles. 9. Eraser. 12. Utter. 14. Ranch. 16. Stroll. 18. Express. 20. Mint. 21. The Animals. DOWN: 2. Notes. 3. Ici. 4. Night. 5. Peter Green. 6. Esmerita. 8. Sir. 10. Amen. 11. Each. 12. Unit. 13. Tit-o. 15. Curve. 16. SOS. 17. Rum-BA. 19. Sin.

Last Week's LP winners
Andrew Leitch, 24 Long Street, Abbey Hey, Gorton, Manchester. Terry Pol-lard, 2 Thameside Crescent, Canvey Island, Essex. C. Bird, 19 Littlecroft Avenue, Bournemouth, Hants. James Birch, "Orchard Hale," Monith Wood, Stockton, Nr. Worcester. Mavis Whit-aker, 55 Ruthin Avenue, Alkington, Middleton, Manchester. Eileen Briggs, 31 Williams Road, Burnley, Lancs.

Zombies — a sad loss



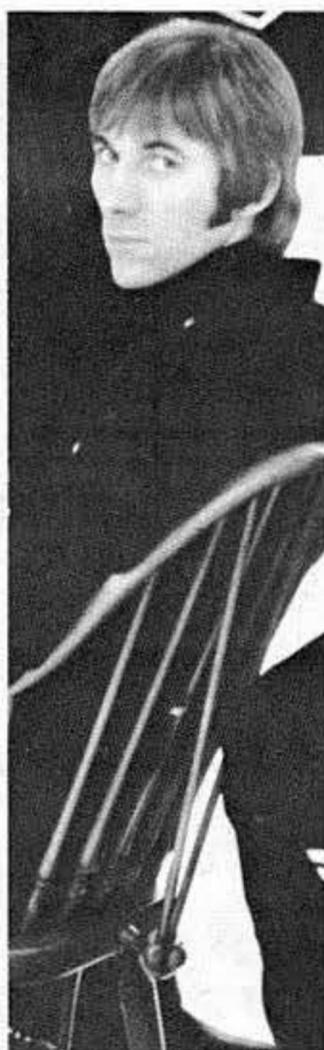
I HAVE just bought the ill-fated Zombies LP, "Odyssey and Oracle" and had to write to say, it's a great pity they have now broken up. We, the Alan Bown! played with them on several occasions and they were so good that I fail to see reason for their failure to interest the public.

This LP sums up their beautiful music and puts their songs on a level with the Bee Gees and Beatles. Please give the Zombies a listen even if it's too late.—S. HALDANE of the Alan Bown! Edmonton, London, N.18.





Solomon King: lung power



Gary Puckett: good strong voice

UNION GAP: HIT GROUP WITH NO GIMMICKS

THE
NEW
LPs

GARY PUCKETT and the UNION GAP: "Featuring Young Girl," Lady Madonna; Kiss Me Goodbye; The Pleasure Of You; Dreams Of The Everyday Housewife; I'm Losing You; Honey, Mighty Quinn; Wait Till The Sun Shines On You; (Sweet, Sweet Baby) Since You've Been Gone; Say You Don't Need Me. (CBS.)

This is the group that shot to the top without gimmicks but with straight, commercial singing of a straight, commercial song.

This, their first LP, follows through with the same formula: it's competent, musically, and "safe" — but not particularly exciting.

Gary Puckett has a good, strong voice, and on "Kiss Me Goodbye" and "Wait Till The Sun Shines On You" he comes through with more individuality and personality than on the rest of the LP.

The best track is "Young Girl." But the group should never have resorted to rehashing "Madonna," "Quinn" or "Honey."

Why don't they — and so many other artists — realise that they can't possibly erase the memory of the original versions? Puckett even has McCartney's inflections on "Lady Madonna," and the result is a

boring copy.

These criticisms aside, it is clearly not a fluke hit group. It will stick around.

BOX TOPS: "Cry Like A Baby," Title Track; Deep In Kentucky; I'm The One For You; Weeping Analeah; Every Time; Fields Of Clover; The Letter; Trouble With Sam; Last; Good Morning Dear; 727; You Keep Me Hanging On; The Door You Closed To Me. (Bell.)

Recorded in Memphis with songwriter Dan Penn doing the production, this is an album well worth its price.

The Box Tops are a group who have never really been acclaimed as having an especially progressive musical talent. What they did obviously have was a distinctive throbbing lead singer, and a hard tight together backing sound. Both these assets have been used to the full on this rather exciting LP. Add to this some excellent backing voices, thrilling bass playing and interesting full arrangements by Mike Leech; PLUS an extra bonus of clear sharp sound and you'll understand what the raving is about.

Best tracks are "Every Time," "Good morning Dear" and inevitably, "The Letter" and "Cry Like A Baby." Only disappointment is their Fudge-like treatment of "Keep Me Hangin' On."

SOLOMON KING: "She Wears My Ring," Title Track; Happy Again; Stranger In Paradise; Donkey Serenade; Be My Love; Always and Ever; When We Were Young; Hava Nagila; One More Mountain To Climb; White Cliffs Of Dover; The Breeze And I; Arrivederci Roma. (Columbia.)

By simply looking at the track titles on this, the big Mr. King's first album, you will realise he's catering for a very dependable market and is hardly to win over a great stack of new fans under 35 years old.

In fact, with the exception of his two hits, most of the titles could well have appeared on a jolly musical LP over 12 years ago.

But getting down to the real nitty gritty—which is, after all, the amazing lung power of Solomon—it is full of solid singing with a few glass breaking moments where

he hits and holds on to some classic notes and this makes for the most exciting times on the LP. Your mother, if she used to dig Mario Lanza, will love this selection. And it will probably go a long way to helping Mr. King reach one of his goals—as a stage musical star.

To us **ETTA JAMES** ranks alongside Aretha Franklin as the world's top female soul singer. "Tell Mama" (Chess) is built around the single which sadly meant not a light here. Others include a different version of Etta's current single "Security," "Just A Little Bit" and a rocking mock at "My Mother-In-Law." Etta has a clear powerful voice which socks out over the big backing, and she's as good on ballads as ravers. Great stuff.

FOR everyone who can remember clustering around the juke box to drool to "It's Almost Tomorrow" and all those goodies —two for you, **Chuck Berry's** great oldie "Sweet Little Sixteen" and "Johnny B Goode" (Chess) and **Brenda Lee's** raw harsh mover "Let's Jump The Broomstick" and more subdued but effective "All Alone Am I" (MCA).

Please listen to a great Janis Ian song called "You're Losing" sung with extreme conviction by a girl with a very Ian-ish hard voice called **Deena Webster**. Super (Parlophone).

Ignore the terrible group name of **Foggy Dew-O** (ugh) and listen to "Reflections" which is so like Simon and Garfunkel I blinked twice and re-read the label. Watery guitar and a beautiful production (Decca).

I know someone who will have a quiet laugh at the name **The Happenings**. In fact he already has. Their "Randy" sounds like the Four Seasons which is odd for them, but listenable too (BT Pappy).

And now for a group with more than a feel for the Beatles approach. Namely **Hearts And Flowers** who have a very very Beatle-type number called "She Sang Hymns Out Of Tune." Lovely (Capitol).

If you like folksy Scottish-type singing you'll like **The Broadriders** "Grandfather's Will." Apart from the madrigal type opening I didn't (Pye).

JOHN Peel likes **Elmer Gantry's** Velvet Opera and he is not alone. A good group. Worth listening to "Mary Jane" which has their distinctive sound—and that's hard to achieve these days (Direction).

Larry Page Orchestra does "Take Five" very jazzily and cool (Page One).

People kept telling me that **Salt Water Taffy** and "Finders Keepers" was the history-making event of all time. I disagree. Pleasant yes. Could be a hit with lots and lots of plays. But that's all (Pye Int.).

If you've heard **Lou Rawls** do

QUICK SPINS EXTRA

"You're Good For Me" live then you'll get the feeling and words much better. If you're stuck with just the record then it's okay but not half so good (Capitol).

I like **Carter Stephens Chorale** on "Peace" which is beautiful and full of pseudo grandeur and nonsense and sounds like the "For A Handful Of Dollars" theme (Fontana).

He won't do another "Strangers" will **Frank Sinatra**, with "I Can't Believe I'm Losing You" which has absolutely ghastly corny Palm Court violin but he sounds as nice as ever (Reprise).

Lots of "las la's" and oversinging on "Take Me Along by **T.I.M.E.** (Liberty).

I like **The Radiants** "Hold On." Moves (Chess).

Remember **Trini** and "I'm Coming Home Cindy" and **Rock Nelson** too for that matter? No. Well never mind listen to it done by **Sinnerman** and **Sara** which is better than both of those (MGM).

Mike Batt has a rather sweet little song with "Mr. Poem" but a bit predictable (Liberty).

"**MAKE** Love To Life" says **The Chuckles**. What a thought! A jolly jumping record (CBS).

A solid raving piece of noise is **The Gentry's** "I Can't Go Back To Denver." I'm not surprised. Very desperate (Bell).

Oscar Toney Jr., who is soon to be here, comes up with the old number "No Sad Songs" (Bell).

Timi Yuro has a marvellous strong voice and saws her way through **Les Reed** and **Barry Mason's** "Something Bad On My Mind" and makes it sound so great, so great. Close to "Hurt" in fact (Liberty).

Very disappointed in **Tim Rose's** "I Guess It's All Over" which has a "Morning Dew" chorus and makes his voice sound pretty rough (CBS).

BOBBY Vee does a typical American thing with "My Girl Medley" starting with the **Smoky Robinson** song and moving on from there (Liberty).

So they say **Captain Beefheart** is great and original and all things close to God do they? Huh. Listen to "Moon Child" and then



• SINATRA: nice as ever

go and listen to "Smokestack Lighting" and think on that (A & M).

I have liked **The Bystanders** very much in the past but "This World Is My World" is mediocre stuff indeed (Pye).

Garnet Mimms, too, has done some great things but chugs his way through "I Can Hear My Baby Crying" in very poor fashion (Verve).

Bobby Vinton does **Bobby Vee's** old number "Take Good Care Of My Baby" so slowly I nearly fell asleep (CBS).

"Love And The Brass Band" by **Dave Christie** has a lurching beginning and happy pub piano and is cheerful enough (Mercury).

Oscar is sounding better than he has done for a long time on "Open Up The Skies" (Polydor).

A typical old blues style record from **B. B. King** called "Paying The Cost To Be The Boss" (Stateside).

Mable John says she's "Able Mable" and sounds it. She also says she's pretty hot stuff in the mornings. I see (Stax).

Kenny Bernard wrote "Camera Man" and **Cat's Pyjamas** do a lot of "hey's" which isn't always a good sign (Direction).

David Brooks sings about "Witchfinder General" with much spirit but I was bored (President).

Nice string opening on "Wondering If Ever" by **Joe Mudele Contribution** but then it turns out into a sort of **Johnny Mann Singers** (CBS).

Blossom Dearie doesn't sound quite her usual bouncy self on "The Music Played." Odd Italian type thing (Fontana).

And **Don Duggan** turns up with yet another version of "I'll Be Your Baby Tonight" which doesn't add much (Pye).

"Sunny" by **Ronnie Aldrich** and his **Two Pianos** is much more promising and svelte than might have been thought (Decca).

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• BRENDA LEE: hit re-issued

Penny Valentine

PENNY

BRITAIN'S TOP SINGLES REVIEWER



VALENTINE

SPINS THIS WEEK'S NEW DISCS



MARTHA REEVES and the VANDELLAS

I PROMISE To Wait My Love (Tamla Motown) — Amazing how wrong first impressions can be. Will I never learn? I looked at the label and was ready for a fabulous love song sung in perfect style.

Instead, all my love for Tamla was shattered — I got Martha sounding jolly uncomfortable on a record that sounds like a mediocre product of Atlantic. It chugs along and gets nowhere. And won't either. One that will not see the light of day outside clubs.

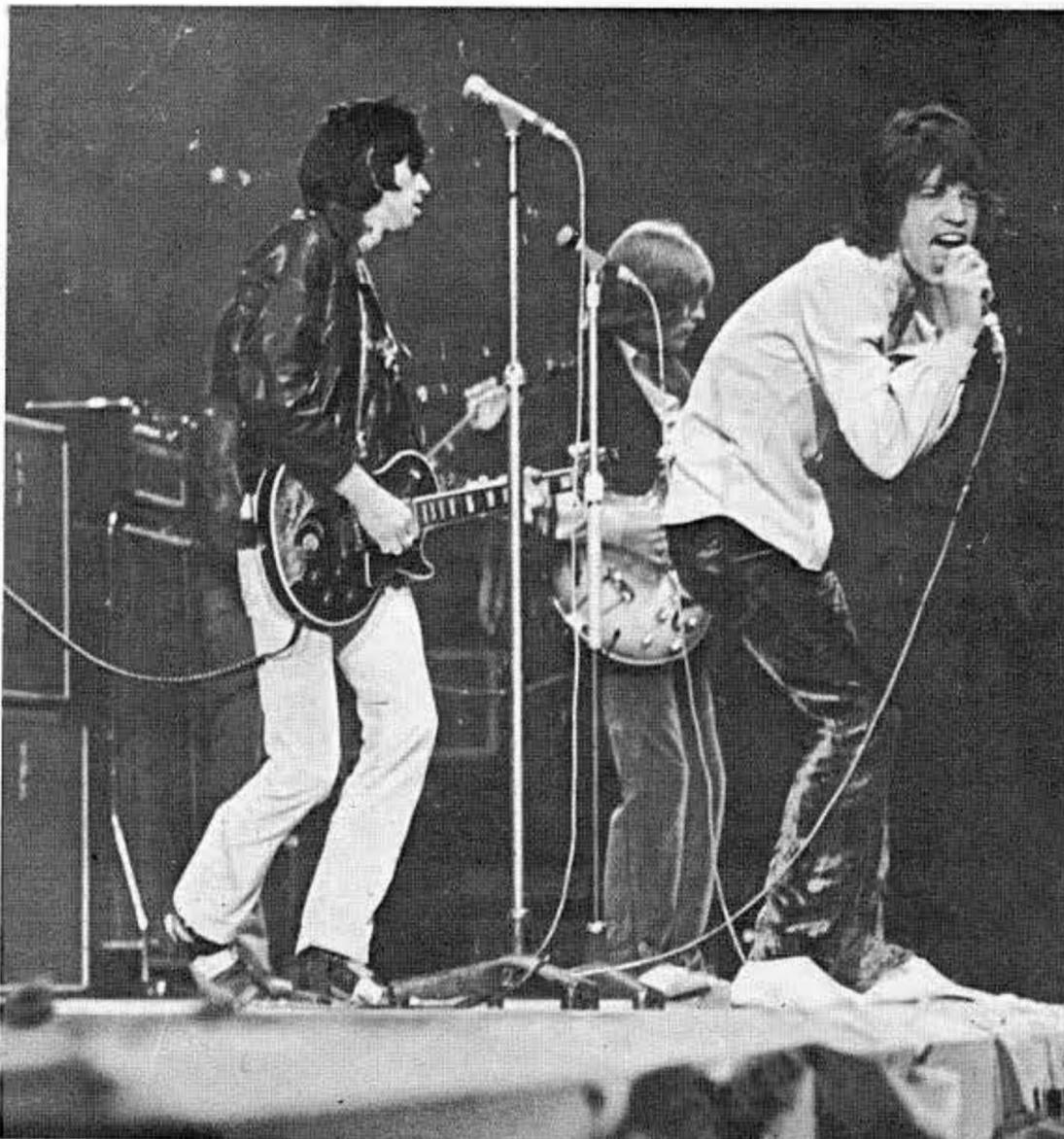
OUT TOMORROW

DAVID ESSEX

LOVE Story (Uni)—Apparently our worthy friend Jonathan King said PV would like this and give it a big review. Oh will I, I thought. No, I won't. But there you can't beat genius and he was right. I do and I have.

This is the Randy Newman song Alan Price was at one time going to do as a single. A funny drawly little song full of innuendo with a weird Randy Newman chorus. Mr Essex, who is handsome beyond words, manages to sound like Marc Bolan which is something of an achievement. On novelty value alone this could do very well.

OUT TOMORROW



Stones Brian, Keith and Mick on stage.

QUICK SPINS:

SACHA Distel is nice looking and plays good guitar, therefore a shame he was lumbered into singing "Writing On The Wall" (MCA).

Kate 22 say "The World's Getting Smaller" and sound very American (Fontana).

I'm sorry but since **Mary Wells** left Tamla she's never been so good. "The Doctor" is pretty mediocre stuff and half the time her voice is swamped (Stateside).

Kenny Chandler has an appealing voice and a nice solid opening on "Beyond Love" with a pseudo-Tamla backing (Stateside).

"Faithfully" by **Margaret Whiting** is sung with her usual competence but is a very boring song (London).

I had to laugh at "Mexican Jumping" by **Romford Golden Sunshine Hand**. Well with a name like that they're just asking for trouble (MGM).

Nice orchestral version of "Step Inside Love," so that you can pretend to be Cilla Black in your bath, by **Johnny Spence Orchestra** (Verve).

If you like Sam and Dave you'll dig **Maurice and Mac** who sob around "You Left The Water Running," which isn't about plumbers but about tears, see (Chess).

"Baby You're So Right For Me" sing the **Satin Bells**, sounding like the Paper Dolls (Pye).

Two blue beats to keep you chugging along—"Dance Arena" by **Roy Shirley** (Giant) and "Sweet Ride" by **Dandy** (Giant). Goodie!

I wasn't very interested in

Phoebe or even "Phoebe's Flower Shop" I'm afraid, even though **The Cortinas** do a very competent job (Polydor).

With a name like **Savage Resurrection** they're asking for trouble. And they're going to get it. On "Thing In 'E'" (which is enough to put you off for a start) they sound like the old Who and Hendrix. Boring (Mercury).

MARCH Hare have a Unit Four sort of chorus on "Cry My Heart"—they're the first group on Les Reed's label (Chapter One) too. They deserve a better label design in passing. Lots of "yeahs" thrown around with abandon and gruff organ on the **Mohawks'** "The Champ" (Pama).

Lou Rawls has a very good voice but somehow is too sophisticated in an odd way. "You're Good For Me" is his most commercial to date though (Capitol). **The Waikikis** go South Sea for "Sweet Leilani" and good for them if they like it (MGM).

"Soul Food" given a slow but determined blue-beat flavour by **Lynn Tait and the Jets** (Pama).

Herb Alpert turns up playing that precise trumpet of his on "Thanks For The Memory" but I prefer him on something more exciting (A&M).

"Barbara" by **George Morgan** is wobbly, dreamy and nice enough (London).

Lots of exciting pace in **The Mobb's** "Disappear" and a lot of good ideas, but it doesn't quite jell (Mercury).

Nice orchestral version of "La La La" by **Frank Pourcel** (Columbia).

Breakaways have an oddly twee

Yes! Yes! Stones flash back with a No. 1



Mary Wells: voice is swamped

piece on "Santo Domingo" which is catchy but not for me (MCA).

RAY CONNIF and his lot do a smooth competent version of "My Cup Runneth Over" but I still don't like the song (CBS).

Mr Froggatt, who writes very jolly songs, wrote "You Outside" for **DAVE JUSTIN** which is just that and quite nice (Polydor).

If you want to hear a rather silly and not very funny song then bore yourself and put on **GUY MARKS'** "Loving You Has Made Me Bananas" (Stateside).

Some time ago I almost messed up **GILBERT's** life by forgetting to review a record of his and then not liking it much when I did. All is forgiven, however, and "What Can I Do" is very good and proves that there very good and proves that here's someone with a very individual style and presentation that ought to be exploited more (CBS).

Not-so-gentle Donovan — for the 'Walrus' brigade

HURDY Gurdy Man (Pye)— Definitely one for the "I Am A Walrus" brigade. All those that love Donovan the gentle and sweet will receive something of a shock. For here is Donovan with a high number about lying on the beach and opening his mind to the music of the hurdy gurdy man.

Loads of wobbly echo and aggressive backing, and a lovely intro with Don just humming and breathing down the mike accompanied by his warm guitar, make this his most insinuating record to date. It will take your mind away and carry you off into some dreamy evil thoughts. Maybe that's the idea. Ho ho. And anyway a hit.

OUT TOMORROW



Donovan: dreamy, evil thoughts

JOHNNY RIVERS

LOOK To Your Soul (Liberty) — Not, as one would first think, a great soul number. And thank the Lord, Johnny Rivers doing soul—the mind boggles indeed.

But instead a really lovely record. I have never been one to emblazon the name of Rivers across the sky in letters tall, but away all prejudice!— and it is now time to admit that he can do very well, and has on this with a beautiful Jim Webb-type backing. If it gets really hard plugging it could do another "Little Green Apples" on us. Nice.

OUT TOMORROW

OTIS REDDING

THE HAPPY Song (Stax)—As you will remember, before "Dock Of The Bay" I had never been Otis' biggest fan. I often felt the quality in his voice that made it stand apart from the Picketts and such in this world were too often submerged.

Therefore I am not too keen on this latest offering, which is by no means new, but which does, unfortunately, go right back to his "ya-all" style with tight insistent brass and a lot of "dum dums." Happy? Yes. For me? No. A hit? Could be.

OUT TOMORROW

JUMPING Jack Flash (Decca) — Yes, yes, oh yes. Raise your hands children, stamp your feet and get moving. Because the real live not-to-be-fooled-by-imitations **Rolling Stones** are back with us!

A fantastic record right back in the "Satisfaction" stakes with a solid raving thought behind it. Mr Jimmy Miller produced it with deliberate heavy maracas and guitar and a feeling that all will be well with the Stones, and it is.

Buy it, borrow it, beg it, steal it. Anything—just get hold of a copy and play it loudly enough to disturb the minds of those around you. You will. A number one or something very rotten in the state.

OUT TOMORROW

SIMON DUPREE

PART Of My Past (Parlophone) — Written partly by Simon's sister, Eve, and highly successful on all their stage appearances, this is the sort of

number I used to associate with the Walker Brothers.

It has that same feel, that at any moment the control is going to go and someone is going to raise their right hand against the light.

A beautiful opening sound and some great trumpets full of heraldic pomp. A nice melody line too. The only trouble is, I feel, it could have done with a swift cut towards the end—goes on too long.

OUT TOMORROW



SIMON: melodic

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**NOW
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THE WEIRDEST "marriage" in the history of pop is now officially over. Maharishi Mahesh Yogi, the Beatles discovered, is only human and they've abandoned interest in him.

Says Paul: "We thought there was more to him than there was; he's human. We thought for a time he wasn't."

The giggling Guru, who rose from Indian obscurity to become the Beatles' holy man and confessor and to lead a worldwide transcendental meditation movement has left the Beach Boys tour in America.

He's since disappeared. Few think he'll be seen outside Rishikesh again.

Says George: "You can't mass produce cosmic consciousness. The Maharishi's main trouble was a tendency to spread some-



thing subtle in a gross way."

George, who introduced the Guru to John, Paul and Ringo, said they'd split with him over his decision to use stage shows and TV to preach meditation. They objected to his tour with the Beach Boys.

Said Tony Barrow, Beatles Press Officer: "I don't think they're disenchanted with meditation. They still find it useful."

Their decision to break with him obviously stems from his part in the Beach Boys tour but this won't affect their personal feelings on meditation."

Beatle people Disc spoke to last week were on the whole surprised by the dramatic rift.

'Like Butlins'

"When George said meditation would change their lives I thought they would continue with the Maharishi but I began to wonder when Ringo came back and said it had been like Butlins on the Ganges," said 16-year-old Hugh Hubble of 20 Rous Road, Buckhurst Hill, Essex.

Hugh feels that some people will drop meditation now the Beatles have broken with the Maharishi but that many will continue with it and are indebted to the Beatles for publicising it.

Peter Hearn (19) of 59 Smidless Lane, Bankfoot, Bradford, wasn't surprised by the Beach Boy tour debacle.

"It was a gimmick that backfired on them. They were once one of the top groups but their recent records have been pathetic. Quite terrible."

Peter says the fact that the Beatles plan to continue meditating shows they never adopted it as a gimmick. "And people who are practising it won't pack it in just because the Beatles have broken with the Maharishi."

Howard Lewis (15) of 208 Maldon Road, Colchester, says the Maharishi had no right to tour with a pop group.

"People went to hear the Beach Boys."

"They could find more peace of mind in England than in India

Partridge to quit!

by BOB FARMER

DON PARTRIDGE is the phenomenon of the pop business. Totally out of touch with his fellow artists, down to earth and happiest in a pub with his unpretentious mates, he has one statement for the people who predict he's here to stay. Simply, it is: "I'll go on for two more years and then finish. I've got better things to do than fiddle around being a pop singer."

From which you will gather that the busker brought in from Berwick Street Market in London's seamy Soho is not at all grateful for having got where he is today—a hitmaker with a unanimously-tipped chart-topper to follow, "Blue Eyes."

"I'm not grateful. I don't even think much of my fans."

"This pop business can last me two years and then I'll be thoroughly fed up. I only came in because I was a novelty who's getting as much money as he can. I'm not satisfied with getting a few screams and signing autographs. I intend to live on my own farm, writing poetry and a book. Pop takes up too much of my time, so it will have to go."

"I have no illusions about this pop business. If I get any adulation, it's not me that's getting it—it's my promotion. It's like being a soap product that people are persuaded by high-pressure methods to buy. "A couple of years will do me well, and then I'll finish."

Deserved

But although he doesn't regard himself as grateful for "Rosie" and all that has followed (Pitney tour, Blackpool summer season, smash follow-up, etc.), he is glad it all happened. "I feel I've deserved it," he says.

He has, too. For five years he slogged around such areas as London's Leicester Square, charming cinema crowds with his one-man band and earning a week what seems an unrealistic "£100-£150." He did this despite having for a father a self-made textile tycoon whom, he claims, is worth a cool quarter-million. "He wanted me in the business with him, but I preferred busking," adds Mr. Partridge, gulping back a fifth glass of scotch and lemonade (he drinks at an alarming speed, but it helps his confidence).

"I don't get on well with other pop singers. I clam up. They speak a different language of 'Hey man, let's make the scene' and I can't communicate. They're also very witty, which I don't like, because I am used to being the centre of my circle. So I seem to be staying aloof from them. The only artist I could say I have got on with was Gene Pitney on the recent tour."

if they looked for it but after this I doubt if there are a lot of trends left for them to set," said Howard.

Elaine Williams of 39 Hellier Street, Dudley, Worcestershire, hardly batted an eyelid when she heard the news of the split.

"The Beatles do anything nowadays. It didn't surprise me. I think they'll go on meditating for a bit then pack it in and it's more than likely that other people meditating in the country will pack it in as well. Meditation has had its day."

Pam Spencer of 12 Palmerston

'In two years I'll give it up—I'm not satisfied with getting a few screams'

In fact, he admits, "I'm sad to say I'm more in line with Victor Silvester than with pop stars."

The point was proved at a Variety Club luncheon the other day. Don was placed beside Silvester. "He seemed enlightened. It surprised me. I expected an old stick-in-the-mud. But he was probably just as hip in his day as we are now."

The phoneyess in the pop business, on the other hand, he can't stand. "It's not so much the hangers-on who don't put anything into the business. Pop parasites, I call 'em."

What Partridge put into the business was refreshing novelty. "It was all part of being the busker, one-man band who got dragged up from the streets to riches. It was the 'unpretentious shy young man becomes pop star' bit." Now the one-man band who used to play among the apples and oranges of all London's Honey Lanes is lined up for two weeks of cabaret at £1,000 a throw.

With that sort of money in mind, his manager Don Paul plans to pull off another novelty by launching a 57-year-old woman and her 67-year-old songwriter husband as Mae Stungo and the Symon Stungo Sound (their real name) on a record called "Bonkers."

Flashy

All due to the startling success of Mr. Partridge. It must be hard to remain level-headed. "Not really. I think the only way in which I've changed is that I'm conscious now of trying to remain the same."

"It's not easy when I find I can't sit in a pub for a quiet drink and a chat with all my old mates without being interrupted every five minutes by people I've never met before coming up and asking all the usual questions like 'We liked your record — when are you bringing out another?'"

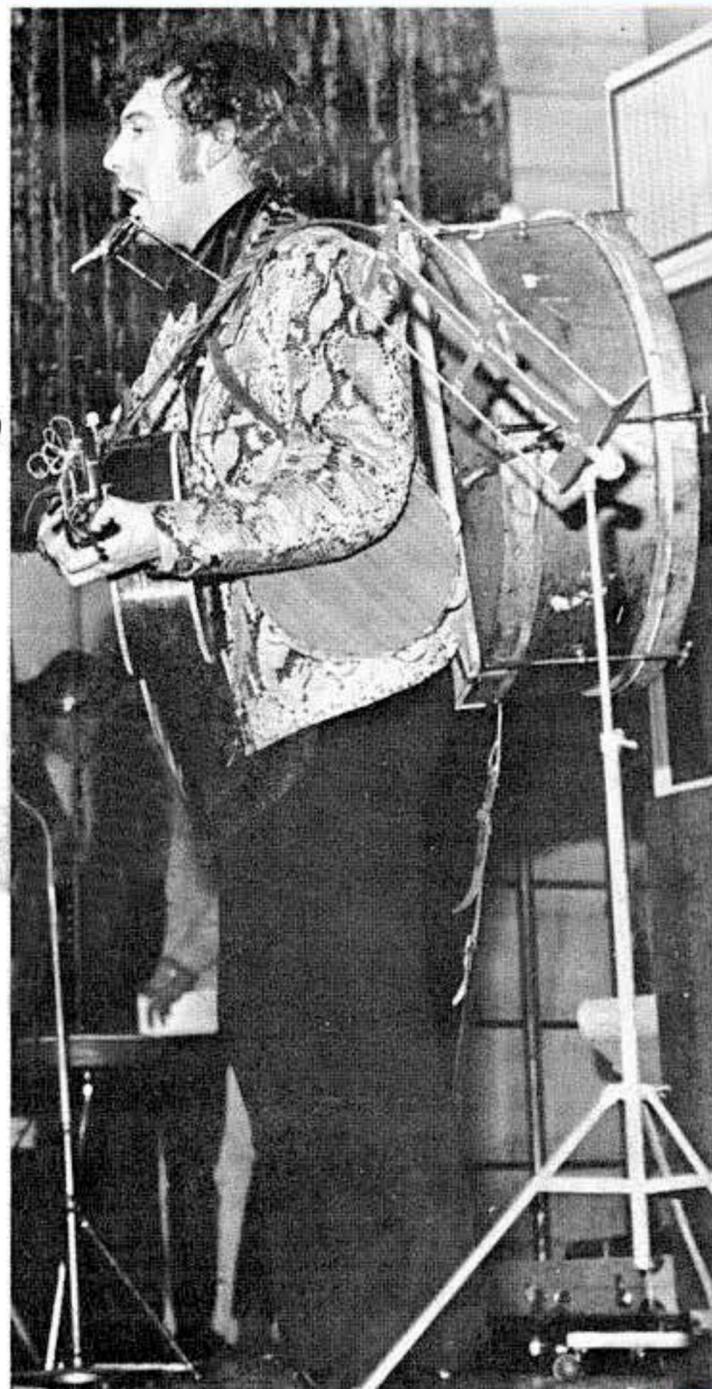
"This business of being recognised even affects what I wear. I like colour. I could

like flower power." Maureen Laffey of Cheltenham feels the Beatles should be willing to maintain the association with the Maharishi but that they should be permitted to meditate in private.

Says 18-year-old Maureen of 11 Campden Road, Benhall, Cheltenham: "The Maharishi had the wrong approach. He over-publicised it and it should have been kept completely private without the Press being let in."

"They're thinking of the future and getting older. They'll find something else now even if it's only business."

Anne Guthrie of 36 Margerison Road, Ilkley, Yorks, feels the Beatles were testing meditation



● "I don't get on well with other pop singers"

probably be more flashy than anyone on the scene. But then people would recognise me even more, so it's a job between wanting to be a bird of a paradise and a drab sparrow not being noticed like all the other drab sparrows."

He called across the bar for a further round of drinks. Don Paul complains that Partridge is "too generous. He pays for everyone all the time."

Money matters don't worry Don Partridge, however. "The worst that could happen to me now is going back to the streets and earning £100 a week again."

That seems an unlikely

eventuality. As long as he decides to stay in pop, his success seems assured. When he does decide to quit, he says, among his ambitions is probably "to start some political party and overthrow the Government."

"I don't read the papers and I don't have any particular politics. I just want to blow up the Houses of Parliament and do away with the present system of governing. If you blow up what the institution is housed in, you usually get rid of the institution into the bargain."

Those who have met Mr. Partridge will not take the threat too lightly, either.

and the Maharishi and are perfectly entitled to drop him whenever they like.

"They were looking for something and decided the Maharishi didn't have it to offer, but I'm glad they tried meditation because they've gained acceptance for it. They'll go on to something else now."

So the Beatles have abandoned their Guru but not meditation.

Says George: "We believe he took advantage of all the publicity we gave him by going to the Himalayas."

"Life is a process of finding stepping stones and treading on them. The Maharishi was one of the stepping stones of our life."

Don Partridge

Blue Eyes

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