

# DISC

and MUSIC ECHO 1s

MAY 31, 1969

EVERY THURSDAY

## Beach Boys: We're nearly BROKE!

The paper that first told the world of Beatles' money problems is first again with the big news: the Beach Boys are nearly broke. They're here to earn some money.

Full fantastic story  
— turn to page 7

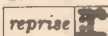


Pictured left: the Beach Boys who start their British tour tomorrow (Friday). From left: Al Jardine, Dennis Wilson, Mike Love, Bruce Johnston and (seated) Carl Wilson.

# 1 2 3 SINGLES

## The Vogues Earth Angel (will you be mine)

RS 20820



## Harpers Bizarre I Love You, Alice B. Toklas!

WB 7238



## Blinkers Original Sin

7N 17752



## SCENE

"MOON shot drama" says newspaper poster. Well, nothing surprises us about Keith!

Nik Cohn's book, "Pop From The Beginning," is released in August.

"House In The Country," by the Perfect People—the Dulux paint commercial on TV—is now on record, in the shops—and it's pretty.

Judy Collins' follow-up single to the superoo "Both Sides Now" is called "Chelsea Morning."

Can the Mothers of Invention solve Britain's student problem? On Tuesday Mother-leader Frank Zappa gave special 45-minute lecture to students at London School of Economics, titled "World Wide Student Unrest."

Will Beach Boys now ask Allen Klein's advice?

Paul Jones thinks pop records have never been better: "And anyone who doesn't think 'Pinball Wizard' is the greatest record for years must be mad."

Love Affair taking up stock car racing.

At Richard Harris's party to launch Vince Edward last week: composers Kenny Young, Barry Mann and Cynthia Weil and Ex-Radio 1 DJ Mike Lennox.

JEFFERSON not as annoyed as you'd expect about Paul Ryan's remarks on "Colour Of My Love" last week: "I admire him for saying what he thinks instead of what people expect."

Billie Davis carting round giant Mickie Mouse toy as a lucky mascot.

Lucky Tom Springfield off on annual jaunt to Rio De Janiro next week for the South American music festival.

Anyone worried about Mick Jagger having to adopt Australian accent for his new film role as Ned Kelly can relax. Ned, it turns out, was Irish!

New Idle Race single, "Come With Me," out early July, tipped as the one to help the group to a hit.

Pete Brown and His Battered Ornaments stopped and questioned for two hours by the Army in Catterick last week, who thought the group's ex-Army ambulance was theirs.

Complete silence for an hour in Dave Dee's dressing room before doing "Crackerjack" last week, while the group worked out their profits and losses after a game of seven-card stud which had lasted from Leeds to London.

"HE'S married, isn't it a shame!" sighed Anita Harris after appearing on Sacha Distel show.

News from pirate DJ front: Mark Roman still swinging daily shows from Sydney, Australia's Radio 2UE, and boasts plush apartment overlooking the harbour. Earl Richmond now a continuity announcer for Yorkshire TV; Willie Walker safe and sound in Bermuda with "The Pacesetter Station Radio ZBM."

Mrs. Dorothy Coombs Morrison, featured singer with Edwin Hawkins' mob on "Oh Happy Day" already signed solo to Elektra Records.

People say new group Gypsy will be the young men to restore hysteria to the pop scene.

What is "Top Of The Pops" coming to? Ancient film, fewer and fewer live artists and natty camera shots of photographs.

Arrival, having just completed five weeks at London's Upper Room of Ronnie Scott's Club, passed their BBC audition and scooped two shows in six hours — "Stage One" and "Sounds Like Tony Brandon."



## Presenting Bent Frame

THE WHO are becoming quite expert at talent spotting. First Pete Townshend discovered Thunderclap Newman. Now Roger Daltrey has found Bent Frame, whose first single is released in July.

The group's new single has been written for them by Thunderclap, and Jack McCulloch (the one in dress, hat and handbag) is the brother of Thunderclap's guitarist Jimmy.

Bent Frame didn't exist until three months ago

when Roger met Jack through Pete Townshend's interest in Thunderclap. He let them rehearse and make music at his country cottage in Berkshire—most of it being done in his kitchen.

Group, all from Scotland except Londoner John Hetherington (wearing John Lennon's coat!) are, left to right: Jack (drums), Robbie Patterson (lead guitar), Neil (sax and flute) and John (singer and bass).

ISLEY Brothers say they won't tour Britain unless they top the bill—obviously holding memories of less pleasant visits to these shores.

Jim Webb writing music for two new films—"Hamlet" and the life of Dylan Thomas—both starring Richard Harris.

What happens to "Black Diamonds," written solely by Robin Gibb and scheduled for inclusion on the Bee Gees' next album?

Roy Orbison taking a crash course in German as his German wife Barbara speaks excellent English.

Producer Michael Aldred and manager Alan David deserve a lot of credit for the upsurge in the career of Billie Davis these past few months.

BARRY Gibb delighted with his new flat in Belgravia's Eaton Square. "It's got such taste—whereas the penthouse at St. Paul's was a bit garish. And there's a fantastic library of books here which belong to the owner, a countess. I shall get scores of song ideas from the various history books in the flat. But I don't think I'll be here for more than six months—I want a house in town as I've lost interest in the idea of living in the country."

WHEN Tim Hollier and Amory Kane added acoustic guitar, electric organ, bass, guitar and drums to their own acoustic guitar and vocals, at their concert at London's Wigmore Hall last Thursday, chaos ensued. The sound balance was terrible, the vocals unintelligible which didn't help in trying to understand what mime artist David Bowie was trying to do as a half-naked, grey-painted humanoid, then as a spaceman. A little togetherness could go a long way towards giving them the recognition their albums justify.

Anita Harris claims she's never learned a language so fast as in Spain a couple of weeks ago when she hired a car, got lost in a big town and couldn't remember the way home.

First LP from Yes, due soon, will force you to sit up and take notice.

## Bee Gee fans' boss hits back at King

LAST week, Disc writer Jonathan King criticised what he regarded as "pretentiousness" of the Bee Gees. This week, the group's national fan club secretary wrote this open letter to King:—

JUST who do you think you are? God? Well where is your sense of charity then? If you really like a group—and we've been told so many times of how much you like the Bee Gees—then why slam them in every possible way?

Last week we saw a very good TV spectacular recorded at the Talk of the Town—Lesley, the Gibb brothers sister, was very good—no matter what you say—and you must remember that she had never performed in front of an audience before, let alone TV cameras. So she wasn't Robin—but that doesn't mean that she wasn't good.

You mention also, in your article, about the cover of "Odessa"—velvet is the only thing worthy of covering such a brilliant album, and I'm sure that many, many people will agree with me on that score.

Yes, they have progressed, and what is wrong with that? If they had stayed the same as they were when "Bee Gees First" came out you would probably accuse them of having no imagination, and of being unable to better the standard of their work since 1967!

And remember—at least THEY have had more than ONE hit record.

AND they don't slam other artists!

Theresa Daligan,  
Bee Gees Fan Club Secretary,  
67 Brook Street,  
London, W1.

- BARRY GIBB interview: back page.
- JONATHAN KING column: page 15.

## UNDERGROUND TOP TEN

1. Bob Dylan: "Nashville Skyline" (CBS).
2. Velvet Underground: "Velvet Underground 3" (Verve).
3. Creedence Clearwater Revival: "Bayou Country" (Fantasy).
4. John Fahey: "The Yellow Princess" (Vanguard).
5. Lenny Bruce: "The Berkeley Concert" (Transatlantic).
6. Leonard Cohen: "Songs From A Room" (CBS).
7. Dr. John: "Babylon" (Atco).
8. Family: "Family Entertainment" (Reprise).
9. Tim Hardin: "Suite For Susan Moore and Damion" (CBS).
10. Cream: "Goodbye" (Polydor).

**DISC**  
and MUSIC ECHO

**TOP 30**

**SAVOY  
BROWN**



**Blue matter**  
SKL/LK 4994

**DECCA**

12" Stereo or Mono LP  
The Decca Record Company Limited  
Decca House  
Albert Embankment London S.E.1.

**1 • GET BACK  
BEATLES**

(1) APPLE



- 2 (6) ▲ **DIZZY**.....Tommy Roe, Stateside
- 3 (3) **MAN OF THE WORLD**  
Fleetwood Mac, Immediate
- 4 (2) **MY SENTIMENTAL FRIEND**  
Herman's Hermits, Columbia
- 5 (4) **MY WAY**..... Frank Sinatra, Reprise
- 6 (8) **THE BOXER**.....Simon and Garfunkel, CBS
- 7 (7) **BEHIND A PAINTED SMILE**  
Isley Brothers, Tamla Motown
- 8 (10) **RAGAMUFFIN MAN**.....Manfred Mann, Fontana
- 9 (11) **COME BACK AND SHAKE ME**  
Clodagh Rodgers, RCA Victor
- 10 (16) ▲ **LOVE ME TONIGHT**.....Tom Jones, Decca
- 11 (9) **GOODBYE**.....Mary Hopkin, Apple
- 12 (13) **ROAD RUNNER**.....Junior Walker and The All Stars, Tamla Motown
- 13 (19) ▲ **GALVESTON**.....Glen Campbell, Ember
- 14 (22) **TIME IS TIGHT**.....Booker T and the M.G.s, Stax
- 15 (11) **PINBALL WIZARD**.....Who, Track
- 16 (20) ▲ **TRACKS OF MY TEARS**...Smokey Robinson and the Miracles, Tamla Motown
- 17 (23) **AQUARIUS/LET THE SUNSHINE IN**.....Fifth Dimension, Liberty
- 18 (14) **CUPID**.....Johnny Nash, Major Minor
- 19 (17) **I'M LIVING IN SHAME**.....Diana Ross and the Supremes, Tamla Motown
- 20 (12) ● **ISRAELITES**.....Desmond Dekker, Pyramid
- 21 (15) **HARLEM SHUFFLE**.....Bob and Earl, Island
- 22 (18) **GENTLE ON MY MIND**.....Dean Martin, Reprise
- 23 (21) **BADGE**.....Cream, Polydor
- 24 (29) **DICK-A-DUM-DUM**.....Des O'Connor, Columbia
- 25 (27) **HIGHER AND HIGHER**.....Jackie Wilson, MCA
- 26 (28) **SNAKE IN THE GRASS**...Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 27 (24) **PASSING STRANGERS**.....Sarah Vaughan and Billy Eckstine, Mercury
- 28 (—) **OH, HAPPY DAY**.....Edwin Hawkins Singers, Buddah
- 29 (—) **I THREW IT ALL AWAY**.....Bob Dylan, CBS
- (—) **I'D RATHER GO BLIND**.....Chicken Shack, Blue Horizon

Two titles 'tied' for 29th position

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

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

**HIT  
TALK**



By Beaky

**Wish I'd  
written  
'Get Back'**

I WISH I'd written "Get Back," it's such a good record. "Man Of The World" is just too much, it's good because they've got the Shadows sound and put a blues touch to it. I think "Dizzy" is a winner too, I like it very much. Every one of Diana Ross's records is the same. People accuse us of that, but this one's the same as all the rest. You hear one of their records and you say "Ah, it must be the same"—it's not so much the songs as the sound. "Dick-A-Dum-Dum" is horrible, I can't express myself strongly enough, it sounds like Roger Miller. I think Des O'Connor is good as a comedian, but then you've got to be a comedian to record that rubbish. I like Fifth Dimension very much, and I don't just like the song because it's them. I thought it was good in "Hair." I've heard "Harlem Shuffle" so many times I just treat it as an old record. We used to play it years ago. "Pinball Wizard" is excellent. It's just the Who at their best. It's exciting and everything about it is exactly them—such a great guitar sound. Cream? It's got to be good.

Next Week :  
Clodagh Rodgers

**BUBBLING UNDER**

**PETER AND GORDON**

I Can Remember Columbia DB8585

**STEPPENWOLF**

Born To Be Wild Stateside SS8017

**FOUR TOPS**

What Is A Man? Tamla Motown TMG698

**S.C.I. YOUTH CHOIR**

O Happy Day Stateside-Dunhill SS8019

**MARVIN GAYE & TAMMI TERRELL**

Good Lovin' Ain't Easy To Come By  
Tamla Motown TMG697

**JOE SOUTH**

Leanin' On You Capitol CL15694

**CLIFF RICHARDS**

Big Ship Columbia DB8581

**LEE DORSEY**

Ride Your Pony Bell BLL1060

**FAMILY DOGG**

A Way of Life Bell BLL1055

**JAMES AND BOBBY PURIFY**

Let Love Come Between Us Bell BLL1056

EMI RECORDS (The Gramophone-Co. Ltd.)  
EMI HOUSE 20 MANCHESTER SQUARE LONDON W1A 1ES

**2 Greats  
From The  
States**

Dionne Warwick  
Frank Sinatra

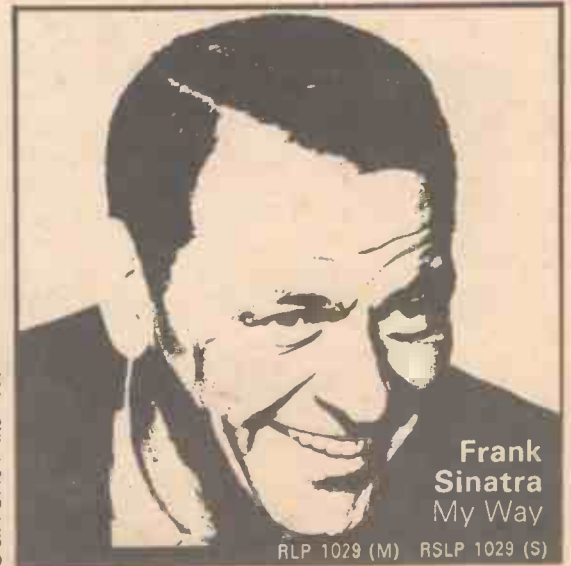


New Single.

Dionne  
Warwick  
People Got  
To Be Free  
7N 25491



Current Album



Frank  
Sinatra  
My Way

RLP 1029 (M) RSLP 1029 (S)

# HAPPENING



## Be in

... by enjoying the fresh night air and the last of the three free concerts from the Camden Arts Festival. Tomorrow (Friday) on London's Parliament Hill Fields, from 10.00 pm-3.00 am, groove to Fleetwood Mac, Group Therapy, Edgar Broughton Band, Spontaneous Music Ensemble, Duster, Bennett and Bridget St. John.

... by reaping an early Harvest tomorrow (Friday) at London's Roundhouse and next Wednesday (June 4) at

**Birmingham Mothers.** Two free concerts to launch new Harvest label with Edgar Broughton Band, Pete Brown and his Battered Ornaments, Third Ear Band, Michael Chapman and Shirley and Dolly Collins. Both start 7.30 pm and finish when everyone's exhausted. Tickets free, but available only from EMI, Manchester House, Manchester Square, London, W1. Tel. 01-HUN 4488.

... by witnessing the return to London of Root and Jenny Jackson, that phenomenal duo from Leeds. Now with new band, they're at London's Revolution club next Wednesday (June 4).

## Look In

**SUNDAY's** a sad night for "Sock It To Me!" Last of the current "Laugh-In" series (BBC-2, 10.20 p.m.) is assuredly not to be missed. But they'll be back in late autumn, and meanwhile BBC-2 re-screen 21 of the 39 shows on Wednesday nights from June 18.

If you're not Laugh-In, try **Liberace** (LWT, Sunday, 10.20 p.m., various times for regions) with guests Anita Harris, Sacha Distel and Duke of Bedford!

**Bruce Forsyth** starts his own series this week (LWT, Saturday 7.30 p.m.; regions at assorted times from tomorrow, Friday to Wednesday June 11). First show a solo but future guests will include Cilla Black, Edward Woodward and Harry Secombe.

**Joe Brown's** series "Set 'Em Up Joe" also starts Saturday (LWT and regions, 6.15 p.m.), with Steppenwolf, Clodagh Rodgers and Alan Randall.

Our **Jim (Jimmy Young)** guests on "Golden Shot" (ATV and regions, Sunday, 4.45 p.m.) with Barry Noble and the Settlers.

**Frank Sinatra** — as he was — stars in "Kissing Bandit," the Hollywood musical next Wednesday (BBC-2, 9.05 p.m.).

**Marmalade** join "Basil's Brush" tomorrow, Friday (BBC-1, 4.55 p.m.).

And **America's Group Therapy** are featured in "Colour Me Pop" (BBC-2, Saturday, 10.20 p.m.).

## Depleted

**BANDWAGON'S** Arthur Fulllove no longer full o' love! He left the group to return to America last week. Group continues as trio, and are now here until August.

## On the way

**FIRST LP** from **Marriott/Framp-ton Humble Pie** group now likely to be released during first week of July. Group returned from holidays in the Mediterranean at the weekend.

**Chambers Brothers** set for return British visit in September, and ten-day concert tour with another big American act is being planned.

Next LP from **Johnny Nash** will be one of the six recorded 12 months ago, originally for a six-in-one package. Called "Soul Folk." Also due this month, an LP of **Johnny and Kim Weston** in duet.

**James 'Freedom Train' Carr** arrives July 7 for month-long British ballroom tour.

Jamaican group the **Cats**, whose single "Swan Lake" has been selling steadily since Christmas, set for full-scale British ballroom tour in the near future.

## Clothes Line

**JUDY CARNE** apparently sockin' it to 'em in Chelsea's King's Road last week, with fiancé **Dean Goodhill**. He ordered two made-to-measure suits from **John Crittle** — at 50 gns. each. Visitor of the week to Crittle — the **Vicar of Chelsea** who ordered a long velvet frock coat with stand-up collar, which he plans to wear over — would you believe — a frilly shirt!

## Film

**SKIDOO (U)**. This film is saved by **Nilsson**, who wrote the music and played a small acting part. It's another dated hippy movie, the **Hippies** representing the anti-establishment faction, and hoodlums and ex-hoodlums the establishment.

Very little plot, and what there is collapses after a few minutes. In the last half hour it comes to life, starting with the scene where a whole prison is on an LSD trip and two tower guards (one is Nilsson) have a musical hallucination while looking at some dustbins. More chaos that is American humour and **Carol Channing** sings the title song wonderfully. Then the highlight of the film ... the end, where **Harry Nilsson** sings the titles, right down to the copyright number.

Now at London's Plaza. No general release date set.

## Birthday

**STATUS QUO's** **Mike Rossi** — now moustache-less — celebrates his 20th birthday at home in Bexleyheath today (Thursday).

## Nautical

Launched from Portsmouth harbour next Wednesday by **Disc's** **Johnnie Walker** at 7.45 p.m., the first of the "riverboat shuffles" has **Eire Apparent** 'tween decks and discoteque up top while you cruise up and down the Solent. Back in time for last trains from Portsmouth — price 7s 6d. Groups booked for rest of season include **Ace Kefford Stand**, **Raymond Froggatt and Consortium**, plus DJ's **Dave Lee Travis** and **Roger "Twiggy" Day**.

## Tune In

... by popular request, to **Don Allen**, former **Caroline North** DJ, now on **Manx Radio** (232 metres medium wave). If you live in the North West you might just catch him daily (noon-1 p.m.) and on the Saturday "Country and Western Jamboree" (3-4 p.m.).

Still "oop North," **Radio 1 Club** takes to Perth tomorrow (Friday) with **Dave Lee Travis** hosting.

**Mums** (and others maybe) hold fire on the washing up next week! **Donald Peers** is behind the mike for five days "Housewives Choice" (Radios 1 and 2, 9-10 a.m.).

**Bob and Earl** shuffle their way on to the **Johnnie Walker** show (Radio 1, Saturday, 2-3.55 p.m.).

**Procol Harum** surface with **Pink Floyd** to join "Top Gear" (Radio 1, Sunday, 7-9 p.m.).

And **Tommy Vance**, taking over from holidaying **Tony Brandon**, introduces **Move**, **Casuals**, **New Faces** and **Candy Choir**. (Radio 1, Monday-Friday, 5.15-7.30 p.m.).

## Discoteque

**ASGARD** Railway Tavern, Angel Lane, Stratford, E.15: Friday nights only, it's run by 18-year-old schoolboy **Paul Fenn** who says the club is decidedly non-profit-making — but it is nice.

**Asgard** is just a small room above the pub (drinks at normal bar prices) with non-existent decor, unless you count the remains of the Christmas decorations!

Costs 5s to 6s to get in, and there's always good music — **Straws**, **Jody Grind**, **Third Ear Band** and **Hard Meat** have appeared recently, and one name to watch is **Mandrake Paddle Steamer**. A light show every week and, every Good Friday, free hot cross buns!

## No chance!

... **THIS YEAR** of a **Glen Campbell** visit. The "Galveston" man is so immersed in his TV series that the earliest arrival date in Britain is next Spring.

# I'M A GAMBLER



THE NEW SINGLE BY



PAGE ONE POF 135

PAGE ONE RECORDS LIMITED

JAMES HOUSE 71-75 NEW OXFORD STREET, LONDON, W.C.1



## Mary's a smash

**MARY HOPKIN** is to follow in the footsteps of famous female stars from **Eartha Kitt** through **Mireille Mathieu** to **Cilla Black**, by making her British cabaret debut at London's plush **Savoy Hotel**. Mary is booked for a two-week season at the end of October, and before they have even heard her, she is re-booked for a further fortnight in the autumn of 1970.

Mary, currently on her first visit to America and Canada, appears in cabaret with **Engelbert Humperdinck** in Toronto this week, tops the bill at New York's **Americana** from Monday, and on June 20 begins a ten-day tour of South America.

And in September Mary flies to Tokyo with **Apple Records**, who have been chosen to represent the British Music Industry in a Board of Trade week there.

# The Beatles

# Ballad of John and Yoko

## Old brown shoe



Apple  
Records  
R5786 

# BEACH BOYS WEEK! DISC WELCOMES BACK

## Discography

THE SUCCESS STORY of the Beach Boys as far as single records are concerned is surprisingly erratic and was very late starting. Britain seemed to be late in latching on to the then-new surfing sound, and apart from "I Get Around" in summer 1964, their first big hit here did not come until March 1966, when the group itself had already left the surfing, hot-rodding and dragging behind them.

So if you think you're a deep-rooted Beach Boy fan, check the list below which covers every record ever released by the group in Britain.

### ALBUMS:

"Surfin' Safari;" "Surfing USA;" "Surfer Girl;" "Shut Down Vol. II;" "All Summer Long;" "The Beach Boys' Christmas Album;" "The Beach Boys' Concert;" "The Beach Boys Today;" "Summer Days (And Summer Nights);" "Beach Boys' Party;" "Pet Sounds;" "Best Of The Beach Boys;" "Best Of The Beach Boys Vol. II;" "Smiley Smile;" "Wild Honey;" "Friends;" "Best Of The Beach Boys Vol. III;" "20/20."

### EXTENDED PLAY:

"Beach Boys' Concert;" "Four By The Beach Boys;" "Fun Fun Fun;" "Hits;" "God Only Knows."

### SINGLES:

(Numbers in brackets indicate highest position reached in Disc chart, with the month. A star means the record is no longer available in the shops, though all the A-sides and many B-sides are on one or other of the albums).

- ★ "Surfin' Safari/409."
- ★ "Ten Little Indians/County Fair."
- ★ "Surfin' USA/Shut Down."
- ★ "Fun, Fun, Fun/Why Do Fools Fall In Love."
- ★ "When I Grow Up To Be A Man/She Loves Me Too Well."
- ★ "Dance, Dance, Dance/Warmth Of The Sun" (highest chart position 26; February, 1965).
- ★ "All Summer Long/Do You Wanna Dance."
- ★ "Help Me Rhonda/Kiss Me Baby" (29; July, 1965).
- ★ "California Girls/Let Him Run Wild" (29; October, 1965).
- ★ "Little Girl I Once Knew/There's No Other."
- ★ "I Get Around/Don't Worry Baby" (7; August, 1964).
- ★ "Barbara Ann/Girl Don't Tell Me" (4; March, 1966).
- ★ "Sloop John B/You're So Good To Me" (2; May, 1966).
- ★ "Then I Kissed Her/Mountain Of Love" (4; May, 1967).
- ★ "Heroes and Villains/You're Welcome" (9; September, 1967).
- ★ "Wild Honey/Wind Chimes" (28; December, 1967).
- ★ "Friends/Little Bird" (28; May, 1968).
- ★ "God Only Knows/Wouldn't It Be Nice" (2; September, 1966).
- ★ "Good Vibrations/Wendy" (1; November, 1966).
- ★ "Darlin'/Country Air" (10; February, 1968).
- ★ "Do It Again/Wake The World" (2; September, 1968).
- ★ "Bluebirds Over The Mountain/Never Learn Not To Love."
- ★ "I Can Hear Music/All I Want To Do" (12; April, 1969).



BEACH BOYS, whose tour starting this week-end is financially crucial to their future: from left, Carl Wilson, Bruce Johnston, Dennis Wilson, Al Jardine and Mike Love.

## CAN PAUL REVERE CAPTURE BRITAIN?

CAN PAUL REVERE and the Raiders finally break the British barrier? Personally selected by the Beach Boys to be the supporting attraction on their new tour, Paul Revere and friends are one of that mysterious band of American teen idols who are the complete and utter rage of their own country, yet so far mean not a light here.

And when you think that at one time (for two years between 1965 and 1967) the group received five times more American TV exposure than the Monkees at their peak, the story is strange indeed.

Their American hits include "Him Or Me, What's It Gonna Be," "Just Like Me," "Hungry"; four of their LP's have exceeded one million sales; and one American magazine offering telephone conversations with the group received 90,000 calls in two hours!

What, then, should you know about Paul Revere and the Raiders to make sure you know what you're listening to in the next couple of weeks?

Formation came in November, 1962, when former professional barber and drive-in hotel proprietor Paul teamed up with former bread-boy and gardener Mark Lindsay, but it was two years before they began to make an impression.

Perhaps the turning point came in 1965 when Derek Taylor, now friend, adviser, press agent and father confessor to the Beatles, became their press agent. Shortly after this the group was selected for a rock-n-roll TV series "Where The Action Is." This was shown throughout the country five days a week for two years, and transformed Paul and Mark from just another couple of group members into teenybopper super-stars of the highest order.

"Where The Action Is" ended in spring 1967, but not six months

later "Happening" began. Beginning as a Saturday afternoon show for children, with Paul and Mark hosting, it, too, later went out six days a week, and is still running after nearly two years.

So much for the success story—what of the group itself?

Paul Revere is the oldest and the leader; plays organ. He has blond hair, blue eyes and is married with two children.

Mark Lindsay is lead vocalist and main heart-throb. Don't be fooled by the "normal" picture... he has hair down his back that even P. J. Proby would have been jealous of! He writes and produces most of the group's material.

Keith Allison ("not," says Derek Taylor, "to be confused with Allison Wonderland") is bass guitarist and 23 years old, and was discovered by Mark and Paul initially to join them in "Where The Action Is." They all got on so well, however, that he later became a fully-integrated Raider.

Joe Corro, Jr., is the quiet drummer, of which little is yet known except that he's quiet but likes to hunt duck and wild boar!

And Freddy Weller is youngest and lead guitarist. He co-wrote "Dizzy" with Tommy Roe and has written and produced for other people as well.

We'll know more of Paul Revere and the Raiders when they make their first appearance in Brighton tomorrow. Will they become the new British rage?



MARK LINDSAY: heart-throb



PAUL REVERE: ex-barber

## THE FLIRTATIONS



Sounds like The Flirtations  
is their delicious album SML 1046 DML 1046

What's good about goodbye my love  
is their sweet and soulful single DM 252

DERAM

12" Stereo or Mono LP

Deram Records Decca House Albert Embankment London SE1

Next week: Pictures and stories of the big tour

KULT

C.B.S. Recording Artistes

J. P. SCHOFIELD

AGENCIES

01-836 2899

# A GREAT GROUP WITH A NEW SERIES

**HOLLYWOOD, Tuesday**—On the eve of the Beach Boys' tour of Britain stay-at-home group leader Brian Wilson, who refuses to fly or go on tours, dropped the biggest bombshell in the group's seven-year topsy turvy success story. He revealed that the group's empire is crumbling and in deep financial trouble. It's got so bad that the Beach Boys are considering filing bankruptcy.

The beefy 27-year-old group boss told Disc: "We're pretty low on money. We owe everyone money and if we don't pick ourselves off our backsides and have a hit record soon we will be in worse trouble."

The stunning news that the Beach Boys are struggling to make ends meet comes as a tremendous shock on the American pop scene. Their sad story is strangely similar to the revelations John Lennon made about the Beatles' fortunes a short time ago. But unlike the Beatles the Beach Boys have not had any recent hits, nor has their record company had anything like the success of Apple.

The introspective, usually not very talkative elder Wilson, the acknowledged boss of the bunch declared: "Nick Grillo our business manager says if we don't start climbing out of this mess he will have to file bankruptcy in Los Angeles by the end of the year."

Brian Wilson who hasn't toured with the group since 1964 but prefers to stay at his luxurious Bel Air mansion and compose said he has already started economising. He has sold his Rolls-Royce—but still has a Mercedes, a Porsche car and two motor cycles, one of which is used by his ex-singer wife Marilyn.

The news of the Beach Boys' plight is even more surprising as not so long ago they were all self-proclaimed millionaires and riding high on the wave of international popularity.

What has caused the empire to fall apart?

"Things started deteriorating about 18 months ago," said Brian. "Thousands of dollars were being frittered away and thrown away on stupid things. We spent a heck of a lot of corporation money on Brothers Records, our own company, and in boosting other recording artists who just didn't make it, and didn't have a single hit."

"When our records started to bomb out we looked around desperately for something to save ourselves. We had one hit, 'I Can Hear Music' but one isn't enough to pay for our tremendous overheads. Then recently Nick (Grillo) told us how bad things really were. It was a big shock for all of us, a really rough blow."



## Why we're in such a struggle for cash, by Brian Wilson

Wilson said other money was wasted on bad investments and besides poorly selling records their tours were playing to half-filled theatres.

**"We all know that if we don't watch it and do something drastic inside a few months we won't have a penny in the bank."**

Brian has written a new single, "Break Away", which he says can change the group's fiscal fortunes. "It's the kind of disc that will either be a smash or be a miserable flop—lay a stone dead egg. And the British tour will I hope help our waning popularity."

"I've always said be honest with your fans. I don't see why I should lie and say everything is rosy when it's not. Sure when we were making millions I said we were. Now the shoe is on the other foot."

Their overhead weekly costs are enormous. They have a huge headquarters in the heart of Hollywood. It's a long street block which from the outside is a nondescript pale green building. But inside the offices are plush, furnished in deep pile carpeting and with expensive modern furniture.

They also have a 15-member staff to run the affairs of the group and its offshoot activities which include real estate investments, a highly expensive sound system which they built for themselves and now rent out—not too successfully—to other groups.

They also bought a film studio in Hollywood which they never use and also rent out.

On the non profitable tours they took along top heavy staff, much more than they needed, and ran up heavy expenses.

**Explains Brian: "When we started earning good money it was the same old story all over again. A lot of guys started throwing their money around, buying cars, houses and other things and pretty soon the cash started dwindling."**

Drummer Dennis Wilson, 24, now lives in a one-roomed cellar in the basement of a friend's Beverley Hills home. His car was smashed up in a traffic accident—he had loaned it to a friend—and he has never replaced it. His room has a bed and a piano and nothing else... not even a bathroom.

### Comfort

Said Dennis, always the wildest and most unpredictable member of the group: "It's comfortable for me. What more do I need? Material things are useless."

Carl Wilson, the third brother Beach Boy, is still living in comparative comfort with his wife and baby son but says Brian: "He is taking the brunt of everything on his young shoulders (Carl is now a beefy fifteen and a half stone and only 22) and the strain is beginning to show. He has a wife and family and plenty of responsibilities."

**The other Beach Boys have their homes and possessions but their bank balances are not as fat as they once were.**

Besides the bad investments, the flop records, Brian says whenever business manager Grillo wanted to invest money he had to check individually with every single member of the group. He got different answers from each one and adds Brian: "He was left hanging in the air because there was never a unanimous answer—we were all too busy doing something else."

"Nick has been with us for a long time. He hasn't done badly but the job has given him two ulcers and he's working on a third. The other day Mike Love had a battle of words with him and Nick said he wouldn't quit the group for anything. He is a member of our family as well as the other guys."

Today the Beach Boys no longer have a full time publicist and their rocky financial affairs has been a well kept secret in pop music circles in America.

**"It was simple," said Brian. "When we didn't have hits there just wasn't enough bread coming in to pay for the overheads and we started to feel the ship sinking."**

The Wilson brothers, Mike Love, Al Jardine and Bruce Johnston are even talking about doing a soft drink commercial, something they have never done before, to beef up their bank balance. So it is with mixed feelings and fortunes that they embark on their tour of Britain knowing that it must be a success if the Beach Boys are to survive.

## WHERE THEY'RE AT

THE FIVE Beach Boys, Paul Revere and the Raiders, featuring Mark Lindsay and newcomer Joe Hicks were all due to arrive at London Airport from Los Angeles early this morning (Thursday).

Says tour manager Ron King: "Seats have gone very well and this will definitely be a sell-out tour."

Their complete concert list is:—

- Friday (May 30) **BRIGHTON** Dome, 6.15 and 8.45 p.m.
- Saturday (May 31) **HAMMERSMITH** Odeon, 6.45 and 9.15 p.m.
- Friday (June 6) **BIRMINGHAM** Odeon, 6.30 and 9.00 p.m.
- Saturday (June 7) **LIVERPOOL** Empire, 6.10 and 8.40 p.m.
- Sunday (June 8) **MANCHESTER** Free Trade Hall, 6.00 and 8.30 p.m.
- Monday (June 9) **GLASGOW** Odeon, 6.15 and 8.45 p.m.



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**NEXT WEEK:** The other Beach Boys talk about their rocky success story and how their music has changed

LEAPING UP THE AMERICAN CHARTS!!!

# MEDICINE MAN

THE NEW SINGLE BY

## BUCHANAN BROTHERS

POF 139

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ON a couple of previous occasions I've mentioned the quietness of the scene—which is general and not just confined to the field of rhythm and blues music. O.K., so there's been a few soul chart successes recently, but there were mostly re-issues which can't be said to be turning on a new R & B audience.

Sly and the Family Stone brought a different psychedelic slant to R & B but the looked-for trend has faded into a one-hit wonder.

Atlantic sign more blues, underground and straight pop groups simply because there seems to be a lack of new acts to discover and record. Where's the new "Midnight Hours," the "Knock On Woods," the "Piece Of My Heart"? Where's the new Aretha Franklin smash single, what's happened to Etta James, when are Sam and Dave going to come up with something as fantastic as "You Don't Know" or "Soul Man"?

Let's hope there's some enthusiastic music men in the States who'll pay their dues, travel the miles, and explore the clubs and dance halls.

### Greatness

There must be some newness and greatness somewhere—it's no good just sitting by the telephone, 'cos the cows will surely get home before they do. Admittedly it doesn't really help matters much by emphasising the drudgery except perhaps to bring home the value and importance right now, of say, Delaney and Bonnie.



Their light I'm sure would penetrate the most happening scene, but in the current situation, it's dazzling. I only hope you may get to dig them a half as much as I do—for I firmly believe in them, their sound and their refreshing sincerity and honest approach.

Monkees recently jamming with Booker T and M.G.'s at Stax studios... eagerly awaited—Sweet Inspirations' new version of "Sweets For My Sweet" . . . out to lunch dept.—lazy record companies copping a ride on Edwin Hawkins Singers with rubbish versions of "Oh Happy Day." . . . Expect Delaney, Bonnie and Friends over here to tour soon and either "Get Ourselves Together" or "Someday" as a single. . . . If you wonder when I write?—it's early Friday 2.45 a.m. and doggy Suki's just brought a little lady into the world whom I've christened Caroline. . . . P.S. Five more had arrived by morning.

# No split with Small Faces:

# new man is signed



SMALL FACES will NOT split again! A replacement has been found for Steve Marriott, who quit to form a new group some months ago, and Ronnie Lane, Kenny Jones and Ian MacLagan seem set to stay together for both records and "live" appearances.

Disc learned on Tuesday that after weeks of indecision the Faces had agreed to remain as a group—and had engaged a new guitarist. At the moment his name is being kept a close secret, but he has been busy working and rehearsing with the others for some weeks.

A likely candidate may be Ron Wood, guitarist with the Jeff Beck Group, who has spent a lot of time with the Faces recently.

A close friend of the Faces told Disc: "As far as I know, Ron is definitely joining the Faces. He's been practising with them a lot. But there may be hang-ups over contracts."

Steve Marriott meanwhile, who quit the Faces to form a new group, Humble Pie, with ex-Herd man Peter Frampton, returned from holiday last weekend. A debut album is set for early July.

Who will complete the Kenny Jones, Ronnie Lane, Ian MacLagan Small Faces line up?

## Tom Jones' New York triumph

TOM JONES scored another personal triumph last week when he brought fan hysteria back to sedate New York.

Hours before Tom's opening night at the city's Cobacabana restaurant, hundreds of fans were milling outside, and for the first time since the Beatles' tour in 1964, New York's police had to bring out the crash barriers.

Inside the restaurant, all 24 waiters were employed getting Tom from his dressing room to the stage, and after the second number, middle-aged ladies were up and dancing on the tables—a phenomenon that has occurred every night since.

Back at Tom's hotel at least one woman has threatened to throw herself off the top of the 34-storey building unless she can shake Tom by the hand.

Advance bookings for Tom's two-week season broke all records, including Frank Sinatra's, and are unparalleled in the restaurant's 29-year history.

## Peter Sarstedt — wedding plans

PETER SARSTEDT is to marry his blonde Danish girl friend Anita Atke before the end of the year.

The wedding is likely to be in her home town of Copenhagen.

The couple will have two homes—flats in London and the Danish capital, where 24-year-old Anita, daughter of a banker, is completing her dental studies.



RON WOOD, tipped as new member of Small Faces. See story above

## MAURICE MAY SAY NO TO 'HAIR' ROLE!

BEE GEE Maurice Gibb may turn down his part in the film version of the hit show "Hair"—because the role requires him to appear in the nude.

While Maurice was holidaying in New York this week with Lulu, his brother Barry, who is to play the starring part of "Claud," told Disc: "Maurice doesn't like at all the idea of being seen nude on the screen and may back out of the film because of it."

As exclusively revealed in Disc last week, Maurice plays the part of "Wolf," who falls in love with a picture of Mick Jagger, while Barry plays "Claud."

No such problems for Barry. "In the nude scene, 'Claud' is kept covered up in a white shirt," he said. "My own first reaction to the offer to appear in 'Hair' was to turn it down as well—because I love stories, and there's no real story in this show. I also think that the bulk of the public hate hippies which is what it's all about. Still, the show has been a huge success and I will do the film. But later on, I'd love to do a film with a real storyline."

Bee Gees, meanwhile, release their new single, "Tomorrow, Tomorrow"—their first which does not feature Robin Gibb—tomorrow (Friday) . . . and at the same time Barry Gibb confirmed that Maurice does play on the solo single, "Saved By The Bell," which Robin has said he plans to release. "I don't see how Robin can go ahead with this single in view of this fact," says Barry. "As for its being a very commercial hit record, I've heard it and frankly I just can't agree."

A reconciliation with Robin now seems right out of the question and Barry is ready to audition a permanent replacement—see back page.

Bee Gee Maurice Gibb was resting two black eyes today (Thursday) but, according to brother Barry, has not broken his nose as reported on Tuesday following his crash on Monday night when he swerved to avoid a hit-

and-run driver just 10 yards from his home in Kinnerton Street, Belgravia, London.

The crash occurred when Maurice, driving home from dinner at "Mr. Chow's" restaurant in Knightsbridge, saw a car attempting to overtake at high speed in the rear view mirror of his Rolls-Royce and swerved to avoid it, only to crash into a high kerb. The overtaking car drove on without stopping.

Maurice's two passengers were both hurt. Fashion photographer Brian Duffy broke his nose as he hit the car's mirror, while Roberto Bassanini, a close friend of Cynthia Lennon, who was in Maurice's house with Lulu, suffered severe facial cuts.

Maurice ran to his house where Lulu collapsed with shock. They then phoned Barry, who lives in nearby Eaton Square, and he drove the injured passengers to St. George's Hospital. Said Maurice: "I'm lucky. I was the least hurt of the three of us."

## Novello Awards

This year's Ivor Novello awards for outstanding contributions to British popular music include Tom Jones' "Delilah" (Most performed work, Highest 1968 sales, International song of the year); Cliff Richard's "Congratulations" (Most performed work and International song of the year); Beatles' "Hey Jude" (Highest British sales); Dusty Springfield's "I Close My Eyes and Count To Ten" and Casuals' "Jesamine" (Most romantic songs of the year); Foundations' "Build Me Up Buttercup" (Outstanding dance-beat song); and Bonzo Dogs' "I'm The Urban Spaceman" and Don Partridge's "Rosie" (Novelty songs of the year).

## Hollie Tony teams with hitman Tony

HOLLIE Tony Hicks has joined the famous hit songwriting team of Tony Macaulay and John McLeod — and the first joint release will be the Hollies' new single, "That Same Old Feeling."

And Tony Macaulay is responsible for Scott Walker's first single for over a year, titled "Lights Of Cincinnati," released on June 6 and co-written with Geoff Stephens. Despite his split from

Pye Records, Macaulay has written five other major releases—including the new Foundations' "Take Away The Emptiness Too" on July 4. Marmalade's "Baby Make It Soon," Geno

Washington's "My Little Chickadee," Val Doonican's "Don't Cry My Angelina" and Long John Baldry's "Heaven Knows, I'm Missing Her Now" are all new Tony Macaulay numbers.

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# The Entertainers



Rolf Harris... returned from the outback

**A** GRIZZLED Rolf Harris returned to the comparative civilisation of the Northern Territory town of Darwin at the week-end (I say "comparative civilisation" since Darwin nestles near a dwelling called Humpty Doo) after a hazardous fortnight in Australia's aboriginal outbacks.

His bags were doubtless weighed down with a few more didgeridoos and wobbleboards which he'll be blooping at us when his next—and fourth—TV series starts in the New Year.

If only those poor innocent aborigines knew it, they could reap some hefty royalties from Mr. Harris. He'd probably pay up, too. He's that sort of person: warm and sensitive and religious and home-loving. "I suppose my popularity must come from the fact that I'm sincere in all that I do and it comes across to the viewer," he says with honesty as opposed to affectation.

And there can be no question about his popularity. What began as an emergency show one night in 1967 when Rolf stepped in at four days' notice to fill a 40-minute spot Vikki Carr was unable to keep because of a throat operation has since become a regular, high-rating TV series for the BBC.

Rolf had not bridged the gap between entertaining children and adults at the time. When his big break came he was combining his "Hey Presto It's Rolf!" daytime TV show with a cabaret booking at London's Talk Of The Town.

"Some people from the BBC went along to see my show at the Talk Of The Town," recounts Rolf, "and the next thing I knew I was asked to go and see Bill Cotton Jnr., head of variety at the BBC. It was on a Wednesday and he told me about Vikki Carr's illness and explained that they had booked a 41-piece orchestra and you couldn't unbook musicians so would I like to take over in the show that Sunday?"

"They told me to do my 'Talk' act and the next thing I knew I was booked for a series, got my contract renewed and things are still going strong."



Despite the fact that this man can crack jokes, sing songs, play astonishing instruments, draw cartoons, paint pictures, take phenomenal photographs and polish and cut rare stones, he still says he finds his success "rather amazing."

"I talk to the camera, you see," he says. "I imagine I'm talking to one or two people and that way I can identify with the viewer at home. I try, too, to put over my genuine enjoyment and enthusiasm in what I'm doing and it all seems to work."

He bubbles like boiling

## How Rolf made a career of being Aussie

water, he calls himself half Australian, halt nut, and yet he's not really like it at all when you see him offstage, or mostly in his case, off camera.

"I'm a fairly quiet person in reality," says Rolf. "I don't leap about and carry on show business traditions. I don't drink much and go out to get seen in the right places. I'm a home-loving person who likes not to put on the big star act. I'd much rather be myself than have a phoney big star complex. That's something I hate."

But big star he is, although it hardly looked like being the case when he first came to London to make a living out of exhibiting his paintings. That was in 1952 and this son of Welsh emigrants says: "For two years life in London was very tough. My savings dwindled right down to coppers and I became pretty desperate when I wasn't able to get jobs like doing murals for TV stage sets."

"I used to stay with some friends at Roehampton who had a couple of children, a boy of four and a girl of eight, whom I used to entertain whenever I went there. We were watching children's TV one afternoon and after a few minutes the kids went out to play in the garden and I remember thinking to myself: 'Gee, that's rough — I'm sure I could be more entertaining than the programme on at the moment.'"

"So I wrote to the BBC and asked for an audition and got it. Except that it was pretty

disastrous, but they rang me a few days later and said 'Come back—we don't want the story you used in your audition, but we can get some different material for you.' So back I went and into a show, telling stories about a puppet called Fuzz and doing these lightning drawings."

And so, too, came characters like Willoughby and Oliver the Octopus. He hankered for home, however, and went back to his native Perth to appear in more children's TV shows. "I had the feeling at the time—which was 1960—that the only way ever to become a fairly big entertainer, however, would be to put on a British act."

"I tried hard to cultivate an English accent, but as I was doing four shows a week in Perth I simply didn't have the time to work on my accent. Then, out of the blue, came that record 'Tie Me Kangaroo Down Sport' which sold a million copies around the world. It did more than make my name known, though — it was a very Australian song and it suddenly dawned on me how stupid I was to try to be something I was not. And, ever after, I gave up trying to talk like an Englishman."

When "Sun Arise," another Australian-flavoured song, became a big hit Harris was home and dry. Although he was still several years from moving up to adult audiences. And when this did come about, he had the honour of being awarded the MBE to combine with his own country's "Salesman Of The Year" award in 1968.

It was the ultimate accolade to his popularity.

How does Rolf relax on TV? "It's a gift that some people have and some people haven't and there's nothing you can do about it if you don't click. I do fortunately and I find it more satisfying than being on a stage."

"Mind you, all my shows are done 'live' and so if you make a mistake you just have to keep going. That makes the medium electric with excitement. I love it."

He says that although he can turn his hand to so many things, enthusiasm comes first in his list of qualities. "Then my painting ability and music must tie for second place. And, of course, there's my Australian slant on things."

"I don't know why British people laugh at Australian humour. I suppose it's probably because there's a sense of something different there. My humour's not solely Australian, although so much about me is."

His five-year-old daughter has the decidedly down-under name of Bindi although his wife, Alwen, is Welsh. "It was hate at first sight when we were both at art school in London," says Rolf, "but we met again two years later at a Royal Academy exhibition when I shattered the people there by bawling 'Alwen' at the top of my voice when I saw her down the other end of the hall. And for some strange reason, we hit it off on this occasion."

Rolf, who's 39, lives with his family at Sydenham, south of the Thames, when he's not taking them to aboriginal settlements to "steal" more musical instruments and ideas. I hope the news of how he has made their music such an international success doesn't boomerang back to those wide open spaces or one day Rolf might not come back from one of his safaris!

## Eligible Joe just loves his guitar!



**JOE SOUTH** is one of America's most eligible bachelors. He's 25, wealthy, handsome, suntanned and talks in a deep Southern drawl that seems to come from the depths of his suede boots.

He is also highly intelligent, hypercritical of people he meets and 100 per cent dedicated to his music. Which makes him a pretty hard catch for any woman.

"I just can't picture myself getting married," he explained almost apologetically at his luxurious suite at London's Mayfair Hotel last week. "It would take a really special kind of woman to understand me."

"My music comes first at all times. Every chick I have ever been out with always comes out with that classic line — 'Do you know Joe, I think you love that guitar better than me' — and every time I say 'Yes!'"

The one woman who seems to have nearer than most to Joe's heart is singer Bobbie Gentry, but Joe dismisses the rumours with another classic line: "We're just very good friends — there's nothing to it."

Joe was in London last week for his brief first visit to this country. And by Friday his initial impressions weren't too rosy.

"I have mixed emotions as to whether this super-polite atmosphere is genuine or not."

"It's really hard to communicate over here. I think people expect more. They consider it to be a bigger deal than it is."

Communicating means a lot to Joe. He finds there are very few people he can really communicate with.

"I'm not really hung up with entertaining folks. I just say and do what I want to and if some people pick up on it, then it makes me terribly happy. I don't write in such a way as to worry if it is going to sell or be entertaining, and I don't like anything on the outside dictating to me. "I like to be expressive rather than impressive."

It was only last year that Joe started to sing his own songs, after his pen had sold six million records for other artists. On his latest album—"Introspect"—every one of his songs has been recorded and often a hit, by another artist.

Britain hasn't been too kind to Joe on his first visit. Apart from being inundated with photo sessions and interviews which left him with precisely half a day of sight-seeing, Joe's appearance on "Top Of The Pops" singing his new song "Leaning On You" was hampered by the speaker blowing a fuse. His anxious face was due to the fact that he couldn't hear the orchestra backing him until about a quarter of a minute later, so he had to attempt to sing a quarter of a minute ahead all the time.

I hope he gives us a second chance. Britain can't be that bad!

Caroline Boucher

by BOB FARMER

Next week: KEN DODD

# info

## on this week's new releases from Decca

**SAM APPLE PIE** is a group of very talented young musicians who put down some riveting sounds. They



have an album coming very soon, and you can get an idea of their kind of music from the single '**Tiger man**'. A chunk of roaring, earthy rock with some astonishing guitar phrasing, this is not for the timid. Play it at full volume and with a bit of luck you might turn on your whole street! It's on Decca F 22932.

Rather more homely sounds from **MAUREEN MILLER**, who sings '**The bonnie boy**' with lots of lilt, on Rex R 11046.

And sounding very torchy, **TERESA DUFFY** does great things with a number titled '**Woman of the world**' on Emerald MD 1127.

**THE SATIN BELLS** are a tempting trio who for some time have been charming club and cabaret audiences. Their style of singing is very much their own, with instinctive harmonies that owe nothing to anybody. Listen to their first Decca outing '**I stand accused**'—it's fresh and original and very good for the ears. Hope we'll be hearing a lot more from these young ladies. Number is F 22937.



The second Demand Performance is going marvellously—keep those letters rolling in.

# DECCA group records

45 rpm records





# Who loves Tom Jones?

**My sister does and so do men having a pint**

by **BOB FARMER**

**MY SISTER** Barbara is a respectable married mother of three whose husband has a medical practice in Plymouth, but children, food, father and patients' phone calls are forgotten whenever Tom Jones is in town. She queues for hours to collect a ticket, then spends an ecstatic evening watching her idol.

I regularly stand for many hours improving the profits of Ind Coope breweries in bars with jukeboxes which blare all the Tom Jones singles he can select.

Two farflung reasons why Mr. Jones is a giant. To the female of the species, he is the epitome of the husky he-man they subconsciously want one night to carry them off; to males like myself, he makes the sort of marvelous singalong records that make your spirits soar, especially with a few pints put away.

No wonder your diet of Tom Jones discs are brash, bright and commercially catchy.

Negroid soul would not suit his style; neither would smooth or the standardised material of singers like Tony Bennett and Frank Sinatra.

Since Tom Jones is Britain's number one solo singer, it must be quite obvious to everyone that he and his most astute manager, Gordon Mills, must be inundated with the very best songs available for recording.

That they settle for songs like "Help Yourself" and "Love Me Tonight" is justified not just by the fact that these sell in their thousands, but also because they allow him the utmost visual stage scope.

Frankie Vaughan, who was, to some degree, Tom's predecessor, did songs like "Green Door" and "Garden Of Eden" purely and simply because they were ideal visual vehicles to his stage act. So, too, with the songs Tom Jones is doing today.

People go to hear the Tom Jones voice of course and it is a powerful, belting voice which is certainly not stifled by the hits he has made . . . but people also go to see a Tom Jones stage act.

Who would want him sitting hunched up on a stool trying to be super sophisticated?

If he's going up a blind alley and his songs appeal only to the lowest common denominator, does anyone imagine that the plushiest cabaret clubs and most exclusive clienteles around the world would willingly part with their money to see him?

**I do, but why do his singles lack any soul?**

by **PENNY VALENTINE**

I LIKE and admire Tom Jones very much. But on record he is beginning to BORE me and his voice is being totally wasted.

When I play a new Tom Jones single—hopefully waiting to be thrust from boredom into genuine excitement—I flinch in agony. His records are totally removed from his vast amount of real vocal talent. When you are handed a record from a really giant star of this kind, why can't you be happy about it? Why must you squirm with pity as he positively battles to triumph over an unsuitable song?

Why SHOULD he have to put his voice through such turmoil?

Like a frustrated painter he is striving to achieve one thing—sacrificing a real talent to please the greatest amount of people. I find this frightening. Tom Jones has an inbred sense of musical feel and is capable of immense subtlety of emotion on record. He was allowed to display this possibly on one single, "Never Fall In Love Again." Since when his records have had about as much subtlety as a power driven sledgehammer.

Of course you can't knock success and I'm not trying to. Tom has one of the shrewdest managers, Gordon Mills, who realises that Tom's fastest route to the bank is to please most people all the time.

I have no wish for Tom Jones to satisfy my purer musical instincts and suffer peniless in the gutter because of it. But these instincts tell me it's all such a waste.

Tom Jones is now in a position of great power. His sex appeal has been his biggest asset apart from his voice, and good luck to him if all the young housewives in England dream heaven knows what when they see him on the screen.

He has been to all the right places, done all the right things—expensive TV spectacles and everything else. He lives like a star should and acts like a star should and has the aura a star should.

He is the only person who could possibly sell anything as old fashioned as "Delilah," as negative as "Love Me Tonight" or as childish as "Help Yourself."

But that being true he is now in a position to sell ANYTHING on record.

So why can't it be something good? There are some excellent songwriters around today whose material is both beautiful and ideally suited to someone with his vocal feeling. Mann and Weil, Goffin and King, Randy Newman are all turning out worthwhile numbers. Basically pop but with emotive lyrics and great feeling.

This is the stuff he should get to grips with. Soul, you see, isn't a sound as much as a feeling. Tom Jones has that feeling. Why doesn't someone let him use it?

# SMALL TALK



THUNDERCLAP: "virtuoso"

## Further outlook: thundery

**THUNDERCLAP NEW-MAN** are a new group whose first single, "Something In The Air," was released last week.

This bare statement of fact hides a really amazing group who are going to bring much needed light and jollity into our lives.

There are three of them—the mainstay being the rotund Mr. Andy "Thunderclap" Newman himself, pianist extraordinaire, who went to art school with Pete Townshend of the Who.

He is, he says, a "virtuoso performer" and tells proudly of nights where he earned £5 for holding an audience of unimpressible students at bay.

He is in his early 20's and would not be too offended if one said he looked nearer his late 30's—because he is not exactly trying to promote the group on sex appeal.

The other two members—Speedy Kaene and Jimmy McCulloch—look like mere children beside Thunderclap. "Something In The Air" is a beautiful record written by Speedy and originally recorded as a demonstration record in Peter Townshend's home studio.

"We had no idea it was going to be a single," says Thunderclap in his jocular voice that sounds like Pete taking off Thunderclap taking off Pete. "We finished it in the studios where Pete was working on 'Tommy' and there was some time left on the session."

He is not worried by the fact that here is a new GROUP at a time when many groups are splitting.

"It's a very good time to arrive," he says. "Pop is now an accepted form of music, along with jazz and C-n-W—it has its roots. The public is much more educated generally now and they've turned it into a culture; they will accept music now, not just pop."

## And all that jazz . . .

SCRAWLED in the dust on the back of Colosseum's van is the cryptic message: "Your sax player is beautiful!"

"There are dozens of adjectives you could apply to Dick Heckstall-Smith, but beautiful is not one of them," says drummer and leader Jon Hiseman, "but then, the van has been hired from another group!"

Colosseum, an indefinable bunch of five first-rate musicians whose first album "Those Who Are About To Die Salute You" is already in the chart after just four weeks, are another in the increasing line of groups which cannot be pigeon-holed.

"This approach was by no means premeditated—we just did what we wanted to and this is the way it's turned out. I think the days of music pigeon-holes are numbered anyway, and the time will soon come where there'll be just two categories, commercial, which will include jazz, pop and soul, and classical."

Colosseum was formed on October 13 last year—"I think it was a Friday" says Dick—and comprises Jon who's played with Graham Bond and John Mayall and helped found the New Jazz Orchestra; Dick Heckstall-Smith, one-time jazzman who's been with John Mayall, Alexis Korner and Graham Bond; Tony Reeves (Don Rendell/Ian Carr Quintet and John Mayall), Dave Greenslade (Chris Farlowe and Geno Washington) and James Litherland (Jon's mother calls him 'Leather Lungs'), the new lad in the bunch.

"We really began last year when Tony, Dick and myself were all put out of work by John Mayall who decided to get rid of his big backing and start again. We all had new ideas."

And the album title? "As you know 'Morituri Te Salutant' was what the Christians said before they went into the Colosseum to face the lions . . . and that's really what we did!"



JON HISEMAN: facing lions



LULU: on a plateau

## Fiery, not antiseptic

IS LULU all set to become another rosy-faced Julie Andrews? The answer, from Lulu's manager Marian Massey, is a categorical NO!

But the idea was not on the face of it so far-fetched. Lulu has again rocked the pop world with the news that after a long and very successful association she has split with her record producer, Mickie Most.

On hearing the news of the split, Mickie told Disc: "I believe she is thinking seriously of motion pictures where pop records are not so important. At the moment she is at the height of her career, and if she is not very careful she could go downwards. But if she is clever and shrewd she could become someone of the calibre of Julie Andrews or Doris Day."

Important words from an important man—and Marian Massey would like to set the record straight.

"The decision to leave Mickie is not of dire importance. It was simply that Lulu's contract with Mickie was coming to an end, and, as we have been flooded with offers from other companies, we have decided to take the best of these, whichever it might be," she says.

"Although films will be playing their part in Lulu's future career, they are not going to take over from records. I don't think Lulu has reached the height of her career yet."

"She has reached a plateau which we are very happy to be on, but she's certainly not at the height."

"Will she become another Julie Andrews? Well, Julie Andrews is very pleasant but a little antiseptic. Lulu has far more fire and could never become antiseptic if she tried. But I'm certain she could reach the heights of Julie Andrews."

## The flip side of 'Big O'

A MORE mild-mannered gentleman than Roy Orbison would be hard to find, but the Big O was simmering if not steaming this week when he complained: "I didn't want 'My Friend' released as the A-side of my latest single."

"I wanted it to be 'Southbound Jericho Parkway' which ended up as the B-side. Now I didn't write, arrange or produce the B-side so I can say, without bias, that I believe this to have been one of the best contemporary singles that has been released in the last three, four or even five years."

"It's about the reactions of a mother, son and daughter to the death of their father who has been killed in a motor accident. They ask the question 'What was it all for?' and the song lasts for about seven minutes."

"It may seem a sick theme, but it's a valid, tasteful human documentary. I would have preferred that 'Jericho' was the A-side and didn't even get in the chart than that 'My Friend' made the bottom of the chart."

"But the record company here said that seven minutes was too long for a single. Well, of course, I said that there had been quite a few seven-minute singles issued in Britain in recent times, but they wouldn't listen. Don't get me wrong—I like 'My Friend,' but it was simple, contemporary piece that was meant only to be a B-side."

Despite his disappointment about the single, it's been another successful stay here for Roy Orbison. He flew home on Tuesday in the knowledge that the fans are as fond of him as ever, but confessed that in future he was cutting down on straight pop package tours around Britain.

"After you get to a certain point in your career, you don't try and stay with the mainstream," he explains.

He'll be back here for a short holiday visit in September.



ROY: strong feelings



SARSTEDT: marriage soon

## A one-hit wonder? Maybe . . .

"OF COURSE I might well be a one-hit wonder you know," said Peter Sarstedt without much worry. He was talking about his new single, "Frozen Orange Juice," which has the thankless task of following up the song that put Peter firmly on the map, "Where Do You Go To."

He's not really the type to worry. There he is, currently in Sweden with his girlfriend, and doing a few concerts and really jogging along much as before—except that now he's playing inside theatres instead of outside on the pavement!

"It's impossible to follow up something like 'Where Do You Go To'—I've just had to forget it and put out something people liked. The record company chose this and if they'd chosen something else I'd have still agreed, it doesn't really worry me."

He calls "Frozen Orange Juice" a "nice neat little song," and wrote it in Tunisia last Christmas where he was on holiday. He's been singing it on stage for the past few weeks and finds it hard to judge people's reaction.

"After all I'm just a bloke with a guitar and they react pretty much the same to each song."

The thought that the new record might do absolutely nothing in commercial terms doesn't worry him at all. In fact being a one-hit wonder rather intrigues him.

"I'm not reliant on singles—in fact I'm not reliant on anything. I'll just jog along," he says. "People will hear the record and think 'oh who's that?' and someone will say 'That's Peter Sarstedt'. That's all."

At the moment anyway, Peter has other things on his mind—like his forthcoming marriage to his girlfriend of three years, Anita.

## Money can't buy me

YOU have to hand it to those intense young Men of the Manfreds. They have high principles about the pop business and stick to them where lesser mortals would be sorely tempted.

Take the case of their latest top ten hit, "Ragamuffin Man." "Having another hit means we are being offered ever-increasing amounts of money to perform in public again," says Manfred Mann, "but we are definitely not going to do so. We made a decision and we are sticking to it."

The drastic decision, of course, was that the Manfreds decided never to appear in public again, apart from the occasional TV appearance to promote their singles. The group has gone its separate ways and comes together only for recording purposes.

Michael d'Abo is to walk the boards of Broadway in the continuing success story of "Gulliver"; Tom McGuinness is spending his time in record production; Klaus Voorman has an appointment in the BBC art department; and Manfred and Mike Hugg are getting their Emanon group together.

"We're not too money-minded," says Manfred. "We've made a fair amount of money, but we're not earning a vast amount by any means. I can't see the public clamouring for us to appear again even if we go on having hits, because as far as I'm concerned we never really did have a fan following as such. I don't think people really care whether we're alive or not—they're only interested in the records we make."

"That's because our stage performance just didn't measure up to our records. Each guy was better than the sum total, which was bad. The group should add up to much more than the guys within it. So, six months ago—and after five years of performing—we stopped playing."



MANFRED: new group

# Slimy and half-fish... that's Dave Dee!

4.15 P.M. Friday at Bristol's main station. The rush hour is beginning and the platform for the London train is already packed with commuters.

Most of them are still recovering from shock. For as the train pulled in, a hideous thing—half man, half fish, came lolloping through the barrier waving a first class ticket.

It was covered in hair, warts, mud and slime and the smell cleared the first-class compartment. Underneath the disguise sufficient to deter the staunchest fan, was Dave Dee. He had rushed down from Scotland that morning to the Bristol BBC studios to play Caliban the hideous outcast in Shakespeare's "Tempest." Filming finished at 4.10 p.m., the train left at 4.15 p.m. so the result was inevitable. Dave had to travel in stage clothes, creep along to the loo during the journey and arrive in London restored to normal.

Dave can look back on this episode and laugh, but on the whole he is getting rather sensitive to matters of dress. He is fed up with the jokes about their recent trademark of matching clothes to songs—pirate gear for "The Wreck Of The Antoinette"; Spanish style for "Don Juan" and so on. That phase is at an end, and at the suggestion that they might possibly be swathed in python skin for appearances with "Snake In The Grass," Dave is unamused.

By CAROLINE BOUCHER

"It was a good thing at the beginning because it made people talk. But we've been wearing normal clothes on stage now for about 18 months except for TV appearances."

Clothes are just part of the criticisms and snide remarks which Dave is getting tired of. Talking about the group's songs he is instantly on the defensive.

"We started off with the stompers, then the round the world things and now the epics. We had to keep changing, and I don't think there are many groups changing their style more than we do."

"There are the knockers who say our records are alike. The only ones I can admit might be are "Xanadu" and "Don Juan," but I defy anyone to say the others are alike. The people who knock success do so because they've never had any. They just follow the rest like sheep."

The group's songs of late have not met with the success chart-wise of earlier ones. Dave had wearily anticipated this comment. The answer was immediate.

"No I'm not worried. The knockers could rightly say they said that 'Don Juan' wasn't a suc-



The no-gimmick group (left to right) Dave Dee, Tich, Mick, Dozy, Beaky.

cess compared to our standards. In this country it probably wasn't as big as some of the others, but then there are a lot of people in this country who would give their right arm for a record at number 22."

One thing that Dave has no illusions about is the future.

"It bothers me to the extent that there's an awful lot to be done that hasn't already been done. I don't necessarily mean pop group-wise but ambition-wise. You don't kill the goose that laid the golden egg, you just recognise what you'll do when this comes to a grinding halt which it must do."

But who knows, we may make a hit record in 20 years time, there's nothing to stop us."

Dave's personal unfulfilled ambition is acting. Despite the station episode with Caliban, this was his first taste of acting and he enjoyed it. He says the trouble with other pop stars who have acted on stage, film and television is that the parts they have played have been written round them, so they

only portray themselves. Dave wants to do straight acting, possibly more Shakespeare for experience.

"I don't even know if I could do it, but I want to try. I'd love to do it now, but I don't think now is the right time. But I'm quite sure one day the right part will come up, and that's the day you have to decide whether to say "Yes" or "Nay."

## Stompers

"I think we've always been known for our clothes even when we didn't dress up for a particular record," said Dave, talking last week at Golden's Green Hippodrome where the group was appearing on "Crackerjack."

## THIS SPORTING LIFE!

IT MAY come as a bit of a shock to the octogenarian members of Marylebone Cricket Club whom you can see dozing the day away each afternoon in the Long Bar at Lord's, but that most revered of all English religions—cricket—is about to become contaminated by every freakish underground groupie worthy of the name.

For musical ensembles such as Jody Grind, Mick Farren and the Deviants, Time Box, Herd and Steve Peregrine-Took of Tyrannosaurus Rex, have formed the most motley gathering of cricketers since Dr. W. G. Grace put bat and/or beard to ball a century or so ago.

They plan to advertise themselves as the Straights (meaning Time Box and the Herd) and Freaks (meaning Jody Grind and the Deviants) C.C. and are keen for fixtures. They may never get a game at Lord's, but at least they'll be pleased to play against coloured cricketers which is quite unusual if you're up on your cricket.

Straights and Freaks C.C. plan to play in their stage clothes, which should be quite something.

Apart from those keen types who turn out each Sunday for

Tyrannosaurus Rex and the Deviants on the cricket pitch; Mike D'Abo and Ray Davies on the football field; Barry Gibb and Colin Petersen on the race track. Bob Farmer reports on the sporty stars.

Uncle Ed Stewart's Top Ten XI and the long-standing Show Biz XI, which frequently features the feet of such stars as Tommy Steele and Des O'Connor, sport and the pop scene are usually poles apart.

Smoky cellars seem infinitely more popular than open air. And the Beatles don't encourage the camp following even though they do come from Liverpool which—as the Hollies' Terry Sylvester will tell you—has the world's greatest football club... or clubs, if you include Everton to please Ed Stewart.

Sylvester, though, is only a spectator. The biggest player-spectators of soccer are the Kinks couple, Ray and Dave Davies. "We always try to keep our weekends clear of work so we can watch Arsenal on Saturdays and play ourselves on Sundays," says Dave.

Andy Fairweather-Low (he was wanted to be a professional footballer), Dave Dee, Leapy Lee, Michael d'Abo, the Foundations, Don Partridge and deejays David

Symonds, David Hamilton and Tony Brandon are among the most regular playing members of Ed Stewart's side.

Ed, goalkeeper and player-manager, proudly claims: "We've been beaten only twice in 57 matches this season, in fixtures from the Isle of Wight to Beverley in Yorkshire."

"There isn't a lot of sporting interest among pop people and I'm surprised we get as many stars playing for us as we do."

Tony Gomez, the Ceylonese member of Foundations, says: "Apart from my wife, the thing I miss most about touring abroad is my weekly game of soccer."

Stewart himself broke an ankle early in the season in the course of what he will tell you was a courageous piece of goalkeeping. It didn't dampen his spirit. Now he's formed a brotherhood of stock car drivers with his fellow-deejays Symonds, Brandon, Rosko and Dave Cash. "There's no real danger—we are heavily strapped in and the insides of the cars are reinforced," says Ed.

They run more risks, however, than Barry Gibb, who is forever driving round the Stigwood Hall at Stanmore in Middlesex to race on his manager's go-kart track. Bee Gees' drummer Colin Petersen takes rather more risks—he motor races at private club meetings.

Tremeloes take their sport in style. Whenever they are staying at their secret hideaway—a farm near Exeter—they hire out horses.

Hawkes and Alan Blakley are also fanatics about walking. They think they spend so much time cramped up in cars that they should go for long walks as often as possible.

Then there are the swimming



Steve Peregrine Took  
—'Freak' cricketer



Herd's Andy Brown  
—'Straight' cricketer

fanatics, like Barry Ryan—who also cuts a trim figure on water skis—Don Partridge and the Marmalade. "Pop groups spend so much time in smoky clubs and so forth that there's nothing better for staying healthy than swimming," says Marmalade's Alan Whitehead.

Frank Ifield, as befits an Australian, is probably one of pop's best tennis players, although Love Affair's Maurice Bacon claims: "I'm unbeatable. I play a lot—and not for weight reasons, either."

Val Doonican, Donald Peers and the Bachelors are pop's master stroke golfers, Cliff Richard is constantly on squash courts and Carl Wayne shoots anything that moves, but principally ducks and wild fowl.

But apart from people like Engelbert Humperdinck, who frequently keeps fit with workouts in health clubs, Britain's pop people are, on the whole, a decidedly lazy lot.

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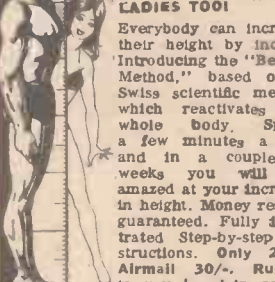
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## Lord Kitchener's Valet

# Oh, dear, Jeannie!

JEANNIE C. Riley plods gaily on in her exciting (or boring) revelations of life in shanty town USA. This time it's schooldays with "Yearbooks and Yesterdays" and incredibly contrived stories of "Teardrops On Page 43," "Box Of Memories," "My Scrapbook" and "The Part Of Honey." Ignore the words and it's mostly jolly hill-billy. Listen hard and you'll wonder at the inaneness of it all! (Polydor). ★★

"THE GREATEST Little Soul Band In The Land" must be costing someone a lot of money, containing as it does, top British jazzmen like John Marshall, Terry Smith, Dick Morrissey and Roy Edwards.

Live, they sound very punchy and can stir up a right old storm. Unfortunately J. J. Jackson has no great voice, and without being able to see his bouncy 20-stone frame, much of the enjoyment is lost.

And the band sounds subdued here and decidedly under-par on numbers like "Tobacco Road," "A Change Is Gonna Come" and "In The Same Old Way." It may sound cruel, but for a venture like this they should have found a better singer. (MCA) ★★

Ike and Tina Turner followers will have two rather nasty shocks with "Outta Season" (Liberty Blue Thumb). First shock the cover, with Ike and Tina whited up back and front eating red water-melon.

Probably a deep sociological shortcoming! Second shock is inside, for the "River Deep" duo have gone blues with "Dust My Broom," "I Am A Motherless Child," "Rock Me Baby,"

"Reconsider Baby" and "I've Been Lovin' You Too Long." All good in their own way, but both soul and blues fans will probably have equal misgivings. ★★★

Two good modern blues sets on the cut-price Xtra label Dave Van Ronk and "Black Mountain Blues," with his own Dylanish style of blues singing, soothing and simple; and Mississippi Fred McDowell "In London," a set of tapes recorded by Mike Raven during Fred's recent British visit. Both well worth buying. ★★★

IF YOU saw the Chambers Brothers when they were over here last year, or if you have heard some of their latest things, then you'll agree they're wild, dynamic, exciting and one of the greatest things since sliced bread. In which case "The Original Chambers Brothers Groovin' Time" will not come up to your expectations.

It's a collection of their old stuff, has some lovely Jagersesque harmonica playing but apart from the first track "Hooka Tooka" is too slow. (Transatlantic). ★

HA, tra la, the summer's here and the time is ripe for . . . rock music festivals. There was already one festival, back about Easter, in Palm Springs, that resulted in bloody riots between vacationing students and zealous cops, but the remainder of the festivals probably won't be so violent—merely uncomfortable.

There will be a repeat wingding in Santa Clara, California (not far from San Francisco), starring all kinds of groups, such as Jimi Hendrix, Youngbloods, Airplane, Led Zeppelin, and then one near Los Angeles starring approximately the same people; a minor festival is planned for Kansas City, and the traditional annual Newport, Rhode Island Folk Festival will have a big rock line-up this year.

Plus the Sky River Festival up in Washington. I can't really say that festivals as such are a bad thing, because the music is invariably worth the price—with all those groups it couldn't help but be worth it—but the conditions for most of the "festivals" are still anything but festive.

I'm a bit reluctant to swelter and burn and thirst and hunger all in the name of Art Appreciation, especially since most of the people who perform at festivals have entertained us many many times in more comfortable surroundings. All right, I'm spoiled; I like to sit in chairs, not sand.

A popular Los Angeles group is planning to descend on London very soon—Three Dog Night they're called, with two albums and three hit singles to their credit and a very large

## HOLLYWOOD SCENE BY JUDY SIMS



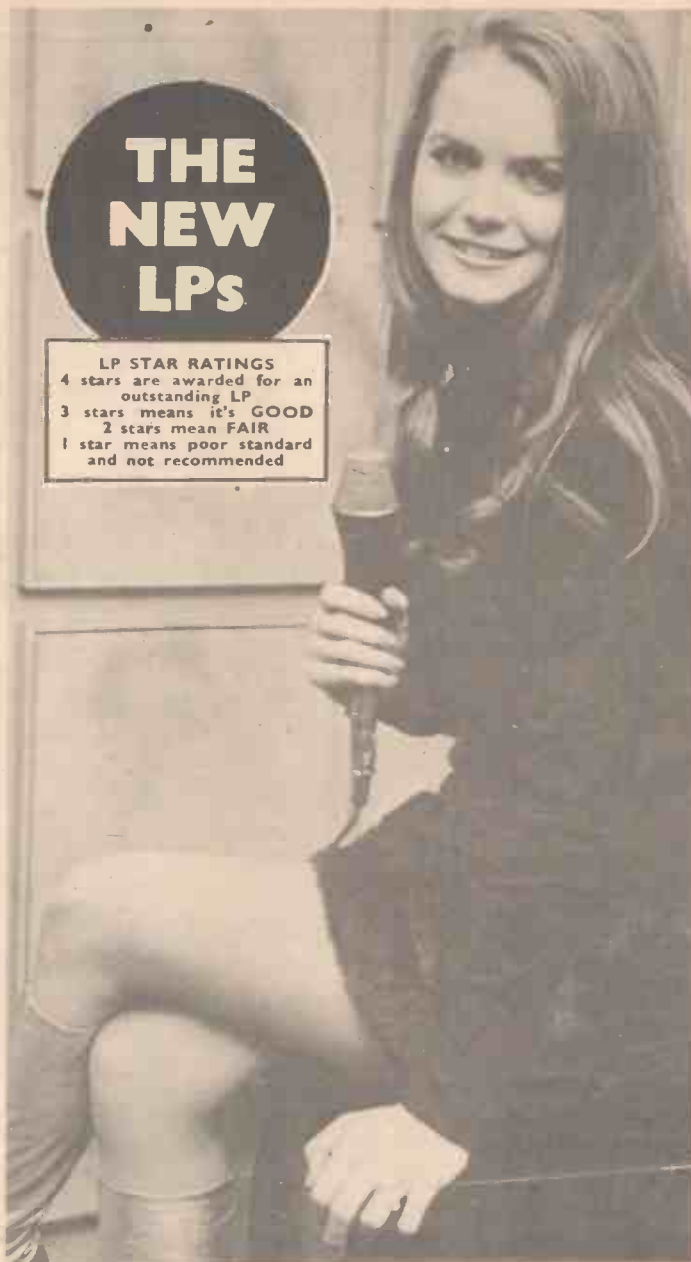
following of young girls who know a good-looking man when they see one.

In this case, three good-looking young men, not to mention the four musicians who back them up. I saw them in concert last weekend for the first time in a year or so, and they've greatly improved their stage presence.

Their music is good, solid rock with a sometimes overly heavy "soul" thing, but they're quite adept at working an audience into a frenzy. By their last number the stage was completely filled with enthusiastic young girls crowding around them (before cops and management cast them back into the arena). Chuck Negron, Cory Wells and Danny Hutton will be there soon, so protective fathers should begin worrying about their daughters.

Yesterday there was a huge party at the Aquarius to celebrate the end of the Fool's month-and-a-half mural painting. The theatre is ecstatic colour; even the roof is painted, even the driveway is purple, even the columns and steps are rainbowed, while two sides of the giant building are adorned with mystical symbols and figures, landscapes and shepherds and clouds.

It's indescribable, really. Inside the theatre the cast of Hair performed for the guests, most of whom were wandering around checking out the other guests and the delicious food



## THE NEW LPs

LP STAR RATINGS  
4 stars are awarded for an outstanding LP  
3 stars means it's GOOD  
2 stars mean FAIR  
1 star means poor standard and not recommended

## Chicken Shack four off

CHICKEN SHACK, whose "I'd Rather Go Blind" single entered the chart for the first time this week at No. 29, have already cut their follow-up single—"Tears In The Wind."

Their new album, "Hundred Ton Chicken," is released in July and both this and the single are new tracks not featuring the lead voice of Christine Perfect, who left the group two months ago.

Group's tour of America, due to start next month, has now been put off until August because of the success of their single. On June 28, group appears at the Bath Festival of Blues.

## 208's disc jockey flood

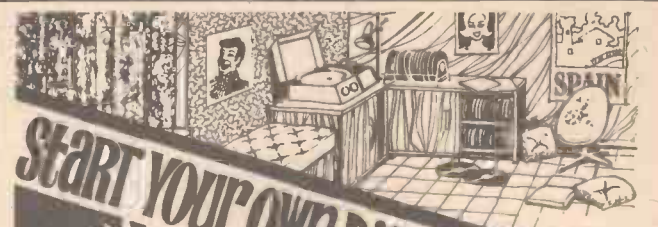
RADIO LUXEMBOURG were swamped with over 70 applications for the new deejay vacancy within hours of Disc going on sale last week when we announced that 208 wanted to hear from would-be deejays.

Four of the applications came from Canada after Disc readers had cabled friends there to tell them of the vacancy, which was caused by the departure of 19-year-old Noel Edmonds from the 208 team of deejays.

"We're now down to a short list of six," said programme chief Tony MacArthur on Tuesday, "and the one I choose will train in our London offices for a month before going to the Grand Duchy at the start of July."

"I have to admit I made a mistake in the past by trying to look only for young, inexperienced deejays. It didn't work out and the new man will be experienced and a bit older even though he can still be an unknown."

Jeannie C. Riley . . . listen hard and you'll wonder!



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A classified on this page will bring quick results for a small outlay.

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All classified advertisements must be prepaid and should arrive not later than first post Friday for insertion in the following week's issue.—Address communications to Classified Ad. Dept., "DISC AND MUSIC ECHO", 161-166 Fleet Street, London, E.C.4. Phone 01-353 5011, Ext. 334.

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**RUGBY WORLD** (3s.) is the tip-top monthly magazine for Rugby Union enthusiasts. It is lively, authoritative, picture-packed and appears each month. From newsagents and bookstalls. In case of difficulty in obtaining a copy, write to: "Rugby World," 161-166 Fleet Street, London, EC4.

# pop the QUESTION

## Supergroup's



Clapton Winwood Baker Grech

## free show in London park

I have heard of a concert to be held in London's Hyde Park on June 7 featuring Jimi Hendrix Experience and the Baker, Clapton, Winwood "Supergroup." Details, please.—Trevor Smith, 1 Kitchener Road, Stour, Near Rochester, Kent.

You're right about the "Supergroup"—called **Blind Faith**—appearing, Trevor. The fourth member is **Ric Grech**, former bassist of the Family. **Soft Machine** are also appearing, but **Jimi Hendrix** won't be there. At the moment he is still in America.

Could you give me details of the artists appearing at the Bath Blues Festival mentioned recently in your "Happening" feature?—Alan Sykes, 88 Hemerdon Heights, Plympton, Devon.

**Festival on June 28**, featuring **Ten Years After**, **Blodwyn Pig**, **Chicken Shack**, **Led Zeppelin**, **Savoy Brown**, **Clouds**, **Liverpool Scene**, **John Mayall**, **Fleetwood Mac**, **Nice**, **Principal Edward's Magic Theatre**, **Colosseum**, **Taste**, **Babylon** and **Group Therapy**. Host: **John Peel**.

Is the opening music to the recent "Happening For Lulu" TV show on record by the **Johnny Harris Orchestra**?—Colin Hurley, 140 Ganney's Meadow Road, Woodchurch, Birkenhead, Cheshire.

Title of the piece, "Lulu's Scene" has not yet been recorded. Where can I obtain the **Bee Gees'** recording, "In The Morning Of My Life" and when is their new single released?—John Anderson, 16 Great Western Road, Aberdeen.

"In The Morning Of My Life" was a very early recording made by the **Bee Gees** in Australia—before they won fame in Britain. Unfortunately, it has not been released here. But **Esther and Abi Ofarim** did record a version.

I was very interested in **Penny Valentine's** recent article on **Andy Fairweather-Low**. My friends and I are amazed at "his staggering skinniness." Unfortunately, **Penny** didn't mention his weight. What is it please?—Annette Smith, Great Western Road, Glasgow.

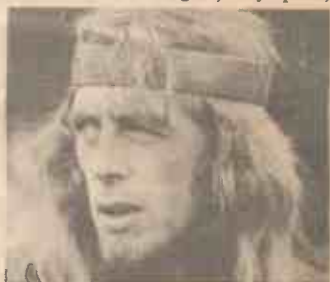
**Nine stone ten pounds.**

What is the line-up of the **Bluejeans**. Who replaced **Terry Sylvester**, now with the **Hollies**, and is **Terry** featured on their record, "Hey Mrs. Housewife"?—David Brown, 4 Wellington, Somerset.

**Blue Jeans line-up**: **Tommy Murray** (guitar), **Ray Ennis** (guitar), **Mike Gregory** (guitar), **Les Braid** (organ) and **Norman Kul khe** (drums). **Tommy Murray** was the replacement for **Terry Sylvester**, and it is **Tommy** who is heard on "Hey Mrs. Housewife."

I have just returned from a few years in Canada and wonder if **Ruby Murray** is still in show business? My grandson seems to think she sang on the "Golden Shot" TV show recently.—Mrs. Starr, 13 Gledwood Avenue, Hayes, Middlesex.

**Ruby** is very active in show business, Mrs. Starr. And how many of today's singers could ever match her astonishing achievement of having five hits in the **Top Twenty** at one time—as she did back in the 'Fifties? **Ruby** did appear in "Golden Shot" and was recently playing in **Bangor**. In August, she leaves for **Canada**—by coincidence!—to star on TV and one-night stands.



John Mayall... festival



Andy Fairweather-Low... weight

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







### BAD GROOVE

IT'S TIME to remind record manufacturers of the poor quality of pop singles. I buy all my records from Great Britain especially singles. They sound terrible as there are lots of small holes and jags in the grooves.

Records pressed in Scandinavia or Germany do not have these faults. Is this because the British public are not interested in quality? Knut Skyberg, Jacob Aallset 46, Oslo 3, Norway.

IN REPLY to Mike Ross asking: "Don't you like my face?" I would like to know why one of Status Quo wasn't featured in "The Loved Ones" series.

We, their fans, love them as they are, they aren't scruffy and dirty, just a fantastic group, always friendly. We love Mike's moustache and wouldn't have him any other way.—Sue Ansell, Endeavour House, Marshside Chislet, Nr. Canterbury, Kent.

AFTER listening to the "Hollies Sing Dylan," I can only lament the passing of the great group who produced such beautiful sounds on "Butterfly."

Own up Hollies, Graham Nash was right. Dylan is not your music.—Ronald Stewart, 70 Maryhill Road, Glasgow N.W.

USING "Big L" jingles in broadcasts by the BBC (Disc 17.5.69) is nothing new!

Anyone who listened to Big L, will realise that people like Blackburn, Drummond, Peel, Everett, Stewpot, etc., are all "Broken Hearted Pirates" vainly trying to make Auntie "Do her thing."

Indeed, practically all the Radio 1 jingles are "copy-cat" sounds of Big L in years gone by.—David Salmon, 151 Worcester Road, Wold Road, Hull, Yorks.

# Diana Ross must stay Supreme!



YET AGAIN rumours are going around saying Diana Ross is leaving the Supremes. Well, I for one am not going to stand by and let this happen.

We know Diana has the talent to be a solo singer, and a film star, but she must remember it was we fans who put her where she is.

So come on Supremes fans: put your foot down. Alan Fletcher, 273 Woodfield, Crossacres, Wythenshawe, Manchester.

I COULDN'T agree more with Penny Valentine's description of the top female attraction in the world of music today—Diana Ross.

Diana's split from the Supremes, of course, is inevitable, but how terrible it will be, not to be able to hear the voice of one who brings so much freshness and vitality into the pop world.

In her present position as leader of the world's top female group, she is unable to go any further, but while we still have Diana with the Supremes, please let us see the TV show "T.C.B." which has been so badly neglected by the TV companies.—Robert Emblem, 33 Beacontree Road, Leytonstone, London, E.11.

WHAT HAS happened to British pop music? Americans now dominate our chart with monotonous Tamla Motown rubbish.

The majority of British pop addicts are traitors, and it's because of this that most of our groups are being slowly pushed back.

Let's put groups like the Kinks back to the top, on our chart will soon be retitled the American Top 30. I am not being prejudiced, I am telling the bitter truth.—John Gateley, The Dolphins, St. Leonard's Hill, Windsor, Berks.

"HAS CLIFF Richard any plans for making a British tour" (Pop the Question 17.5.69).

Answer: "He is so much in demand abroad for TV work."

Cliff has done seasons at the London Palladium, Talk of the Town and the Royal Albert Hall, and his film "Two A Penny" was only shown in London.

What have his fans in London and abroad got that we haven't?

My friends and I went to London to see Cliff. The trip cost us £15 with train fare, tickets, bed and breakfast, etc. Is this the price of being a Cliff Richard fan in the wilds of England?—Miss J. Moore, 21 Asser Road, West Derby, Liverpool.

## d'ABO'S UNFRIENDLY GESTURE

SO MIKE d'Abo doesn't like America, and starts knocking one of the nicest Americans in showbiz, by saying that having photos shaking hands with Roy Orbison is rubbish! (Disc 17.5.69.)

Isn't shaking hands a means of welcome and a gesture of friendship? Lots of people, myself included, would shake his hand again and again. Just how many would do that to you, Mr. d'Abo?—Margaret Thomas, 51 Hirwaun Road, Gadlys Aberdare, Glamorgan.



Mike d'Abo . . . handshakes

WHY IS it that everybody acclaims Glen Campbell as the leader of the current country music revival? Don't be conned by the commercial slush of Campbell and Jim Webb—this is not country music.

Witness the great songs sung and written by Johnny Cash. Here is a man who could spearhead a country crusade, but when a man like Johnny writes only songs in which he "feels" and believes, he cannot be expected to stoop to Campbell's level.—A. J. Howarth, 21 Spencer Street, Accrington, Lancs.

I THINK "Now" and "Happening" are not only the two best, but the most helpful features. In "Happening" a few months ago, you were raving over an album which contained, "the newest and most interesting music made in a studio in many a day." In an LP review you went on to praise it even further, and confirmed my decision to buy it.

All thanks to you, I now am the proud owner of the most incredible and beautiful album of 1969—Poet and the One Man Band.—A. Franklin, 3 Long-Ridge Road, Woodthorpe, Nottingham.

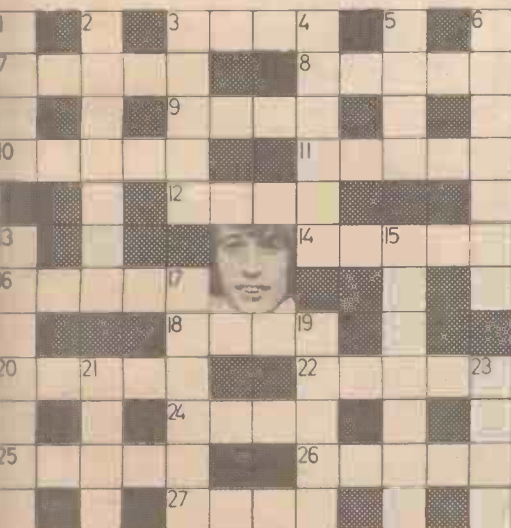
THANK YOU, Disc, for giving Dion's new LP such an excellent review. If only a few people who read the write-up buy the album it will have achieved something.

The album is the very finest to have been released in Britain for a long time, and deserves better than to sell only to people who bought "Abraham, Martin and John." The record has tremendous emotional impact.—Adam White, 122 Gloucester Terrace, London, W.2.

## DISCWORD

### SIX LPs TO BE WON

First six correct entries win FREE LPs. Send answers by first post Monday to: 'Discword', DISC, 161, Fleet St., London, EC4.



### CLUES ACROSS

3. See "10"
7. Maria's other name (5)
8. Corps with pips! (5)
9. Not entirely natural mountains (4)
- 10 and 3 Across. On "Tomorrow Tomorrow" he doesn't appear (5, 4)
11. Elvis is doubtful if he can (5)
12. Go places for appearances (4)
14. Perhaps enemy country! (5)
16. Mr. Bilk (5)
18. "— La Douce" (4)
20. Rendezvoused way back? (5)
22. Great composer (5)
24. Telephonist's face! (4)
25. Never being unfaithful (5)
26. Mr. Flynn (5)
27. Kane? (4)

### CLUES DOWN

1. Get an earful (4)
2. Chart topper (3, 4)
3. As haggard as John? (5)
4. Long John (6)
5. Partially collapsed church recess (4)
6. Dekker? (7)
13. Compere Don (7)
15. Those of Invention? (7)
17. Nelson. Is that a puzzle? (6)
19. Two boys in one name (5)
21. Playthings (4)
23. Sound of drum or thunder (4)

### Last week's solution

ACROSS: 1. Israelites, 8. Stevie, 9. Delve, 10. Elena, 11. Johnny, 15. Pretty, 17. Dicky, 19. Adiau, 20. Animal, 21. Hank Marvin.  
DOWN: 2. Seeker, 3. Anita, 4. Indios, 5. Ellen, 6. Isle, 7. Beryl, 12. Speak, 13. Struck, 14. Scampi, 16. Eliza, 17. Dincr, 18. Vale.

### Last week's winners

Lyndon Morgans, 2 Sycamore House, Woodfieldside, Blackwood, Mon. J. Turner, 3 Crawford Terrace, Wigan, Lancs. Richard Willkie, 493 Manchester Road, Denton, Lancs. Alan Jones, 56 Oakenhall Avenue, Hucknall, Notts. Frank Gilbert, 42 Paddockhurst Road, Gossops Green, Crawley, Sussex. Mrs. R. Joint, 39 Tweenaways, Buckfastleigh, Devon.

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# How Joe Brown kept on smiling

This Saturday sees the start of the fully-networked London Weekend TV show "Set 'Em Up Joe." Today Mike Ledgerwood takes a look at the star.

**POP STARS**, as a rule, rarely live up to the hackneyed "all round entertainer" ambition many of them claim to want to fulfil.

Joe Brown, the once crew-cut kid from London's East End, famous for his flashing smile, his Bruvvers backing group, and that innate Cockney charm and sense of fun, is a notable exception.

Today, with only two really worthwhile chart hits to his credit (and they're nearly "golden oldies!"), he has established himself—like old colleagues Cliff Richard and Tommy Steele—as one of the few great names to blossom from the first big pop boom over a decade ago.

At 27, he is in the £100,000-a-year earnings bracket, owns an unpretentious stately home in Essex, and drives a £3,000 Mustang convertible, with which he is

already cheesed off. Five years ago he made showbiz headlines by secretly marrying one of the singing Vernons Girls. They have two children, Peter (3) and Samantha (4).

This then is Joe Brown—**ENTERTAINER**. And as we took tea together in his spacious, tastefully-furnished lounge, it all seemed a far cry from the crazy days of the skiffle/rock era.

But pop has been good to Joe—simply because he has been good to it. Even at his peak he never acted big-time and not once did he take his future for granted.

"I always wanted to entertain and have people listen," he



LINE-UP for the first of the shows Joe's setting up . . . (back) Steppenwolf, (front) producer and head of variety programming Tito Burns, Alan Randall, Clodagh Rodgers and Joe himself.

explained. "I didn't like the screamers. They always bugged me. Sometimes I used to be terrified to go on stage.

"To be a continued success in showbiz you have to keep broadening your field. That's the great

danger of being a pop star. Often you have a tremendous name and nothing to back it up with!"

And Joe has quite definitely backed up his name. With explosive, still largely-untapped, talent which is bursting forth in every direction.

For aside from the obvious offshoots of those early days—the third-rate pop films, TV, tours, and pantos—our Mr. Brown has become red hot property in other directions.

That phenomenal West End stage success "Charlie Girl," for instance. The role was written specially for Joe four years before the curtain went up. He played the lead opposite Anna Neagle for nearly three years before handing over to Gerry Marsden.

"In a way, I suppose, 'Charlie Girl' was a big turning point for me. It was a tremendous challenge. But, mate, if I hadn't

had three or four pantos' experience behind me it would have been a disaster.

"That's why pop stars fail today. You have to be able to do something different. But be sure you can do it well when you do!"

He broke off talking for a moment to give his vivacious wife, Vicky—still singing when she can as one of the Breakaways—an affectionate hug as she brought in the tea.

"Courtied her for five years, I did," he revealed happily. "We met when I first started in the business and was playing in a Jack Good 'Oh Boy' show."

Apart from the stage Joe has also made it big on TV. A recent play "What's A Mother For" in which he appeared was favourably reviewed by the critics; he has featured in a bread commercial; starred with Vicky in his own spectacular; and his ten-week series with London Weekend starts this Saturday.

Not bad for a Cockney kid discovered singing in a Leyton pub! "Ever since I first saw him work there was something about him which shone," says Joe's manager, George Cooper.

Not bad either for a chart career of only TWO hit records. "Picture Of You," a Number 1 in 1962 and "That's What Love Will Do" the following year. But both were quarter-million-plus sellers.

I wondered if he missed the pop limelight.

"I'll own up, mate," he exclaimed in his unchanged broad Cockney. "You couldn't ever call me a singer.

"I'm basically an instrumentalist. Started with the guitar and always kept it up." Now he plays pretty cool trumpet too.

"Nah, I'm not hungry for a hit. Though I'd be stupid to say one wouldn't be nice.

As I drove off he called: "Don't make me out to be too much of a big-head!" But that's one thing he's certainly not.

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## American Top Twenty

- 1 (1) GET BACK.....Beatles, Apple
- 2 (3) LOVE (Can Make You Happy)  
Mercy, Sundi
- 3 (2) AQUARIUS/LET THE SUNSHINE  
IN.....Fifth Dimension, Soul City
- 4 (5) OH, HAPPY DAY  
Edwin Hawkins Singers, Pavillion
- 5 (4) HAIR.....Cowsills, MGM
- 6 (10) THESE EYES.....Guess Who, RCA
- 7 (7) ATLANTIS.....Donovan, Epic
- 8 (9) GITARZAN...Ray Stevens, Monument
- 9 (17) IN THE GHETTO  
Elvis Presley, RCA Victor
- 10 (12) GRAZIN' IN THE GRASS  
Friends of Distinction, RCA
- 11 (18) LOVE THEME FROM ROMEO  
AND JULIET  
Henry Mancini and Orchestra,  
RCA Victor
- 12 (8) THE BOXER  
Simon and Garfunkel, Columbia
- 13 (14) GOODBYE.....Mary Hopkin, Apple
- 14 (20) BAD MOON RISING  
Creedence Clearwater Revival, Fantasy
- 15 (16) TOO BUSY THINKING ABOUT  
BABY Marvin Gaye, Tamla
- 16 (6) IT'S YOUR THING  
Isley Brothers, T Neck
- 17 (11) HAWAII FIVE-O  
The Ventures, Liberty
- 18 (15) TIME IS TIGHT  
Booker T. and the M.G.s, Stax
- 19 (21) MORE TODAY THAN  
YESTERDAY Spiral Staircase, Columbia
- 20 (19) PINBALL WIZARD.....Who, Decca  
COURTESY OF "BILLBOARD"

## British Top Twenty LPs

- 1 (1) NASHVILLE SKYLINE  
Bob Dylan, CBS
- 2 (2) ON THE THRESHOLD OF A  
DREAM Moody Blues, Deram
- 3 (3) BEST OF THE SEEKERS  
Seekers, Columbia
- 4 (5) ELVIS (NBC-TV SPECIAL)  
Elvis Presley, RCA Victor
- 5 (7) HOLLIES SING DYLAN  
Hollies, Parlophone
- 6 (4) HAIR.....London Cast, Polydor
- 7 (6) SONGS FROM A ROOM  
Leonard Cohen, CBS
- 8 (9) LED ZEPPELIN  
Led Zeppelin, Atlantic
- 9 (8) GOODBYE.....Cream, Polydor
- 10 (11) SOUND OF MUSIC  
Soundtrack, RCA Victor
- 11 (10) OLIVER.....Soundtrack, RCA Victor
- 12 (14) THE BEATLES (Double Album)  
Beatles, Apple
- 13 (13) 20/20.....Beach Boys, Capitol
- 14 (15) WORLD OF BLUES POWER  
Various Artists, Decca
- 15 (12) GENTLE ON MY MIND  
Dean Martin, Reprise
- 16 (17) ROCK MACHINE I LOVE YOU  
Various Artists, CBS
- 17 (18) THOSE WHO ARE ABOUT TO  
DIE SALUTE YOU  
Colosseum, Fontana
- 18 (16) POST CARD.....Mary Hopkin, Apple
- 19 (—) WORLD OF MANTOVANI  
Mantovani, Decca
- 20 (19) THIS IS DESMOND DEKKER  
Desmond Dekker, Trojan

# PENNY VALENTINE

BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS



**TOMORROW TOMORROW** (Polydor)—I find this rather amazing. I like it very much. But it will take some getting used to.

For a start Barry comes in at a much faster pace than we're used to from the Bee Gees. In a way it's a good thing for them to break away from their heavy thundering outpourings.

And he does it all very well with hardly any of the tenderness we've come to expect. A bit of a hup and a holler in fact.

Then comes the chorus. And unlike most records the record actually comes down and slows up on the chorus instead of vice versa. This is the old Bee Gees.

Splendidly ponderous, with Barry frantically propelling his voice all over the place doing

## Earth-shattering Bee Gees

all the right things and the backing building up like a cement mixer to heights where I couldn't catch it any more. Earth shattering.

The combination is unusual and may throw a lot of people. It did me to start with. But after more plays I wanted to go potty with the Halle Orchestra too.

OUT TOMORROW

# Alas! sub-standard Beatles!

**BALLAD OF JOHN AND YOKO** (Apple)—This record is okay. But as it's merely John Lennon indulging himself and complaining he's being martyred along with Yoko—with words that are far from imaginative or brilliant, I'm sorry they saw fit to put this out as a new BEATLES record.

Pretty sub-standard as an "A" side—especially as "Get Back" has only just got up there, and far from being anything we should get excited about. I think it's a pity—especially as John's saying nothing new, almost reciting a series of incidents we all know about (love-in's in Amsterdam, bag-in's in London, cake-eating in Vienna) straight from the newspapers. The sound is empty and dated—like a slowed up "Sweet Little Sixteen" with a bit of Jerry Lee Lewis piano flung in, and Paul joining on the chorus. Not inspired stuff and I wonder if it was worth saying at all if they were going to do it like this. OUT TOMORROW

**MORRIS VAUGHAN**

**MY LOVE KEEPS GROWING** (Fontana)—I like this because of all the weird things he does with his voice, making it plummety and fall and squeak and go potty and—oh, just about everything.

Meanwhile, the band is bashing away with tight drums and tripping organ. A good, solid club record and maybe more besides.

**OUT TOMORROW**

**Buddy Knox** makes such a better version of Nancy Sinatra's "God Knows I Love You" it's unbelievable and I bet the songwriters are smiling (United Artists).

**OUT TOMORROW**

Lovely guitar on "Mid-Winter" by Magna Carta but the cello sounds dated now. Lovely woodwind too come to think of it and I would have liked it as an instrumental. (Mercury).

**OUT TOMORROW**

**OUT TOMORROW**



John and Yoko . . . saying nothing new.

**IT IS** interesting that after all this time and so many different treatments Eric Burdon and the Animals should see fit to resurrect "River Deep Mountain High." A very solid, fairly interesting version too, but despite Eric's vocal cords being massacred it doesn't slice me in half like the original Ike and Tina did (MGM).

Paul Revere and The Raiders are here for the Beach Boys tour and should pick up some fans. But as usual on "Let Me" they sound like early Rolling Stones without that excitement. In fact at times the song's a ringer for "Jumping Jack Flash" without the compactness. For sheer power it wins on points, but not an attractive record (CBS).

On the other hand Harper's Bizarre "I love You Alice B Toklas" is the prettiest thing I've heard since the last Simon and Garfunkel album. As delicate as rainy cobwebs with the most delightful aura round the whole sound (Warner Bros).

Lovely frantic sobbing vocal from Hopscotch on "Long Black Veil"—the sort of song Marty Robbins once did. In fact rather a good record of its type (United Artists).

At the beginning I thought "Have We Got News For You" by The March Hare was going to be a huge hit. The lead singer is good and when the other voices come on it's super. But it doesn't

**PETER SARSTEDT**

**FROZEN ORANGE JUICE** ((United Artists)—Not the most formidable title in the world one would think—but a very pretty record.

Certainly not immediate. But then neither was "Where Do You Go To"—which in fact I never liked from the moment I first heard it. I hope you will have the patience to play this more than once before making up your mind, because it will grow on you.

Sarstedt's unmistakable voice tells of a lovely day during a lovely holiday with someone he loves. Nice. Lyrically delicate, it has an incredibly good arrangement and some nice things going on in the background. My first impression was that it was a very good LP track—on second thoughts it's a very good compact little single. I hope it does well.

OUT TOMORROW

**DON PARTRIDGE**

**COLOUR MY WORLD** (Columbia)—This has such a very pop chorus it might well get away.

The song isn't the old number but a new thing with a rather undistinguished verse and on which Don sounds sadly lacking on a few notes. But never mind, the chorus, where he's double tracked and sounds a lot better for it, makes up for that. Not a great record by any means. But pleasant.

OUT TOMORROW

**BOBBIE GENTRY**

**TOUCH 'EM WITH LOVE** (Capitol)—Not a hit record by any means, this, but interesting from two points:

One, that it's heavily tinged with gospel—and, mark my words, with "Oh Happy Day" thundering away, we're going to get a

lot more gospel served up in a lot more ways this year.

Two—and probably most important—is that Bobbie Gentry's voice, always individual and strong, gets better. I hold her in the greatest admiration. She sounds absolutely splendid on this. A big, fearsome, powerhouse vocal effort, all cutting and tight. A guitar complains behind her and I think, on this record, she's absolutely great.

OUT TOMORROW

**TEMPTATIONS**

**AIN'T TOO PROUD TO BEG** (Tamla Motown)—From the mammoth Motown recording library comes another great classic—some of them are just re-released; this IS a classic.

Toppling bongos and primitive backing with just the slightest far-off touch of those strings that would come to mean so much to a Tamla record, the Temptations pound their way through sounding better than ever they did. Still great to dance to and if it isn't a hit now I won't understand it.

OUT TOMORROW



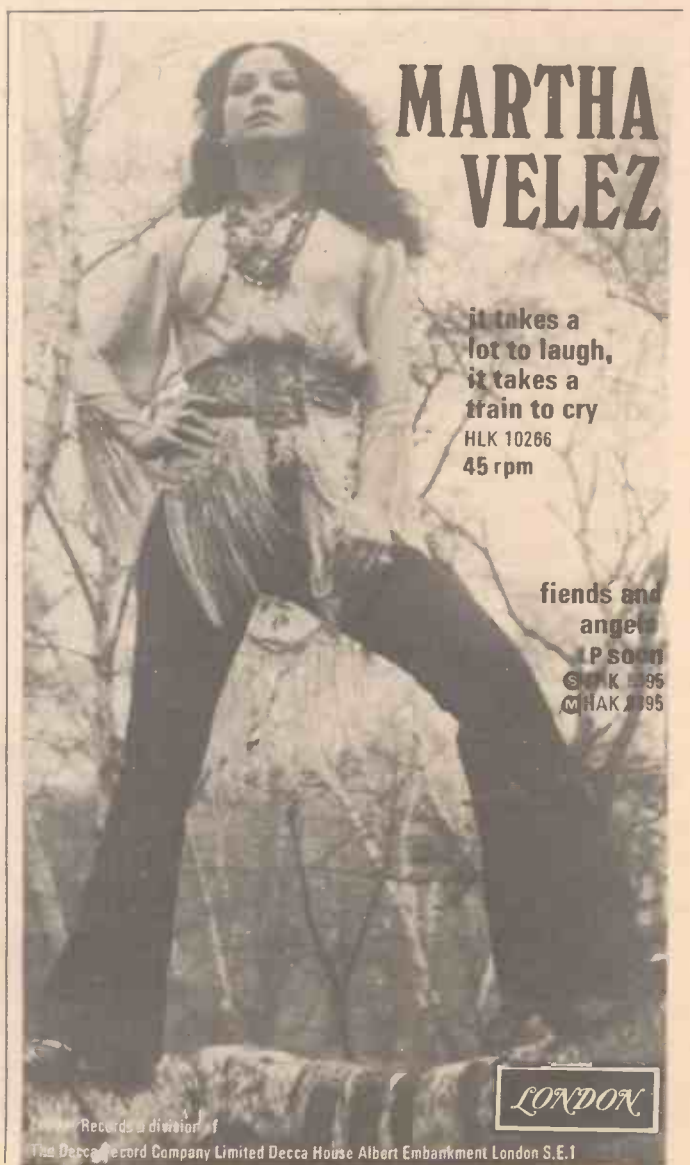
BOBBIE: great

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# DISC

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MAY 31, 1969

EVERY THURSDAY

### Paul, pop star with nine lives



PAUL: flop singles, but high hopes

MANY PEOPLE think Paul Jones has a death wish as a singer.

Month after month; almost year after year in fact since "Bad Bad Boy," Paul has released single after single with very little success. But he still keeps on trying.

"Anyone who thinks I'm a 'has been' can go on thinking it. But I haven't even started yet," he says. "I'm at the experimental stage in my life. I'll keep soldiering on. After all look at people like Helen Shapiro and Marty Wilde—they come back after years away from the limelight.

"And the biggest contradiction to the way my pop career is going is that a couple of months ago I played clubs up North and they were packed—which even to me seems rather weird when I couldn't even get away with 'Aquarius' and 'And The Sun Will Shine.' Both of which were very good songs in the pop field."

His hit record failure is certainly one of pop's real surprises. Even Michael d'Abo, who replaced him in the Manfreds, finds it amazing and puzzling. By everyone's reckoning Paul Jones had everything going for him and was set to be the biggest solo star in Britain. But something

went wrong.

It might have been "Privilege"—the film on which you could almost say Paul Jones staked his singing career.

"That did me harm as a pop singer," he admits. "But at that time if someone had come up to me and said, 'Look, if you make this film you won't have a hit record for two years' I'd have still done it."

Certainly since that film and all the ballyhoo it caused Jones seemed to slip from public favour. But he is far from feeling sorry for himself.

He's currently playing the part of a junior officer in the Victorian army in the play "Conduct Unbecoming" at Bristol's famous Old Vic.

"It's a marvellous part and I couldn't turn it down. It conflicted with TV dates on 'Getting Better' (his new single) but sometimes you have to choose what's best for you at the time, and I chose this.

"There are plans to bring it to London and if that happens it will do me as much good as any film, and will probably mean I can approach my singing career from another angle entirely—as actor turned singer stuff."

Give up? Never!

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### 'Robin will not return' —Barry

THERE WILL be no Bee Gees reconciliation with Robin Gibb. Elder brother Barry wrote an end to their musical relationship as he sat back in the lounge of his elegantly-furnished new flat in London's exclusive Eaton Square a few hours after moving in last Thursday.

"I don't think I could work again with him even if I wanted to," said Barry. "He has said such hurtful things about Maurice and I and our manager Robert Stigwood — unprintable things—and it's time people knew the truth. He won't be coming back.

"But the Bee Gees will carry on making records and, with a little help from our fans, they'll carry on selling. Stagewise, we'll carry on as well, although Maurice and I hope to move much more into films while Colin (Petersen) has his own management and writing thing going.

"Another thing — we are just about ready to hold auditions for a young guy singer with Robin's range, harmonies and ability to write.

"It may amaze people, but we were recently thinking of bringing in Jack Bruce to replace Robin! We had talks with him about it, but Jack felt that it wouldn't be his sort of music. He's the top bass and blues man in the world, but our ideas would obviously have clashed.

"But I'll make an appeal here and now. We want to hear from people who would like to audition. We've got to have a replacement because of the harmonies which are so important to our songs. We will probably pick a complete unknown, and although auditioning sounds frightening it doesn't have to be.

"If a young guy wants to audition, he can come round to my place and



BARRY: "We're offering auditions"

strum along just with me in the room. The age we're looking for is anything from about 18 to 23, so I look forward to hearing from people."

Barry, meanwhile, has not seen Robin since two days before the big rift was an-

nounced on March 15.

And the new Bee Gees single, "Tomorrow, Tomorrow," which Barry jointly wrote with Maurice? "I honestly think it's the best backing we've ever recorded and one of the most commercial records we've done."

### A FINE HARVEST

NEXT FRIDAY sees the launch of a new British "underground" record label—"Harvest."

EMI has for the first time founded a label devoted entirely to this music, and kicks off next week with its first releases—albums by Deep Purple, Pete Brown's Battered Ornaments, Shirley and Dolly Collins, and Michael Chapman; and singles from the Edgar Broughton Band, and Michael Chapman.

AND in the not-too-distant future: Pink Floyd, Third Ear Band, Syd Barrett and Pretty Things.

IT'S an important step forward, having groups like these recognised and promoted by "the greatest recording organisation in the world." To commemorate, Disc presents next week a special supplement on Harvest in June!

JOHN PEEL critically reviews the first Harvest releases, and we spotlight some of the new and not-so-new names that are first to embark on this exciting venture.



John Peel