

DISC

and MUSIC ECHO 1s

APRIL 27, 1968

USA 20c

Davy Jones in colour!

Simon Says: new dance rave

Steve Marriott's Diary

Amen Corner: romance ban!



HONEYBUS go for a ride — up to 10

THEY'RE IN the top ten . . . but only just! Honeybus climbed seven steps this week with their haunting "I Can't Let Maggie Go."

Pictured left in London's West End — alongside a bus, which inspired their name! — are, from left: Ray Cane, Pete Kircher, group leader and hit songwriter Peter Dello, and Colin Hare.

On Saturday, they're on ITV's "Time For Blackburn," and they are also in line for BBC-TV's "Dee Time" on May 11.

They are already planning their next single for release in mid-June when they intend to play 12 concerts in Britain.

But other countries will have to wait for the Honeybus.

Says their manager, Terry Noon: "The boys want to concentrate on Britain, and won't consider themselves established until they've had more singles in the chart."

"Until they've done this they won't be touring the States or Europe."

• Turn to page 16 for the first in-depth interview with Peter Dello.

PAPER
DOLLS
attack
Andy
Williams
hit!
Page 3

WIN a
night
out with
the
LOVE
AFFAIR!
Page 17

SCENE ★ All the week's pop gossip ★ SCENE

JOHN Lennon and Cynthia and Ringo Starr and Maureen at Adelphi Theatre, London, on Wednesday night to see Gerry Marsden in "Charlie Girl."

Stevie Wright of the Easybeats very concerned about the romantic well-being of the rest of the group.

Tony Barrow, Beatles press representative, tells this saga of his two-year-old son and his famed rubber plant: The little boy saw the cleaner giving her weekly polish up to the plant and asked his mother why. "Ah," said Mrs. Barrow, "because that plant has to be kept dusted." Little boy retires satisfied and ten minutes later Tony Barrow goes into the garden to see—his son on his knees feverishly polishing all the flowers in the garden!

Doomy

STAR songwriters Tony Macaulay and John McLeod (hits for Paper Dolls, Long John Baldry and Foundations) forming London's first "pop" orchestra, to be run on the lines of the famous Boston Symphony Orchestra. It will be 125-strong and play concerts as well as make albums.

Spencer Davis' wife, Pauline, flew to the States to join him at the weekend.

Now the two top shows "Kenny Everett Show" and "Saturday Club" are doomed, there can surely be no hope for Radio 1 now.

World Of Oz, new group managed by Foundations manager Barry Class, claim to have written 45 songs in the last month. Is this a record? No, not yet! First single, "Muffin The Man," out May 3.

Who IS the rude man at Decca who throws visiting American artists out of his office without so much as a please?

Mike Raven's thoughts on Willie Mitchell's version of his Radio 1 theme tune best left unprinted.

Keith Skues still threatens to have his book on pirate radio published!

Barry Mason celebrating his new disc-jockey career by growing long sideburns. Mr. Pickwick immediately shaving his off!

KINKS, Herd and Tremeloes all went horse-riding when their tour visited Exeter. First "casualties"—Dave Davies and Peter Frampton.

Marmalade sending free gift to end all free gifts as promotion for their new single "Lovin' Things." Included in the Marmalade box: Marmalade mini-dress, Marmalade whisky, jar of marmalade, large plastic ear(!), marmalade orange, marmalade balloon ... and the record!

Why, Tiger?

PAPER Doll Tiger says she's tired of being linked romantically with every artist she meets. So why does she pose for pictures with them?

Better value with the Ike and Tina Turner show now: **FOUR** Ikettes this time!

Jonathan King raving about new group called Eclection.

Sad-truth-must-be-told: Paper Dolls the height of embarrassment on "Top Of The Pops."

Watch out, Jimmy—Stuart Henry's chasing your crown!

Will George Harrison fly back to Britain from India on a magic carpet?



WHO'D have thought that London's April thunderstorms would have brought such radiant smiles from two gorgeous girls used to perpetual sunshine?

But when P. P. Arnold (left) met Tina Turner for the first time last week since Pat left the Ikettes two years ago, no weather could have drowned their happiness.

In fact everything was just "So Fine!" See special feature, page 14.

IS Tony Blackburn backing Esso's "Save The Tiger" campaign?

First Scott Walker and "Jacky," now Jacky with "White Horses"—now will a group called the "White Horses" get together and record "Scott"?

John Lennon and Ringo went to farewell party for Reparata and Delrons at London's Revolution club ... but left when they couldn't find a seat!

Andy Williams will campaign for Senator Robert Kennedy in the U.S. elections.

In last Tuesday's TV show "Saturday Night Round the World" Diana Ross and the Supremes spotlighted in cabaret in Tokyo—and Tom Jones singing at London's now defunct Tiles club. Nice shots of the Peddlers playing at London's Pickwick.

In their "Armchair Theatre" play Paper Dolls star with Stanley Holloway and Alfred Lynch.

Engelbert Humperdinck looks unwell.

Party

FRIENDS threw surprise birthday party for Dusty Springfield on Thursday night. Dusty arrived at her flat after flying back from Florida to be greeted with rousing choruses of "Happy Birthday" and a Mickey Mouse birthday cake.

According to Herd's Andrew Steele, Easter with the Kinks tour was "rather disastrous."

"B" side of new Alan Price single "When I Was A Cowboy," is dedicated to his business manager, Tappy Wright, and is titled "Tappy Tortoise."

Stuart Henry has risky habit of putting his head out of windows to hold telephone conversations.

Does Herman like Paper Tigers?

SCARLET-FEVERED Tremeloe Dave Munden finding the joys of illness. Doctor has ordered him to convalesce, so he's spending a week in Malta!

Danger of the Herd bananas! Peter Frampton's stage suit ruined when he sat on one!

Chris Farlowe stunned restaurant crowd in Soho with his rendition of a gig at Rasputin's that PJ Proby turned up to.

Move drummer Bev Bevan recording new Birmingham group the Stax. First single will be a Roy Wood composition, "Vote For Me."

VAIN petitions arriving daily at Move offices demanding Ace Kefford's return.

New film "2,001-A Space Odyssey" being launched by a party at London's Hatchetts, telephone number MAY 2001.

Extraordinary gent by the name of Boeing Du Veen releasing single of two Lewis Carroll poems set to music. An LP is also planned.

Unbelievably bad TV show: "Tale Of Two Rivers" last week.

After six months hibernation Berkeley James Harvest surface with a single that's so similar to Crocheted Doughnut Ring's "Maxine's Parlour."

New Jimmy Tarbuck TV series little short of embarrassing.

Expect many of the small independent record companies to fold now there is no pirate radio.

ARE Don Lang's and Craig Douglas' TV commercials counted in the rock-n-roll revival?

Reparata and Delrons heartbroken to be leaving London. Especially as they had to pay £150 excess baggage charges on £300 worth of clothes bought in Chelsea and Carnaby Street.

Nice to see the Association on "Andy Williams Show" on Sunday.

David "Buster" Meikle leaving Unit Four Plus Two to go solo. Unit's new single, the Dylan number "Ride Me High," produced for them by Manfred Mann.

Big wig

DUSTY sounded and looked fantastically good on ITV's "The Big Show" last Sunday—except for her wrong choice of wig.

After mentions in Scene, Tony Hall raving over Time Box and Marmalade, and plans to promote their next singles.

Perhaps Tony Blackburn could get a pleasanter dog. Arnold sounds like the hound of the Baskervilles.

Stuart Henry missed out on some big publicity when he turned down £10 to judge the British Safety Council's Beautiful Eyes Competition recently. The event was splashed on National front pages but Stuart wanted £25 for his services.

Spanky And Our Gang good on "Top Of The Pops."

Easybeats in road accident

EASYBEATS on the brink of the Top 20 with "Hello How Are You" this week lost all their equipment in a London road crash.

On the way to a gig at Bath's Pavilion they were involved in a collision with an articulated lorry in Highgate. The accident wrote off the van and destroyed some £3,000 worth of equipment and road manager Sam Horsburg and Easybeat George Young were later treated for severe cuts. The remainder of the group were treated for shock and bruising.

The loss of the equipment will however, not affect the group seriously as they only have two or three dates over the next fortnight. They are currently engaged in cutting an album of their own material for late May release.

Group is set to guest on the "David Symonds Show" tomorrow (Friday).

YARDBIRDS' guitarist Jimmy Page was rushed to hospital in America last Friday when two amplifiers on stage burst into flames and he was burned.

Group was playing at the Cellar Club, Arlington Heights, when the accident occurred. Jimmy, heavily bandaged, returned to play with the group on the rest of the tour. The Yardbirds return to Britain next month.

Fan Gag ... by Barry Fantoni



"All the same, Irene, I'm pretty sure he's pleased that his parents took the trouble."

MORRIS & MITCH

The Magical Musherishi Tourists

THE PRESS:

"Beatles sent-up at last—brilliant."—**Don Short, Daily Mirror.**

"Hope this makes the Charts, incredible send-up of the Meditation Scene. Wish I'd made this one."—**Peter Jones, Record Mirror.**

"Takes the biscuit."—**Penny Valentine, Disc.**

"Tipped for the top—two inventive comics. HITBOUND."—**Record Retailer.**

SAGA TREND STR 1010

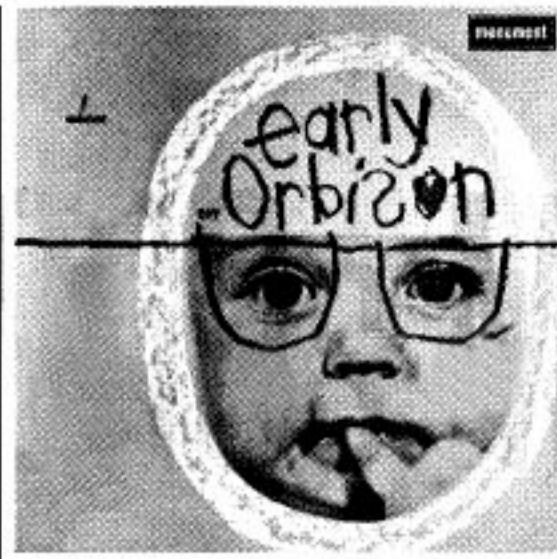
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DISC TOP 30



ROY ORBISON EARLY ORBISON

12 great early Orbison songs

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12" stereo or mono LP record
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CHART TOPPER



HIT TALK

by
Paper Doll Tiger



Even Blackburn could have a hit with this . . .

LOUIS ARMSTRONG'S hit is beautiful. Lovely. I'm glad he's in the chart. I wish we could be at his age!

I don't think John Rowles looks anything like Engelbert. His song is pleasant to listen to—but I'm not knocked out. A lovely bloke, though.

"Simon Says" is great for dancing. We like it, but we have better words for it. The sort of song we might try.

I don't think Andy Williams

should be in the chart. That has such an artificial sound. Anyone could have had a hit with this—even Tony Blackburn! Andy sings it like "Jack and Jill." No feeling whatsoever. It should have been done by someone like Brook Benton.

I love "Jennifer Eccles"—and I love the Hollies. Fantastic. Not their best, but so commercial. Don't like the Monkees' hit because I don't like the Monkees. Only thing I ever liked by them was that theme.

That hooter sound at the start

of "Captain Of Your Ship" shows what I think of the Reparata record! The number is very good and commercial. I like the song—we would have done it ourselves—but I don't rate the group. Of course, it's a gimmick record . . . but I don't dislike gimmicks.

Honeybus is absolutely fantastic. It's so good it's frightening. So well produced and such a good sound.

NEXT WEEK
'Plonk' Lane

- 1 (1) ● **WONDERFUL WORLD** Louis Armstrong, HMV
- 2 (3) **IF I ONLY HAD TIME**.....John Rowles, MCA
- 3 (2) ● **CONGRATULATIONS**.....Cliff Richard, Columbia
- 4 (5) **SIMON SAYS**.....1910 Fruitgum Company, Pye
- 5 (7) **CAN'T TAKE MY EYES OFF YOU**
Andy Williams, CBS
- 6 (9) **JENNIFER ECCLES**.....Hollies, Parlophone
- 7 (4) ● **DELILAH**.....Tom Jones, Decca
- 8 (13) ▲ **SOMETHING HERE IN MY HEART**
Paper Dolls, Pye
- 9 (24) ▲ **LAZY SUNDAY**.....Small Faces, Immediate
- 10 (17) ▲ **I CAN'T LET MAGGIE GO**.....Honeybus, Deram

NEXT 20: Introducing ENGELBERT HUMPERDINCK, BILL HALEY, BOBBY GOLDSBORO

- 11 (8) **DOCK OF THE BAY**.....Otis Redding, Stax
- 12 (18) ▲ **CRY LIKE A BABY**.....Box Tops, Bell
- 13 (16) **AIN'T NO THIN' BUT A HOUSEPARTY**.....Showstoppers, Beacon
- 14 (10) **STEP INSIDE LOVE**.....Cilla Black, Parlophone
- 15 (14) **CAPTAIN OF YOUR SHIP**.....Reparata and the Delrons, Bell
- 16 (11) **VALLERI**.....Monkees, RCA Victor
- 17 (6) ● **LADY MADONNA**.....Beatles, Parlophone
- 18 (22) **WHITE HORSES**.....Jacky, Philips
- 19 (12) **IF I WERE A CARPENTER**.....Four Tops, Tamla Motown
- 20 (20) **SOMEWHERE IN THE COUNTRY**.....Gene Pitney, Stateside
- 21 (21) **LITTLE GREEN APPLES**.....Roger Miller, Mercury
- 22 (26) **I DON'T WANT OUR LOVING TO DIE**.....Herd, Fontana
- 23 (28) **HELLO HOW ARE YOU**.....Easybeats, United Artists
- 24 (15) ● **CINDERELLA ROCKEFELLA**.....Esther and Abi Ofarim, Philips
- 25 (19) **LOVE IS BLUE**.....Paul Mauriat, Philips
- 26 (—) **A MAN WITHOUT LOVE**.....Engelbert Humperdinck, Decca
- 27 (29) **FOREVER CAME TODAY**.....Diana Ross and the Supremes, Tamla Motown
- 28 (—) **ROCK AROUND THE CLOCK**.....Bill Haley, MCA
- 29 (27) **JUMBO**.....Bee Gees, Polydor
- 30 (—) **HONEY**.....Bobby Goldsboro, United Artists

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

Top Ten LPs

- 1 (1) **JOHN WESLEY HARDING**
Bob Dylan, CBS
- 2 (4) **THIS IS SOUL**
Various Artists, Atlantic
- 3 (3) **SOUND OF MUSIC**
Soundtrack, RCA Victor
- 4 (2) **HISTORY OF OTIS REDDING**
Volt
- 5 (5) **FOUR TOPS GREATEST HITS**
Tamla
- 6 (7) **DIANA ROSS AND THE SUPREMES GREATEST HITS**
Tamla Motown
- 7 (6) **FLEETWOOD MAC**
Peter Green's Fleetwood Mac, Blue Horizon
- 8 (8) **DIANA ROSS AND THE SUPREMES LIVE AT THE TALK OF THE TOWN**
Tamla
- 9 (—) **THE HANGMAN'S BEAUTIFUL DAUGHTER**
Incredible String Band, Elektra
- 10 (9) **WILD HONEY**
Beach Boys, Capitol

AMERICAN TOP TWENTY

- 1 (1) **HONEY**.....Bobby Goldsboro, United Artists
- 2 (3) **CRY LIKE A BABY**.....Box Tops, Mala
- 3 (2) **YOUNG GIRL** Union Gap featuring Gary Puckett, Columbia
- 4 (4) **LADY MADONNA**.....Beatles, Capitol
- 5 (5) **SINCE YOU'VE BEEN GONE**.....Aretha Franklin, Atlantic
- 6 (9) **I GOT THE FEELIN'**
James Brown and the Famous Flames, King
- 7 (6) **THE DOCK OF THE BAY**.....Otis Redding, Volt
- 8 (8) **DANCE TO THE MUSIC**.....Sly and the Family Stone, Epic
- 9 (25) **TIGHTEN UP**.....Archie Bell and the Drells, Atlantic
- 10 (7) **BALLAD OF BONNIE AND CLYDE**
Georgie Fame, Epic
- 11 (14) **IF YOU CAN WANT**
Smokey Robinson and the Miracles, Tamla
- 12 (20) **THE UNICORN**.....Irish Rovers, Decca
- 13 (18) **COWBOYS TO GIRLS**.....Intruders, Gamble
- 14 (19) **THE GOOD, THE BAD AND THE UGLY**
Hugo Montenegro, RCA Victor
- 15 (12) **LA-LA MEANS I LOVE YOU**.....Delfonics, Philly Groove
- 16 (16) **SUMMERTIME BLUES**.....Blue Cheer, Philips
- 17 (17) **PLAYBOY**.....Gene and Debbie, TRX
- 18 (23) **SWEET INSPIRATION**.....Sweet Inspirations, Atlantic
- 19 (31) **BEAUTIFUL MORNING**.....Rascals, Atlantic
- 20 (28) **TAKE TIME TO KNOW HER**.....Percy Sledge, Atlantic



BIG NEW SINGLE FROM THE FOUNDATIONS

Any Old Time You're
Lonely And Sad

7N 17503



Countdown

THURSDAY

TOM Jones — Palladium, London (until May 25).
Kinks / Herd / Tremeloes / Gary Walker and Rain / Ola and the Janglers / Life 'N Soul — Granada, Slough.
Georgie Fame / Count Basie Orchestra—Odeon, Newcastle.
Gene Pitney/Amen Corner/Don Partridge/Simon Dupree and the Big Sound/Status Quo/Lucas and the Mike Cotton Sound — Odeon, Birmingham (Honeybus replace Amen Corner).
Bee Gees/Dave Dee, Dozy, Beaky, Mick and Tich/Grapefruit—Odeon, Romford (Foundations replace Dave Dee).
Ike and Tina Turner Show—Locarno, Streatham, London and El Grotto, Ilford.
Solomon King—Variety Club, Batley (until Saturday).
Pop North (Radio 1—1 p.m.)—Amen Corner, Chris Farlowe.
Showstoppers — Black Prince Club, Beckenham.



Gene Pitney: tour at Birmingham

FRIDAY

HONEYBUS — Tabernacle Club, Stockport.
Move — Edinburgh University and Assembly Rooms, Edinburgh.
Kinks tour — Central Hall, Chatham.
Georgie Fame / Count Basie Orchestra—Odeon, Glasgow.
Gene Pitney tour — Granada, Sutton.
Bee Gees tour—Odeon, Exeter (Foundations replace Dave Dee).
Ike and Tina Turner Show — Royal, Tottenham, London and Cue Club, Paddington, London.
Joe Loss Show (Radio 1—1 p.m.)—Alan Price Set, Billy J. Kramer.



Scott Walker: single out Friday

Alan Price Set—County Hall, Westminster, London.
 New singles out today:
SCOTT WALKER—"Joanna,"
Alan Price Set—"When I Was A Cowboy,"
Dave Berry—"Do I still Figure In Your Life,"
Dionne Warwick—"Do You Know The Way To San Jose,"
Foundations—"Any Old Time You're Lonely And Sad,"
Everly Brothers—"It's My Time,"
Stevie Wonder—"Shoo-Be-Do-Be-Do-Do-Da-Day."

SATURDAY
MANFRED MANN — Leeds University.
Move — Queen Margaret Union, Glasgow.
Love Affair — Leascliff Hall, Folkestone.
Kinks tour—Winter Gardens, Bournemouth.
Georgie Fame / Count Basie Orchestra — Free Trade Hall, Manchester.
Gene Pitney tour — Astoria, Finsbury Park, London.
Bee Gees tour—Capitol, Cardiff (Foundations replace Dave Dee).
Honeybus — Sheffield University.
Ike and Tina Turner Show — Imperial Ballroom, Nelson and Twisted Wheel, Manchester.
"Time For Blackburn" (ATV) — Bobby Goldsboro, Massiel, Peter and Gordon, Honeybus.
"Dee Time" (BBC-1 — 6.15 p.m.)—Live from Montreux.
"Des O'Connor Show" (ATV) — Frankie Vaughan, Clinton Ford.
Saturday Club (Radio 1 — 10 a.m.) — Spanky and Our Gang, Showstoppers, Alan Price Set, Family Dogg.
Pete's People (Radio 1 — 10 p.m.)—Mindbenders.
Alan Price Set—Durham University.

SUNDAY

EASYBEATS—Excelsior Club, Lymington, Middlesex.
Honeybus — Guildhall, Portsmouth.
Manfred Mann — Silver Blades, Streatham, London.
Move—Kinema, Dunfermline.
Love Affair/Moody Blues — Theatre Royal, Norwich.
Kinks tour—Coventry Theatre.
Georgie Fame / Count Basie Orchestra — Astoria, Finsbury Park, London.
Gene Pitney tour — Empire, Liverpool.
Bee Gees tour — Granada, Tooting, London.
Ike and Tina Turner Show — Starlite, Crawley and Speakeasy, Margaret Street, London.
"Spotlight" (ATV) — Shirley Bassey.
Showstoppers — Clouds Club, Derby.

MONDAY

WHO—Top Rank, Watford.
Move—Cragburn Pavilion, Gourock.
P. P. Arnold — Orchid Ballroom, Purley.
Ike and Tina Turner Show — Central R & B Club, Gillingham and Annabell's, Berkeley Square, London.
Radio 1 o'clock (Radio 1 — 1 p.m.)—Pete Kelly's Solution.
Alan Price Set—Belfry Hotel, Sutton Coldfield.

TUESDAY

GEORGIE FAME/Count Basie Orchestra—Odeon, Birmingham.
Gene Pitney tour — Granada, Bedford.
Move—101 Club, Carlisle.

WEDNESDAY

BEE Gees tour—Savoy, Cork.
Honeybus — Ritz, Bournemouth.
Love Affair—Top Rank, Reading.
Gene Pitney tour — ABC, Peterborough.
"Tarback's Back" (ATV) — Shadows, Kenny Lynch.
Parade Of The Pops (Radio 1 — 1 p.m.)—Solomon King.
Showstoppers — Locarno, Stevenage.
Alan Price Set — Barry Memorial Hall, Barry, Cardiff.

STONES: single out on May 24, LP in June

ROLLING Stones' eagerly-awaited new single will be released on May 24. This is the track exclusively reported in Disc on April 6 on which Dave Mason plays flute. A new Stones album will be out in June.

Stones producer Jimmy Miller told Disc: "We're very happy with the album. All the tracks have been written by Mick and Keith and we're hoping to have them completed by next month. "I'd say their standard of writing was better than ever. The songs are really lovely. Very commercial. I should think there'd be quite a rush to cover them. Much more so than on their last album."

Miller said that, in future, there would not be such a long time gap between Rolling Stones singles.

"The Stones aren't the sort of people to release something just because they're due to. If there's nothing they think worth releasing, then they wait.

"In America, they took 'She's A Rainbow' off the album, but they wouldn't do something like that here.

"Things have been going so well lately and they are writing so prolifically I think there will be a very regular flow of singles and LPs this year," Jimmy added.

Miller flew to New York on Wednesday to complete editing on the Stones single. While there, he also goes into the studios with Traffic to cut tracks for their new single.

He will work in a 12-track studio for two weeks with Traffic, and British engineer Eddie Kramer, who worked with them at Olympic Sound in London, and who last week left to take up a new position in New York.

Royal for tour

JAMES ROYAL has joined the British Country and Western tour featuring Johnny Cash, June Carter and the Statler Brothers which opens next month. Full dates are: Manchester Free Trade Hall (May 4), Portsmouth Guildhall (5), Cardiff Capitol (7), Bristol Colston Hall (8), London Royal Albert Hall (9), Kingston Granada (10), Walthamstow Granada (11), Liverpool Empire (12), Birmingham Town Hall (13), Bedford Granada (14), Glasgow Odeon (16), Edinburgh Asher Hall (17), Carlisle ABC (18), and Newcastle Odeon (19).



Stone Mick Jagger: wrote new LP tracks

Cream split story denied

CREAM interrupted their four-month American tour last weekend to return to London for a ten-day holiday. Manager Robert Stigwood explained: "The schedule I arranged was really too intensive and I've withdrawn them for ten days which means they will do the dates missed at the end of the tour in late June."

Return to Britain meant a first sight of his new daughter, born while he was away, for drummer Ginger Baker. Group returns to the States tomorrow (Friday).

Radio 1 report at the weekend that the group were to split up after America was strenuously denied by Stigwood this week. "I don't know how the rumour came about, but it is totally untrue," he said.

Robert Knight joins Aretha

ROBERT KNIGHT, original U.S. hit recorder of the Love Affair smash "Everlasting Love," arrives in Britain next Thursday (May 2) —and will appear in concert with Aretha Franklin.

Knight will close the first-half of the Aretha shows at London's Finsbury Park Astoria (May 11) and Hammersmith Odeon (12).

Robert spends two weeks in Britain to promote his new single "The Power Of Love," before visiting Holland, Germany and Denmark.

Val Doonican TV

VAL DOONICAN starts a new BBC 1 TV series in October.

The series which lasts for 13 weeks will have the same format as before with guest artists.

Val goes into the studio this week to cut a new single for release in May.

Top's 'Talk' for cabaret

FOUR TOPS may come to Britain next year for a "Talk Of The Town" cabaret appearance.

Impresario Michael Grade, who returned from America last week, told Disc he had approached Tamla Motown in Detroit asking when the Four Tops would be free. Michael, who was responsible for the Supremes' highly successful "Talk" appearance this year, said that he had also offered them a return season at the "Talk" whenever they had the time to come back.

"They are the only two Tamla groups I would consider for the 'Talk Of The Town.' Other Motown groups are well known in the business but aren't of sufficient calibre for the 'Talk' audiences."

Extra Andy date

ANDY WILLIAMS and the Henry Mancini Orchestra will now definitely do an EXTRA concert in London next month.

It will be on Tuesday, May 21, at the Royal Albert Hall—venue of the other two shows, May 19 and 20—both of which are completely sold out.

BBC-2 colour camera crew will film all three shows for screening at a later date.

Minstrels here

NEW CHRISTY Minstrels fly into Britain next Thursday (May 2) for concerts, radio and TV.

They make a live appearance at the London Palladium (May 5) when they top the bill with Bob Monkhouse, Bob Miller and Josef Locke, and on May 13 join Tom Jones, Tommy Steele and Esther and Abi Ofarim at a charity show from the same theatre.

Other bookings are U.S. military bases and Bristol Colston Hall (May 12).

New Christy Minstrels single "Where Did Our Love Go" is released by CBS on May 10.

● Troggs, Move, Alan Price and Marmalade among guests for Radio 1's "Jimmy Young Show" for a week from April 29.

ROGER MILLER SHOT IN GUN ACCIDENT

ROGER MILLER may lose the use of one hand following a shooting accident in Chicago at the weekend.

Roger, whose "Little Green Apples" hit is at 21 in this week's chart, was set for a week-long radio and TV visit from last Saturday. He will not now come over.

Spokesman for Mercury Records told Disc on Monday: "We're still trying to piece together the details of the accident. He was apparently shot in the hand while cleaning a gun.

"He had an operation in Chicago—and we're waiting to see how he is."

The Seekers

featuring Judith Durham

DAYS OF MY LIFE

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Everett:
Show
axed



Skues:
Show
axed



Mason:
DJs
complain



KENNY EVERETT SHOW AXED: 'BECAUSE I SPEAK MY MIND'

KENNY EVERETT is being axed by the BBC. He loses his popular Radio 1 Sunday show on June 2. Official reason is that the programme has ended its run, but Kenny claims he's being "sacked" because he's the only DJ not afraid to say what he thinks of the BBC.

In his bombshell announcement this week, he said: "The BBC is too bureaucratic. It is full of old-fashioned ideas and out-of-date equipment. The place and attitude is not conducive to modern broadcasting. Nothing can be done without going through a ridiculous amount of red tape!"

And he added: "They say the audience figures aren't high enough and that's why they're dropping my show. But I'm afraid I can't accept that."

Scared

Kenny says he believes he's carrying the can for other DJs scared of losing their jobs. "I can afford to—I'm reckless and I haven't got a wife and family to support. Others are afraid of complaining for fear of being fired."

Outspoken-ness cost Kenny his job with Radio London—but they relented and had him back. Now pop fans are to lose him and his zany humour from Radio 1.

by BOB FARMER

He adds: "I work hard at my job (he voluntarily spends 10 hours each Saturday dreaming up and recording jingles for his own and other shows — 'because nobody else seems to be bothered'), but all the BBC can do is tell me to stop complaining."

"But I didn't stop—so they're getting rid of me. I imagine they're all trembling in case I

say: '— the lot of you!' as I go off the air!"

Everett is unlikely to appear again on Radio 1 whether wanted or not. "They called me in and said: 'Don't think this means you won't be doing anything more for us. There'll be little request shows here and there.'"

"They must be joking!"

Kenny will turn his attention to TV and is to comper a magazine series for go-ahead Granada titled "Nice Time,"

also featuring Jonathan Routh. Start is set for June 7. This news was exclusively reported in Disc earlier this year.

BBC spokesman, commenting on the Everett allegations as to why his show is to end, said on Monday: "The show is finishing at the end of its official run on June 2. We have no comment to make about any other points raised. It is to be replaced from June 9 by another pop show, which will include 'live' music as well as records."

Were Kenny's listening figures falling?

"The show is coming to the end of its run. That's our official comment."

SIMON Dupree, Billy J. Kramer, Peddlers and Bystanders among stars on Pete Brady's Radio 1 show from May 3.

● Spanky And Our Gang guest on "Saturday Club" April 27.

● Honeybus and Madeline Bell guest on the "Joe Loss Show" on May 3.

● Status Quo guest in "Pop North" on May 2.

After 500 shows, it's goodbye Saturday Club

HARD ON the heels of the shock decision to end the "Kenny Everett Show," sources close to the show told Disc that "Saturday Club," which celebrates its 500th show on May 4, is to finish at the end of September.

"Saturday Club" was originally to have ended after the 500th show, but it is understood that comper Keith Skues persuaded the BBC to grant a stay of execution — at least until September.

Keith Skues succeeded Brian Matthew as comper when Radio 1 was launched. Now the talk among deejays is of the return of Matthew with a Saturday morning show in the autumn.

No return for Caroline

DESPITE high hopes from Caroline boss Ronan O'Rahilly that Radio Caroline would be back on the air for Easter, there now seems little chance of the return of British pirate radio in the foreseeable future.

Ronan was still unavailable for comment at press-time but former Caroline man Johnnie Walker told Disc: "I gather there's still a lot of difficulty getting the boat on to the high seas. I understand it may be impounded for at least six months."

Reports arrived at Disc offices last week from listeners who said they heard Caroline making test transmissions.

Most of these proved to be the mysterious Radio Magnus, supposedly broadcasting from one of the disused Thames wartime forts, using old Radio England jingles and records for short amateur programmes.

Top of the Pops

Guests on "Top Of The Pops" tonight (Thursday) are: Hollies, Jacky, Honeybus, 1910 Fruitgum Co., Scott Walker, Herd, Sandie Shaw, Small Faces, Louis Armstrong.



Barry Mason show: DJs roar in anger!

LAI-D-OFF Radio 1 deejays were angry this week over hit songwriter Barry Mason ("Delilah" and "Last Waltz") landing his own show with the station.

Barry began an eight-week series of hour-long "Midday Spin" spots on Easter Monday—and immediately sparked off an indignant outburst from qualified, more experienced men.

Exploded Tommy Vance, six years a record-spinner, who has worked with "pirates" Caroline and London, and Luxembourg: "It's immensely frustrating to see Barry on the air. I can't honestly believe his first show would have got a look-in if submitted as a 'pilot' to even the minor pirate stations. It's very disheartening!"

And from Duncan Johnson, first of the former pirates to be "sacked" after Radio 1 was launched last year: "To put an inexperienced person on the air at a peak spot is unthinkable. I turned off after 15 minutes. He should never have got a job with a tape like that!"

He added that he'd been offered "holiday relief" work with Radio 1 in the summer, but would "give it a miss."

"They're no longer acting in a professional way. There's no competition. They just please themselves what they do. I feel very sorry for Tommy Vance, and Tom Edwards, who has obviously been dropped in favour of Barry Mason."

Mark Roman, who returns to the air in the afternoon show next Saturday, explained: "I never had a 'Midday Spin' spot myself—but I imagine there are plenty of DJs around more experienced than Barry. I can't see the logic. Maybe his songs aren't selling!"

Top Radio 1 man Tony Blackburn was sympathetic. "It's a shame so many DJs are out of work at the moment. Some of them obviously want

by MIKE LEDGERWOOD

the money more than Barry needs it. But, then, he has a perfect right to have a go. I make records and singers could say I should stick to DJ-ing."

But colleague David Symonds, another two-hours-a-day star, backed Barry. "I listened to the show and thought he sounded a teeny bit nervous. But it was a refreshing change. He had a different style and his Lancashire accent was a change from the mid-Atlantic ones we hear!"

Tom Edwards, who had the show after Simon Dee, said: "It is a little bit unfair. I only hope Barry improves as he goes on. Nobody can be a DJ with their first show."

What does Barry have to say at the attack? "I'm quite upset. The last thing I want to do is to cause aggravation. I know I'm an amateur, but everyone has a secret frustration. I'm on trial. If I'm no good—that's it!"

Final word comes from Radio 1 boss Robin Scott: "It's nice to experiment. We're always looking for new people. I suppose Barry is the odd-man-out—but he's had very good reaction from his first show."



● When DJ Tony Brandon finished his "Mid-day Spin" spot on Tuesday he was told by Keith Forde, comper of the following show "Pop Inn," that if he could get from Broadcasting House to the studio in Lower Regent Street—a distance of some two miles—in 10 minutes he could appear and have his new single, "Candy Kisses," played. Determined not to miss the "plus" and aware of the West End traffic, Tony decided the best way was to cycle.

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HIGHER and HIGHER
JACKIE WILSON
"Higher & Higher" MUP 304

BILL HALEY TURNS BACK THE ROCK 'CLOCK'

GREAT ROCK-N-ROLL Revival has started! This week sees the return to the chart of "Rock Around The Clock" by veteran Bill Haley and his Comets. It enters at 28.

And it'll definitely be Rock "around the clock" for the group when they land in London from the States this weekend. They are set for the most date-packed tour ever made of this country.

Bill and the Comets arrive at London's Heathrow Airport on TWA Flight 700 at 8.20 a.m. this Sunday (April 28). They go direct to their London hotel for interviews, followed by rehearsals for the "Eamonn Andrews Show" on TV the same evening.

On Monday Bill is booked for three shows—in Nottingham, Chesterfield and Liverpool—the final function being a late show at the famous Cavern Club. Haley leaves Liverpool ahead of the Comets on Tuesday to dash to London in time to appear "live" on Radio 1's "Pop Inn."

Comets rejoin him in time for the MCA Records party at London's "Speakeasy," before another dash to a one-nighter at High Wycombe Town Hall. Bill then returns to appear again at the "Speakeasy."

On Wednesday Bill and the Comets join forces with guitar star Duane Eddy for an all-rock concert at London's Royal Albert Hall.

● This Friday (April 26) Bill Haley is featured in BBC-TV's "24 Hours" programme.

Otis LP, single

NEW SINGLE and LP from the late Otis Redding are both set for May release by Stax.

The single, a previously unreleased song, is "The Happy Song," backed with a track from "The Dock Of The Bay" album—"Open The Door."

Full details of the album, to be released early next month, are: The Dock Of The Bay; I Love You More Than Words Can Say; Let Me Come On Home; Open The Door; Don't Mess With Cupid; Glory Of Love; I'm Coming Home; Tramp; Huckle-buck; Nobody Knows You (When You're Down And Out); Ole Man Trouble.

Affair to States

LOVE AFFAIR make their first-ever tour of America this summer.

They fly to New York, Los Angeles and Detroit for cabaret appearances on August 10 for two weeks.

Group records a new single in New York during the stay.



PAPER DOLLS and party guests from the pop world who joined them to celebrate the girls' chart success at London's Mayfair Bistro last Friday night, including Gene Pitney, Amen Corner, Simon Dupree, and deejays Tony Brandon, Stuart Henry and Keith Skues. Judging by the facial expressions, it was as well the party was on Friday... it gave everybody Saturday to sleep it off!

ON THE singles front the Rock-n-Roll revival is soaring ahead too. The coming two weeks see a further six singles reviving some of the all-time Rock greats.

Released tomorrow (Friday) is Conway Twitty—"It's Only Make Believe/Mona Lisa"; Tommy Edwards—"It's All In The Game/Please Mr. Sun," and Jimmy Jones—"Handy Man/Good Timin'."

Out next Friday (May 3) is Carl Perkins—"Blue Suede Shoes/Matchbox" and Duane Eddy—"Peter Gunn/Rebel Rouser," and May 10 sees Gene Vincent and "Be-Bob-A-Lula/Say Mama."

Other singles on sale next Friday include: Tim Andrews—"I'm Going Back To Suburbia"; Boz—"I Shall Be Released"; Beach Boys—"Friends"; World Of Oz—"Muffin The Man"; Ivor Raymonde—"With A Song In My Heart"; Robert Knight—"Power Of Love"; Pinkerton's—"There's Nobody I'd Sooner Love"; Strawberry Alarm Clock—"Sit With The Guru"; Nancy Sinatra—"100 Years"; The Episode—"Little One"; Connie Francis—"Why Say Goodbye?"

ALL four Beatles are now back in Britain. On Monday George Harrison returned from Madras, India, where he had been starring in a documentary film with sitar tutor Ravi Shankar.

● Box Tops album "Crying Like A Baby" out in June.

● Bobbie Gentry arrives in Britain on May 20 to record the first show of her BBC-2 colour series on May 30. The six part series begins on June 29.

● Bee Gees, Cliff Richard, Seekers, Tremeloes and Hollies guest on the 500th "Saturday Club" on May 4.

Bee Gees take over Tony's TV Show



Bill Haley

BEE GEES are to take over "Time For Blackburn" for 25 minutes of entire Gibb Brothers music on May 11.

Group will sing a selection of their songs and Tony Blackburn and a guest act will also be featured singing a Bee Gees song each.

There is a possibility that the boys will pen a special new song for Blackburn to perform.

Bee Gees' million-dollar-earning American tour, which opens at the Hollywood Bowl on August 2, has been extended until September 28 so that they can star in the coast-to-coast "Hollywood Palace" TV show. For the 27-day tour, they will be accompanied by a 30-piece orchestra under conductor Bill Shepherd, their music director.

● Latest star to record Bee Gees songs is Nina Simone. Her new American single, set for release here next month, is "To Love Somebody" backed with "I Can't See Nobody."

Episode change

EPISODE Six celebrate the release of their first single for MGM with three changes of name.

From May 3, release date of the single titled "Little One" (written by the 'Black Is Black' team) group will be known simply as the Episode. Leader Graham Carter-Dimmock becomes Graham Ross and bass guitarist Roger Glover becomes Roger David.

They guest on "Time For Blackburn" (May 18) and Radio 1's "Pete's People" (18), and other radio and TV dates are being set.

Group plays London Westminster County Hall tomorrow (Friday).

It's a Silver 'World'

THE "WORLDS" of the Bee Gees and veteran jazzman Louis Armstrong got a Silver lining this week. Both are awarded coveted Silver Disc trophies for 250,000 British sales of their hits.

Bee Gees get theirs for "World," while Louis lands his for the Number One smash "What A Wonderful World."

Cliff Richard wins his 24th Silver Disc for his Eurovision hit "Congratulations."

Goldsboro here

BOBBY Goldsboro, whose new single, "Honey," was released last week and enters the chart this week, is in Britain for a two-week promotional trip.

He arrives today (Thursday) and launches into a string of top-line appearances starting with "Time For Blackburn" (Saturday), "Pete's People" (Saturday), "Late Night Extra" (29), "Pop Inn" (30), London's Speakeasy Club (May 1), "Top Of The Pops" (2), "Joe Loss Pop Show" (3), "Pete Brady Show" (3), "Dee Time" (4) and "Pop North" (6).

Reparata back

REPARATA and the Delrons returned to their studios at Brooklyn College on Monday but return to Britain on June 14 for an extensive tour of England and the Continent to promote their follow-up single "Saturday Night Didn't Happen."

The girls make a tour of ballrooms and colleges from June 14-July 6 and between July 7 and August 1 they make a cabaret tour of Northern clubs. They will again be backed by the Clouds.

Sarolta signs up

BEE GEES manager Robert Stigwood has signed a Hungarian pop girl, Sarolta, to agency representation.

Sarolta, 20, released her first British single last Friday, titled "Open Your Hands," penned by Jackie Edwards and produced by ex-Traffic star Dave Mason. Her manager, Josef Halmaj, says Sarolta, who is on a two-year contract with the Island label, is the first pop star permitted to promote her career in the West by the Hungarian Government.

Burdon back for single

ERIC BURDON'S new single will be a double A-side released May 7. One number is his States hit "Monterey," the other is titled "Anything," from the group's "Wings Of Change" album. He wrote both songs himself.

Eric will fly back from America without the Animals to promote the record. And with the Animals he joins Jimi Hendrix for concerts in Zurich (May 30/31). In June Eric returns to America to start work on his first major film with Rod Steiger.

Dolls' follow-up fixed, LP in August

PAPER DOLLS' follow-up to "Something Here In My Heart"—this week up to 8 in the chart—will definitely be another Macaulay/McLeod song, "My Life In Your Hands," out around mid-June.

Dolls' first LP—with lead singer Tiger linking the tracks with "live" introductions—is set for August.

This week the script for the girls' own TV series "Paper Dolls House" was completed and filming starts at the end of September.

The group have had to turn down a three-week South American tour at the end of August because of clashes with other bookings.

HERD release a new LP in August. All tracks will be original songs written by managers Howard and Blaikley and the group. They go into the studios next month.

Group appears on BBC-TV's "Whistle Stop" this Friday.

Tom Edwards afloat again

EX-RADIO Caroline DJ Tom Edwards found himself afloat again recently—doing a shipboard interview with Cliff Richard.

Explained Tom, who hosts his own TV magazine show for the BBC in East Anglia, called "Look East": "I'd heard that Cliff was spending the Easter aboard his boat on the Norfolk Broads, so I took a camera crew out to track him down."

"We drove around for miles before finally spotting him with some Young Crusader friends on his boat at Ranworth Broad. I shouted across the water and he invited us aboard."

CILLA FOR AUSSIE CABARET

CILLA BLACK has been booked for cabaret in Australia this autumn. She will spend three weeks at the famous Chequers nightspot in Sydney, where the Shadows and Dusty Springfield have been big hits.

Cilla will spend between four and five weeks in Australia, starting her cabaret date around mid-October. She will also appear on a couple of major TV shows.

She may also make a few selected one-nighter concerts on the lines of

"An Evening With Cilla Black" in cities like Adelaide, Perth and Melbourne.

Cilla last visited Australia, and New Zealand, with Sounds Incorporated in March 1965.

This week she started her variety seasons in

Glasgow, followed by Edinburgh. She returns to London in time to cut a new single on May 22.

Another British cabaret date has been added to her diary—a week at the Cranberry Fold Inn, Darwin, Lanes, from September 16.

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NOW IN THE SHOPS!

POP PROTEST SEAL MARCH THIS SUNDAY!

DISC has really started it! Three weeks ago we reported that Sonny and Cher fans planned a protest march against the slaughter of baby seals—and now the idea has gained huge pop support and snowballed into a massive demonstration taking place in London this Sunday.

Such star personalities as Jimmy Savile, Simon Dee and Tony Blackburn, plus Grapefruit, Billy Fury, his brother Jason Eddie, the Alan Bown and Indian star Biddu, have pledged support and are expected to take part in the 7,000-strong march to Trafalgar Square.

Pop fans from all over the country will assemble at three meeting points around London and march with posters, banners and floats. Pop singer Barbara Ruskin will dress up as a seal and ride on a special float. Jason Eddie has written a special "Seal Protest" song which he will sing in Trafalgar Square.

During the speeches and songs, an expensive seal-skin coat will be ceremoniously burned in public and then fans will march on the nearby Canadian Embassy with a signed petition protesting at the baby seal slaughter.

Fans interested in lending their support to the demonstration should meet the main protest party at the park by Hammersmith underground station at 1 p.m. this Sunday (April 28).

Scott, Jimi for Dusty TV series

JIMI HENDRIX has become Britain's biggest money earner in America. During his current tour he is earning £4,000 a night and is doing bigger business there than Herman's Hermits—agent Dick Katz told Disc.

Hendrix returns to Britain next month and will guest on the new "Dusty Springfield Show"—a six-week series on ATV—in June. Other guests lined up for the series include Scott Walker on May 9.

Jimi and the Experience have already been booked to make two return tours of America—a month in August and two months in the autumn.

Andy goes solo!

ANDY Fairweather - Low — lead singer with Amen Corner—is to split from the group, to make a solo LP in May.

Plans are under way for Andy to cut the album this week with full orchestra backing. He will arrange all the tracks himself.

"This does not mean the group are splitting up," their publicist told Disc on Monday. "It is simply something Andy wanted to do with the full co-operation of the rest of the group."

Amen Corner will themselves make a record without Andy—for Australian release only. Their last LP "Around The Amen Corner" was so successful in Australia they have been asked to cut an instrumental single for the pop market there.

Engel at Batley before Armstrong

ENGELBERT Humperdinck is to star at Batley Variety Club—Britain's largest cabaret club—for two weeks from May 19.

Engelbert flies back from an after-the-pantomime Spanish holiday to do this top date at Batley, where he is followed four weeks later (June 17-30) by chart-topping Louis Armstrong. The Batley club is also trying to book such world stars as Frank Sinatra, Tony Bennett and Sammy Davis.

Following the Batley fortnight, Engelbert opens his 16-week summer season at Blackpool ABC on June 15 and in the autumn is to follow stablemate Tom Jones into Las Vegas for a top cabaret booking.

His agent Colin Berlin flew back from Vegas—where Tom Jones starred at the Flamingo Hotel—on Monday to announce an Engelbert season in the town, but not at the Flamingo, probably in November.

Despite last Friday's release of a new single, "A Man Without Love"—in the chart at 26—Engelbert, at the end of an exhausting London Palladium panto season, flies to Spain on Saturday to holiday until May 18. While away, he will do TV shows in Madrid and Nice.



Showstoppers LP

SHOWSTOPPERS, on their way to a date at Worthing Assembly Hall last Thursday, lost their way in Surrey and disappointed a crowd of fans waiting for them.

Group just managed to get on-stage to apologise at the end of the dance. They had appeared on "Top Of The Pops" the same evening and will return to Worthing to do the date later this month or next.

"Ain't Nothin' But A Houseparty" is to be released throughout Europe and Scandinavia and when it leaves the British charts the group's follow up single, most likely to be "Shake Your Mini," will be released.

On their return to the States on May 8 Showstoppers get to work on a debut album.

LJB for Aussies

LONG John Baldry is to visit Australia for the first time this summer to undertake a month-long tour, probably in July. Manager Stephen Komlosy confirmed the offer, which he is to accept, following Baldry's chart success in Australia where "Let The Heartaches Begin" made the top five.

Decision on Baldry's next single, for which full-scale promotion is planned after his flop with "Hold Back The Daybreak," is being made at a meeting today (Thursday) with May 11 as the probable release date, and the Macaulay/McLeod song "Whisper Of The Wind" as the possible title.

Jack Good plans rock revival TV spectacular

JACK GOOD, the TV pop show pioneer whose major triumph was producing "Around The Beatles," flew back to Britain from his Los Angeles base last Thursday full of ideas for staging on TV a rock-n-roll revival show, a mod version of "Othello" starring Jerry Lee Lewis or another Beatles extravaganza.

"I'd love to do another Beatles show—but they probably feel they got a bit burnt on the last thing (Magical Mystery Tour) and don't want to take another chance. Besides that, we were able to spend a couple of weeks rehearsing for 'Around The Beatles' and these days I don't suppose they'd have the time to spend—and you do need time for planning a big show."

Good, of whom someone once said "He blows into Town, stages a TV spectacular to top everything, then flies out leaving other producers gaping in bewilderment," admitted he wouldn't mind coming back to live permanently in Britain. "As it is, I'm going back to LA at the end of this week, after talking here to various people, from which I hope to be back this summer either to stage a rock-n-roll revival show, featuring all the famous American acts, or a TV version of 'Catch My Soul,' which was a stage

version of 'Othello' in LA starring Jerry Lee.

"I'm feeling a bit punchy at present after the work that went into 'Catch My Soul,' but I'm hoping to get the show on Broadway."

Keith—FBI arrest

AMERICAN singer Keith, who had a hit here with "98.6," was arrested in New York this week for army desertion.

FBI agents are reported to have arrested him at his home after Keith had spent only one day in army uniform—at Fort Bragg, North Carolina, in January. He was taken to Fort Dix in New Jersey to face Absent Without Leave charges.

PAUL QUILTS POP

Six months break for States stage show

PAUL JONES, suffering from his third successive slipped disc, plans to leave the pop scene this autumn to spend six months in an American stage musical.

He flies to New York this week to discuss the project which is planned to open in Los Angeles in October before transferring to New York. "I don't know how long it would tie me up—but I'd carry on recording while in the States and be back in Britain by the middle of next year. I'm certainly not planning any permanent departure from pop, although I think I'm roughly at the turning point between relying on hit records and being able to do without."

Paul has certainly had to do without for the last 14 months

since "I've Been A Bad Bad Boy" provided him with his second solo hit. This disc, "High Time" and his much-publicised appearance in the film "Privilege," appeared to have set Paul on the way to becoming one of Britain's biggest solo stars.

But the next three releases — "Thinking Ain't For Me," "Sons And Lovers" and "And The Sun Will Shine" have all failed even to make the bottom end of the chart. "It is depressing, especially this latest single. 'Thinking Ain't For Me' was perhaps a bit too complicated to be commercial, 'Sons And Lovers' I never really saw as a hit, but this Bee Gees song seemed sure of being a hit. Doves of people 'phoned up Peter Asher to congratulate him on producing his first hit even before the disc was released. That's how confident it made me."

"I have a new single in mind which I may rush out in time for my tour with the Hollies which opens on May 17. Talking of touring, this is my third tour with the Hollies. First time was when I had 'High Time,' the second coincided with 'Bad, Bad Boy' and I haven't done a British tour with any of the other singles."

"Add also the fact that after doing a four-day tour of Sweden, 'Sons And Lovers' shot into their top ten, and again in Australia, with the Who and Hollies, the same disc, which had dribbled around the bottom of the Aussie charts suddenly leapt to No 5, and there must be a moral in touring and having hits."

Dupree collapse

TONY Ramsley—drummer with Simon Dupree's Big Sound—collapsed during the group's appearance on the Gene Pitney tour at Bristol Colston Hall on Thursday and was rushed to hospital.

Doctors diagnosed exhaustion and influenza and Tony was ordered complete rest for a week.

His place has been taken by Bernie Byrnes, from the Mike Cotton Sound. Tony is expected to rejoin the tour this Friday.



Paul: back next year

Rowles: Otis, Andy, Elvis, songs

JOHN ROWLES performs songs other than his own hit for the first time on Radio 1's Pete Brady programme on May 10 and the same night sets foot on a stage for the first time since his arrival in England on October 1.

John features "Chain Gang," "Land Of 1,000 Dances," "Dock Of The Bay," "Can't Take My Eyes Off You" and "Guitar Man" besides his own hit on the Brady show.

Then the same night he appears at Birmingham Town Hall on the first date of the Herman's Hermits / Amen Corner / Paper Dolls tour.

"Keeping me away from the public eye was all carefully planned by my manager, Peter Gormley," John told Disc. "It's proved a much better process than relying on a lot of publicity from the word go."

Rowles has recently spent his time recording a first album—unlikely to be titled "If I Only Had Time"—which features 14 tracks, two penned by himself, from which his follow-up single will be chosen. Album will be out in six weeks.

Following the Herman tour, John plans extensive appearances on the Continent. He starts with a TV appearance in Amsterdam next week, following European release of his record.

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7N 17519

TONY CRANE
Scratchin' Ma Head
7N 17517

MISTER JACK RUANE ESQUIRE
Everybody Wants To Go To Heaven
7N 17529

THE GENTILES
Goodbye Baby
7N 17530

Will the real Easybeat step forward?

IT DID not occur to me before Easybeat Stevie Wright went rushing off like a maniac whirlwind to buy me a ninepenny ballpoint pen how like our other madcap friend Keith Moon he was.

The powerful cheeky little lead singer of the Easybeats, he has the same air of overpowering near-madness in his expression, emotes the same feeling of forever looning and leaping around like an express train, the same hilarious chuckle at what he says and the same appealing honesty during interviews.

The Easybeats have not had the easiest of times since they came to Britain from Australia two years ago. For one thing they saw their old friends the Bee Gees go ahead in leaps and bounds while they struggled to get recognised, for another they had to overcome the fear of appearing with British groups they considered much better than themselves, and for ANOTHER thing they had to temporarily shelve all their ideas of progressing musically so that they could get a hit.

They've done it with "Hello How Are You" and it's pleased them.

"'Friday On My Mind' was written purely and solely to get us into the chart," confessed Stevie when we finally won the tussle with the top of the pen and got it into use. "But after that we thought 'right let's do what WE want and see if the kids dig us enough to buy what we like'. It didn't work. We did 'The Music Goes Round My Head' and made a horrible mistake—Pete Townshend pointed it out in fact by saying there was no discernible beat for kids to pick up.

Money

"We had to think less selfishly. We've always written our own stuff and a minority dug us—people in the business. But that's no good. You're in this business to make money and anyone who says they do it just for love is an unmitigated

by Penny Valentine

liar. It's okay if you're like the Beatles—when you've got a million pounds and everyone digs you.

"Our latest single was aimed directly at the chart and it looks as though it's worked. I must admit in the two years we've been here we've become far more contented and less nervy. To begin with it was awful. We were so green and un-hip, well that's a terrible word, but you know what I mean, don't you? We weren't prepared to do a stage show because we didn't have the talent or know-how to hold our own against other groups on the bill, and we were scared to death whenever we got on stage—and it showed.

"I used to lose my voice and none of the group ever smiled—their faces went tight with terror. We couldn't sleep after 'Friday' worrying about a follow-up.



Keith Moon



Easybeat Stevie



Bee Gee Maurice



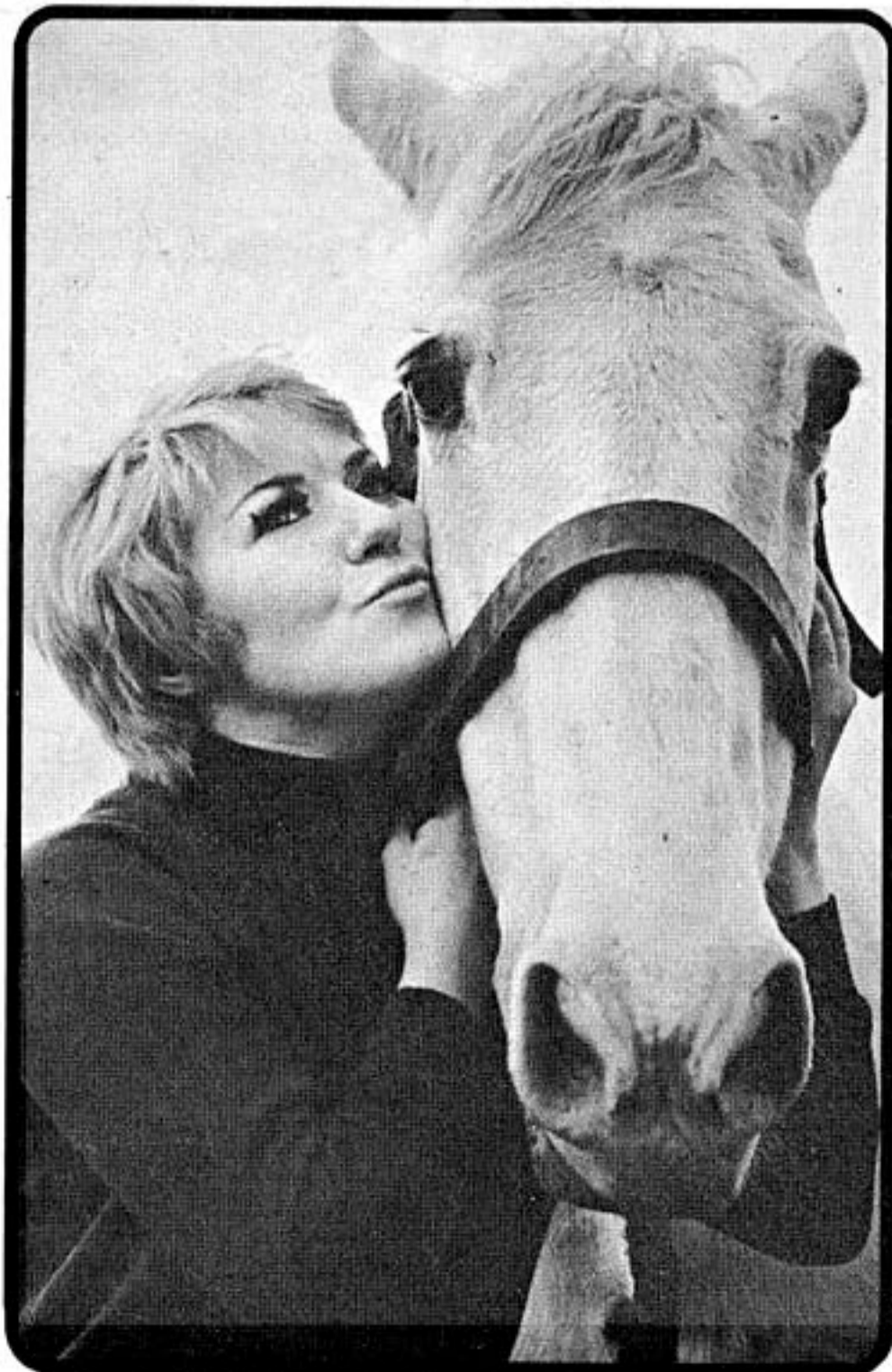
The Easybeats

"I don't think the Bee Gees' success helped either. I don't mean to sound nasty but you can't help getting a bit envious when another Australian group come to Britain after you and have such luck. I knew them in Australia very well, because at that time I had my hair swept back and people thought I was Maurice Gibb's double. Even I sat and watched them and thought I was looking in a mirror.

"They first turned me on to

the Beatles five years ago. They had a sort of ham radio station and used to get records in. One day they played 'She Loves You' and I lost my mind."

That is not actually a statement to be taken as the literal truth. Stevie Wright's mind is very much intact—if a little wild—and the Easybeats future plans for the British pop market they so dearly love will prove it.



Jacky with white horse . . . she didn't know the record had been issued

Jacky—girl with a hit from children's TV

THE GREAT mystery record of this year is "White Horses" by Jacky.

Last week it sneaked into the chart on to an unsuspecting public and an even more unsuspecting Jacky.

"Who is she?", "What's it all about?". Half the people in Britain hadn't even HEARD "White Horses". It got no radio play and Jacky Lee, the girl in question, didn't even know it had been released!

It came to fame as the introductory music for a children's TV programme. Jacky herself is a session singer who has sung behind famed names Tom Jones, Engelbert and Petula Clark. Born in Dublin 25 years ago she spent three years in England "slogging around singing and getting sick and tired of it".

She turned to session work, which she enjoys immensely and one day—viola!—was asked to cut a demonstration disc for "White Horses."

"It was two months ago and they said it was a nice demo and would I cut a record of it. I thought 'oh dear'. I mean it isn't

exactly the GREATEST song ever written. But I did it on the condition that they changed my name. Then I forgot all about it—I didn't even know they put it out. Then suddenly there it was in the chart. It's funny in a way—there I've been singing my heart out under different names—like Emma Reed—on what I thought were good numbers and never getting anywhere. And then I do finally make it it's with a record nobody's ever heard!"

Still some fame is better than none and really at the moment Jacky has only one big worry—that they may suggest a follow up single called "Little White Elephants."



Steve Marriott's Diary



SUNDAY

GOT UP today because it was a nice day and the sun was shining. Sat and looked out the window for an hour. Decided to take the dogs for a walk. I've got three dogs and six cats. Well, to tell the truth, I arrived at this house with one cat—but you know what cats are!

The dogs are a groove. There's an Absatian called Lucy, a Collie called Shamus and a Whippet called Love. They like watching football on the telly. Groovy dogs. Trouble is if I don't take them out they get very athletic and leap around on me bed—which isn't a groove.

Came back, fed the dogs, then fed me on jacket potatoes and salad. Went round to Ronnie's to rehearse because we're doing Greenford Starlight Ballroom tonight and it's the first time we're doing "Lazy

Sunday" onstage. We used acoustic guitar on the record, but for the stage we use electric, and unless you're careful you get a lot of feedback problems. Very technical. Also very annoying.

Doesn't worry me that it's Easter Sunday and everyone else's on holiday while we're working. I'd rather be on holiday when everyone else is working—otherwise you go for a walk and the park's full of draggy people.

Back home again! We played well. We like playing there 'cos the ceiling's low and the stage is low and we get a good sound going. Me old mate Keith Moon came to watch us and afterwards said "Right off to the Speakeasy for a quick one." Yes, we thought, good idea. But life's not as easy as that. We always have problems getting out the dressing room there and tonight was no exception. A bird got hold of me barnet (hair, to the uninitiated) and nearly ripped it all out. She had a grip like iron, couldn't get her off, and then another one got hold of Kenny. It's a shame really 'cos birds like that can spoil the whole evening for you. I was shattered and had a thumping great headache by the time we got away.

Got to the Speakeasy, rushed for the bar and then—disaster!

Remembered it was Sunday and licensing laws won't allow booze after 11 p.m., so we got real bored and had pineapple juice and took the mickey out of a few people and left.

TUESDAY



Pete: natter

MONDAY disappeared in a haze—so on to Tuesday. Quite a normal day for me. Got up at 11 a.m. and went shopping in Chiswick. I like shopping there 'cos people won't believe it. "Chiswick?" they say, "What sort of a place is that to go shopping?" It's groovy really. I bought some groceries 'cos the vegetable man called before I left and I bought some stuff off him. Oh! and I bought a gas little Indian cane table.

Went home and got a bit smashed and then Ronnie said: "Come round" so I did, and Pete Townshend was there, which was a loon 'cos I haven't seen him for years. Had a natter about America and our disaster trip to Australia—which was the last time we met.

WEDNESDAY

GOT UP at 1 p.m.—getting over hangover of night before. Had a bath and washed me barnet. Oh yes, I'm very clean. Denny, our road manager who used to be with The Truth and is a real groove, came and picked me up to go round to Ronnies. Then on to a photo session for some stuff for Decca. Finished that and decided we NEEDED a drink—takes it out of you, photo sessions.

Full of good intentions decided to start out early for our date in Stevenage. Unfortunately got side-tracked and three hours later arrived at date. Well, we were an hour early but Dennis hadn't got the equipment set up and I broke me guitar, so by the time he repaired that and got us organised it was time to start anyway.

Didn't play well. Forgot to tell you but at Greenford some nasty wily so-and-so nicked Ronnie's good amplifier and substituted for it a lousy one. So Ronnie had a hard time on stage coping with whistling and screeching from the amp, and when that happens we go to pieces. We're not a group that can cope with drama like that—if we know the sound's wrong it makes us bad tempered.

THURSDAY

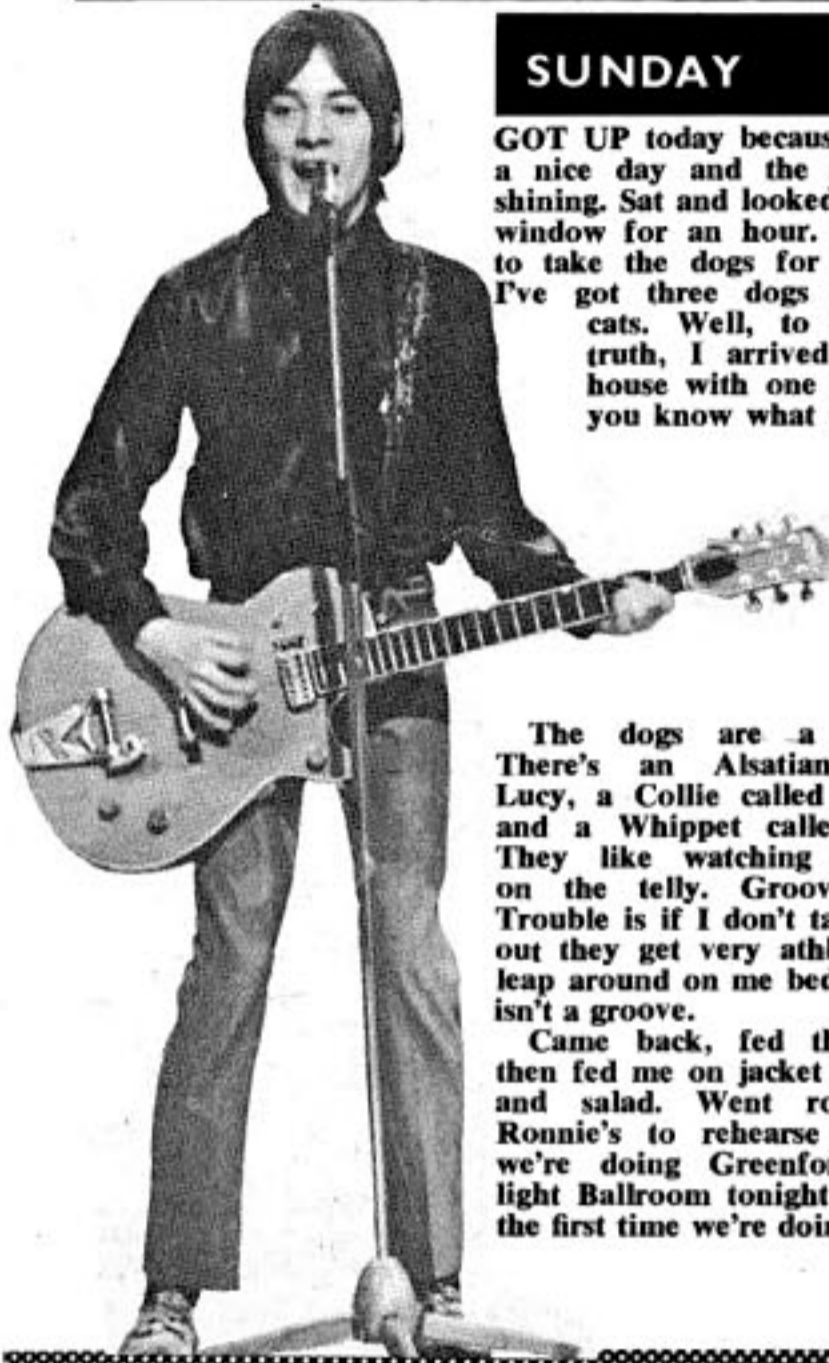


Ronnie: writing

GOT UP early 'cos I had to do some interviews then we went to recording studios to cut tracks for an LP. We're using a new place called Trident 'cos it's very hard to find good recording studios in London. We used to love Olympic but it's always so booked up it's ridiculous.

Ronnie and I have written 20 new numbers for the album and we're going to cut Pat Arnold's "If You Think You're Groovy," in a new way. The reason Ronnie and I managed to get so many songs together is that we went away for the weekend a little while ago.

We're going again this weekend for four days. It's a real gas—unbelievable! We hire this eight-berth boat and go up river and directly we crunch our way into a nice quiet lock we play Mothers Of Invention albums full blast and ruin the peace of the countryside. We're very destructive really, but at least we come off with some stuff written, which is better than nothing!



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• BRIAN HUDSON

Message to all tour stars: stop your MOANING!

FOR 21-year-old Brian Hudson, last minute deputy drummer for ailing Tremeloe Dave Munden on the Kinks' tour, travelling with a large package of assorted groups is a new experience.

"Working with the Tremeloes is great, as they're such pleasant easy-going people," he said, "but I'm so sick at the way some of the groups on this tour are behaving.

"Maybe I'm a bit green coming back into the business after a couple of years' absence, but some of the people on the road with us are so immature and stupid, it really makes me wonder how they deserve to be stars. "Last night I was sitting in the dressing-room with the Trems having a quick vocal rehearsal when we suddenly realised — this was the first time we'd actually been on our own since the tour began.

"Usually there's always someone in with us, moaning about something. They know they're being a nuisance, but because they're one of the stars of the show we can't get rid of them.

Upsets

"They're either too young and don't appreciate the problems of touring, or too old and don't respect the fact that the audiences need entertaining.

"Still, people like Fred Perry, the tour manager, and compe Ray Cameron more than make up for these upsets.

"And of course the Trems are great. These upsets that have worried me never seem to worry them, and they always smooth over any incident and forget all about it.

"I did a bit of touring once with Tony Rivers and the Castaways, but to come back into the business with a tour like this is really something! I've got the old bug again already, and when Dave Munden returns I won't know what to do."

Trems' leader Alan Blakley has a theory as to why the tour is not pulling in the crowds it should.

"It's aimed too much at the kids," he said. "Look at the charts these days and you'll realise it's the mums who are buying a hell of a lot of records. So it follows you should have an act on the bill which will bring the mums into the theatres—and we haven't."

Who said the Bee Gees were the new Beatles?

by BOB FARMER

WHEN Joe "Mr. Piano" Henderson comperes "Family Choice," when Caroline is off the air, when Bobby Goldsboro can be No. 1 in the States, when Bill Haley is exhumed to try to tout up trade and when a stupid TV ban on a group is the most newsy item the pop scene can produce, things might seem bad.

It thus begat Bob Stigwood to put back the bubble in pop. He signed up a group called the Bee Gees, announced them as "the most significant musical talent of 1967" and summoned the Press either to his handsome house off gold-plated Grosvenor Square or to his elegant offices in millionaires' Mayfair to listen in awe as unfolded some latest startling contract concerning his Fab Five from Australia.

We were told of tremendous dollar-earning tours lined up in America this August; of empire-moulding mergers with ALS, London's most powerful body of showbiz scriptwriters (Speight, Simpson, Galton, Howerd); of stupendous sums on a first full-length film starring the Bee Gees and scripted by Johnny "Till Death Us Do Part" Speight; of amazing events when the Bee Gees appeared at the Royal Albert Hall to open their 26-date tour of Britain.

Sixty-seven piece concert orchestra... fully-augmented Air Force band... forty-strong mixed voice choir... they were all there at the Albert Hall in the most ambitious pop show I have seen. And Stigwood's Fab Five certainly gave us a show to remember.

'Brilliantly talented'

But take away the tinsel and what has since happened? After the Albert Hall, half-full houses at a large lot of venues, apathy on the part of the public towards the Bee Gees.

And on the sales side of the matter, a chart graph that should make grave reading in Adams Row, W1. Since "Massachusetts" made No. 1 last November, "World" went only as high as No. 7, "Words" wormed its way only up to No. 12 and "Jumbo,"



• ESTHER and ABI: top in Radio Veronica's chart



• Bee Gees (left to right) Colin, Robin, Barry, Vince and Maurice with just some of the many awards they've won round the world... awards which, says their manager Bob Stigwood, prove how much they've achieved in only a year.

the latest single, came to a sad full stop at No. 27 last week.

Since everybody else is asking whether Bob Stigwood has badly over-estimated the Bee Gees' popularity and pulling power and whether he regards himself as a reincarnate Brian Epstein trying to put the Bee Gees on a Beatles pedestal, I asked him for answers.

"First and foremost, it was never my intention to try and make out that the Bee Gees were the new Beatles. But these boys are brilliantly talented and their music shows so. Big things are happening for them and therefore there's no reason why their affairs shouldn't be treated with a certain amount of flamboyance.

"People who criticise the Bee Gees for failing to play to packed-out houses and have No. 1 hits all the time forget that England is only one corner of what they have achieved in only a year. Even the Beatles hadn't sold so many million records around the world and conquered America in their first year. The Bee Gees have won awards in many coun-

tries." But if he isn't trying to build up the Bee Gees as the Beatles' successors, why such labels as "most significant musical talent?" "But they are. These boys arrived in England last year, sent me tapes of their early records which I played and thought very Beatish. I might even have gone no farther with them because of this until it was pointed out to me that the boys were barely 16 years old when these songs had been written. So it figured that if boys of that age could turn out material of that calibre they must have immense talent. Hence the label I gave them."

Emotional ballads

Stigwood stretched back in his office, remarkably bare of the stuffed animals that litter his Adams Row abode, and talked of the current tour. "The picture is not as gloomy as people are making out. It is making a profit

and they are playing to 70 per cent houses.

"But I accept full responsibility for the fact that it isn't a sell-out tour. I did over-estimate their drawing power in Britain. While the Bee Gees were playing all over the world, I neglected their appearances on British TV. Apart from things like 'Top Of The Pops' they were never seen. I now accept that they should have done far more TV shows before going out on a British tour.

"As for the record sales, 'Jumbo' was aimed at the American market. I also now realise it was a mistake to release it as an A-side in Britain because the public still want big, emotional ballads from the boys. We have also been issuing too many records—four in the last six months, so we must slow things down a bit.

"But it is totally wrong to suggest that the Bee Gees are sliding a bit because the last two singles have not been huge hits in Britain. People who say this overlook the enormous songwriting potential the

Gibb Brothers have to offer."

If the Bee Gees themselves are not being built up as latter-day Beatles (and they are far too courteous, friendly and self-critical to entertain such illusions), what of Stigwood himself?

Is he attempting to epitomise his late and lamented friend, Brian Epstein? "This certainly is not so. I'm not interested in personal publicity. This is proved by the fact that I have turned down scores of interviews. My job, for which I'm handsomely paid, is to promote the Bee Gees, not myself. All right, I'm a bit of a showman—I'm one of the few managers who actually make albums myself with orchestras—but I'm also a businessman.

"I don't go looking for personal glory. All I do is try and expand my business and it is totally wrong for people to go round regarding me as trying to be another Epstein."

Perhaps now people will not be quite so ready to point contemptuous fingers at the Bee Gees and their boss.

Dutch pirate radio hits Britain...

AMID all the gloom and despondency surrounding the complete disappearance of Britain's commercial radio stations, one glimmer of light has been overlooked.

In fact, were it not for the valuable assistance of Disc's many Dutch readers, Radio Veronica might still be slogging away, unnoticed by the millions of Free Radio followers in this country.

As it happens Radio Veronica, a former light-ship, celebrates its eighth anniversary this month, and may well have been the initial inspiration for Ronan O'Rahilly and Philip Birch to attempt pirate radio in Britain.

Anchored three-and-a-half miles off the Dutch coast between Scheveningen and The Hague, Veronica broadcasts 22 hours every day on 192 metres in the medium wave band. The programmes are obviously conducted in Dutch, but the music is predominantly British and American, with the emphasis always on new pop singles.

Better in South

A glance at last week's Veronica Top Forty shows Esther and Abi Ofarim at No. 1, closely followed by "Delilah," "Lady Madonna" and "Legend Of Xanadu"—and 27 of the discs are British or American.

Most of the shows are recorded in much the same way as Radio Luxembourg. Tapes are made on land and sent out to the boat for transmission.

Reception varies with weather conditions, but in the South of England is generally excellent. Many early Caroline listeners will undoubtedly have picked up Veronica by mistake when tuning in to 199 metres.

Since Caroline's disappearance, many listeners have found the pop music and commercials of Veronica more than compensate for the language barrier and, who knows—they may have found themselves learning Dutch as well!

Among the week's highlights are: Mondays—"Golden Oldies" (2 p.m.), "Rolling Stones Show" (7 p.m.), "R'n'B Show" (9 p.m.); Tuesdays—"Country and Western" (8 p.m.), "Jazz" (10 p.m.); Saturdays—"Dutch Top 40" (2 p.m.), "Tips For The Top" (4 p.m.), British Top 20 (7 p.m.), "Cliff and Elvis" (10.30 p.m.).

Even if you can't understand the DJ's, you'll certainly spot a dolly bird by the name of Tineke, who comperes several of the shows.

Address to write for requests or further information: Radio Veronica, Postbox 218, Hilversum, Holland.

Who knows, with enough support, they might even lay on a couple of English DJ's for us and Free Radio could be swinging again!

David Hughes

I'd like to play a game that is so much fun,
And it's not so very hard to do.
The name of the game is Simple Simon Says
And I would like you to play it too.

Put your hands in the air,
Shake them all about.
Do it when Simon Says
And you will never be out.

Join the Fruitgums and learn the Simple Simon Shift . . .



Simple Simon Says put your hands on your hips,
Let your back bones flip, Simon Says.



Put your hands on your head,
Bring them down to your side.



JOE LOSS says, and he should know, that "Simon Says" is going to be the biggest dance craze in ballrooms since the Twist, and the biggest party dance since the March Of The Mods.

And it was Joe, you may remember, who instigated the March Of The Mods, sending it from his ballroom into every dance and party in the country.

Perhaps some of you don't already know that "Simon Says," the hit record by the 1910 Fruitgum Co., is a dance. Unless you listen carefully to the words you wouldn't realise that Simple Simon is inviting you to play a new game with him.

Joe Loss isn't so simple and soon caught on to the idea. With Carl Alan award-winning dancer Peggy Spencer he knocked Simple Simon into shape, and the reaction was gratifying.

"The movements are very simple, providing you get them right," says Joe, "and the dance is great because any number of people can do it, from one to a hundred and one. In fact, I'm quite sure it will become another 'March Of The Mods,' providing, of course, we can come up with some more tunes to which it can be danced."

So here it is—"The Simple Simon Shift," portrayed in swinging style by Paul Moran and Lesley Anderson from the Peggy Spencer School of Dancing.



Shake them to your left.



Shake them to your right.



Now that you have learned to play this game with me
You can see it's not so hard to do.
Let's try it once again, this time more carefully.
And I hope the winner will be you.
Clap your hands in the air.
Do it in double time.
Slow it down like before.
Ah, you're looking fine.



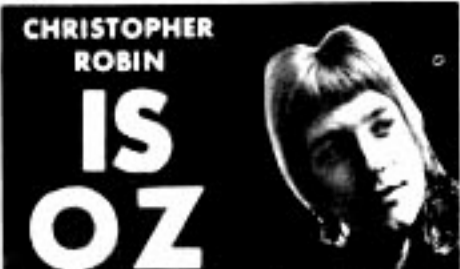
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HUBBLE BUBBLE TOIL AND TROUBLE! On the menu today: a nice juicy piece of Davy Jones, well boiled and steamed! Actually this cannibalistic scene is not as terrifying as it looks. Davy is getting paid to sit in the cauldron and the steam and sweat is more a product of the crafty film studios than any toil on Davy's part. Still, he looks suitably unhappy about this scene from the Monkees TV series. There'll be another fantastic pin-up picture of Davy in Disc next week!

MICKY is the Monkee clown, the crazy madcap, right? The mugger, the impersonator, the zany? Therefore, according to all good "B" movie scripts, he is really, down deep, the serious Monkee, right? RIGHT!

Micky may not have a corner of the serious Monkee market, but he does indeed do his share of non-comic conversation, consideration and just plain living. Away from the set and the stage he's a soft, quiet gentle person who keeps to himself and leads a very private life.

Micky is the only Monkee who wasn't "on his own before" he started the series.

He was somewhat financially independent because of his earlier acting on Circus Boy, but he lived at home with his parents until a few weeks after the Monkees started: his parents then moved to northern California, and Micky was alone with a new show and three guys he didn't know.

You might say he adjusted successfully.

"Being a Monkee has made Micky a much more serious person than he used to be," says old friend Tadd Wolfe.

"When we were in high school together we'd go out a lot, usually hanging around Bob's Big Boy restaurant in the Valley."

"He was doing some acting then, mostly bit parts, and he had his own group called the Missing Links."

"He played rhythm guitar then, and still does for that matter." Micky didn't face a set of drums until the Monkees people suggested it.

TODAY Micky spends most of his "time off" (a euphemism where the Monkees are concerned) at home with his gadgets and goodies. He has a large workshop where he's constructing a gyrocopter (whatever that is) and where he makes things for the house. He thoroughly enjoys crafting things with his hands—wooden bowls, candlestick holders—and reads *Popular Mechanics* and *Science Illustrated* faithfully.

When he was in high school (another flashback) his parents also had a workshop in the garage where Micky and a friend (Tadd) rebuilt a roadster: they did such a good job that the car won first prize in a custom car competition.

Micky doesn't go out much at all, but it is strictly a matter of choice. He prefers home and hearth and friends.

JUDY SIMS continues her four-part series on the Monkees

Micky even had his own private screening of "Magical Mystery Tour," inviting some people over for the evening. He doesn't hang out anywhere; if he's recording late he'll grab a quick dinner at Martoni's which is near the studio.

Acting is Micky's love and ambition—and always has been. He spends hours perfecting his craft, learning and wondering. More than anything else he wants to be a good, respected actor—but his interests aren't limited to that by any means.

Music has become very important because of the Monkees. He's built a recording studio in his home and also spends hours learning how to effectively use a Moog synthesizer (an electronic computer-like instrument which programmes all kinds of sounds).

He works on songs, but most of the actual writing of songs is done on the road, where they have more free time during the day.

MICKY'S new-found seriousness stems from many things, not the least of which is his own insecurity. He's aware that now he has the opportunity

Micky, the mad Monkee keen on science . . .

to do something important, and he naturally worries about making the right decisions.

He's never entirely satisfied with his work, whether it's a character he's portraying or an object he's made. He is a bundle of nervous energy, constantly moving, but one friend feels that in the past year Micky has really started finding himself, getting his head straight, and learning what's right for him.

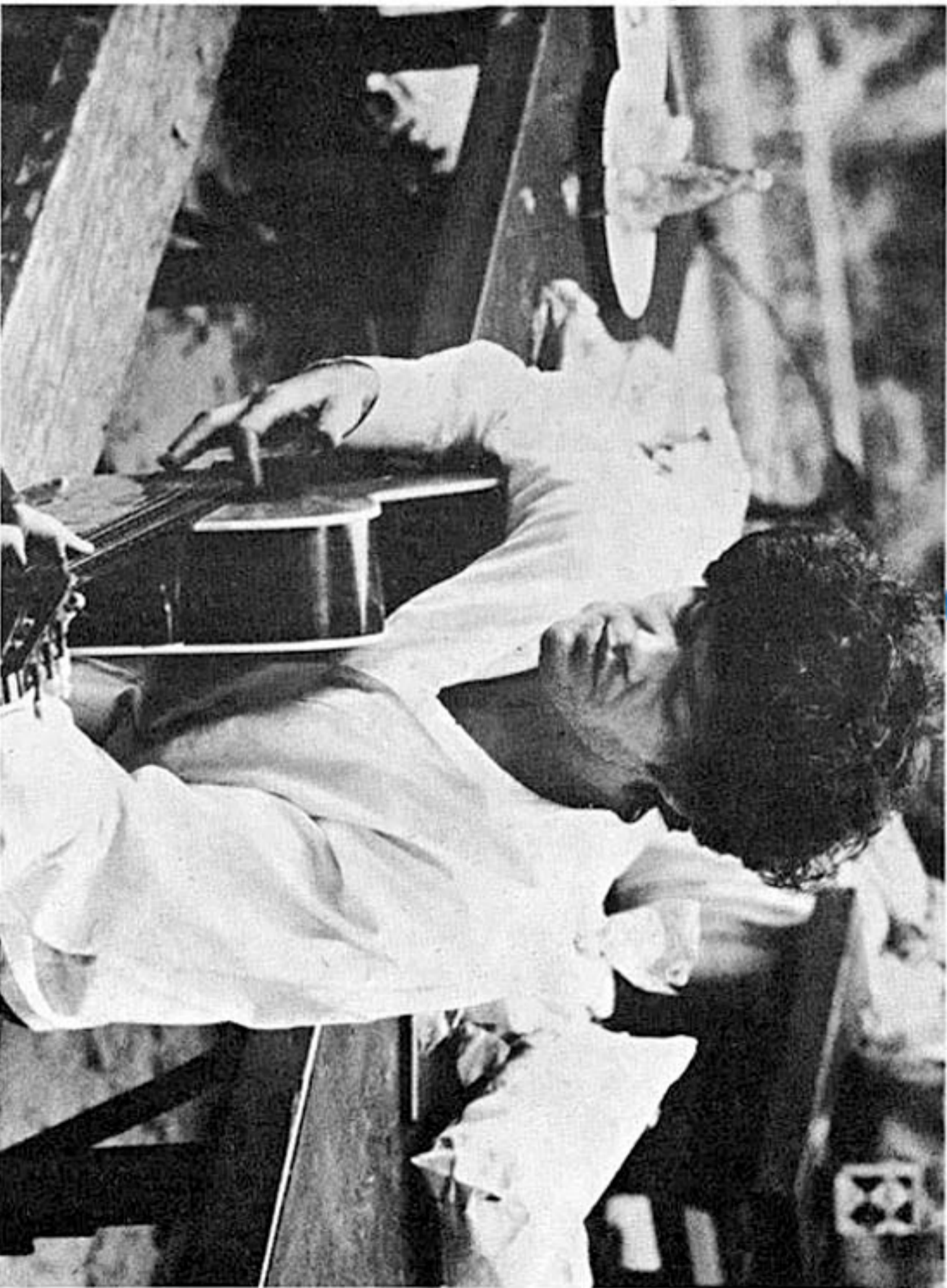
The show—in fact, the whole Monkee thing—has been an anchor for him, not just an excuse to live it up.

Another side of Micky's seriousness is his attitude toward religion or things metaphysical. While not actually committed to one particular way or faith, Micky pays careful attention to what he hears and reads and follows those "paths" which seem most sensible and rewarding.

His parents are Christian Scientists (his sister is also involved with that church), which is one influence; he has also picked up on some of the Maharishi's teachings.

He's against war, definitely, and he apparently believes that drugs in general are not very good for you.

It's very possible to imagine Micky about five years hence: a famous actor in movies, perhaps still recording songs... putting the finishing touches on something simple, like a rocket. Whether or not it turns out that way, that's probably the way he would want it.



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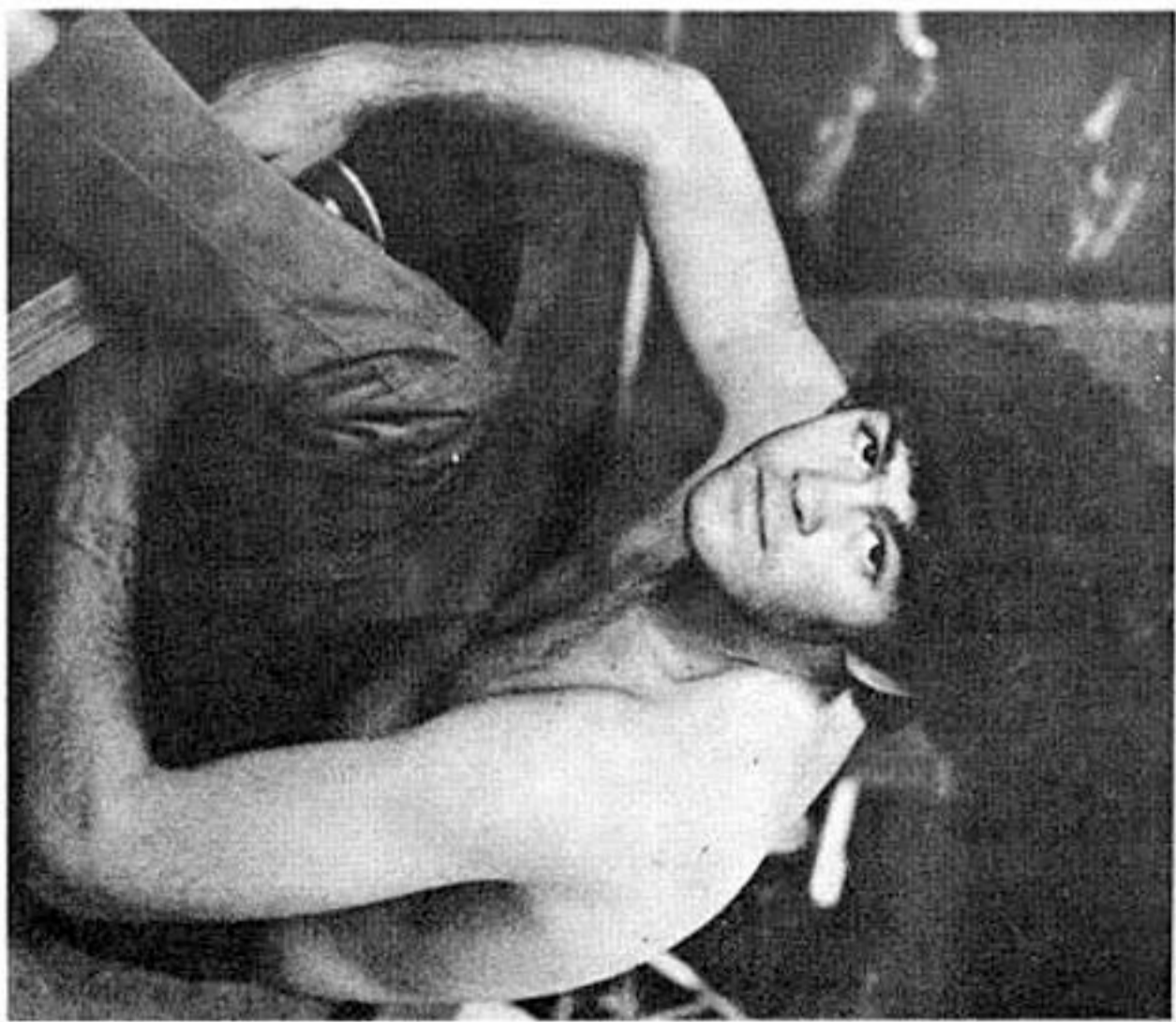
Hank Locklin
 Love song for you RCA 1678

Clodagh Rodgers
 Play the drama to the end RCA 1684



Al Hirt The glory of love RCA 1685

● New shot of Micky Dolenz in Hollywood—looking as cool physically as he really is mentally! In a penetrating article below, Micky is described as “a bundle of nervous energy”



top pop jobs

Week One of a new Disc series that looks at people with dream jobs in the pop business. This week DEE MEEHAN



Dee Meehan, with John Perry (glasses) and George Alexander, two of the Grapefruit, whose fan club she runs when she's not answering the Apple switchboard.

UNLESS you're unbalanced, out of work or on a fixed income from rich parents, Monday mornings should be a monumental drag. Dee Meehan, 22-year-old Irish girl, is none of these things, yet admits: "I hate the weekends—can't wait to get back to work on Monday mornings."

But then Dee holds one of the most glamorous jobs a girl can get in London these days. She's a switchboard girl... at Apple, the Baker Street offices of the Beatles' business organisation.

Which means she's on greeting terms with all four of them ("They all say 'hello' but Paul's the nicest—he always has a chat and asks how business is going") and doesn't raise eyebrows as anybody from Brian Jones to Donovan bounds into the office.

Not bad for someone who came to London with a crush on the pop business and a determination to get into it in some way. "I'd been to convent school, then did a commercial

course for a year before becoming a telephonist at the President Hotel in Russell Square. That might not sound so exciting, but it was the hotel the Beatles used in their early days."

From there she went to Island Records as a bookkeeper. "I hated book-keeping, but it was a start into the business and, as I was friendly with the Merseybeats, the next thing was meeting their managers, Kit Lambert and Chris Stamp, who invited me to run the Who's fan club."

This she did for two years until, last December, Apple's office manager Alan Lewis invited her to take over the switchboard at Apple. "And one of the first thrills after

that was going to the Royal Lancaster Hotel Christmas party thrown by the Beatles for all the people working for them and seeing an advance showing of 'Magical Mystery Tour.'

"It's fantastic to work at Apple. Everybody's so happy and hard-working and young. A few years ago I was terribly impressed and a real teenybopper fan. But after working at Apple for a time, you get used to seeing stars wandering in."

Besides running the switchboard, Dee runs the fan club formed for Apple's first group, Grapefruit. "We've only just started it and already we have over 100 members."

She starts work at 10 a.m., is entitled to leave at 6 p.m., but nearly always stays up to two hours longer. "I just don't like leaving—life's so dull out of office hours." Although, she's been

dated by Caroline's Johnnie Walker, gets invited out to the 'in' clubs and pop parties.

Dee shares a flat in Kilburn with two other girls, has an ambition to become a pop publicist and "if successful" to own a Lamborghini, an Italian racing car. "Some hopes I've got of getting one, though!" she says.

Still, winning the job at Apple would be ample compensation for most girls. "If a girl from the provinces wants to get into the pop business in some way, my advice would be to write letter after letter to agencies.

"It's also absolutely essential to know people in the business, to have personality, to be broadminded and to have a big sense of humour.

"And, above all, don't flap when a star walks in the office!"

Ike and Tina—Mr and Mrs Excitement!

MR AND MRS Excitement are back in Britain. Back to inject a little life and fire into the pop scene.

And back to show Britain just what live music is all about. Who are Mr and Mrs Excitement?

Ike and Tina Turner, of course, as anyone who saw their first tour with the Rolling Stones two years ago, will already know.

Together with FOUR Ikettes (Ann—who was here last time—Paulette, Pat and Jean) and a blasting nine-piece band, Ike and Tina breezed into London's rain last week, with bold pro-

by David Hughes

phesies on the future of pop music.

"White pop music as we know it today will soon be dead," said Tina simultaneously displaying her domestic talent by deftly sewing up a miscreant hem in her pink trouser suit.

"Kids today are getting fed up with going to see groups and artists only to find there's nothing to see. The trend for the future will be what I call "Soul-Pop," a mixture of Negro soul music and white pop music. Music that is visual as well as sounding good, and with plenty of excitement."

How does a mother of four children manage to burn so much energy on stage every night without dropping into a state of perpetual collapse?

"Astrology—that's the answer," came the instant reply.

Wild!

"You see I'm a Sagittarian, and they're very energetic people by nature. So all the moving about doesn't seem to worry me at all. And we don't just do the old bumps and grinds on stage. We really go wild!

"And Ike? Well he's a Scorpio, which means he always has to be doing something. His work is his relaxation—so he can be the manager, publicist, agent, promoter, composer, arranger, choreographer, singer and band-leader without going insane!"

The burning question on most people's lips is: "Why no more River Deep, Mountain High's? Whatever happened to Phil Spector?"

"Well, man," Ike explains. "That was a record in a million, and I don't think we could ever do another one like it. And the big trouble was, although it was a big hit in England, it was never played in America. The pop stations called it R 'n' B and the R 'n' B stations called it pop, so no one played it."

"Since then we've tried various other record producers, but now I've gone back to writing and producing Tina's records myself."

The latest of these is "So Fine," an old R 'n' B number. "But that's not all," says Ike. "I came to the realisation re-



Ike and Tina Turner with three of the Ikettes

cently that it's all very well to have good records, but with a show like ours, it's essential to try and reproduce the live atmosphere on record. So I've just recorded Tina on a new LP which I think does just that—and it'll be released by Atlantic sometime next month."

And what of Phil Spector? Briefly, as Ikettes Ann points out: "He just came and went!" "Soul will be the salvation of pop music," Tina returned to her philosophy. "Soul is earthy and real, because the Negroes' music life is more real than the life they actually live in."

"And the excitement? Well, I guess that's all down to grease! Yeah, grease. You know, sour pork, fried potatoes—they affect us inside. So when we scream a song, we mean something. We're not just hollering for the sake of hollering!"

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by David Hughes

THE FACE OF '68 IS DEAD! Long live the Faces of '69!

Before you rush to the cupboard for your mourning clothes, I must assure you that Peter Frampton has no desire for the word "late" to be inserted before his name; nor have the Herd fallen into pitched battle with one another in jealousy over the vast publicity Peter has received over the last six months.

No—this death is really rather a joyous occasion, for it heralds the establishment on the scene as faces and personalities of Messrs. Bown A., Taylor G., and Steele A.

"I Don't Want Our Lovin' To Die" is the first time the Herd as a group has reared its talented head on a single, and with it comes the realisation that although Peter Frampton's face will long be remembered as the freshest, brightest newcomer of the year, Andy, Gary and Andrew are equally capable of speaking, singing and playing coherently, intelligently and with personality!

"In all honesty I've never seen myself as The Face of '68," confessed Peter on Saturday after a very hot and sticky "Dee Time" session. "It's just been what I've read in the papers. At one time I got rather annoyed with all the publicity, and I still don't consider that it should have been me the press focused all their attention on, but I can always laugh it off, because it hasn't changed me at all."

In fairness, the Herd all agree that without The Face Of '68 they would never be so well-known today as they are.

"We have really been incredibly lucky with publicity," said Andrew, who, in his candy-striped blazer looked more like the Fourth Man In A Boat than a Herd.

"After all, we've had one big hit with 'From The Underworld,' one medium hit with 'Paradise Lost' and a long gap until the new one came along. Yet we seem to have been in the papers almost every week, for which we are indeed truly grateful!"

'Not true'

But has the continual Peter Frampton spotlight bothered them?

"It's become less and less apparent to us," said Gary. "In fact we've only been living with the Face of '68 as far as the press is concerned. To us he has always been plain Peter, and we've not really been aware of having lived with a 'star.'"

Then why was the Herd's publicist prompted to phone Disc a few weeks ago and cancel Peter Frampton's Diary, saying: "The Herd are getting a bit brought down about him still getting all the publicity and would rather the Diary did not continue?"

"Did he say that?" exploded Andy. "Well, that's just not true. We welcome any publicity and are sensible enough to know how valuable it is. Besides, no artist in his right mind would say anything bad in print about his fellow group members. It would be asking for trouble!"

The death of the Face of 68 and they are happy

If they'd had a free hand from the outset, how would the Herd have arranged their publicity?

"I think I would have tried to push forward all four of us at once," said Gary, "but I know now that I would have been wrong and it wouldn't have worked."

While Peter naturally still receives the largest amount of fan mail, Mr Postman pays more calls to the other three than ever before.

"You see," explained Andrew, "to people who only saw us on TV, Peter did appear to be the central figure in the group, but as soon as they come to see us play on stage they realise we all share the spotlight, and have gradually got to know and like us all."

Ronnie Oppenheimer, the



group's recording manager, comes up with the answer to the success of the group as a whole.

"They each appeal to a different emotion in the fan. Peter is the one they feel they would like to go out with, Andy is the one they look up to and admire visually and Andrew is the one they'd like to talk to."

So the Herd has now become known as a four-piece group, and would really like the Face Of '68 to merge into their past.

"After all, we'll soon be half-way through 1968," said Andy, "and people want to look forward to 1969 now."

And what does Mr Bown see in 1969?

"Well, some bright spark is going to say that girl singers are coming back, which will be a terrible load of old rubbish; then another giant group will come along and vanish into obscurity; and people like John Rowles will become really big stars."

This may be the most popular face among the Herd... but the popularity of Peter Frampton should not be any greater than that of Andy Bown, Andrew Steele or Gary Taylor, if they get their way. Will fans allow them to drop "The Face of '68?"

Madeline Bell

I'M GONNA MAKE YOU LOVE ME

BF1656



a USA
chart topper



● GEORGIE: wore a pale pink frilled shirt

Georgie plus Basie —an absolute gas!

IF anyone harboured a lurking doubt that Georgie Fame wasn't of sufficient status or jazz competence to join forces with Count Basie, their fears must have been dispelled on the strength of his opening concert at London's Royal Albert Hall on Friday.

This was Georgie Fame in fine style. He told me afterwards in his dressing room that for the first time in a long while he was completely relaxed and really felt as though things were going well. It showed.

A much better, more solid performance here than the last one I saw at the Mayfair Hotel earlier this year. Here was Georgie Fame completely at home dropping easily into his numbers, coming out with perhaps the best version of "Bonnie And Clyde" yet, taken slower, and with Basie's chugging tight brass sound behind him.

It sounded like a modern-day jazz standard on par with "Frankie And Johnny."

"I wish I could record it all over again like this," Georgie said on stage and the audience applauded approval.

At least half of Georgie's appeal when he appears with a band of the Basie standing is in the visual aspect of the whole thing. There is a mutual admiration society at work.

Earlier Basie had said humbly how nice it was that Georgie had asked them to join him, and it was obvious during the performance how much they admired each other's work—Georgie laughing and smiling, joking with the band during numbers, the band applauding warmly when Georgie finished his numbers.

And there is something very appealing about the sight of a young white singer, who obviously loves his work, tying up with a group of coloured, experienced, hard-bitten jazzmen.

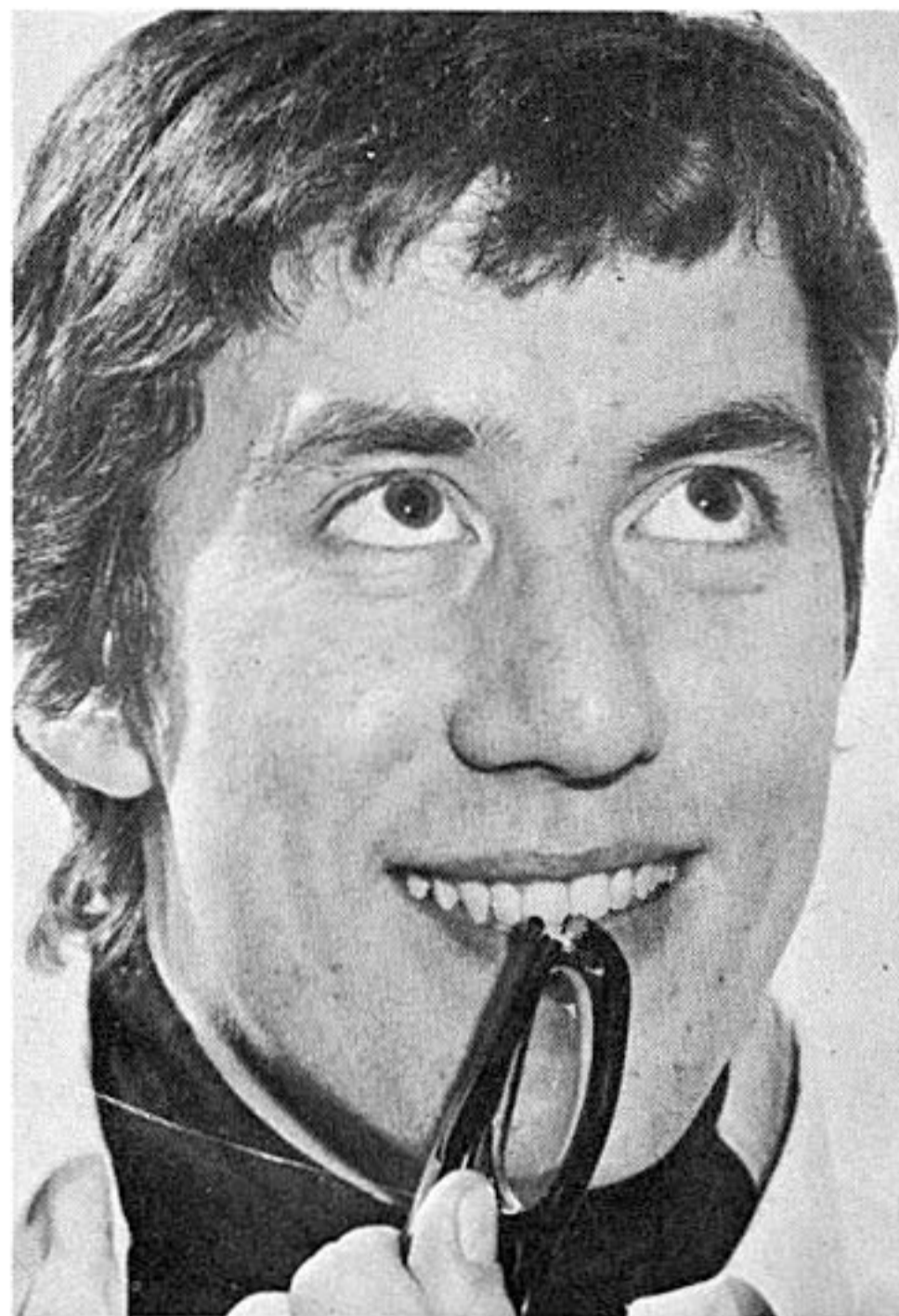
Georgie not only sounded good—and at the Albert Hall with all the sound problems that's really saying something—but he looked good.

He came on for the second half in a black, beautifully-cut suit, a pale pink frilled shirt and black droopy bow-tie to drift through numbers like "Sunny" with such competence that it all looked too easy.

Penny Valentine



OZ IS
TONY
CLARKSON



FACE TO FACE WITH A STAR WHO CAN'T STAND THE SIGHT OF GROOVY, IN-CROWD POP PEOPLE...

by STEVE WEBBE

HONEYBUS leader Peter Dello isn't exactly knocked out by the American pop scene—in fact Tamla got him down so much he wrote "I Can't Let Maggie Go."

"People have been hypnotised by Tamla for so long and you see kids in clubs lost in it," he told me. "But I started to feel that songs needed to be lighter and not so moody, even though Tamla does provide a good working basis for pop music."

Sunny, spring mood...

"Maggie" seems to have enchanted the nation with its sunny, spring mood but although Peter's written a great many songs, success has always previously eluded him.

The group's first record "Delighted To See You" didn't get anywhere and neither did "Do I Figure" but by this time people had begun to notice the group

and note Peter's songwriting talent.

"Our second record was too slow and it lacked the initial push to get it selling," said Peter. "I like 'Maggie' because it's lighter, with a different sound."

He felt that because so many groups were augmenting themselves with string quartets, he'd use a bassoon, Cor Anglais and two oboes on "Maggie."

"The result is very pastoral," he observed. And whether or not the group realised it they had a lilting hit record on their hands which exactly suited people's moods at the end of a long winter.

"I really enjoy doing the number and it's certainly not a drag repeating it." But he seemed faintly perturbed and added: "Perhaps we've had too many plugs like 'Lady Madonna' because there is a time when saturation point is reached."

Peter has written a few numbers which the group may well record as their next single. But current pressure of work has meant that he hasn't as much time to write and compose as he'd like.

"We definitely won't be going out of the group for the next single and I'm sure Ray and Colin are going to make good writers, so we may have something of theirs."

Losing no sleep

Many groups and artists worry themselves to death about the follow-up to a smash hit, but it seems the level-headed Honeybus won't lose any sleep over it.

"We don't think absolutely everything hangs on the next record, and it would be hard if we did see it that way."

"We'll do a good number and that'll be that. Worrying only jams up your works and can lead to a worse follow-up than if you hadn't bothered about it—take Cat Stevens, for instance."

"His first record, 'I Love My Dog,' was great, but they got worse, probably because he was too concerned about making them hits."

Peter is certain pop people build cliff-hangers for themselves—and then panic and fall over.

"We've got our own ideas and we'll see how they turn out. Of course, success is what we're aiming at—it's not profitable to be a failure."

Peter finds club-haunting all a bit wearying "because out in Germany we did so much boozing and womanising we came back looking like old men." He is happier talking about British pop and the American scene doesn't exactly grab him.

"Nothing coming out of America over the last few years has been much good. I don't like the groups over there—they've got nothing to offer."

'Ludicrous' West Coast

"The West Coast scene may have a slight novelty, but groups like the Mothers of Invention, the Grateful Dead and the Jefferson Airplane have never heard of moderation. They're all ludicrous. I mean, you don't have to be potty to get a good effect."

Dello is also pretty scathing about the use of drugs as a creative stimulus.

"It'd be hard to write anything at all under LSD because you'd lose your intelligence, and that's vital to the whole process."

And he's not so sure about so-called "progressive groups." "I don't think you can progress in anything without a lot of thought and study. Most groups who like to call themselves progressive are just people going mad."

The Honeybus have now tasted both the disappointments and triumphs of the pop world so they're hardly naive newcomers. Earnest, unpretentious, Peter Dello is a welcome addition to the pop scene and he insists he can't be classed as a looner.

"I had a chat with the Hollies the other week at 'Top Of The Pops,' but I don't have much to do with the business," he told me.

He is certain pop cannot bear much scrutiny and groovy, flip-talking popsters give him the dead needle.

"Pop music doesn't stand up to too much intelligent investigation," he remarked. "And what I dislike most of all is people who get completely wrapped up in the pop world."

"They don't seem to be able to get off the subject and they can't talk in a general way at all."

If Peter can see the limitations he isn't just pointing them out. He's determined to inject a brand of originality into the Honeybus that could improve the tone of British pop generally.

He discovered the formula for a highly individual hit record and won't be content to follow traditional patterns.

"We'll be doing things a little differently," he said. "Our record company is pressing for us to cut an LP, but we're not going to do it."

"They wanted to call it 'I Can't Let Maggie Go' but that didn't seem very shrewd to me."

So it seems the Honeybus aren't going to be pushed around, and, judging from their talent and integrity it's not too hard to see why.



● CAT STEVENS: Peter Dello thinks he worried too much about follow-up hits

HONEYBUS BOSS: THEY CALL HIM MELLOW DELLO!

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● PETER GREEN'S FLEETWOOD MAC: from left: Mick Fleetwood, Peter Green, John McVie, Jeremy Spencer

WHILE the rock-n-roll-revival craze sweeps the country like one of those 60 m.p.h. forest blazes, another, much more subtle revolution in teenage tastes is slowly but very surely happening.

The music is called the blues.

You have probably heard of it—it has been around for quite some time already, but only as a minority taste. Now in 1968, it looks set to become the biggest thing in clubs since Georgie Fame, Chris Farlowe and the rest first turned British youth on to soul music.

And what's happening today in the clubs happens tomorrow—or next year—in the charts. Consider: the hey-day of the Fame

Farlowe brand of soul originating from London's Flamingo club was about four years ago. And last year, what were the chart's most consistent hit record labels?

Right—Stax, Atlantic, Tamla Motown were THE hit sounds, chartwise at least. Around London, blues and blues-based groups now

seem to be springing up at the same speed as all those tulips gladdening our hearts with promise of summer to come.

And they're selling records as well. Peter Green's Fleetwood Mac's first LP has already hit the top ten LP chart, veteran bluesman John Mayall—always a steady seller—gets more popular by the hour and everywhere you look you see new blues albums by both British and American groups.

Peter Green, ex-John Mayall guitarist, reports: "The response for blues is getting better all the time. I don't

Hot hit in the LP chart: Peter Green's Mac!

believe it sometimes—we come out onstage in front of ordinary audiences and they love what we do."

Alvin Lee, astonishing lead guitarist with Ten Years After (who profess to be a blues-based group, rather than pure blues): "There seems to be a vast market for blues around London. What we're trying to do is take it out into the backwoods a bit—but it's not easy."

The reason for such a huge upsurge of enthusiasm in a minority music may not be all that obscure, either. Ever since Presley's "Hound Dog" pop experts have been claiming: "But it's only a simpler form of the blues, you know."

And since then everyone from Clapton (who did play straight blues with John Mayall for some time) to Jimi Hendrix have been

constantly dropping names like B. B. King, Elmore James, Robert Johnson. And all those West Coast groups, from Captain Beefheart and his Magic Band to Big Brother and the Holding Company and the Grateful Dead, are solidly blues-based.

And the same legendary names keep cropping up. Bethnal Green-born Peter Green names his influences: "Eric Clapton was one, because for a long time he was the only person in this country who was making any sense on the guitar."

"But the guy who really turns me on is B. B. King. The stuff he's been playing lately is so good that I'm scared of becoming too much like him. He's really coming down to a fantastic, emotional player. He's the only modern blues player who really moves me."

WIN A NIGHT OUT — WITH THE LOVE AFFAIR!

"RAINBOW VALLEY" is where the Love Affair hope the sun will soon be shining for them—and for two lucky Disc readers the sun could also soon be shining!

The opportunity is yours to meet the Love Affair, the youngest group on the pop scene whose meteoric rise to fame has been followed by fan-mania all over the country.

Through Disc, the Love Affair have invited two Disc readers to be their guests at a slap-up champagne dinner at Hatchetts, in London's Piccadilly.

Drink and dance

Hatchett's is now acknowledged as London's most modern discotheque restaurant, and was recently honoured by winning the award of "Best Interior Designed Restaurant in the world" by the American Catering Organisation.

After dinner you will be free to drink and dance in the Playground under the restaurant where top groups play for you every night.

Sounds exciting? Of course it does—and to win this fantastic prize all you have to do is answer five questions correctly, and then, in no more than 20 words, state why the Love Affair is your favourite group.

Here are the five questions:

1. **STEVE ELLIS** has a pet dog. What is its name?
2. **REX BRAYLEY** is the smallest Love Affair. How tall is he?
3. What career was **MICK JACKSON** going to follow if he had not joined the Love Affair?
4. Which is **LYNTON GUEST's** home town?



LOVE AFFAIR, who want two Disc readers to have a champagne night out with them! From left: Steve Ellis, Maurice Bacon, Michael Jackson, Lynton Guest and Rex Brayley

5. MAURICE BACON has a famous uncle who was a top jazz drummer. What is his name?

Now tell us in no more than 20 words why the Love Affair is your favourite group.

Send your answers, to arrive no later than Tuesday, April 30, to "Love Affair Competition," Disc, 1-3 Pemberton Row, London EC4.

The two winners will be selected from correct entries which, in the opinion of the judges, have given the best reasons for liking the Love Affair.

Don't delay, send your entry today—and a fantastic champagne dinner with the Love Affair could be yours—and you too will be in "Rainbow Valley"!

YEA, London is once more shattered by my presence. The statue of Eros bows down in praise: Nelson doffs his cap: the Tower of London echoes as its mighty doors crash open in welcome. I have returned.

And I find a lot of odd things have occurred in my absence. Why are the Love Affair being penalised and victimised in this odd and revoltingly bitchy fashion?

I can see very little fairness or good sense in the persecution. Everyone with open eyes in the business has known about session stand-ins for years, yet some still appear to subscribe to the phoney hypocrisy of condemnation. It's a nasty side of our world I haven't seen before.

I like "Rainbow Valley."

SO I go away for a few weeks and look what happens. The moment I turn my back, up into the charts goes **John Rowles** with another **YAWN** record.

We've got one very good **Engelbert**; I for one don't need another. Mind you, a lot of friends and family are raving about young Mr. Rowles—he is at least young I suppose.

But I wonder whether he always sounds as dreary as he does on his hit. The future will tell. Actually, it's the organ I hate most.

Rave

NICE to see the **Honeybus** in. The first record was a hit, too, but the thick British public takes so long to catch on. Selwyn Turnbull told me about them first.

I want to rave about a new couple called **Billy Vera** and **Judy Clay** who are totally



fantastic and about whom I would like information. My most played records in the last three months are by them. Also **Union Gap** and "Young Girl."

"Can't take my eyes off you" was a hit by **Frankie Valli**. That British public again.

SOME things about **Radio 1** are good. **Kenny** and **Stuart Henry**, **David Symonds** and **Top Gear** were all heard and appreciated lately. But even so.

Derek Taylor, when asked over a quick conversation what exactly he is now up to, said — in context — "being willing."

And **Cilla** is back, suntanned and nicer than ever. By the way, thank you all for buying the good **Easybeats** (on behalf of good taste) and what was all that about the **Bee Gees** pushing the wrong "A" side?

ANOTHER hit? **Bobby Goldsboro's** "Honey." Yes, very big indeed. And the Nashville Teens have done **Dylan's** beautiful song "All Along the Watchtower"—but not with much sensitivity. Bob's best is yet to be heard — "I Shall Be Released."

Kit Lambert, back from the States tells me terrible things about radio over there and tight formats and middle of the road pop stations and squeezing out of newness, Woe, oh woe!

Aretha — Baby, baby, sweet baby. She is unbelievable. Also, remind me to remind you to buy "Earthquake" by **Bobbi Lynn**.

Healthy

Don Partridge seems well set to soon doff his clobber and take over a TV series of his own. The closest thing to **Rolf Harris** we have produced—which is a compliment.

I feel revoltingly healthy. Try to get a look at me sometime. Keep reading, anyway, even if I do-split infinitives...

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BOBBY GOLDSBORO:
hit with "Honey"



POP THE QUESTION



Harry Nilsson . . . comes from a famous circus family

The whole truth about Nilsson—'The True One'

? Please can you tell me anything about the fabulous Harry Nilsson and any details of his discs?—Josephine Bedford, 22 Whitcliffe Avenue, Ripon, Yorkshire.

• Harry Nilsson, known as "The True One" in America, is six foot two inches and weighs 180 lbs. He comes of European circus family, and his grandfather was a member of the Nilsson Aerial Ballet. Harry sings, plays piano and guitar and writes songs. He has done TV jingles on the West Coast of America, and also worked on the "I Spy" TV show.

His first album on RCA is "Pandemonium Shadow Show," already a big hit in the States.

Nilsson's first single here was issued last September and coupled "You Can't Do That" with "Ten Little Indians." The only other single since then was "One" issued on March 29.

? I would like to know the chest, waist and hip measurements of Jeff Beck and Yardbird Keith Relf. I heard also that Keith is married with a child. Can you tell me his name and the date of birth? And where can I write to Jeff and Keith?—Christina Faulkner, Lismaran, Bean Street, Waterford City, Eire.

• Measurements coming up, Christina. Jeff Beck: chest, 36 inches; waist 25 inches; hips, 35 inches. Keith Relf: chest, 40 inches; waist, 25 inches; hips, 35 inches. Keith has a son, Daniel, born on September 18, 1967. He weighed 6 lbs. 15 oz. at birth.

Write to both c/o Rak Music Management Ltd., The Penthouse, 155/157 Oxford Street, London, W1.

? On what LP is Tim Hardin's "The Lady Came From Baltimore" and what are the other tracks on it?—Michael Peterson, White Cottage, Sound, Lerwick, Shetland.

• On "Tim Hardin — 2", Number is Verve Forecast VLP 6002 (mono) and SVLP 6002 (stereo).

Other tracks: If I Were A Carpenter; Red Balloon; Black Sheep Boy; Baby Close Its Eyes; You Upset The Grace Of Living When You Lie; Speak Like A Child; See Where You Are And Get Out; It's Hard To Believe In Love For Long; Tribute To Hank Williams.

? Would any Disc readers like to buy Monkees LPs priced between 15 shillings and £1 each? First offers will get preference. — Charlotte Thornton, 21 Dingle Lane, Willenhall, Staffs.

• Selling Monkees albums, Charlotte? What will their loyal fans say! Perhaps they'll be dashing to take advantage of your offer.

? When will "Call Me Lightning" by the Who be released, and when is their "The Who—Live At Fillmore Auditorium" LP released and what are the tracks on it?—Malcolm Davies, 95 Belper Road, Bargate, Nr. Belper, Derbys.

• "Call Me Lightning" has been released in America, Malcolm, but there are no plans at presstime for its British release. And no date has yet been set for the album release. But Who co-managers Kit Lambert and Chris Stamp may have some information soon.

? On the April 30 edition of the Emperor Rosko Show on BBC's "Midday Spin," the Emperor played a record I believe was called "A Tribute To Otis Redding." Who recorded it, please, what label is it on, and is the record available?—Kelvin Iles, 18 Sandwich Road, Brislington, Bristol 4.

• Album is an American release by William Bell, an American Negro from Memphis, Tennessee, titled "A Tribute To Otis." It is being issued in Britain the first week in May on Stax Records No. 601038. So order your copy now, Kelvin!

? Is it true that Eddie Phillips has left the Creation? If so, what group is he with now? If he has left who has taken his place on lead guitar, and have the Creation any plans for a new LP?—R. Dennis, Sandtles, 49 Granville Road, Clacton-on-Sea, Essex.

• Eddie left the Creation about 7 months ago and is now backing P.P. Arnold on bass. His place with the Creation on lead guitar is taken by Ronnie Wood, formerly with the Birds and Jeff Beck.

There are no immediate plans for a Creation album release, even though one has been released in Germany. But the Creation have a single out on April 19 titled "Midway Down," on Polydor.



• EMPEROR ROSKO: tribute to Otis



Alex (top) and Pat who make up Nirvana

NIRVANA *

*NIRVANA: (Buddhism)—State of complete blessedness attained when the individual soul is absorbed into and united with, the divine infinity and all personality extinguished.

NOW THERE ARE TWO

? Could you please tell me who the six members of Nirvana are, and are there any plans to follow their beautiful, original "Story of Simon Simopath" LP?

• Island Records say there are only two members of Nirvana—Pat Campbell-Lyons and Alex Spyropoulos.

They made their attractive album with young musicians of their choice. The name Nirvana is used to describe their type of music.

Pat was born in S. Ireland in 1945 and his family moved to London when he was 18. Alex was born in Greece and intended to be a classical pianist. He studied law in Paris for a time and then came to England.

Alex wrote the music of "Tin Goddess," Nirvana's first release. They are planning to get a group together to make personal appearances. Meanwhile they are busy writing songs.

Tony Prince, ex-jockey!

? Please print a photo and details of Tony Prince, my favourite deejay. Also, where can I write to him?—Lynne Osborne, 8 Netherton Grange, Liverpool 10.

• Tony was born on May 9, 1946, in Oldham, and attended Oldham Art School. He left at 15 to become an apprentice jockey at Middleham, Yorks.

He then left and joined a rock-n-roll group, the Jasons, and toured with them for two years as lead vocalist.

Next job for Tony was guitarist-vocalist with a 14-piece band at the Top Rank Ballroom in Oldham. It was here, after depping one night as deejay, that he got a regular job in this field.

He was next approached by TWW to compere their "Discs a Gogo" show, which he did for one-and-a-half years. Then Radio Caroline made him an



Tony Prince

offer to join their Northern ship off the Isle of Man.

After a spell on the ship, Tony returned to Top Rank, then joined Radio Luxembourg, where he is now featured.

Personal details: hair, dark brown; eyes, blue; height, 5 foot 4 inches; food, steak and chips and sea food; drink, milk, whisky and Coke; sports, surfing and water-skiing; favourite groups, Beatles, Beach Boys, Small Faces.



Status Quo . . . four records

STATUS QUO STATISTICS

? Did Status Quo release any records before "Pictures Of Matchstick Men." If so, what were they? — Geoffrey Staley, Heathercroft, Castleton, Nr. Cardiff, Glam.

• Yes, four records. Three were issued under the name of The Spectres, and titles were "I Who Have Nothing," "We Ain't Got Nothing Yet" and "Hurdy Gurdy Man." The fourth came out under the name of Traffic Jam, and was titled "Almost But Not Quite There." As Status Quo, the group—apart from "Matchstick Men"—has a title out called "Black Veils Of Melancholy."

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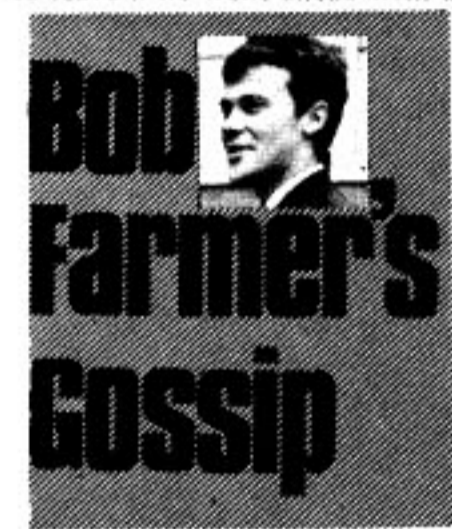
POP THE QUESTION, DISC, 61 FLEET STREET, LONDON EC4.

GRAPEVINE

No romance for Amen Corner—by order!

AMEN CORNER lead guitarist Neil Jones and Pauline Corcoran, 18-year-old Small Faces fan club secretary this week wound up an 11-month affair . . . because of an amazing clause in the Amen Corner contract which bars any of the boys from getting either engaged or married before April 11, 1970.

Pauline and Neil, also 18, wanted to get engaged until Amen Corner leader Andy Fairweather-Low, who made the no-romance stipulation when the group was first formed, stepped in to warn Neil he would have to leave if he went ahead with an engagement.



ERIC CLAPTON, home for 10 days between appearances with the Cream in the States, has spent most of the time in the bathroom of his Chelsea flat. "I got a message in the States to say the ceiling had caved in, so I've been spending the time repairing the place!"

GENE PITNEY is most brought down by the fans on his current British tour. "Every night they throw romper suits and nappies on to the stage—why can't they go back to something sensible like bottles of scotch?"

IF YOU spotted deejay Tony Brandon astride a racing bike and kitted out in singlet and shorts over the weekend, he was training to win some promotion for his single "Candy Kisses." "Pop Inn" compere Keith Fordyce told him he would play Brandon's disc if he could travel the distance by bike from Broadcasting House to "Pop Inn's" Paris Theatre studio in Lower Regent Street within 10 minutes of finishing "Midday Spin."

David Garrick, on why he goes down so well with German audiences: "My act is not filthy—but not clean."

FOUNDATIONS' boss Barry Class looks almost as expectant as his wife Julie, just now. Birth of their first daughter, Tania, six years ago coincided with the first record shop bought by Barry, arrival of second baby, Gail, coincided with release of "Baby Now That I've Found You" (it was longer ago than you think), and the next happy event is expected to tie in with first single from Barry's new signing World of Oz "Muffin The Man" on May 3.

POP FASHION spot on "Scene and Heard" fast replacing "Round The Horne" as the funniest thing on Radio 1.

WHAT HAS a pink belly, and lies on the bottom of the ocean singing "Give Me The Moonlight"? Frankie Prawn . . .

TO "THE TEENAGERS" who wrote in regarding Leonard Whiting, seeing isn't necessarily believing . . .

GRAPEFRUIT's Pete Swettenham celebrated his 19th birthday with a backstage party at Salisbury Odeon last night (Wednesday).



Grapefruit birthday boy



Neil told me: "I don't really want to talk about it. It was all rather upsetting to have to break up. I now realise it was very unwise of me to sign that contract. Maybe I was foolish but, after all, I'm only human and at the time I thought I was doing the right thing."

Pauline confessed: "In some ways I am very relieved that the thing's finished. There were too many aggravations from far too many people poking their noses in."

"Our whole affair was overpublicised and stopped it being a private romance. Reflecting on it now, I think we were both too young and it certainly has taught me a lesson."



"I am going out with someone else in the business now and I've no intention of telling even my closest friends who it is, because we are very happy and if it leaks out I can see it breaking up through the misdemeanours of small-minded people."

Andy Fairweather-Low, however, remains adamant about all Amen Corner remaining unromantically single. "What happens when members of a group starting get all involved with girls? There is friction and the group breaks up."

"I made all the others sign the clause in our contract on April 11 last year and made it a three-year ban because by 1970, Amen Corner should be established enough to be in the cabaret circuit and be able to afford marriages."

And just to make sure none of the others gets romantic ideas, Andy even cages all seven of the group in their own house, where, presumably, he can keep an eye on them!



Neil Jones

L.J.B.—fine judge of women

WHETHER it's because he looks rather elegant in evening dress or perhaps purely because he's a confirmed bachelor and therefore unlikely to interfere with the merchandise, but Long John Baldry seems to have been appointed pop's representative whenever there are beauty contests to be attended.

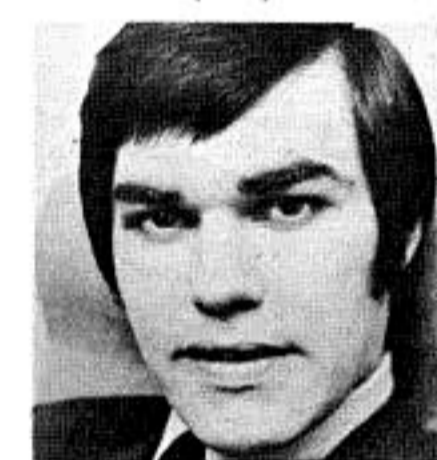
This year he was invited to be guest star at the televised International Cover Girl competition and on Friday at London's Lyceum Ballroom the beauties bidding to become "Miss England"

will be judged by, among others, our own L.J.B. Which, he thinks, will be something of an ordeal.

John phoned me from Ireland at the weekend—he was there, for one thing, because the pubs stay open until 11.30 pm, and also to appear at a few ballrooms—in a state of some alarm. "I think I could cope with sussing faces out, but quite honestly I shan't know much about any difference in the ladies' bodies when they are paraded on Saturday."

"Well, I could spot wedgy ankles and knobby knees but I'll have to leave the finer judging points to the rest of the panel. And one hopes they won't spend too much time in bathing costumes. All bathing beauties seem to have horsy faces."

Now an Aussie Invasion?



John Rowles . . . encouragement

JOHN ROWLES, who announced in last week's Disc his encouragement of former Kiwi pal Tony Summers, now a labourer in London for whom John has written two songs, aims to take matters a stage further.

"If I can get going and maintain my success, I want to bring over several artists and groups from Australia and New Zealand probably on a management basis," he tells me.

"There's tremendous talent still to be discovered and, with the right contacts and handling, a lot more Aussies are going to make it here. Just so long as they don't come over amid a lot of ballyhoo. Normie Rowe and Johnny Young failed in Britain after getting a lot of advance build-up. Bee Gees, Easybeats and myself arrived quietly and took off slowly—and made it."

John says the sudden influx of Aussies is all down to the Beatles, but of course, and Normie Rowe. "The Beatles came out in 1964 and shook up the whole scene which was really way behind the times. When they left, Normie started the image of the long-haired pop singer and since then groups have sprouted up everywhere—with a fine amount of talent."


It's all enough to make Enoch Powell and the pommies of Earls Court emigrate in protest.



Susanne—non raving girl DJ.
 RADIO 1 boss Robin Scott revealed that he plays the tapes of would-be women deejays as entertainment when he has guests in his home. But that didn't deter Susanne Adams from asking for an audition with Radio Luxembourg.
 What's more, she won it, with the result that this 23-year-old Northern Irish girl, which we won't hold against her since she speaks BBC English, is on the 208 air each Saturday morning at 1.40 am for 30 minutes of smooch music with a sexy voice.
 "I agree with Mr Scott that girl deejays do have limitations," she told me, "but there's a place for them."
 Susanne—she's single, incidentally—does promise, however, that she won't rave. "Raving female deejays sound dire—I just try to be natural." As my picture proves, female deejays deserve to be seen . . . but I don't know so much whether they should be heard.


Julie Rogers

unforgettable new ballad



Don't Speak of Love

BF1657



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EARLY PRESS CUTTINGS, photos on pirate radio. Your prices.—Dave, 13 Castle Avenue, Dover.

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POP GROUPS! Dance bands! Trios! Mobile discotheques with disc jockeys immediately available at reasonable prices. — Clayman Agency 247 5531.

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A BETTER, direct mail export service for all readers living in SWEDEN, NORWAY, FINLAND, GERMANY, etc. Try Tandy's famous export service and get your records quickly and cheaply. — Details from: Tandy (DC 14), 273 Hagley Road West, Birmingham 32.

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RUGBY WORLD (3s.) is the tip-top monthly magazine for Rugby Union enthusiasts. It is lively, authoritative, picture-packed, and appears each month. From newsagents and bookstalls. In case of difficulty in obtaining a copy, write to: "Rugby World," 161-166 Fleet Street, London, E.C.4.

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STONEHALL HOUSE HOTEL (20 minutes West End). Room and breakfast from 18s. 6d. daily. Hot and cold; fully centrally heated and heaters all rooms. Lounge, TV and radio; A.A. and R.A.C. listed.—37 Westcombe Park Road, Blackheath, London, SE3. Greenwich 1595.

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	{ Postal Order No.....
Name
Address

JAMMED DOORS!

Just a couple of weeks ago I told you about the whoop-de-do opening of the Kaleidoscope and the big benefit held there shortly after the opening. Last week there was a repeat performance—same club, same benefit (for the striking disc jockeys of FM station KPPC), but different groups.

The club normally and legally holds about 1,600 people. Over 3,000 jammed in for that benefit (and I think half of them were backstage). The bodies were so tightly packed that no one could move, and the temperature rose to a sweaty 110 degrees. Meanwhile there were about 2,000 more people outside who wanted in, and they weren't the least bit happy about being kept out. Several fistfights broke out, the police became surly (assuming they weren't surly to begin with), and traffic was backed up for blocks.

All this for the Doors. There were other groups, good ones, and the audience liked and applauded them (those who could move their arms and hands to applaud), but the Doors were the headliners and the last to perform, and why else would anyone endure that agony and discomfort except to see the Doors?

Jim Morrison entered the building through the back door, very inauspiciously, and within two minutes everyone there (yes, all 3,000) seemed to know and sense that he was present. "Morrison's here," and they passed the word, like a comforting benediction.

Before the Doors came on, the audience was treated to performances by the Pacific Gas and Electric Company, the Committee, Bo Diddley, Canned Heat, the Collectors, and Love. In one of their all-to-few Los Angeles gigs, Love looked and sounded great, with Bryan wearing a handsome white wool suit which must have been suffocating in that heat.

Then the Doors. No one screamed, no one stormed the stage; there was just that intense nervous undercurrent, that expectation, everyone craning to see if Morrison would do something outrageous and freaky. He usually does — whether it's falling off the stage, arrogantly disregarding the audience, getting arrested on stage, or just



DOORS onstage: from left, Jim Morrison, John Densmore and Robby Krieger. Organist Ray Manzarek is not shown.

HOLLYWOOD CALLING BY JUDY SIMS



being plain old Jim Morrison. This time the highlight of their show was Morrison's reading of a long poem, Confessions of a Lizard (or something like that).

The Saturday before Easter a huge spectacular parade was held down Wilshire Blvd. (a rich business area), complete with painted elephant and busloads of "freaks and hippies." After the parade (which was peaceful), two love-ins were held, one in Elysian Park and one in Malibu Canyon. The

latter gathering caused the canyon to be blocked off for 6½ hours...and it wasn't quite so peaceful. The parade, by the way, was called the Chauli Festival, Chauli being a Hindu word which means "coming together with joy."

After those incredible scenes, it was quite a relief to visit the Whisky a few days later to see Spencer Davis. That group is really, really good, and it remains a mystery to me why they aren't more popular over here — although the Whisky crowd responded with unusual enthusiasm (clapping, even). One improvisational instrumental was especially good.

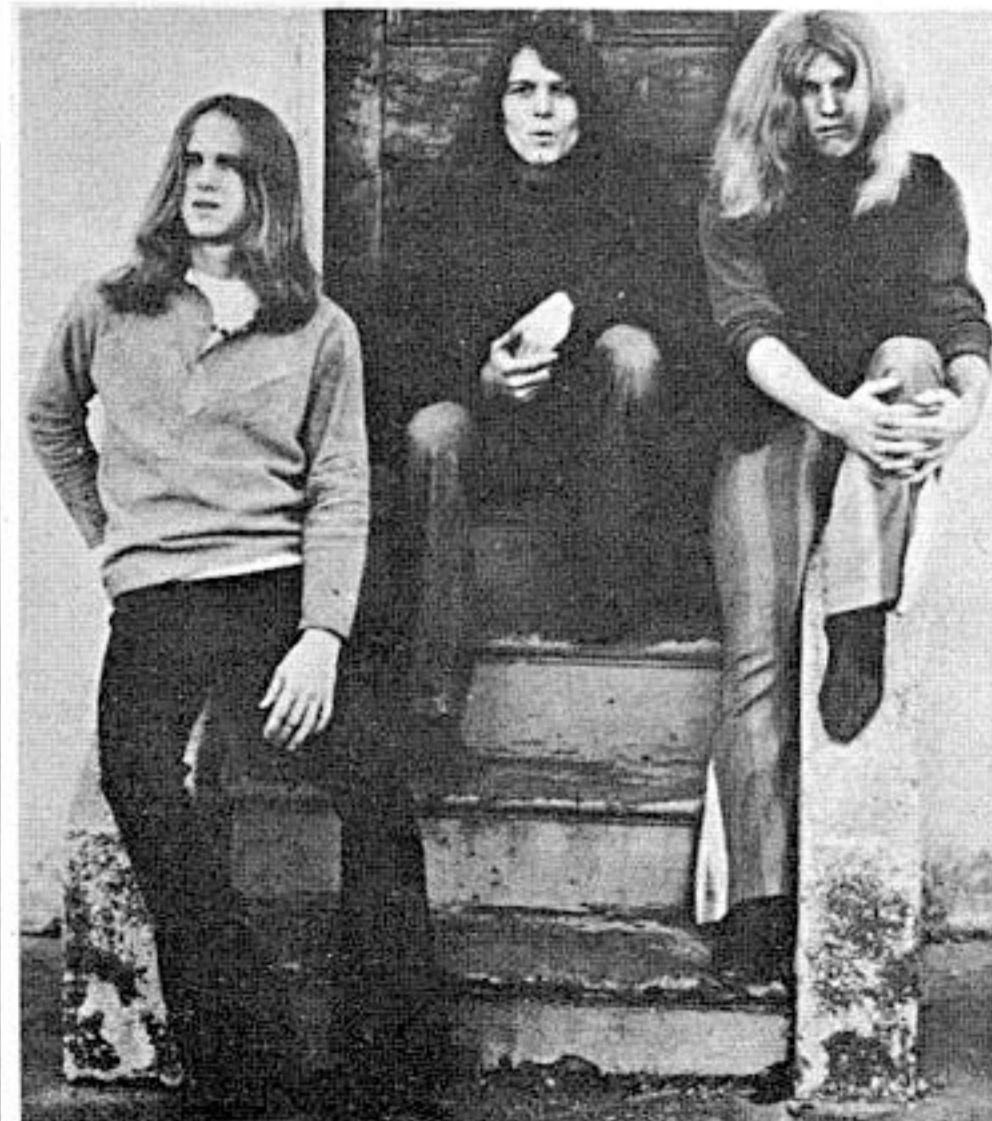
The group was in town only three days, which were so full of rehearsal and interviews that Pete York moaned, "That beautiful hotel pool, and I've only spent a half-hour in it!" They finished at the Whisky around 2 in the morning and caught an early plane (very early) to Mississippi. Why do English groups rush through this town as if we had the plague?

Monkee news

DRUMMER Spencer Dryden has reportedly left Jefferson Airplane. Another partial rumour—no word about why, when, who will replace, or even if it's true.

● Monkee news; Peter York will be moving into his new house soon, but first he has to have it fixed up. Apparently it's much nicer and larger than his present abode but a trifle rundown. The new Monkee album is out, called "The Birds, The Bees, And The Monkees."

● And now, just to prove to you that I'm an infallible fount of information, that I'm really in with the crowd, know where it's at, have eagle eyes and elephant ears... I found out just last week that Mike Nesmith and wife had a new baby last December. Perhaps I should have been an aardvark instead of a newshen. . . .



A NEW picture from the States of West Coast group Blue Cheer, whose "Summertime Blues" is leading the rock revival in the U.S. top 20. From left, Blue Cheer are Paul Wholey, Leigh Stephen and Dickie Peterson.

POP POST

OUR SEVEN-YEAR-OLD tortoiseshell cat, Sally, does her rolling over, paw stretching, washing, sleeping, meowing to the "velvet" singing of "Gentleman Jim Reeves". She will even leave a nice warm fire to settle in the armchair, next to the radiogram, when Jim's music is playing.—**PHILIP CALE**, 101 Shrubbery Street, Kidderminster, Worcs.

The Hollies tour—just a big joke!

THE HOLLIES have to be joking! They have finally decided to tour—and the results are insulting. Is twelve venues all the effort they could manage? How many fans are they catering for? I suggest they think again of the thousands who won't be able to see them. If this is the kind of treatment that the very patient British fans can expect, I suggest that the

Maharishi and the poor people



The Maharishi... does nothing

THE MAHARISHI sits in his palace on the banks of the Ganges feeling very pleased with himself. Outside the locked gates of his palace are the unfortunate peasants who are hungry and cold, because they haven't the money to buy food and clothes, never mind palaces! What does the Maharishi do to change this situation? Nothing! He's quite content to sit back enjoying himself while the peasants eat their daily ration — a handful of rice! Thank God we're not stupid like the Beatles and Donovan.—**MR. A. KOWALZUK**, 229 Manley Road, Chorlton-cum-Hardy, Manchester 21.

Hollies go back to their beloved America — and stay there! The British made them — and the British could easily break them. — **CAROLINE GRAHAM**, "Bonanza," Wightwick, Wolverhampton, Staffs.

ONE READS with increasing frequency and dismay of groups playing to half-empty halls on tour, and of waning enthusiasm. The writing is on the wall, and groups only have themselves to blame if they won't face up to the fact that the tatty, unkempt pop-image is dying and fast becoming a pathetic joke. If groups want to save pop (and themselves) they had better change their image now, or they will fall by the wayside. Let them drop their bizarre rig for new, smart outfits, and swap those silly, drooping moustaches for a manly, clean-cut look. Only then will pop get the kiss of life it so badly needs. — **CARI PINE**, 204 Wedderburn Road, Woodlands, Harrogate, Yorks.

WHAT MAKES HORSES A HIT

I'LL TELL you why "White Horses" by Jacky is a hit—because it is plugged twice a week in front of umpteen million viewers, and because there are enough bow-legged, well-reared Miss Bumpington-Smiths in this country, who will buy any old rubbish to do with horses, to make the blasted thing a hit. That's why—**R. BURGESS**, 8 Parkland Road, Norman Hill Estate, Dursley, Glos.

SO BARRY GIBB says "records are badly made and badly sung." (Disc 13.4.68). Instead of making these comments why doesn't he try to help matters by making good records and singing better? Judging by the Bee Gees' last record, I think they are incapable of it. — **DAVID CHUBB**, 3 The Ley, Hensington Gate, Woodstock, Oxford.

JOHN ROWLES, last week had the cheek to say the Bee Gees were nothing in Australia. So he calls having your own TV show, appearing in a pantomime and having plenty of hits and being rated best group in Australia—nothing. I wonder what he calls something? — **FURIOUS BEE GEES FAN**, 105 Chardmore Road, Upper Clapton, London, N16.

TO QUOTE from Scene (Disc 13.4.68). "Two carloads of his fans from Plymouth drove from Devon to Doncaster the other day, just to see Solomon King in cabaret." Bubble cars?—**JILL HANCOCK**, 17 Hunter Court, Hunter House Road, Sheffield.

DISC JOCKEYS FOR AND AGAINST

JIMMY YOUNG is so unpopular among the younger generation that I wonder whether Radio 1 is going to survive his stay! There are a few good shows on Radio 1 but they would need to change very considerably to reach anywhere near the standard of Radio London. — **J. K. DAVIES**,



Hollies Graham and Allan... how many fans are they catering for?

"Springwood," Worplesdon, Woking, Surrey.

Please could you do something to get Jimmy Young off Radio 1 and get him a job as a switchboard operator if he like phones so much!—**TONY BLACKBURN FAN**, Thornorton Heath, Croydon, Surrey.



Tony

I'm sick and tired of people pulling fantabulous Tony Blackburn to pieces. His jokes, corny or not, are harmless, and show that he does at least have a sense of humour. Radio 1 is pretty good, and only has some imitations on shows like "Radio 1 o'clock." If people dislike gorgeous Tony so much, then why listen to him, or Radio 1

come to that? — **LYNND PEDDER**, 46 Forde Avenue, Bromley, Kent.

New look Radio Luxembourg? What a disappointment! Simon Dee the top disc jockey as voted in Disc has not got one show on the radio now. How ridiculous that our best disc jockey is left with no show to defend his title, while second rate DJs get hours on Luxembourg every night. We now rely more and more on Luxembourg, but at this rate we'll end up with Jimmy Young morning, noon and night! — **SIMON FAN**, 56 Crow Hill North, Alkington, Middleton, Manchester.

TALENTLESS TOM

A MAMMOTH concert starring Beatle, Elvis and Tom Jones? (Disc 13.4.68). What a joke! Tom hasn't the talent to appear with the Beatles and Elvis—only people like P. J. Proby.—**JOHN STEVENSON**, 13 Marloes Road, London, W8.

I RECOMMEND Bob Farmer thinks before he writes. Mike Raven's R & B show is not an evening of jolly quartets, but a good solid soul and R & B show which Radio Luxembourg could well do with.—**DAVID BEAUMONT**, 22 Church Lane, Romiley, Cheshire.

WHY HAS Britain refused to buy records by top American group, the Association? In the past few weeks we've had cover

LAST WEEK'S LP WINNERS

Mrs L. M. Nelson, 17 Beechill Park East, Belfast 8. **Miss A. Hailday**, 29 Beechfield Walk, Waltham Abbey, Essex. **Mr T. E. Peillard**, 2 Thameside Crescent, Canvey Island, Essex. **John Turner**, 45b Cambridge Road, Crosby, Liverpool 23. **Anne Phillips**, 38 Ennerdale Avenue, Elm Park, Hornchurch, Essex. **Roy Johnson**, 51 Queen Victoria Street, Balderstone, Rochdale, Lancs.

LAST week's solution:

ACROSS: 1, Love is. 4, Brown. 7, Man-go. 8, Burton. 9, Noon-day. 10, Unit. 14, Lady. 16, Redding. 19, Traddy. 20, Newer. 21, Reedy. 22, Fairly. **DOWN:** 1, Lemon. 2, Vendor. 3, I Wonder. 4, Blue. 5, Often. 6, Ninety. 11, Madonna. 12, Slater. 13, Viewer. 15, Duane. 17, Gerry. 18, Eddy.

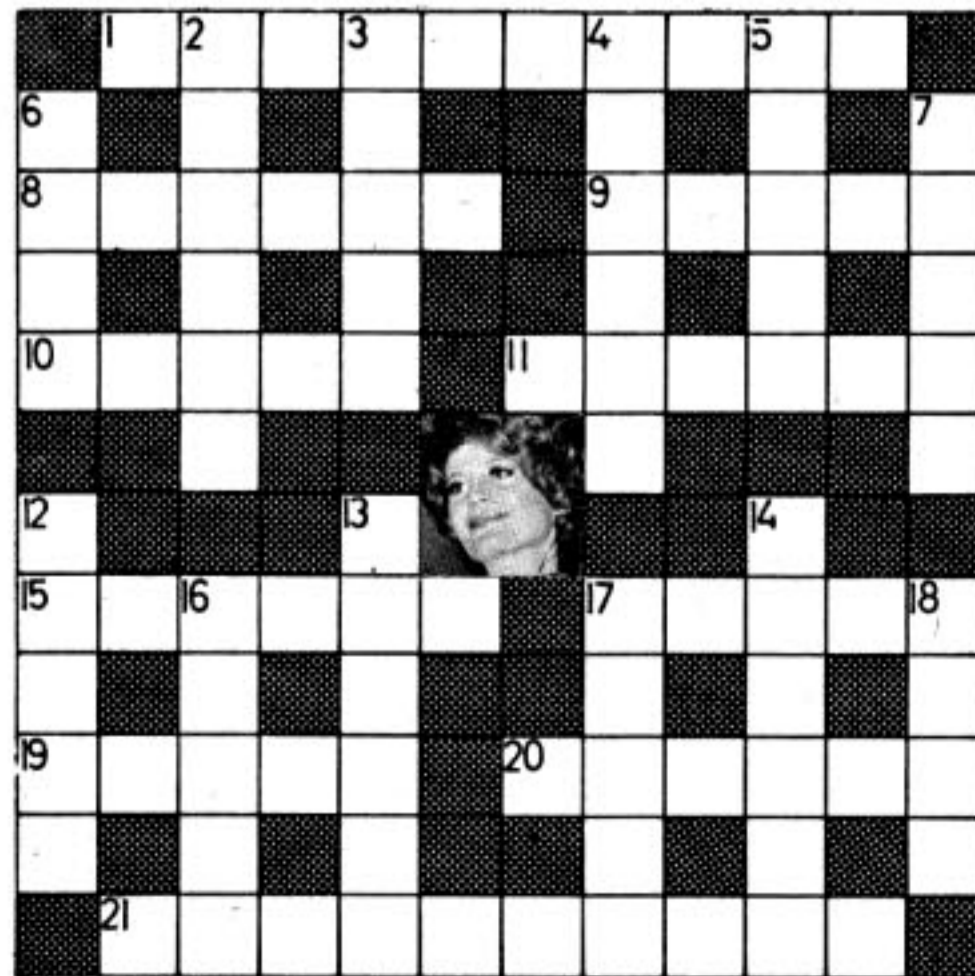
DISCWORD WIN FREE LP'S

CLUES ACROSS

1. Suddenly, she's married (6, 4)
8. What Dylan was christened? (6)
9. Instrumentalist with a Lemon (5)
10. Denning? (5)
11. The very latest (6)
15. That Love business (6)
17. Frankie Howerd's Mrs.! (5)
19. High-flying songsters (5)
20. Rut many are in (6)
21. "Ain't Nothin' But a —" (10)

CLUES DOWN

2. Finney? (6)
3. Day not in the week! (5)
4. The last meal (6)
5. Beatle boutique (5)
6. Boy in a famous book (4)
7. Ekland? (5)
12. "— Motown" (5)
13. Girls who are never hits? (6)
14. Nearly but not quite (6)
16. Just do without (5)
17. Girl from The Sound of Music (5)
18. Observed the scene, we hear (4)



versions of "Cherish," "Windy" and "Never My Love." If only people would realise that if they bought the original Association numbers, all these second class versions would not be released. — **JOHN SCOTT**, Newton Farm, Hawick, Roxburghshire, Scotland.

I CAN'T sit back and let the Four Tops now take the blame for the release of "Carpenter" as a single (which, by the way, is an excellent album track). Please Roger (Pop Post 13.4.68) write to EMI and complain. They lifted the song from the "Reach Out" LP—not the Tops. Please can the Tops be left alone? — **KAREN SPREADBURY**, St. Michael's Lodge, Newton, Uckfield, Sussex.

JANET EVERETTE'S infatuation with Cliff Richard has misted up her rose-coloured glasses (Disc 13.4.68). Cliff's performance in "A Matter of Diamonds" was nothing more than a rambling, shambling, abortive attempt at acting, and wasn't even fit to grace the screen at children's hours! — **COLIN BRINTON**, 73 Grange Road, Harwich, Essex.

Thank you very much for printing such wonderful pictures of the Beatles in India.—**BRENDA BOWER**, 246a Evelyn Street, Deptford, London; SE8.

I am patiently waiting in my cave playing my favourite LPs and never listening to Radio 1 except for an occasional "Top Gear." I am shielding my ears from the drivell known as the "Fun Thirty" and waiting for the change. With less singles being released, the few of us who believe in pop as a serious art form will have to keep buying quality disc before they die completely. — **MR. W. ROPER**, 37 St. Leonard's Drive, Woolaton, Nottingham.



QUICK SPINS ★ Single reviews in a flash



Stevie Wonder sounds sadly disappointing

SADLY disappointed in the new STEVIE WONDER offering "Shoo Be Doo Da Day." The song is about as inspired as the title. Of course it's well done and drifts on with his voice hugging the lyrics but it doesn't build as I wanted it to (Tamla Motown).

BUDDY ENGLAND wrote and sings "Forgive And Forget," which starts with a great crash and—well maybe I expected too much—but I really didn't think it turned out as well as I expected (Columbia).

"Early Morning" has some really beautiful woodwind and reminded me so much of "Maxine's Parlour" I could hardly get over it. I did though, to discover that BARCLAY JAMES HARVEST did the singing and arranged and produced it. Commendable to say the least (Parlophone).

MARK WIRTZ turns to singing again on "Mrs Raven," which is actually rather a mess and not half as good as things he's done in the past (Parlophone).

"I Love Being In Love With You" is a sort of "Jennifer Eccles" with a soul backing. Imagine THAT if you will. It's done by the ART MOVEMENT (Decca).

Nice lead singer on the GRASS-ROOTS' "Melody For You." But the record's rather meandering (RCA).

"Gong With The Luminous Nose" has little to do with the famous poem and is actually a real old mess of psychedelia which is hard on the hearing by FLEUR DE LYS (Polydor).

JOHNNY TAME sings well on "Yesterday Is A Thousand Tears Away," but I don't like it (Fontana).

Something rather attractive about "The Prisoner From Alcatraz" by the BEES. For a blue beat record it has charm (Columbia).

RATHER pretty cross between the Everlys and Roger Miller—the FIREBALLS' "Goin' Away." Pretty song done in a very insinuating way (Stateside).

GENTLES' "Goodbye Baby" starts like a ballroom amateur group—and goes on the same way I'm afraid (Pye).

MARIAN MONTGOMERY sounds very different and strange on "Why Say Goodbye," which is a sort of Shirley Bassey number (Pye).

Very odd vocal on the CAR-ROLLS' "So Gently Falls The Rain" (CBS).

Crash wallop and in comes AL TORINO on "Can't Nobody Love You" doing his all but for all that soundly oddly un-coloured. Maybe he is but then why try and sing like this? (Decca).

If you fancy a bit of fun put on the FUZZ FACES' "Mighty Quinn." A giggle indeed (Page One).

Horrible

THE VENTURES going psychedelically is quite a thought but in actual fact sounds horrible on "Flights Of Fantasy" (Liberty).

"True To Life" is rather like "Mighty Quinn" funnily enough. It's done by DAVID MORGAN, who wrote it (Parlophone).

BOSTON POPS ORCHESTRA do a good massacre on "A Hard Day's Night" (RCA).

SLIM WHITMAN for some reason beyond me revives Frankie Lane's old "Cool Water." He needn't have bothered (Liberty).

"My Cup Runneth Over" is not my favourite of songs and the BLUE BOYS have a hard job trying to persuade me it is. They don't (RCA).

Les Reed wrote the music for "If You Change Your Mind." JOHNNY HACKETT sings it and it has an Engelbert quality about it (Philips).

Jackie Edwards wrote "Open Your Hands," a lovely song with a great melody on the verse. SAROLTA sings it well but in a way it's a man's song (Island).

PEACHES AND HERB sing gently together on the lovely old Everly Brothers' song "Let It Be Me" from their LP and well worth a listen (Direction).

It has struck me with yet ANOTHER version of "Everybody Wants To Go To Heaven" this time by MISTER JACK RUANE ESQ (ugh) that we're right back to "Gilly Gilly" by Max Bygraves. Think on that (Pye).

Stevie Wonder: doesn't build enough

CAN'T understand the reasoning behind the release of the FIFTH DIMENSION'S "Ticket To Ride." They're not at their best on my least favourite Beatles song, so turn it over and listen to their LP track "Orange Fair" (Liberty).

BILLY JOE ROYAL sounds absolutely frantic on "Don't You Be Ashamed," a rather Dylan-ish song in a way. Parts reminded me of "River Deep" and there's some pretty grumpy guitar playing in there too (CGS).

There are some things that make me wonder what people are up to. One case in point is the ROCKIN' BERRIES' "Reach The Top." One of my favourite Tony Macaulay songs when I first heard it over a year ago and it reminded me of a Drifters number. But instead of sticking to the good original arrangement the Berrys have been lumbered with a very heavy messy sound that drags the whole thing down (Pye).

I am getting rather weary of songs like "Miss Elizabeth Brown" and the sound of the TEMPERANCE SEVEN: It all sounds so boring now. I know it's not their fault poor things. It's just me (MCA).

I couldn't believe "Pretty Shade Of Blue" by the CAMEOS. I kept expecting the Shangri-Las and their motorbikes to come rushing in (Toast).



● JERRY LEE LEWIS: single re-issued

QUITE a nice tune on "Laura" by the EVER-GREEN BLUES with brass and tambourine on the chorus (Mercury).

LINDA KENDRICK has quite a nice voice but "Grey Sunny Day" is not worth four people having slogged to write it (Philips).

Chip Taylor wrote "Billy Sunshine" but it's not one of his best. JUDI SCOTT hasn't added much either (Page One).

TONY CRANE is "Scratchin' Ma Head." Well, his actually, which is nice for him. A rather odd little song well done (Pye).

Bullfight sound opens "Girl Called Fantasy" by the SELLO-FANE, which reminded me of the Herd and is rather attractive (CBS).

Another that caught my attention was "CallowOLA-Vita" by RAYMOND FROGGATT, which is intensely catchy (Polydor).

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PENNY

BRITAIN'S TOP SINGLES REVIEWER



VALENTINE

SPINS THIS WEEK'S NEW DISCS

Scott Walker—a

JOANNA (Philips)—Now this is, without a doubt, a very beautiful record. I have tended to be perhaps over-critical of Scott in the past because any artist who sets himself up on such a high rostrum of pop music lays himself wide open to criticism. But I really can't fault the performance or the song or the production on this.

A superb slow number by Jackie Trent and Tony Hatch, after only one play I would say it's already chalked up to become a standard. An incredible American sound on the strings, it really does sound like a Tony Bennett number. Very high class. BUT I wonder if it really is single material? We'll see. Until then one for the late hours and that furry rug.

OUT TOMORROW

TYRANNOSAURUS REX

DEBORAH (Regal Zonophone) — Once you've staggered over that name this is a very interesting record. Apparently this is John Peel's favourite record at the moment but don't be feared — that doesn't mean it's incredibly obtuse. What it is, is a very interesting record. By that I mean it's a new weird sound from Marc Bolan's highly distinctive vocal. Few words, lots of sounds, and it's pretty in a strange way too. Unexpectedly nice.

OUT TOMORROW

DAVE BERRY

DO I Figure In Your Life (Decca) — Ah well — one of my favourite songs of last year

very beautiful record

— recorded then by the dear Honeybus who also wrote it. A really lovely sad song, Dave Berry surprisingly doesn't massacre it as I expected. I'm sorry but let's own up — he's always tended to do things far worse than the originals in the past.

This doesn't have the same sincere feeling of the Honeybus but in a funny way Dave's odd flat monotone voice rather suits it. Certainly his best for a long time.

OUT TOMORROW

MARMALADE

LOVIN' Things (CBS) — Preceded by a bottle of liquid substance, a tee shirt, two oranges with strange inscriptions, a false ear and a jar of marmalade — came this record.

I kept the bottle and the tee shirt and donated the other goodies to worthy office associates — oh yes, I kept the record too. And I played it to find that it is very good — reminded me of the Love Affair and should be a big hit. I was not swayed by the goody box — in fact those things usually tend to put me off rather than stir up my interest — I just liked the record. You will too.

OUT TOMORROW



SOLOMON . . . indefinable hit quality—no worries

IKE AND TINA TURNER

SO Fine (London) — It's rather a shame that with the dynamic duo actually in the country this isn't a better release.

I do so miss their great ravings with Phil Spector that this revival of the old number, well done though it is in great solid solemn style, struck me as rather dull. As they ARE here it might do well. But we all deserved better.

OUT TOMORROW

HERMAN'S HERMITS

SLEEPY Joe (Columbia) — Some records are far from brilliant but simply reek (in the nicest possible way) of commercial success. Herman has come up with one here. It shows how Herman's roots are basically George Formby-based with that easy compelling style.

This won't be everyone's record and isn't really the sort of thing I like but I can't ignore its dreamy insinuating feeling and the fact that it has a funny nursery quality.

OUT TOMORROW

FELICE TAYLOR

CAPTURED By Your Love (President) — People told me that Miss Taylor had decided to change her style so that everyone stopped thinking she was Diana Ross's sister. So much for promises folks.

Here she is sounding more like Diana Ross than ever. The only problem is nobody can get Tamla's bass line going as well as Tamla. Not the best pseud-Motown I've ever heard but insistent enough.

OUT TOMORROW



Alan . . . monotonous despite all the talent

ALAN PRICE—WITH A LAZY COWBOY FEEL

WHEN I Was A Cowboy (Decca) — It's rather odd how some people have such awful worries about their singles and finding the right song to click. Alan Price does and I can understand his predicament. "Carnival" came after a few duds and was an obvious smash. But this, equally unusual in its way, doesn't really hit you as a commercial proposition — and the thing is I don't really know why.

It has a lazy cowboy feel

and is Alan's interpretation of the old Leadbelly song. Now here you have a very good musician doing a number very well but somehow the whole thing doesn't quite come off. It's monotonous despite all the talent connected with it and I can't honestly say I think much of its chances. You see compared to other records, it's far superior, but commerciality is another thing entirely.

OUT TOMORROW

Solomon King: a hit mums will love!

WHEN We Were Young (Columbia)—This is a number one record. Has she gone mad? Yes. But the trouble is you have to admit when you're beaten and I am by this. For one thing Barry Mason has written some really nice lyrics—unbelievable but true—for another thing Solomon King sings it better than he's done anything. It has a chorus that mums will love; all pseud-operatic. And then there's that indefinable hit quality about it. No worries.

OUT TOMORROW

DIONNE WARWICK

DO YOU Know The Way To San Jose (Pye Int) — Dionne Warwick is one of the few girl singers I could listen to all night and day. That lovely delicate voice copes so easily and yet still manages to hold the utmost of feeling. She has made some far more lovely tracks than this one, but none of them have been chart hits.

This is jumpy and bouncy and has something about it that reminded me of "Walk On By." A typical Bacharach/David song, it's about her home town where people go to

be film stars and end up washing cars. Lovely lyrics—nice feel.

OUT TOMORROW

EVERLY BROTHERS

IT'S My Time (Warner Bros) — It really is fantastic how after all these years the Everly Brothers still lead the field in their specialised style of music. This is a truly lovely record with guitars and country style strings.

The Everlys' voices have, if anything, improved and are so controlled and warm it's a pleasure to listen to them. Which is more than you can

say for some records these days. Lovely.

OUT TOMORROW

FOUNDATIONS

ANY Old Time You're Lonely And Sad (Pye) — A third record after two hits is always a dodgy thing. Here the Foundations try a slightly different sound after their past successes, and I hate to say it but I don't

think it works.

A nice song by Macaulay and Macleod but it's taken at a rather dull pace and isn't helped by the tambourine being ON the beat rather than slightly off it. It all sounds a bit bogged down although after a few plays it does improve.

OUT TOMORROW

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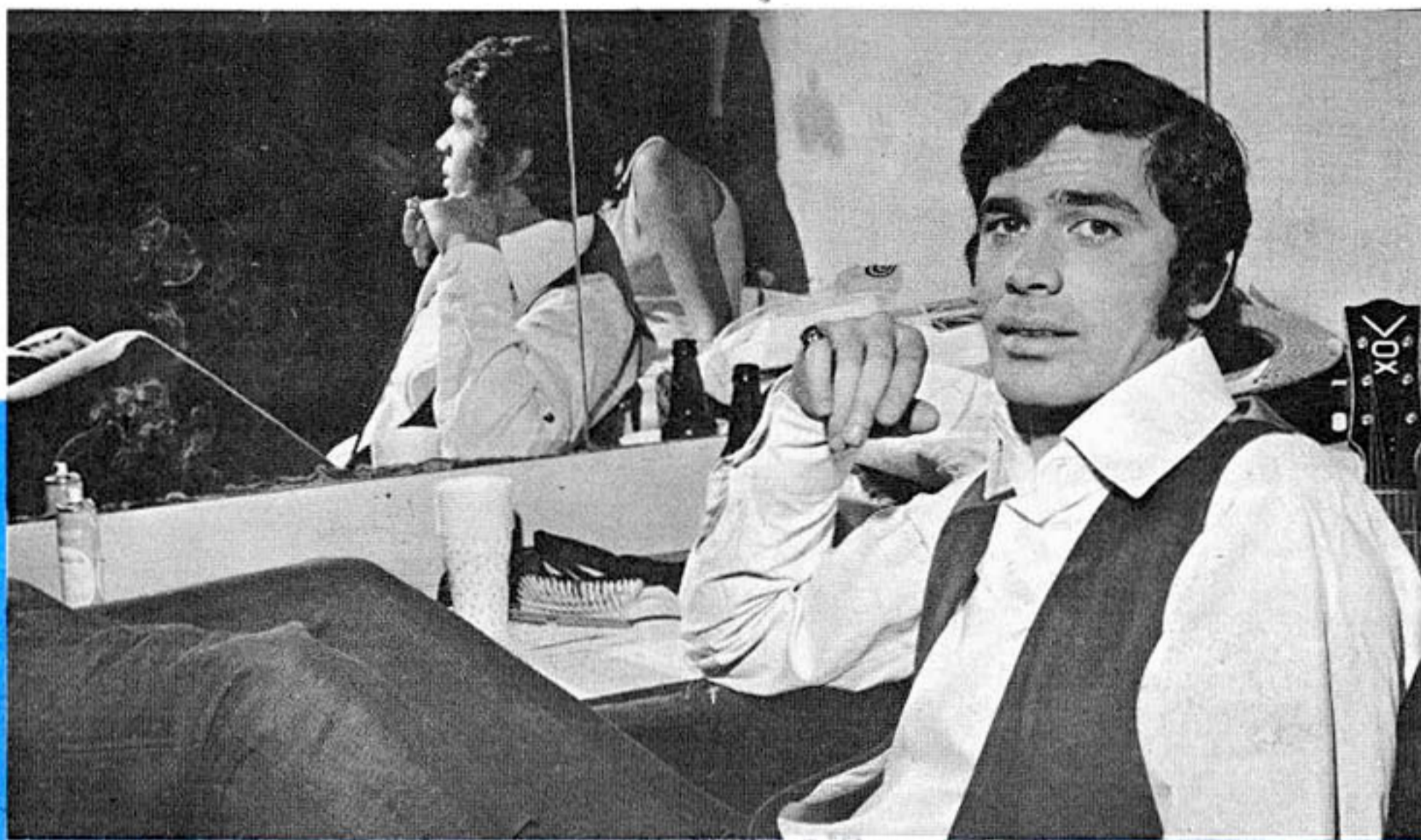


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When a 3-year old named

Louise Humperdinck took over the Royal box



THE first time Engelbert Humperdinck's three-year-old daughter, Louise, went to see him in pantomime, he found her a seat in the Royal box.

And as he went on stage, making his entrance in the long-running London Palladium pantomime, "Robinson Crusoe," her voice rang out loud and clear.

"Hello, my lovely Daddy!" she cried.

"I could hear her voice ringing out across the theatre like a bell," said Humperdinck. "But the box is so close to the stage that I don't think the audience could hear—anyway, I just turned and smiled at her."

Breadwinner

"She loved the show, and has been again several times since. It was the first pantomime she had ever seen... little Jason (his 18-month-old son) was sitting there with her, but he didn't really follow it. He's really a little too young to appreciate it, though he loves watching television."

It was also the first pantomime Humperdinck himself had seen, and it was one of the events that crowned a supremely successful year in show business.

A year ago Humperdinck was reluctant to talk about his family—though he did not conceal that he was married with two young children.

"After all," he explains now, "I was trying to get into the business—and it is my life. My life is their living. I'm the breadwinner. And if you're going for something, anything else can be a distraction."

And he was anxious that too much publicity about his wife and children would affect his reputation as a heart-throb singing star: likewise, he was a little reluctant then to talk about the two years he spent in hospital recovering from tuberculosis.

Now, only 12 months later, Humperdinck has been voted Show Business Personality of the Year by the Variety Club of Great Britain, and is following his box office-breaking season at the Palladium with a 16-week summer show at Blackpool ABC, a television spectacular for ATV, and then a film.

And, having sold over 7,000,000 records in those 12 months, he is now hoping to move out of his £4-a-week flat above a furniture store in Hammersmith to a lavish seven-bedroomed house in the Virginia Water area.

Dogs

So far, with the contract not signed and his accountants still assessing its financial implications, Engelbert is understandably a little reluctant to talk too firmly about the move.

He has seen many properties, but is keen to find a house with spacious grounds that would enable him to fulfil another ambition: to breed Pyrenean mountain dogs.

Humperdinck has also been involved in expenditure of a very different kind recently: he and Tom Jones, together with their manager Gordon Mills and their agent Colin Berlin and four other friends, have formed a syndicate to buy a racehorse—Aldium, which came second in a race at Sandown Park on March 15. (Humperdinck had £5 on with the bookies—but a straight bet just to win!)

And he would also like to own a health club—"a place where you could go for a week to relax, get your weight down, and eat all the right food."

Grace

In spite of this new-found affluence, and the way in which his ambitions have grown with it, Humperdinck is still essentially a family man with quite simple tastes. And he says he and his wife, Pat, "don't have a great number of friends."

The day he talked to Disc at the Palladium, his wife had gone shopping, and Engelbert was looking after their two children in his dressing room.

Jason and Louise are both slim and elegant like their father, but with blondish hair, and quietly spoken.

"I'm a very strict father," said Humperdinck, as one of the Palladium staff came in with their pre-cooked lunches, and he told them to sit down at his make-up table, watching Jason to make sure he handled his knife and fork properly.

"I shall be sending Louise to ballet school—I think that's very important for a little girl. It helps her to learn grace and deportment."

"But we haven't yet thought about Jason's education—he's still very young... they are both very musical, and I would like Jason to learn the piano while he is young."

But, though ambitiously anxious to provide his children with the right education, Engelbert is not an over-indulgent father; he does not believe in lavishing expensive toys and presents on his children.

"A child appreciates a plastic toy much more than something more expensive—a plastic toy that is mechanical or electrical... that's what they go for."

"I wouldn't buy them expensive toys just because I know I can afford it—just buying toys for the sake of it. I don't think they would appreciate it."

"In any case, I think children now sort things out much more clearly in their minds than I did when I was young... I had no definition of life; no definite idea of what I wanted... but my children do. They are both very much more advanced in their ways than I was. Little Louise uses words like "intelligent" and she knows what they mean, and she's only three-and-a-half."

"I think when you're involved in this business, children learn a lot from you, even if they're only mimicking their parents."

"But I wouldn't allow them to be spoiled by it—I'm a very strict father, but lovingly strict and I insist on good manners... and look at them—their manners are good. I'm a very proud father, too!"

ENGELBERT SAYS: 'I'M A VERY STRICT FATHER'



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