

DISC

and MUSIC ECHO 1s

JUNE 8, 1968

USA 20c

DAVY JONES SPECIAL!



Great interview
with the Monkee
who's back home



STONES FLASH TO 2. JAGGER SPEAKS

BACK
PAGE

Talking of
love and
Lulu—and
his 'steady'
in America.
About the
Monkees'
future—and
adopting a
child.

Turn to
Page 5



BEE
GEE
COLIN
and
SMALL
FACE
STEVE
are
wed!

SEE PAGE
SEVEN

SCENE ★ All the week's pop gossip ★ SCENE

Maurice stops the traffic



● MAURICE GIBB

MAURICE Gibb stopped the traffic in Carnaby Street last week when he drove up in his olive green Aston Martin, which he nicknames "Russia," and took Sarolta into a shop to buy her a bikini. Long John Baldry, meanwhile, stopped the traffic in Exhibition Road by buying ice cream for an entire charabanc outing of schoolchildren outside the Science Museum.

RADIO Luxembourg plan an Elvis Presley Week from July 21—with solid plays of his hits and snippets from his film soundtracks—to tie in with the Convention of the Elvis Appreciation Society meeting at Leicester's De Montfort Hall same day.

WITH Keith Skues, Pete Murray and David Jacobs deputising, is Jimmy Young worried about taking his holiday from Radio 1?

On "Top Of The Pops" last week, were Pam's People taking a leaf from the Paper Dolls' dress book?

Excellent camera work on "Top Of The Pops" for Donovan's "Hurdy Gurdy Man."

Are the Herd happy with their management?

Despite panning of the single by Penny Valentine, producer Mike Smith confident Georgie Fame's "By The Time I Get To Phoenix" will be a smash.

JOHN Peel not only writing the sleeve notes but titling, too, next album from big-selling Peter Green's Fleetwood Mac, now scheduled for August 16 release.

Did manager Bob Stigwood have words with Barry and Maurice Gibb on his return from holiday at the weekend?

Mindbenders latest group to have a van stolen, with equipment worth around £4,000. Their particular worry is the loss of a brand new all-black Carlton drumkit.

Which member of the Herd is thinking of going blonde?

Already being acclaimed by everyone who has heard it as a potential smash: Jim Webb's "The Worst That Could Happen," by new singer Freddie Ryder.

Tony Hicks is an avid photographer — favourite subject? Girlfriend Jane Lumb, "She's so photogenic it's unbelievable."

Actor Richard Harris's LP "Tramp Shining" — already in the American charts, released here in the next two weeks.

Des O'Connor on his new hit: "Let's face it—'Careless Hands' was a 'Let's order another pint and sing up' sort of song. 'I Pretend' is a step in the right direction, musically."

MARMALADE say they are not allowed to guest on "Top Gear," because they have played on other programmes. Own-up time for John Peel?

Keith Skues' favourite TV show... "Whiplash."

Page One Boss Larry Page predicts new Vanity Fare group will be biggest attraction Arthur Howes has ever handled.

Tony Brandon's manager, Roger Easterby, only person pleased at Tony's recent tonsillitis bout. "At least he can't answer me back now!"

Is Solomon King a happy man?

Radio London's Tony Windsor now producing Tony Blackburn's programmes for Radio Luxembourg.

Former Radio City man Alan Clark now working for Radio Hilversum.

Former Caroline man Andy Archer planning discotheque dances aboard the Radio 390 fort!

Roger "Twiggy" Day will miss his breakfast on Luxembourg. His shows won't finish till 3 a.m. some mornings!

Despite many readers' letters of protest, Keith Skues took our tip and doesn't include so much biography on "What's New."

Mark Roman unimpressed with Radio 1?

Are Beach Boys still "Friends" after their chart failure?



● SIMON DUPREE

Simon's love story . . .

"PART OF MY PAST," new Simon Dupree single, written by him after an unhappy love affair.

John Salter wishes to remind us that we quoted him last October as saying: "One day you will want to know I discovered the Marmalade."

Expect Aretha Franklin, Simon Dupree, Association, and Nirvana in Top 30 very soon.

Happy Johnnie Walker fans sending "After Eight Mints" to him at Disc offices.

Is Peter Frampton now happy the spotlight has moved away from him? Is he?

Pete Murray's Luxembourg Shows still amazingly pass the censor!

HAS the world gone mad? Or else why should they release not one but TWO new Bob Dylan singles nowhere in the world but Holland?

Very fine documentary film on Jimi Hendrix shows rockets blasting off and sky-divers diving to Hendrix songs. Produced by John Marshall, it deserves to be shown here—soon and in colour, please.

Newest sounds we've heard since Captain Beefheart on "Gris Gris," album by Dr. John who appears to be a sort of hippie Creole.

Will Don Partridge and Solomon King see eye to eye during their Blackpool summer season together?

Billy Fury's horse "First Rate Pirate" which came last in the Derby, nevertheless won £400,000 for punters who backed it . . . to come last!

Ten Years After's Leo Lyons booked for speeding in Hyde Park . . . on a horse.

Jeff Beck buying a 4,000 dollar hot rod during his tour of America.

Was Don Partridge's "Blue Eyes" influenced by the Incredible String Band?

Pat's 'Angel' disc

PAT Arnold's new single, released on June 14, will be her version of the famous number "Angel Of The Morning."

The record, produced by manager Andrew Oldham, is backed with "Life Is But Nothing."

Pat appears on "Time For Blackburn" on June 8.



● BOB DYLAN: why?

Dave Dee dates

DESPITE short-notice cancellation of their Continental tour with Herman's Hermits for Yardley, Dave Dee, Dozy, Beaky, Mick and Tich have a full date-sheet for June.

Group plays Whitley Bay Sands and Brislington Domino all this week and other dates are: Abergavenny Town Hall (14), Redruth Flamingo (15), Bournemouth Pavilion (16), Bath Pavilion (17), Leicester Top Rank (19), Worthing Pier (20), Southport Starlight (21), Narbeth Queen's (22), Crawley Starlight (23), Oxford New College (24) and Southsea Savoy (26).

TOP OF THE POPS

Guests on tonight's (Thursday) "Top Of The Pops": Equals, Dionne Warwick, Don Partridge, Julie Driscoll and Brian Auger Trinity, Manfred Mann, Cilla Black, Rolling Stones, and Union Gap.

another smash hit!

MANFRED MANN

My name is Jack



TF943

DISC TOP 30

The Royal Guardsmen

THE RETURN OF THE RED BARON

The Return of the Red Baron; Gimme some lovin'; I'm a man;
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CHART TOPPER



- 1 (1) ● **YOUNG GIRL** Union Gap featuring Gary Puckett, CBS
- 2 (2) **HONEY**.....Bobby Goldsboro, United Artists
- 3 (17) ▲ **JUMPIN' JACK FLASH**.....Rolling Stones, Decca
- 4 (3) ● **A MAN WITHOUT LOVE**
Engelbert Humperdinck, Decca
- 5 (12) ▲ **THIS WHEEL'S ON FIRE**
Julie Driscoll/Brian Auger Trinity, Marmalade
- 6 (4) **I DON'T WANT OUR LOVING TO DIE**
Herd, Fontana
- 7 (8) **JOANNA**.....Scott Walker, Philips
- 8 (15) ▲ **DO YOU KNOW THE WAY TO SAN JOSE?**
Dionne Warwick, Pye
- 9 (6) **RAINBOW VALLEY**.....Love Affair, CBS
- 10 (5) ● **WONDERFUL WORLD**.....Louis Armstrong, HMV

NEXT 20: Introducing **DONOVAN, ARETHA FRANKLIN, ASSOCIATION, MARMALADE, O. C. SMITH AND WILLIAM BELL**

- 11 (9) ● **SIMON SAYS**.....1910 Fruitgum Co., Pye
- 12 (11) **SLEEPY JOE**.....Herman's Hermits, Columbia
- 13 (14) **HELULE HELULE**.....Tremeloes, CBS
- 14 (26) ▲ **BLUE EYES**.....Don Partridge, Columbia
- 15 (7) **LAZY SUNDAY**.....Small Faces, Immediate
- 16 (13) **WHITE HORSES**.....Jacky, Philips
- 17 (16) **U.S. MALE**.....Elvis Presley, RCA Victor
- 18 (10) **CAN'T TAKE MY EYES OFF YOU**.....Andy Williams, CBS
- 19 (27) ▲ **BABY COME BACK**.....Equals, President
- 20 (20) **I PRETEND**.....Des O'Connor, Columbia
- 21 (—) **HURDY GURDY MAN**.....Donovan, Pye
- 22 (18) ● **IF I ONLY HAD TIME**.....John Rowles, MCA
- 23 (21) **WHEN WE WERE YOUNG**.....Solomon King, Columbia
- 24 (23) ● **DELILAH**.....Tom Jones, Decca
- 25 (—) **THINK**.....Aretha Franklin, Atlantic
- 26 (—) **TIME FOR LIVIN'**.....Association, Warner Bros.
- 27 (—) **LOVIN' THINGS**.....Marmalade, CBS
- 28 (19) ● **CONGRATULATIONS**.....Cliff Richard, Columbia
- 29 (—) **SON OF HICKORY HOLLER'S TRAMP**.....O. C. Smith, CBS
- 30 (—) **TRIBUTE TO A KING**.....William Bell, Stax

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

HIT TALK

by **MICK JACKSON**



Don't take Elvis' neck-stretching bit seriously!

I LIKE "Young Girl" very much indeed. It's very very commercial and I hope their next record will be as commercial.

Strange to say I like Bobby Goldsboro's. Don't usually like sentimental songs but there's something about this one.

Not really an Engelbert fan, although I respect what he does. Good for that type of thing.

Herd's is very happy and bouncy and again commercial. I prefer this to their previous records.

Scott's sounds very much like P. J. Proby's "Maria" at the beginning, but he's got a great

voice. Can't make up my mind about Julie Driscoll. Sometimes I like it, other times I'm indifferent. It's just a good record.

Dionne Warwick has a really sweet beautiful voice. All her records, especially the arrangements are fantastic.

Elvis? Yeah, let's say I think it's a bit of a laugh. I'm not being cynical, but you can't really take those lyrics seriously—the neck-stretching bit. I like this more than his other stuff—it genuinely amuses me!

When I first heard "Jumping Jack Flash" I thought it had tremendous excitement and little

else. Now I've heard it more I love it—and turn the radio up every time it comes on. It just oozes Stones atmosphere.

Haven't heard Des O'Connor or Solomon King, which is perhaps just as well!

Don Partridge? Yeah, great! This is a far better song than "Rosie" and still reminds me of the wandering happy-go-lucky minstrel. Will be a big hit.

NEXT WEEK

JACKIE TRENT

Top Ten LPs

- 1 (1) **THIS IS SOUL**
Various Artists, Atlantic
- 2 (2) **JOHN WESLEY HARDING**
Bob Dylan, CBS
- 3 (4) **SCOTT 2**
Scott Walker, Philips
- 4 (5) **SMASH HITS**
Jimi Hendrix Experience, Track
- 5 (3) **HISTORY OF OTIS REDDING**
Volt
- 6 (9) **LOVE ANDY**
Andy Williams, CBS
- 7 (6) **SOUND OF MUSIC**
Soundtrack, RCA Victor
- 8 (8) **JUNGLE BOOK**
Soundtrack, Disneyland
- 9 (10) **FLEETWOOD MAC**
Peter Green's Fleetwood Mac, Blue Horizon
- 10 (7) **DIANA ROSS AND THE SUPREMES GREATEST HITS**
Tamla Motown

AMERICAN TOP TWENTY

- 1 (1) **MRS. ROBINSON**.....Simon and Garfunkel, Columbia
- 2 (4) **TIGHTEN UP**.....Archie Bell and the Drells, Atlantic
- 3 (11) **THIS GUY'S IN LOVE WITH YOU**
Herb Alpert, A & M
- 4 (2) **THE GOOD, THE BAD AND THE UGLY**
Hugo Montenegro, RCA Victor
- 5 (7) **MONY MONY**...Tommy James and the Shondells, Roulette
- 6 (6) **YUMMY, YUMMY, YUMMY**.....Ohio Express, Buddah
- 7 (12) **MACARTHUR PARK**.....Richard Harris, Dunhill
- 8 (3) **BEAUTIFUL MORNING**.....Rascals, Atlantic
- 9 (13) **THINK**.....Aretha Franklin, Atlantic
- 10 (5) **HONEY**.....Bobby Goldsboro, United Artists
- 11 (8) **AIN'T NOTHIN' LIKE THE REAL THING**
Marvin Gaye and Tammi Terrell, Tamla
- 12 (9) **COWBOYS TO GIRLS**.....Intruders, Gamble
- 13 (34) **THE LOOK OF LOVE**.....Sergio Mendes & Brasil '66, A & M
- 14 (30) **ANGEL OF THE MORNING**.....Merrilee Rush, Bell
- 15 (21) **DELILAH**.....Tom Jones, Parrot
- 16 (16) **SHOO-BE-DOO-BE-DOO-DA-DAY** Stevie Wonder, Tamla
- 17 (19) **LIKE TO GET TO KNOW YOU**
Spanky and Our Gang, Mercury
- 18 (23) **MASTER JACK**.....Four Jacks and a Jill, RCA Victor
- 19 (20) **I COULD NEVER LOVE ANOTHER**
Temptations, Gordy
- 20 (25) **IF I WERE A CARPENTER**.....Four Tops, Motown

1910

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A Giant Step
(Into Your Heart)

Simon Says



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Jerry Lee Pickett, Dionne wanted for British tours!

JERRY Lee Lewis, American Breed, Etta James, Wilson Pickett, O. C. Smith, Jay and the Americans, Soul Survivors, Dionne Warwick, Guy Mitchell, Billy Eckstine and Johnnie Ray are among artists promoter Roy Tempest hopes to secure for British tours when he flies to the States this week.

Because of cancellation of the proposed Chuck Berry tour, Tempest has rearranged some Crickets' dates and group, which now flies in June 20, plays Tottenham Royal (21), Southampton University (22), Urdington Queens (23), Purley Orchid (24), Great Yarmouth Towers (25), Camberley Agincourt (27), Manchester Princess and Domino (28), Manchester New Century Hall (29), USAF Base (30), Barrow Club 99 (July 1), Liverpool Victoriana (4) and Manchester Sloop's (6). More dates have still to be set.

Crickets are likely to record a new single for MGM which will be released to coincide with their visit.

Lee Dorsey is latest artist to tour for Tempest. He arrives on September 6 for four weeks.

ESTHER AND ABI: NEW SINGLE, NEW TOUR



Esther Ofarim: new single out because of public demand

Hollies WILL disband if . . .

HOLLIES are to disband completely — but only if one of the group decides to leave!

This follows Disc's exclusive revelation last week that leader Graham Nash is to make his own solo LP this autumn in America, and is entering record production.

"There comes a time when people mature and it's no longer enough to walk about saying 'I'm one of the Hollies,'" Hicks said. "Graham felt this way—I think we all do. So you must move in another direction.

"For Graham, it's understandably musical progression. Because of my girl-friend Jane (model Jane Lumb) our friends are all in films and fashion and I would like to go into fashion photography eventually.

"It worries me that fans who

read the story on Graham would think 'hello, what's happening—another group about to fold.' But after the very good reception our tour received I don't see that happening yet."

Hollies spend this week recording tracks for their new LP, which also contains several numbers recorded "live" during the tour.

ESTHER and Abi Ofarim's next single WILL after all be "One More Dance," despite continual denials by both the duo and their management that they did not want to become stereotyped for "gimmick" songs.

AND they are also set for their second nation-wide tour of Britain which opens later this month for impresario Harold Davison.

Philips' Leslie Gould, predicting another enormous hit for the Ofarims, said this week: "We have literally been forced to issue 'One More Dance' by public demand, not only from record buyers, but from retailers and press alike."

"One More Dance" has been featured many times by the Ofarims on TV and personal appearances, but has never been recorded. It will be released by Philips next Friday (June 14).

Plans for Esther and Abi to record a "secret" new single have now been temporarily shelved.

Duo's second British tour, again featuring just Esther and Abi and their accompanying musicians, kicks off a twelve-day trip at Leeds Odeon on June 24.

Other dates are: Brighton Dome (26), London Royal Festival Hall (28), Coventry Theatre (29-30), Croydon Fairfield Halls (July 1), Manchester Free Trade Hall (2), Sheffield City Hall (3), Glasgow Odeon (4) and Portsmouth Guildhall (5).

First TV promotion for "One More Dance" is the "Des O'Connor Show" (Saturday) and duo also guest on "Dee Time" and "Time For Blackburn" (June 15) and ATV's "Golden Shot" (16).

Seekers on colour TV

SEEKERS will appear in an hour long colour TV spectacular for BBC 2 on June 24.

The show "The Seekers Down Under" was especially taped during the group's return visit to Australia last year.

Seekers open their second cabaret season at London's famous "Talk Of The Town" on June 10 for four weeks. They start work on a new LP with producer Mickie Most next week for release in July.

Fans win Amen Corner single battle

AMEN Corner fans, bombarding the group's London offices every day with complaints about the lack of singles, have at last won their battle.

Group release "Fly High In The Sky," written by a new "wonder" anonymous composer, on June 28.

David Arden, for

group's management, Galaxy Artists, told Disc: "The main reason for the long delay — 'Bend Me Shape Me' was released on January 14—is simply a complete lack of suitable material.

"The group has recorded many songs in the past four months, but until this nothing

has been good enough for a single."

Typical fan comment comes from 16-year-old Linda Batt, one of many outside Galaxy's office this week:

"I know Andy is very meticulous about his recording, but we've waited long enough. I'd buy anything Amen Corner do, whether it's

good or not."

Amen Corner, Move and guest artists Love Affair and Ike and Tina Turner Show are now virtually set for a nation-wide concert tour for four weeks in October.

Group visit America for their first tour, lasting three weeks, in September.

Partridge backing group

DON Partridge, whose "Blue Eyes" rose to No. 14 in the chart this week, has formed a three-piece backing group for his summer season with Solomon King at Blackpool.

Group consists of two old "busker" friends, Alan Young and Tony Hicks, and a drummer.

"I'm also having two one-man bands. One that is played electronically by me without actually being strapped on," explained Partridge.

"Opening with Solomon should be interesting. I think the audience will be a mixed bag—a few elephants and things. Actually I was thinking that instead of opening WITH Solomon I'd open him up and play inside him—well he's a large bloke, isn't he?"

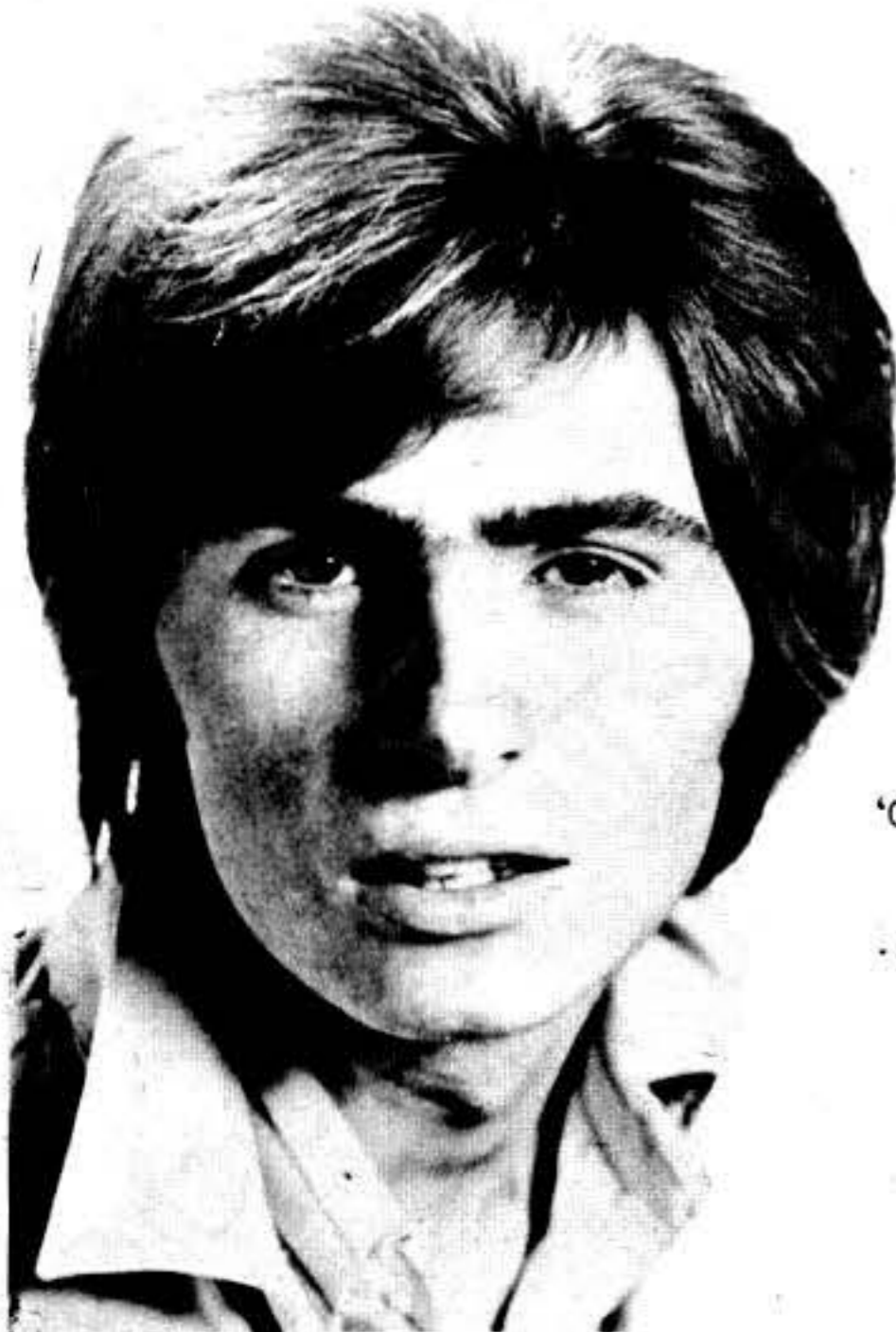
Partridge is currently working on his first LP—due out in July.

Dorsey dates

FIRST dates for Lee Dorsey, who arrives in Britain in September, have now been set. They are: Liverpool Mardi Gras and Victoriana (September 6), Chester Clockwork Orange (7), Purley Orchid and London Cromwellian (9), Great Yarmouth Towers (11), Manchester Princess and Domino (13) and Ramsey, Hants, Gaiety (14).

Promoter Roy Tempest also hopes to sign "Tiptoe Through The Tulips" phenomenon Tiny Tim, and Bruce Channel for British tours.

DOMINIC GRANT I've Been There MF 1032



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Record Mirror

'Good-looking Mr. Grant has an amazingly deep voiceDominic is on top form, and deserves a high place in the scheme of things'.

Melody Maker

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THURSDAY

DAVE Dee, Dozy, Beaky, Mick and Tich—The Sands, Whitley Bay and Domino Club, Bridlington (until Saturday).

Scott Walker—Cedar Club, Birmingham.

Tom Jones — Winter Gardens, Bournemouth (summer season).

Frankie Vaughan — Cranberry Fold Inn, Darwen (until Saturday).

Herd — Assembly Hall, Worthing.

Amen Corner — Skyline Ballroom, Hull.

Equals—Locarno, Streatham.

Coasters — Music Hall, Shrewsbury.

Pop North (Radio 1—1 p.m.)—Orange Bicycle, New Generation.

FRIDAY

MANFRED Mann — Gloucester College of Art.

Status Quo—Locarno, Derby.

Herd—Top Rank, Reading.

Love Affair—Top Rank, Doncaster.

Seekers—Odeon, Hanley.

Tremeloes—Shippea Hill Farm, Prickwillow, Ely.

John Fred and His Playboy Band—Corn Exchange, Kesh and Regal, Bonnyrigg.

Julie Driscoll / Brian Auger Trinity — Middle Earth, Covent Garden, London.

James and Bobby Purify — White Lion, Edgware.

Joe Loss Show (Radio 1 — 1 p.m.)—Don Partridge, Tremeloes.

NEW RELEASES: "Sunshine Of Love"—Louis Armstrong, "Shirley"—John Fred and His Playboy Band, "Don't Take Your Love From Me"—Ben E. King, "My Name Is Jack"—Manfred Mann, "Here I Am Baby"—Marvelettes, "I Can't Make It Alone"—Bill Medley, "May I Take A Giant Step"—1910 Fruitgum Company, "Only When I Larf"—Whistling Jack Smith.

Countdown

SATURDAY

STATUS Quo—Town Hall, Walsall.

Herd—Spa Ballroom, Bridlington.

Amen Corner—Dreamland Ballroom, Margate.

Move — College Hall, Manchester.

Seekers—Odeon, Manchester.

Easybeats — Co-op Hall, Chesham.

Julie Driscoll: at London's Middle Earth Club on Friday

Tremeloes — Agricultural Show, Ardingly, Sussex.

John Fred and His Playboy Band — Imperial, Nelson and Twisted Wheel, Manchester.

Engelbert Humperdinck — Coventry Theatre.

"Billy Cotton Music Hall" (BBC1—7.50 p.m.)—Bobbie Gentry, John Rowles.

"Time For Blackburn" (ATV)—Scott Walker, Simon Dupree and the Big Sound, Des O'Connor, Diana Dors.

"Esther and Abi Ofarim" (BBC2—9.25 p.m.)—Glen Campbell.

"Des O'Connor Show" (ATV)—Esther and Abi Ofarim, Barron Knights.

Julie Driscoll / Brian Auger Trinity — Civic Hall, Winsford, Cheshire.

James and Bobby Purify—New Century Hall, Manchester.

Coasters—Prince's and Domino Clubs, Manchester.

Saturday Club (Radio 1 — 10 a.m.)—Manfred Mann, Fortunes.

Pete's People (Radio 1—10 p.m.)—Tremeloes, Acker Bilk.

SUNDAY

HERD—Kinema, Dunfermline.

Seekers—Odeon, Liverpool.

John Fred and His Playboy Band — Co-op Hall, Warrington and The Place, Stoke.

Julie Driscoll / Brian Auger Trinity—Black Prince, Bexley.

James and Bobby Purify—Central Hotel, Gillingham.

Coasters—Sloopy's, Manchester.

Top Gear (Radio 1—2 p.m.)—Captain Beefheart and His Magic Band, Idle Race, Ejection, Joe Cocker.

MONDAY

EQUALS—Clare College, Cambridge.

Bonzo Dog Doo Dah Band — Christ College, Cambridge.

Julie Driscoll / Brian Auger Trinity—Peterhouse College, Cambridge.

Radio 1 o'clock (Radio 1 — 1 p.m.)—Marmalade.

TUESDAY

"LULU'S Back In Town" (BBC1 — 9.5 p.m.) — Everly Brothers.

Marmalade — Town Hall, High Wycombe.

WEDNESDAY

EQUALS — Majestic Ballroom, Reading.

"It Must Be Dusty" (ATV) — Jimi Hendrix Experience.

A MONKEE IN LONDON: BOB FARMER TALKS TO THE JONES BOY

Davy: late because he stayed with hippies

TWO WEEKS of false alarms did the trick. Davy Jones tiptoed through Heathrow Airport on Friday morning at the unearthly hour of 6.30 a.m., put through a call to his father and was strolling Hampstead Heath with Lulu by mid-morning. . . and not a single Monkee fan had spotted him.

Even at mid-afternoon, when Davy bared his soul (a welcome change from his chest) to interviewers, not a teenybopper was to be seen anywhere even in the vicinity of the offices off London's Berkeley Square, where he spoke to me.

Davy, however, denied it was all a carefully laid plan of Monkees and men to slip into the country unobserved. He seemed genuinely surprised to be told the teenagers had encamped at Heathrow for the best part of a fortnight in the hope of seeing Him arrive.

Crossing one black shiny-booted foot across his dark trouser leg (a navy blue sweater with thin red stripes completed his wardrobe), Davy declared: "I thought, with the end of our TV series, that the Monkees' popularity must have weakened. I certainly wasn't looking for any fan hysteria."

He is here for a fortnight, basically for a holiday, but also "to do some work." The work started at the weekend with "Late Night Line-Up" and "Dee Time." "I brought a lot of backing tapes over with me, but I hear you can't use them for shows in England. So I want to form a group together so that I can do some appearances."

"The rest of the time, though, I'll be spending in a house I've rented—for three weeks, by mistake—in Berkshire (his pronunciation). It's about 20 miles from town, has three bedrooms, two bathrooms, living room and a bit of garden. Everybody needs to get away from it all once in a while."

He plans to bring his father down for a few days to his hideaway ("I hear he's doing alright—he's not any better, but his attitude is 'I've lived my life—you go ahead and live yours'"), where his permanent companion will be David Pearl, his road manager and reliable bodyguard.

As we talked, Mr Pearl suddenly pounced on a pair of sunglasses I was holding, which have a tiny transistor radio attached. "Tapes?" he queried. "Radio," I replied. "Never mind, I'll take it out of the room till the interview's over," said he, evidently unaware that it was a tape, so what? It was an official interview, anyway.

"Yes," continued Davy, "I want to do some work and when I'm not, I want to be with my father. Also, of course, I hope to see Lulu."

Dodgy

He made no mistake about that with the immediate walk through Hampstead Heath within hours of his arrival. "It's very dodgy up there—all that tall grass and everything . . ."

I told him Lulu had been lamenting last week that she was causing Davy had decided not to come. "Oh well, you know what women are," he answered. "Actually, Lulu's just a girlfriend to me. We could never really get very serious, because we're on opposite sides of the Atlantic and we both have careers to consider. She's just a girlfriend—but then I have a steady girl in California, too."

"Still, on the subject of marriage, I used to be a confirmed bachelor but now I've decided I would like to get married one day. I'm mad about children and in the meantime I'm thinking seriously of adopting children. In California, you don't have to be married to be able to adopt. I'd like that next summer, if I'm filming locally."

Never mind next summer, though. What kept him so long in coming over to England? "There is still a day's shooting needed on our film so the studio said I could have ten days or so off, but then I must come back and finish it. They suggested around May 17 which was not any good to me, so I've spent the last fortnight driving around the country and finding myself. Not meditation or anything like that. I just wanted to get away from everybody and after a fortnight I found I wanted to come to Britain and perform for a while."

In those two weeks I really did

'I HAVE A STEADY IN CALIFORNIA'

some ridiculous things. I drove through a National Park, I did some skiing for three days, I stopped at a school in a tiny little town called Oakdale and went to the local school just 'cos I felt the kids there would normally never have a chance to meet me, and I lived in a houseboat for five days among all the so-called hippies who've left Haight Ashbury."

He admits he likes to be alone. "I'd rather stay home with a snooker table in the garage or watch TV or even do some gardening. I don't like going to the clubs. I reckon that if we'd had to go through the scene of club appearances, I'd never have been a Monkee."

"But I have been to clubs to see favourite groups, like the Hollies, Rascals and Bee Gees. Those Bee Gees have certainly been putting out a lot of singles lately and the songs are so repetitious. Yet it's easy listening."

What of the Monkees' own progress? "We've just done nine weeks on the film. Micky wants to call it 'The Monkees Movie Starring Victor Mature, Ed Funicello And Sonny Liston,' but I think it should be the 'Monkees Movie.' Spelt with two 'ee's. It's a bit commercial, but that's how I think."

"We're touring from mid-July until the end of August when we go back for the film premiere. We're going to Hawaii, Japan, Australia, New Zealand, then Holland, Germany, France and Sweden. And we would like to wind up in Britain, playing places like Manchester and Edinburgh."

"But in the autumn we start three TV specials as the alternative to another series."

"When I think about it, the group could go on performing for another ten years. We could make, in 35 concerts, two million dollars between us. Anyway, we'll spend the next year doing shows and proving we're not just a rock-n-roll group but an act. We may not be the best group in the world, but we do have an act."

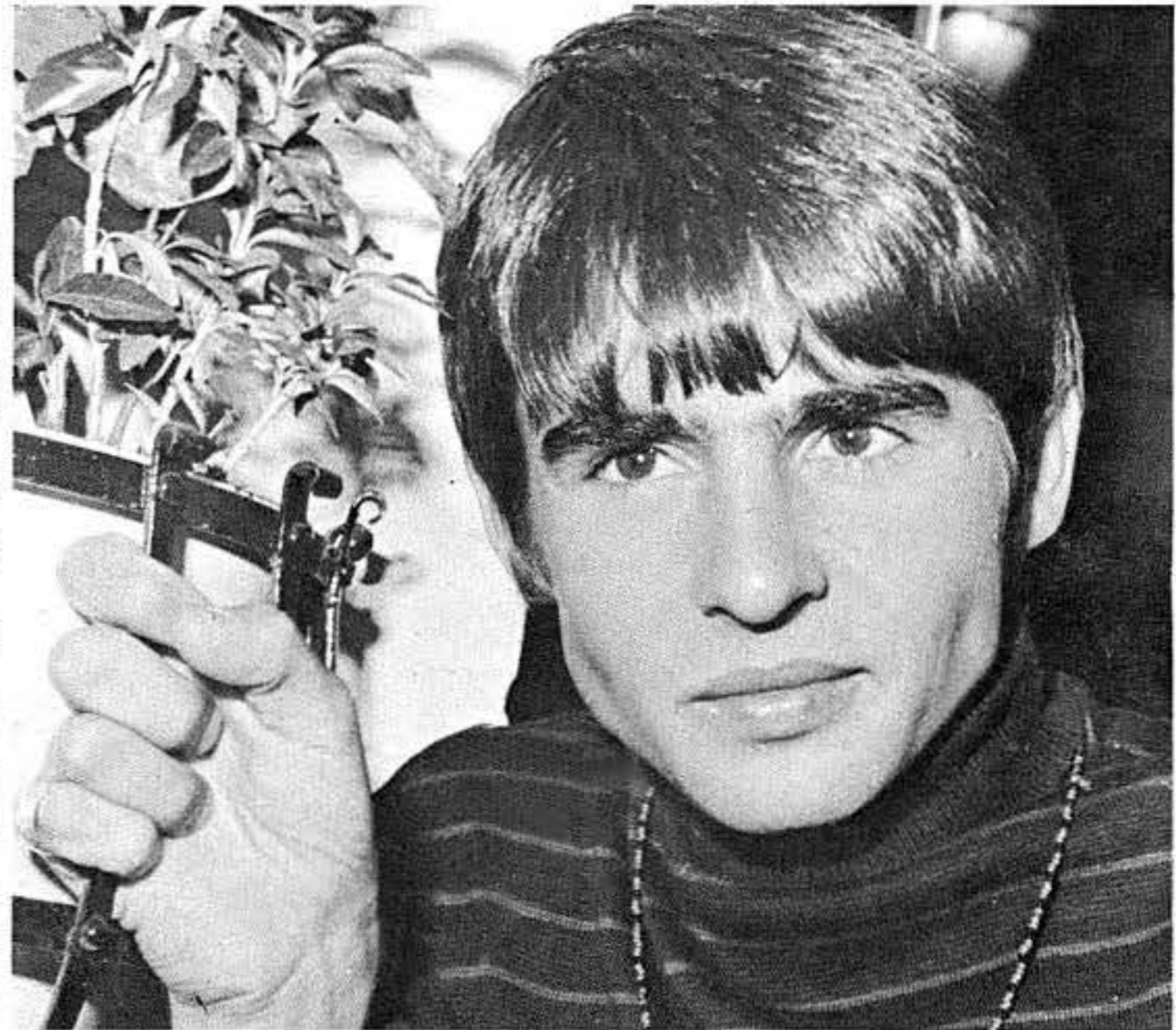
Talking of Monkee money, Davy declared: "I'm not a rich young man. I've spent it on people. I'm just working for money to establish myself."

He talks these days with a fairly strong American accent, but "I go into it and off it. If I stay in London long, I'll slip into a Cockney accent."

Even though he's pleased to be back in Britain, he's not particularly impressed by Britain. "Take the fact that I've rented a house this time. When I was last over



Davy . . . wasn't looking for fan hysteria



Davy Jones . . . in Britain after two weeks of false alarms

HITS TODAY - WITH MCA

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b/w
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'WONDERFUL LAND'

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'Seven six o one'

NEIL DIAMOND

'BROOKLYN ROADS'

b/w
'Holiday Inn blues'

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NEXT WEEK:
Pictures of Davy Jones, Micky Dolenz and Samantha Justo—exclusive in Disc!

Love Affair for giant concert

LOVE AFFAIR may join the proposed British tour of Ike and Tina Turner, Amen Corner, Move in London this October.

Group have also been approached to appear as special guest artists on a mammoth pop concert at London's Royal Albert Hall in August—sponsored by Yardley's, for they recently toured ballrooms.

Love Affair complete work on their first LP this month for release in July. On it pianist/organist Lynton Guest makes his debut as a singer on a comedy track.

Group tour Scotland for four days from June 21 and go on to tour Ireland for three days from 28.

Dupree starts music workshop 'to get pop out of a rut'

THE "SAD state of pop music in Britain today" has forced Simon Dupree to launch a "pop workshop" for British groups striving for a new sound.

The workshop will open in London during the autumn. Simon told Disc this week:

"The whole group is behind this. We feel pop is stagnating—and only the Beatles have the time to experiment. For most groups it's a hard and costly business."

Plans are already going ahead to hire a major recording studio for a year which groups and solo artists can use any time they want to. Membership to the workshop will be £25 a year, but will eliminate all studio costs until an actual session is planned.

Paul Jones and the Hollies are among pop stars who have already agreed to come under the workshop scheme.

"I feel pop is in a state. When people resort to bringing rock and roll back I can't believe my ears. The trouble is, pop is too diversified at the moment. A manager and his group go into the studio and the world outside doesn't exist. This scheme will mean people can walk into other people's rehearsal sessions, discuss ideas and really get together instead of looning off in different directions—nobody quite knowing what they're aiming for. We feel we've got to get out of the rut—and we know many other groups feel the same way."

If the scheme is a success, Simon plans to buy a house in London with his brother-in-law, John King, a TV producer, and establish a permanent workshop.

Simon and the Big Sound are currently working on their

new LP. Tentatively titled "Part Of My Past," it's due for release in July.

Travelling Georgie



GEORGIE Fame, new single "By The Time I Get To Phoenix" is virtually set for trips to Los Angeles, Portugal, Majorca and Belgium in the next month.

Georgie, who guests on Southern TV's "Time For Blackburn" (June 8), "Pete's People" (8) and "Joe Loss Show" (7), with possible appearances on "Dee Time" and "Top Of The Pops."

On June 13, Georgie is due to fly to Los Angeles for ten days cabaret at the Whisky A Go Go, with a possible return on July 7. Also planned are concerts in Portugal (July 13-14), Majorca's Musica '68 (23), and Ostend, Belgium (27).



Honeybus Pete—record producer

HONEYBUS leader Pete Dello has temporarily forsaken work on a follow-up to the group hit "I Can't Let Maggie Go," to record Enfield, Middlesex newcomer Bill Fay.

Said manager Terry Noon this week: "Bill played some of his own compositions to Pete the other day, and he was so impressed he insisted on recording him."

Honeybus still have no plans for a new single. "We'd much rather wait until Pete has written something really good than record a number just for the sake of it," said Noon.

TO ALL cynics who brand the Love Affair as all-time losers who can't even fill a tiny club—study these pictures. Left: vocalist Steve Ellis really knows just how to get a crowd going. With the result (right) that bass guitarist Rex Brayley is nearly dragged off the stage by ecstatic teenagers. And centre: The group modestly cover-up while relaxing in the dressing room! Pictures taken at Manchester's New Century Hall.

Bee Gees: no British tour this year

BEE GEES are now so heavily booked for the rest of the year that they are unlikely to make any British concert appearances until 1969.

Group returns from holiday on Monday (June 10) and go straight into the studios to record their next single, to be released at the end of June at the same time as the new LP, titled "Idea."

Bee Gees now in Britain leave on July 31 to open their first tour of America in Sacramento the following day, Tour, which includes guest appearances on several major U.S. TV shows, is guaranteed to earn the group at

least a million dollars (£350,000).

Group's tour of Japan, due to begin at the end of July, has now been postponed until September.

Other plans for the Bee Gees include a TV spectacular with Frankie Howerd for Thames TV.

Filming for "Lord Kitchener's Little Drummer Boys" is due to start on location in Kenya after the Japanese tour in October.

Sandie, Cilla: new singles

NEW SINGLES from Sandie Shaw, Lemon Pipers, Herb Alpert, Lorraine Ellison, Scaffold, Cilla Black, Mireille Mathieu, Sam and Dave, and re-releases by Pat Boone, Lloyd Price and Danny and the Juniors are among releases set for the next two weeks.

Released next Friday (June 14): Sandie Shaw—"Show Me"; Otis Redding—"She's All Right";

Lemon Pipers—"Jelly Jungle (Of Orange Marmalade)"; Herb Alpert—"This Guy's In Love With You"; Scaffold—"One Two Three"; Cilla Black (rush-released tomorrow)—"Where Is Tomorrow"; Mireille Mathieu—"When You Return"; David and the Techniques—"Baby Jonathan"—"You Ought To Meet My Baby"; Dorian Gray—"Love Is All It Should Be"; Golden Earrings—"I've Just

Lost Somebody"; Gladys Knight and the Pips—"It Should Have Been Me"; Delfonics—"I'm Sorry"; Box Tops—"Choo Choo Train"; Savoy Brown—"Walking By Myself"; Zombies—"I Love You"; Jay and the Techniques—"Baby Make Your Own Sweet Music"; Dennis Lotis—"Funny One." The following week (June 21) sees new re-

leases by Lorraine Ellison—"Try"; Paper Dolls—"My Life In Your Hands"; Danny and the Juniors—"At The Hop"; Lloyd Price—"Personality"; Pat Boone—"I'll Be Home"/"By The Time I Get To Phoenix"; Ray Ellis and the Bluejeans (formerly Swinging Bluejeans)—"What Have They Done To Hazel"; May Stungo—"Bonkers"; Smokey Robinson and The Miracles—"Yesterday" and Sam and Dave—"You Don't Know What You Mean To Me."



JIMMY TARBUCK's hour-long colour BBC-2 TV spectacular, with guests Herman's Hermits and Bobbie Gentry, will now be screened on June 30.

MANFRED MANN and the Fortunes are Keith Skues' guests on "Saturday Club" (June 8).

DON PARTRIDGE, Marmalade, Ferris Wheel, Episode, Wayne Fontana, Julie Driscoll and Brian Auger, New Generation and Brian Poole are guests on Radio 1's "David Symonds Show" all next week.

JOHN WALKER's new single, release date not yet set, will be his version of Neil Diamond's "Kentucky Woman."

SPENCER DAVIS, back from Sweden this week, is in the studios next week recording a new single. Group plays a one-nighter in Oxford with Traffic on June 22, before flying to Yugoslavia for concerts with the Flowerpot Men.

OLA AND THE JANGERS, recently here on the Kinks tour, hope to return from Sweden in the autumn for their own ballroom tour.

FERRIS WHEEL's replacement for Diane Ferraz is California girl Farina, who made her debut with the group last week.

FOUNDATIONS now stay in America for further concerts until end of June, before returning to promote a new British single.

GRAPEFRUIT, whose next single is likely to be "Yesterday's Sunshine," written by the group's George Alexander for June 14 release, are to make a three-week Mediterranean tour in August, taking in Greece, Turkey, Cyprus, Lebanon and Egypt.

ELMER GANTRY and bass guitarist John Ford have been signed to write the score for a German documentary film about the German student movement.

TREMELOES' next single is likely to be another Italian song, with English lyrics by Alan Blakley and Chip Hawkes, from same composer as "Suddenly You Love Me." Group record the song, as yet untitled, this week.

DON PARTRIDGE guests on the last of Rog Whittaker's BBC-1 "Whistle Stop" shows tomorrow (Friday).

"BALLAD Of The Artificial Mash," AB's 400th Armchair Theatre TV production, in which the Paper Dolls and Stanley Holloway feature with Actor Alfred Lynch, will be seen in London on July 25, and other regions two days later.

HARRY SECOMBE makes two rare concert appearances at Blackpool's Opera House on July 28 and Bournemouth Wintergardens August 18.

Kiki cabaret

KIKI DEE will start her first series of British cabaret appearances at Sheffield's Cavandish Club from July 14 for a week.

She goes to do weeks at Blackburn Cavandish Club from July 28, Newcastle Dolce Vita and South Shields Latino Club from August 4.

Duane to record in Britain

DUANE Eddy, whose successful British tour ends this week, plans to stay in London and record a new album with his tour backing group the Quotations.

"Duane is currently looking for suitable material to record," said a spokesman, "and if he is successful he will definitely make the album in London."

Because of the success of his "revival" trip, Duane plans to spend much of his time in Britain.

GEORGIE FAME and Move are the guests on Radio 1's "Joe Loss Show" on June 21.

Burt Bacharach stage musical

BURT Bacharach and Hal David—the amazing songwriting team behind Dionne Warwick's latest smash, "Do You Know The Way To San Jose,"—are writing their first-ever Broadway musical.

The show, "Promises, Promises," goes on Broadway in November, and Bacharach and David are currently completing work on the full score.

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AT LAST . . . STONES START WORK ON THEIR FIRST FEATURE FILM

ROLLING Stones began work on their long-awaited first film on Tuesday . . . despite the pending court case of Brian Jones, who appears next Tuesday on drug charges.

The film, to be directed by France's top director, Jean-Luc-Goddard, is called "One Plus One," and features all five Stones in acting roles, but portraying themselves.

Apart from being the Stones' first feature film, it is also the first production by Cupid Productions, run by the Hon. Michael Pearson and actor Iain Quarrier, and the first English film by Goddard.

"One Plus One" deals with the parallel themes of construction and destruction. Destruction is a love triangle which ends in suicide; construction is the Stones making a record. No other stars have yet been announced as appearing.

Says Mick Jagger: "We are very excited about this. We have been admirers of Goddard's work for a long time and have a great respect for him. We have seen all his films and could not wish for a better director."

Marmalade for S. America, Italy

TRIPS to South America, Italy and Sweden are in line for Marmalade, who enter the chart this week at No. 27.

Agent Peter Walsh was in Milan last week arranging for the group to tour Italy, and there is a distinct possibility that the group will follow stable-mates the Tremeloes on a tour of Brazil, Chile, Argentine and Uruguay.

New radio bookings for Marmalade are: "David Symonds Show" (all this week), "Radio One-o-Clock (June 10), "Pete's People" (15) and "Parade Of The Pops" (19).

Bobby Vee: dates here

BOBBY VEE was due to arrive in Britain on Wednesday this week for a month of radio, TV and cabaret appearances to promote his latest single, the double A-side "Hey Girl"/"My Girl."

He stars on Radio 1's "Joe Loss Show" tomorrow (Friday) and "Pete's People" (8). On Sunday

Bee Gees Colin and Vince, Face

Steve married!



Small Face Steve Marriott.



Dickie Valentine and Wendy.



Bee Gee Vince Melouney.



Bee Gee Colin Petersen.

TWO MORE wedded Bee Gees, and Small Faces leader Steve Marriott marries in secret! They are the latest in the long line of pop stars rushing to the altar.

Bee Gee drummer Colin Petersen is reported to have married 23-year-old Joanne Newfield, personal assistant to Bee Gees' manager Robert Stigwood, in Nassau, Bahamas, last Saturday.

But on Tuesday a spokesman for the group's management told Disc: "We have no idea whether the report that Colin is married is true or not and neither has Robert Stigwood, who is currently in Australia."

"Joanne accompanied Colin and Vince Melouney to the Bahamas, and at the time of their departure there were many rumours that they would marry. However, the only person who claims to know of the marriage is a free-lance journalist."

Joanne, niece of bandleader Joe Loss, was formerly personal assistant to the late Brian Epstein.

Before flying to Nassau two weeks ago, Joanne was in London supervising the decorating of Colin's new St. John's Wood house.

However, coinciding with the rumours of the Petersen wedding,

lead guitarist Vince Melouney revealed that he and his wife, Diane, were married in Australia nearly two years ago.

Bee Gees and Robert Stigwood return from holidays this Sunday.

And early last week Steve Marriott, leader of the Small Faces, married 23-year-old model Jennifer Rylance secretly at London's Kensington Register Office.

Steve was apparently very angry that the news had leaked out and at press-time was unavailable for comment.

● And a not-so-secret wedding, Dickie Valentine married 23-year-old Wendy Wayne at Egham Methodist Church, Surrey, on Saturday. The couple had met two years ago in pantomime.

Dusty to America

DUSTY Springfield will spend a week in America from June 14—to discuss her future career there.

Dusty joins impresario Harold Davidson and US business executives to plan a lengthy series of TV appearances and new cabaret engagements in Los Angeles, Las Vegas, San Francisco, Chicago and New York later this year.

Dusty opens her three-week season at London's "Talk Of The Town" on July 8.

Her new single has still not been set though the Clive Westlake song "I Close My Eyes And Count To Ten" is still under consideration.

TOM EDWARDS returns to Radio 1 next month. He starts the two-hour Saturday afternoon spot for four weeks from July 13 and takes over from Chris Denning in the Wednesday "Midday Spin" series for six weeks from August 7.

Herd to tour Scandinavia, Japan

HERD are set for two mammoth concert tours of Scandinavia and Japan towards the end of the year.

Rick Dixon of the Danny Betesh agency is currently negotiating a three-week tour of Denmark and Sweden for the group this September. Japanese promoter Rumi Hoshiko, who organised the Walker Brothers' tours of Japan, has offered the group two week's concerts dates at the beginning of the New Year.

Herd are currently working on tracks for their new LP.

MOVE'S TREVOR HURT IN CRASH

TREVOR Burton, rhythm guitarist with the Move, seriously injured his left shoulder in a car accident over the weekend.

The group made two radio appearances—on Radio 1's "David Symonds Show" on Tuesday and "Joe Loss Pop Show" (today)—with a stand-in for Trevor.

Trevor was on his way to visit Traffic at their Berkshire cottage when the accident happened. His Land Rover turned over and Burton dislocated his left shoulder, and was rushed to hospital.

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"London Bridge is Coming Down"

RCA 1700

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A hit—or the Thames'll run dry!

Fantastic Double-A-side revival!

DUANE EDDY

"Dance with the Guitar Man"

SAM COOKE

"Another Saturday Night"

RCA 1701

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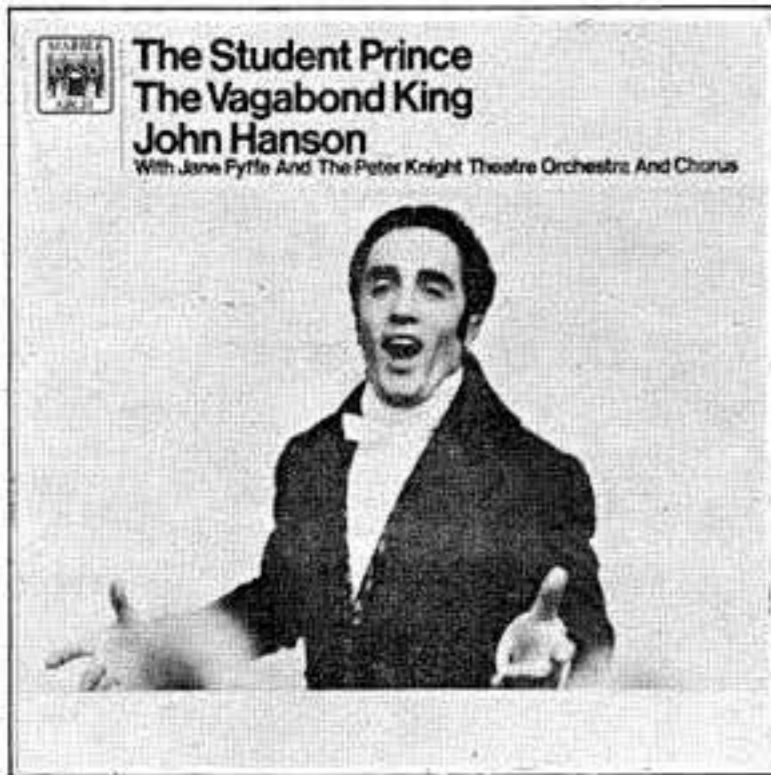
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The Student Prince
 The Vagabond King
 John Hanson

With Jane Fyffe And The Peter Knight Theatre Orchestra And Chorus



Barry prepares to fight back

THE Poor Little Rich Boy clenched his fist and said fiercely: "My ambition now is to get a hit so that I can then spit in a few people's faces."

The end of the Ryan twins' joint career came last month in Manchester when Paul collapsed, retreated to the country to recuperate, and finally quit last week. Brother Barry has decided to go solo and, on June 21, releases "Goodbye," the record he hopes will give him grounds for spitting in a few faces.

Barry talked about the past and the future this week with his usual honesty and enthusiasm. "It was not so much us that took the knocks as our mother (Marion Ryan). It seemed that the old school of show business, in her own age bracket, resented her and found the best way to get at her was to take it out on us, calling us 'mummy's boys' and all that.

"I think they were jealous of her, and the association with Harold Davison" (one of the top agents in the business and thus able to give the Ryans the sort of advantages other artists only dream about).

Davison managed the boys, and on him, too, fell resentment for



Barry with mother Marion . . . "They called us mum's boys."

the Ryans—and blame into the bargain. "When we started it seemed a good idea to get as much exposure as possible. But now even Harold admits he pushed us too hard. He had never really tried to launch a pop group before and he admits he made a mistake with us.

"And really we were driven too hard, too young. We didn't know what was going on. We never had a say in anything we did. Maybe that used to make us quite outspoken at interviews when we were

away from our management.

"The break-up really began when we were forced to release 'Heartbreaker,' which we loathed, as a single early this year. When I got a copy I just took it home and smashed it in two. It had reached the point where we were fed up with being told what we could or could not do all the time.

Arguments

"And Paul hated being a performer. He disliked the bitchiness

in the business. He also felt he was holding me back because he freely agreed I had a better voice. We both of us saw this breakdown coming for him. It was getting to the stage of us rowing all the time.

"When it did come, it was upsetting for me, too. If you're a twin, you must have a closer attachment, I suppose. But he's better now. He's writing songs and he has really surprised me with his ability. He's styling himself on Noel Coward whom he worships. Already the Everlys have taken one of his songs back to America, Esther and Abi Ofarim are interested in one and he's written the B-side of my single, 'I'm So Sad.'

"With 'Goodbye' on the A-side, it really must sound a maudlin record, but I assure you the titles are pure coincidence to what has happened in these past few weeks."

Not only have Paul and Barry parted as performers, but they've decided to live separately as well. "He's going to share a flat with Cat Stevens, who went through a similar sort of experience as Paul. They plan to write together."

Leaving Barry alone in his bid to attain some vocal respect (and revenge). "Obviously, it's not as though I shall be a beginner, but I don't see it as any hindrance. These days, unless you're Tom Jones or Engelbert, a singer makes it on the song, not himself.

"I'm also in the position where I can look back over three years and decide what mistakes we've—I must get out of the habit of saying 'we'—I'm not going to make again. But what went wrong is not really something you can put your finger on. All I've done is to insist that I have a say in what work, records and appearances I do.

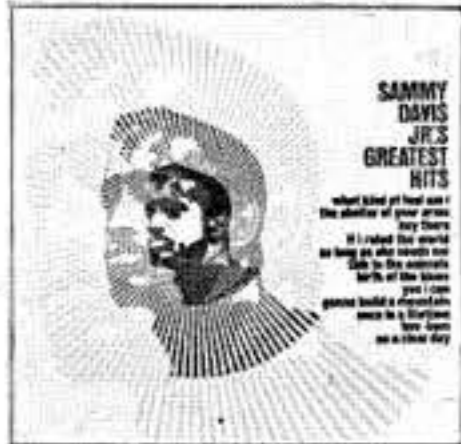
"Will I miss Paul? I don't know. It may be a bit nerve-racking on my own for a bit, but I'm determined to make it. I've got to, for my own pride."

Little Barry, we hope you will.

SAMMY DAVIS JR.

Now appearing in Golden Boy at the London Palladium.

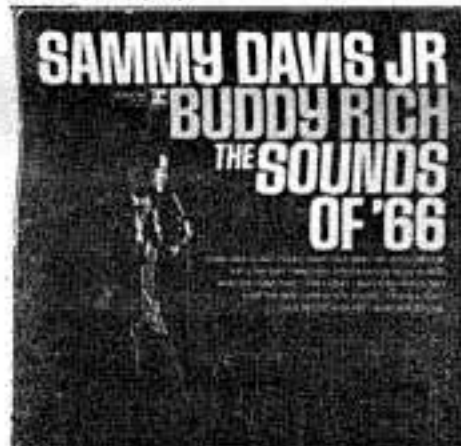
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Sammy Davis Jr.'s Greatest Hits
 RLP 6291 (M)



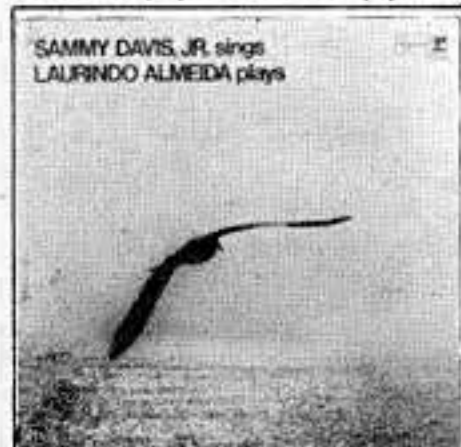
That's All (A 2 Record Album)
 RLP 6237 (M) RSLP 6237 (S)



Sammy Davis Jr. with Buddy Rich The Sounds Of '66
 RLP 6214 (M) RSLP 6214 (S)



Sammy Davis Jr. At The Coconut Grove (A 2 Record Album)
 R 8062/3 (M)



Sammy Davis Jr. Sings And Laurindo Almeida Plays
 RLP 6236 (M)



Sammy Davis Jr. Sings The Complete "Doctor Dolittle"
 RLP 6264 (M) RSLP 6264 (S)

ASK ANYONE north of the dear old River Tweed who the Marmalade are—and chances are they'll answer "Dean Ford and the Gaylords."

For Marmalade, those four likeable lads from Glasgow, plus one alien from St Mary Cray in Kent, are in the enviable position of still being loved and idolised in the country they "deserted" for fame and fortune, and also still being known by their original stage name.

Which is an even stranger state of affairs when you realise that up to a few years ago every English group who ventured north of the border were treated like stars, irrespective of their merit, and Scottish groups merely battled with each other for the best London sound.

Add to all this the fact that Dean Ford and the Gaylords and the Marmalade have collectively been professional for over four years and you'll have to agree they deserve success.

"Originally we came to London as Dean Ford and the Gaylords," said Dean, "because we knew it was hopeless looking for success in Scotland. We'd made four singles, none of which sold anything south of Carlisle, and even the Beatstalkers, who at the time were a bigger group in Scotland than the Beatles, meant not a light in England.

"So we threw up £50 and £60 bookings and came south to £12 10s bookings. We were reduced to sleeping in the van as we only had enough money for two in a hotel at a time."

"That had its laughs," says Pat Fairley. "We just used to draw up to a parking meter, change into our pyjamas, throw dice as to who slept where, and ask a friendly traffic warden to wake us up. Once we parked unknowingly outside a school and woke up to find hundreds of little faces peering in at us!

'Fiddle'

"Oh yes, and we also operated an innocent fiddle on our fan club! We advertised for the club, membership three bob a year, and then spent all the postal orders on food! But we wrote to the fans ourselves and made sure they got a monthly newsletter, all typed on office paper with office stamps!"



When Marmalade "Popped North" last week they found the legendary Northern Dance Orchestra were building a boat in the basement in their spare time. So always being people to lend a helping hand . . . they did! Left to right: Alan Whitehead, Graham Knight, Junior Campbell, Dean Ford, Pat Fairley.

Marmalade: 'We had a fan club fiddle!'

And still Dean Ford and the Gaylords. Why and how the change of name?

"We thought the old name was getting a bit dated," said Graham Knight. (He's the intelligent-looking one with the smoked glasses!) "We thought of 'Puff Puff,' 'Maynard's Mounted Foot' and then one night we were playing a hall in Wiltshire when in walked that king hippy Peter Walsh saying 'You shall be called the Marmalade,' and we were!"

Scotland amazingly accepted the name change without question, though there are apparently still those who think the Marmalade is an English group.

Alan Whitehead, the English drummer joined the group just

before Christmas 1966, and was immediately launched into Hogmanay celebration dances in Glasgow.

"Despite the fact that I'm one of the noisiest drummers they auditioned, and I'm going a bit deaf and I can't sing and I'm not a car mechanic, I was just what they were looking for," he says cheerfully.

The Scots agreed! "Scottish people are very friendly," says Alan, "and I'm not at all aware of the accent now. Occasionally I have to translate for a few mystified people, and apart from the odd nationalist argument we get on very well."

Marmalade may well become the last of the successful noisy groups.

"You can't generate excitement without noise," says Pat, "but we don't use noise to cover bad playing, and we always make sure our vocal sound gets across first."

Even as the Marmalade it's been a long fight for Dean Ford and his merry mates. "Lovin' Things" is the group's fifth single as the Marmalade, and the first they did not choose themselves.

"Which all goes to show, although we think we can play well, we certainly don't know what makes a hit record," says Dean modestly.

"So in future we'll be leaving that decision up to our record producers . . . and of course king hippy Peter Walsh!"

David Hughes

WHAT HAVE THEY ALL IN COMMON?



Tom Jones



Anita Harris



Val Doonican



Ken Dodd



Don Partridge



Solomon King

WHAT do Tom Jones, Engelbert Humperdinck, Anita Harris, Val Doonican, Solomon King, Don Partridge, Vince Hill, Ken Dodd and Des O'Connor all have in common? Besides money, they are the pop stars who will spend the next few months lazing in the sun, if any, all day and packing in the holiday-makers each night at various summer seasons around England.

Tom and Engelbert are both undertaking their first summer seasons. Tom stars at Bournemouth Winter Gardens for eight weeks from today (June 6); Engelbert tops the Blackpool ABC bill from June 15 for a four-month stint.

Blackpool being the traditional summer season centre, there is also Solomon King and Don Partridge parading on the Central Pier for 12 weeks from July 13, while Ken Dodd stars at the Opera House from June 15 and Vince Hill is featured at the Winter Gardens Pavilion from June 22.

Engelbert Humperdinck aims to spend much of his summer

stay in Blackpool in the air. But, to explain, Engel says: "The big thing for me this summer as far as my spare time is concerned will be learning to fly a plane. I've arranged a course of tuition for a pilot's licence coinciding with my show."

"But this is just one of the ways in which I hope to relax during the days of the four months I shall be at Blackpool."

"The last one and a half years have been hectic to say the least and I know the autumn is going to be extremely busy so my only chance to get some leisure time is between getting up—usually just before midday because the final curtain comes down not much before midnight and it takes me two or three hours to unwind — and reaching the theatre at tea-time. Not much time, but you can bet your life I'll sort something out."

"I have taken a house tucked away a little way out of Blackpool and that should be a novelty in itself—it will be the first time I've had a house in

Engelbert gets the first house of his own

my life."

Anita Harris joins her old pantomime mate Jimmy Tarbuck at Great Yarmouth ABC for 14 weeks from June 1, where Kenneth McKellar and the Rockin' Berries also appear; Des O'Connor is also at Great Yarmouth, playing Wellington Pier.

Torquay trippers have Val Doonican for 16 weeks from tomorrow (Friday) at the Princess Theatre.

You hardly need to know how Mr Doonican intends to pass the time. "I'll be out on the golf course every day—a summer season really gives me the chance to improve my game."

"It really gives you the chance to get away from it all and relax a bit. I'll be renting somewhere and moving in with the family."

If you're in Great Yarmouth and have a yen to meet Anita Harris your best bet is to hang around the bingo stalls. "I'm a bingo addict—I need the prizes," cracked Anita.

"I'm renting a furnished bungalow with plenty of back garden just outside the town and looking after Albert, my own Afghan hound, and also Jeff Beck's dog, for he's off to the States. I'm also having a secretary there to help out."

"It should be a great time because my co-star is Jimmy Tarbuck and, of course, we were in pantomime together and got along tremendously. So there'll be loads of parties. I look on

a summer season as a chance to have a working holiday."

She'll also, of course, be bumping into Des O'Connor. Des, riding up the chart again, who regards summer seasons as "the one time of the year I get the chance to relax."

"When I'm working on a television series, it means being at the studios from morning till night, and when I'm in pantomime, that means working every afternoon."

"So I really look forward to summer seasons—this will be my 12th or 13th and should be especially good because it will give me the chance to go over

to Newmarket where I have a couple of racehorses stabled. I've become very keen on racing, training and breeding, and I shall even be doing a bit of riding myself."

"My wife and two little girls join me during the school holidays so we'll also be boating on the Norfolk Broads. What life could be better?"

Solomon King, surprisingly placed on Blackpool's Central Pier where the audience, I imagine, will be issued with lifejackets as well as admission tickets, hopes to have his wife and four children staying with him for the entire season. They

stayed on in the States while Solomon flew over to seek his singing fortune, but now the time seems right for them to arrive.

Solomon has decreed, however, that he'll spare the beach donkeys the back-breaking task of bearing his 18 stone around for rides.

Blackpool's other big name, Vince Hill, aims to be entertaining all through the summer—purely to show off what a fine chef he is.

"Before I came into the business I was in the restaurant business. So nowadays cooking has become a hobby and I like nothing more than to invite people back to a meal. My speciality, I suppose, is Pickled Beef Wellington."

When he's not feeding other people's faces, Vince aims to get in plenty of golf, fishing and parties. "I've not done a summer season for two years. I decided to lay off for a couple of years because there is so much work—and money—to be got in the cabaret clubs, particularly now that I have a few hit records behind me."

"But when the offer of a summer season at Blackpool with Tommy Cooper turned up I jumped at it. Tommy is one of my favourite people and besides that, I've never done a Blackpool season and from what I hear it's a very good place socially, with plenty of parties."

"Summer seasons can tend to pall a bit by the last four weeks, but I think my wife and I, not forgetting our alsatian, will have a ball in Blackpool."

Bob Farmer



Engelbert... flying lessons

Summer Seasons

BLACKPOOL

ABC—Engelbert Humperdinck.
Central Pier—Solomon King, Don Partridge
Opera House—Ken Dodd.
Winter Gardens—Vince Hill.

BOURNEMOUTH

Winter Gardens—Tom Jones.

GREAT YARMOUTH

ABC—Anita Harris, Jimmy Tarbuck, Rockin' Berries.
Wellington Pier—Des O'Connor.

TORQUAY

Princess Theatre—Val Doonican.

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Story by BOB FEMER & ARTHUR MARK / Directed by GEORGE MARSHALL
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Jimmy Powell Sugar Babe F 12793 **DECCA**

John Mayall's Bluesbreakers No reply F 12792 **DECCA**
(from Decca LP 'BARE WIRES' SKL/LK 4945)

Primo Scala and his Accordion Band Blue skies F 12791 **DECCA**
(from Decca LP 'HERE COMES SUMMER' SKL/LK 4938)

Whistling Jack Smith Only when I laff DM 189 **PERAM**
(from the Paramount film of the same name)

Erma Franklin Open up your soul HILZ 10201 **MONA**

Billy Golden A loser makin' good HLB 10202 **MONA**

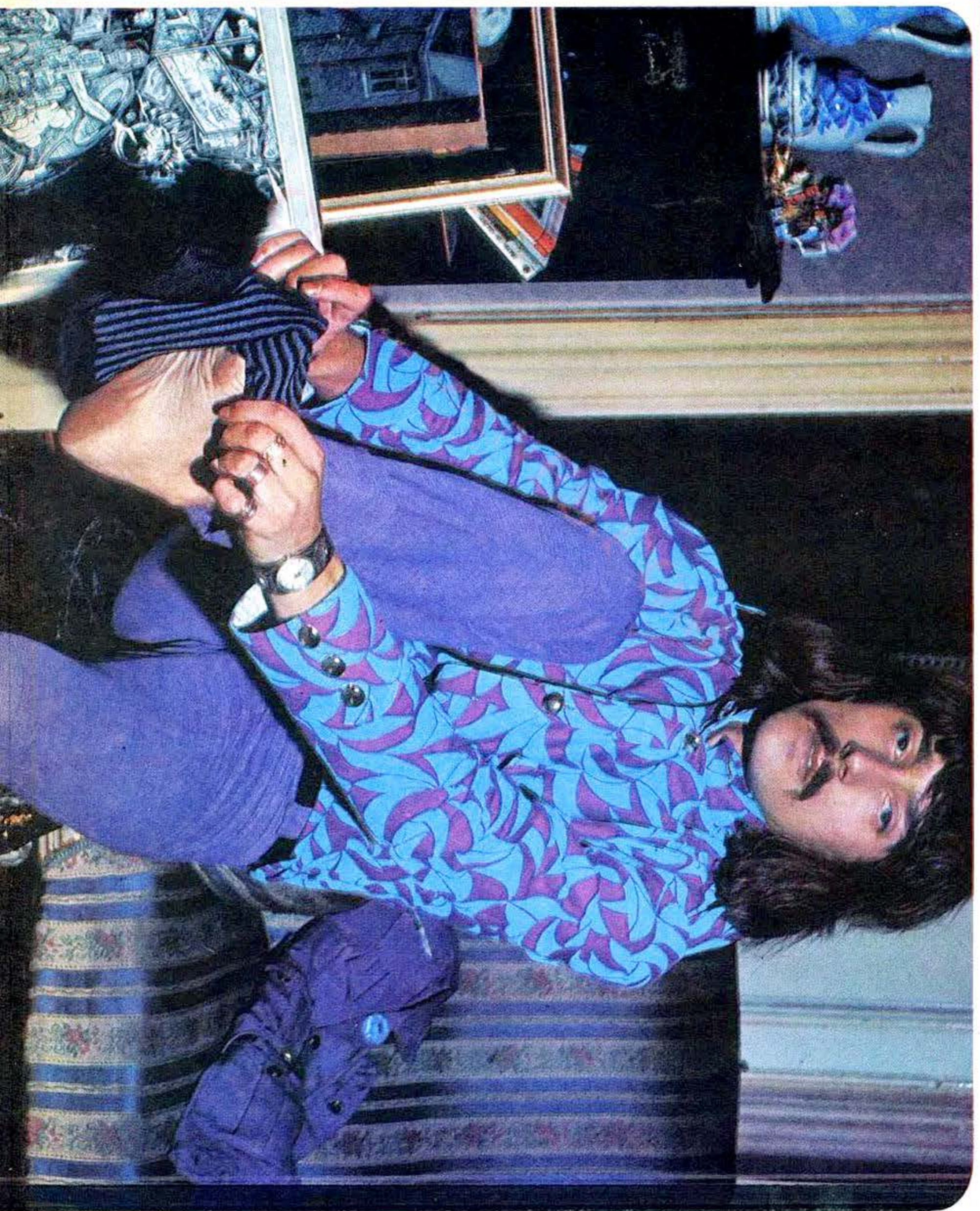
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Och aye! It's the swinging Scott!
MEET STUART HENRY, NEW FACE OF 'TOP OF THE POPS' ON PAGE 12



Age

I WAS born on February 24, 1944 under the sign of Pisces—two little fishes swimming in opposite directions which means I can hold two young ladies' hands at the same time!

Birthplace

IN A maternity home which happened to be situated in the city of Edinburgh, noted for its beautiful architecture and the high rate of intelligence endowed on its off-springs.

Home

A BIT confused. A small flat in Swiss Cottage which I rent; a large flat in Glasgow which I own; a small cottage on the banks of Loch Lomond which I rent; and a large flat being rebuilt in Swiss Cottage which I am buying.

Family

ONE MOTHER of advancing years who lives in Edinburgh and has reached that excellent state of health whereby she no longer feels responsible for her son's actions. My father was killed in the war before I was one, so I never knew him. I am a spoilt only child.

Education

SURPRISINGLY not Eton or Oxford, but a scholastic establishment intended for the education of sons of gentle folk. My mother is a gentle person, therefore I was eminently qualified to attend.

I am very proud of the fact that I managed to pass all my school years without being brainwashed—and my mind remains in the same untutored state it was when I was four-and-a-half.

'I have a strong aversion to the sanctified state of matrimony'

RADIO CAROLINE may now rest in peace. Its pride and joy and permanently promoted baby has come of age at last. In other words, the Equals have hit the chart.

Not a day went by without Caroline extolling the excellence of the Equals until the whole nation just had to know of them. It wasn't by a single that they finally became accepted. Instead, "Unequalled Equals," after innumerable plays on 259, entered the album chart, but the five Equals were still not satisfied.

"A single was more important to us," said lead singer Dervin Gordon, "and when we issued an EP, everybody started raving over one of the tracks titled 'Baby Come Back.'"

"We decided that this must be the one and re-issued it as a single. And actually it had been a B-side on an earlier single we made."

Of Caroline the Equals en-



STUART HENRY

talks to

David Hughes

Previous Jobs

LIKE MANY gentlemen in my profession they tended to be various and all equally forgettable. I've been a comedian's stooge, an ice-cream salesman, and read modern poetry on Scottish BBC among many other things.

Hobbies

WHEN ASKED this question Mr Henry suddenly developed a severe attack of reticence for fear of embarrassing the young minds of Disc's female readers.

Books

I'M A "loo reader." I read books which my friends leave in my loo, and as I'm never allowed to stay in the loo for long, I never finish the books! And I don't read in bed.

Taste in music

I AM in the incredible position of liking and playing at home exactly the same sounds I play on the radio. They tend to fall in the bag of Soul, Tamla-Motown. Classical music and jazz mean nothing to me. Well-intentioned friends have tried

'I used to read poetry on BBC in Scotland'

to convert me and have succeeded most abysmally. I hope it remains like this, as I'd hate to remain a DJ who had no feeling for the music I was playing.

Films

MY FAVOURITE all-time actor is Buster Keaton, a man I find indescribably funny. I also like the moving pictures made in Continental countries.

Marriage

I AM not married because I have a strong aversion to the sanctified state of matrimony.

I don't disapprove of love, or of two people in love living together. But I do disapprove of people having to sign a little piece of paper to testify they will live together and love each other for the rest of their lives. Love is not a state to be controlled; you can fall out of love just as easily as you fall into it.

Politics

I CARE deeply for the idealistic principals behind politics, but think it almost totally impossible for any politician to succeed and remain idealistic. I therefore tend to dislike politicians with about four exceptions. I have always been strongly Socialist, but find it very hard to defend the policies of the present Labour Government.

Scotland

A BEAUTIFUL country which is slowly making many politicians slightly quake in their shoes and think that perhaps for the last 300 years they have been given a raw deal.

London

A LARGE city with too many people and far too many cars. A city whose inhabitants suffer from a malaise which takes the form of rushing along the streets with their heads cast heavenwards waiting to be discovered and find the crock of gold, which leaves them little time to smile and pick up old ladies' parcels. It took me three or four months to feel at ease in London, but it's still only in the Swiss Cottage area where I live that I feel at home.

Clothes

I LIKE clothes—both mine and other people's. It's sad but no shops sell the clothes I like, so everything I wear is made to my design by a little man in Glasgow. But in the immortal words of Mr John Lennon: "Clothes are only important for taking off!"

Accents

I HATE the very phoney "English Major" thing which is very off-putting and makes me conscious that I'm not standing to attention, carrying my issued copy of the Union Jack!

Racial Discrimination

I TEND to think of myself as a very tolerant person, but one thing I'm strongly intolerant about is other people's intolerance. I hate and detest all forms of racial discrimination, indeed any form of discrimination—religion, nationality, colour or creed. If one was looking for any deep psychological reason for my way of dress and the length of my hair, and is not happy with my usual answer

that I like it, you might hit on a subconscious reason that I like upsetting people's minds and making them think. Two years ago anyone with long hair was thought of as an inarticulate yob. This attitude is now slowly dying because people are using their minds to think for a change instead of just adopting stereo-typed brain-washed attitudes handed down to them. Anyone who thinks they must of necessity be superior to another person because that person has a different colour I can only feel acutely sorry for.

Food

INDIAN and Chinese, preferably home-cooked.

Drink

VODKA, Coke and water . . . in separate glasses.

Most Treasured Possession

I DON'T treasure possessions—I treasure people.

Car

AN INDESCRIBABLE unwashed Vauxhall Velox Estate car which has been with me for two years, and I am always attached to things that have been with me for a long time. So I'm not going to change to a flashy sports car merely because my financial state has improved.

Cigarettes

SENIOR SERVICE untipped. I can't stand tipped cigarettes because I have very soft lips.

Verbosity

I DO tend to suffer from this affliction on occasions, and perceptive readers may have noticed my predilection and obvious delight, guarded unto my being, of constantly and un-faillingly using long words and complicated difficult sentences. It's a wee malady I enjoy indulging in.

THREE YEARS AGO THEY COULDN'T EVEN PLAY INSTRUMENTS

thuse: "They did so much for us by promoting the album. We could go on stage and do six or seven numbers off the album and they were all known by the fans. This was great because we've always believed in only doing our own songs."

Which can't be bad because, three years ago, when the idea of forming a group was first

thought of, none of the Equals—Eddie Grant (lead guitar), Lincoln Gordon and Pat Lloyd (rhythm) and drummer John Hall complete the line-up—could even play an instrument.

"We were all at the 16-17-year-old stage where you suddenly latch on to crazes. With us, it was getting a group together. We just worked away with what instruments we could get together and spent a year learning to play before we actually started doing appearances," recalls Dervin, who is the twin brother of Lincoln.

"I was an apprentice tool-maker at the time, but the music bug, once it had bitten us, wouldn't let go. It was Gene Latter who first heard us and took us to President Records, but success came first in Germany, where we went to No. 1 with 'I Won't Be There.'"

"Since then we've had three

more hits in such countries as Holland, Belgium and France, but it wasn't until Caroline started playing our album that we began to get accepted in Britain."

Even so, with three coloured boys and two whites (Pat and John) in the group, people might have mistaken them for a copy of the Foundations.

"Never. What the Foundations are doing is totally different to the Equals' scene. We're what you'd call a cross between pop and soul."

Equals—Caroline's pride make it at last



Caroline-nurtured Equals (left to right): Pat Lloyd, Dervin Gordon, John Hall, Eddie Grant, Lincoln Gordon.

WAY OUT

WE'VE GOT JUST ABOUT THE BEST LIST OF IMPORTED, HARD TO GET, U.S. LP's. HAVE YOU GOT YOUR COPY YET? IF NOT, WHY NOT?

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Their own dress sense is quietening down, but—

NOW THE BEATLES' FASHIONS INVADE SWINGING CHELSEA

The Beatles' dress sense is quietening down. Like everybody else, they all went mad last year, but now they're all coming back to a normal way of life."

John Crittle, 25-year-old designer for the new Beatles fashion store, Apple Tailoring (Civil and Theatrical), made the comment, and if you care to stroll along the Kings Road in Chelsea and stop at the Apple store, you'll see his point.

Sober

Everything looks strictly elegant. None of your gaudy wall murals that got the Baker Street shoppers in such a flap and eventually led to the walls being whitewashed. At Kings Road, the Beatles have



THE SIGN outside the Beatles' Chelsea shop

sobered down considerably. The premises are painted in tasteful white with mustard shades; the clothes, primarily male, are, in the words of Crittle, "more sophisticated, elegantly styled garments."

And, unlike the first Apple shop in Baker Street where prices meet every pocket, the Chelsea store is strictly for more expensive attire.

"We won't get teenyboppers here, because prices will be too high for them," says Crittle, a rather withdrawn 25-year-old Australian who owned the original premises, Dandie Fashions, and was invited by the Beatles to run their new tailoring enterprise.

Made to measure suits start at 30 guineas; hand-tailored suits off the peg are priced from 25 guineas; machine-made jackets range up from 12 guineas.

All are designed by Crittle—"We're pushing velvet jackets and the Regency look"—although the Beatles put forward plenty of suggestions. "They have pretty far ahead ideas, actually," he adds.

"We're catering mainly for pop groups, personalities and turned-on swingers. The teenagers seem too frightened to come in, even though they know this is the Beatles' place. Maybe it's because the place is too elegant and too expensive."

Quieter

By the same token, he doesn't expect teenagers to rush to the men's hairdressing salon which opens in "about three weeks' time."

This is being run in the basement of the boutique by Leslie Cavendish, who spent six years with Vidal Sassoon and has his own personal clientele of pop stars.



SHOPPING in the Beatles' new boutique in Chelsea is Miss Inga Evelyn-Jones, aged 19, of Frinton, Essex. With her: Apple assistant, 21-year-old is Paul Ive.

"Private, exclusive and ex-directory" is its description... like the rest of the premises. But then the Beatles, like the man said, are quietening down.

Accent is on David Hemmings in this film

"Only when I larf"
General release late June

LEN DEIGHTON, spy thriller writer became Len Deighton comedy writer and film producer for this film. After the complicated plots of "The Ipcress File" and "Funeral in Berlin" this is a fairly light film with a real twist of an ending.



David Hemmings

Not an uproarious comedy, but funny in places, keeping you on edge in others, and always keeping you interested.

Silas (Richard Attenborough) is an ex-Army officer; Liz (Alexandra Stewart) is his beautiful girl friend. And Bob (David Hemmings) is his assistant.

Just in case you might think the confidence tricks are far-fetched and improbable, the film starts with examples of real-life confidence tricksters.

The acting is superb, with Richard Attenborough and David Hemmings not only switching accents at the blink of an eye, but in that same blink, changing their character, stance and mannerisms.

Gavin Petrie

TELL Mama, tell Papa, tell your fellow soul sisters and brothers—Etta's gonna be big, big, big.

Born Los Angeles and (get ready for this), like so many other Negro singers, started down her thing as a choir member at St. Paul's Baptist Church. Then on to professional work with an all-girl trio, "The Peaches."

The big break came for Etta James in '55 when bandleader Johnny Otis (nothing to say about that surname) introduced her to Modern Records, Miss James signed the dotted line, and her first record, "Dance With Me Henry," made the R&B charts and Etta began touring with package shows.

Business was getting good when Mrs. James was struck by illness and her daughter returned to L.A. to care for her.

Comeback

Etta made her comeback at 18 in 1960, joined Argo Records and had a string of hits including "At Last" and "Trust In Me."

She now records for Cadet (Chess over here), and it wasn't until "Tell Mama" that I first really listened to Etta James.

Clarence "Looking for a Fox" Carter penned "Mama"—Uncle Otis the follow-up "Security," now would you believe Sonny Bono for the latest?

"I Got You Babe" has entered the U.S. charts, and last week was



at 71 with a Billboard Red Bullet and the record is an absolute A.I. 100 per cent, nothing to say gas!!!

Like "Tell Mama," it features tremendous brass sound, and the whole thing has such a beautiful solid groove all through.

Fabulous break toward the end, as Etta wails "I got you to hold

me tight, I got you to kiss good-night, I got you, I won't let go, I got you to love me so." In come the drums and they all do their thing—horns, guitar, organ and Etta screaming.

Interesting to note that sessions take place at Fame Records' studios, Muscle Shoals, Alabama, using the same musicians as Percy Sledge, Wilson Pickett, Jimmy Hughes, and occasionally Aretha Franklin, to name but a few.

I "stopped once" and bought an import copy of "I Got You Babe." Save your pennies for English release—you'll love the record.

Dig Martha Reeves "I Promise To Wait My Love." Imitation is the finest form of flattery—Lady Soul is flattered. S'good sound though.

The American/English Otis Redding memorial album is something you probably already have, but the award-winning French issue, "The Otis Redding Story," knocks "History Of" sideways.

The two in one LP features twenty-four tracks, English sleeve notes, seven photos including a beautiful colour portrait of Otis on stage over the folding cover. It's imported by One Stop Records, and if you want to bump into Jonathan King go to the South Molton, off Oxford Street, branch.

Things to look out for: New Arthur Conley album, "Soul Directions," features self-penned track, "Otis Sleep On"—so sincere and so sad. Arthur says thank you to the man who did so much for him.



● **ETTA JAMES:** a hit with the old Sonny and Cher hit, "I Got You Babe"

Erma Franklin's latest title, "Open Up Your Soul," just out in the States.

Drifters follow-up to "Baby What I Mean" at last due for release here—titled "Still Burning In My Heart."

● **STRAIGHT AHEAD!**

new singles

Trini Lopez
Mental Journey
RS 20687

Ethna Campbell
Kiss Tomorrow Goodbye
7N 17539

Scrugg
Lavender Popcorn
7N 17551

Nina Simone
The Other Woman
7N 25466

Moira Anderson
Charlie Is My Darling
7N 17558

The Millionaires
The Natural Thing To Do
7N 17561

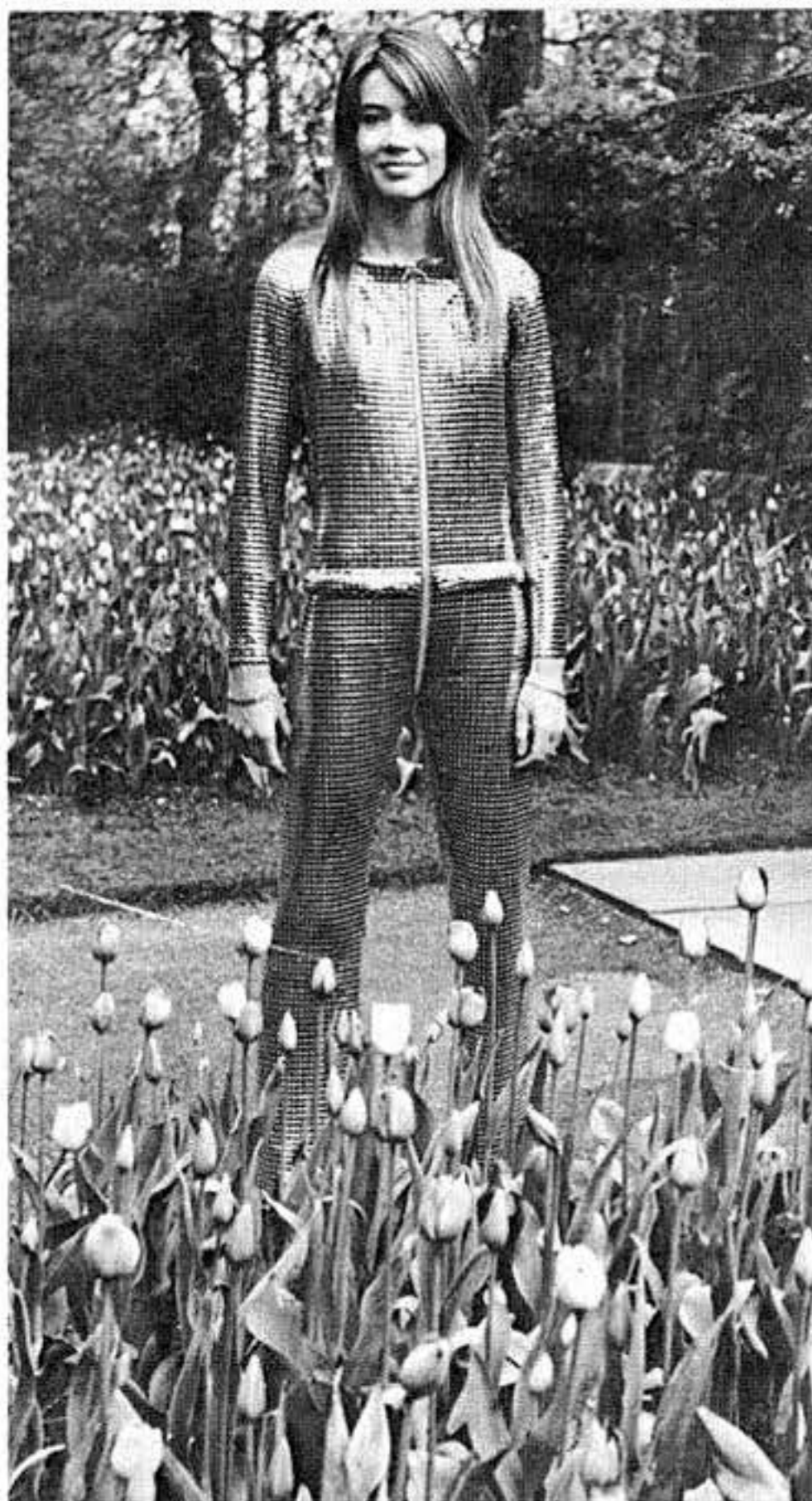
The Orange Machine
Three Jolly Little Dwarfs
7N 17559



JOHNNIE WALKER WRITES ON SOUL IN DISC EVERY FORTNIGHT

WHAT'S NEW ON THE ALBUM SCENE? FIND OUT WITH

DAVE BERRY weaves his spell



● Miss Hardy in THAT dress . . . made out of 2,000 real gold metal links!

Francoise magic

FRANCOISE HARDY's magical, sexy singing oozes out of two new releases this hot month of June:

She "Sings About Love" on Pye's low-priced Marble Arch label, and this is a superb bargain buy for any Francoise fan, including "Tous Les Garçons Et Les Filles." Beautiful music.

And on United Artists, Miss Hardy sings newer songs, some of which were written by her.

Both LPs are fine examples of her great style. If you like her, buy either without hesitation.

DO YOU REMEMBER SCAFFOLD?

THANK U Very Much for the SCAFFOLD, John Gorman, Michael McGear and Roger McGough. You will, we hope, continue to contribute to the refreshing side of the scene—poking fun, reading poems that are brilliant pieces of nonsense, and producing inventive LPs like your new one, "The Scaffold Live At The Queen Elizabeth Hall" (Parlophone). Includes "Thank U," too.

DAVE BERRY: "Dave Berry '68." Maybe Baby; The Coffee Song; She Cried; And The Clock In The Steeple Struck 13; We Can Live On Love; My Baby Left Me; Baby's Gone; Dying Daffodil Incident; Suspicions; Since You're Gone; Stick To It Ivity; I Got The Feeling. (Decca).

THERE'S something great about Dave Berry, and this LP—with all his usual insinuating style, his carefully-woven spidery web of singing and tremendous individuality, demonstrates that he has a lasting quality.

The wandering hands on stage are his biggest trademark, but on record, too, Mr. Berry weaves a spell with that voice.

"Maybe Baby," "Coffee Song," and the weirdly-titled "Clock In The Steeple Struck 13" are the most interesting tracks. But as usual, with a Berry album, there isn't really a dud among the lot.

Miracles of Tamla

● Now here's REAL value on an LP—16 super tracks, all single hits in their own right, and every one bringing back a host of memories to every dedicated Tamla-Motown fan. "SMOKEY ROBINSON and the MIRACLES' Greatest Hits." From 1960 and "Shop Around," through 1963 and "Mickey's Monkey," 1964 and "That's What Love Is Made Of," 1965 and "OOO Baby Baby" and "Tracks Of My Tears," and 1966 with "Beauty Is Only Skin Deep" to 1967 and "I Second That Emotion." Fantastic quantity—what more could you ask for? (Tamla).

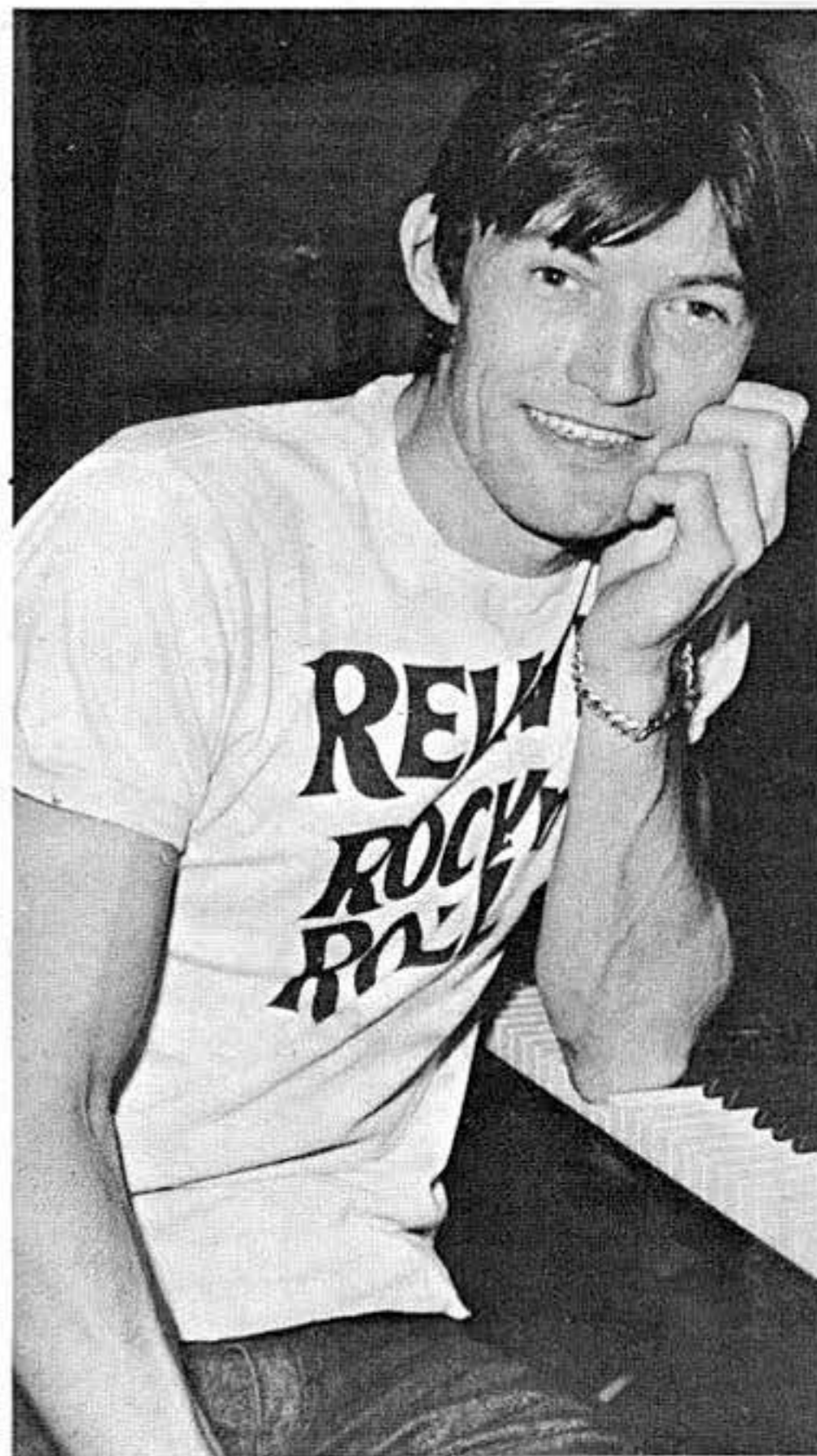
● We certainly didn't request him, but here "As Requested" are the twin saxes of BILLY VAUGHN with familiar arrangements of familiar songs like "Bonnie and Clyde," "Ramona" and "Tara's Theme," plus a few less familiar ones. Fine, but only for Mr Vaughn's followers. (Dot.)

● DIRTY BLUES BAND are from America and blend the blues and country rock standards rather like a super-commercial John Mayall. Blues standards by Sonny Boy Williams and Junior Wells and a few own compositions, played with a wailing guitar sad harmonica and raucous voice. "Hound Dog" is there too, and it's all quite foot-bouncing stuff. (Stateside.)

● For country - and - western fans: out now on the London label are Volumes 11 and 12 of "The Country Music Hall Of Fame." First includes material by Roger Miller, Boots Randolph, Lester Flatt and Earl Scruggs and Jimmy Dean; volume 12 features the Stoneman Family, Cowboy Copas, Justin Tubb, Buck Owens and George Jones.

● Disappointed with "CHUCK JACKSON Arrives" (Tamla). One of Tamla's newest recruits, Mr Jackson has shown promise on singles, but this first album becomes rather a monotony of uninteresting up-tempo ballads. Better next time.

● "THE HOLLYRIDGE STRINGS play Magical Mystery Tour" is apparently the fifth time this American ensemble have attacked Lennon and McCartney—and the result is not unpleasing. There are those who say L and McC should not be tampered with, but it's tremendous flattery to the Beatles that their music sounds almost as good played by strings. Will go well with cocktails or a late-night cocoa! (Capitol.)



● DAVE BERRY: insinuating style

But was it worth the Blood, Sweat and Tears?

AN AWFUL lot of fuss is made over certain American groups—mainly, we suspect, because of their original names and outlandish gimmicks. When you first see the sleeve to the new CBS LP by BLOOD, SWEAT and TEARS, you become a bit transfixed.

For a start, the cover shows members of the group sitting on chairs holding dummies of THEMSELVES. Very, very weird, it is. Right, you think, this is an offbeat group with a sense of humour, even if it is odd. Let's play the record.

And that's where the disappointment is. It's not much to enthuse about at all. Loads of interesting instruments like trumpet, flugelhorn, violins, cello, organ, piano.

Fair songs, including a stab at Gene Pitney's hit "Just One Smile." But really, Al Kooper, who does most of the singing, has a nasal, boring voice which lacks enough tonal variety.

Oh dear. A lot of blood, sweat and tears went into this LP (titled "Child Is Father To The Man.") Sadly, it simply wasn't artistically worthwhile.

● With the VELVET UNDERGROUND, you either groove mightily on their music or find it utterly repellent. Their first LP was brilliant and "White Light/White Heat," their second album on Verve, is staggering. It must be the first pop record ever to contain a long horror story—"The Gift" with the group's hard, distinctive music grinding away in the background. "Sister Ray" is

Close-up on the "new wave" groups with the off-beat names

a marathon freaky hard-rock track which extends the moods laid down in the first album—an amazingly exciting sound. Produced by Tom Wilson (Bob Dylan, Mothers of Invention), the Underground are a very American, very hip rock band with meaningful and often evil lyrics which combine to exert a powerful hypnotic state on the listener. Hear it—if you dare!

● Unique first album from London group the DEVIANTS—unique because (1) Their music is highly individual, following no style save a strong admiration for the Mothers; (2) The cover is a poster; (3) It will not be on general sale in record shops, but in boutiques, bookshops and down the Portobello; and (5) and most important—the whole album has been made, recorded, produced, manufactured and distributed by the group themselves. After various hang-ups with the established record companies they decided to do the whole thing on their own—and it worked. "We just had to learn the whole business as we went along," says lead singer Mick Farren. Free, alive, funny, freaky music.

● More excellent—but really good—modern blues from CBS' pioneering Blue Horizon label, now by Birmingham group CHICKEN SHACK. The LP is called "Forty Blue Fingers, Freshly Packed And Ready To Serve," yet, and the group feature an excellent girl lead singer—a practice made fashionable by the Jefferson Airplane, Big Brother and the Holding Company et al.

After the huge and mainly unexpected success of this label's "Fleetwood Mac" LP, this has a very good chance of selling. Particularly as it's so good musically—this is where most of the creative force in British pop is right now, in modern blues.

● "Ultimate Spinach is mind food," it says on the cover of the first LP by ULTIMATE SPINACH (MGM). Forget all the garbage about "the best group on the Boston scene"—this is a beautifully produced, well-thought-out album from a good new group—again with a girl vocalist. Track titles like "Ego Trip," "Hip Death Goddess" and "Funny Freak Parade" firmly point out the bag it's in, and, if you dig that kind of music, it's no mean example of its type. Group sounds somewhat like Country Joe and the Fish at times—and that's a compliment. If this IS your sort of music, then a groovy time is in store for you; if not, stand well clear.



From left: John Gorman, Roger McGough and Mike McGear

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DISC'S 2-PAGE GUIDE TO THE JUNE RELEASES



● The "revolutionary" sleeve for the new Small Faces album—first LP with a round cover

Is Eric's sound becoming a burden?

ERIC BURDON and the Animals have been recognised mainly as a rock or rhythm-and-blues group. But on "The Twain Shall Meet" (MGM) they fall in no special category. It's a mixture of rock, r&b, and folk-rock. You'll either love this free-form stuff, and dig Eric's occasional mutterings like mad, or you'll figure (as we did) that he's trying just too much to be different for the sake of being different. Titles include "Sky Pilot" and "No Self Pity."

RIGHTEOUS BROTHERS will remain a strong name, even if they never score another single hit. "Standards" is their new MGM LP. They sing together so nicely on "Come Rain Or Come Shine," "If I Ruled The World," "Country Boy" and especially "Somewhere." **MILWAUKEE COASTERS** (Pama) reduce 14 one-time Rock-n-Roll standards to rather pathetic instrumentals, which is a pity. Still, if you prefer your rock relaxed rather than revived, this may be a fair 25 bob's worth.

"MORE CHART BUSTERS" including "Dock Of The Bay," "Rosie," "Lady Madonna" and "Captain Of Your Ship," by the great unnamed Marble Arch copyists. **REMEMBER** the musical kettle drums of Eric Delaney from your Light Programme days? "The Big Beat Of Eric Delaney" (Marble Arch) is a misnomer but Eric still swings on "Big Noise From Winnetka," "One Mint Julep" and "Swingin' The Blues."

"GREATEST HITS" seems to be a title coined for any LP with a chart hit on it these days. "Inez and Charlie Foxx Greatest Hits" contains only "Mockingbird" and "Count The Days" that are at all familiar. Still, get over the title and you'll be pleasantly surprised with a good selection of soul numbers. Particularly interesting is the combined track "Vaya Con



● ERIC: trying too much?

Dios" and "Fellows In Vietnam" with Inez exhorting the American troops to "get up out of your foxholes and kill the enemy so we can all be free." Well, that's one view! (Direction).

MORE cut-price goodies from Marble Arch—and not all reissues. **JACKIE TRENT'S** "Yesterdays" is, and a fine collection too, with "On The Other Side Of The Track," "It's Not Unusual," "Where Are You?" (remember—she topped the charts with it?) and others, produced of course by hubby Tony Hatch. So is "Shifters, Shifters," Finger-Clicking Mamas... with **GENO WASHINGTON** and the Ram Jam Band. Ten of Geno's better-known stage numbers, but this time with the "Geno cha-cha-cha" audience happily missing.

"ON The Highway" with **DYON PARKER** is new, however, and from a very pleasing newcomer. Dyon is a Donovan/early Dylan folk singer, telling of his hitchhiking experiences aided only by his guitar. In view of the success of Don Partridge, Mr. Parker could have an exciting future with albums like this.

THE JOHNSTONS are the young generation of an Irish family—two sisters, one brother. "The Travelling People" is a gentle collection of familiar and unfamiliar folk songs; by Trad, Ewan McColl and Tom Paxton. Relaxing listening. **BILL HALEY** lives on... and Marble Arch commemorates his return with "Rock The Joint," twelve more of Bill's old hits and misses. We remembered the title, "Farewell So Long Goodbye," "Crazy Man Crazy" and "Live It Up," and enjoyed the other golden memories. But unless you too remember, you may not enjoy.

BRILLIANT DYNAMITE FOR SMALL FACES FANS

LP OF THE MONTH

SMALL FACES: "Ogden's Nut Gone Flake." Title track; Afterglow; Long Ago's And Worlds Apart; Rene; Song Of A Baker; Lazy Sunday. Side 2—"Happiness Stan." Title Track; Rollin' Over; The Hungry Intruder; The Journey; Mad John; Happydays-toytown. (Immediate).

Some people always said that one day, the Small Faces would make a great record. Their last three singles were very good indeed, pointing out the general direction the Faces were going; now they BURST upon us with this, which amply fulfils if not surpasses all those hopes for the great record. It is.

Not only is the music superlative throughout; the record also has one of the most awesome covers ever seen. Actually it's not so much a cover, more a cardboard replica of an old-fashioned tobacco tin—"Ogden's Special Nut Gone Celebrated Flake Tobacco."

It keeps unfolding, layer after layer, to finally reveal four superb photos of the boys themselves, all looking exceptionally bright and happy—and with this record behind them, who could blame them for that?

One of the most beautiful things about the record is having the mad Professor Stanley Unwin relating the long story on side two of Happiness Stan's search for the eternal truth (and the other half of the moon!)—and finding it in the words "Life is just a bowl of All-Bran."

It is a really beautiful story, including the other characters—Mad John who finally reveals all, and the giant magic fly who takes him there ("if all the flies in the world were one fly, what an enormous fly it would be!") Stan climbs on the fly's back and soars away on the seven-day journey to the forest where dwells Mad John—who is, like the Faces, a hip Cockney and proud of it.

And the music is all incredibly, unbelievably irresistible—just so groovy and quite indescribable. You just must hear this LP—and buy it! The Faces have reached and passed their "Sgt. Pepper;" or, as Prof. Unwin puts it: "Freaked them out and blasted their mindboles!"

Watch the name: GLEN CAMPBELL

GLEN CAMPBELL: "By The Time I Get To Phoenix." Title song; Homeward Bound; Hey, Little One; Bad Seed; Tomorrow Never Comes; Cold December (In Your Heart); My Baby's Gone; Back In The Race; I'll Be Lucky Some Day; You're Young And You'll Forget; Love Is A Lonesome River; I Wanna Live (Ember).

Glen, we feel, is going to be a very big name before long. His two singles "Phoenix" and "I Wanna Live" are typical of the style and sound of this big American with the sad voice.

Though he writes little, he selects songs that suit his wistful mood and sings them as if they belonged to him. Apart from "Homeward Bound" the titles will be unfamiliar, but a couple of plays of this beautiful album will have them firmly planted in your memory. Highly recommended.

● Two albums on CBS from the recent sell-out Johnny Cash tour. From **JOHNNY CASH** himself comes "From Sea To Shining Sea"—almost a documentary on the thoughts and wanderings of "Old Golden Throat." More spoken dialogue than songs, and perhaps the tunes won't hit you with the same impact as "Don't Take Your Guns To Town" or "Johnny Yuma," but this album better than any other, illustrates exactly what makes Johnny Cash tick... life, and the sights and experiences it has to offer. More a collector's item than a commercial seller.

● A young Italian lady, **MINA** sings delightfully in her home tongue on "Mina Bellissima" (United Artists). We couldn't understand a word but loved it just the same!



● STEVIE WRIGHT: voice needs more prominence

Easybeats debut with new songs

EASYBEATS: "Vigil." Good Times, What In The World; Falling On The Edge Of The World; Music Goes Round My Head; Can't Take My Eyes Off You; She La La; Come In You'll Get Pneumonia; See Saw; Land Of Make Believe; Fancy Seeing You Here; Hello How Are You; Hit The Road Jack; We All Were Happy; I Can't Stand It (United Artists).

Easybeats' first album is a collection of their own songs (with the exception of the Andy Williams hit and "Hit The Road Jack") written in their own style.

It's hardly distinctive as, say, the Bee Gees, but it is interesting and puts them way ahead of most groups on self-compositions.

It's a good solid first effort with some very interesting arrangements—especially the combination on some tracks of harpsichord, organ and piano. The very good "Pneumonia" which was the "B" side of "Music Goes Round My Head" has been re-recorded and improved beyond words, so that it stands out as probably the most interesting track on the album.

Well worth a listen this LP. Only one complaint—Stevie Wright's voice could have been brought forward more.



● STEVE MARRIOTT: lead singer with Faces



● DOZY: a solo on new LP

DAVE DEE proves how dull it would be without music

DAVE DEE, DOZY, BEAKY, MICK and TICH: "If No One Sang." If No One Sang; Where From, Where To; I've Got A Feeling; In A Matter Of A Moment; Mrs. Thursday; Zabadak; Mama Mama; If I Were A Carpenter; Xanadu; Look At Me; The Tide Is Turning; Breakout; Time To Take Off; If No One Sang. (Fontana).

Along with the Tremeloes, the Dave Dee crowd is rated as the happiest, most commercial group in British pop. Not that all the songs on this new album are "Hey, hey, isn't it a laugh" numbers. To the contrary—the title song, inspired by a Dave Dee fan is a gentle plaintive cry of what a dull world it would be if no one sang.

"Xanadu" and "Zabadak" are here sounding so fresh they might almost be new recordings; "Mrs. Thursday" is a comedy number written by the group about a dear old posh lady who has tea-parties with the band playing; and "Where From, Where To" features Dozy solo on a bright Howard Blaikley opus.

Not an album to open your eyes and have you in ecstasy, but a quality selection designed to please many... which it will.

● The album says it's the **SPENCER DAVIS GROUP**, "With Their New Face On." Maybe so, but listen very carefully to these 12 tracks, all composed by Mr Davis and groupmate Eddie Hardin, and you'll find they're virtually all the same. "Mr. Second Class" was like "Time Seller"; "After Tea" (not included on the album) is like "Second Class" and all the other songs take it from there. Incredible, but true. If you liked the group's three singles, obviously you'll like this, but we were most disappointed. And sorry too, because Spencer Davis is a great bloke. (United Artists).

● Other is by the great **CARL PERKINS**, whose brilliant guitar-playing surprised and delighted everyone who thought "Blue Suede Shoes" was the limit of his capabilities. "Carl Perkins King Of Rock—16 Great Rock-n-Roll Tracks previously Unavailable" is tremendous value. As the title rightly claims, none of the songs have been heard before, and we wonder why. All good, all rocking, and all featuring Mr. Perkins' guitar. A treat for revivalists and others alike. (CBS).

● Soon it will be a status symbol to never have recorded a Lennon-McCartney song! Latest to bow to the Beatles is **ODETTA** who almost lullabies "Strawberry Fields Forever" on her new Verve collection, titled "Odetta." On jazz, blues and folk, Odetta is a highly talented singer, and this LP offers a fine introduction for you if you don't know her work.

● Instrumental LPs of recent hits don't normally provoke a big response, but "The Amazing Dancing Band" will give your party a punch. Big, fat, beefy and swinging, it is on "Up, Up And Away," "I Can See For Miles," "Sunny," "The Last Waltz" and "Bonnie And Clyde." Good, all of it (Verve).

● How nice: **SANDY POSEY** singing the song once done by the Monkees, "Shades Of Gray." Sandy, in fact, turns in a solidly strong album here. Rather samey from track to track, but that's her voice. The production is bright enough, and the songs well selected for her style. Title: "Looking At You" (MGM).

● **COWSILLS** make a happy sound and harmonise pleasantly throughout "We Can Fly," their MGM LP. Title track is best—but there's no criticism we can think of for such a commercial sound on "Yesterday's Girl," "What Is Happy Baby" and other tracks. Lively party stuff.



● SANDY POSEY: bright album

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POP THE QUESTION



● Scott . . . not saying

Where the Kinks belong

? Titles by the Kinks, "This Is Where I Belong" and "Village Green," were, I believe, due to be issued in Britain on an EP. They were not, however; but they have been released abroad. Are there any plans to release them here, or, if not, where could I write to get them imported? — Linda Clark, 7 Sligo House, Beaumont Grove, London, E1.

? No need to worry about importing a record, Linda. Just be patient for a while. Says Ray Davies: "These titles were issued on the Continent — but it was in error, and they have been withdrawn. But they will be included on an LP we are now making. The album should be released around the middle of the summer. We're now working on our next single, by the way. We've done four titles, and will choose the two for the single from these. The single should be out at the beginning of July."

Who gave Scott the lucky key?

? Just recently, Scott Walker has been wearing a large key attached to the belt of his trousers. Is this just a lucky charm or has it some special significance? — Sandie Sellick, 8 Cheshire Close, Bordon, Hants.

● Scott has had the key since he came to Britain two-and-a-half years ago, Sandie. He has worn it around his neck on occasions. Yes, it is a lucky charm, but Scott is not saying who gave it to him!

Hollies: football fans

? Could you please tell me which football teams the Hollies follow and the date when they will be doing a charity show in London later in the year? — Lynda Ronnell, 35 Thomas Sharp Street, Canley, Coventry.

● Tony Hicks and Bern Calvert are rooting for Burnley; Bobby Elliott supports Manchester United; Allan Clarke waves the rattle for Manchester City; Graham Nash cheers himself hoarse for Manchester United and Manchester City.

Hollies are appearing at a charity show in aid of the Invalid Children's Aid Society at the London Palladium on Sunday, December 8. It is aimed to raise £30,000.

? Could you please tell me if anyone other than Otis Redding has recorded "Try A Little Tenderness" on a single or LP? — Muriel Charlesworth, 12 The Cunery, Kirk Langley, Derby.

● This song, published in 1932, has been recorded by many, many top artists. Among them are Bing Crosby, Frank Sinatra, Platters, Brook Benton, Nancy Wilson and Johnny Mathis—to name just a few. Unfortunately, many of the recordings have now been deleted. But versions of "Try A Little Tenderness" you can still get are by Brook Benton on his "That Old Feeling" album (Decca RD7697) and Nancy Wilson on her "Tender Loving Care" album (Capitol T2555).

? Could you please tell me what Syd Barrett intends to do now that he has left the Pink Floyd? And who is Syd's replacement in the group? — Jean Hart, 9 Harks Road, Hackney, London.

● Says a spokesman for the Pink Floyd: "Syd is experimenting with new ideas in the recording field. His replacement is lead guitarist Dave Gilmour."

? Where could I write to the Association in America, and is there an LP or EP featuring their U.S. hits, e.g. "Cherish" and "Windy"? — Miss C. Ellison, 11 Makepiece Road, Bracknell, Berkshire.

● Write to the Association, c/o 24 North Mentor, Pasadena, California, U.S.A. "Cherish" is on the LP "And Then Along Comes . . ." The Association" (London American HAT 8305); "Windy" is on the "Insight Out" album (London American HAT 8342). A new Association LP is being issued by Warner Brothers on June 14. Title: "Birthday" (WS 1753 — stereo).

? Could you please tell me if Lulu has a female cousin by the name of Jackie, aged 15, living in Eastbourne? — Michael Papps, 46 Mariners Road, Eastbourne, Sussex.

● Says Lulu: "I don't recollect having a cousin living in Eastbourne."

TWO MAN TEAM WITH A BIG NAME



● Tyrannosaurus Rex: Steve (with board) and Marc

? Information on Tyrannosaurus Rex, please. How many are there, when were they formed, which groups were they with before, if any, is "Deborah" their first single, is there any chance of an LP being released soon, and are they likely to be in the North, especially in Sheffield, in the near future? — Janette Thane, Earnshaw Hall, Endcliffe Crescent, Sheffield 10.

● Tyrannosaurus Rex consists of two members only, Janette. They are Marc Bolan (guitar and vocals) and Steve Perigrine Took (percussion).

Says Marc: "We teamed up late last summer. I was with John's Children for about a week, and recorded 'Desdemona' with them. Steve had never previously been with a group. Yes, 'Deborah' is our first single. An LP is due out titled 'My People Were Fair And Had Sky In Their Hair. But Now They're Content To Wear Stars On Their Brows' (Regal Zonophone LRZ 1003 — mono; SLRZ 1003 — stereo).

"We are appearing at the City Memorial Hall, Sheffield, on June 17."

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





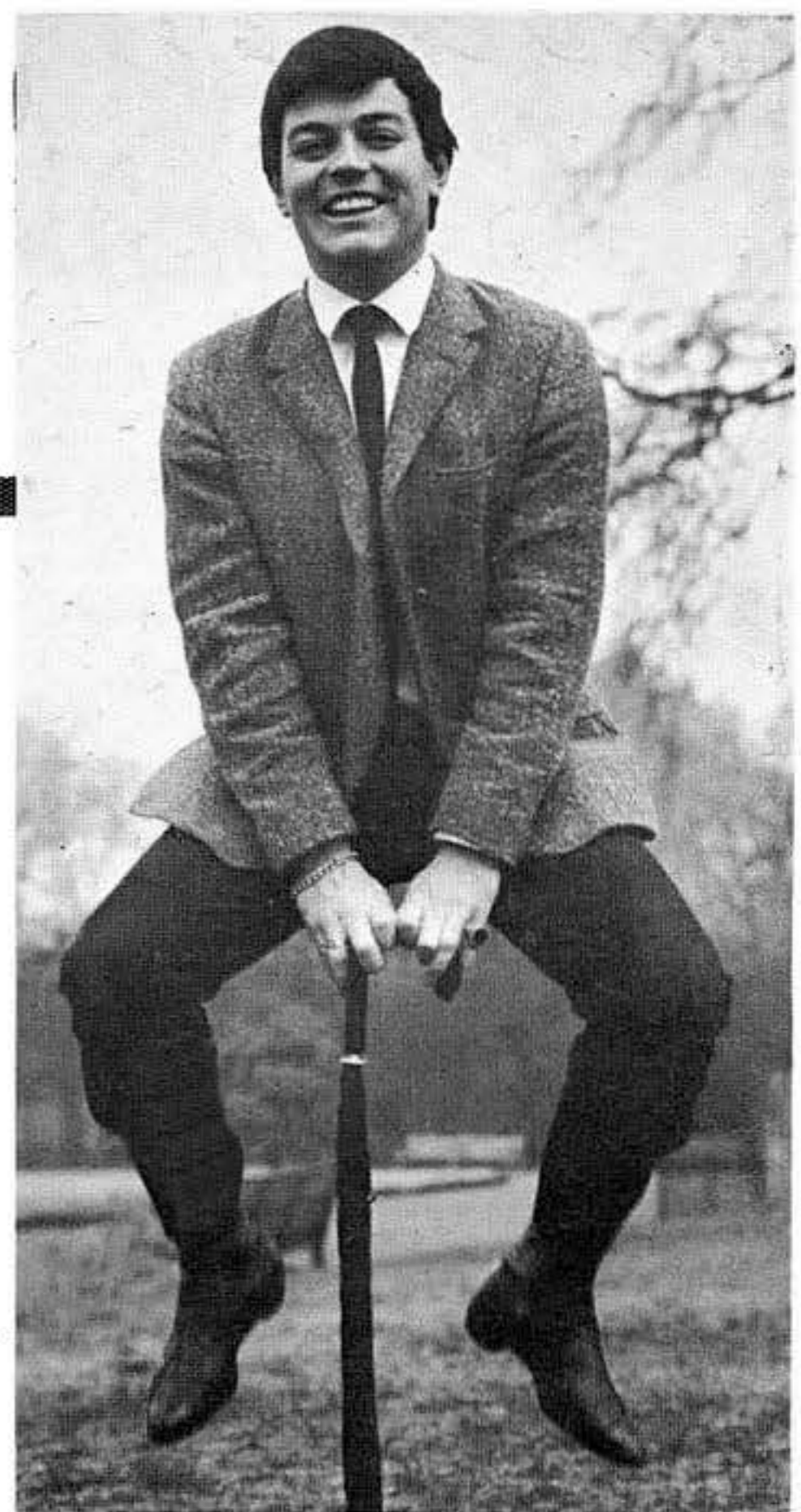
BEACH BOYS! Beach Boys! Beach Boys! All I ever read in Disc is the Beach Boys, and let's face it, the only good thing about their last British tour was Helen Shapiro!—**MAGGIE WILLIAMS, 80 Beaufort Road, Ashton-under-Lyne.**
I WOULD like to complain about Herman's criticism of Elvis' disc (Hit Talk 25.5.68) as trivial. No song, both words and music could be as trivial as "Sleepy Joe."
Own up Herman. You're not really in a position to complain.—**SHEILA CARPENTER, 18 College Avenue, Formby, Liverpool.**

WHO DOES Tony Blackburn think he is? His comments on his TV show on May 25 about Paul Jones were both unprofessional and uncalled for. Paul's performance was spoiled by the terrible backing track. I only hope that when "When I Was Six Years Old" reaches to top twenty (where it belongs), Tony Blackburn chokes eating Muriel Young's hat! — **MARGARET BRASS, 109 Regent Street, South Shields, Co. Durham.**

HEARD one morning from T. Blackburn: "Now say 'Radio 1 is Wonderful'—go on, force

yourself!" He's not kidding! Putty medal to anyone who did.—**STEPHEN ROBINSON, 45 Charminster Road, Worcester Park, Surrey.**

SURELY John Peel's show must be the biggest "con" on the radio. His ranting and raving over every rubbishy record he plays is sickening. It is about time he grew up and confessed that he has been having us on and then maybe we will hear some decent music at two o'clock on Sundays.—**J. L. GRAHAM, 15 Mountgarrie Road, Flat 10a, Glasgow, S.W.1.**



● **TONY BLACKBURN** under attack: see letter above

God the Beatles don't worship

WHATEVER "false gods" the Beatles may choose to bow to, at least the Great God Publicity is not one of them! Their determination to be themselves and to develop their talents as they think best, instead of allowing themselves to be taken over body and soul and moulded into the glossy, stereotyped waxworks that the publicity moguls have decreed stars must be.

Beyond words

● Penny Valentine says David Essex is handsome beyond words. Please show readers why.—**VALERIE LEWIN, Secretary, David Essex Fan Club, Harlow, Essex.**



DAVID ESSEX . . . born 23/7/47, height 5'11" hair dark brown, eyes blue.

All this has made the Beatles both endearing and enduring because it gives real meaning and sincerity to everything they do.—**MRS. M. THOMPSON, 13 Raynham Avenue, Manchester 20.**

● Who does Christine Beresford think she is (Pop Post 25.5.68) running Engelbert down like she did. For her information he had a serious illness some years back, and I have read that in 18 months he had only five days rest. Let her know the facts before she starts opening her mouth.—**SHARMAN TODD, 54 Edgeware Road, Milton, Southsea, Hants.**

Comper-e-less

THANK goodness the Hollies had no comper on their tour with Paul Jones and the Scaffold. Instead of a boring five minutes interval between acts, the show was kept moving with the Mike Vickers Orchestra.

This was definitely the tour of 68. Listening to the show at

Liverpool, the Hollies achieved the sound they aimed for and if they continue like this, people will realise that they are better than the Beatles.—**A. M. WOODS, 76 Grasswood Gardens, Woodchurch Estate, Birkenhead, Cheshire.**

THREE CHEERS for Lois Hollands (Pop Post 25.5.68) Radio 1 DJs don't talk half enough anyway, particularly considering the rubbish they have to play.

When Keith Skues and the other ex-pirates were afloat, it was their friendly personal chat and the bits of information that endeared them to their listeners, and only Keith retains some of that informality on Auntie.

Keep talking to us, Keith—perhaps your example might spread to some of your laconic, script-bound associates.—**LEONARD ROUS, 21 Hambro Hill, Rayleigh, Essex.**

● I don't think Carl Wayne will quit the Move despite his explosive comments in Disc (25.5.68). He has no real reason to go, and everyone must

remember Mr. Wayne does have his "off" days. So buck up Carl, you wouldn't leave Bev, Trev and Roy in the lurch—would you? — **"PAM," 10 Rectory Drive, Bedworth, Warwickshire.**

AS A sincere fan of Johnnie Walker and a fan of soul music I fully appreciate his column. It was Johnnie who converted me to soul through his shows on Caroline and I am glad he did.—**SANDRA WEBSTER, 4 Netton Close, Bishopstone, Salisbury, Wilts.**

Gullible public

I MUST express my growing disgust of the total rejection of Simon and Garfunkel by Britain's gullible record buying public. How much longer must the creative expression of Paul Simon lose itself in the artificial scene of Britain's pop market?

The pretentious sounds of superficial singers like John Rowles, Engelbert Humperdinck, etc. have no right to such mass recognition while the meaningful and sensitive lyrics of Paul Simon are ignored.—**COLIN BRINTON, 73 Grange Road, Harwich, Essex.**

Disgusted with Dusty



I AM disgusted at "It Must Be Dusty." It's the worst show I've ever seen. All right, Miss Springfield you've proved your point. You can dance, but don't get bigheaded about it, if that's not too much to ask. False hair, false eyelashes. I wouldn't be surprised if she had false teeth and a wood leg! — **PAULINE LELONG, 149 Le Squez Estate, Maupertuis Lane, Jersey, C.I.**

Brown rumours

THERE are rumours that Arthur Brown plans to stay in the States. The British scene needs talent like this very badly, and we are horrified that he should leave us.

Don't stay away Arthur Brown, surely your packed houses at every appearance over here must show you how much the British fans appreciate and need you?—**VIRGINIA DAVIES, 10 Perham Road,**

West Kensington, London, W14.

SURELY the Alan Bown! must gain some recognition soon.

The trouble with the pop world is that there is a vicious circle—talented groups such as the Alan Bown! cannot get any exposure before they get into the chart, and they cannot get into the chart unless they get exposure.—**GILLIAN EASTER, 197 Alfreton Road, Little Eaton, Derbyshire.**

CLUES ACROSS

1. Break for the Small Faces? (4, 6)
8. Non-alcoholic drink holder (6)
9. PC Darwin? (5)
10. Not roundabout music? (5)
11. Was mad about (6)
15. See "21"
17. Note rarely used (5)
19. "King —" (5)
20. I Can't Let Her Go (6)
- 21, 18 and 15. Andy Williams hit (4, 4, 2, 4, 3, 3)

CLUES DOWN

2. Slow musical movement (6)
3. Like Union Gap's girl (5)
4. Is "I Ain't Got —" a ghostly refrain? (6)
5. Forever a coloured girl? (5)
6. Miss full of regrets (4)
7. Feathered group? (5)
12. Wonderful place (5)
13. Upper denture for the best people? (3, 3)
14. Tree providing Russian glue? (6)
16. The animals, etc. (5)
17. Cilla or Stanley (5)
18. See "21"

Last week's solution

ACROSS: 1, Puppet; 4, Dolls; 7, Puro; 8, Evelyn; 9, Redding; 10, A-Cre; 14, Only; 16, Mad Time; 19, Loving; 20, Inter(vai); 21, Sarah; 22, Agents.
DOWN: 2, Paper; 3, Parade; 5, Evening; 6, Dora(Dee); 8, Alice; 9, Singer; 11, Wedding; 12, Rowles; 13, Kitten; 15, Lover(man); 17, Garts; 18, (C) inch.

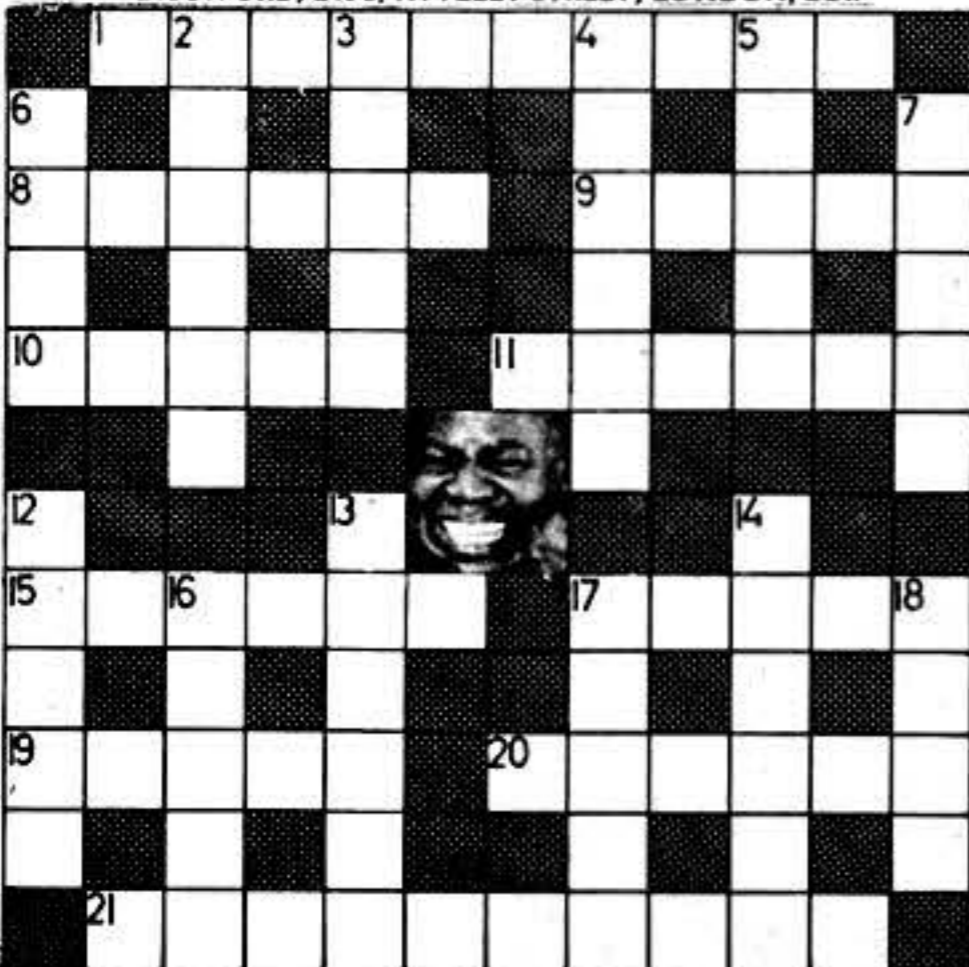
Last week's LP winners

David Farmer, 33 The Mount, Guildford, Surrey; A. Selman, 12a East Street, Lacock, Wiltshire; Mr. G. Stodwell, 43 Cocher Hill, Dunbury, Cheshire; Kathleen Armstrong, 58 Fairbairn Street, South 44th, Stanley, Co. Durham; Robert Emeryon, 77 Kingsland Avenue, Chislehurst, Kent; Coventry, Warwickshire; James Lawson, 29 Melton Hill Lane, High Melton, Nr. Doncaster, Yorks.

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by HUGH NOLAN

D'ye ken John Peel—he's the minority deejay

ON THE 14th instant you were convicted of thinking without a regulation permit." No, it hasn't actually happened yet, but John Peel, odd-deejay-out at the BBC, is afraid it won't be very long before you'll need a licence to think.

John, ex-Radio London disc jockey whose "Perfumed Garden" show was the surprise hit of pirate radio, is probably unique in the BBC hierarchy, in that he only plays records which he believes in.

And, as everyone who's caught a few moments of "Top Gear" or John's late-night-Wednesday show knows, John's tastes encompass a very wide musical range, from Captain Beefheart to Indian music, from Country Joe and the Fish to sixteenth-century Baroque music.

He is most concerned that the present Radio 1 policy is stifling the British pop group as a creative thing.

"People just want to be left alone to vegetate. Pop should present an alternative to the things which we're always getting crammed down our throats—but I hear 'Helule, Helule' a hundred times a day on the radio and I just don't know what it means.

"Obviously you can't devote the whole of Radio 1 to Country Joe, Captain Beefheart, Tyrannosaurus Rex and so on, because people just don't want to hear

that all the time. For instance, I was playing a Country Joe track at a club the other day and a guy came up and said 'take that rubbish off and put on "Soul Man" instead.'

"It's difficult to realise what a tiny minority one is in. The majority would much rather look at a pretty chocolate box than a Paul Klee—anything that doesn't make them think."

Surprisingly shy and soft-spoken for a deejay, John—who is most concerned about the way modern deejays are treated like actual pop stars—has the distinction of sharing a public school with Simon Dee, the brashest, brightest of them all!

After a "sheltered early life" in the country, eight miles outside Liverpool, when he was brought up by the now-famous Trader Horne with his two younger brothers, Alan and Francis, he was sent to boarding school by his parents—his father is a Liverpool cotton-broker. At 13 he went on to Shrewsbury, the famous public school where Simon Dee went—but he was there before me.

"I stayed there for four years without much success, and got five 'O'-levels. I would never

send any children of mine to public school.

After school there followed a couple of jobs, during which the young Peel was still too shy to go out with girls until he was 21—although he would have loved to.

Then a couple of years in the army—now aged 28, he was one of the last to come within the compulsory call-up bracket—and on demob John split for the States, "just to see what it was like."

Boom

Ending up in Dallas, Texas, John stayed there for four years, making his bread by selling insurance and working, once again, in cotton—until the Beatle boom hit the States.

"I got a job in radio in Dallas, then I moved to Oklahoma City and then to California, when I was doing all raving, shouting sort of stuff.

"I came back to Britain 15 months ago. I went to see Radio London and mentioned California and it was like a magic word."

And then—success and the Perfumed Garden. "I was really glad to do it. There are so many

more things you can do with radio than anyone's done. The trouble is so many people get into radio just to build up their own egos, which is very easy to do if you don't keep a sense of proportion—I find it happening to me.

"Whenever people make a fuss of me I tell them they've got it wrong—it's harder to be a bus driver than a disc jockey. I want people to listen to what I play rather than what I say."

John has now been with the BBC for nine months, and admits he misses the freedom he had with Radio London. "I have one hour 20 minutes, Kenny Everett, Mike Raven and Stuart Henry play some nice things and the rest of the time is all Dave Dees and Tremeloes.

Outlet

"They're making money, of course, but the progressive British pop group is dying. While America is bounding forward, groups here are scared to do things they haven't heard before.

"The whole thing just turns back in on itself—people really want to do things but there's just no outlet."

So is there a solution to this vicious circle? The only one John can see is a revolution—"I just hope it's a peaceful one. The trouble is 90 per cent of the people in this country are dead—they just won't lie down."

Now that the Beatles have abandoned the teachings of the Maharishi and meditation is suddenly about as trendy as Adge Cutler and the Wurzels, John is thinking of giving it a try. "Beefheart and other people I know have tried it and I've seen what it's done for them. But I guess they'll make meditation



John Peel in the "Top Gear" studio: "it's harder to be a bus driver than a deejay"

illegal soon too."

And what of the future—can we always expect that soft Peel voice and joyful Peel-type sounds to gladden our Sunday afternoons? John thinks not.

"This whole thing is just going to fade away soon, and I'll be driving a bus or something. But at least then I'll have time to answer all the letters I've got since the 'Perfumed Garden' days—I have sackfuls of them,

about 4,000, which I just haven't had time to answer.

"It's unbelievable the pressures that build up on you all the time. Sometimes you just have to assert yourself and do something totally irresponsible to prove you're still alive.

"Like the other day when I was meant to go to the BBC and I just sat under a tree in Hyde Park for four hours. I felt really beautiful at the end of it!"

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NO, YOU must really never take this little "pop" business of ours seriously. As a light and frivolous fancy of the mind; a gay, bright, brittle world of laughter and fun, much like the multicoloured fairs that transport their merry-go-rounds and helter-skelters from green village to grassy sward; it is delightful. Entirely packed with amusement and brevity and giggles. No more than that—small and insignificant in the universe around it—a tiny, black insect in the garden of life.

That is the business. But—like all forms of art, no matter how trivial, the boundaries can be broken by bursts of creativity. Skilled artists can wander into pop, they can play around and gather new methods of colours and escape happier—exhilarated by the breathy atmosphere we breathe. Then the pop world is hugely beneficial.

Trivia

But when—as it can—it traps the talent; slams the drawbridge shut and adopts the outsider as its own entirely, the mental destruction is unbelievable. Great thoughts give way to trivia; depth to superficiality; perception, morality, philosophy are crushed; havoc is



round L.P. sleeve to be at No. 1 in the album lists. Heard Chris Denning's more music midday spin and was impressed—with needle time and no commercials Radio 1 should be playing as much available record as possible. And Chris is. Once more praise also to heavenly Kenny (I will miss Sunday mornings, even if he does get 8 14-hour shows a day forever—I like my caviare as a treat once a week). David Symonds is good, and I do enjoy Tony Blackburn's fast morning shows. But J. Young? . . . Good to see Stuart Henry get T.O.T.P.—remember Glasgow, Stuart?

Banal

On much listening, the only thing wrong with the Richard Harris L.P. is the lyrics—occasionally banal. Otherwise, very nice. Heard some unbelievably classy Madeline Bell tracks last week. Wait for them. And I still haven't written at length about Donovan—Remind me to do so.

wreaked in the tender, gentle mind of the victim, and he has to fight with every power he has to escape.

Remember trapped Bob Dylan? And are the Beatles now becoming incarcerated? Who else has the pop monster dug its loving claws into? Write and give me your ideas on the true artists being stifled by the glorious honey around them.

Happiness

Beautifully dainty Small Faces L.P. The merry tale of Happiness Stan brings joy to all, and should make it the first

Next week, I shall tell you about the huge talent of Tyrannosaurus Rex, whom I saw at the weekend. Fantastic!!!

See you next week. . . .

PENNY VALENTINE

BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS



MANFREDS: HUGE

SUMMER SMASH!



Manfred: childlike quality

MARVELLETES

HERE I Am Baby (Tamla Motown)—What what what is happening to Motown? No new songs from Holland, Dozier and Holland by the look of it—and all the worse for it too.

This is a typical Smokey Robinson number with very little melody and a pretty nothing chorus. Disappointing, and worrying too.

OUT TOMORROW

1910 FRUITGUM CO.

MAY I Take A Giant Step (Pye Int)—They can do what they want to as far as I'm concerned. I hated and still hate "Simons Says" and this isn't much better.

It has an insistency and a lot of clapping and certainly doesn't give up for a moment, but I found the whole thing boring, and so it will doubtless be a hit. Oh well.

OUT TOMORROW

QUICK SPINS:

NEIL Diamond sounds much more thoughtful than usual on a story about his disappearing youth on "Brooklyn Roads," a very nice uncommercial record (Uni).

Composer **Clive Westlake** has a casual nice record called "100 Days" which, frankly, bored me (Fontana).

A song that might well be a hit because she sings it well and it has a good chorus is "Rain In My Heart" by **Linda Clarke**. Not exactly a "me" record but professionally done and a nice backing (Decca).

Oddly dated sound on the **Fashions** and "Lifetime Of Love," where the lead singer does a poor imitation of Diana Ross (Stateside).

Rolling

Super rolling easy-going **Fats Domino** has a goodie with reissues "Walking To New Orleans" and "Blueberry Hill" (Liberty).

"Gemini" is a girl and **Del Shannon** wants her. Fair enough. But he has a pretty evil insinuating way of going about things (Liberty).

Teddy Neeley really puts his all into "One More Tear," half written by **Bob Crewe** and socked to us (Capitol).

MY NAME Is Jack (Fontana)

—Really, one never ceases to wonder at the Manfreds who, with the exception of "So Long Dad," have steadily churned out hit after hit. They always take their time turning out a new single—and it's always worth it.

This is no exception and will provide them with a huge summer smash, for which all are undoubtedly grateful. This Paul Simon song wins the prize for having the best lyrics of the year so far.

On first hearing it's not a distinctive Manfred sound. It bounds along with flutes and has a very childlike quality. The chorus makes it. "My name is Jack and I live at the back of the Greta Garbo home for wayward boys and girls." How can you beat that? You can't. Buy it instead.

OUT TOMORROW

BILL MEDLEY

I CAN'T Make It Alone (MGM)—Now here IS a record. I'm sorry to say it doesn't stand any chance of being a hit, but what a voice this man's got.

Half of the Righteous Brothers team—Bill had the big coloured deep voice—he does this old Goffin and King number as though you've never heard it before. I have, a hundred times. But I really have never heard anyone do it as well as this. Lovely.

OUT TOMORROW

FREEDOM

WHERE Will You Be Tonight (Mercury)—This group is formed by the breakaway members of Procol Harum and so is interesting from that point of view.

It's a pretty good record too. The opening reminded me of "Mighty Quinn," then there's a bit about papier mâché eyes which worried me a bit, but then there's a very pretty tune which endeared it to me. Don't know really if it's strong enough for the chart though.

OUT TOMORROW

FORTUNES

LOVING Cup (United Artists)—Written by Mike d'Abo, I wouldn't say this was a staggering record, but it has a warm American sound and is worth listening to just for the end.

It has an odd folksy feel to the lyrics, and the Fortunes have always been a good group and I like this record. But what really makes it is that end drama where everyone goes bonkers yelling and screaming while they're singing. Love all that.

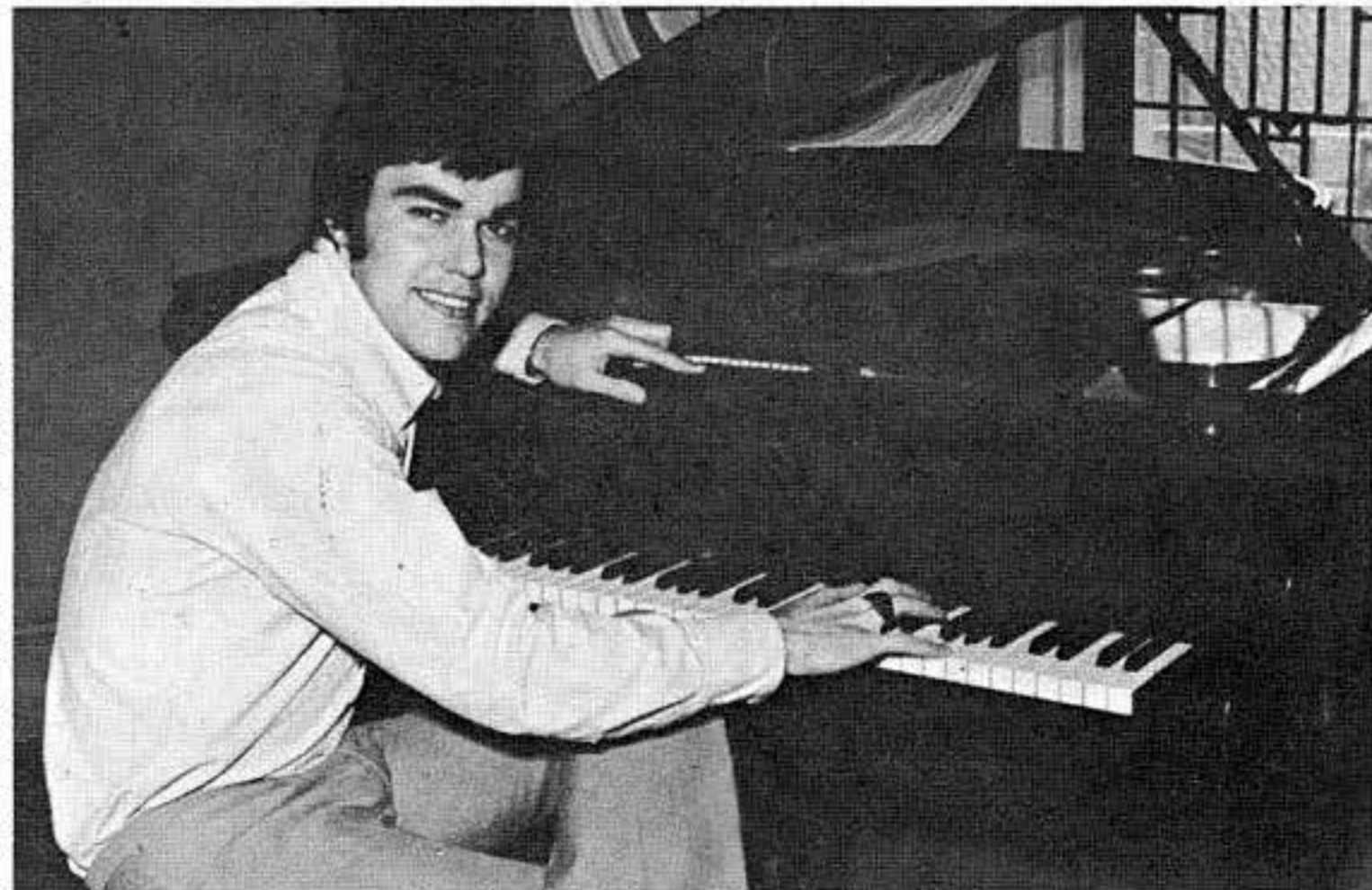
OUT TOMORROW

LEMONADE CHARADE

SAN Bernardino (Bell)—This is here—having been voted unanimously—by me—as the most complex record of the week.

It also has a lot of appeal in a strange way. It starts off pretty straightforwardly with warm voices and cellos and massive strings. All good stuff. It breaks up all over the place and is hard to follow. I played it and listened to every single note—rare, I'll admit.

OUT TOMORROW



John Rowles: shades of Tom Jones and Proby

John Rowles: corny, but a hit

HUSH Not A Word To Mary (MCA)—After a while I really liked "If I Only Had Time," and thought John Rowles a pleasant chap with a very nice voice of its kind.

All this proves little except that on this he sounds even better. Shades of Tom Jones and Proby and a lot of very strong, straight delivery. Now for the song itself. Well, I hate it. It has a very corny, dated feel, with a chorus that will immediately catch on. It will be a gigantic hit for Mr Rowles, which is okay because he deserves it more than most, but I will NEVER like it.

OUT TOMORROW

BEN E. KING

DON'T Take Your Love From Me (Atlantic)—I am in hot water with Atlantic anyway—and here I go into deeper trouble. Oh, well. This record is here as an example of a record company's blindness in seeing a commercial proposition.

The side—this one—that they've chosen to promote as Ben's new single is ordinary soul stuff, sung as well as only he can, but boring and really not distinctive. Because I love his work so, I turned this over to find . . . a miles better, cleanly-cut, powerful number called "Forgive This Fool," which is so obviously superior that the mind boggles.

OUT TOMORROW

JOHN FRED AND HIS PLAYBOY BAND

SHIRLEY (CBS)—I'm finding all these John Fred releases rather confusing—and I'm finding this one in particular unbelievable in the extreme.

I really found the whole thing hard to believe—it sounded like the pre-Frankie Lymon days to me and dated beyond words. It has a big tight brass sound at the beginning, and although people tell me it grows on you, I feel even the thought would be nasty.

OUT TOMORROW



JOHN FRED: dated



John Mayall: really going

SAD to report that Erna Franklin's new one, "Open Up Your Soul" isn't half as good as her first. More surprising because it was written by Bert Burns and Jerry Ragavoy, and because the opening is just like "Stay With Me Baby" (London).

Composer **Bill Martin** has a rather sad little record called "Private Scotty Grant" which is far nicer than I thought it would be (Page One).

Strong guitar and a nice chorus on **Mojos** "Until My Baby Comes Home" (Liberty).

I'm sorry but "Baby I Need Your Loving" is sacred to the Four Tops in my book. Which is a shame for **Svante**, whoever he is, but there you are (United Artists).

From their LP "Bare Wires" the much-feted **John Mayall's Bluesbreakers** have a bongoinfested really going piece called "No Reply" (Decca).

Whistling Jack Smith whistles the theme from the film "Only When I Larf" and sounds like he's going "For A Few Dollars More" (Deram).

LIKED the chorus of "Mr. Golden Trumpet Player" by **Juniors Eyes** and thought the song had promise but the voices weren't forward enough to give it impact (Regal Zonophone).

Andy Ellison, who has stunned many by recent TV

appearances, makes Beatles' "You Can't Do That" into a pretty evil-sounding proposition (SNB).

Topol sounds like a continental film star on "Wonderful Land," which could just do a "Wonderful World" on us if we don't watch it. Nice man though (MCA).

"My Clown" has some very dear words—shame that **July** have suffocated them in that backing (Major Minor).

Spirit sound like a cross between the Move and the Hollies on "Uncle Jack" (CBS).

Morgan James, smooth as ever, drift through "The Screamer." Not for me really but many like this music and good for them (Philips).

"Lonely Mountain Again" is a rather ordinary record by **Thornshield**, which is a nice name for a group (Philips).

BEN E. King's "What Is Soul" made faster and far less attractive by the **Dutch** (Philips).

Jimmy Roselli has a voice a bit like Dean Martin on "Who Can Say." It's in the blood you see (United Artists).

Trini Lopez speeds up and sounds less like his normal self on "Mental Journey," which doubtless many will be pleased about (Reprise).

"Lara's Theme" from **Dr. Zhivago**, one of the most beautiful themes ever written, has eventually been released by the **MGM Studio Orchestra**. Thank goodness for it (MGM).

Lots of "aah" on "What Do You Think" by **Rainy Daze**—not much else though (CBS).

Ethna Campbell tries to do a Shirley Bassey on "Kiss Tomorrow Goodbye" (Pye).

"Lavender Popcorn" by **Scrugg** is another boring record I'm afraid. Am I? Yes (Pye).

LITTLE Richard rampant on "Whole Lotta Shaking," which you'd expect really (President).

And **Homer Banks** makes a dull soul sound on "60 Minutes Of Your Love" (Minit).

Tages "There's A Blind Man Playing Fiddle On The Street" sound so like the Bee Gees' I nearly collapsed (Parlophone).

Kim and Kelly Braden are one up on their last fiasco with "Happiness Is." But only just (Columbia).

Nice banjo and quite sweet sound on **The Chords Five** "Same Old Fat Man" (Polydor).

Dark-brown guitar and voices humping through "Just A Little While Longer"—they belong to **The Rising Sons**, but the lead singer sounds vastly uncomfortable (Pye).

Bobby Wells does a Show-stoppers on us with "Let's Cop A Groove," but it's not so good—not so good by far (Beacon).

Nice brass opening on **The Silver Byke's** "I've Got Time" (London).

I hate to admit it but I like "Walk Away Renee" given a stately melodic treatment by **Chamber Pops Ensemble** (Decca).

Duane Eddy ploughs through "Nicki Hokey" but I couldn't even recognise it (Reprise).

Unbelievable - but - true dept! **Tiny Tim**, whoever it/she/he may be, doing its nut on "Tip Toe

Thru The Tulips" (Reprise).

Dean Martin nearly falls in his cocktail glass with "Dumming Around" (Reprise).

"Sunspot" by **Tony Osborne's Three Brass Buttons** is JUST what I expected. Oh dear (Decca).

Dickie Valentine has re-done "Mona Lisa" for reasons best known to himself but not me. Now watch it be a hit (Philips).

Nice railroad words on "Teach Me Little Children" by **Roy Drusky** (Mercury).

Horst Jankowski does a very pleasant rendition of "A Man And A Woman" (Mercury).

Vampires do Bobby Freeman's great raver "Do You Wanna Dance" and lose all the fire (Pye).

"Hanging On" by **Joe Simon** is good but nothing special (Monument).

Threshold of Pleasure hardly sound it on a rather dismal little song called "Rain Rain Rain" (Decca).

Johnny and the Hurricanes revive their "Rockin' Goose" and I still hate it (London).

J.S.O. do odd little version of "Captain Of Your Ship" for reasons best known to them (Pye).

And **Shelley Mann** does "Daktari" for reasons best known to HIM (Atlantic).

Expected more from **The Amazing Dancing Band** on "Deep Blue Train" but it was pretty dull really (Verve).

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JUNE 8, 1968

USA 20c

ELVIS to star on TV—first show in 10 years!

● from RICHARD ROBINSON in New York

ELVIS PRESLEY will make his first U.S. TV appearance in ten years on a one hour special called "Just Elvis." The special will be taped in Hollywood from June 26 to 29 when Elvis returns from vacationing in Hawaii.

The concept of "Just Elvis" will be to present the "Elvis of today" according to Bones Howe, the West Coast based recording engineer who will be co-producer of the show in charge of the musical segments.

Howe plans to employ the same techniques for the show that he uses on regular recording dates.

If the special, which is due to be shown next December 3, is successful, Howe hopes to follow with one hour TV specials starring Simon and Garfunkel and Dionne Warwick.



● PRESLEY:
one-hour TV spectacular

One-hour pop specials like this will do something to fill the gap on American TV that has existed since the cancellation of such shows as Hullabaloo and Shindig.

At present only two major shows feature pop artists, Ed Sullivan and the Smothers Brothers.

At present only two major shows feature pop artists, Ed Sullivan and the Smothers Brothers.

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JAGGER jumps back —and attacks BBC!



MICK: 'I am not the leader of the Rolling Stones . . .'

Love Affair's Maurice Bacon

is on a health farm, recovering from nervous exhaustion. And DISC'S Bob Farmer is with him to report what happens. Don't miss his pop medical report in Disc next week!

"JUST imagine what people would say if there was only one rock group in Britain," said Mick Jagger. "Imagine if you walked into a record shop, and you liked beat music, and the bloke behind the counter said: 'Beatles or nothing—that's the only rock music there is on record.'"

"You'd resent it, because there would be a lack of choice. That's really what I hate about the BBC set-up. It's a monopoly and therefore it must be unhealthy."

Mick was lying on a settee in the Rolling Stones' office in Mayfair, London, and he was building up his case against Radio 1 and the BBC.

"What an incredible thing it was . . . I mean, the pirates. People were so fed up with what the BBC offered that some businessmen put ships round the coast, and millions of people were prepared to endure crackling sounds and all sorts of things to get something different from what the BBC offered.

"Fantastic! Now they sweep away the pirates, put Radio 1 in their place, and they tell us: that's it. Take it or leave it.

"When you look at the States, particularly, you find it impossible to believe that this country still has just one radio station. I'd like to be able to have all sorts of music section-alised and catered for . . . press a button and get blues, classics, talks, top 40, underground pop—you know, exactly what you fancy, nice and easy.

"The trouble with Radio 1 is that too much of what they put out is live pop music, and some of it is in the worst possible taste.

'Stupid'

"Generally speaking, I suppose Radio 1 is okay as one thing, but the system is stupid—having no alternative is the trouble.

"But it's a long story and a deep problem—I believe it's becoming more and more uncomfortable to live in this country."

"Jumpin' Jack" has flashed the Stones back to the chart. Jagger says he's pleased, but he didn't really rate it any more important than the other singles by the group.

"No, I don't care whether it gets to number one or not. I really think it's quite a good single; now it's up to the people who buy records whether it makes it.

"I don't think it will be a disaster for us if it fails to reach the top—I seem to remember the Bee Gees didn't do very well with 'Jumbo', wasn't it? No doubt it did very well in Australia!" (Mick allowed himself a soft laugh).

"Same went for the Small Faces—I thought they were tremendously popular but they didn't do very well with a record before 'Itchycoo Park.'

by RAY COLEMAN

"The point is—just because a group doesn't make the top every time, it doesn't mean they're finished. In fact, it all adds to the interest and uncertainty of making a record."

It is now five years since the Stones blazed on to the scene amid controversy and ballyhoo.

And the Jagger of today is a quieter, less explosive character off-stage, than he was when the Stones were hungry for fame. Success has given him self-confidence.

He has a house in Hampshire and a flat in London. I asked if he was now more detached from the big pop scene—whether he had lost any interest in the rest of the chart pack?

"I follow the scene like I always did," Mick answered. "I listen to all kinds of records. I don't agree with the people who go around saying the scene's a drag. I find it quite amusing, actually, like it always was.

"There must be 'highs' and 'lows.' That's the whole beauty of the whole thing. You can't rave rave rave for ten years without a lull. Okay, so there might be a time when the chart's not so groovy. It doesn't matter—it will be different next week.

"I don't see a lot of 'Top Of The Pops' although Marianne watches it sometimes and she screams at me to 'look at this group' and I see it then."

Mick and the other Stones would like to do some live concerts.

"But we could never go back to doing shows every night all round the country—that's such a tiring drag.

"The new thing among a lot of people seems to be weekend shows, which is nice.

"Perhaps we'll do that if it can be arranged properly."

Mick Jagger is now unmistakably the leader of the Stones—but he denies it.

"I am not the leader of the Rolling Stones," he declared. "Charlie is the leader of the Rolling Stones, and I wouldn't attempt to usurp his authority in any way. When he makes a decision, we stick by it."

I gave the news to Charlie Watts, who was sitting in the office next door. He smiled blandly, muttered something and wandered off.

Charlie's like that . . . a casual chap with a good sense of humour.