Scott Walker and Tom Jones fans fight!


NEW BOB DYLAN LP: EXCLUSIVE REVIEW: PAGE 15

INSIDE STEVIE WONDER’S MIND — SEE PAGE 9
Meet the man who helped Cliff to look so sharp

MEET THE MAN dubbed as the Beatles' personal pa... - DougMilne

This might seem surprising, but Doug Milne, a singles expert, is the man behind Cliff's image. Doug Milne is most commonly known as the affordable tailor. It's his personal touch that has made him a favorite among the music industry and his clients' fashion choices.

Doug Milne works closely with his clients to create a look that matches their personality and style. He believes that a man's image is as important as his music, and he works hard to ensure that his clients look their best on stage.

Doug Milne's expertise in tailoring and fashion is not limited to music, but he has worked with many famous singers and actors over the years. He has dressed some of the biggest names in music and film, and his work has been seen on the red carpet and in magazines worldwide.

Doug Milne's approach to tailoring is both traditional and modern, and he uses the highest quality fabrics to create custom garments that are tailored to each client's body type and style. He believes that a man's overall look is important, and he works hard to ensure that each client looks his best.

Doug Milne's passion for fashion and tailoring is evident in the work he produces, and his clients often return to him for new designs and styles. He is known for his attention to detail and his commitment to delivering high-quality work.

In conclusion, Doug Milne is a talented tailor and fashion designer who has worked with many famous clients. His expertise in tailoring and fashion is evident in the work he produces, and his clients often return to him for new designs and styles. He is known for his attention to detail and his commitment to delivering high-quality work.
A GROUP of schoolteachers called the Tring Glee Singers as a swing group over two good numbers in the basement studios at Thames TV, Teddington. I think I have walked onto the wrong set because there were no technicians, a motley assortment of extras, set assistants, floor managers and it looks like they are mid-way through a play.

Yes, I am informed by a technician, the "Opportunity Knocked" set—on a wet Sunday at 3 p.m.

They have been hard at it for over a day now and everyone looks tired and pretty bewildered. Except the floor manager who has been going non for over 12 years, in the face of continual competition. It's success has been a surprise. An old producer Len Matthew, "as we're the Cinderella show in Thames." Len has been on it for 18 months and it would seem no one has ever heard of him and a beard. He calls everyone sweetheart.

On the floor the Tring lot are in thundering form. A lady waves in an orange bend's thank's her job is over. "Oh, no," shows the floor manager and starts a slow musical number.

The programme is unique. Today the selection of Mary Hopkin, who has put Linda Kembrew, the assassin, the whale, and comedian Freeon Dew on and len Matthew before the committee for the very first time.

"I remember that little blonde girl who did 'Turn Turn Turn' that dreadful rainy day in a Cardiff church hall," recites len, whose unceasing job is it to spend three months of every year auditioning acts all over the country. It was Mary Hopkin.

"And now," says the floor manager pretending to be Hughie, "in this hectic-bustling season—passive—'Opportunity Knocked.'"

Me O'Herin, a spotty little man in his 60's, steps to the piano. His wife, a sweet-faced blonde lady in a blue two-piece, looks proudly as she charges away at the song's opening and onwards and onwards into the lyrical style of the tapp dance mid-way through.

Anna McGlynn — to far the RBV, she has a Mary Hopkin title because she's won this competition and worn a sweater and skirt, her side curls held flat with a silver clip. She's Irish and a great favourite on the set, she's been totally calm and at home. She’s the old timer of all the same gathered on Sunday and not a nervous over her face.

"Of course not all the people have a chance of doing anything afterwards, says len Matthew on the set, in a green sweater and hat. He looks tired and doesn't smile. Oprah's gone to talk about things. He's going for a shirt and under his beard.

A small pandemonium breaks out as Pat Fair, a blonde with long hair, who sings 'Embraceable You' in husky tonea. The floor manager drags her back to the floor and his eyes on the clock. "They're a bit late in day—no you're flying off and doing something."

Distinguished youth from the Pacific Islands. They break for tea at 3.40. When Hughie Green comes on the set in a green sweater and hat, he looks tired and doesn't smile. Oprah's gone to talk about things. He's going for a shirt and under his beard.

"No, we haven't got the girls," says the floor manager, drags her back to the floor and his eyes on the clock. "They're a bit late in day—no you're flying off and doing something."

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Beauty

Sandie makes up her eyes just like a painter

Her eyes she does go to town on, because they are naturally small.

"They start off little pea eyes, and work up," she says.

Gordon at Leonard (her hairdresser) taught her "a lot of little tricks" for her eye makeup, but when it comes to actually describing how she goes about making them up—she can't.

"I can't describe how I do it—it's just painting," she says. She uses no eye-shadow, just highlights and shading in beiges, browns and skin colour. The darker shades to give depth and used above the eyelid to enhance the eye, and the skin colours for highlighting. Her eyeliner is Revlon's black eyeliner that you mix with water (1 fl. oz.) in either dark brown, brown or grey.

Mascara is just any ordinary type.

"I don't like heavy ones—they make you look as if you've got nylon eyelashes rather than hair ones."

She uses false eyelashes for TV stage and evening wear, and is proud of the fact she's been wearing the same pair for a year now.

"They're not real hair ones, and you can wash them and they stay curled. I get them from a girl at the BBC—and I've been trying to get a pair like them for ages, but they don't seem to be in the shops. The BBC have stopped using them now as well."

Sometimes for television Sandie wears the same sort of makeup she would for evenings. "The more makeup you use on television the worse it looks."

But for stage—"I'm a pan-stick rebel." She hates the heavy grasy stage makeup, and maintains "it's just a matter of changing the colours, the same amount but darker shades because the lights take it out of your face."

Lastly cleaning; Sandie first washes her face with soap and water and then uses cleansing cream—and that's all.

"No night cream. There'd be a quick divorce if I did."

Girl stars talk about their faces

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Jethro Tull's Ian—afraid his appearance offends

MET Ian Anderson of Jethro Tull yesterday and talked for two hours. I liked him, and I felt he was much older than 21, but I'm still confused about him. He's different from other rock stars, that's certain.

He seems extraordinarily concerned that he might offend someone by his appearance...so concerned that he limits himself to the coffee shop across the street from his hotel because an unknown restaurant may house someone who might be offended...I haven't told it all, it makes him sound like a raving paranoid. He's very straight-forward and outspoken about some things, like the supposed need for new rock and roll. But overall he's a man of few words, and there's a lot you can learn by listening to him talk. When you buy a Jethro Tull album, you're getting something new, not just the same old blues. And it's interesting to see how he's changed over the years.

I went to Winterland, which is where Jethro Tull played. The place was packed, and it was a great show. I met Ian and the rest of the group after the show, and we talked for a long time. I think they're really a great band, and I'm looking forward to hearing them live again soon.

Forget the talk—JUST LISTEN to Tim Hardin!

SOMEONE walks up to you, hands you a record album, and says, “This may do for folk what the Beatles did for rock.” What’s your first reaction? Probably never to play the album at all.

I hope, for Tim Hardin’s sake, that fans and critics alike overlook the publishing of this album, “Suites for Susan Moore and Damion.” It’s been promoted as “to do for folk what the Beatles did for rock” by Hardin’s press agents. There are some similarities between this album and the Beatles’ after some kind of a piece of content and presentation. But then, in a pop world of buttonholes, the truth is sometimes just too wild.

The album is dedicated to Hardin’s wife, and woman and recorded in Nashville and New York, and finished at Hardin’s home in upstate New York. Tim sings several of the tracks to his own guitar and piano accompaniment, using a brass section, and uses a backup group. The four selections of the actual score are called Implications. “If I Am” and “Find Me Impossible,” by the final trackHardin is joined in reception by his friends.

This is his third club of record history in the last year and may set some kind of record based on the band’s size. Tim has been better appearing in New York City this year, and many concert appearances were the most memorable. On the West Coast, Hardin was on the bill at the Cafe Au Go Go in Hollywood.

It’s said that Hardin is hard to “act” in the club scene, but it’s true. I’ve heard him described as both a funny, charming, and talented musician. He has a great voice and is very popular.

Richard Robinson

Although WOR is now a soft top rock station, it's interesting to me that they are playing Tim Hardin's music. I wonder if this is because they like his music, or if it's just a way to keep the station fresh.

WOR has a reputation for playing new and exciting music, and they are always looking for new talent. Tim Hardin is just the kind of artist they like to support. He has a unique sound that appeals to a wide audience.

I hope that the station continues to play Tim Hardin's music, and that more people discover his talent. He is a true original, and his music deserves to be heard by more people.
Bobby Dylan's ninth album, "Nashville Skyline," is an amazing "change" in the history of the most influential solo singer-songwriter of the 1960's. Indeed, judging by the early reaction of fans and critics, it shows that Dylan is farther into the country thing than ever before.

There's a duet—country giant and close friend Johnny Cash, there's an instrumental, an exciting blend of Flatt and Scruggs' "Bomie C. and Floyd" theme "Foggy Mountain Breakdown," and several tracks which call to mind nothing more than the earliest (country) rock and roll, of Elvis Presley or Billie Holiday.

And then there's Dylan's voice, which has undergone an incredible transformation. Most of the time you wouldn't even know it is Dylan without being told, which is not something you can say for his previous eight LP's.

That famous drawing, even marking voice has mellowed, matured and deepened—so much so that at times it could be early Elvis Presley of "Lovin' You" days.

And his songs have gained in melody but lost (or at any rate become much simpler) in lyrics. Two years ago it would have been unthinkable for Dylan to release a line once—"North Country Fair," the duet with Cash, the line "She once was a true love of mine" is repeated once but only six times.

But never mind: the songs themselves are such a gas that nearly everyone would be a major hit if everyone hadn't bought "Nashville Skyline" first—and they will, because what the album has which a lot of Dylan's other work hasn't is the feeling that it's a hell of a lot of FUN!

It sounds as though Bob, Johnny Cash, the musicians, Bob Johnston the producer and anyone else who were in the studio at the time really enjoyed themselves doing it.

"John Wesley Harding," Dylan's last year album, turned the whole of primitive pop music onto a completely different course—country music.

"Nashville Skyline" is also completely country, but so far into the genre that it's ridiculous, with everything from the country repertoire—from fiddle guitars, to boodle rhythm—in those soundtracks. Track-by-track breakdown of album which must sell more copies than any so far this year.

"North Country Fair"—the duet with Cash, both voices sounding kinds deep and simple, unadorned and beautiful—nothing one could call cowards, charming rhythm with lovely singing with drums and occasionally even overdubbed—those songs which will, if they are heard, be an indication of what they did they once play for.

The instrumental is a happy, rangy thing with high fast country guitar and super-high fast guitar (Bob Dylan plays "Foggy Days")

The two CDs are completely new out of it. "Say It Isn't True"—like a cross between "Blonde On Blonde," "Big Pink" and Hank Williams, if you can imagine that. His voice sounds a lot like the "Loving You" Elvis Presley on this album with organ and piano over an ultra-slow but perfect cow-punk backing.

"Country Pie"—high powered country rock with fast happy twanging guitars. The lyrics are very much what you'd expect from Dylan if he was asked to write a typical C-W song.

"Tonight I'll Be Staying Here With You"—A perfect little love story, sounding like last year's "A Hard Day's Night." It's a true classic of the generation and a real country hit—"Big Pink" organ into the fullest, richest and longest track on the album. Like all the songs, perfectly beautiful.

"Nashville Skyline" is scheduled for release here on CBS in the last week of April—only a week after the Americans get it, which is great news.
TEENAGERS' Pen Friends anywhere! S. a. e brings details...

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Don’t compare Scott Walker and Tom Jones!

YOU certainly cannot compare Scott with Tom Jones. They are totally different. Scott doesn’t want people to admire him for the way he uses his body; but he wants them to listen to his songs.

So please, let’s have no more comparisons between Scott, Engel and Mr. Jones.—Stephanie Scott, 7 Wakefield Road, Stalybridge, Cheshire.

But Scott should either switch off, turn to the other channel or go and make the Horlicks I Scott is one of the world’s greatest miners but into his first series and be sure to improve as time goes on.

Scott is not serious rather than quantity and


• Re Pat Barres’ letter about Scott’s TV show (Pop Post 25.3.69).—Anybody could see that Scott only mimed to two songs, not every song on the show as she stated.

And did she have to bring Tom Jones into it?

Too many people make the mistake of comparing the two singers when there is really no room for it. How can you have a completely different musical approach, but in their own way both appeal to their vast public following. As Scott is the only singer of this type to write his own material the gap is even wider, because their songs are different now.

Mike L. McClean, 22 Granville Street, Salford 8, Lanca.

Scott Walker—doesn’t want people to admire the way he uses his body'

CLUES ACROSS

1. Gear Pitty’s last (5, 5)
2. and 9. Sam the Sham oldie (6, 5)
3. Lucy (5)
4. I, II, III, IV, V, VI, VII (6)
5. Whenever I’m alone (6)
6. Book down the doors (4)
7. “Dame” of Softshoe fame (5)
8. Religious number? (3)
9. Go away—records no longer being played! (8)
10. Make a moan off (6)
11. Where is Montgomery (5)
12. “Daffy” (5)
13. Does something on stage (4)

CLUES DOWN

1. The Bolton Mr. (9)
2. Three Brothers (5)
3. Some party? (6)
4. You’re in it any London store! (5)
5. Bunk down the doors (4)
6. “Dame” of Softshoe fame (5)
7. Religious number? (3)
8. Go away—records no longer being played! (8)
9. Make a moan off (6)
10. Where is Montgomery (5)
11. “Daffy” (5)
12. Does something on stage (4)

Last week’s solution

ACROSS: 1. Swears, 2, Pirate, 3, Paired, 4, Tubber, 5, Dormitory, 6, Norwegian, 7, Room, 8, Narrow, 9, Oche, 10, Oak, 11, Oak, 12, Oak, 13, Oak, 14, Oak.

DOWN: 1. Stew, 2, Stew, 3, Stew, 4, Stew, 5, Stew, 6, Stew, 7, Stew, 8, Stew, 9, Stew.

Last week’s winners


Bee Gees fans demand ‘no split’

AN OPEN letter to Robin Gibb: I believe that I represent a large majority of Bee Gees fans, in this area at least, and I would like to express our feelings concerning your possible split from the group. First, in our opinion, you are definitely not indispensable—Barry, Maurice and Colin make a good trio—but we WANT you to stay. Secondly, we would like to make it clear that we will leave or not we will remain loyal to the Bee Gees—but PLEASE, Robin, we want you to stay.—Miss J. Brown, Wooton, Warwickshire.

WILL someone please tell Molly Gibb so you can interfere with his own mind and so comment on his own decisions. We have always liked Robin and always will, even if he goes solo. I liked Molly but I was rapidly going off of her now.—Pauline Thorpe, 57 Forest Road, Forest Gate, London, E7.

TAMLA Women write: What a joke, after the great impact the Steve Wonder tour made. Despite his blindness Steve Wonder is brilliant as a singer and also as a musician. He puts everything he has into his performances and it’s he who has more impact in his hits finger than the Bee Gees. More Tamla artists on tour.

Bee Gees fans demanding ‘no split’

Claire Gibb, 30 Wallatt Street, Stratford, East.
Now someone else is after John and Paul's affections

Bob Farmer takes a look at his pop star investments

FOR JOHN Lennon and Paul McCartney it must be all too confusing. Here they are
coming home from their honeymoon only to find
themselves being wooed by fresh suitors—or—at least—other Northern Songs
companies. Last week a group of Northern Songs
executives made a takeover bid for Northern
Songs valued to be worth about £10 million. EMI were
at one stage interested. And now an American
company is reported to be about to challenge
the ATV offer.

What does it all mean? MONEY, for those
of you sensible enough to follow me by buying
shares, in Northern Songs, a month ago
in March. For when a company is the subject
of a takeover bid, first of all the offer is for
more than the company is worth, which
immediately attracts people to buy up shares in
the belief that they are on to something good.

So although ATV's offer has not yet been
accepted, the value of Northern
Songs has risen steadily over the last few
weeks to reach 3½, 4¼. You may recall that I
myself owned five shares were bought
in March for only 3¾. 4½. Thus
—and the takeover fight is still
—going on—my profit at present is
3½, 4½ a share—19s. 4½.

John and Paul are said to be
against the takeover although
Paul McCartney—against a takeover.

NORTHERN SONGS shares

they don't own enough of the
Northern Songs shares to be able to do anything about it.
But at least the ATV action shows that there are plenty of
people about who still have great faith in the Beatles—despite
all the knockings they have suffered recently.

Says Sir Lew Grade, head of ATV: "We are determined
to buy Northern Songs—music
is an essential part of our business
and there's no denying the brilliance of the Beatles as
musicians."

Stock Market closing report
on my five other shares in
Contellation Investments (Cliff
Richard, Cream, etc.) 8s. 3d,
which is 9s. more than when
I bought them for 6s. 6d. each.
Orbison, sounding like good ol' Elvis

MY FRIEND (London) — One thing you must say for Roy Orbison — he always sounds unmistakably Orbison on his records. And if you think that's an introduction for me to say I don't...

I do quite in his gentle way. He takes no chances to do his usual stinging lep-trap climax where his voice reaches notes only dogs can bear, but it's nice enough. It's in fact Mr. O warning his friend not to mess around when he has a nice wife and kids at home. Commendable stuff, Oddy, at times, he sounded a bit like old Elvis.

OUT TORMOW

ANITA HARRIS

LOVING You (CBS) — There's a way Orson fires up a pop formula, or something like that, and obviously the backing was the people behind Miss Harris.

And so back to format she goes after a couple of brave but, sadly unsuccessful ventures away from the "Just Loving You" field.

Her fans will love her clean treatment of this old song, and she does it very well. It's not a bad little kind of number and I found the backing a bit disconcerting if they're really trying to break the mumb market again. But good luck to her.

OUT TORMOW

HERMAN'S HERMITS

MY SENTIMENTAL Friend (Columbia) — I must say in the past...

Cross - Town Traffic (Polydor) — Written, directed and sung by Mr. Hendrix — who also by the way made a sound through his records and I lost it to its flash brilliance way. But also because it has a franto sexual radiosounding about it. I left me quite embarrassed.

Hendrix: a weird noise

HENDRIX: A WEIRD NOISE

"Have You Forgotten Who You Are?" asks Glen Margarici which is a good question. They sound a bit like the Bee Gees, Backing's nice (Polydor).

Yet another version of "Aquarium" this time by Ronald Dyon and Cio, who have the best idea I've heard for a long time but I'm so familiar with the song I've given up (RCA).

 hinto do Bebites! "All Together Now" with not much enthusiasm but a lot of pub feeling (Rca). Bill Oddie manages to sound like the Fifth Form Remedy on "Journey Young," which is a setup unlikely to receive plays on the BBC, (Decca).

Out tomorrow

JIMI HENDRIX: manages to sound downright mean — and a lot older

Nice combination of strings and soul punch from the Simple Simon's "I See It" (Saxophone's "Say Goodbye To Yesterday" a pleasant record with nice trumpet.

Jeez A Little Smile For Me" is the Rolling Machine's way to show this friend's just left her and I though it might need a lot of playing. My cousin Jerry Butler says as super as ever on "Only You." It's a bit too broken up for the chart (Mercury).

This Is My Love" is the sort of thing I like. No real thing to grip with. Instead of trying to sound like the Fifth Form Remedy on "Journey Young," which is a setup unlikely to receive plays on the BBC, (Decca).

Oh where will they dig them up from now — Hank Locklin is, responsible for "Where The Blue Of The Night," We'll be getting the cayman's stomp if they go back any further in the time (Rca).

You've still got a place in My Heart" sings Steve Montiery in Sic barbershop, which is nice if you like rich baritones.

Good looking Udo Jürgens has at the beginning of a long song called "Only For You" which would normally have been a trash, but Mr. Jürgens really isn't enough known here yet (Fontana)."
SCENE: London's highbrow home of chamber music, Wigmore Hall. Onstage: a Belgian pop group, the Wallace Collection. Line-up: two guitars, drums, piano, reeds and electric violin. Result: fantastic standing ovations from music industry audience.

Sally Monk, Daily Mirror reporter, wrote "At This Moment in My Life," being recorded by Monty Babson.

Will Yoko sing on next Beatles' LP?

John Peel has intriguing plan to record that sound on the MI that makes car tyres squeal (southbound section, where they are testing the road surface).

Euro-hit co-writer Alan Moorhouse says "Boom Bang-A-Bang" has the right chords to adapt it into a jazz waltz.

Geoff Turton, ex-Rockin Berries star, is leaving Birmingham's Sight And Sound because of success of his "The Colour Of My Love" single, recorded under the name Jefferson.

Soulful Strings

Two New Singles

The Montanas

Ciao Baby

7N 17729

The Soulful Strings

I Wish It Would Rain

CRS 8094

Mary Hopkin is looking and singing better on the Engelbert tour - she's now dealing with our breakdown problems and the usual tour hang-ups with professional calm.

Beatles: what goes on?

BEATLES NOW! Up-to-the-minute think they're mad. But he's only being exclusive interviews next week with John! George Harrison and Ringo Starr. A BIG JOKE? Or are we under answering the burning questions which estimating the Lennon mind? What do fans think?

NEXT WEEK in Disc—The full

PLUS—John and Yoko...What's that? Don't miss Britain's top pop It All About? Says Ringo: Some people weekly...first again NEXT WEEK!

Thor, South London group, clinched record deal by winning final of a beat contest run at Croydon's Top Rank Suite. Dean Ford's wife, Jane, very nice lady.

Engelbert a big Bobby Darin fan: "If he was playing ANYWHERE I'd go and see him."

Watch out for a Frankie Howerd show on ITV in May. He and Hank Marvin sing a protest song together.

John and Yoko's preaching seems to be succeeding. A small boy was sitting resolutely on the pavement near London's Victoria Station last week with a sign saying "Sitting Peace" and a cap full of pennies.

Scott Walker has had his hair cut—he did it himself—and looks much better.

Paper Dolls split from producer Tony Macaulay, left Pye label, signed with CBS.

Ringo says he moved from Weybridge (he now lives at Elstead, outside Guildford) "because I couldn't stop there with all those pop stars like Tom Jones and Engelbert living next door and holding all-night parties."

Ex-Zombies leader Roy Argen says that following the group's "posthumous" hit in the States, "Time Of The Season" he could re-form, work there for six months, and make enough money to retire.

Ringo's favourite record of the moment is Marvin Gaye's "I Heard It Through The Grapevine." And he says the record companies are getting money under false pretences with the re-releases. "They should be cheaper," he claims. "All re-releases should be half-price. After all, they are sort of second-hand."

A Rock 'n' Country Favourite

Merrill Moore!

sings and plays

Sweet Mama Tree Top Tall

CW

Little Green Apples

PLUS

his new album "tree top tall" will be released next month cas 005.

Mary Hopkin's new album "Tree Top Tall" will be released next month.
and MUSIC ECHO 1s
APRIL 12, 1969
EVERY THURSDAY

W

ith the news that Pete Quaife is to quit the Kinks in the fashionable pop groups game called “Changing Partners,” you might feel it worth a bob or two to bet on which will be the next group to lose one of its line-up.

In which case, take some advice and avoid having a flutter on the Who. Explosive individuals they may seem, but in fact they are very firmly together.

The loquacious Pete Townshend said as much when talking this week of the group splits that have been going on lately at the alarming rate of one a week.

“Who is going on now with British groups is a complete reflection of the American scene where groups get formed in a day and are broken up a week later,” says Townshend.

“Ther's whole concept is to put star musicians together for quick cash, quick music based on incredible talents. As soon as there are a few bad times, the group tends to split. Groups like the Byrds, Buffalo Springfield, Country Joe and the Fish and the Electric Flag tended to be in a permanent state of flux.”

“Our own Cream were born for the States. They had great talent, they were forced together and eventually they burst apart again.”

“And all this has affected British groups. Our scene of easy little groups getting hit to keep everybody happy has become ridiculous. That's why Frampton left the Hert. He's an incredible musician and must have felt insulted to have to comply in the British pattern of pop groups, so he left.

by BOB FARMER

“Theres a commercial market here in Britain demanding certain material and it ends in the absurd situation that unless you play what they want, you end up rich but frustrated. It's all right for groups like the Tremeloes or Dave Dee. Their creative aims are very small and they don’t have to be frustrated. But groups that are aware that personal satisfaction is in the writing of songs or in producing a good stage act become much more serious and fervent about their music. I imagine the Love Affair would long to play more serious pop.

“Some of these splits do surprise me, though. It's a drag that the Small Faces are splitting for the Faces' last album was a landmark in pop. And look at the Bee Gees—they seem to have been working together for ten years and now they are splitting. It's amazing.

“T here had ever been a period when the Who might split, it would have been in the days of ‘My Generation.’ We had an image of no time for anybody, and mod arrogance, in a period when we were a very ordinary group. We hadn't really done anything good. We hadn't any self respect as a group, but we knew we were capable so we managed over a period to get it together, as they say.

“Since those days, we've grown up and become more conscious of what it is about us that makes us a success. In America, too, they have exercised discipline over us. When you are travelling long distances between dates and facing demanding audiences, it makes you stick together as a team. We're very much a team today and our new album (‘Tommy’), although I wrote most of the tracks and music, is a reflection of what we’ve achieved as a band.”

“Of all the others in the Who, he says, Roger Daltry is the one who has changed most, and very much for the better. Roger was a very, very tough character when I joined. He stood no nonsense and you didn't go his way you got his fist instead. Yet now he is known to us as Peaceful Pete. You can't get him angry, because he's got no anger left. He doesn't write because he doesn't have hang-ups and I believe any writer has to have hang-ups to get his ideas. But Roger is for his car and his house in the country, I don't really know why he's taken this change. Perhaps, like me, the Who has made him more mature.

“John Entwistle, on the other hand, is practically unchanged. He always knew where he was going and what he wanted. The girl he would marry was the one he did marry. His only outside influence was Duane Eddy and it's Duane Eddy. He's like a rock—but he's a bit of a drinker, especially if it's other people's drink.

“The fact that he gets less attention than the rest of us might worry him to a degree but he would never take action. He's come in a straight line from the early days to now.”

Which leaves us with the domineering Keith Moon. Townshend sighs, smiles and says: “His is a ridiculous, farcical life from beginning to end. God knows how's he's still alive, still in the group and I'm still sane. He's incredibly entertaining, a brilliant personality and he sees comedy in any situation which is very valuable to the rest of us. Keeps up our spirits, when we have hang-ups.”

Collectively, Townshend has tremendous regard for the rest of the group. “They all made incredible sacrifices to give me freedom as a writer. At the concept of this new album, for example, they all feared it was over-soppy and over-religious or spiritual. But they didn't stop me going ahead with it.”

“I get an incredible buzz from playing with them on stage. There are better musicians about than them, but there aren't any others that I'd rather be playing with.”
WELCOME TO

PHYLLIS NEWMAN'S
World of Music

it's a happy place.

THE IMPRESSIONS
Can't Satisfy Stateside 552139

TOMMY ROE
Dizzy Stateside 552143

MAMA CASS
Move in a Little Closer Baby

Stateside/Dunhill 558014

GENE PITNEY
Maria Elena Stateside 552142

VINCE HILL
The Wonderful Season Of Love

Columbia DBS546

SHIRLEY AND THE SHIRELLES
Look What You've Done To My Heart

Bell BLL1049

THE TOYS
A Lovers Concerto Bell BLL1053

WALLACE COLLECTION
Daydream Parlophone RS764

JUNIOR WALKER and the ALL STARS
Road Runner Tamla Motown TMG691

MIREILLE MATHIEU
Une Simple Lettre Columbia DBS857

EMI RECORDS (The Gramophone Co. Ltd.)
EMI HOUSE 30 MANCHESTER SQUARE LONDON W1A 1ES

THE FLYING MACHINE IS TAKING OFF...
SO SMILE A LITTLE SMILE FOR ME'

Next Week: DAVE CASH

TOP 30

1. I HEARD IT THROUGH THE GRAPEVINE
   Marvin Gaye, Tamla Motown

2. GENTLE ON MY MIND
   Dean Martin, Reprise

3. SORRY SUZANNE
   Hollies, Parlophone

4. BOOM BANG-A-BANG
   Lulu, Columbia

5. IN THE BAD, BAD OLD DAYS
   Foundations, Pye

6. GAMES PEOPLE PLAY
   Joe South, Capitol

7. ISRAELITES
   Desmond Dekker, Pye

8. MONSIEUR DUPONT
   Sandie Shaw, Pye

9. GET READY
   Temptations, Tamla Motown

10. WHERE DO YOU GO TO
    Peter Sarstedt, Parlophone

HIT TALK

by Desmond

Dekker

TREMS: JUST A CHEAP TAKE-OFF

I'm a GREAT fan of Tamla Motown music and I like Marvin Gaye's
a helluva lot. And Dean Martin too!
What really gets me about his record is that fantastic brass sound.
I did "Top Of The Pops" with the Hollies and they're such a polished,
professional group. Their harmonies are really beautiful. Foundations
have a Tamla sound, but British influence. I like the group—and what
a strong bass line!

Peter Sarstedt writes great lyrics, and Lula's was an ideal number
for the song contest. She's a dish and this record will be a massive seller
all over the world.

Who have a good song, but the record sounds very tinny, and that
intro goes on for too long. Stevie Wonder is just more of that great
Tamla sound. He's a man I really appreciate, and I hope this is No. 1
very soon.

Johnny Nash worries me a bit, 'cos he's such strong competition for
my record! May the best man win!

But the Tremeloes' "Hello World" is just a cheap take-off of "All You
Need Is Love" with that long ending repeated over and over again. But
it's a good number for all that.

11. SURROUND YOURSELF WITH SORROW
    ...Cilla Black, Parlophone

12. WINDMILLS OF YOUR MIND
    Noel Harrison, Reprise

13. GOOD TIMES
    Cliff Richard, Columbia

14. I CAN HEAR MUSIC
    ...A&M Records, Polydor

15. GOODBYE
    ...Mary Hopkin, Apple

16. PINBALL WIZARD
    ...Who, Track

17. IF I CAN DREAM
    ...Elvis Presley, RCA Victor

18. WICHITA LINEMAN
    ...Glen Campbell, Ember

19. (1) YOU'VE LOST THAT LOVIN' FEELING
    Righteous Brothers, London

20. (2) HARLEM SHUFFLE
    Bob and Earl, Island

21. (5) HELLO WORLD
    The Tremeloes, CBS

22. (3) THE WAY IT USED TO BE
    Engelbert Humperdinck, Decca

23. (4) I DON'T KNOW WHAT
    ...Stevie Wonder, Tamla Motown

24. (6) ONE ROAD
    ...Love Affair, CBS

25. (7) CUPID
    Johnny Nash, Major Minor

26. (8) PASSING STRANGERS
    Sarah Vaughan and Billy Eckstine, Mercury

27. PLEASE DON'T GO
    ...Donald Pears, Columbia

28. ROAD RUNNER
    Junior Walker and The All Stars, Tamla Motown

29. DON JUAN
    Dave Dee, Dusty, Beaky, Mick and Tich, Fontana

AMERICAN TOP TWENTY AND BRITISH TOP TWENTY ALBUMS CHARTS: PAGE 18

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

THE FLYING MACHINE IS TAKING OFF... SO SMILE A LITTLE SMILE FOR ME'
Be in

...If you want beautiful engravings all over your guitar, go buying along to Kensington Market, where
ex-Animal Barry Jenkins sits and paints lovely things all over guitars for a small fee.

...by watching star football this Sunday at East Grimstead's football ground, kick-off
3 p.m. Benefit match for Sussex cricketers Len Lennon and Graham Cooper, so you'll see the stars of cricket as
well as pop. Playing a Sussex XI side will be Ed "Stew" Stewart in goal, Don Partridge at right back (tenpice with
hip flask) and assorted other stars. Foundations Tony
Gomez and Alen Wurter have recently joined the team too.

Natch!

IT had to happen. Desmond Dekker's hit, "Island's," on the Pyramid label, to be released in Israel next month.

Look In

TOMORROW night (Friday) "How low is it?" One of the best Jon Hisman's Colosseum and Family, plus industry, but you never can tell with them! (BBC-1, 7.40 p.m.)

"This Is Tom Jones" finds more Jones singing. Plus Jimmy Page, Bobbyn Goldsboro, Lainie Kahn, Common Ground, Goddard Cambridge (ATV, Sun-
day, 10.20 p.m.; re-run, Sunday, 7.30 p.m.).

"The Jiminy Cricket" may make surprise appearance in the series (BBC-1, Tuesday, 9.25 p.m.) that features various guests
(Stevie Wonder, that is). One of those old recipe books.

Shirley Bassey special on Saturday (BBC-1, 7.30 p.m.) has the lady from Tiger Bay with Noel
Horton as special guest.

Scott Walker's latest programme on the series (BBC-1, Tuesday, 9.25 p.m.) features various guests,
especially Rod Stewart. Look in for further enlightenment.

And Older, one of the many groups said to be a cross from the Cream, held "Coloured Danc-
ings" on Saturday (BBC-2, 11.00 p.m.); judge for yourself.

Tune In

FIRST live guests on new "Xオン The Walker Show" (Radio 1, 2.20-4.00 p.m., Saturday, April 26) will be J. Jackson and The
Greatest Little Band, "Rhythm In The Land. The show will be fast and poppy with the accents on "stand-up" and I'll want everyone
called to the radio," says Johnson.

Groovy!

DAVE Cash's 21 year old Radio compere-Micro-stars with
him on his new single "Groovy Baby" out on April 11.

Lucky

EXPOSURE for Noel Redding's group Fat Mattress; he plays with them for six of the 19 weeks of the new Jimi Hendrix American

Get well

to Barry Ryan, who flew home last Friday from Munich where a
photographic stunt that incurred minor cost him his life. Barry, who suffered first-degree burns on
forehead, and shoulders, and third-degree burns, necessitating skin grafts on his right hand, was flown
from London to private Hawker Siddely Executive jet, and is now in the London Clinic. He leaves
hospital on Monday for several weeks' convalescence.

New Singles

NEW SINGLE from Diana Ross and the Supremes on Friday called "I'm Living In Shame.", a separately groovy version of the Beatles' hit "Back In The USSR.", from Chubby Checker on April
25, which is when the first single from the new album Mavis Fran-
ton comes out called "The Game."

Opposite Lock, which is written by the master of the
Birmingham club, Martin Hoote, who also uses Pressley (for the
cycling kids) and three are
(but for a new dance called The
Opposite Lock taking the
country by storm. All happening on April
18., which is when Janie C. Riley
sings "There Never Was A Time."
and the Ohio Express bring out a hit of bubblegum called "Mercy."

Blues

MORE American blues stars heading to Britain for club and hall
room footlights tomorrow: Otis Spann, from June 20, January Wells, October 4; Lighnin' Hopkins;
October 11; Eddie "Boo" Hoarse, October 25; Arthur "Big Boy" Crudup, November 2: Police
Buster flies in for four weeks from May 30.

Airborne

JET-AGE pop on stereo earphones when you fly by Trans World Air-
lines, who already broadcast Hol-
man, Small Faces, Lulu, Manfreds,
Love Affair, Georgie Fame and
others. Later this week the passengers to submit list of songs
they'd like to hear on the flight and then hear is on an exclusive request
Programme.

Decibels

JEFF Lynne, guitarist and song-
writer with Birmingham's ex-
sceptional Idle Race, rushed to hospital with painful and bleeding left ear
after a show. He's now receiving treatment for infection of the inner ear
due to those medicinal scroosmonkeys, who swear reported
exposure to loud music
clubs "can cause permanent damage," isn't right after all.

MARMALADE this week receive
Gold Disc for world sales exceeding
millions of "Ob-La-Di, Ob-La-Da."

She can bust out a song like
girls we have ever heard, can
sing two notes at once and is
happily unable to explain how;
and consumes a bottle-and-a-
half of Southern Comfort, one
of which Britain is privileged to
taste at London's Royal Albert
Hall on Monday, April 21.
Discoteque
RONNIE SCOTT's Discotique, 47 Frith Street, London, W1. (Her 412). Open Monday-Saturday 11.30 p.m.-4 a.m. Admission 12s 6d, free membership. Situated upstairs above, Ronnie Scott's main club, the discotique was re-launched three months ago and is a very popular haunt. Plenty of famous faces to spot—David Hemmings, Peter Sarstedt, Stevie Wonder and permanent host DJ Mike Lennon.
Good Friday decor with some of the most comfortable seats in London, where you can sit and hear yourself speak, which is a novelty. Licensed bar at pub prices, with pinball tables too. Food includes anything from an omelette to spaghetti and is reasonably priced—there's even a four-course meal available.
Most important—the atmosphere hasn't a hostile London one—you aren't threatened, and the records are excellent and not the usual run of the mill.

Flying out
JON HERMAN's Colosseum fly to Denmark for five days in the club today, return and are off again to Switzerland's Montreux Festival on April 24. Bombolino start off for their first tour to East Berlin, Russia and Hungary. They are there for a month—Goodbye to Ciao.

From London Heathrow (14th), John Rowles, for TV Germany, returning on Saturday.

Here is something very special for you.
Treat it well, treasure it.
You'll be well rewarded.

Towards

BOOK

Yet more poetry, this time from Liverpool Scene's Mike Evans, whose first volume, "The City and the Country," was published by Cape last year and is out again April 25. And fellow member Adrian Hewitt's third book, an epic poem "The City," also out this month.

Fusions
TEN YEARS After only British group to be included when Newport Jazz Festival goes "on the road," in America for the first time from July 11 to 20. Meanwhile they record new album and first single for over a year.

Trimmend
APPLE handout, Leslie Crenaghan, went up to St John's Wood this week to cut the McCarty family's hair. Wonder if it included Martha?

RETURN

ON Radio 1 for Stuart Henry, Stuart returns on Sundays, 9-10 p.m. on April 23, with his own show, which will include his plans for lost children. "Mike Raven's Rat-8 Show" will follow from 10-11 p.m.
Book

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Fusions
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**Pete to quit Kinks' decision surprises even the Kinks!**

**DISC's exclusive story last week that Pete Quaife was leaving the Kinks because 'I'm sick of standing onstage and playing two notes per bar,' surprised even the group itself.**

Said leader Ray Davies this week: "I didn't even know Pete was going to leave when he did until I read the story. He told us he would stay until we had done all the promotion for our new single, 'Plastic Man.'"

Quaife left the group last Wednesday, was replaced at short notice by 23-year-old John Dalton, the man who stood in for Pete before when he was forced to leave the group following a road accident.

---

**Beutles hold-up**

**BEATLES are rushing their new single "Get Back" tomorrow (Friday). But Apple advise that the record may not be generally available until the middle of next week.**


---

**Dylan and Cash concerts here**

**BOB DYLAN and Johnny Cash in concert together in British football stadiums... that's the latest plan from country "King" promoter Mervyn Conen following the sell-out success of his Country and Western Music Festival at London's Wembley Empire Pool on Saturday.**

Conen, who has already had discussions with Dylan's manager, Albert Grossman, and Cash's manager, John Lennon, about a possible concert tour of Britain, has now decided to go for a major stadium concert. He has already booked some of the biggest names in country music, including Hank Williams, Jr., Johnny Cash, and Charlie Pride, to appear for Conen next May.

"I want to use such soccer grounds as Arsenal in London, Birmingham City, Manchester City and Glasgow Rangers, and I am fully confident that my plans will materialise," Conen said.

Cash is definitely booked to appear for Conen next May, and if Dylan plans fall through, he will tour theatres as on previous tours. Other country artists set for British tours are Marty Robbins, who plans to tour Britain alongside Charlie Pride in November, and London Palladium the following day, Buck Owens and the Buckaroos tour again in October, and Glen Campbell is also due in the autumn. Conen is already making plans for the Second Festival of Country and Western Music, and plans to use the Empire Pool for three days next Easter. Many artists playing the first festival have agreed to return next year.

**208's Dylan exclusive!**

RADIO Luxembourg is to get an exclusive "first" on the new Bob Dylan album—"Nashville Skyline"—when they play the LP in its entirety on the Dave "Kid" Jensen underground show a few days before its UK release, which is likely to be early May.

The album, with a reputed million advance orders in America and 100,000 orders in Britain, was originally set for April 25 release, but has been delayed. Luxembourg has acquired exclusive rights to play the record first.

---

**Manfred and Mike Hugg win 'jingles' award**

**MANFREDS Mike Hugg and Manfred Mann awards as Britain's top "jingle" writers for TV commercials last week.**

The award, presented in London, was for their work on Bobbie's "Woodpecker" cider advertisement.

Mike and Manfred are currently the most famous "jingles" commercial songwriters in Britain. They have been asked to do the famous "Dahls" commercial song, and an "Oleander" label will record it on MCA next month.

Manfreds new single, "Magnum Opus" Man, released this week, will star in their first major film show — but Apple advise that the movie would be screened in Britain.

---

**ORBISON STARTS NEW LIFE WITH BARBARA**

**THE SMILE of someone who hopes that this time he has found lasting happiness... Roy Orbison with his wife-to-be, Barbara Jackson, before West Germany, on arrival in London for his two-month tour here which opened in Ireland on Sunday.**

In the last three years Roy has suffered more personal tragedy than most people experience in a lifetime. In June, 1966, his first wife, Claudette, was killed in a motor-cycle crash. Three months later, while Roy was in Britain, the news came of a fire at his Nashville home. Two of his sons died (11) and (12) — and Tony (6) — died in the disaster.

But last week at his home in Tennessee came the news that the shoplifting of a new life for the Big O with his second marriage. Barbara Jackson, 18, comes from a small town near Dusseldorf where her father owns two factories — she was proposed to the police.

Then, last November, Roy flew to Germany to meet Barbara's parents and ask, in traditional style, for her hand.

Now, to complete his new-found happiness, Roy has hopes that his new record, "I'm Not Gonna live in a House Again," will be another hit.
They had all the ingredients for a hit group; the looks, the sound. They were launched by the Beatles, but...

ONE YEAR later and Grapefruit, the group launched in a blaze of Beatles' backed publicity, are still awaiting their first big hit.

Their failure is one of the most puzzling mysteries of pop for it defies all logic. Grapefruit looked good, sounded good and, by golly, they did you good judging by the enthusiasm they generated wherever they appeared.

Their records frequently received rave reviews and plenty of plays from the disc jockeys. TV appearances were not difficult to get; and with their clean-cut, young and smart appeal, they were the subject of the sort of publicity that would make some of the top groups in the business green with envy.

A computer couldn't have put together a more obvious hit group than Grapefruit. It seemed only a matter of time before they made it. "Dear Dillah" got into the bottom reaches of the Top 30 and it seemed a satisfactory start to their career. Next came the double A-sided "Yes/Elevator" with which they were able to promote at the time because they were on the Ben Guss tour. It didn't do a thing.

•Bad year for Beatles•

Unperturbed, they put out "C'mon Marlene." It nibbled at the bottom of the 30, but nothing more. "Somebody Soon" followed. Superb, said the reviewers, silence from the public. Now their newest single, "Round Going Around," is rolling its way into oblivion.

Where, one might well ask, did Grapefruit go wrong? From them, blank faces and a bit of an attempt to put a brave face on it all. "We don't know why we haven't made it yet," says George Alexander, "but we've gained a lot of experience over the last year."

"Because we were presented as the Beatles' group, we were expected to be sensational. But last year was a bad year for the Beatles from a publicity point of view and so we may have been associated with it," From John Perry: "Let's face it—we had a good image going, we were four pretty faces and the records we made seemed right for the time. Certainly the reviewers liked them and they got played on the radio. The only reasonable explanation I can think of is that the public resent us for riding in on the Beatles bandwagon although this was not the case. We were friendly with them, but no more than that.

"It's really rather like when someone wins the football pools. There's always a lot of resentment and jealousy and I think this is where we may have suffered."

The all say they are cool and happy and yet there was a hint of desperation in the fact that Grapefruit became five last autumn when Mick Fowler from Birmingham was brought into the group. "We needed a stronger voice," says Geoff Sweetenham.

'A heavier sound'

But then Geoff's brother, Peter Sweetenham, had to pull out of the group because of poor health. Again Grapefruit introduced a new member, Bob Wale, to replace him.

And with the arrival of Wale, not only the Grapefruit personnel has changed but also the mood of their music. "We're not exactly leaving the teeny-bopper scene," says Geoff, "but simply heading for a heavier sound, a dirtier sound if you like."

Adds John: "It's now not so much a case of playing to please other people as playing to please ourselves. The group is getting its own sound which you have to have for any lasting appeal. Our second LP, which we completed in Los Angeles recently (they have just returned from a South American tour), will blow a few minds."

"The thing is we're grooving together a lot more than in the past and happiness is 80 per cent of the battle for any group. Success is only 20 per cent."

As you can see from those few words, Grapefruit have changed. Now, it seems, they'll never be the giant teen-appeal group we all predicted. They're going to groove, man, and somehow it seems rather sad.

Bob Farmer
The PAST YEAR, Steve Ellis has
sprained his ankle twice, had his
trousers ripped off, given away
a waistcoat, pair of shoes, belt,
scarf and two silver rings to anguished fans; near
broken his neck; suffered from exau-
nervation, nerves and a near mental break-
down ... all in the line of duty.

At 18 years old Steve Ellis, from Tottenham, lead
singer with the Love Affair, has managed what
many people thought they’d never witness again.
Along with possibly two other young groups in
brought the screaming, rioting, hair pulling, punching, crying audiences
back to pop.

Although he admittedly likes his power, at times it
makes him shudder with disbelief. What particularly
staggering him, he says, is how tiny six-stone girls
generally get superhuman stamina and try to pull off his leg as
he’s leaping into a car.

Ellis’ appeal lies in the fact that basically he’s very ordinary,
approachable and goes out of his way to be steady on stage.
He thinks fans can identify with him. He can sessions, rehearse
temper and get direly rude, but on the whole he is kind to his fans
and gives them as much of himself as he can.

Fame has not made it easy for Ellis. The last year has taken
its toll. On stage, he says, he becomes totally lunatic and
goes severely off his head every night. He is, he says, a
raver—and it shows.

In fact, his mother worried so much about him that she suggested
he might be better enjoying a normal life. A couple of months ago he
did, but he finds the situation rather restricting as, like all good mums,
Mrs Ellis is not exactly happy when Steve brings friends home at
4 am to play stereo records.

She worries too about the endless stream of girl friends,
and hoovers around the front door to inquire cheerfully
whether anyone would like a cup of tea.

It is not surprising that she has sleepless nights over her
son. Steve worries himself.

His hands shake when he talks and he looks eminently unsmiling.
He folds and unfolds a paper napkin, smokes too much and doesn’t
eat enough. In 12 months he’s lost nearly two stone in weight.

He has an austere life and doesn’t really look like anyone’s
idea of a star. He says he has overcome his fear of talking to people
and appearing thick in the
process by doing as many inte-
views, photosessions, rehearsals
as he can avoid.

He can recall nearly all his homes and his parents’ and embar-
ring moments on stage as though they are firmly Imprinted on his
memory. Sometimes he looks as surprised as everyone else at
what’s happened to him.

For instance, he says
the Incident at Kettering
when someone grabbed his
bell-bottomed green velvet
trousers and the next thing
he knew he was flat on his
back on stage in his under-
pants.

With aplomb, Steve grabbed
a handy towel and made a
quick disappearance backstage
—but he didn’t enjoy the experience much and was thank-
ful his underpants were a new
clean pair!

Then there was the lady who
scratched his hands and the
other one who grabbed his
cross and chain and nearly
choked him to death on one
time when he had red veins on his
neck for days afterwards.

At Pesina he gave away most of
his clothing, and at a later
date at the same place he had a
horrible experience when he was
surrounded by 1000 girls all
trying to get a piece of him to take home.

He nearly blacked out. He
doesn’t really find it amusing that they will take anything—
from a sock to an ear or finger.

At one date recently, the hall
had huge 18-foot beams along
the ceiling which he suddenly
decided to swing from mid-way through the cut. The screaming
nights suddenly stopped in horrifi-
ced silence when it became appar-
ent that Ellis might fall on them.
He didn’t.

At another place he did
roughly the same thing but the
time swung from the stage
curtains on to the light fittings.

When he realised that they were
electric strip lights and he might have blown himself up
he did come back down to earth.

He says he’s slowed down
great deal in the past month.
The thing that brought this to a head was when he
tought he was going to have a breakdown.

It was in Berlin and the group
exited from a hot studio into
down around 11 am, he will do inte-
views, photosessions, rehearsals
or so easy in life.

One night he went out with a
girl for two hours, a one-nighter.
Around early morning, if he’s still feeling keyed-up when he comes
off stage, he and the group will go
out and get drunk.

If he’s tired—and his road
managers confirms that often

Steve Ellis’ mother worries
about her son... and no wonder!

He comes on stage and stays
for over half an hour—he goes
home and practices on one of
his three new guitars, or reads
a book.

He spends most of his money
on clothes—their finery shows
and often gets into bad debt.
But the group are very close and
there’s always someone to
borrow from until the next time
he’s paid.

There is, possibly, only
one thing he doesn’t like
about his success and that’s
because, as he’s in the lim-
elight, there are always ru-
mours going about him.

He says he’s fed up with
getting letters from Claxton
saying ‘Please write back and
tell us you’re not a joker’. It
makes him extremely angry.

And there are, he says, looking
fierce, several girls in Tottenham
who once a month get their
wooden spoons and have a good
stir about him. They start a rumour
that sweeps round the local
schools and dance halls to such an extent the next time
he went out with a girl for two
weeks, anguished fans followed
round his house with affection,
begging him not to get married.

He had, says Ellis, no intention
of doing any such thing, and now
finds it safer and easier to
adopt a very casual attitude to
girls, saying the fact of freedom and the fact that he
knows at least two girls who are
‘good types’ and he can phone at night and take out to
dinner without any compli-
cations.

He is very pleased at the moment
because the whole group is getting on so well.

There were a nasty couple of
months when they were at each
other’s throats. But the group are
very close and have worked it out.

They’re all a bit rebellious, he
always thought HE was right
when really he was always
wrong.

Ellis says his grown up a lot
lately. He’s glad not to be an
ordinary kid from Tottenham
leading an ordinary life, though
he still has a lot of good friends
there and likes spending time
with them. He doesn’t think
of being lead singer with the
Love Affair doesn’t hold much
attraction to him.

After all, he says, if he
wasn’t a pop star, he’d be a
raving soul fanatic rooting
down to the local Palais
every night in his Levi’s and Tuf
boots.

Next Week:
Andy
Fairweather-Low

Phil and Mike
Spector
Returns with
The Checkmates Ltd.
No trouble at all for Ray!

RAY BARRETT has the sort of face you would find in an advert for acne. Exempt that at approaching 42, the background that is Mr. Barrett's countenance is unquestionably beyond repair. And he couldn't care less.

Neither would anyone else when, with the aid of such striking features, he has emerged as the face with the most masculine appeal since Tom Jones, via the rugged role he plays as Peter Thornton in the increasingly popular "Troubleshooters" series.

And, having become a household name, it didn't take the enterprising pop business long to test the Barrett troika for further unsought appeal. "I thought they must be bloody joking when Fontana Records phoned up and invited me to do an album," says Barrett-born Mr. Barrett, who doesn't believe in making wild overpromises. "I thought I'm a bit bloody old to start singing, mate."

Fontana insisted they were not fooling. They had heard him sing "What A Difference A Day Makes" in a BBC show specialists and were impressed. So Mr. Barrett played his best manner and simply: "Okay, well do it if it's not bloody good, throw it out the window, shake hands and have a drink."

There's been much handshaking and drinks all round since, but no records have flowed out of Fontana windows. For his, first album, "No Trouble, Now," together with a single, "If You Go Away" received generous reviews..."