

DISC

and MUSIC ECHO 1s

AUGUST 3, 1968

USA 20c

ARTHUR BROWN: WHY HE'S GOD OF HELLFIRE!

Amazing colour picture: Page 10



BEE GEES SINGER COLLAPSES: TOUR OFF

Full story: Page 4



Sunny days for Tommy James and the Shondells. They're still No. 1 in the chart, they've just been signed for their first Hollywood film and they bounce into Britain for a short tour on September 2. Left to right, they are: Mike Vale, Pete Lucia, Tommy, Ronnie Rosman and Eddie Gray.

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the changed
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Fantastic
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SCENE ★ All the week's pop gossip ★ SCENE

ERIC Burdon says that after hearing some of Jimi Hendrix latest tapes he felt like giving up. "Two of the tracks—'When The Gods Make Love' and 'Cross-Town Traffic'—are ridiculous."

Searcher Frank Allen painted his home at Harlington all black—neighbours displeased.

James Royal negotiating for a villa in St. Tropez that overlooks Brigitte Bardot's.

In America Jeff Beck received a singing postman for his birthday. That's a postman who knocks on your door, and when you answer he sings "Happy Birthday To You."

Nottingham's Sons and Lovers have been invited to leave their footprints in the city's Scholl's "Hall of Fame."

NEW group "Toast"—three ex-public schoolboys—have the distinctions of (a) member Henry Marsh kicking and injuring Prince Charles's ankle while playing football with him (b) member Simon Brown being third cousin once-removed of Frank Sinatra (c) member John Perry being related to the Bishop of London.

If they have to put a fence round the mast of the new pirate ship Radio Marina... will that be a Marina Fence?



THE girl is Katy Gardiner, specially imported from Scotland for "Top of the Pops." Her task: to assist in the removal of the Stuart Henry moustache. Viewers of last week's show will know that the mission was completed successfully. Afterwards, the unfamiliar figure of a barefaced Stuart Henry was confronted by Gillian Saich, wife of the ex-road manager of the Herd, Barry Saich, who gave him sixpence to start a "Grow Stuart Henry Another Moustache" fund!



● CILLA: smasher

Staff at Tony Barrow International office in London's Hill Street really have installed "Cilla-Proof" door handles! This follows Cilla's habit of breaking them off when opening doors.

Pete Brady will walk through fire and 2,000 degrees heat wearing an asbestos suit as part of his new "Maggie" TV series.

Incredible "showbiz" name-checks given by Emperor Rosko on his Saturday "Midday Spin" show last weekend. They included the Beatles, other stars, and personal business friends.

John Rowles has taken up sea fishing as a hobby. During his dates in Stockton he went fishing off Redcar with the proprietors of the Stockton Fiesta nightclub and became so interested in the sport that he plans to do more.

In America, John Mayall joined up with Canned Heat for five days appearances at the Whiskey A Go Go and gave a harp solo!

Mason Williams' "Classical Gas" IS!

When she ends her four-week run at London's "Talk Of The Town" next Saturday Dusty will have played to over 15,000 people—she has broken all audience records during her appearance.

After the success of their Move-Byrds "Sounds 68" concert at London's Albert Hall in aid of boys' clubs charities, Keystone hope to put on another three. The first, in October, will feature British artists (Julie Driscoll and the Brian Auger Trinity are likely), and the second follows next January with—hopefully—an all-American bill. The organisers are going to the States soon for talks with managers of the Monkees, Elvis Presley and Tiny Tim.

According to the Family, Britain's most musically aware audience are to be found in the North-West. "London is the centre where it's all supposed to be happening but people are just as aware outside it."

Clive Selwood, British boss of Elektra, still quaking after a short visit to the West Coast when unbelievably brutal storm-trooper-style cops nearly put him behind bars—for crossing the street against a light which he couldn't even see!

Wish we'd been in Hollywood to see Mick Jagger appear at a benefit with the Mothers Of Invention!

Why are so many people in the pop world so gloomy when there are so many nice sounds coming out of it?

Mike d'Abo's songs getting better all the time.

Take heart Mrs. Blackburn—you will soon be able to hear Tony loud and clear, when the BBC install a new transmitter for the Bournemouth area in October, broadcasting on 202 meters.

Doesn't Dusty look great with long hair?

Roger Spencer, member of the Idle Race, fell asleep while sunbathing on Pentire Point, Cornwall last week, got cut off by the tide and had to be rescued by boat.

Ex-Animals Danny McCulloch has made his first LP called "Mr Moon and Mr Sun." He says: "The songs are all dreams. And they're true."

Says Radio One's Robin Scott: "34 new groups came into the charts in the first six months of this year—a record since 1963. This is very significant."

Keith Skues' fine handling of the recent Radio 1 Jimmy Young spot must assure him of a regular show on the station.

A daughter, Joanna, for Tony Blackburn radio show producer Tim Blackmore, born last week.

Michael J. Pollard ("C.W." in "Bonnie And Clyde") excellent on TV's "How It Is"

Amen Corner's Alan Jones lost £20 at the "Top Of The Pops" studios last week.

Eric Burdon hoping to write a full-length TV series "on the lines of 'The Invaders'" for American company.

In Los Angeles, Eric Burdon now has his own house and recording studio.



● ELVIS: British concert?

Hang loose, all you fearful Arthur Brown fans: although ace organist Vincent Crane won't be playing with the Crazy World, he will still be working with Arthur composing and arranging their songs (sigh of relief).

As Tony Blackburn's tailor was heard to remark: "It's immaterial to me."

MARMALADE all raving about fellow Scotsmen the Dream Police. "One day," says Junior Campbell, "you will want to know it was the Marmalade who discovered the Dream Police!"

Watch out for some fine reunion numbers when Eric Burdon guests on Alan Price's TV show.

Who is the girl in Barry Gibb's life?

No 'long hairs' for L. J. B.

PAPER DOLLS will in future be backed by Bluesology, until now Long John Baldry's backing group.

Long John is currently forming a new "older-looking" outfit. "With so much cabaret work and the type of material he does, John needs a more sophisticated lineup behind him, rather than a young, long-haired group," says his personal manager, Stephen Komlosy.

Baldry is also to write one of the sides on all his future singles, as well as tracks for future LPs.

Fan Gag... by Barry Fantoni



"Look, I know I said there's no art in producing hit records, but could you at least keep in time with the backing track?"

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WOMAN
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WOMAN**

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CHART TOPPER



HIT TALK

by
ARTHUR BROWN



Alpert — better without the voice!

I LIKE cracking my fingers—and Tommy James' is a finger-cracking record. That's the only use I can see for it and it serves its purpose as that! Des O'Connor is the desert island they put the discs on! He's good for people who like ballad records, but it's not even an outstanding ballad. I think it's a drag.

"Macarthur Park" is a very good production, but nothing revolutionary. I like it, but on the other hand it can also be a drag—and Richard Harris certainly isn't the great singer he's made out to be.

Heard an instrumental version of Herb Alpert's in America and it's far better without the voice—a nice soothing melody.

Simon and Garfunkel's is a really grabbing record, which has the immediate impact of old Little Richard songs.

Tom Jones' is a real shooting star! I didn't like it when I first heard it—and I think Tom is being misused. This isn't really his type of song at all. Should be an Italian voice with Appalachian mountain trumpets.

Pigmeat Markham is like a three-minute Amos and Andy Show! I prefer Shorty Long's version which is really incredibly good. And Sly and the Family Stone is a really good record by a really progressive group. The "doom doom" bit at the end is like the cherry in Cherry Brandy—and I like Cherry Brandy!

"Universal" is strange. I don't like it—doesn't fit together. No, it doesn't quite make it!

Next Week:
DAVE DEE

- 1 (1) **MONY MONY**
Tommy James and the Shondells, Major Minor
- 2 (2) **I PRETEND**.....Des O'Connor, Columbia
- 3 (6) **MACARTHUR PARK**.....Richard Harris, RCA
- 4 (7) **FIRE**.....Crazy World of Arthur Brown, Track
- 5 (3) **BABY COME BACK**.....Equals, President
- 6 (9) **THIS GUY'S IN LOVE**.....Herb Alpert, A & M
- 7 (10) **MRS. ROBINSON**.....Simon and Garfunkel, CBS
- 8 (4) **YUMMY YUMMY YUMMY**...Ohio Express, Pye
- 9 (13) **I CLOSE MY EYES AND COUNT TO TEN**
Dusty Springfield, Philips
- 10 (11) **HELP YOURSELF**.....Tom Jones, Decca

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

- 11 (5) **THE SON OF HICKORY HOLLER'S TRAMP**.....O. C. Smith, CBS
- 12 (14) **LAST NIGHT IN SOHO**
Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 13 (8) **YESTERDAY HAS GONE**.....Cupid's Inspiration, Nems
- 14 (25) ▲ **SUNSHINE GIRL**.....Herman's Hermits, Columbia
- 15 (12) **MY NAME IS JACK**.....Manfred Mann, Fontana
- 16 (28) ▲ **DANCE TO THE MUSIC**.....Sly and the Family Stone, CBS
- 17 (29) ▲ **DAYS**.....Kinks, Pye
- 18 (15) **HUSH, NOT A WORD TO MARY**.....John Rowles, MCA
- 19 (21) **WHERE WILL YOU BE**.....Sue Nicholls, Pye
- 20 (23) **THE UNIVERSAL**.....Small Faces, Immediate
- 21 (20) **GOTTA SEE JANE**.....R. Dean Taylor, Tamla Motown
- 22 (16) **ONE MORE DANCE**.....Esther and Abi Ofarim, Philips
- 23 (26) **KEEP ON**.....Bruce Channel, Bell
- 24 (30) ▲ **HERE COMES THE JUDGE**.....Pigmeat Markham, Chess
- 25 (18) **BLUE EYES**.....Don Partridge, Columbia
- 26 (17) **JUMPIN' JACK FLASH**.....Rolling Stones, Decca
- 27 (—) **DO IT AGAIN**.....Beach Boys, Capitol
- 28 (19) **LOVIN' THINGS**.....Marmalade, CBS
- 29 (24) ● **YOUNG GIRL**.....Union Gap, CBS
- 30 (22) **HURDY GURDY MAN**.....Donovan, Pye

AMERICAN TOP 20 AND TOP TEN ALBUMS CHARTS: PLEASE TURN TO PAGE 4

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AMERICAN TOP TWENTY

- 1 (9) HELLO I LOVE YOU
Doors, Elektra
- 2 (8) CLASSICAL GAS
Mason Williams (Mike Post) WB
- 3 (3) STONED SOUL PICNIC
Fifth Dimension, Soul City
- 4 (1) GRAZING IN THE GRASS
Hugh Masakela, Uni.
- 5 (6) HURDY GURDY MAN
Donovan, Epic
- 6 (4) JUMPIN' JACK FLASH
Rolling Stones, London
- 7 (2) LADY WILLPOWER
Gary Puckett and the Union Gap,
Columbia
- 8 (5) THE HORSE
Cliff Nobles and Co., Phil L.A. of Soul
- 9 (11) TURN AROUND LOOK AT ME
Vogues, Reprise
- 10 (18) SUNSHINE OF YOUR LOVE
Cream, Atco
- 11 (31) BORN TO BE WILD
Stephenwolf, London
- 12 (15) PICTURES OF MATCHSTICK
MEN Status Quo, Cadet Concept
- 13 (42) PEOPLE GOT TO BE FREE
Young Rascals, Atlantic
- 14 (14) SKY PILOT
Eric Burdon and the Animals, MGM
- 15 (7) THIS GUY'S IN LOVE WITH YOU
Herb Alpert, A & M
- 16 (47) YOU KEEP ME HANGING ON
Vanilla Fudge, Atco
- 17 (38) JOURNEY TO THE CENTRE OF MY MIND
Amboy Dukes, Hainsticam
- 18 (25) STANDING IN MY CORNER
The Dells, Cadet
- 19 (21) AUTUMN OF MY LIFE
Bobby Goldsboro, UA
- 20 (30) DREAM A LITTLE DREAM OF ME
Mama Cass, Dunhill

TOP TEN LPs

- 1 (1) OGDEN'S NUT GONE FLAKE
Small Faces, Immediate
- 2 (2) THIS IS SOUL
Various Artists, Atlantic
- 3 (3) THE SOUND OF MUSIC
Soundtrack, RCA
- 4 (7) HONEY
Andy Williams, CBS
- 5 (10) CRAZY WORLD OF ARTHUR BROWN
Arthur Brown, Track
- 6 (—) DELILAH
Tom Jones, Decca
- 7 (7) JUNGLE BOOK
Soundtrack, Disneyland
- 8 (6) DOCK OF THE BAY
Otis Redding, Stax
- 9 (—) BARE WIRES
John Mayall, Decca
- 10 (—) A MAN WITHOUT LOVE
Engelbert Humperdinck, Decca

BEE GEE ROBIN GIBB COLLAPSES

ON EVE OF BIG USA TOUR



SOLOMON KING has come to the decision that Britain's girls beat America's!

It was finally brought home to him when he judged the Miss Blackpool competition last week—finally selecting 22-year-old Marie Smith, a

KING CROWNS QUEEN

beautician from Glasgow, to win the £1,000 contest.

"Britain's got us beat when it comes to pretty girls," Solomon summed up at the end of his hour-long stint.

Traffic, Incredibles for 'mystery tour'

TRAFFIC, Incredible String Band, Bonzo Dog Do-Dah Band, Family, Pretty Things, Fairport Convention, Blossom Toes, Free!, Blonde On Blonde, Hurdy Gurdy and Deviants—that's the massive line-up for London Middle Earth club's "Magical Mystery Tour" on August 24.

To be held in the grounds of a mystery stately home outside London, the tour lasts for two days and the three-pound fee includes the journey, in a fleet of coaches with blacked-out windows, food and accommodation over the weekend.

But only 3,000 people can be accommodated—any more will be refused admission. "Poets, gurus, jugglers and minstrels" are also promised for the event.

Meanwhile, Middle Earth itself—the only regular London date where progressive, non-chart groups can play—has moved from its Covent Garden location back to the Roundhouse, in Chalk Farm, And

Mike for Britain

MIKE STUART SPAN will represent Britain at two European Festivals this year. At the end of August the group goes to Belgium for the Kasterlee Music Festival for three days; and in October (4-6) they will do one show during Sweden's "British Week" in Stockholm.

From Belgium the boys go to Munich for six days and return again in September for TV dates, including the famous "Beat Club." Group's new record "You Can Understand Me," out this Friday, is released in all three Continental countries to tie in with their trips.

ROBIN GIBB, the Bee Gees lead singer, collapsed from nervous exhaustion on Friday night only hours before the boys were due to fly out for the start of their million-dollar American tour. He is now in hospital under sedation and the tour will not now start for at least three weeks.

Robin's doctors decided to admit him to Regents Park nursing home on Sunday and want him to rest there for three weeks.

Bee Gees manager Robert Stigwood was already in New York, supervising final arrangements for the tour, when the news of Robin's illness reached him. He flew back to Britain on Monday after telling the tour promoters: "I hope we will be able to pick up somewhere along the line and play the dates they miss later on, but I cannot say anything definite until I have conferred with Robin's doctors."

Stigwood was also unable to say whether a two-week European tour from September 26 which kicks off with a London concert might also be affected.

Postponement of the American tour, which was to have opened in Phoenix, Arizona, tonight (Thursday), means missing a big prestige concert at the Hollywood Bowl, complete with their 30-piece orchestra, tomorrow.



Robin Gibb: under sedation

Tommy James' special 'Top of Pops' film

CHART-TOPPING Tommy James and the Shondells, who fly in for a nine-day concert tour of Britain from September 2, cancelled appearances in Kansas this week to fly back to New York and make a special film clip for "Top Of The Pops."

Last week they sent over a film which "TOTP" was unable to use because Tommy was miming.

Group's British visit will coincide with release of their follow-up single "Somebody Cares" and agent Barry Class is lining up a number of TV and radio dates for them.

Fortunes lose organist Dave

FORTUNES have lost their organist, Dave Carr, who has been with the group since it was formed over three years ago.

Dave is quitting show business on doctor's orders. He has been ill with spine trouble.

Rest of the boys—Rod Allen, Barry Pritchard, Andy Brown and Shel McRae—plan no immediate replacement, and will continue as a four-piece.

Fortunes return from holiday next week and their first dates are in Cornwall (August 7), Herne Bay (8) Hawick (10) and Filey (11).

Pirate 'Marina' hold up

RADIO MARINA, the new pirate station which was set to go on the air on August 14, will not now operate until September 1.

A spokesman told Disc this week that the ship had to return to Miami this week after a fault had been found in the hull.

Repairs will take three weeks.

Cilla in Sydney

CILLA BLACK begins her three-week cabaret season at Sydney's Chequers Club on October 3, and then goes on to do selected "Evening With Cilla Black" dates at major Australian cities.

This week Cilla was recording songs in French and Italian, as well as numbers for a new LP.

Jools stars in US pop film

JULIE DRISCOLL, Brenton Wood, the Election and the Idle Race will be the stars of a special pop film being made by American producer, Fred Marshall. Shooting starts within the next month in London.

The movie is expected to be screened as a second-feature on the cinema circuit later in the year. Each of the acts will feature three songs.

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DUSTY: SECOND 'TALK' DATE

DUSTY SPRINGFIELD, who has broken all box office records during her current season at the "Talk of The Town" in London, has already been approached to do another four-week season there next year.

Agent Dick Katz told Disc: "It has been an absolute sell-out since she started there three weeks ago. Attendances have been phenomenal by any standard."

Dusty finishes her season this Saturday. She does a special Sunday concert at Blackpool on August 18 and has been booked to appear as a guest at the Festival Du Disque in Berlin for three days next March.

DISC
NEWSHitmaker Tony
gets his
own TV Show

HITMAKER Tony Macaulay—he wrote and produced successive No. ones by the Foundations and Long John Baldry then launched the Paper Dolls—is set to host his own BBC 2 colour series in January.

Spokesman for Macaulay said that the series still was not finalised, but Disc understands Macaulay is to host a weekly show in which all ranges of music—even classical—will be explored. Guest artists will also appear.

Tim Rose
stays on

TIM ROSE has cancelled an American tour in September so that he can continue to appear in this country until the end of October.

Rose releases an EP of his American hits, including full versions of "Morning Dew" and "Hey Joe," in September and is working on an album for Christmas.

He returns to the States in November but will be back in Britain early in the New Year.

TOP OF THE POPS

ON TONIGHT (Thursday) "Top Of The Pops"; Status Quo, Herb Alpert, Herman, Bruce Channel, Anita Harris, Dave Dee, Des O'Connor, Kinks, Tommy James and the Shondells.

LULU TO TOUR BRITAIN
WITH SCOTT

LULU is likely to share the bill on Scott Walker's tour of Britain this autumn—but a big star American girl singer is also being approached, and this may alter the final billing.

Lulu revealed to Disc this week that she had been asked to join Scott on the short tour of major UK cities in October, but her agent, Dick Katz, added that final contracts had still to be signed.

Scott's manager, Maurice King, is still in the States signing stars to tour with Scott. Disc understands a top female name is being negotiated.

Son of the Son
of Hickory
Holler's tramp

O. C. SMITH, Jr, the son of the "Son of Hickory Holler's Tramp" man—at present in Britain—makes his TV debut when he stars with Harry Belafonte on the controversial Pet Clark spectacular on BBC-1 on Sunday.

The 55-minute show—which caused a stir in the States when Pet was seen to touch Negro Belafonte's arm—got rave reviews from American critics.

O. C. SMITH, who flew into London from Puerto Rico on Monday, is to follow up his current hit with "Main Street Mission" and "Gas, Food And Lodgings," but CBS are undecided over which is to be the A-side.

Major dates for O.C., who is in Britain until August 13, are "Joe Loss Show" (tomorrow—Friday), "Dee Time" and "Pete's People" (Saturday), German TV (Tuesday), "Saturday Club" and "Time For Blackburn" (10).

It is hoped that Scott will recover from his recent attack of psycho-neurosis in time to tape his first BBC-TV spectacular on August 12, for screening four days later.

Dave Dee soap
in the bathroom

DAVE DEE, Dozy, Beaky, Mick and Tich are going commercial—aside of records. This autumn they start world-wide marketing of merchandise bearing the group's name in the shape of Dave Dee dolls, soap, bedside lamps and a Christmas annual.

Group makes its first trip to the States in two years on October 10 for a coast-to-coast tour lasting until November 16. After their return for the "Dick Whittington" pantomime season at Stockton ABC, group tours the Far East at the end of January, taking in Japan and Australia.

Traffic single
withdrawn

TRAFFIC's new single—due for release this Friday and titled "You Can All Join In"—has been temporarily withdrawn.

Group's recording manager, Jimmy Miller, told Disc: "We want to get a new single out soon because it's been about six months since the last one. We have some new songs to cut this week. If any of them turn out better than 'Join In' we'll replace it."

"You Can All Join In," which was recorded over a month ago, has already been released in Scandinavia.

Bobby cancels
British tour

BOBBY GOLDSBORO—who was due to arrive in Britain again next month for a promotional trip—has now had to cancel his visit because of commitments in America.

Instead, Goldsboro will come in during September for ten days to promote a new single and album.

VIP treatment
for Small Faces

SMALL FACES will get special VIP treatment from the Belgian Air Force next weekend to do a one-night concert in Brussels.

The four boys will be picked up by an Air Force jet fighter in Britain and flown direct to Brussels next Friday (August 9). A police escort will take them from the airport to the base where the group does a "live" radio show for the airmen.

HERB ALPERT, up to No. 6 this week with "This Guy's In Love With You," records his follow-up single in America this week—and it will again be a number by Burt Bacharach and Hal David, writers of his current hit.

But British fans won't see Herb here until next spring due to commitments in the States. When he does come over he'll do his usual London concerts with the

THIS GUY'S
IN LOVE
WITH HER

Tijuana Brass, as well as radio and TV shows.

And "This guy's in love with you" could be exactly what the trumpet star is saying here—to his lovely wife, Sharon.

A new girl in Paul's
life?

WHO is the new girl in Paul McCartney's life? That's the big question everyone in pop is asking after the bachelor Beatle was spotted holding hands with a dark-haired American girl in a London club recently—less than a week after Jane Asher announced her engagement to him had ended.

Paul was seen at the "Revolution" discotheque off Berkeley Square in the early hours of Saturday morning. He was accompanied by a girl whom he introduced to friends at the club simply as "Fran."

Danced

"They arrived around 1 am and stayed till almost four," said a friend. "They had a meal and drinks together and held hands a lot. She seemed very nice—but didn't talk much. She danced—but not with Paul."

"Fran" was described as being of medium height with short dark hair. She wore little

make-up, pink hipster trousers, a lemon top and a turquoise necklace.

But the Beatles office is keeping tight-lipped about Paul's new friendship. At the group's Apple office, Derek Taylor said: "I don't know anything about the boys' personal affairs." And from the group's publicists, Tony Barrow International: "We don't wish to comment."

Jane Asher announced on BBC's "Dee Time" TV show on Saturday, July 20, that her seven-month engagement to Paul was off. But added that she hadn't broken it.

Paul and Jane met over five years ago—before the "Beatle Boom"—and had been "going steady" ever since. They got engaged on Christmas Day last

year. "REVOLUTION" is still the most likely next single from the Beatles, expected to be released on their own Apple label later this month.

The song is one of 11 already recorded—"but there are more to be considered."

The next album—follow-up to "Sgt. Pepper"—is now set for September. John and Paul spent last Friday together writing more material for the two dozen-plus songs already done.

Pictures

At the weekend all four Beatles went out of London together for a special photo session with famous photographer Don McCullin.

Said an Apple spokesman: "It's important for them to have some up-to-date pictures. They've changed over the last few months."

Photos will be used to promote the new single and LP.

Jerry Lee, Jools, PJ for Jack Good TV

JACK GOOD, the Oxford-educated pop TV pioneer, will announce next week his plans for an ambitious hour-long spectacular to be screened in October by the new Yorkshire TV company.

Jerry Lee Lewis, Julie

Driscoll and the Brian Auger Trinity, Ike and Tina Turner, P. J. Proby, the Alan Bown! and the Flirtations are just some of the star names set to appear. Good is calling his Press conference to reveal the full line-up.

The show, which, if successful, might lead to a series, is understood to be an illustrated history of rock-n-roll. It is being filmed at Elstree Studios during August.

Good, who launched such hit shows as "Oh Boy," "Wham" and

"Around The Beatles" before moving to the States, has spent much of the past month sizing up current names on the pop scene for the show. He visited Oxford just to see a Proby performance.

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Hollies tour with top U.S. acts

HOLLIES will headline their own three-week tour of Britain in late autumn—possibly with top U.S. groups of their own choice. After the successful tour last spring, under a new format the Hollies plan a new tour on the same lines—with no compere and each group joining in the other's acts. Group goes to America in September to tour and will at the same time set up American artists to join them in late October.

Don Partridge sees stars

DON PARTRIDGE had to pull out of last Tuesday's show in his summer season with Solomon King at Blackpool Central Pier because he was still "seeing stars" after suffering a kick on the head while playing in a Show Biz XI soccer match.

Partridge has completed his first album which is due for end of August release. There are 12 new songs—only three are one-man-band tracks—plus his two hit singles.

AMEN CORNER tour Ireland for three days from September 13. They appear on "Time For Blackburn" this Saturday and "Pop North" (August 8) to promote their new single, "High In The Sky."

EASYBEATS FOR U.S. POP FILM

EASYBEATS will be the only non-American act taking part in a two-hour pop film being made in the States for world-wide showing.

They will make their 20-minute contribution during their visit in September. During the U.S. trip the boys will visit the Tamla Motown studios in Detroit.

ALAN PRICE TO QUIT SINGING

ALAN PRICE is to give up singing! After the autumn he will make no more "live" appearances with his group. Instead, he plans a Beach Boy Brian Wilson-type role—concentrating on writing, producing and arranging.

Revealing this shock news exclusively to Disc on Tuesday, he added: "It doesn't mean the break-up of the Set. I want to keep it together for cabaret and other good dates. It's just that I'm tired of doing the same things; and I need time to do other work."

The Alan Price Set, generally considered the best band of its kind in pop, will continue working and Alan plans to use ex-Zoot Money man Paul Williams as vocalist.

"I might change the name to the Paul Williams Set," he said. "I've already recorded Paul and some good things have come out. But I haven't even had time to ask anyone if I can release the records."

Tales

Alan has also been busy completing an LP of children's fairy tales he has specially rewritten in song form.

"I've pruned down and precised most of Hans Andersen and Winnie The Pooh stories and made them into songs for an album. And I've been approached to write promotion

DISCNEWS EXCLUSIVE BY MIKE LEDGERWOOD

music for the Vauxhall car company; and the score for a new film called 'All Neat In Black Stockings'."

Alan was adamant, however, that his decision to ditch the singing side of pop hadn't come as a result of recent chart failure. (His latest record "Love Story"/"My Old Kentucky Home" hasn't registered yet).

"I'd decided what I wanted to do before this record," he said. "And already started working with Paul in the studio."

Paul Williams has been with the Alan Price Set for nine months. He sings and plays congo drums and 12-string guitar.

Since quitting the original Animals three years ago, Alan has had several hits of his own. They included "I Put A Spell On You," "Hi Lili, Hi Lo," "Simon Smith And His Amazing Dancing Bear," "Don't Stop The Carnival," and "The House That Jack Built."



Paul Williams... takes over

But 'The Set' to go on



IT WAS just like old times when those two Geordie gentlemen Eric Burdon and Alan Price got together at the BBC-TV studios recently. Eric had flown in from the States especially to appear on Alan's new TV series "Price To Play" which started on Monday.

"We had a great loon doing 'The Story Of Bo Diddley' from the old Animals LP and 'What'd I Say.' And Eric sang with me on 'Don't Stop The Carnival,'" said Alan. The last time the two sang together was when Alan played organ for the original Animals over two years ago.

COUNTDOWN

THURSDAY

MOVE—Pavilion, Worthing.
Tremeloes—Mecca, Bristol.
Marmalade—Basil Brush Show, BBC-TV.

FRIDAY

LOVE Affair—Royal Hall, Harrogate.
Move, Nice, Marmalade, Tremeloes, Simon Dupree and the Big Sound—Hotel Metropolitan, Brighton.
Cupid's Inspiration—Supreme Ballroom, Ramsgate.
New Releases: Bee Gees—"I Gotta Get A Message To You," Aretha Franklin—"I Say A Little Prayer For You," Solomon King—"Somewhere In The Crowd," Long John Baldry—"When The Sun Comes Shining Thru," Ohio Express—"1 2 3 Red Light."

SATURDAY

NICE—Golderest Club, Pembroke.
Amen Corner—Burton Hall, Hull.
Love Affair—Royal Hall, Bridlington.
Simon Dupree—Princes Hall, Great Risborough.
Cupid's Inspiration—Victoria Cross Memorial Hall, Wantage.
Marmalade—Bourne, Lincoln.
Tremeloes—Dreamland, Margate.
Tony Rivers and the Castaways—Surf City Club, Tunbridge Wells.
Saturday Club (Radio 1—10

a.m.)—Crazy World of Arthur Brown, Status Quo, Mirage, Plastic Penny.

SUNDAY

ROY Orbison—ABC, Blackpool.
Tremeloes—Mayfair Ballroom, Birmingham.
Nice—Norwich Industrial Club.
Stuart Henry Show (Radio 1—10 a.m.)—Traffic, Nice, Geno Washington and the Ram Jam Band.
Top Gear (Radio 1—3 p.m.)—Kinks, Pentangle, Family, Barclay James Harvest, Jethro Tull.

MONDAY

ROY Orbison—Talk Of The Town, London (for month's season).
Cupid's Inspiration—Pavilion, Bourne, Bath.
Marmalade—Civic Hall, Guildford.
Tremeloes—Jimmy Young and David Symonds shows, Radio 1.

TUESDAY

CRAZY World Of Arthur Brown—Marquee Club, London.
Tony Rivers And The Castaways—Blue Lagoon, Newquay.

WEDNESDAY

Marmalade—Winter Gardens, Penzance.



ARTHUR BROWN, America's Jefferson Airplane and the Aynsley Dunbar Retaliation appear at a special open air pop festival on the Isle of Wight on August 31. Aynsley Dunbar group visit Sweden and Denmark for nine days in September, with Dr. K's Blues Band and the Fairport Convention.

FIGHTING broke out between Rockers and Blues fans at High Wycombe at the weekend, when Savoy Brown appeared on the same bill as the Wild Angels.

TEN YEARS AFTER return from the States on August 6 for the Jazz and Blues Festival at Kempton racecourse. They will record a new single and album—and then fly back to America at the end of September.

JETHRO TULL goes to Scandinavia for the first time between September 28 and October 6.

NEAT CHANGE are to appear in a full-length film to be made by ALS (Associated London Scriptwriters, which incorporates Johnny Speight, Galton and Simpson, etc.)

Film, as yet untitled, is to be a sequel to "Blow Up" with the central character a record producer, instead of a photographer. Neat Change will act as well as write two songs for the film.

RICK DANE'S Radio One O'Clock show on Mondays is to be repeated each Saturday night at 8.50 from August 1.

ARETHA FRANKLIN has been awarded her sixth Gold Disc—in the space of 18 months—for her "Think" single. Her "Aretha Now" LP—a million-seller in the States—is released here in the next few weeks.

RASCALS' next single in Britain—on August 16—will be their American hit, "People Got To Be Free."

BRISTOL group East Of Eden will make a five-minute party appearance in "Laughter In The Dark," the film from which Richard Burton was dropped. Group landed the spot on the strength of their current single, "King Of Siam."

DOORS' American number one hit, "Hello, I Love You, Won't You Tell Me Your Name," is out in Britain on August 23.

WORLD OF OZ release "King Croesus" as their next single. Group started a two-week tour of Germany and Holland this week, where their first single, "Muffin Man," is a hit in both countries.

CRAZY WORLD OF ARTHUR BROWN, Mirage, Status Quo and Plastic Penny appear on "Saturday Club" on August 3.

GENE PITNEY, Kinks, Timebox, Idle Race, Kenny Ball's Jazzmen, Billy Fury and Dr. Marigold's Prescription, Alan Elsdon's Jazzband, Mirage, Orange Bicycle and Gulliver's People are Dave Cash's guests from August 12 to August 16 on Radio 1 and 2.

TONY BRANDON meets Blossom Dearie, Harry Roche Constellation and Ray Ennis and the Blue Jeans in the Saturday night show on August 10 on Radio 1 and 2 while Pete Murray is on holiday.

PINK FLOYD, John Dummer Blues Band, Tim Rose and Leonard Cohen are the guests introduced by John Peel on "Top Gear" on August 11.

ALAN PRICE SET, Moody Blues, Terry Lightfoot's Jazzband, Episode, Fortunes, Ken Mackintosh and his Orchestra, Dickie Valentine and The Swinging Blue Jeans are among the artists taking part in "The Jimmy Young Show" each morning from Monday, August 12 to Friday, August 16, on Radio 1 and 2.

ROY ORBISON, Tremeloes, Happy Magazine, Mirage, Gospel Garden, Magic Lanterns, Jackie Edwards, Jimmy Cliff, Unit Four Plus Two and Wynder K. Frogg appear on "The Stuart Henry Show" each day from Monday, August 12 to Friday, August 16, on Radio 1, which replaces David Symonds' show while he is on holiday.

GULLIVER'S PEOPLE and Stuart Smith are the guests on Radio One O'Clock on August 5.

THE MERSEYS LOVELY LORETTA



TF955



SLY AND THE FAMILY STONE are notable for many things—not the least being that this new American group can boast two girl members who play trumpet, piano, harmonica and dance and sing too.

One of them is Sly Stone's sister Rose, whom he describes as: "Not only as beautiful as any woman around but talented and consistent as any other musician I know."

"When she joined the group a few months ago she had to find her own way of fitting in because everybody else was doing everything on stage. But she did it with no problems."

The other is Cynthia "Ecco" Robinson:

"She is quiet and peaceful and one of the most talented trumpet players alive—and that includes guys. Sometimes I have to make her sit down because she's working too hard. She's Super Cynthia—she can play bass and sax too."

The other members of the group, who have been described by major U.S. journalists as "generating rhythm right up to the roof . . . their material is fantastic—funny, beautiful and exciting, just like them," include Sly's brother, Freddy:

"He's funny, my brother. He'll just make you laugh. But he doesn't come on strong with most people. He does so many things well, I have to watch him or he'll explode. His nickname is 'Pyhotee.' He writes songs, arranges and can

Sly and Family Stone . . . in a crazy world of their own!

play anything from guitar to clarinet."

Father Stone is the group's road manager and the other three members are non-Stone family people—Greg Errico, the drummer; Larry Graham Jr., bass player, and Jerry Martini, saxophone.

This talented, explosive ensemble is gathered together and led by Sly, who himself manages to combine a multitude of talents including songwriter, record producer, disc jockey as well as singer. He has been observed as being the sort of energetic soul who suddenly dives into his dressing room between numbers on stage to scribble the lyrics of a new song in a battered notebook he always keeps handy.

He likes a lot of people around him and so wherever the group play, friends run in and out of dressing rooms or just sit in the corner clapping their hands and joining in an impromptu jam session as Sly tunes up on guitar.

Sly and the Family Stone have been together for 18 months and in that time have been labelled as "the first group to fuse psychedelia and rhythm and blues."

They have released two singles, "Dance" and "Life" and three albums, "A Whole New Thing," "Dance To The Music" and "Life," in that time.

"What looks like choreography when you see us perform is really a spontaneous feeling of people who just naturally belong together," says Sly.

"When I was a disc jockey in San Francisco I just looked around at the people I knew and sought the best musicians I could find among them. It turned out very well. To this day we've never had an argument."

Singing

Sly has been recording since he was four, when he turned out an epic church song called "On The Battlefield For My Lord." He pursued his singing career at high school to cut his second hit record "Yellow Moon"—this time as lead singer in a group called The Viscanes.

At college he studies music theory and composition and led



● Sly and the Family Stone from San Francisco: "We just naturally belong together".

several groups on the San Francisco night club circuit until—"Nobody cared any more about music so I quit."

Sly went into record production for people like Bobby Freeman and the Mojo Men and then worked as a radio announcer on a local station before forming the group.

Apart from Sly, the group is held together by Father Stone.

"I've never seen anyone dislike him," says Sly. "He doesn't drink, smoke, swear—that's how I was raised."

Of his own place in the group Sly sums up:

"I'd like to record anything I want to record, sing anything I want to sing, say what I want to say—and stay out of everybody's way."

HERB ALPERT

is in the news again . . . and enchanting the British hit parade with "This Guy's In Love." We all know Alpert as a brilliant musician, whose talent has made him an international star and a very rich man. But what is Alpert like as a person? Read DEREK TAYLOR'S profile in DISC next week.

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MALCOLM JOHN HOLLAND

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THE HAPPENINGS

Breaking Up Is Hard To Do

BTS 45543



FOR the Marmalade it was fifth time lucky. Four singles had slipped into the record shops and lain on the shelves unnoticed and unsold.

Then came "Lovin' Things" and at last a big chart success. After five years hard work the Marmalade's problems were over. Or so you might think.

"Problems over?", protested Junior Campbell, shaking his newly shorn hair. "They're just beginning!"

"Before 'Lovin' Things' we could take a few chances with records. Our first single as the Marmalade was 'It's All Leading Up To Saturday Night', written by Geoff Stephens, which everyone said would be an enormous hit.

"So when it wasn't we did 'Can't Stop Now', which has the honour of being a No. 1 in Cleveland, Ohio.

"We were getting nowhere fast, so we decided to try and write songs ourselves. Dean and I wrote 'I See The Rain,' which the business liked but no one bought, and 'Man In A Shop' suffered a similar fate.

"We thought again and realised perhaps our own material wasn't good enough, and decided we'd let our recording manager Mike Smith and manager Peter Walsh choose the next one.

"We were really getting impatient and would have recorded 'Baa Baa Black Sheep' if they'd told us it was commercial.

Represent

"Mike and Peter reduced the possible numbers down to four, 'I Shall Be Released'—the Bob Dylan song, 'Lovin' Things' and two others... and everyone who heard them said 'Lovin' Things.' So that was that!

"We knew the number didn't really represent what we play on stage, but we had faith in it as a commercial tune."

So, bearing in mind the fate of Status Quo, Plastic Penny, Foundations, Simon Dupree, and Long John Baldry, what happens now?

"It's all very worrying. At first we thought 'Ah, now we've got a hit everyone will be sending us hundreds of fantastic songs all of which will make No. 1.' But they didn't... and we're back where we started.

"One thing that does give us confidence though, is the knowledge that we can play well, and are a big crowd draw on one-



Marmalade... (from left) Pat Fairley, Alan Whitehead, Graham Knight (kneeling), Dean Ford, Junior Campbell.

nighters. Many one-hit groups have failed because they can't back up their success on live appearances."

The Marmalade, however, like their stable-mates the Tremeloes, have their heads firmly screwed on when it comes to money.

Money

"There's no point in recording songs, just because they appeal to the group. They've got to be commercial and earn money."

"We never try out numbers on audiences at bookings—that doesn't really have any relevance. The public can still be brain-

washed into liking records just by hearing them day in and day out on the radio.

"And I admit that happened to a certain extent with 'Lovin' Things.' It took a long time to get off the ground and was played a hell of a lot on the radio. And it wasn't exactly a record to go down in history—just a good commercial pop record.

"So now it's just a matter of finding the right song. And don't ask me what that is. It's virtually impossible to put into words a sound, and besides, we never know what we're looking for until we find it!"

One thing to the Marmalade

**TRYING
SO
HARD
TO
PROVE
THAT
THEIR
FIRST
HIT
WASN'T
JAMMY!**

is certain—a good recording manager makes a lot of difference. And to the group, who have cut demo discs in more studios than they care to mention, they don't come any better than Mike Smith. "His job is to produce the record, and he does it without dominating us.

Consolation

"Wully" Campbell still looked just a little worried at the problem facing him and the other Marmalades, but added one consolation.

"Our next record won't be released unless it's half decent. And our real worry is not this one, but the third single. That's the real test!"

Association's joke barrier in Britain

Judy Sims reporting from Los Angeles

I WAS a bit reluctant to request an interview with the Association because I knew they were on a long-overdue holiday after an exhausting European tour. Nevertheless, Terry Kirkman appeared on time and Ted Bluechel almost missed the interview because his dentist just kept drilling away... but he did show up, and while Ted's dentist was probing Terry was rapping:

"We had heard so much about the European dislike for Americans, but it wasn't that way at all. The British were amazingly nice; they were nowhere near as far out, outwardly, as we expected. Everyone was remarkably hospitable and reserved, but in a friendly way.

"America is essentially an unfriendly place. Musicians here do not receive each other well. People here like to catalogue you... if you're doing one type of music, say, then the people who are not doing that kind of music don't seem to want to have much to do with you. That's always disappointed me, and I was very, very gratified to find the British were not like that."

"I'd love to go back, and soon, but we'll probably wait until our next album release. I don't really understand why we have to wait for the 5th album, since most of our old albums haven't been released there... most of our material is unknown, it's a completely untapped market." Here he became engrossed in what was evidently a Hopeful Possibility: "What I'd really like to do, what all of us would like to do, is go over and give a full concert. Not just 35 minutes. Thirty-five minutes for us is the hardest show time. Our real forte is two 40-minute shows. In Europe I think we could do an hour show and pull it off because we wouldn't have the "hit" obligation. Over here audiences feel cheated if we don't perform our hit songs; I would if I were in the audience! But hitting a market on a fresh basis we can honestly pick the best of what we're doing and not what has been commercially successful."

Does this mean that he thinks their hits have been second-rate songs?



Association men Ted Bluechel and Terry Kirkman with Judy Sims

"Well, not really, but 'Time for Living' is not representative of the group as an entity. It's a nice song, a commercial song, people like to sing it, but I think we have done more important things."

Aside from ignoring the "hit obligation," the Association face another challenge with European audiences—in many cases they'll have to change their entire act. "That was a tremendous problem for us in Europe; almost all our patter and humour is involved with American topics, strictly American. We talk about Governor Wallace, the University of California, Lynda Byrd... some of our routines were mildly amusing to British audiences, but totally without impact. At our show at London's Tottenham Royal, it was like being naked. We abandoned all our patter and just stood there and said, 'This next song, is, uh, written... by a friend of ours... and we, uh, hope you like it.' We were lost! Our lines are not the funniest, but we enjoy making people laugh between songs or doing a particular kind of patter that explains or sets the mood for a song.

And that's when Ted came in nursing a sore jaw and a novacaine smile, and when two Associates are in the same room it's impossible to take notes fast enough, so I gave up and laughed a lot, and that's the best way to end an interview anyway.

MY VIEW



A new DISC series in which stars talk about their views on religion. Today: TONY BLACKBURN

I don't know if I believe in God, I haven't really made up my mind. I tend to think there must be something there, although I'm not religious and I don't go to church. I was confirmed Church of England when I was at school.

I don't think there's any man on earth who can categorically say that there is a God. I challenge the Archbishop of Canterbury and the Pope to say that there is definitely a God. They can believe ninety-nine per cent that there is, but there must be a one per cent of doubt.

How can anyone today wholeheartedly and honestly believe that there really is a God? There's no concrete proof, and the whole thing is based on such old stories. I find it very difficult to believe in a God who is supposed to be so powerful and yet allows such terrible things to happen in the world.

If there is a God I don't really think he's all that he's cracked up to be. If I was given a chance to meet him, I'd like to ask him what he's up to.

He's not very kind. I'd like to ask him why he allows mentally handicapped babies to be born—and why all his things aren't perfect.

I don't think religion now is as important as it was to younger people—it's not taking its proper place in society. It's got to come up to date. Young people aren't interested in singing hymns and saying prayers. It's a bit monotonous—and sermons are too long and enough to put anyone off.

I don't think you ought to be forced to go to church, because that makes you never want to go again. I hate people who try and convert you, I think that's terrible and so embarrassing.

If you believe in God it should be a personal thing, and there should be no need to go to church. My own personal belief is that if you kneel down and say a word to God for a moment right from the heart, that's better than going to church and being bored for an hour—that's hypocrisy. It's a very personal thing.

Fear of death

Some people use religion as a comfort, like older people who are frightened of death. It's a shame, but it's a comfort to hide behind, and I don't think death is a particularly nice thought. I'd like to think that life goes on after death, but I don't see any reason why we shouldn't believe in the fact that it all comes to an end.

I don't believe in Hell, there's no such place—to me all that business about the Devil with his pronged fork and a pit of burning brimstone is rubbish.

Now, in the age of radio and TV, there isn't the terrible fear of God that there was in the Middle Ages that drove people to church to confess their sins.

The attitude today is live for today and damn tomorrow, we are living for the moment and not caring about what happens afterwards.

I read the Bible at school—I even took it for G.C.E. and I can't remember anything in it to say you can't sin now and repent later—I can't believe in this business about Hell and Heaven too much.

The Church has just got to face today and come up to date. When terrible things like Vietnam and Biafra are going on in the world, the Church never says "This is right" or "This is wrong"—it always sits on the fence.

Religion should always try if possible, to take sides. It's about time the Church said: "We know about God, let him take a back seat for a bit while we put other things right."

Next Week: ARTHUR BROWN

FROM their inauspicious beginning at a school concert when they huddled in a corner of the stage because no one wanted to go to the front, the Kinks have come a long, hard road in the past ten years.

For the past four they have been a consistent, hit-making chart-riding group... no mean achievement in these days of the big sweeping ballad and long-standing number ones for the over-30s only.

And now, not surprisingly, the Kinks feel that they are getting old.

Their open, honest 24-year-old bass-player Pete Quaife explains:

"The other day I thought 'Who the hell do all these young guys think they are, coming from nowhere and telling us what they think should be done?'"

"And then I realised and thought, 'My God, what am I saying?'"

As "Days," latest in a long, long line of Kinks hits starts the slow trudge up the chart, the Kinks find themselves once more in demand for interviews, radio and TV dates, photo sessions—all the usual paraphernalia of the Group With A Hit Record.

The Kinks are quite willing to be caught up in the race once more. But wearily, with a feeling of not having seen it once but many times before. They put their professional all into it—but reserve their enthusiasm for more personal activities.

"We all get on well as a group—but in a very ordinary sort of way," said Dave Davies, lead guitarist and at 22 the baby of the group.

"We play tennis in the mornings, and football in the winter. And Pete and Ray (Dave's brother and musically the group's leader) "are the bar billiards champions of the world."

"It's things like that that keep you sane, really."

Devil

For Dave at any rate, insanity is a real force in today's world—insanity and violence and evil and even the Devil.

"It's a strange scene as far as young people are concerned today. There seems to be a terrific amount of evil about—not in the pop business but with young people all over the world. Most young people are on the verge of explosion."

"You get the feeling that if they were told to or wanted to, young people all over the world would just explode."

"What's it all leading to? Probably the earth will be taken over at last by the Devil. There's



From left: Dave Davies, Mick Avory, Pete Quaife and Ray Davies

SUDDENLY THE KINKS ARE FEELING OLD

by HUGH NOLAN

definitely something evil happening which no one can explain.

"Most people are schizo anyway—half very happy and half very gloomy. And the miserable side is the true side."

Pete Quaife and drummer Mick Avory, who had listened intently to Dave's tirade against the world and its works, disagreed.

"Fashions don't run just in clothes or in music," said Mick. "You have fashions in the way you're meant to think as well."

Music is the best medium for presenting the truth," said Pete. "It's much nearer the point and a much more pleasant way of saying it too."

"It's because it goes straight to the subconscious and there are no barriers put up to stop it."

In true schizo fashion, Dave replied: "The other day I was digging up the garden and this robin redbreast came and sat

right on my gardening fork. I didn't want to disturb it so I didn't do any more gardening. It was lovely!"

Village

But in between the gardening, the tennis and the bar billiards the Kinks have been far from idle. They have just completed a phenomenally successful tour of Sweden ("It made me feel great when we went onstage and got such a terrific reception," said Pete).

And they have as well nearly finished recording their next album, which is something of a further milestone in the group's career because it is the first they have conceived of and done as a complete unity. Called "Village Green," it's scheduled for release in September and all the songs are about a village and its characters.

"It was originally Ray's idea to do it as a stage musical," said brother Dave. "That never came off though, so we did it on an LP. It's about a town and the people that have lived there, and the village green is the focal point of the whole thing."

"Ray wrote most of the songs

months ago, and now we've recorded most of it—in fact there's only another two tracks to do.

"I think it's possibly the best stuff we've ever done." Tracks include "Walter," "Village Green" of course, "Animal Farm," "Picture Book," "Sitting By The Riverside" and "Johnny Thunder"—"he's the local hound. A real swine—but he's inside at the moment!"

Unlike so many of your "progressive groups who quail at the mere thought of hearing a bar of any of their records over two months old, the Kinks are quite happy to hear even their oldest hits.

"I thought it was great the other day when I heard one on the radio," said Pete. "I was raving and leaping about the room, I love all our older records."

"I suppose our music has changed somewhat over the years—but if it has it's only changed naturally with us. The change came without us really noticing it. It just did."

"But then we have been a hit group for four years, I suppose, which is longer than a lot. It just makes me feel so old!"

PETE: 'I LOVE OUR OLDER RECORDS'

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United Artists

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his singing and, even more so when you actually see him, his dancing. So good are both that the clothes, masks and helmets become very secondary indeed to the man himself. Which is how it should be.

His singing you can hear on his records: that extraordinary range, one moment hushed, clear and true, the next screeching, shouting and raving—from one extreme to the other in the space of a drum-beat.

Whether you find the spectacle of him onstage amusing, repellent, awe-inspiring or horrific, you have to own up when it comes to his singing—it really is matchless in power and range.

His dancing, though, you cannot hear on his records. And that is probably one of the most unique things about him.

Nowadays 75 per cent of the people you see dancing at London places like the Speakeasy, Middle Earth clubs or anywhere else the beautiful people gather (not that there are many of those these days) owe more to Arthur for their dancing ideas than anyone else.

With stiff, jerky arm movements of his arms, head swivelling frantically from one side right round to the other, and legs constantly pumping as though he were running a very fast mile-long race, Arthur always appears onstage as a very hip Dervish with rigid limbs and a case of advanced St. Vitus Dance.

HUGH NOLAN

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**But
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PPeople all over America are still recovering from having their minds ripped apart in much the same way as London's hippie population did more than a year ago when first presented with the extraordinary spectacle of Arthur Brown, fiery helmet ablaze and phosphorescent robes swirling, leap onstage at London's late-lamented UFO club.

For the first time anyone sees Arthur, it was very difficult to accept that this was actually happening!

True, the mind had already been prepared for something special by the driving, swooping organ of Vincent Crane and the hard drumming of Drachen Theaker. But nothing really could have made you expect the blazing spectacle of Arthur.

Weird metallic masks, painted face, various multicoloured robes—which Arthur often changes onstage in between numbers—and helmets of all types, most with real fire coming from Arthur's special secret recipe for tame fire, have always been part of his stock in trade.

Where Arthur is so different is

CHANGED MANN!

by PENNY VALENTINE

MANFRED MANN: The mere name was enough to make any self-confident pop journalist quake in one's shoes with thoughts of sarcastic, pitying looks and world weary sighs at their questions.

Manfred—basically a jazz pianist who had somehow inexplicably drifted into pop—and cynically unquestionable; slightly sneering; totally un-pop; somehow aloof from all the screaming one night stands... travelling in a van... eating egg and chips on the motorway image. Uninvolved with all the paraphernalia and mumbo jumbo of the pop world. A man to be given a wide berth unless you wanted to discuss the state of the government or Something Serious.

Not, one would think, the sort of material to mould a family man out of.

But it would seem we have all been wrong.

At this very moment he is happily entrenched in a detached unprepossessing house with a garden, a cream Labrador dog, his attractive wife, Sue, and two children. He is concerned about his children's teeth because they eat a lot of sweets; he plays tennis, he is delighted his kids are happy and normal (e.g. climbing over their chairs at the lunch table and chortling) because, he gloomily reflects, they'll have enough problems to cope with when they grow up.

Manfred Mann is, in fact, a perfectly sane, very human being.

"I don't think I've changed—after all it's up to other people to tell you that and know why you have. Ah, well, all right, perhaps I've become nicer to people, less difficult. More concerned with the important things in my life like my family.

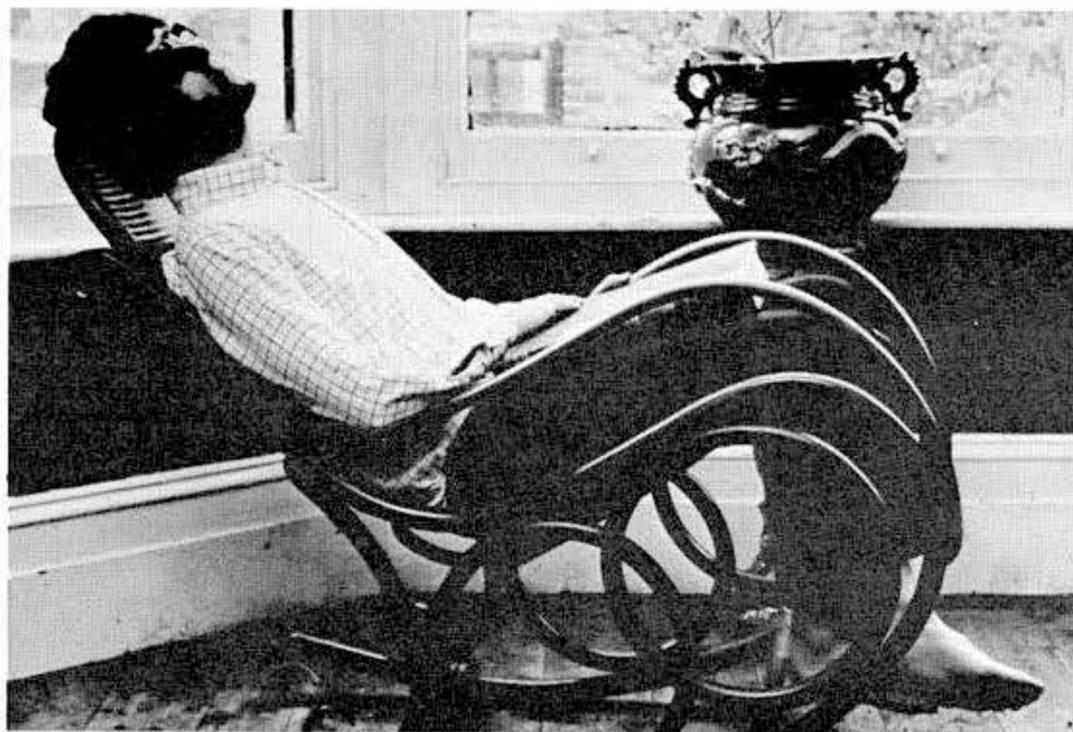
"I suppose that sounds very conventional to the hip young generation. But it's a ridiculous assumption that in order to be 'hip' you have to wear certain clothes and develop a certain

'The important things in my life are my family'

frame of mind and behave in a certain way.

"The hip generation of today worries me really because they're NOT going through a 'phase'—as our parents thought we were. They think they know it all, and that's dangerous. They are hideously intolerant. When the hip scene grows up it's going to produce a lot of very square intolerant people.

"Because I have a house in a street where the houses are all the same, and sometimes actually clean my car or mow the lawn, they would sneer at me as being a conventional bore. But what these people don't realise is they're too blind or too stupid to work out what's good convention and what's bad convention. And that it's what you're like up here," he tapped his forehead. "And not what you're



Manfred: 'I sometimes actually clean my car or mow the lawn'

like outside, that counts."

If it's up to other people to judge the new Manfred and say if he's changed—then, okay, he has. He is pleasant, sociable and very interested. He admits that if four years ago someone had told him he'd be part of a pop group with 14 consecutive single hits he wouldn't have believed them.

He admits to giving himself two more years as part of the Manfreds before he quits. Not because he hates the life he's living, but simply because he feels by that time he'll have done enough.

"It's a natural progression into writing more commercials, hopefully more film music and being involved on the business side more. I can't see myself going round the country smiling at people endlessly, so however successful the Manfreds are in years

to come I just won't be a part of it anymore."

Manfred has always been a great deal more involved with the Manfreds as a group than people suppose. He has often had the most commercial mind as far as singles are concerned, and has come to realise over the years that it is the record they make that counts rather than any particular image.

"After all we're a rather odd group; I mean there's Michael, who leaps about and looks good, and Klaus, who stands and looks impressive, Tom smiles a lot, and Mike looks grim and I look as though I don't belong. I'm sure a lot of fans think 'what's he doing there anyway?'"

"And we tend only to really get together for singles, which we put a great deal into. On LPs we don't

really work as a group. That's why it's never surprised us that we all do things incidental to the group—like Mike and I writing commercials, Klaus doing commercial art and Michael producing and writing for people outside.

"When we do an LP we rarely make it together. Michael will go in and sing and produce his track, Tom and Mike go in and do something else, it goes on like that.

"Do I worry about singles? No, I just have a worried face. In fact Michael worries more than I do. Well there was a time I used to sweat over singles—having goofed twice—but then the day dawns when you realise you can goof and get away with it because people don't remember.

"And it's much easier to be part of the group now. We've dispensed with all the things that got us down. Like travelling in a van and getting home at 3 a.m. Now we go first class and eat in a civilised manner—and of course thereby spend all the money from the date and end up with nothing." He laughed and added, "When I finally get my teeth fixed I'll be able to laugh more."

Agitated

And he will too. Even though when I left him he and Sue and his two children were marching up the road to pick up their dog and car, and he was slightly agitated about getting it to the garage to be checked over.

To an outsider, who had always considered Manfred Mann a rather hard uncommunicative soul, it would have looked an oddly incongruous sight.

But the whole situation was summed up by something Manfred had said earlier. Trying to explain the sort of person he had become, with a sort of inner peace that most people mistakenly think can only be achieved by sitting cross-legged on a rush mat, he pointed out something that had happened when the group did a TV show in Paris.

"We were in the studio and it was chaos, French technicians rushing around screaming, and the group looking bored and disinterested—like 'let's get on with it man', and a few people sophisticatedly clapping in a polite way. To anyone coming in from the outside it must have looked exactly what they thought life was all about—the big glamour bit of being a pop singer.

"During the break Sue and I went for a walk around Montmartre and we suddenly found ourselves in this little park with kids playing on the grass and families just walking around in the sun looking at the churches.

"And I thought—look this is what it's all about. These people are really happy. Though if I'd gone up and told them that they wouldn't have believed me. But if you've got any sense this is the sort of life you're aiming at, not standing in a studio pretending you've got a very glamorous life and not knowing what the hell it's all about."

Alexander—the most discovered singer ever!

THE MIXTURE that is Alexander Butterfield should, in theory, be the natural formula for fame and fortune. Feed his qualifications into one of those giant computers and out will come the answer—a hit record, big money, star status.

Look what he has going for him! Born in India—like Cliff and Engelbert—he has the same flashing brown eyes and dark good looks which set the girls' hearts fluttering. He's no amateur at singing—having been "thrown in at the deep end" and already appeared in cabaret in Las Vegas. And on top of this he's the proud possessor of a song by that winning team Tony Macaulay and John McLeod called "Just 'Til Tomorrow."

Says Alex, 28 and single: "I've been 'discovered' about 50 times during my career. If nothing happens this time it won't hurt me. People have always made wild promises. I must be the most-discovered artist in the business."

But now things are about to be changed for him in a big way. This week the powerhouse team of professionals which created stardom for the Foundations, Long John Baldry and the Paper Dolls swings into action. And if he isn't soon a star of the calibre of our current solo



idols—then there just isn't any justice.

Alexander Butterfield—"It's my real name!"—isn't just a singer of soft, gentle songs. He's also a very competent entertainer having learned much through rubbing shoulders with such names as Dean Martin, Joey Bishop, Frank Sinatra and Sammy Davis, while in Vegas for six months two years ago.

"I know you have to be able to do more than sing today," he admits, in a voice which matches his looks of a young James Mason. "And I've worked on developing an act in the nine years I've been in the business. I saw Dean Martin once when he was onstage for an hour-and-a-half. And in that time he sang only six songs!"

Mr Butterfield is particularly proud of the James Bond "spoo" in his show—and is also a dab hand at impressions of people like Martin, Sammy Davis, Nat Cole and Johnny Mathis.

Did he feel that 28 was a bit late to try to become a chart star?

Alex shrugged his broad shoulders. "If I don't do it this year, I don't think I will ever do it," he said. "But then it took people like Val Doonican quite a few years to make it!"

THE FAMILY WAY...

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TO CALL the Family unusual is about an adequate a description as calling the Atlantic Ocean wet; but they are and it is.

For many, many months pop's legendary in-world have been talking about this group from Leicester with all the fanaticism of a new religion—and seeing them perform onstage you're left in no doubt as to why.

Already their fans must number in the many thousands, and their first album, "Music In A Doll's House," should soon double or treble the figure. Good? It's astounding, and bursting at the seams with a wealth of new and original musical ideas.

But their breakthrough into king-sized fame will also be due, if and when it comes, to their extraordinary manager John Gilbert, associate producer of one of the pop world's all-time favourite films, "Alfie."

They paid for their album entirely on their own (cost: about £3,500), got Traffic's Dave Mason to produce it, wrote all the songs, recorded them—and sat back and waited.

They didn't have to wait long. Manager John was offered a £170,000 contract by America's Reprise records—a contract which Mamas and Papas manager Lou Adler said was the best he'd ever seen for a new group.

Lead singer Roger Chapman, tall, lean and bearded, said: "People come up and tell us it's a nice album but we can't get very enthusiastic about it. After all we finished it back in April, so it's old hat to us now. We're going into the studio next week to start recording another one."

Yes—but the rest of us poor mortals are still digging "Doll's House," which is remarkable not



FAMILY: (from left to right) John Whitney, Jim King, Rob Townshend, Ric Grech, Roger Chapman.

only for the group's distinctive sound, with emphasis on violin, saxes, cello and sitar, but because it has been conceived as a unified whole, with various themes running throughout the album—and even "God Save The Queen" to finish it.

Different, again, to most first albums by new groups, Roger agreed: "Yeah, maybe it's down to more imagination—but obviously you make albums to impress anyway.

"But that's the way albums are going anyway—more or less worked out to a script, like a film.

Like the Tiny Tim album, for instance, which is really incredible."

The Family are drummer Rob Townshend, aged 21 and from Leicester; guitarist (first in the country to play a twin-necked version) John Whitney, 24, from Yorkshire; bassist Ric Grech, who's also an expert violinist, guitarist and cellist, 22 and born in Bordeaux; multi-instrumentalist Jim King (mainly to be seen playing soprano and tenor sax and harmonica on stage), who's 23 and comes from Kettering, Northants, and singer Roger, who courageously owns up to being 26 and also comes from Leicester.

AS Messrs Dave Dee, Dozy, Beaky, Mick and Tich start their quarterly climb up the chart with their latest and remarkably gimmick-free single "Last Night In Soho" (this is their ninth consecutive hit), Dave Dee admitted this week: "It's okay to keep turning out hits, but it reaches the point where you have nothing particular to aim for. If you have no challenge life becomes very dull and boring and you end up making duff records."

"Last Night In Soho," their first attempt at something fairly straight in pop songs, certainly doesn't sound or look like being a duff record. But the group have gone to the trouble of giving themselves something to aim at.

This Christmas they are to appear for the first time in pantomime, playing parts in "Dick Whittington" at Stockton. Sheila Buxton taking the title role with Dave as Idle Jack and the others in character parts.

Offered

"We've been offered pantomimes for the past two years but never previously accepted because it was down to a question of money," said Dave, who is currently spending his holidays hustling like mad in the interests of groups and songwriters he handles ("I can't go away and relax—I must be doing something").

"Pantomimes mean spending time rehearsing and then they can run for quite a lengthy season. And just at the time of year when you can clean up on one-night stands. So we always said 'no' to these offers. But we've been doing one-nighters for goodness knows how long.

"Now it's not a question of bread any more, but looking ahead to when we won't be a

by BOB FARMER

consistent hit-making pop group any more. Now is the time to start expanding and thinking of other things we can do—just like the Shadows did. They've had their share of knocking but, God, they've got on. We'll wait and see how the pantomime goes and then know which way we're going to go from there."

And Dave Dee will probably do well. For him, acting is no novel idea. "Acting, after all, was my introduction to the stage. I was in all the local pantomimes at Salisbury and belonged to the local drama society. Always the humorous villain I was. Never the hero because that's not me. I fit the part of the villain who's humorous but with a basic desire to be a swine. Dan Duryea, God bless his soul, was like this and, although smoother, so is Lee Marvin.

Desire

"It's common knowledge that I have a desire to become an actor. As a member of a pop group you are regarded as just hairy, stand-

Dave Dee... from Soho to Pantomime, just for the challenge

ing there strumming into a mike and shouting your head off. In other words, people don't think you can be intelligent.

Trouble

"I suppose this urge to act shows itself in the trouble we take over our stage act. I'm always in my element when I'm in cabaret. With me it's all ad lib and acting and audience participation. I think we please the majority of people, anyway."

He is not interested in following the usual acting path of pop singers. He is not interested at present in films. "I want to do plays—preferably something on TV. You see some great plays on TV these days and it's from this medium that the star actors of tomorrow are coming."

But before the time comes when Mr Dee swaps one-nighters for the Old Vic, record-making remains his medium. And "Last Night In Soho" is certainly something new by Dave Dee standards. It hasn't got a gimmick for one thing.

"Nobody can say—although they try to—that we've made repetitive records in the past. Agreed they were gimmicky, but always different from each other. But there comes a time when you must progress and try something a little straighter. After all, other groups have got on our happy-go-lucky style of stuff so it's obviously time for us to change and keep moving."

Progressive

A most progressive person, Dave Dee. It even affects his way of living. He's just moved into a new four-bedroomed house—in Salisbury, of course—with three-quarters of an acre of land. "Just marvellous—except that they haven't installed the phone yet I have to walk half a mile to a phone booth all the time. But the dog (his huge Pyrenean hound) doesn't need taking for walks any more and I can get my car (his Bentley) into the driveway. Once again, you see, it's progression."



Seen in Soho last night... Dave Dee, Dozy, Beaky, Mick and Tich, now their ninth consecutive hit

THE 4 SEASONS

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FATHER**

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POP THE QUESTION

For addicts: Double-Cream with Clapton

Information, please, about blues guitarist Eric Clapton. I have both Cream albums and the LP "John Mayall With Eric Clapton."

Can you name any other LPs or EPs, perhaps live recordings, on which Eric's fantastic guitar picking is available? When will the new Cream double-album be released, and are there any bookings for touring Berlin.—Clapton addict Gunter Hartel, Berlin 65, Sansibarstr 21, West Germany.

Here's the information from Eric himself: "I am on the 'Five Live Yardbirds' album. The double-album is shortly being released on the Reaction label. Sorry, Gunter, but I have no dates in Berlin at this stage. But I hope to be over to see you later."



Anita's revive 45's

At You; I Don't Know Anymore; Upside Down (NEP 24288). LP, a Marble Arch release again just titled "Anita Harris" (MAL 761) comprises: Trains And Boats And Planes; I Don't Know Anymore; Upside Down; Moody Soul; I Run To Hide; Men; When I Look At You; Funny Kind Of Feeling; Something Must Be Done.

Will the Beatles biography by Hunter Davies, due to be published in September, be published in paperback form or not?—Barry Cooper, 53 Pendragon Road, Bromley, Kent.

Heinemann's, who are publishing the book at 30s., say there are no plans to issue a paperback "at the moment."



Scott and America

I may fix something for the New Year.

I have tried to get the record "Sincerely" by the Bee Gees, but our local shops don't know if it's on an old LP or will be released on their new one. Can you please help me?—Miss Christine Jones, "Pantiles," Highfield Lane, Cox Green, Maidenhead.

Perhaps you are thinking of the Bee Gees' "Really And Sincerely." If so, it's on the "Horizontal" album released in February this year on Polydor 582020.

Address, please, of the Nice Fan Club. And when is the LP they recorded "live" at London's Marquee Club, going to be released?—Robert Lee, 22 Springfield Road, Stokenchurch, High Wycombe, Bucks.

Write to the Nice, c/o Immediate Records, Armwood House, 69 New Oxford Street, London, W1.

A spokesman says: "An album containing some tracks recorded 'live' at the Marquee is now being edited. It is scheduled for release on September 1 on Immediate IM SP019.

Titles, please, of Dusty Springfield's last three singles before her current "I Close My Eyes And Count To Ten."—J. Bauldry, 31 Dennis Close, Redhill, Surrey.

"What's It Gonna Be," "Give Me Time," and "I'll Try Anything." All on the Philips label.

Address of the Roy Orbison Fan Club, please.—S. E. Howarth, "Glen-dalough," 8 Devonshire Road, Pendleton, Salford 6.

Write to Margaret Finch, Secretary, 21 Daventry Gardens, Harold Hill, Romford, Essex.

Has any Disc reader a copy of the "Magnificent Seven" soundtrack LP of the film? I will pay a good price.—Martin J. Hunt, 25 Hodge Hill Avenue, Wollescote, Stourbridge, Worcs.

Would any magnificent Disc reader care to oblige Martin?—Write to him direct, please.

Can you tell me which label Anita Harris recorded on before joining CBS, and if any of the records are still available.—I. E. Green, 42 Filbert Street, Leicester.

Anita recorded on Pye before CBS. An EP and LP are still available. EP, just titled "Anita Harris," comprises six tracks: Something Must Be Done, I Run To Hide; Funny Kind Of Feeling; When I Look At You; I Don't Know Anymore; Upside Down (NEP 24288).

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I read that Scott Walker is coming to the States in September for TV and appearances. Is this correct. If so, can you tell me when, where, etc.—V. M. Fay, 83-56 250th Street, Bellerose, New York, U.S.A.

There are no immediate plans for Scott to visit the States. Says his manager, Maurice King: "Scott is heavily committed in Britain for the autumn, so is unable to visit the States at present. But I am flying to America shortly, and

September for TV and appearances. Is this correct. If so, can you tell me when, where, etc.—V. M. Fay, 83-56 250th Street, Bellerose, New York, U.S.A.

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THE BYRDS are back from their South African jaunt; they're currently resting up and preparing to announce another change (will it ever end?). Their next LP is all country (not a double album, as originally predicted), titled "Sweetheart of the Rodeo." Half of it was recorded in country-capital Nashville, the other half in Los Angeles. A spokesman for the Byrds said their next one, which will be more into a "space" concept, might be a double album.

Those inimitable rogues, Chad and Jeremy, are at it again, recording a new album titled "The Ark." Jeremy will be taking part in a Mendelssohn-Shakespeare evening (?) at the Hollywood Bowl, after which the twosome hope to tour Japan. Jeremy will probably alight in London sometime in October to "start on the acting thing again."

Chad and Jill Stuart recently became parents of a boy, Patrick, who is healthy and loud, like most babies.

After these many years (three to be exact) of covering the pop scene, I will finally, at last, get to see James Brown perform. He comes to the Shrine this weekend with complete cast of singers, dancers, musicians and the ever-present cape. If I survive I'll tell all about it.

The "Mothers of Invention" did a one-night stand at the Whisky; traffic was backed up for miles. Frank Zappa and his freaky friends have the most incredible drawing power in this area! After the Mothers' set there was a big fight between cops and kid... the sort

of thing that happens on the fabled Sunset Strip with alarming frequency. You can get busted on the Strip for chewing bubble gum, wearing bells, carrying flowers, or looking cross-eyed.

Peter Turk (with yet another beard) once again appeared at

the Troubadour hoot night ("I was magnificent," he reported with a grin). Two new albums to absorb: The Doors ("Waiting For The Sun") and the Buffalo Springfield ("The Last Time Around"). This, the third Doors album, is unlike their first two, with

less emphasis on organ, more on guitar, and songs that aren't quite so ominous. The words are ominous, but the feel is lighter. As for the last and final Buffalo effort, it's beautiful. It contains "Pretty Girl, Why" by Stevie, one of my all-time favourite Buffalo songs.

THE SUPREMES have entered the political ring. They announced their support of Presidential candidate Hubert Humphrey last week on national television. The Easybeats' album, "Friday On My Mind," is being re-issued a year after release here since it has been getting a good deal of "underground" radio airplay. The Who had their passports and clothes stolen during a performance in Cleveland last week. The concert also featured the stage being rushed by fans and the singing debut of their road manager, Bob Pridden, on a song called "Magic Bus," which is their new U.S. single. "Magical Mystery Tour" will finally be shown in the U.S. It will have a one-time only East Coast showing on August 11 at Fillmore East for an underground charity benefit. Ticket prices range from \$3.00 to \$25.00.

Simon and Garfunkel have sold out for their only New York show this summer and are scheduling a second performance. The Bee Gees appear a week later on the same concert series. Spanky And Our Gang and The First Edition are on the show with them. But both of these groups have limited appeal here, especially among fans who like rock music. There is a rumour that the McCoys—who recently signed for management with Stigwood-Fitzpatrick—will replace these two groups on the Bee Gees tour. Around New York this week: Hugo Montenegro will do the musical score for the next Frank Sinatra film, "The Lady In Cement"... Cream album number one this week... First Mama Cass solo album has been recorded... Tim Buckley busy writing film score and negotiating for Broadway musical score... "Cheap Thrills" name of first Big Brother And

HOLLYWOOD CALLING BY JUDY SIMS



The present Byrds line-up (left to right) Roger (formerly Jim) McGuinn, Chris Hillman, Gram Parsons and Kevin Kelly.

All change again for the Byrds?

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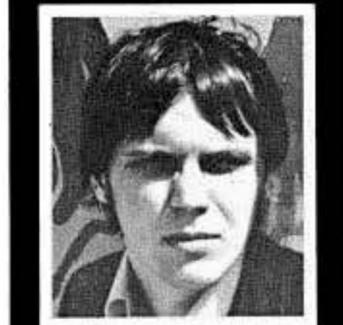
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RICHARD ROBINSON reporting from NEW YORK



The Holding Company effort for their new label, Columbia... King Curtis touring with Joe Tex this fall. Then he joins Dick Clark package show and then, at the request of Bill Cosby, he will play on Cosby's cross-country tour... Rumoured that Stax Records have signed the Staple Singers (who they've wanted for a long time now) and that Staple's will record with Booker T. And The M.G.'s... Bill Graham, owner of Fillmore—East and West—now selling t-shirts with Fillmore posters printed on them Ten Years After, Staple Singers, and Big Brother And The Holding Company all on same Fillmore bill in early August. Violence in America is something that can't be ignored or apologised for and forgotten. The most recent incident involving pop artists occurred in



Supremes... entering the political race.

Supremes back Humphrey for President

New York City last week. Singer B. J. Thomas ("I'm So Lonesome I could Cry" and his present chart single, "Eyes Of A New York Woman") was seriously injured as a result of knife wounds he received during a disagreement with the night clerk of a New York hotel. Thomas was rushed to hospital in the city, where he is reported to be recovering rapidly. The incident, apparently over a morning wakeup call, forced him to cancel his scheduled appearances on two network television shows plus club dates.

"Glen Campbell Day" was proclaimed by Governor Winthrop Rockefeller in Campbell's

home state of Arkansas recently. Following a ceremony at the Governor's office where Rockefeller saluted the "talented ambassador" from Arkansas, Campbell gave a two-hour concert in the state's largest city, Little Rock.

Gary Puckett And The Union Gap picked up their third gold single in a row this week as "Lady Willpower" exceeded a million copies in sales.

The Buckingham's became the first name rock group ever to have a part in a major play last week when they joined the road show production of "Sweet Charity." They portray a rock band in a party sequence of the musical.

Are you tired of this face?

I THINK the public are getting a bit sick of me"—Lulu speaking about why she has put off her new 14-week BBC series until next year and why she has no new single until the autumn.

"I think an artist can get over-exposed and that worries me. The public need a rest from my face and my voice. I was supposed to be doing this series for TV straight away but Marian (her manager, Marian Massey) decided it wasn't the right time and we'll do it next year instead."

This is the answer to the question: whatever happened to Lulu?

For what seemed like months she was constantly there. On our TV screens, in the chart, in the papers. Suddenly she seemed to disappear—with work on her second big film cancelled until next March as a by-product.

"The truth is I'm very, very tired at the moment," she said. "I'm really exhausted. This year has been very hard work. What people don't know are the things you have to do behind the headlines—the little charity things and rushing off to talk to people in any free time you can pinch. It's very hard on birds in this business because—let's face it—they DO have less stamina than men when it comes to it."

"The film was put off merely because location work takes us to Blackpool which would have been impossible during the season. I'm looking forward to it because this will be the film to prove that I'm not just a singer having a dabble at acting."

"To Sir' was lovely and I got very kind reviews but that was my first film. This one is going to prove to people that I'm taking acting seriously and I want to do more film work if I get the opportunity."

At the moment—with a

by
PENNY VALENTINE

week's cabaret, two top TV shows and a two-week holiday in Portugal to fit in—Lulu is finding herself and her career in a rather 'peculiar position.'

"I haven't really had time to sit down and think about my career as such."

"I don't plan it and there's so much work to be cleared up between now and next summer it seems to be taking its own course. The film is the most important thing at the moment



● DAVY: 'haven't seen him'

**WELL,
SHE
THINKS
YOU
ARE!**

that is really going to pointer the direction I'm going in—until that is finished I shan't think about it much."

And among all the rushing around, being feted in America, lauded at home, offered much more work than her diminutive five foot frame is possibly capable of slogging through, Lulu's much publicised romance with Monkee Davy Jones and its course seems to have gone uncharted.

"To be honest there's just nothing there."

"I haven't seen him or heard of him for ages, so I suppose that's the end of that" she said cheerfully. And off she went—to work in cabaret at Batley Variety Club!

'It's hard on birds in this business. Let's face it, they DO have less stamina than men'



● Lulu—"the public need a rest from my face and voice"

BEATLE WIFE PATTIE SETS UP SHOP...

PATTIE BOYD, a regular customer of the Chelsea Antique Market, changed sides of the counter last week when she opened her own stall there.

Pattie, 24, and her sister Jenny, 20, are setting out to prove that a Beatle wife can run a business just as efficiently as a Beatle.

"George doesn't mind at all," Pattie told Disc as she sat wedged in her tiny kiosk, behind the so far scant array of antiques. "Jenny and I are learning as we go along. We've sold quite a few things already. We are just buying things that we like and hoping that other people like them as well. We've made a few mistakes, but we're learning."

Art

Their tiny stall is down the quieter covered way of the market's side entrance. "Our stuff is mainly art nouveau," said Pattie, "and we're going to stick to this period at the moment as it's very popular."

Other stalls—110 altogether—cover every period of antique from different countries.

The Antique Market itself—

by
CAROLINE BOUCHER

situated in the quieter section of the King's Road—was converted from an old shop two years ago, and is a maze of narrow corridors, twisty corners and creaking stairs, with stalls crammed in every available space.

One of the attractions to the market for pop stars and young people is the clothes stall, which has been the main source of ruffled shirts, velvet trousers and jackets and caftans for some time. Regular customers include Mick Jagger and Marianne Faithfull.

Pattie and Jenny both shop there, and so did the Beatles until they opened their own Apple boutique.

Owner of the clothes stall, Adrian Emmerton, told Disc: "A lot of other stall holders object to us heavily. We are able to stay here because we've been here since the day the market opened. Pattie used to come in here, I know her well, and I hope her stall gets a good reception from other people here."

Pattie herself was horrified at the mention of hostility from



Pattie (left) and sister Jenny Boyd—"we're learning as we go along"

other stall holders.

"They've all been so nice," she said. "They've been very helpful. I can't see how they could possibly object to young people in the market—after all, they buy lots of things."

Actress Ellen Pollock runs her stall more as a hobby than a living, as do a number of people in the market.

"I think it's a nice idea for her to have a stall," she told us. "she's bought one or two things from me in the past, and she's a perfectly charming girl."

Did Miss Pollock object to the younger generation coming



into the market to buy their clothes?

"As far as I am concerned, these are the people we like. I've sold Victorian rings, jewellery and old watches to most pop groups at one time or another—Cynthia Lennon, Mick Jagger, Lulu—they're all charming."

Pattie, who nearly didn't open the stall because of all the publicity and transferred it into Jenny's name, just wants to dodge the limelight and start playing her role of antique dealer.

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PUBLIC NOTICES

I, PATRICIA WILLIAMS, 15 Awelfryn Terrace, intend applying for a theatrical agency licence. Objections, within 21 days, Town Clerk, Merthyr Tydfil.

FIGHT for the choice of free, independent radio at the 1968 National Rally. Appearing live, fabulous folk group the "Ramblers" and speeches from top personalities in the free radio world. See you in Trafalgar Square, Saturday, August 17, at 3 p.m.

FOJOURN IS COMING.

FOR SALE

WHAT WAS it like on Caroline North after the bill? All your questions are answered on this latest one-hour tape—"Music is our middle name," 25/- per copy.—Martin Kayne, 133 Cheriton Road, Folkestone, Kent.

JONATHAN KING



"THERE is no excitement in the pop scene today." Almost a truism in the lines of this column and others. The question being "why?" and the answer being, surely, the incredible lack of enthusiasm among those who drive us all along.

The business is dominated by people doing it for a living. When they get home they like to get away from it, relax, forget the music. How many keep early Thursday evenings free for "Top Of The Pops?" cancel arrangements coinciding with Blackburn or Dee; remember to keep the radio turned on for certain shows or programmes; are still knocked out when their records are played?

Very few. They read the trade papers but ignore the fan magazines. They forget other people's records until they make the charts. At five o'clock they yawn, wrap up and go to the local. Not for them the pop drama of the clubs or ballrooms.

Yawns

There are disc jockeys who are unaware of the names of anyone except those doing chart things here in Britain. There are artists who make money and very little else. There are executives who oil the company machine well because that is their job and there you are. There are journalists and publicists and agents and managers who journal and publicise and age and manage. And they all do it with massive yawns scrawled in their eyes, wrinkles dabbling around their mouths, squeezed dry pimples in the flattened bristles of their chins.

If you're knocked out with it, get out of it. There are plenty who are waiting and longing to get in.

Now put down your glasses and pay attention once more, please. I have two records about which my tiny mind is bogging and my rhythmic senses are twitching.

First rave of the century (and why be ashamed of a word like "rave" when everyone else is using it?) is "Mr. Businessman," by Ray Stevens. Not out here for some weeks; only just released in America—the lyrics are fantastic, the tune and backing beautiful. It is like a very artistic Bobby Goldsboro, and I am stunned by the entire organism. Let me repeat—"Mr. Businessman," by Ray Stevens.

Yippee!

Second groove of the decade (and why be ashamed of a word like "groove" when George Harrison used it first and he is a groove after all isn't he) is Aretha's "I Say A Little Prayer." She is so unbelievably together forever that one's blood cells clot with excitement. Wow, zap, yippee and hurrah! Allow me to re-iterate—"I Say A Little Prayer," by Aretha Franklin.

Tapes have been arriving, but some without photos and some as letters or lyrics only. Not good enough, please—tapes and photos must be sent. I'm ploughing through some at the moment, and there are good things emerging. That sounds like a John Peel phrase (he is enthusiastic, thank God, though you might not guess it from his, "I am gradually going into a coma" style voice).

Keep looking!

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Big



returns... and knocks his critics!

THE BIG O IS BACK... and five months late!

"I usually try to be in England every February," he said, looking suitably relaxed even though he was struggling with a new pair of tuxedo trousers, "but my illness last year put an end to that."

He ordered Cokes and buttered toast and swallowed his daily kidney pill.

The Big O (Roy Orbison, in case there is still someone unaware of his nickname) is here for his first cabaret appearances, but expect no great changes.

"I think a singer should sing, so you won't find me trying to dance or make people laugh. I'll just be singing all my hit records and a few standards."

Dream

And judging from the reaction to his opening week in Batley last week, this is all Roy needs to do to fill the clubs to capacity.

Roy is now something of a pop phenomenon; several years since his last hit, he seems to have become the pop critic's dream. Record after record is lashed with venomous tongue, and his entry into the big screen scene with "The Fastest Guitar Alive" was greeted with howls of derision.

Any lesser star might begin to feel his career was drawing to a hasty close with such reaction, but not Roy.

"Most of the best films of recent years have been roasted alive by the critics," he retorted. "The Longest Day" was one of those. Critics really just try and be clever with their pens, and my film was not nearly as bad as the journalistic comments about it.

"I still want to forge ahead with films. My first one was a great financial success, and that's really the only yardstick isn't it?"

"But they won't be vehicles for my songs. It's just that people expect me to sing, so I'll have to include a couple of numbers in the next one."

Knockers

"Really, I don't think journalists are qualified to talk about music. I mean I majored in English at college but I could not be qualified to say whether an article is good or not!"

From which you'll gather that Roy is not bothered with the knockers. And with a vast lakeside house in Hendersonville, Tennessee, six garages, a swimming pool in the lounge; a collection of 20 vintage and classic motor cars; three delightful children, Roy D. Wayne (10), Anthony King (6) and Wesley K. (3), and an Alsatian called King, why should he be?

Did Ed's 'choice' hurt Paul, Jane?

AS PAUL McCartney and Jane Asher have broken off their engagement, I think it was in very bad taste for Ed Stewart to play the Beatles' "And I Love Her" in his programme last week. Just in case anyone has forgotten, Paul sings

on that record. I don't know if it was meant in this way, but to me it was a very sick and uncalled-for joke.

J. Jobes, 5 Porchester Street, South Shields, Co. Durham.

Replies Ed Stewart:

"Well, really I don't know! This was a request from a 15-year-old boy for his girlfriend, and had no possible connection with Jane Asher. I mean, I love her too, but I don't cry about it!"

POP POST

Thank the Scott for Everett!

AFTER A very sorry five weeks of the drab music from the now-famous BBC studio guests, Kenny Everett is back... and how! During Ken's absence I have found only five Radio 1 hours worth an ear—the "Midday Spins" from his colleague Dave Cash.

Thank you Robin Scott for Kenny Everett... maybe Radio 1 is not QUITE dead after all!

David Bridger, 7a Woodside Road, Sutton.



A PLEA FOR PRIVACY

I DID not intend the recent leakage of my wedding plans to be a massive publicity stunt. In fact I had no idea it would appear in Disc.

If you respect my wishes as a true friend, would you please not even consider attending the wedding, as if you did it would cheapen a rather special event which should be a personal affair.

Hope you'll comply with my wishes and stay away.

Roger 'Twiggy' Day, Radio Luxembourg, London, W1.

Editor's note: Roger is referring to his wedding this Saturday at Elstree Parish Church. Who said it was a publicity stunt? Certainly not Disc. We wish him and Jennifer lots of happiness.

AT LAST the greatest sound, Soul music, is beginning to gain some long-deserved recognition. And full marks to Johnnie Walker for bringing the public's attention to the much ignored Stax/Atlantic/Volt artistes.

All the "grannie idolised" stars are plugged to death by Jimmy Young and the like. If more DJ's woke up to the fact that Soul is what the teenagers want, then perhaps some worthwhile records might get into the chart and modern youth could heave a long sigh of relief.

Miss L. T., 208 Barlow Moor Road, Chorlton - cum - Hardy, Manchester.

IS THERE a conspiracy to ban John Walker records?

"Kentucky Woman" has been released nearly three weeks and I've only ever heard it on Radio Veronica.

Pat Wright, 11 Rugby Road, Mablethorpe, Lincs.



Jane Asher and Paul McCartney... reader complains of Ed Stewart's record choice

HAVING seen the Beatles' cartoon film "Yellow Submarine" I must admit I have never seen anything to match its standard for brilliance.

The colours alone were really fantastic and the music shines through superbly. In fact the whole film is completely overwhelming.

Congratulations Heinz Edelmann for your brilliant work of art, and all concerned in the making of the film.

Eileen Read, 15 Fieldmore Road, Hardway, Hants.

RICHARD HARRIS' "MacArthur Park" does very little for me. It is all rather overrated. My theory is that the instrumental passage is to

relieve the monotony of the voice, and then the voice to relieve the monotony of the instrumental!

Alistair Salmond, 142 Massereene Road, Kirkcaldy, Fife.

I CONGRATULATE Radio 1 for providing such a superb service for minority tastes.

After all, what could be more of a minority taste than the Northern Dance Orchestra, Danny Street and the Des Champ Trio?

Russell Carey, 4 White-lands Road, Cirencester, Glos.

AFTER listening to fab, adorable David Hamilton instead of Jimmy Young recently... who the hell wants Jimmy Young back?!

David Hamilton even made Radio 1 Wonderful... which makes a change!

Linda Walker, 35 Bankfield Avenue, Kirkheaton, Huddersfield.

TONY BLACKBURN is doing a Radio 1 morning show that could be compered ten times better by Roger 'Twiggy' Day. Just thought you'd like to know!

Helen Smith, 17a Kestorn Road, Leeds 16.

THE FIRST time I saw them live I thought they were a bit weird and I didn't like them very much.

Then last week I heard their first LP and now I know they are brilliant.

Thank the Devil for the Crazy World Of Arthur Brown! G. Price, 32 Christchurch Road, Newport, Monmouthshire.

Crossword puzzle grid with numbers 1-19. A small portrait of a man is visible in the grid.

DISCWORD
SIX LPs TO BE WON

First six correct entries win LPs. Answers by first post Monday to: DISCWORD; DISC, 161 FLEET STREET; LONDON, EC4

Last week's solution

ACROSS: 3. Rose, 7. Stone, 8. Queen, 9. Yeau, 10. Rhone, 11. Annie, 12. Lull, 14. Songs, 16. Honey, 18. El-se, 20. Rebel, 22. Bobby, 24. Limb, 25. Idaho, 26. Error, 27. Wood, DOWN: 1. Tsar, 2. Donovan, 3. Revel, 4. Equals, 5. Bean, 6. Incense, 13. Charlie, 15. Numbers, 17. Yellow, 19. Ebbed, 21. Beat, 23. York.

Last week's LP winners

Mrs. E. Winfield, 122 London Road, Peterborough. Joan McCoy, 28 Castleway North, Moreton, Wirral, Cheshire. W. Kneen, 7 Rosemount Square, Aberdeen. D. Wood, 33 Ainstey Road, Western Bvd., Nottingham. Mrs. H. Coleman, 123 Dixon Lane, Wortley, Leeds 12. Mrs. S. Howarth, 3 Wheatley Terrace, Colne-bridge, near Huddersfield.

CLUES ACROSS

1. Features of Don Partridge (4, 4)
7. "Dorothy ———" (7)
9. Watch TV? (4)
10. See "2"
12. Mad hattery? Course! (5)
13. Dixieland jazz Jess (5)
15. Like a prickly problem! (6)
17 and 18 ACROSS. Ol' Man Riverer (4, 7)
19. "C'mon, ———," according to Grapefruit (8).

CLUES DOWN

2 and 10. Marmalade number (5, 6)
3. Girl of seventeen! (3)
4. Recorder for everyone (5)
5. Instrumental groups! (10)
6. I Pretender (3, 7)
8. Short numbers! (3)
11. Union Gap Puckett (4)
12. Cuts Archibald short (4)
14. Miss Black is a hit! (5)
15. "The ——— of Each" (3)
16. Atlantic, perhaps, but non-recording (5)
18. French king (3)

Welcome back, Ben E. King

WELCOME back Ben E. King. Soul brother "Stand By Me" arrives August 5 when once again he'll no doubt play to packed houses wherever he goes.

Born September 28, 1938, Ben began with the Crowns, who after playing the famous Apollo Theatre gig, caught the attention of one George Treadwell. George managed the Drifters, who'd recently broken-up, so he suggested the Crowns take up the name and so began the saga of many changes with the group called Drifters.

Ben wrote many of their earlier hits, "There Goes My Baby," "Dance With Me," etc., then split to gain solo recognition with his first release "Spanish Harlem."

Then followed the immortal "Stand By Me," "Don't Play That Song" and many others. Chartwise in England things have been pretty quiet, even with the release of the record that completely split my melon (Oh! these soul phrases), one that I thought would be the re-birth of Ben E. King, need I tell you? It was called "What Is Soul?"

Drummer

Bob Gallo put the thing together, a producer also responsible for "Baby What I Mean," and a man Atlantic put a lot of faith in who seemed destined for great things. Bob was the unconventional type of producer who'd put a microphone in the drum-



mer's pocket if it got him the sound he wanted.

Listen over again to "What Is Soul," particularly the drum sound. Anyway, things didn't quite work out with Bob for many reasons, mainly personal, so that was that.

Another English hit record could still be in store for Ben, though, but come what may, he'll still be supported by his many loyal followers who'll pay to see him again this time around. Try and be one of them, you won't regret it.

Can you dig Aretha's quote: "Painters and even chefs can have soul. I've an old pair of shoes at home that have a lot of soul!" She should either give them to Sandie Shaw or Gladys Knight (Remember?)

Well, Johnnie's little campaign for Tom Jones to cut more soul songs was a bit short-lived. In Disc's six-page special last week, Tom's manager Gordon Mills said: "I don't think I'd let Tom sing soul, even now." Tom started off with soul, Booker T. and the MG's wanted desperately to cut some tracks with him, but Gordon knew the road to big, international stardom didn't go through Memphis.

Judging by your letters though, for which I thank you, you'd like Tom to sing more soulful material, but I suppose it would be a bit of a backward step and Gordon's the Gaffer—so there!

Have you noticed how few soul sounds are being played in the discoteques these days? Reasons being that so many current commercial pop songs have that fabulous dance beat, missing from so many of today's soul records. There's Tommy James, O. C. Smith, Ohio Express, Rolling Stones, etc.

Take heart though, there's good disco/soul in Linda Lyndell's "Bring Your Love Back To Me," Drifters "Still Burning In My Heart," Jon and Jeannie's "Lover's Holiday" and of course, the latest Otis "Hard To Handle"—which is selling like there's no tomorrow. Goody, goody!

Just got space to tell you about "Yesterday's Dreams," the new Four Tops single, NOT written by Holland, Dozier and Holland and a very different thing altogether from the last two. Entered U.S. 100 at 96 then leapt to 54 but I don't think it's right for England.

Personally, I like it. Strong piano sound that reminds me of the Moody Blues' "Go Now," and lead singer Levi Stubbs is singing more than shouting. Something I'm sure his throat is very pleased about!

I LOVE MRS. ROBINSON, BOI, BOI.

Such a NICE day in the park

MUSIC does sound better in a setting of water, trees, grass and bees than it does in a smoky club in the dim hours of the morning. So although the Nice didn't really like their "Little Arabella" when they played it to a packed audience in London's Hyde Park on Saturday, to hear the tinkling notes of the gentle little song coming through the leaves made it one of the most beautiful pieces of music ever heard.

Traffic, Pretty Things, Juniors' Eyes, the Action and several assorted singers, harmonica players and dancers—as well as the Nice—all played for free in the second venture of its kind in the Park.

And if the first—with Pink Floyd and Tyrannosaurus Rex—was good, Saturday's was outstanding. Fifteen thousand people, including hippies with their children, tourists and theirs, and just plain music fans, turned up to an event which had the barest minimum of advance advertising.

Danger

As Mick Farren, lead singer of the well-respected Deviants, observed: "This summer everything is being got together much better than it was last year—the only difference is last year you'd go to something and then see your picture in the paper next day. It's still happening. It's just the papers have stopped writing about it."

Junior's Eyes, relatively unknown, are really good—or at any rate they were (the danger with something like the park is any rotten group could get up and play and sound great, or so one feels. But then, maybe not).

They were followed by the Nice, who are THE best group in the country to see live on stage—and in the open too are quite staggering. They played "Rondo," "Arabella" (which they wrote and is one of the prettiest things they've ever done), and finished with a superbly wild version of "America."

Organist Keith Emerson was fine as ever, drummer Brian laid down some ridiculous rhythms—he always does—but the most impressive playing came from guitarist David O'List, who has always been a superb instrumentalist but on Saturday played with power and fire such as he hasn't hit for some time. Understandably, the audience went insane.

Traffic

Then it was Traffic, complete as a four-piece with errant member Dave Mason resident in large white hat—and they were an utter gas! On record they have been one of our best groups ever since they started; Saturday's showing proved they are also outstanding live.

Their sound is ten times harder and punchier than it ever was, and there seemed to be a strong blues base to most of their numbers—which is no bad thing. Young Mr. Winwood swung some incredible organ, and Chris Wood's amplified jazz-tinged saxophone was an utter joy.

Pretty Things were freaky and at times very fine indeed; and mention must be made of one unnamed gentleman with hair several feet long who blew everyone's mind with an astonishing Sonny Boy Williamson-like harmonica solo between sets.

It all added up to one of the best musical shows to be seen in London this year; the answer presumably was because of the immense freedom everyone had—groups and audience both. And it didn't cost anyone a cent! Yes... more, please.

Hugh Nolan



● NICE MEN: David O'List, Lee Jackson, Keith Emerson and Blinky Davison

ALL THINGS BEING EQUAL, THEY'RE GOOD

I WAS converted last week. It took exactly three minutes for the Equals to gain another admirer from the ranks of disbelievers who think they are just a group with a lucky hit record.

The conversion took place last Wednesday at the Top Rank Suite, Croydon.

From the roaring start of "I Won't Be There" the Equals held a 1,721-strong audience for an unbroken hour.

On stage the group has the presence and professionalism that does not come over on record. Their genuine enthusiasm is magnetic, and it needed enthusiasm to give a performance such as theirs for a non-stop sweltering hour.

Acrobatics

Apart from four songs all their numbers were written by lead guitarist, Eddie Grant.

Even then their interpretations of "Satisfaction," "Midnight Hour" and blue-beat version of "Chains" carried an unmistakable Equals stamp.

Lincoln Gordon came dangerously close to being a



● EQUALS: magnetic stage act

successor to P. J. Proby, with his incredible acrobatics, and afterwards confessed that he has split four pairs of trousers in the last four weeks.

In one instrumental number, Eddie Grant failed to carry off a rather embarrassing imitation of Hendrix temperament.

Nevertheless, throughout the performance the Equals managed to sustain and build up the tension until the wild climax with "Baby Come Back."

They are a group who can hold their own without studio aids and whose single so far has not done their talent justice.

Caroline Boucher

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BRITAIN'S TOP SINGLES REVIEWER



VALENTINE

SPINS THIS WEEK'S NEW DISCS

Baldry sings d'Abo: this is a record for me!

WHEN The Sun Comes Shining Thru (Pye)—I like this record very much and I hope it does well. I say hope because I don't quite know what Long John's standing in pop is at the moment, and I hope he doesn't take that as an insult.

It isn't meant to be. It's just that he isn't a person who can sell a song on image and good though this number is—in fact it's the best he's ever done—I don't know whether the whole combination is right for the moment.

I hope it is. Michael d'Abo has written a really great song. It has been beautifully produced and for once the backing voices are really grittily good in the best American way. I was also delighted at the inclusion of male, as well as girls, backing—it made a nice break. This is a record for me—let's hope everyone feels the same way.

OUT TOMORROW



Long John: best he's done

OHIO EXPRESS

DOWN At Lulu's (Pye Int)—I don't like the Ohio Express sound but I admit fleeting admiration for them because they've actually come up with a follow-up record completely different from that dreadful "Yummy" thing.

This is very solid and moves well and has shades of "La Bamba" well in there. They also have a very recognisable sound which is good for a new group and this should do well.

OUT TOMORROW

Quick Spins

MR. Gene Latter attacked me in a busy London street the other day and threatened, for some reason best known to himself, to throw whisky all over me. So be it. I am undeterred and I liked his new record, "My Life Ain't Easy," anyway. He always manages to get a very solid convincing American sound on his singles. I still don't think he produces hit records but certainly very good ones (Spark).

Surprised by the Pyramids' new one, "Mexican Moonlight," which is very, very nice and the sort of song the Drifters or Ben E. King might do splendidly. They do it well enough and it's produced by Eddie Grant of the Equals (President).

Once upon a time I raved over one Van Dyke Parks and never did write to him as I promised. Anyway he's gone on to greater things apparently and he turns up as the writer of a good song called, "It Is," sung well by Reg Presley's group, the Nerve (Page One).

James Royal seems to make more records than anyone else I know. "A Woman Called Sorrow" is very Pitneyish but, I would say, uncommercial in an odd way (CBS).

That raver "Turn On Your Love Light" done very determinedly by Bill Black's Combo with lots of gruff, gritty playing (London).

Nice harmonica on Bobby Bare's "A Little Bit Later On

Down The Line" which is all about how she was ten years old when he was born but he loved her anyway. (RCA).

MIKE Stuart Span use close harmony to effect on "You Can Understand Me" which was written by Messrs Howard and Blaikley and has a tune all too familiar to me. Not a dynamic record but it could grow on you, as they say (Fontana).

Dear me, tut tut, rhubarb, etc. Roly Daniels owes a lot to listening to Tom Jones if "Loser In The Race" is anything to go by. I rest my case there (CBS).

Gruff guitar and a lot of concentrated, not very attractive, noise from the Movement on "Head For The Sun" (Big T).

Dixies come up with "Little Arrows" which Leapy Lee's already done and has a horrible habit of being catchy (Pye).

Barrier's "The Tide Is Turning" has, naturally enough, seagull honkings but turns out to be quite a pretty little record (Phillips).

Neil Sedaka's old hit "Breaking Up Is Hard To Do" now done by the Happenings with Four Seasons influence (BT Puppy).

"Life Is Groovy" say the United States Double Quartet, which is mind-boggling to say the least. It's the sort of thing Americans love, very Campus sounding (BT Puppy).

Joni Mitchell's very pretty "Both Sides Now" done very well by the Johnstons. Nice (Big T). Eddysons have a sound like the

LOVELY ARETHA — A CERTAIN SMASH

I SAY A Little Prayer (Atlantic)—Of all the records this week this is the one I feel most certain about being a smash.

On first appraisal Aretha singing a Bacharach song once done so subtly by Dionne Warwick may sound strange, and certainly Aretha's vocal handling of it is far from softly subtle. But it really does work.

The lovely song which means a lot to me and hasn't been off the record player since it arrived is done slightly jerkily with Aretha tearing in, almost hiccupping the words out over the chorus. There's no attempt to imitate the original but this approach to it works just as effectively if no more so because of the slight air of desperateness. Lovely, lovely, lovely.

OUT TOMORROW



Bee Gees: don't seem to be presenting us with anything new

BEE GEES: sadly, the sound of last year

I'VE GOTTA Get A Message To You (Polydor)—I have in the past had a great deal of admiration for the Bee Gees.

But I'm now a bit worried about them. For one thing they don't seem to be presenting us with anything new and that reflects back in other ways. Like Mr Robin Gibb's voice becoming something I find hard to listen to now, good though it is. Rather like Gene Pitney, that particular pitch, after a time, becomes very unfeeling and sorry-for-himself.

Written by the Gibbs, in many ways this reminds me of "Massachusetts," with a very well-produced solidly-backed feeling about it. But I couldn't get as worked up about it as, say, "World," but then again look what happened to that!

Certainly most people I know

will like this very much and I can see that it will do well. I'm just saddened that it's the sound of last year rather than this.

OUT TOMORROW

SOLOMON KING

SOMEWHERE In The Crowd (Columbia)—Someone in my office, not the most dedicated follower of Mr King, played this twice and thought it was a number one record. So be it and Mr King is much too big a gentleman for me to argue with. Also I think he's probably very right—the gentleman in my office.

It's hard for me to be sure because it's a slow romantic ballad by Mr Les Reed and Mr Jackie Rae (who incidentally has written much better words than this in the past) and they've done a crafty by making violins sound like the dreaded mandolines I hate. Therefore not allowing me to rant over the use of mandolines. However you cannot argue with public taste and this is a highly commercial record.

OUT TOMORROW

LAURA NYRO

ELP'S Comin' (CBS) — Many years ago I first heard Laura Nyro on a song called unpromisingly "Wedding Bell Blues" and was completely shattered by her voice. After that nothing until this new record which appeared from the blue.

It doesn't stand much of a commercial chance but it does prove that she has an unequalled voice range and that women can rave on record just as well as men when their voice is good enough.

She wrote this number which starts gently and mournfully and suddenly leaps into a riot of madness with her voice treble-tracked to provide her own backing. One to put on loudly at parties.

OUT NOW

1910 FRUITGUM CO.

1, 2, 3 RED Light (Pye Int)—I have never exactly seen the possibilities or the direction this group are going in—veering as they do from all sorts of odd songs. Be that as it may, they obviously have enough problems of their own without me adding to them.

For example here we have the sad tale of a boy whose girl friend keeps putting on the freeze and he is, naturally, getting a bit fed up with it. I feel the whole thing may end in disaster, but they sing it with such solid thumping it's hard to tell. It's a very stylised sound with a great deal of "la la'ing" going on and it just might be catchy enough on the chorus to do something.

OUT TOMORROW



Gene Latter: solid American sound

Easybeats crossed with the Bee Gees on "Ups And Downs" and it's very effective (Olga).

"SALLY" opens well and is very American but doesn't get anywhere. Malcolm John Holland tries his best (RCA).

Richard Kent Style have an oddly attractive Byrd-type song with "Love Will Shake The World Awake" and sing it with dark voices (MCA).

"Turn Around Look At He" is a rather nice "ahh" sort of number by the Vogues but I kept thinking of the Bachelors doing it which annoyed me (Reprise).

Good opening with dark violins on "Infatuation" by Nicola Davies. But she has a rather

DISC

and MUSIC ECHO 1s

AUGUST 3, 1968

USA 20c

sound off!!

"WONDERFUL RADIO ONE" celebrates its first anniversary next month. And in the last year, loads of new voices have been talking their way into millions of transistors. WHATEVER your opinion of Radio 1 as a station, the disc-jockeys must be largely responsible for

its personality. Opinions are very strong when it comes to discussing DJs. DISC's DAVID HUGHES has spent Radio 1's first year listening carefully to all the main shows, assessing the DJs and their shows. Today, he presents his report.

TONY BLACKBURN

AGE: 25 or 23 (depends which biography you read!).

BACK-GROUND: Started with Radio Caroline, moved to Radio London, left for BBC a month before the Marine Offences Bill.

PRESENT SHOWS: Breakfast Show, Monday-Friday, 7.00-9.00.

PRESENTATION: All-record, introduced with chirpy, cheery, naive innocence. Special features include school and mum dedications, Arnold the taped dog, and an addiction to knees!

CATCHPHRASES: "Have lots of fun, be good, and bye for now."
SENSE OF HUMOUR: Immature "Bumper Fun" comedy of corny "jokes" accompanied by his own hearty laughter. At least HE enjoys them! Some jokes so bad you want to scream; others you have to laugh at, despite yourself.

ACCENT: Reflects his public school education.

POP INTELLIGENCE: Variable. Insists on calling O. C. Smith hit "Son Of Hillory Hocker's Tramp," and finds it difficult to give a constructive review.

RECORD TASTE: Good. Programme content usually excellent, but he WILL talk over every instrumental record.

APPEAL: At a guess—school-girls and early-rising mothers.

VERDICT: OK now, but he'll have to mature soon.



TONY BRANDON

AGE: 30, though you'd never think it!

BACK-GROUND: One-time Radio Luxembourg resident, then a short stint on Radio London.

PRESENT SHOW: "Midday Spin," Tuesday, noon-1 p.m. Also does "Family Choice" sporadically.

PRESENTATION: Initially a terrible fluffer (viz. his first "Family Choice" recently), but once settled, can be very funny and very polished.

CATCHPHRASES: None spring to mind, but enjoys impersonating Jimmy Young and various fictitious friends.

SENSE OF HUMOUR: A comedian's... which is how he started. Jokes are many, and delivered in true music hall style.

ACCENT: Sounds vaguely West of England, lapsing into Goon-talk as the mood takes him.

POP INTELLIGENCE: Show is not informative but entertaining. Quite perceptive on new records.

RECORD TASTE: A mixture, but the special Country and Western spot indicates something!

APPEAL: Probably very wide. A bouncy style enjoyed by all who want entertainment.

VERDICT: Should be allowed a longer show and more freedom.



DAVE CASH

AGE: 26. Worried because he looks much younger.

BACK-GROUND: Joined Radio London while on holiday from Canada, leaving for BBC after six months. Compared "Monday Monday" and "Midday Spin," plus assorted Luxembourg shows.

PRESENT SHOW: Dave Cash Presents, Monday-Friday, 2 p.m.-4.15.

PRESENTATION: Very swinging mid-Atlantic "Hideo Hodee everybodee"; bright, yet not forced.

CATCHPHRASES: None spring to mind. Perhaps he doesn't need them!

SENSE OF HUMOUR: Very quick-witted, although the current show does not call for humour!

ACCENT: Strong Canadian, belying his Chelsea birthplace.

POP INTELLIGENCE: High. Knows what he's talking about, and particularly good on pop history.

RECORD TASTE: Was good on "Midday Spin," but he must be as bored with the Harry Stoneham Sound as I am! Dedicated fans can tell which records are his and which are the producer's.

APPEAL: Wide, though many fans must be heartbroken at the rubbish he's now landed with. Housewives who are not enamoured with "Woman's Hour" or "Mrs. Dale."

VERDICT: Making the best of a very bad job.



KENNY EVERETT

AGE: 24.

BACK-GROUND: Radio London; Radio Luxembourg; Radio London; BBC!

PRESENT SHOW: For-everett with Kenny and his Grannophone; which is as good a name as any! Monday-Friday, 6.45-7.30 p.m.

PRESENTATION: Indescribable! All records, but includes a Butler called Crisp, a granny called Cecil, plus a selection of brilliant home-made jingles, noises and songs.

CATCHPHRASES: None. There is no repetition in the Everett insanity. It will just go on until the inspiration dies.

SENSE OF HUMOUR: As indescribable as the show! Consists of repartee between him and Crisp or Gran, or snide comments about records he dislikes.

ACCENT: Ha, ha! Basically Liverpudlian, lost in mock American, posh English, senile screaming and electronic explosions.

POP INTELLIGENCE: Very influenced by likes of Beatles and Jonathan King. The rare sane comments show he knows what's what on the scene.

RECORD TASTE: Beatles, Beach Boys, Simon and Garfunkel, Fifth Dimension.

APPEAL: Limitless. If you don't like the music you like the comedy and vice versa. Also loved by the business.

VERDICT: As long as he can continue to get away with murder he will remain the genius.



STUART HENRY

AGE: 24, but now moustacheless, looks five years younger.

BACK-GROUND: Non sea-faring Radio Scotland pirate, spotted by David Jacobs and introduced to BBC.

PRESENT SHOW: The Stuart Henry Show, Sunday, 10.00-noon, and "Midday Spin," Friday noon-1 p.m.

PRESENTATION: Currently struggling to find his footing on the Everett-vacated Sunday show, and suffering as a result. "Midday Spin" is fast and soul-packed.

CATCHPHRASES: Assorted Scots dialects and reference to listeners as "me friends."

SENSE OF HUMOUR: Not apparent, but has an infectious laugh which makes up for any lack of jokes as such!

ACCENT: Would you believe... Scots?!

POP INTELLIGENCE: Within the soul field he's very good at unearthing good sounds. Also very loyal to groups like Marmalade and Hopscotch from his native land.

RECORD TASTE: Soul, as mentioned, and a spattering of other sounds. Occasionally comes up strongly behind a new group.

APPEAL: Dubious at present. He's possibly being turned off rather than on, on Sunday mornings, but is aimed at late teens.

VERDICT: Unless he stops addressing everyone as Mr. or Miss, could soon become wearing.



JOHN PEEL

AGE: 28.

BACK-GROUND: Appeared from darkest San Francisco with his Perfumed Garden and created a unique audience on Radio London.

PRESENT SHOW: "Top Gear" (Any bets he hates that name?). Sunday, 3 p.m.-5 p.m. "Night Ride," Wednesday, midnight-1.00.

PRESENTATION: No two ways about it: monotonous or scintillating, depends whether or not you're converted! Either way it's OK, you can either sleep off Sunday lunch or listen intently.

CATCHPHRASES: Beneath his dignity, I'm sure, though "it's all very nice" has become one!

SENSE OF HUMOUR: See above!

ACCENT: Liverpudlian in the extreme.

RECORD TASTE: Anything out of the ordinary. Refuses to have guest artists if they've appeared on other shows.

POP INTELLIGENCE: Very aware of the type of sounds which will appeal to his audience.

APPEAL: Everyone who is, or likes to think he is ahead in everything musical. A sort of pop upper class of those who must be different.

VERDICT: Very open to cynicism, but I believe he is genuine, if a little pompous.



MIKE RAVEN

AGE: 42, and still "the oldest living teenager in the business!"

BACK-GROUND: Chequered, but includes spells on Radios King, Invicta and 390 before joining the Corporation station.

PRESENT SHOW: "R and B Show," Sunday, 7 p.m.-8 p.m.

PRESENTATION: Straightforward BBC announcing, but with that authoritative tone which says he knows what he's talking about.

CATCHPHRASES: Again, not a gimmick man, though he occasionally throws in a groovy goodbye quip.

SENSE OF HUMOUR: Nil. But very British. Would be equally at home on Radio 3!

POP INTELLIGENCE: Purported to be the country's authority on Rhythm and Blues, and who am I to deny it?

RECORD TASTE: Blues and R'n'B, which is his speciality and the only music he plays. He tells me he likes some pop stuff as well though!

APPEAL: As with any specialised show. Thus, Blues and R'n'B followers. Easy, really!

VERDICT: Unlikely to attract listeners through personality, but excellent for the music-lovers.



EMPEROR ROSKO

AGE: 26.

BACK-GROUND: After touring the world as DJ with U.S. Navy, joined Caroline. Later moved to Paris where he still hosts regular shows on French Luxembourg.

PRESENT SHOW: Mid-day Spin, Saturday, noon-1 p.m.

PRESENTATION: Fast and furious - never - let - up - for - a - minute - sock - it - to - you - baby!

CATCHPHRASES: The king of rhyme: "Don't you know mummio, this is your man Rosko. Your host with the most from the California coast."

SENSE OF HUMOUR: No time for that these days. Wastes time, man.

ACCENT: American, and as he was born in Hollywood, you can't argue with that.

POP INTELLIGENCE: Commands vast knowledge of yesterday hits; often plays B-sides if he prefers them, which is a rarity indeed!

RECORD TASTE: Has a definite preference for Soul, especially Aretha Franklin and Sam and Dave.

APPEAL: Probably has more male than female listeners, with a pop age limit of 25! Over that he's incomprehensible.

VERDICT: What happens when we don't want it socked to us any more?



KEITH SKUES

AGE: 29, we think, though he's rapidly becoming ageless!

BACK-GROUND: Started with a BBC outpost in Kenya; then Caroline; Luxembourg; London; and back to Auntie.

PRESENT SHOW: "Saturday Club," Saturdays 10.00-noon, and "What's New" monthly.

PRESENTATION: Forced to keep within "Saturday Club" strict format, but gradually managing to inject his old pirate personality. Show is records, with studio guests.

CATCHPHRASES: "Talking of... er, which we weren't"; "So-and-so, who doesn't want his name mentioned." A great fund of catchphrases, much-copied.

SENSE OF HUMOUR: Surprisingly very akin to Tony Blackburn, but somehow the jokes don't sound so childish.

ACCENT: British, crisp and clear. Not a good mimic.

POP INTELLIGENCE: With upwards of ten years DJ experience, he knows his history. Has only occasionally been known to blunder.

RECORD TASTE: Indefinable. Likes Wayne Fontana and Barry Benson, but that's really no guide. "Saturday Club" records mostly chosen for him.

APPEAL: Has managed to keep all his big L followers, and seems to cut through all age barriers.

VERDICT: Needs a slower-paced show. Would be an ideal replacement for Jimmy Young.



ED STEWART

AGE: 27, and not afraid to admit it!

BACK-GROUND: Went to Radio London from Hong Kong, and remained until the bitter end. Missed the initial plum jobs at Radio 1.

PRESENT SHOW: Junior Choice; Saturday 8.32-9.55 and Sunday 9.00-10.00, plus the occasional "What's New."

PRESENTATION: Straightforward request show conducted at breakneck speed. Alan Freeman, you have a definite rival!

CATCHPHRASES: Now Myrtle has been exterminated, all Ed is left with is a cheery "By-y."

SENSE OF HUMOUR: Stuffed because of the show, but excellent when allowed to blossom (as with "What's New" / "Foreverett" changeovers).

ACCENT: Boisterously British.

POP INTELLIGENCE: Very wary of criticism when on "What's New"; and on Kiddies Choice, who needs pop intelligence anyway?

RECORD TASTE: Irrelevant, though at least we haven't heard Bud Flanagan, "The Owl and the Pussycat" or Burl Ives lately!

APPEAL: TV stars and producers who happen to be sitting in their baths, and kids alert enough to catch their request as it flies past!

VERDICT: Somehow not personal (or slow) enough for the show.



DAVID SYMONDS

AGE: 25, which is the right age to be a DJ.

BACK-GROUND: From commercial radio in New Zealand, joined BBC with "Easy-beat," becoming a Corporation blue-eyed boy.

PRESENT SHOW: David Symonds Show, Monday-Friday, 4.15-5.45 p.m.

PRESENTATION: Jovial Uncle Dave keeps the kids happy as they trudge home from school. The best guest artists on the station.

CATCHPHRASES: Jolly rhymes on the lines of "Two more to go on the Dave Symonds Show." Highlight is jingle saying "David Symonds? Fantastic. Put kettle on mooter!"

SENSE OF HUMOUR: Ad-libs as they come. Quick-witted and unscripted. Enjoys being rude to the DJ who follows him.

ACCENT: University, interspersed with "hip" phrases to show he's still with it!

POP INTELLIGENCE: Very high. Aware of new sounds, and personally tries to influence listeners. Rarely boos, often successful in his predictions.

RECORD TASTE: Wide. Likes good soul, good ballads, "MacArthur Park," "Mrs. Robinson" and Raymond Froggatt, among others.

APPEAL: Aims at teenagers, but is enjoyed by a far wider audience. Respected for his dedication to new British talent.

VERDICT: Tends to be over-exuberant, but one of the most successful competitors on the station.



JIMMY YOUNG

AGE: "My public says I'm 39," but we'd say life has already begun for him.

BACK-GROUND: Drifted into Radio Luxembourg after starting as "Un-chained Melody" hit-maker. But how he landed the plum morning show is a mystery to this day.

PRESENT SHOW: Jimmy Young Show, Monday-Friday, 10.00-noon.

PRESENTATION: Genial "let's have a cup of coffee" housewife chat. A recipe at 10.23; three inane phone calls, and a gold disc at 11.56!

CATCHPHRASES: "And we go TTT... Through Till Twelve; Tomorrow at Ten—I'll see you then"; and the inevitable "Byyyyyyyyyy for Now."

SENSE OF HUMOUR: Occasional amazing ad-libs, but generally relies on the "Isn't it a lovely day" approach.

ACCENT: English!

POP INTELLIGENCE: Seems to catch up with chart sounds two months late—show often starts with old hits.

RECORD TASTE: See above.

APPEAL: Kitchen sink mums exclusively.

VERDICT: Desperately needs competition.

