

# DISC

and MUSIC ECHO 1s

MARCH 2, 1968

USA 20c

**BEE GEES ATTACK  
DAVE DEE'S HIT!**

Turn to Page 4

**WIN A DATE WITH  
LULU and the HERD**

Turn to Page 8

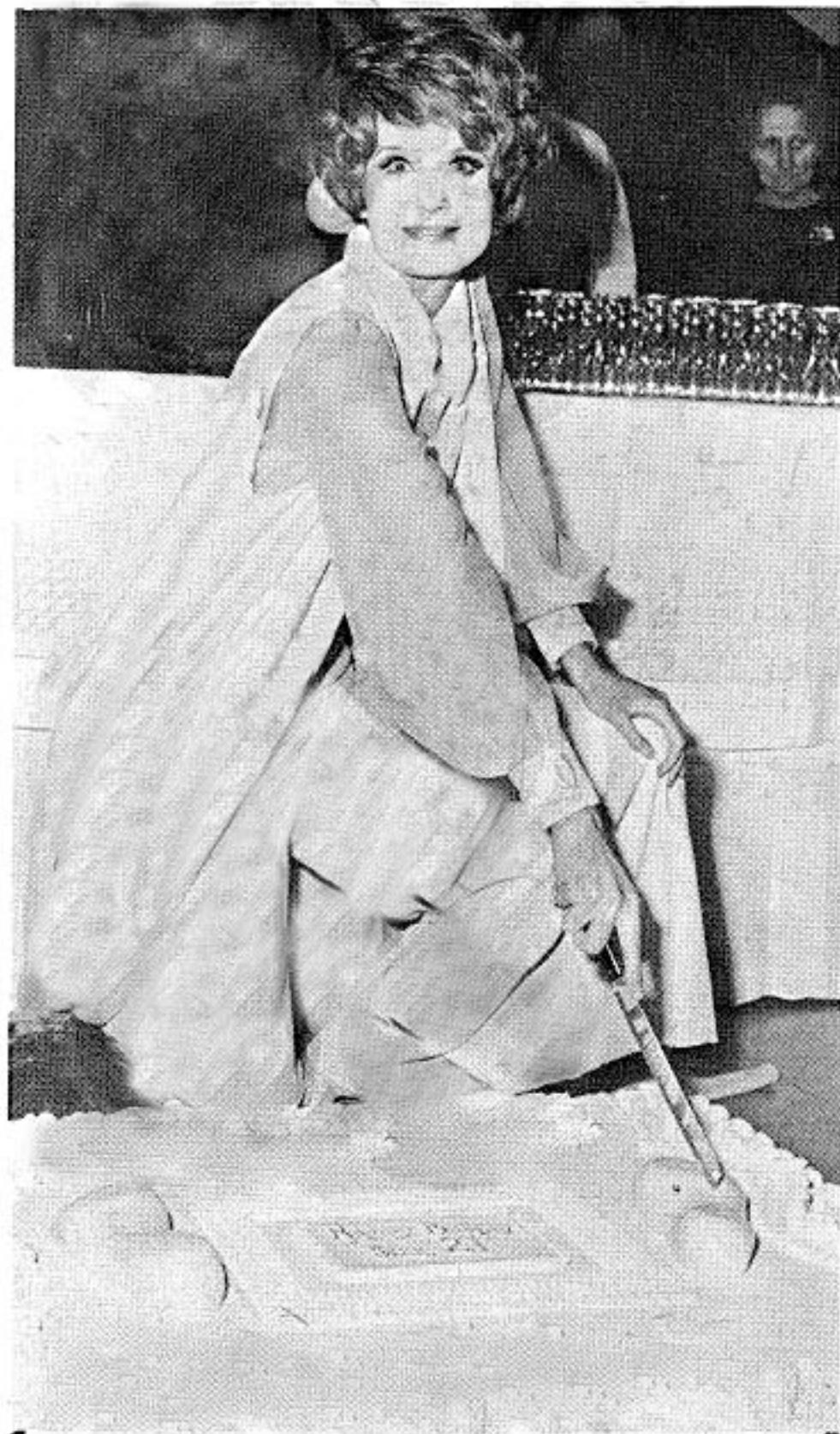


**ESTHER AND ABI ROCKET TO THE TOP:  
GIANT COLOUR PICTURE ON PAGE 13!**

**UP to five this week with 'Fire Brigade' - THE MOVE.  
Pictured above, from left: Bev Bevan, Trevor Burton,  
Carl Wayne, Ace Kefford and Roy Wood. Special  
feature: page 9.**



# SCENE ★ All the week's pop gossip ★ SCENE



**BARE FEET** helped to trot her to success... and at her 21st birthday party on Sunday night, Sandie Shaw's cake featured two feet cut in pink icing. What a party it was... it cost £3,000 to put on, brought out dozens of showbiz personalities, and was held in the eerie surroundings of Madame Tussauds in London. For pictures that might make you creep, turn to page 10.

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**TONY** Blackburn and the director should get together to avoid bad "clashes" of words versus pictures in TV's "Time for Blackburn."

In Apple terminology, "zapping" has replaced "hustling" as the 'in' word.

Symbols played Los Angeles last week and got sunburned—flew the following day to New York and caught 'flu from the Arctic conditions there!

Time Box bought a greyhound which has won its first three races and is to be entered for the Greyhound Derby. At least it's a quicker way of making money than waiting around for record royalties!

### Olympics

P. J. Proby pursuing his new skiing craze at an indoor centre in London. "Maybe Britain will need me for the next Winter Olympics—they certainly need somebody!" he says.

And which two deejays were lurking in London's Speakeasy Club at the weekend?

Huge future being forecast for another Australian group, called the Group, who docked at Southampton on Saturday.

When is Michael Aspel going to respond to Kenny Everett's insults?

**RADIO 1's** Keith Skues will still be in charge of "Saturday Club" for its 500th edition on May 4. And on eight-week contracts that's not bad going...

New singer Dorian Gray (ex-amateur boxer) nurtures private ambition to spar with Brian London.

Johnnie Walker says he won't allow Tony Blackburn to become an honorary member of his fan club. His mother is still recovering from a deluge of letters and phone calls following Disc's report that Tony had been made a member at our Valentine's Ball!

Nashville Teens soon releasing an album of Rock 'n' Roll classics, plus their hit "Tobacco Road."

Cabins on Radio Caroline all named after London discotheques: Speakeasy, Cromwellian, Bag O'Nails and Electric Garden.

**READER** Ann Draper writes: "If P. J. Proby paid back all the money he owes Britain, we wouldn't have to back it!"

Trogg Ronnie Bond has passed his driving test—after only eight lessons from fellow-member Pete Staples.

Barry "Mulberry Bush" Evans, a regular Disc reader, was offered a recording contract but turned it down. His favourite record at the moment? "Mighty Quinn."

Dave Mason overwhelmed by reviews for his first solo single.

Watch out for a great knockout new single from the Easybeats out on March 8.

### Mink

**DOESN'T** Esther Ofarim look like a cross between Cher and Barbra Streisand?

Abi Ofarim proud owner of a mink lined trenchcoat.

Dave Mason doesn't like using session musicians—"they can't understand what I'm thinking about; they don't really feel the same way, so I prefer to use group musicians when I work." On his "Little Woman" he had two members of The Family and producer Jimmy Miller playing tympani.

Lulu launched her new fashion collection at a special showing at London's Revolution club on Wednesday evening.

Brilliant sleeve packaging for the new Donovan LP "A Gift From A Flower to a Garden."

**NEIGHBOURS** in Colindale, London: Long John Baldry and Radio Luxembourg's Don Wardell.

Suggested duet for Stevie Winwood and Donovan: "Silence Is Golden."

Don Partridge has a very good voice.

Who will accompany Jeff Beck if he plays "Love Is Blue" on "Top Of The Pops"?

What a coincidence: all three Paper Dolls are 19! See page 16.

### Rock

**NEW** writer joined Disc staff this week: Stephen Webbe, from the South Wales Echo.

Merseys (Billy Kinsley and Tony Crane) are the latest pop act signed by Andover businessman Stan Phillips, who also manages the Troggs, Sounds Incorporated and the Loot—Merseys' new single: "Penny In My Pocket" on March 22.

Manfreds' Michael d'Abo produced latest single by the Circus—"Do You Dream."

After Eddy Arnold visit, expect British appearances by other C and W stars Jim Ed Brown and George Hamilton IV.

Loot claim rock 'n' roll revival will be very strong. They had terrific response to their rock 'n' roll medley on a recent "Saturday Club."

Can nobody ever ruffle Frankie Vaughan?

**HERD'S** Gary Taylor sat unrecognised among a Brighton audience watching concert by Scaffold and Bonzo Dog Doo-Dah Band last Thursday.

Michael d'Abo, says his Mum, never set out to copy Paul Jones' mannerisms when he joined Manfred Mann. "He's always made faces when he sings. Ever since he was nine," she says.

What "red tape" work permit lunacy prevented Alan Price's group joining him for a promotional tour of the States? They were still in Britain three weeks after Alan arrived in New York!

Dave Dee, Dozy, Beaky, Mick and Tich MUST get their first Number One—after Esther and Abi.

### Anita

Gary Leeds and Scott Walker's mothers subscribe regularly to Disc from America. It's the only British pop weekly they read.

On his current Press hand-out Ken Dodd signs himself as his own Press Representative. His new single "And You Were There" was released last Friday.

Anita Harris suggested "Cinderella Rockefeller" as a good number for her "Cinderella" panto in Coventry, but was laughed down by others...

Barry Cameron, organist with Sounds Incorporated, has left the group after seven years.



• ANITA: "laughed down"



• DUSTY: round the pubs

**PAUL** and Barry Ryan looking for a new flat. "We've got fed up with the old one," they say.

Solomon King avid hoarder of his own press clippings.

To put minds at rest: Johnnie Walker tells us Robbie Dale will DEFINITELY rejoin Caroline after his operation.

Watch out for beautiful single this week by the Crocheted Doughnut Ring—"Maxine's Parlour."

Donovan kindly giving away copies of his great American double-album "A Gift From A Flower To A Garden."

Jimmy Savile, killing rumours that he plans to compete new TV series, says: "I am far too happy on 'Top Of The Pops' to be wooed by anyone else."

Brave New World group called to tell us rock 'n' roll is alive and well in Huddersfield.

Dave Berry such a fan of Johnny Cash, who visits here soon, that he plans to fly back to Britain during a three-week cabaret booking in Portugal purely to catch one Cash appearance.

While Sandie raved it up at Tussaud's on Sunday, Dusty went slumming in the pubs at Camberwell. And got a great reception.

**SHAME** Sandie Shaw's single didn't get up to 21 as a birthday gift!

George Harrison celebrated 25th birthday in India... with vegetarian birthday cake at the Maharishi's academy.

What happened to Scott McKenzie?

**MAX** Bygraves, who opened in cabaret at London's Talk Of The Town on Monday, proved in a slick, 60-minute act that he is the complete professional entertainer. He wove his way brilliantly through songs, comedy and sketches and is a perfect star for the venue.

**DISC-JOCKEY** Kenny Everett, explaining why he overslept and missed appearing on a programme last week, says: "We disc-jockeys live a nocturnal life," he explains, "and all this raving catches up with you sometimes. I just didn't wake up in time that morning—simple really. On Sundays it's a bit different. I go to bed very early on Saturday night, and just need one battered alarm clock from Big L days to wake me up. But if I should oversleep, Crisp is banging on the door at 9.30 am to chauffeur me to Broadcasting House!"

• SEE PAGE 22.

## Fan Gag

by Barry Fantoni



"All I hope is that the newspapers don't find out that I don't play on my records!"



# DISC TOP 30

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## CHART TOPPER



## HIT TALK by Tom McGuinness



### Dave Dee records do nothing to excite me

AMEN CORNER have a very commercial record. I'm glad they've done more than a straight "cover" version. They've worked on it to make it different. I like it a lot. Solomon King's type of hit just passes over me. Sorry, but it's not my scene. Probably very good in its way.

I can see that Esther and Abi are very commercial, too. But I have a personal foible about the way they perform the hit. So professional and showbiz that it gets me down. But, then, even I'm singing it.

Love the Move. A great record. I haven't liked their other hits—but this knocks me out completely.

Love the Duane Eddy guitar. They have a good scene going for them.

Status Quo have one of those records I'm surprised to find in the Top Twenty. It doesn't have that magic to lift it out of a rut.

I can't understand why Alan Price isn't in the top three at least. So good, original and clever. He has very original talent and is doing something about pushing the boundaries of pop out a bit. Very creative person.

Dave Dee, again this does nothing for me—but their records never do. Well-produced and commercial—but leaves me a bit

cold. I like Don Partridge's hit very much. It's nice that something like this can be a hit.

I've not heard the Louis Armstrong hit. But it doesn't surprise me. He usually does something like this once every five years. He's rather quaint in his own way. But I'd rather listen to something he did 30 years ago. This is all very glib and showbiz. But he's one of the really great creative jazzmen of his time.

**NEXT WEEK:  
TOM EDWARDS**

- 1 (4) ● CINDERELLA ROCKEFELLA  
Esther and Abi Ofarim, Philips
- 2 (1) ● MIGHTY QUINN.....Manfred Mann, Fontana
- 3 (16) ▲ LEGEND OF XANADU  
Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 4 (3) ● SHE WEARS MY RING...Solomon King, Columbia
- 5 (6) FIRE BRIGADE.....Move, Regal Zonophone
- 6 (2) BEND ME, SHAPE ME.....Amen Corner, Deram
- 7 (8) PICTURES OF MATCHSTICK MEN  
Status Quo, Pye
- 8 (7) SUDDENLY YOU LOVE ME.....Tremeloes, CBS
- 9 (5) ● EVERLASTING LOVE.....Love Affair, CBS
- 10 (18) ▲ ROSIE.....Don Partridge, Columbia

**NEXT 20: Introducing DONOVAN, TOM JONES, OTIS REDDING, ELVIS PRESLEY, LULU AND PAUL MAURIAT**

- 11 (9) GIMME LITTLE SIGN.....Brenton Wood, Liberty
- 12 (12) DARLIN'.....Beach Boys, Capitol
- 13 (11) JUDY IN DISGUISE.....John Fred and his Playboy Band, Pye
- 14 (10) ● AM I THAT EASY TO FORGET.....Engelbert Humperdinck, Decca
- 15 (19) GREEN TAMBOURINE.....Lemon Pipers, Pye
- 16 (13) WORDS.....Bee Gees, Polydor
- 17 (—) ▲ JENNIFER JUNIPER.....Donovan, Pye
- 18 (17) BACK ON MY FEET AGAIN.....Foundations, Pye
- 19 (14) DON'T STOP THE CARNIVAL.....Alan Price Set, Decca
- 20 (15) I CAN TAKE OR LEAVE YOUR LOVING Herman's Hermits, Columbia
- 21 (24) ANNIVERSARY WALTZ.....Anita Harris, CBS
- 22 (—) ▲ DELILAH.....Tom Jones, Decca
- 23 (23) TODAY.....Sandie Shaw, Pye
- 24 (—) THE DOCK OF THE BAY.....Otis Redding, Stax
- 25 (—) GUITAR MAN.....Elvis Presley, RCA Victor
- 26 (27) WONDERFUL WORLD.....Louis Armstrong, HMV
- 27 (—) ME, THE PEACEFUL HEART.....Lulu, Columbia
- 28 (—) LOVE IS BLUE.....Paul Mauriat, Philips
- 29 (22) EVERYTHING I AM.....Plastic Penny, Page One
- 30 (21) ● DAYDREAM BELIEVER.....Monkees, RCA Victor

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

### Top Ten LPs

- 1 (2) DIANA ROSS AND THE SUPREMES GREATEST HITS  
Tamla Motown
- 2 (1) SOUND OF MUSIC  
Soundtrack, RCA Victor
- 3 (3) FOUR TOPS GREATEST HITS  
Four Tops, Tamla Motown
- 4 (5) 13 SMASH HITS  
Tom Jones, Decca
- 5 (4) SGT. PEPPER  
Beatles, Parlophone
- 6 (9) BREAKTHROUGH  
Various Artists, Studio Two
- 7 (6) VAL DOONICAN ROCKS, BUT GENTLY  
Pye
- 8 (7) BRITISH CHARTBUSTERS  
Tamla Motown
- 9 (10) REACH OUT  
Four Tops, Tamla Motown
- 10 (8) PISCES, AQUARIUS, CAPRICORN AND JONES LTD  
Monkees, RCA Victor

### AMERICAN TOP TWENTY

- 1 (1) LOVE IS BLUE.....Paul Mauriat, Philips
- 2 (2) THEME FROM VALLEY OF THE DOLLS  
Dionne Warwick, Scepter
- 3 (5) (SITTIN' ON) THE DOCK OF THE BAY  
Otis Redding, Volt
- 4 (4) I WISH IT WOULD RAIN.....Temptations, Gordy
- 5 (6) SIMON SAYS.....1910 Fruitgum Company, Buddah
- 6 (3) SPOOKY.....Classics, IV, Imperial
- 7 (21) JUST DROPPED IN (TO SEE WHAT CONDITION MY CONDITION WAS IN).....First Edition, Reprise
- 8 (8) I WONDER WHAT SHE'S DOING TONIGHT  
Tommy Boyce and Bobby Hart, A & M
- 9 (12) BOTTLE OF WINE.....Fireballs, Atco
- 10 (15) EVERYTHING THAT TOUCHES YOU  
Association, Warner Brothers
- 11 (11) BABY, NOW THAT I'VE FOUND YOU...Foundations, Uni
- 12 (10) NOBODY BUT ME.....Human Beinz, Capitol
- 13 (9) GOIN' OUT OF MY HEAD/CAN'T TAKE MY EYES OFF YOU.....Lettermen, Capitol
- 14 (7) GREEN TAMBOURINE.....Lemon Pipers, Buddah
- 15 (16) WORDS.....Bee Gees, Atco
- 16 (14) WE'RE A WINNER.....Impressions, ABC
- 17 (19) WALK AWAY RENEE.....Four Tops, Motown
- 18 (13) JUDY IN DISGUISE  
John Fred and his Playboy Band, Paula
- 19 (35) LA-LA MEANS I LOVE YOU...Delfonics, Philly Groove
- 20 (20) THERE IS.....Dells, Cadet

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**STARS IN THE NEWS**  
1

# Bee Gees' Colin lashes Dave Dee 'whip' song

BEE GEES and Dave Dee crossed swords this week—only a month before they go out on tour together—when Colin Petersen, the Australian group's drummer, complained: "All that emphasis on the whip sounds on 'Legend Of Xanadu' makes me feel sick. It's so unnecessary and cheap."

Dave Dee's co-manager Ken Howard, who

wrote the song with other manager Alan Blaikely, replied: "If 'Words' had got as high as 'Xanadu' the Bee Gees might have room to criticise. But as their records are doing progressively worse in the chart, I don't see that they are in any position to comment."

Back to Colin Petersen: "My comments only apply to this particular record, I've usually liked all the Dave Dee discs and they're a good group."

"Xanadu" is the Dave Dee group's ninth hit record. Bee Gees have had four.

Bee Gees, however, seem to be setting themselves up as the purifiers of pop. A fortnight ago, Barry Gibb condemned the Beatles for stooping to "obscene lyrics" in "I Am The Walrus"; now comes the Petersen criticism.

The Bee Gees-Dave Dee-Grapefruit tour opens at the Royal Albert Hall on March 27, when Foundations also appear.

## Symbols single

SYMBOLS' new release, "A Lovely Way To Say Goodnight," is set for release on March 15.



## Georgie, Gene, Sandie, Jimi for Palma pop festival

GEORGIE FAME, Gene Pitney, Sandie Shaw, Jimi Hendrix and Scott Walker head the star line-up for "Musica '68," the first world festival of Jazz and Pop being held in Palma, Majorca, July 22-27.

## Hollies home

HOLLIES wind up their successful States tour on March 17 and return to Britain to promote their new single "I Love Jennifer Eccles."

Both sides of the new record, released on March 22, have been written by Allan Clarke and Graham Nash. The B-side is titled "Open Up Your Eyes."

Hollies have mostly played capacity college dates during their five-week U.S. tour, and on return are lined up for ATV's Jimmy Tarbuck spectacular. They are also considering three or four British concert dates or even a tour. In early April, the group leaves for dates in Sweden, Finland, Denmark and Germany, and put final touches to their next LP, due early summer.

## TOP OF THE POPS

On tonight's (Thursday) "Top Of The Pops":—Bee Gees, Don Partridge, Tom Jones, Lemon Pipers, Dave Dee, Esther and Abi Ofarim, John Rowles, Move.

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## Fire escape!

TEN YEARS AFTER organist Chick Churchill was recovering from shock this week after being roused from his home in Bayswater's Queensborough Terrace early on Saturday by firemen because of a next-door blaze in which five people died, Churchill's flat was not damaged.

## Alan's a dad!

AFTER Alan Bown's wife, Jean, gave birth to a daughter, Nicole, at the weekend, Alan himself signed an agency contract with the Harold Davidson Organisation.

Next month, Alan himself goes into hospital for an operation to a slipped disc. The group sings its new single, "Storybook," on tomorrow's "All Systems Freeman."

## Bee Gees meet Frankie Howerd

Imagine a BEE GEES film, with guest star FRANKIE HOWERD, and a script by JOHNNY "Till Death Us Do Part" SPEIGHT and RAY GALTON and ALAN SIMPSON, of "Steptoe" fame, with additional musical score by the CREAM... because, theoretically, it could come true.

All these famous names have been banded together by the merger between Bee Gees and Cream manager Robert Stigwood's Organisation with ALS (Associated London Scripts)—the "comedy factory."

"The amount of money involved in the merger," said Stigwood, "is probably about £2 million."

## 'Their Orchestra is Stupid,'

DAVE DEE's reaction to the Petersen blast: "It's a pity Colin Petersen should say this, but in a way it's understandable because whenever you attempt something different—such as this whip sound—you're bound to offend a few people. For example, some people—not myself I might add—will regard the Bee Gees' 40-piece orchestra as a bit stupid."

"With our records, we always try for something new and startling each time, otherwise the scene becomes dull and hackneyed. But you can't please all of the people all of the time—although 'Xanadu' seems to have pleased most people or it wouldn't be so high in the chart."

## Italian 'Baby'

FOUNDATIONS' hit-making producer Tony Macaulay combines with an Italian producer to record the group in Italian on "Baby, Now That I've Found You" on Monday. Foundations follow up with a promotional visit to Italy from April 29-May 6.

Macaulay-John McLeod song will also be the next Foundations single, being cut on March 18.

Group goes to Scandinavia from April 10-16 and its month-long American tour will start in mid-May.

## Dave Dee LP features 'Carpenter' and sounds of silence!

GIMMICK-CONSCIOUS Dave Dee's next album will feature two tracks of total silence! The album title, to explain the point, is "If No One Sang (What A Miserable World It Would Be)." Between the silence of side one track one and the final track of side two will be several Ken Howard-Alan Blaikely songs and versions of "If I Were A Carpenter" and "I Got A Feeling."

The album is set for April release. Before their tour with the Bee Gees opens on March 27, group promotes "Legend Of Xanadu"—which shoots up to No. 3 this week—on BBC's "Whistle Stop" and "Top Of The Pops" tonight (Thursday), "Dee Time" (Saturday) and Germany's "Beat Club" (March 5). Disc is released in America on March 15.

After their tour with the Bee Gees, Dave Dee and Co. start their European tour with Herman's Hermits from April 21-27, then break until May 29 when the tour continues until June 19.

## MANFRED BACKS 'JUNCTION' JIGSAW SONG

MANFRED MANN, although not promoting their own single "Up The Junction," are behind a single from the film, "Need Your Love," being released by new group the Jigsaw Band on March 13, in Britain and the States.

Manfred and Mike Hugg produced the single, which was written by Hugg.

Manfreds, who head the "Mad Hatters' Ball" at

London's Royal Albert Hall tomorrow (Friday), play Sussex University (Saturday) and Germany's "Beat Club" (March 8-10).

They also guest star at a Spencer Davis Group special concert at Birmingham Town Hall (13), which is being promoted by Spencer Davis Management. Spencer Davis tops the bill which also includes Don Partridge, Moody Blues and Picadilly Line. Spencer's drummer, Pete York, comperes.



## Tremeloes let their hair down in S. America

ALAN BLAKLEY PHONES FROM BUENOS AIRES

"IT'S SO hot here, we're considering playing tonight in the nude!"—Tremeloe Alan Blakley talking exclusively to Disc on Tuesday on a very hot line from Buenos Aires in South America at the start of the group's three-week tour.

"It's absolutely fantastic out here. We now know what the Beatles must feel like in public. Every one of our records has been to No. 1 in South America, and 'Suddenly You Love Me' is set to make the top this week."

Tremeloes have been playing in the open air for the annual South American Carnival season, drawing crowds of over 60,000 a night!

## Hits

"We're drawing more people than the biggest South American stars, and as we're only the second British group ever to play here, the publicity and crowds are just ridiculous."

Herman's Hermits are the only other British artists ever to have come here," he added.

Alan also says the group cannot move outside the hotel without a heavily-armed escort. No one is allowed in or out without police protection.

"The South American Government has banned long hair so we can't go anywhere alone in case we're arrested."

Only casualty so far is guitarist Ricky West who became ill after drinking unboiled water!

After Buenos Aires, Tremeloes move on to Rio de Janeiro before returning to New York for further TV and radio shows.

"The Americans make us prove we're popular in England," said Alan, "so we're showing everyone copies of Disc with us on the front!"

They then return to Britain for their tour with the Herd and Kinks and there is also the possibility of a pantomime season at the "London Palladium" next Christmas.

## Scaffold single

LIVERPOOL poet Roger McGough and Mike McGear have collaborated to write the Scaffold's new single, "Do You Remember," released on March 15. B-side, described as a traditional air, and arranged by John Gorman, is titled "Carry On Krow." The trio appears on "Doddy's Music Box" (March 9).

## Dusty sings 'Oscar' song

DUSTY SPRINGFIELD has been booked to appear at Hollywood's famous "Oscar" Academy Awards presentations on April 11.

She will sing "The Look Of Love," which she sang on the soundtrack of "Casino Royale." The song is one of five nominated as Best Film Song Of The Year, and was written by Burt Bacharach.

Dusty flies to Amsterdam next Wednesday to appear in the Grand Gala Du Disque, and returns for a London Palladium guest spot on March 10, alongside Tony Bennett and the Buddy Rich Big Band.

It is unlikely however that Dusty will be backed by the band in view of the feud last year when Dusty and Buddy Rich appeared in New York cabaret together.

Other new dates for Dusty include her Canadian cabaret debut in Vancouver on March 15 for three weeks, and TV spots on the Dean Martin and Bob Hope American TV shows.

## Herd single

HERD will have a new single out in time for their British tour with the Kinks, Tremeloes and Ola and the Janglers, which opens at Mansfield Granada on April 6.

Group is cutting a single for release on March 22 or 29. Previously they make TV appearances in Stockholm, Copenhagen and Gothenburg (March 6-8).

With two dates—April 14 and 20—still to be set, the Herd's full tour dates with the Kinks and Tremeloes are: Mansfield Granada (April 6), Walthamstow Granada (7), Bedford Granada (8), Exeter ABC (9), Gloucester ABC (10), Cardiff Capitol (11), Newcastle City Hall (13), Birmingham Town Hall (15), Northampton ABC (16), Peterborough ABC (17), Chesterfield ABC (18), Liverpool Empire (21), Manchester Odeon (22), Cambridge ABC (24), Slough Granada (25), Chatham Central Hall (26), Bournemouth Winter Gardens (27) and Coventry Theatre (28).

## WHO—THREE TV SHOWS

THE WHO, already scheduled to star in three TV ventures this year, released "Lightning," their new American single, on Monday—and it may become their new British release.

Group will be the resident attraction in a new-style BBC-1 autumn pop show provisionally titled "Sound and Picture City" to be co-compered by Chris Denning and Kenny Everett (see story page 7). They will compose special material for the series—featuring a new number each week—which may later be issued in album form. Present recording sessions in San Francisco may also result in the issue of an LP.

Besides "Sound and Picture City," in which the Who star in a "cops and robber" serial, they are to be filmed by BBC-2 colour cameras in America for a wide-ranging investigation of pop—along with the Monkees, Lulu, Eric Burdon and Bob Dylan.

In April, the Who appear in another BBC-2 production—entitled "History of Pop," a 60-minute semi-documentary in colour for April.

## Hemming was singer

RADIO 1 "Late Night Extra's" mystery voice, which has mystified listeners for the past five weeks, has at last been identified.

Singer of "Talking L.A." was "Blow Up" star David Hemming, and £66 (top Radio 1 prize ever won) in premium bonds was won by a housewife in St. Albans, Herts.



MANFRED—produced disc



# STARS IN THE NEWS 2

## Tom and Shadows 'Palladium'

TOM JONES and the Shadows are to play a four-and-a-half-week season at the London Palladium from April 25.

Shads return from their Australian tour in mid-April and go straight into rehearsals for the show which follows the end of Engelbert Humperdinck's "Robinson Crusoe" pantomime season. Tom will be returning from his cabaret season in the States.

Cliff Richard's manager, Peter Gormley, meanwhile flies to America next week to set up TV dates and talk to film companies as part of a big drive on putting Cliff across in America, where success has always eluded him.

Cliff himself is to go to America in August. He and the Shadows have recently switched American labels and now record for UNI, whose first Cliff single will be "The Day I Met Marie."

Spokesman for Peter Gormley agreed that the talks with film companies could lead to Cliff's

## Pete Murray writes for Peddlers —and will quit 'Pops' TV

TWO NEW ventures for top DJ Pete Murray—his first attempt at songwriting, and his first TV comedy series.

"Handel With Care," adapted from Handel's Largo by Pete and Peddler Roy Phillips, is to be the next Peddlers' single, released by CBS on March 15.

Says Pete: "I've tried lyric writing several times, but it's never been satisfactory. I'm keeping my fingers crossed with this one, which is a combined effort by Roy and myself."

"The song is dedicated to Irene Handel!"  
Irene is the star of a new BBC-TV domestic comedy series, planned for seven weeks beginning April or May, and also starring Pete Murray and Bernard Bresslaw.

"Irene plays a twice-married widow, and Bernard and I are her two sons. I'm supposed to be from aristocracy and Bernie's working class. We've already taped two shows, and the audiences seem to like them."

This new move will mean Pete dropping out of his regular "Top Of The Pops" compere spot which he shares with Jimmy Savile.

"A new compere will probably take my place," says Pete, "although nothing is definite yet."



● Shadow Hank

next major film, with or without the Shadows.

● TWO other major projects are in the air for Tom. He may fly back to Britain from Los Angeles for one week in March to promote further his new "Delilah" single, but a spokesman said this week: "This now seems rather remote." And plans are still in progress for Tom to headline a short summer season at a major British resort.

## Ofarims: 'Cinderella' Silver, British concerts, States

ESTHER and Abi Ofarim, No. 1 after only three weeks, with "Cinderella Rockefeller," and winners of a Silver Disc awarded by Disc for sales exceeding 250,000 copies, now plan to conquer America as well.

The Ofarims plan a major promotional visit in April for which top TV shows are being lined-up.

Meanwhile, Esther is still awaiting a script of "The Legend of Xanadu," the film version of the Dave Dee hit in which she has been asked to co-star with the group.

Said Esther on Tuesday, before flying out to a Paris concert: "The idea certainly attracts me, but it depends on the script. I did make one film in Germany, but that was four years ago."

TV pop producer, Mike Mansfield, who runs the new ATV show "Time For Blackburn" and who is to direct the full-length colour movie of "Xanadu," told Disc: "I have been flooded with requests for the part from gorgeous young ladies, but I still

# STONES TO RECORD WITH TRAFFIC MAN

JIMMY MILLER, brilliant producer on the Traffic records, has been personally invited by Mick Jagger to record the next Rolling Stones album, which is likely to be completed by the end of April.

Miller told Disc: "I had a call from Mick the other day and he asked me over to talk about records. We discussed the Traffic and the Stones' last album and eventually he suggested that we could work together."

"This won't affect my work with Traffic at all. What I want to do now is concentrate on Traffic,

the Stones and Spooky Tooth, for whom I have a high regard.

"Keith (Richard) and Mick are doing a lot of writing at the moment and we'll be in the studios during March and April. We hope the sessions will also produce a new single. I think the Stones are a fantastic group, but I must admit I have preferred some of their early stuff to the last album."

Stones' last album—"Their Satanic Majesties Request"—was produced by the group themselves, but although it sold well, the critics were cool.

## Sandie series is postponed

SANDIE SHAW, who planned to start her first TV series this spring, has had to cancel arrangements until the autumn.

Reason: Producer Mike Mansfield, who is to direct the series, will not be free from his "Time For Blackburn" show until after the summer.

"We don't want to do it with anyone else," Sandie's manager, Eve Taylor, told Disc. "So we'll wait for him and put the series out around October."

Sandie goes to Germany this Friday for a concert in Düsseldorf. She appears on the "Cilla Black" TV show on March 12.

# Countdown

## THURSDAY

**AMEN Corner** — Locarno, Derby.

**Long John Baldry** — Variety Club, Batley (until Saturday).

**"Pop North"** (Radio 1—1 p.m.) — Paul and Barry Ryan introduced by Dave Lee Travis.



● Long John Baldry

## FRIDAY

**MANFRED Mann / Love Affair / Bonzo Dog Doo Dah Band / Plastic Penny** — Mad Hatters Ball, Royal Albert Hall, London.

**Move / Moody Blues** — Headington Technical College, Oxford.

**Amen Corner** — Royal, Tottenham, London.

**Herd** — Central Pier, Morecambe.

**Simon Dupree and the Big Sound** — Athletic Club, Newport.

**Dave Dee, Dozy, Beaky, Mick and Tich** — Pavilion, Weymouth.

**"All Systems Freeman"** (BBC1—6.40 p.m.) — Small Faces, Wayne Fontana, Lemon Tree, Dalys, Rupert's People.

**"Joe Loss Show"** (Radio 1—1 p.m.) — Grapefruit introduced by Roger Moffat.

**"Pete's People"** (Radio 1—10 p.m.) — Blossom Dearie, Troggs.

**"Saturday Club"** (Radio 1—10 a.m.) — Cat Stevens, Tim Rose, Lulu introduced by Keith Skues.

**"Pete's People"** (Radio 1—10 p.m.) — Blossom Dearie, Troggs.

**"Sunday"** (Radio 1—2 p.m.) — Traffic, Move, Grapefruit with John Peel.

**Dubliners** — Empire, Liverpool.

**Love Affair** — Butlins, Bognor Regis.

**Solomon King** — Castaways Club, Birmingham (until March 9).

**Status Quo** — Rowing Club, Nottingham.

**Love Affair** — Wilton Hall, Bletchley.

**Amen Corner** — Civic Hall, Nantwich.

**Herd** — California Ballroom, Dunstable.

**Simon Dupree and the Big Sound** — Adelphi, West Bromwich.

**Bonzo Dog Doo Dah Band** — Regional College, Barking.

**Dave Dee, Dozy, Beaky, Mick and Tich** — Liverpool University.

**Manfred Mann** — Sussex University.

**"Time For Blackburn"** (All regions)—as Friday.

**"Dee Time"** (BBC1 — 6.25 p.m.) — Wilfrid Pickles, Clement Freud, Frankie Vaughan, Esther and Abi Ofarim, Dave Dee, Dozy, Beaky, Mick and Tich.

**"Rolf Harris Show"** (BBC1—7.55 p.m.) — Nancy Wilson, Paul Jones.

**"Saturday Club"** (Radio 1—10 a.m.) — Cat Stevens, Tim Rose, Lulu introduced by Keith Skues.

**"Pete's People"** (Radio 1—10 p.m.) — Blossom Dearie, Troggs.

**"Sunday"** (Radio 1—2 p.m.) — Traffic, Move, Grapefruit with John Peel.

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**Love Affair** — Butlins, Bognor Regis.

**Solomon King** — Castaways Club, Birmingham (until March 9).

**Status Quo** — Rowing Club, Nottingham.

**Amen Corner** — Cat Ballou, Grantham.

**Long John Baldry** — Coatham Hotel, Redcar.

**Traffic** — Speakeasy, Margaret Street, London.

## MONDAY

**STATUS Quo** — Town Hall, Greenwich.

**Amen Corner** — Top Rank, Wolverhampton.

**Plastic Penny** — Pavilion, Bath.

**Dubliners** — Odeon, Leeds.

**"Radio 1 o'clock"** (Radio 1—1 p.m.) — Troggs introduced by Rick Dane.

## TUESDAY

**TRAFFIC** — Sherwood Rooms, Nottingham.

**Dubliners** — ABC, Lincoln.

**Moody Blues** — Shenley Green Youth Club, Birmingham.

**Love Affair** — Town Hall, Kidderminster.



"Cilla" (BBC1—8 p.m.) — Cliff Richard.

## WEDNESDAY

**DAVE Dee, Dozy, Beaky, Mick and Tich** — Pavilion, Hemel Hempstead.

**Bonzo Dog Doo Dah Band** — Bal-Tabarin, Catford, London.

**Simon Dupree and the Big Sound** — Winter Gardens, Morecambe.

**Dubliners** — Regal, Cambridge.

**Plastic Penny** — Ritz, Bournemouth.

**Moody Blues** — College of Technology, Portsmouth.

**"Parade of the Pops"** (Radio 1—1 p.m.) — Mindbenders.

# SPARK

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**'Birds to Paris**

**YARDBIRDS**, dissatisfied with their new single, "Goodnight Sweet Josephine," which was to have been released tomorrow (Friday), have withdrawn the disc and are re-recording it with new arrangement for March 8. Group, which plays Paris Olympia on March 10, and has an album out at the end of March, tours American colleges for four weeks from April 18.



**Trogg for Sounds**

**TROGGS** leader Reg Presley, who recently recorded a new group, Nerve, has been invited to produce the next Sounds Incorporated single.

Troggs fly to the States on March 29 for their month-long American tour, during which Presley will have special talks in Hollywood following the offer for him to write the title music for a future major Hollywood film.



**Rog: film song**

**ROG WHITTAKER** has chosen two show songs as his next single on March 22—"Talk To The Animals" from "Dr. Doolittle" and "Masquerade" from "The Four Musketeers."

Rog's version of Topol's "If I Were A Rich Man" is currently No. 11 in the French chart. On March 11 Rog begins a two-week cabaret spot at London's "Quaglino's" restaurant.



**'Sign' man single**

**BRENTON WOOD** follows "Gimme Little Sign" with a new release titled "Baby You Got It," due for release on April 5.

Written by Brenton and his managers, Joe Hooven and Hal Winn, the number was Brenton's last single release in the USA and the next week (April 12) "Lovey Dovey Kinda Lovin'" makes its debut as his next American single.



**Roy pens Cliff**

**MOVE'S** Roy Wood, writer of all the group's hit records, has penned "You're Breaking Me Up"—Cliff Bennett's new single which is out on April 5.

• A Bee Gees number, "And The Sun Will Shine," is Paul Jones' next single, released on March 8.



## Supremes replace 'Sound Of Music' in LP chart

**DIANA ROSS** and the Supremes' next album, released on April 1 by Tamla-Motown, will be the "live" recording of the girls in cabaret at London's "Talk Of The Town" theatre restaurant.

Titled "Diana Ross and the Supremes Live At The Talk Of The Town"—full tracks on the album are: Medley (With A Song In My Heart, Stranger In Paradise, Wonderful Wonderful, Without A Song); Medley (Stop In The Name Of Love, Come See About Me, My World Is Empty Without You, Baby Love); Love Is Here And Now You've Gone; More; You Keep Me Hanging On; Medley (Michelle, Yesterday); In And Out Of Love; Medley (Lady Is A Tramp, Let's Get Away From It All); The Happening; Medley (Thoroughly Modern Millie, Second Hand Rose, Mame); Reflections; Medley (You're Nobody Till Somebody Loves You, I Hear A Symphony).

Both the "Sound Of Music" and the Beatles are ousted this week as "Diana Ross and the Supremes' Greatest Hits" takes the No. 1 position in the LP chart. "Sound Of Music" album has been top of the chart on and off for the past three years.

Michael Grade, of the Grade organisation, stressed again this week: "The Supremes are welcome back to Britain whenever they like."

## Freshmen and Nancy here

**TWO** topline American artists, the Four Freshmen and Nancy Wilson, are in London this week promoting their new albums.

Nancy flew in on Tuesday and will stay until March 5. During her stay she tapes appearances on "International Cabaret" (BBC-2) and "The Rolf Harris Show" (BBC-1). Nancy's latest album is "Welcome To My Love."

Four Freshmen arrived last Friday for concerts, radio and TV to tie with their new Liberty album "A Today Kind Of Thing."

Dates for them include: "Dee Time" (March 2), "Show Time" (3), "Radio One-O-Clock" (4), Portsmouth Guildhall (17), and also an appearance on "International Cabaret," tele-recorded for future transmission.

## Tops, Dupree, Mireille singles soon

**NEW SINGLES** by the Four Tops, Simon Dupree, Shadows, Beatles, Mireille Mathieu, Miracles and Bobby Vee are among releases set for the next two weeks.

Released on March 8: Four Tops—"If I Were A Carpenter," Simon Dupree—"For Whom The Bell Tolls," Shadows—"Dear Old Mrs Bell," Lonnie Donegan—"Toys," Nat King Cole—"Around The World," Brigitte Bardot—"Harley Davidson," Chris Montez—"The Face I Love," Blue Cheer—"Summertime Blues," Malcolm Roberts—"Most Of All There's You," Royal Guardsmen—"I Say Love," Rock 'n' Roll Revival Show featuring Tommy Bishop—"Midnight Train/Oh Boy," The End (Rolling Stone Bill Wyman's Group)—"Shades Of Orange," and Ray Conniff—"Winds Of Change."

The following week (March 15) sees releases by: Beatles—"Lady Madonna," Mireille Mathieu—"J'en

## MOODY MIKE DEFENDS BEATLES MEDITATION



**A LONG-TIME** friend of the Beatles this week rose to defend their belief in meditation in the teeth of P. J. Proby's contempt for the cult in last week's Disc.

"I think for P.J. to knock something that he obviously knows very little about is in bad taste," declared Moody Blues leader Mike Pinder.

"While he is knocking the Beatles, he is knocking thousands of other meditators—including myself—throughout the world," he added.

Mike, who has practised meditation for some time, points out that a large percentage of meditators were practising long before John, Paul, George and Ringo were introduced to the Maharishi.

"Transcendental meditation gives a clearer understanding of life here on earth because it dispels anger, fear and most important of all, ignorance," he went on emphatically.

Ignorance, Mike maintains, is the cause of all wars and suffering and transcendental meditation, he claims, is not merely the thing

to do—but the most sensible thing to do.

"P.J.'s non-communication with the Beatles is due to his own misunderstanding of transcendental meditation which is not a weird scene," he said. "It is a very simple process which promotes greater understanding, harmony in life and complete relaxation and when practised it brings immediate results."

Mike points out that Maharishi Mahesh Yogi does not claim to be Almighty or to tell anyone what is right or wrong.

"He is here to give us his knowledge and wisdom and maybe if Jim Proby knew as much as the Maharishi does, he, too, would be giggling."

**DRASTIC CHANGES** in the Gene Pitney tour now mean that Amen Corner join as special guest artists; Status Quo are added, and Paul Jones is OUT.

Promoter Arthur Howes revealed this to Disc this week explaining that Gene Pitney had

decided to extend the tour for an extra week, and that Paul Jones, because of existing commitments, had been forced to withdraw.

Full line-up for the tour is now **GENE PITNEY, AMEN CORNER, DON PART-RIDGE, SIMON DUPREE** and the **BIG SOUND, STATUS QUO**, and the Mike Cotton Sound. Comper for the tour is Radio 1 "Midday Spin" man Tony Brandon.

Tour opens at Lewisham Odeon on April 5 and other dates are: Hanley Gaumont (6), Coventry Theatre (7), Glasgow Odeon (9), Manchester Odeon (10), Wolverhampton Gaumont (11), Leeds Odeon (12), Blackpool ABC (13 and 14), Derby Gaumont (15), Cardiff Capitol (17), Bristol Colston Hall (18), East Ham Granada (19), Bournemouth Winter Gardens (20), Leicester De Montfort Hall (21), Gloucester ABC (23), Portsmouth Guildhall (24), Birmingham Odeon (25), Sutton Granada (26), Finsbury Park Astoria (27), Liverpool Empire (28).

The tour now ends on May 7 and the remaining ten dates have yet to be fixed.

For Paul Jones fans, Arthur Howes says he is now in the process of arranging another tour with Paul starring.

## Status join Gene

**STATUS QUO**, whose "Pictures Of Matchstick Men" is No. 7 this week, have become the latest additions to the Gene Pitney tour, which opens at Lewisham Odeon on April 5.

Group return to the studios on March 5 and 6 to record the follow-up single, a Mike Rossi composition titled "Black Veils Of Melancholy."

Group travels from London to Amsterdam and back to Newcastle all in one day on March 14. They record a TV show in Holland in the morning, and have to be in Newcastle "A Go Go" Club by the evening.

# PITNEY TOUR SHOCK-PAUL OUT, AMEN IN, EXTRA WEEK



## Gene jets in

**GENE PITNEY** jetted in from the States last weekend for a lightning visit to finalise details of his forthcoming tour here.

After talks with promoter, Arthur Howes, it was decided to extend the tour by a week (see story below). Gene's new single is set for release on March 22—although the number has not been finally selected.

## Gary goes to Japan

**GARY LEEDS** flew to Japan alone yesterday (Wednesday) for six days' promotion on his group, Rain's first single "Spooky." Rain will go to Japan later this summer for a tour.

**PAUL MAURIAT**, currently number one in the States with "Love Is Blue"—which enters Disc's chart this week at 28—is set for a March visit to Britain for TV appearances.



• AMEN CORNER—join Gene's tour

## Move join Beach Boys to choose festival bill

**MOVE** have agreed to join Leonard Bernstein and Beach Boys on the committee of the United States Environmental Pop Festival, to be held on the site of the American World Fair in New York from May 31 to June 2.

As well as play at the festival, backed by Pepsi-Cola, the Move will help choose the list of pop artists appearing, and are designing their entire act.

Organisers hope to book Telstar to relay the festival to TV networks throughout the world. Only artists booked so far are the Move, Beach Boys and New York Philharmonic Orchestra under direction of Leonard Bernstein.

## 'Newcomer' Jimmy

**JIMMY POWELL** and the Dimension, well-known club group, make four appearances on popular BBC TV series "The Newcomers," when a pop group is introduced to "The Bull!"

Group makes its first appearance on March 8, same day as a new single, "I Just Can't Get Over You" is released by Decca.



• Beach Boy Bruce



# WHO BRING BACK ROCK!

● Nancy Lewis reporting from New York

AMERICAN radio stations this week pounced on the WHO's new single—"Call Me Lightning." If you thought "Judy In Disguise" was like an old, hard rock 'n' roll sound, just wait till you hear this new Pete Townshend number—it definitely catches the mood of what seems to be the great leap backwards. Roger Daltrey sings out at the top of his lungs over a banjo and bass drum backing. And the song is even complete with a nonsense chorus—"dum dum doo ray" sing the Who!

Well, it seems most of the records played on New York radio stations currently are "revived 45s"—and the new Who disc fits right into that sound category. It's so uncool that it's cool . . . and it wouldn't surprise me if it sells a cool million copies!

Of course, an added advantage is the fact that the Who are in America to promote their disc in person. The group arrived in California last week to kick off a five-week tour. Their itinerary doesn't include any East Coast dates till the last week in March. And the tour ends with a spectacular date at one of this country's top venues—Constitution Hall in Washington, D.C., where the Troggs will also be included on the bill topped by the Who.

● Just as in every geographically centred music boom, a lot of groups rise to quick fame and then vanish just as quickly, so it has been with the West Coast recent heyday. Yet, as generally happens, there are usually a few very real talents that emerge from the crowds.

## Tamla tradition crumbles

Undoubtedly, one of the most outstanding of these "finds" to come from California is JANIS JOPLIN, singer from Big Brother and the Holding Company. As one critic from the New York Times pointed out after the group's concert last week, had this been another musical era, Janis could have won equal acclaim as an exciting jazz singer. But this is 1968, and Janis is just winning every imaginable praise as a product

## 'Quinn' storms States, Hendrix is huge!

of the pop scene. Whatever trend catches on with the public next, Janis will most certainly be standing out as one of the great talents of this generation.

● A bit of tradition crumbled away in Detroit last week when it was announced that headquarters for TAMLA MOTOWN will no longer be contained in those eight old houses in West Grand Boulevard. From where BERRY GORDY, JR. first started the business that grew and grew, the company's progress has been demonstrated by the increasing number of houses they've been buying. But now these beginning grounds are being deserted in favour of a modern new office building in Detroit.



● WHO's Pete—"Lightning" single catches the mood of the great leap backwards.

Until the new recording studios are built, the old famed headquarters will remain in use. But very soon even the studios will become a memory. Ah dear, can it be a sign of old age that I suddenly feel sentimental about the changing times?

## Cowsills in TV tribute

● A couple of months ago I mentioned a New York act called the HASSLES, predicting that nice things would soon be happening for the group. Their first release, "You Got Me Humming," was good, and did go into the charts, but didn't

really create any major stir. But the people at United Artists still have great confidence that this group will happen soon. Last week a reception was held to launch the Hassles' new single. It's entitled "Every Step I Take" . . . and this could just be the breakthrough step for these boys.

● An unusual television tribute was paid to happy family group the COWSILLS last Monday (26). They were featured in a special one-hour segment on the early morning "Today" show on NBC-TV network. And then the group closed the NBC day with an appearance on Monday's late night talk show, "Tonight." Not bad for a day's television exposure.

MANFRED MANN'S "Mighty Quinn" set for major U.S. success . . . TRAFFIC and SPENCER DAVIS GROUP will be arriving for tours in March . . . FOUR TOPS just completed a week's engagement at famed Roosterclub in Detroit . . . JIMI HENDRIX is unbelievably huge in America now . . . FOUR SEASONS enjoying yet another huge hit with "Will You Still Love Me Tomorrow."

# Kenny—Chris TV for Simon's spot?

KENNY EVERETT-CHRIS DENNING TV show, provisionally titled "Sound And Picture City," is being tipped as a possible replacement for "Dee Time" this autumn.

Denning told Disc on Tuesday: "The show will have a pilot viewing on April 11, on which the BBC are spending several thousand pounds, and, if accepted, will start in early October as an early-evening weekend viewing pop show to go out on Fridays or Saturdays.

His colleague, Everett, added: "It is to be the new pop show to replace Simon Dee."

But BBC Head of Variety, Bill Cotton Jr., denies this. "Simon Dee's contract runs and runs indefinitely and we have no plans for taking the show off." "Sound And Picture City" has been devised by BBC producer Tony Palmer, responsible for the recent series "Twice A Fortnight."



Simon

TAM WHITE, new Scottish Decca signing (first single, "Dancing Out Of My Heart"), flies to Paris today (Thursday) to represent Britain in a five-nation TV spectacular tribute to Charles Aznavour.

## Donovan wanted for Maharishi movie

DONOVAN has been asked to write the entire music score for a Hollywood-sponsored film on the Maharishi Mahesh Yogi—but is almost certain to turn down the offer.

Don, sitting at the Maharishi's feet in India at the moment along with the Beatles, is himself the subject of an American film offer, and his manager, Ashley Kozak, told Disc: "If he accepted the Maharishi offer, it might interfere with his own film plans."

Due back in mid-March from India, Donovan is to do concerts at London's Royal Albert Hall on March 25 and Paris Olympia on April 16. More British concerts at the start of April are being set up.

Donovan's two-records-in-one album, "Gift From A Flower To A Garden," which comes in a gift box complete with a set of poems by the artist, is being put out by Pye in mid-April at a charge of £3 10s.

● In December 1967 Larry Uttal, President of Bell-Amy-Mala Records, was presented with the Bill Gavin Award for the most outstanding American Record Company of the Year.

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# Win a date with Lulu and the Herd



THE HERD—Andrew Steele, Peter Frampton, Gary Taylor and Andy Bown—pictured at Disc's Valentine's Ball where they received their "Brightest British Hope" award

## Great new contest starts today for Disc readers

**H**OW true a fan are you? If you like Lulu and the Herd, Disc now brings you the golden opportunity of a lifetime—the chance to meet and talk and eat with your favourite stars.

These are the fantastic prizes which two Disc readers will win in the great new contest starting this week.

The girl wins a lunch-date with Britain's Brightest new group, THE HERD—Peter Frampton, Andy Bown, Gary Taylor and Andrew Steele. And not only that. Wherever the winner lives in Britain, he or she need not worry about pocket money! Disc will pay all your travelling expenses to London and back home again!

The boy has the chance to lunch with LULU, and there's no need to recount all her achievements over the past year. Not only that, but a special preview of Lulu's new BBC TV series. Lulu has invited the winner to be her special guest at a rehearsal of one of the shows.

But only the really loyal and true fans will be eligible, for listed below are the first six of 12 questions about Lulu and the Herd.

If you are a GIRL answer only the questions on the Herd; if you are a boy answer only the questions on Lulu.

When you have answered the questions below, cut out the appropriate coupon AND KEEP IT SAFELY. Six more questions will be printed in Disc next week.

Do not send in any entries until you have answered all 12 questions on either Lulu or the Herd, appearing in Disc this week and next week.

And remember: the Herd are ONLY for the girls, and Lulu is ONLY for the boys. They wouldn't have it any other way!



LULU, pictured last week when she launched herself into the fashion world with "The Lulu Look—by Lenbry." Lenbry is the firm that will market clothes styles for which Lulu has the ideas. Britain's Top Girl Singer is pictured here in a short white dress of sheer crepe teamed with a sleeveless mid-length cardigan coat in navy, with white spots, split at the sides.

## HERD CONTEST

1. Who sings on the 'B' side of "Paradise Lost"?
2. Andy Bown is the Herd's organist. What other instrument does he play on stage?
3. One member of the Herd is married. Which one?
4. One member of the Herd is over six feet tall. Which one?
5. On which two legendary heroes are the words of "Paradise Lost" based?
6. Howard Blaikley has written all the Herd's hit records so far. Who is Howard Blaikley?

Cut out this coupon and save until next week

## LULU CONTEST

1. What is Lulu's real name?
2. Exactly when was she born?
3. In March 1966, Lulu became the first British girl singer to appear in an Iron Curtain country. Which country was it?
4. In July 1967, Lulu sang at London's Wembley Empire Pool. Four people topped the bill. Who were they?
5. Lulu recently finished her second BBC-2 TV series. Who were the two comedians who starred with her?
6. Who is Lulu's current boy-friend?

Cut out this coupon and save until next week

## ROCK 'N' ROLL REVIVAL

Beatles' 'Lady Madonna' marks the swing away from Flowerpower and back to the big beat...

SOME say "Bonnie And Clyde" began it all; others have pointed the finger of suspicion at John Fred's Playboy Band; Amen Corner and the Move have played a large part; Marlon Brando's "Wild One" film will undoubtedly fan the flames; even the Beatles have bowed to the trend with their new single.

We refer to the return of rock 'n' roll. For its real fans, rock has never been away. But not since the violent days of the mid-fifties when you weren't with it until you'd slashed your first cinema seat, has rock really been in such public demand.

And the irony of this return to the violent age is that it has all undoubtedly come about as a reaction to the pretty, pacifist Flowerpower scene of 1967.

The pop world wanted livening up. Bonnie and Clyde caught the mood but didn't provide the music. That came later. First, from John Fred and "Judy In Disguise" and

is now largely led here by the Move.

Trev Burton says, with something approaching a snarl: "Since we've begun reviving rock into our act, we've been getting threats from the mods that they will break up our ballroom appearances."

"The atmosphere is getting more tense all the time. The explosion has got to come and we are ready for it. We can take care of ourselves."

Says Carl Wayne: "Rock 'n' roll, 1968 style, should have firmly established itself within the next few months as a major musical force," he says.

"Obviously, with the enormous advances in recording techniques—eight and 16 track studios and the

range of instruments—the sound will be vastly different from that of the Bill Haley era.

"Rock laid the foundations for all today's pop music and now we have several types of pop each with its own following so therefore the rock revival won't arouse the same mass hysteria and violence, but it will generate a new exciting atmosphere."

"The reason rock 'n' roll created such a storm of riots when it first arrived was because it was the only form of music that appealed instantly to the masses."

One man who doesn't altogether agree with Carl Wayne is Alvin Roy, co-manager of a specially-formed group called the Rock 'n' Roll Revival Show who claims to

have put £3,000 worth of work into the book on just three days this week.

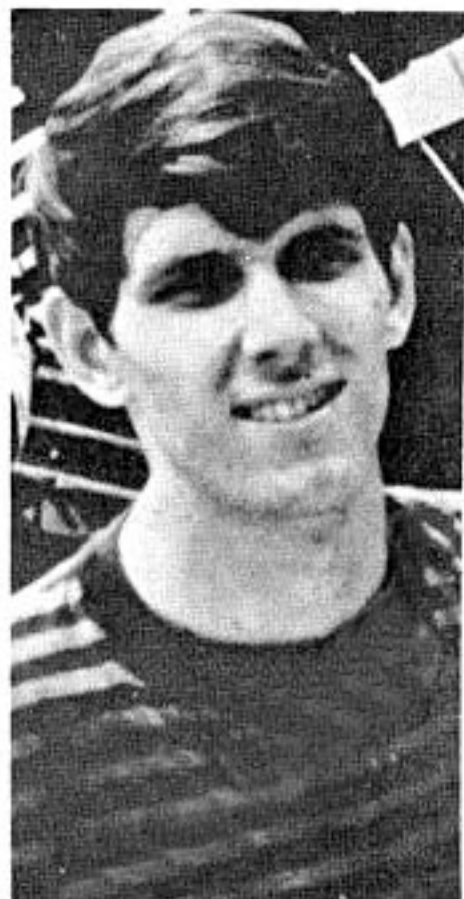
"We've gone through the stage of peace and quiet—violence IS coming back. Today's youngsters missed out on the last rock era and they are just going to love rock."

"Maybe they won't wear drain-pipes and axle grease in their hair, but the atmosphere won't be any different from the good old days."

Especially as the Beatles have even lent their name to the rock revival. "Lady Madonna," their new single, has a blatant rock feel about it. And what the Beatles do, everybody does.

But one popster who's hoping it won't return is Status Quo's Rick Parfitt. "I hope rock doesn't come back. Since the days of rock, pop has progressed so much as a musical art form and it would be very retrogressive to return to such an old sound. We should be looking for new sounds instead."

But he's a voice in the wilderness.



JOHN FRED: rock revival leader?



BILL HALEY: the giant of rock



# YOUR MOVE!

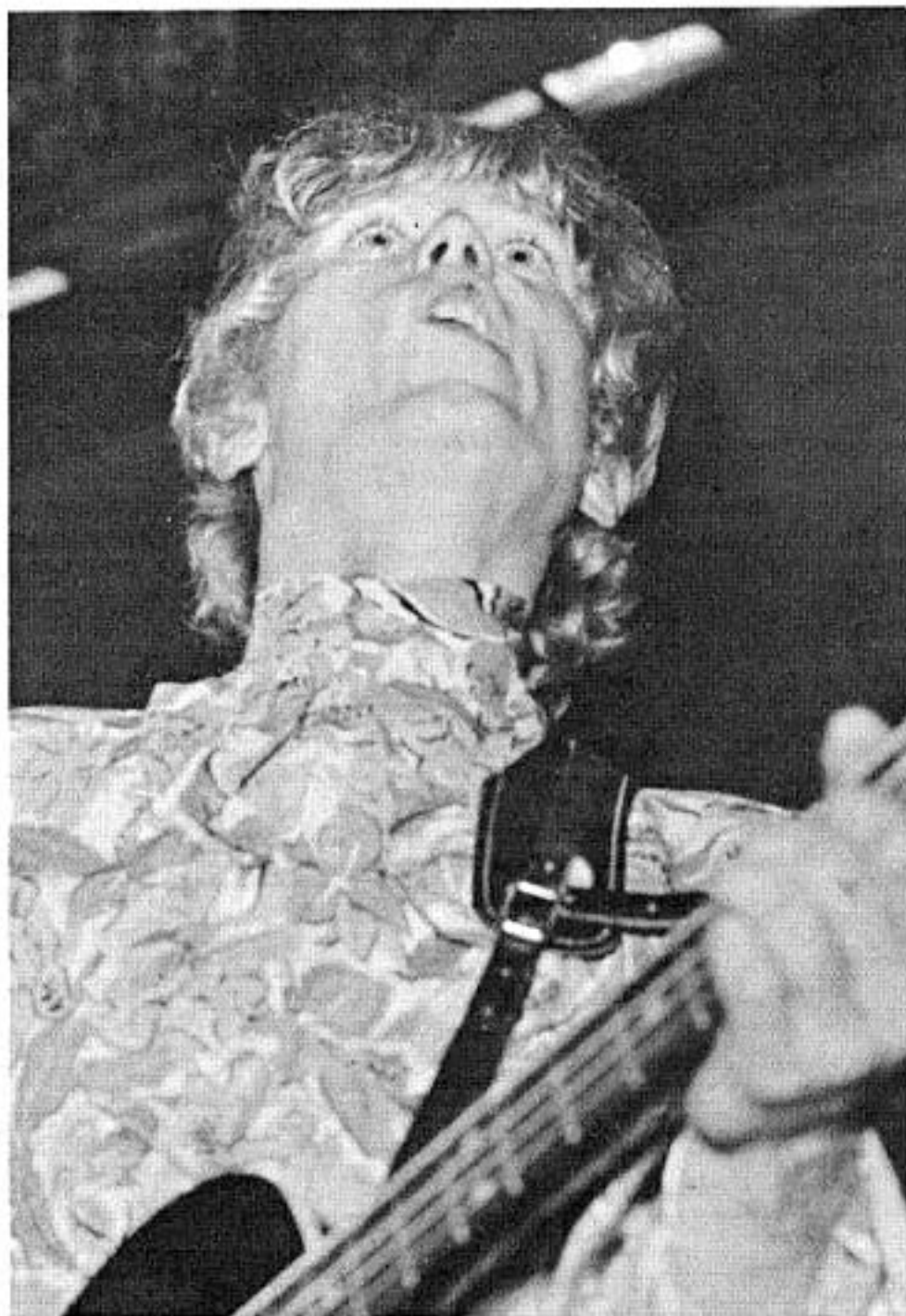
Part two of a five-part series on the 'Fire Brigade' stars. Today: spotlight on ACE KEFFORD

by HUGH NOLAN

"William Chalker's *Time Machine*," released now and receiving happy notices from record reviewers and many plays on Radio 1, is by a group called the Lemon Tree and contains a lot of the most striking effects heard in a long time from an unknown group on an obscure first record.

Which is no staggering surprise, because the record was written by Ace Kefford, the blond, strikingly good-looking bass guitarist with the Move, and was produced by Mr. Kefford, Trevor Burton, also of the Move, and Andy Fairweather-Low, singer with Amen Corner.

What, the cry goes up, can this really be the rebellious Move, the pop world's most notorious flouters of authority and convention, not only consorting with, but actually working alongside, a member of that most amiable bunch of merry minstrels from the hills and valleys of Wales?



## Mates

Well, there's the final product—William Chalker's very own time machine—to prove it. And besides that, you should see the excited hubbub if both groups should happen to bump into each other in a TV studio (and it's quite a crowd, what with five Moves and what seems like nearly a dozen Amen Corners).

"Yeah, we're all good mates of the Amen Corner," says Ace, which isn't really so surprising since both groups belonged to the same agency when both were raw to London's giant pop compressor machine and have since shared both tours and mighty success.

Right now the Amen Corner's third hit is high in the chart, while the Move's fourth—"Fire Brigade"—is jangling merrily up the ladder to join it.

All this is by way of being something of a revelation to those nasty knockers of the Move, who leap about in vociferous indignation at the very mention of their name, suggesting that they be stuck in cages in the middle of Dartmoor (see Disc's "Pop Post" if you think I'm kidding).

## Power

"It's this image we seem to have got somehow—people think we're a nasty lot, but when they come and talk to us they find we're not so bad after all," explains Ace, whose real name in fact is Chris but was rechristened probably because of the bass guitar he plays with such power and occasional fury.

If you'd taken a census in London's Oxford Street nine months ago and asked what the word "Move" meant to them you'd have got a pretty mixed bag of replies. Try it now and you'd probably get something like: "Move? That's them pop fellas old 'Arold sued, innit?"

So you could say in a lot of ways their famous legal action was no bad move. But Ace, the member of the group who most seems to worry about things—but quietly, probably not even letting on he worries—says:

## ● "My ambition is still the same—to make money"

"I was really worried about the Wilson thing. At the time we said we weren't, because we felt that was our 'image' and we HAD to say that, but, believe me, I was pretty worried about it.

"Now, I guess it had a generally good effect all round the world. I mean now they've heard of us in a lot of places where they hadn't before."

In the past, for all those years in Birmingham before things started happening for the Move, Ace admits he used to worry a lot. "But now I'm learning to accept things a bit more—not get so hung up on things.

"Like I was very worried about the LP. Now it's all finished, though, we're all chuffed with it. It's probably not what people expect from us—it's not all freaky. I think we're playing on it what we basically want to play. I'm quite happy with our progress on it."

And what about progress with Ace the person, as opposed to Ace the pop group member? What changes has the success four hit records add up to made to the way he lives?

"I'd say every difference. My life is completely different in every way to what it was. For a start, I'd just bought a three-bedroomed bungalow in Birmingham.

"I used to loon about a lot, go raving down clubs. But recently—for about three months—I've just been staying at home. You know, playing records, maybe watch the telly. As a matter of fact I've just started going out again.

"I listen to what sounds are going around. I think Traffic are very good. I thought the Bee

Gees' first album was really great, but I just bought their second and I was terribly disappointed. I've tried to sit down and listen to some of these West Coast groups, but from what I've heard most of it's a load of rubbish. It just sounds like old British R'n'B stuff.

"I have been trying to practise my bass-playing a bit too. My favourite players are John Entwistle (Who), Noel Redding (Hendrix) and Jack Bruce (Cream)—they're the top three. I've not modelled myself on anyone, though. But now I am starting to study more."

And what of the future for Christopher Kefford?

## Ambition

"My ambition is still the same—to make money! To finish up in the pop business with everyone knowing it and not to be skint.

"And I'd like to write some more songs. I would write some more for the Lemon Tree—especially if the first one makes it. The Lemon Tree were mates of ours from Birmingham. They asked me if I'd written any songs they could do and I offered them this one.

"I didn't think much of it, but they liked it."

And if yer record-buying public likes it too, then it'll be a chart double for Mr. Kefford, who is, one way or another, a very gifted young man. But then, aren't all the Move . . . ?

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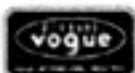
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# Shudders and champagne as Sandie throws a 21st among the wax dummies



Sandie with the waxwork dummy of Dr. Crippen at Madame Tussaud's.

PICTURES by Peter Stuart  
STORY by PENNY VALENTINE

SANDIE SHAW was 21 on Sunday—and celebrated by throwing a party in the Chamber Of Horrors at London's famous waxworks—Madame Tussauds.

Everyone was there—film stars Carol White, Shirley Ann Field and Richard Johnson; some of London's very top models; and pop names Esther and Abi Ofarim, Spencer Davis, Adam Faith and Tony Blackburn.

"Time for Blackburn" producer Mike Mansfield was being a veritable whizz kid as arc lights blazed and interviews were taped on the spot for this week's show.

Esther and Abi looked bemused and amused by turns. Tables groaned under the weight of food and the flashing amusement arcade was open so that a bevy of famous faces could see if they could score more than a cowboy and make it to a sheriff.

### Mercedes car as gift!

On a table of honour sat Sandie's parents, Mr. and Mrs. Goodrich, who smiled appreciatively at everyone. Sandie herself drifted around looking incredibly tall and slim in a pale chiffon trouser suit, coping with a melée of avid photographers as, at midnight, she ascended the huge main staircase to cut her 5ft.-long ice cream birthday cake.

Champagne corks popped as everyone burst into a rousing chorus of "Happy Birthday To You," followed by a swift "For She's A Jolly Good Fellow."

Sandie's manager, Eve Taylor, who had bought her star a beautiful Mercedes sports car as a birthday present, wafted happily around in grey chiffon and said:

"Isn't it great. This is the first time I've been able to relax properly." And proved it by burning a cigarette hole in her new dress.

Mike Mansfield, who had been so busy getting things together he hadn't eaten all day, attacked chicken legs with the fervour only a starving man can muster under such circumstances.

One gentleman proudly announced to everyone that he had managed to get through the heavily barricaded doors by waving a bit of Wrigley's silver chewing gum paper at the commissionaires instead of the official invitation.

Downstairs among famous horror names like Crippen, Haigh and Christie, Sandie opened her good luck telegrams and stuffed the envelopes into the pocket of the nearest waxwork!



What better day for having your fortune told than your 21st birthday? Sandie finds out about her future, watched by her party guests at Madame Tussauds.



Greeting telegrams received by Sandie found their way inside this murderer's dummy!



A toast to Sandie, with macabre background, from her manager and friend, Eve Taylor.



# Can you see your mother, Michael, standing in the shadows?

by MIKE LEDGERWOOD

**WHAT is a Pop Mum? Does she run and hide when her son's name hits the headlines. Is she ashamed that her darling boy is labelled long-haired and uncouth? Or is she filled with pride when he gets a hit record — and the first to tell the neighbours of his triumphs?**

Mrs. Primrose d'Abo is a Supermum. In the slightly snooty Sussex seaside resort of Bexhill she reigns supreme. For her boy Michael is lead singer with the mighty Manfred Mann and she follows his every move with the fanatical fever of the most ardent teeny-bopper.

When the Manfreds were poised to wrest the chart crown from the Love Affair recently she was positively bubbling over with joy.

I met her for the first time the morning the Manfreds flew off to the Winter Olympics in Grenoble. She'd driven to London to say goodbye to Michael and his wife, Maggie—and was going to care for baby Benjamin while they were away.

"Isn't it exciting" were her first words. "They're going to be Number One. I'm so thrilled."

## Fan

Mrs. d'Abo, it seems is the Manfred's greatest fan. And because of her son's success with the group, she's totally immersed in everything they do. Once when they were playing in nearby Hastings she went to watch their show on the pier — and then invited them all back home for tea on the lawn.

Pictures on the piano in the drawing-room of the d'Abo's big Georgian house in old Bexhill tell their own story. Family snaps of Michael, with Maggie, with the baby are prominently displayed.

Even at church on Sundays the local vicar finds himself involved



MRS. Primrose d'Abo with son Michael in 1949. Michael was aged 5.

in the movements of Manfred Mann. Three-month-old Benjamin went with grandma the other day and after the service found his pram surrounded by scores of schoolgirls—giving him the sort of star treatment usually reserved for his famous father.

"He was lapping it up," recounted Mrs. d'Abo. "They all wanted to know how he was keeping. And some even wanted to take his photo. They were terribly polite and very charming."

"In fact, Michael's fans in Bexhill couldn't be nicer. They're so unassuming and no trouble at all when calling at the house for autographs."

And call at the family home they DO! Each time the Manfreds appear on TV brings a new flood of fervent fan-mail—or another

queue at the d'Abo door.

"Girls are always appearing for autographs or photos. I take their books and get Michael to sign when I next see him. I try to keep them up-to-date on what he's doing or when he's next on TV. They usually want to know when he's next coming down to Bexhill. Which bedroom in the house is his. That sort of thing."

"I know what it's like for them, too. I used to be mad on Jack Buchanan (heart-throb of the 30's) myself. But what impresses me is that they're always so kind and understanding."

"They ask all sorts of things. Before Benjamin was born I used to get questions like: 'What do they want — girl or boy?' Or: 'What colour is Michael painting the nursery?'"

"One girl even wrote saying she'd waited to see whether it was boy or girl before putting the ribbons on a pair of booties she'd specially made."

## Marriage

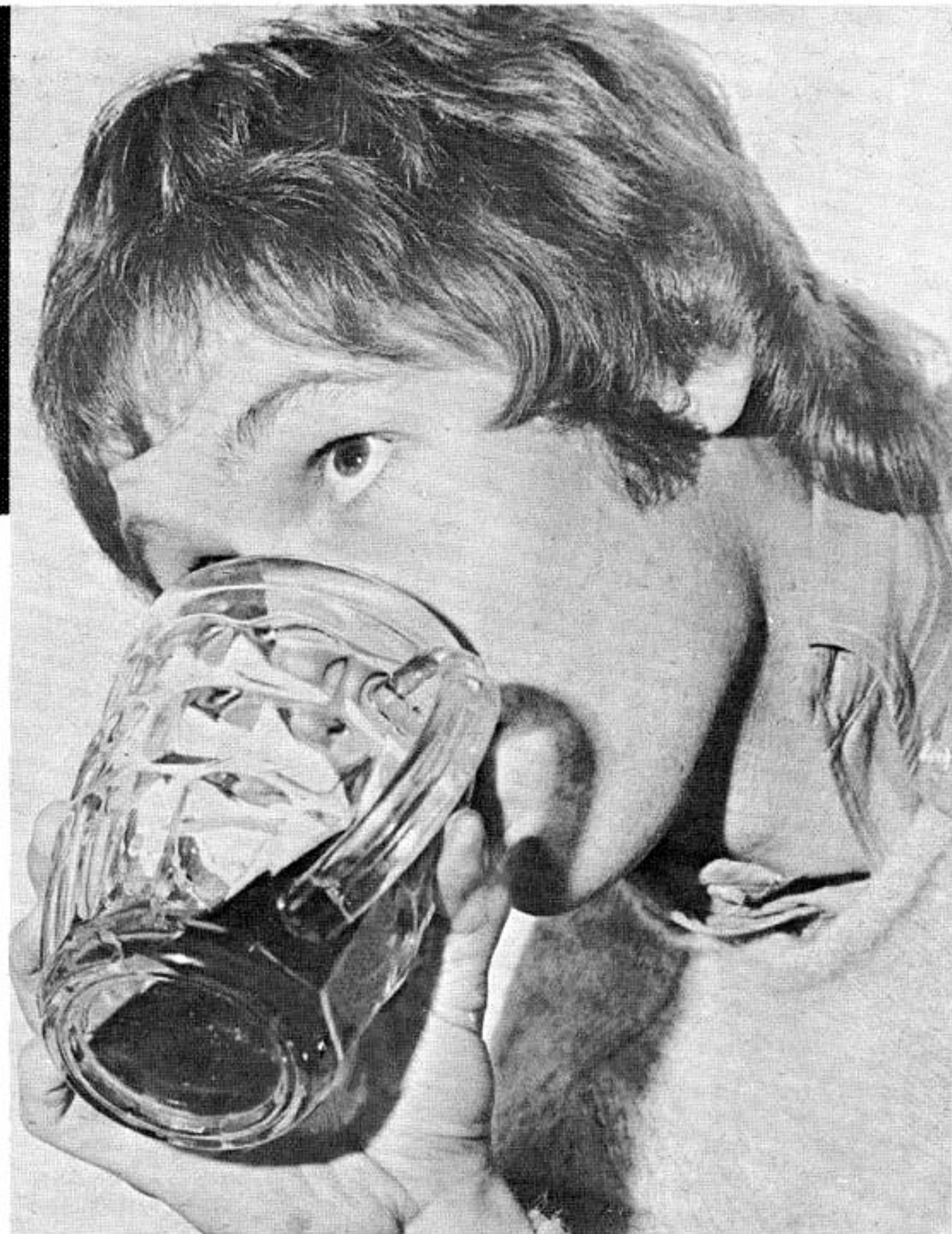
And Mrs. d'Abo added: "Michael marrying hasn't changed things either. They're just as much Maggie fans as for him."

But everything didn't run so smoothly in the early days for the d'Abos. There was considerable opposition from different quarters when young Michael decided to take the pop plunge.

"I well remember the difficult job he had convincing his father and me that this was really what he wanted. We thought he would have gone into the Church or joined the Army. In fact, I think he has still got the message and is inclined towards the Church," explained Michael's Mum.

"But he knew music was his 'thing' — and that's what he wanted to do. Relatives were horrified when they heard what had happened. It was hell for a time. And very much frowned upon by our neighbours."

"However, my husband, Edward, has always believed in letting the



• Michael: "We thought he would have gone into the Church or joined the Army," says his mother.



children (Michael has an elder brother, Phillip, 26, and brother-and-sister twins, Noel and Carol, 20) do what they want in life. But I wouldn't have dared let Michael make pop his life if his father hadn't stood by him so strongly."



## THE CRAZY WORLD OF THE LEMON PIPERS

JOHN FRED was one of the most unexpected, unheralded recent hits—and now comes "Green Tambourine" by the Lemon Pipers.

• The group is currently based in New York, recording for the company so closely associated with the Lovin' Spoonful, Kama Sutra.

• BILL ALBAUGH (19) is the drummer, and he also enjoys flying, climbing mountains and writing "Happy Birthday" on school walls!

• R. G. NAVE (22) is organist and plays a very good green tambourine. He enjoys scuba diving and ski-diving.

• BILL BARTLETT (21) is lead guitarist and actually confesses to having been born in South Harrow, here in London. As well as Lemon Piping, Bill is senior in Fine Arts at Miami University, where he continually warns students about the coming of the Incredible Monster Orange. His other claims to fame include seven pet cats and the invention of an automatic lemon meringue pie!

• STEVE WALMSLEY (18) plays bass guitar and comes from New Zealand. He is a lover of poetry and does not get on with adults.

• IVAN BROWNE (20), rhythm guitarist and lead singer. He lives in a tower with a large bell because it helps him get up in the morning; and enjoys chemistry and sword-fighting. Confesses he is really Tarzan in disguise. With glasses?

**Lemon Tree**

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**ESTHER OFARIM** is a small, dark eager bird. Slim, with Cleopatra eyes and mane of midnight hair, she has an inbuilt fear of being in one place for too long.

It is a fear that hardly has time to reach her. With her husband, Abi, she is rarely out of the air. Travelling all over the world, she has only a few days to catch her breath in New York, only a few hours to unpack her mouth-watering wardrobe from its innumerable suitcases in Paris, hanging up her £1,200 mink coat in London and get out on the stage.

**IT IS THE PERSONAL PRICE SHE PAYS FOR BEING HALF OF A MILLION-POUND SET-UP.**

"Sometimes I stop and think as a woman about the situation and I mind very much for just a minute that I do not have a proper home," she said sadly.

"But I know from experience that I couldn't stay in one place for too long. I get too nervous. One month in the same place and I'm restless and bored. I think it's a

# Esther and Abi — the fantastic success of the long-distance pop millionaires

matter of age—of course one day I'd like to settle down but it will probably be when I'm old and grey."

Mention the name Esther Ofarim from here to Bangkok and you will be greeted by hands raised in adoration. She is really International.

Countries claim her as their own top singing star—in Germany, France and Asia she has won top awards.

In a funny way, although her heritage is Israeli, she is somehow nation-less, and so each nation claims her. Five years ago she sang in the Eurovision song contest—and represented Switzerland!

Abi is justifiably proud of his wife's achievements—but not so proud of the clothes bills she trots up whenever they set foot.

**SHE HAS HAD FOUR NEW FUR COATS IN AS MANY MONTHS AND HER FAVOURITE PLACE FOR SHOPPING IS PARIS.** "I always get very bored

with clothes so I just keep buying new things," she explains casually. "France is very, very expensive to shop in and really I hate Paris. No, that's not true I don't like the people's attitude there—they don't deserve such a beautiful city to live in."

"Abi jokes that if we go into a shop and there are six expensive dresses, without even looking at the price I will pick the dearest of them all. It's true I do have expensive taste. He says I'm the most expensive woman he's ever known!"

"I'm very bad with money. Look"—she opened a charred crocodile handbag—"I have no money with me at the moment. I never was any good at mathematics and I rely on our accountant to tell me just when I have to stop spending."

The Ofarims, because of their constant globe-trotting, have five homes. One is on Lake Geneva, one in New York, two are in Tel Aviv and

one is on the coastal resort of Haifa in Israel.

They have bought them all and have someone to look after them while they are away. They are currently looking for a permanent house in London.

"We really love it here—no, really we're not joking. We won't live in hotels because it is a nasty existence and just as expensive as having a place of our own where we can do what we like."

They also have a sort of touring company of friends and business associates who usually travel with them everywhere. Sometimes, on the move, the Ofarim caravan can consist of as many as 15 people—recording technicians, a backing group, an accountant, a manager and a German secretary, Monica, who speaks four languages.

"You need all the help you can get when you're touring the world. It is such concentrated travelling and there is

so much arranging and organisation to do that Abi and I couldn't possibly cope alone."

Mind you, Esther Ofarim seems to cope very well on her own. She does her own hair in its dead straight, shining style; she refuses to let anyone touch her make-up and has a very astute approach to the way she looks.

"I KNOW WHAT I SHOULD LOOK LIKE. I HATE PEOPLE FUSSING ROUND ME AND TOUCHING ME. HELPING ME INTO THINGS AND OUT OF THEM."

She is very self-contained and mature with a polish that money has only helped to accentuate. She is also an odd antithesis to Abi who at 1 a.m., after a hard show, will like nothing better than to run out into whatever city they happen to be in and do a round of the clubs.

"I just like to relax on by own. I like my own company.

I like the theatre but I don't get time to have any hobbies. I just put my feet up and read a good book. Clubs are lonely places, full of sad people who depress me, and I can't hold a conversation with someone if I want to, because of the noise."

"Last time we were here I went to a few London clubs and I felt very uneasy. I had nothing in common with those strange people and I really felt as though I didn't belong."

The Ofarims are professionals through and through. Sometimes their strict attitude to the right camera angles, the right sound, puts people's backs up in a country where nobody likes to be told their job. But after over six years of world travel they know what they want and how to obtain it.

I had met the Ofarims at "Top Of The Pops" where they had been rehearsing since 9 a.m. that morning. We

bundled into a chauffeur-driven car to drop off Abi at a Knightsbridge barber's to get his hair done for the afternoon's show, and Esther at one of the most expensive restaurants in London where she was to wait for the re-appearance of her husband. ("I don't like cooking. We always eat out. If I cook, by the time it's ready I've lost my appetite.")

Esther got out of the huge car murmuring the need for as much food as soon as possible.

"If I have a really big fear in life," she said, "it is only of dying. And that, I think, is just a normal fear of the unknown, don't you?"

AND HER SMALL, BLACK STOCKINGED LEGS CLIPPED SMARTLY ALONG THE PAVEMENT AND DISAPPEARED THROUGH THE SWING DOORS—A VERY MODERN MILLIONAIRE... Penny Valentine

Sasha Caro

MOLOTOV MOLOTOV F 12744

Ice

ICE MAN F 12749

DECCA

The Skatalites

DON'T KNOCK IT F 12743

The Honeybus

I CAN'T LET MAGGIE GO DM 102

Crocheted Doughnut Ring

MAXINE'S PARLOUR DM 160

DERAM

Bernie and the Buzz Band

DON'T KNOCK IT DM 181



DECCA

gro

45 rpm records

SOMETIMES, AS A WOMAN, I MIND VERY MUCH THAT I DON'T HAVE A PROPER HOME' — ESTHER



# In three weeks they've charged to the top of the chart! Today, DISC presents a special picture-feature on CINDERELLA and her FELLA



WHILE ESTHER was enthusiastically recounting to Disc her life in and out of a suitcase, Abi Ofarim sat in a corner gently fuming over Jonathan King's strong criticism of the duo in Disc last week. Jonathan had wasted no time in condemning both 'Cinderella Rockefeller' and the Ofarims as 'horrible', 'unbelievable', 'illogical', 'ghastly' and 'frightful'. After much thought, Abi decided to reply by rephrasing Jonathan's own style.

## So-called critic

"Extraordinary isn't it! Just when we become fairly convinced that the British public regrets its mistakes of last year and is determined to put decent music back at the top of the charts, we see the arrival of one of the most horrifying misjudgments by a so-called critic.

"I refer of course to the ghastly Jonathan King's interpretation of 'Cinderella Rockefeller'! My comments are of course rather subjective and personal, but this is the only way to react to such an unpleasant surprise from a professional journalist.

## Now Abi takes a swipe at Jonathan

"The 'plebs' in Jonathan's nation seem to have understood perfectly the 'unbelievable and illogical' lyrics of the song as well as appreciate fully the point of our 'frightful professionalism'.

"The 'old time show business style' of our attitude to the song, is, of course, intentional, and perhaps should be greeted warmly, even in the world of pop.

"Good jokes, we believe, should be told well. So why not join in the fun Mr. King? There is room at the top."

Abi relaxed, feeling perhaps there might be a career for him too as a professional journalist, and Esther added a brief postscript: "How silly can this man be? Doesn't he realise the record is just a bit of fun to lighten our act?"

"Of course we don't normally ham around like this when we're singing—we're just approaching the song in the way it was always intended to be sung."

George Torrence & the  
Naturals

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LONDON

Simon

DREAM SELLER RCA 1568

RCA VICTOR

RCA

Four Jacks and a Jill

MASTER JACK

RCA 1669

Gerry Temple

LOVIN' UP A STORM RCA 1670

Frankie McBride

HOLD ME MD 1093

Jimmy McGarr

& the Gallowglass

emerald

TAKE THIS RING

MD 1092



up records





● COUNTRY JOE and the FISH: they carry flags and balloons on stage, and Joe paints his face and chest. From left: Barry Melton, David Cohen, Bruce Barthol, Joe McDonald, Gary "Chicken" Hirsh.



● STRAWBERRY ALARM CLOCK, who had a number one with their first hit, "Incense And Peppermints". From left (front row): Lee Freeman, Mark Weitz. Back row: Ed King, George Bunnell, Randy Seol, Gary Lovetro.

# THIS is where American pop is at

THE past year has been a West Coast extravaganza. Everything from "flower power" to "psychedelic" to "hippie" has flourished and faded, and the music emanating from that area has been some of the most stimulating and exciting since Liverpool '65. There is a West Coast sound, and it's different from so-called East Coast, Midwest, and Southern sounds...but the difference is not so much geographical as chronological.

Chicago and New York have fresh new group sounds that have a West Coast feel about them, but the bulk of material produced east of the Mississippi still sounds as if it were recorded in 1957. A great many people like 1957 music, judging by our charts, but most people are at least listening to, if not understanding, the 1967 sounds of the West Coast.

## Doors

THE DOORS are probably the "biggest" group to emerge this last year: big in record sales, concerts and personalities. Lead singer and lyricist Jim Morrison may well be the Superstar of '68 if he doesn't burn himself out. He's 24, Sagittarius, and projects an intense "sensitive savage" sex thing that's difficult to ignore (not that anyone's trying to ignore it). Blond Ray Manzarek is the organist; Robby Krieger, guitarist; and John Densmore, drummer. Ray provides most of the music for Jim's songs, but each song is credited to the group as a whole. The Doors' sound features heavy organ rhythm with Manzarek doubling on organ bass. Robby's guitar ripples lightly, while Densmore's drumming is both strong and delicate.



## JUDY SIMS

Disc's Hollywood writer, brings you up to date on the West Coast music scene

JEFFERSON AIRPLANE have been together at least two years, but their fame was confined to San Francisco until last year. They're the first and most successful SF group to emerge on a national level... and the first to experience the changes wrought by such success. Originally the Airplane was Marty Balin's group—he wrote the music and sang lead, along with then-female vocalist Signe Anderson. In the early days their drummer was Skip Spence, who now plays guitar with Moby Grape. Signe and Skip left about the same time and were replaced by Grace Slick and Spencer Dryden, respectively. Rhythm guitarist Paul Kantner began to write songs and sing; Grace did the same, and it was as if Gracie's voice that most people identify with the Airplane. Her "White Rabbit" is a classic, slowly building around images of Alice in Wonderland on a trip.

Instrumentally the Airplane are experimenting constantly; their jazz improvisations are clean and tight; they stretch notes and amplifiers to the limits, but one never feels that the music is out of hand. Jorma Kaukonen is lead guitar, Jack Casady on bass.

And now to the GRATEFUL DEAD. I admit honestly and unabashedly that they are my favourite group, second only to the Beatles in my affection and esteem. I've raved on about them before, so I'll spare you my superlatives and get to the facts. They have been together almost two years, and most of them grew up in the Bay area. Bass player is Phil Lesh, the blond; he's had a classical musical background and is one of the best bass players around. Just listen to "Viola Lee Blues" on their first and only album. (Listen to it also for fantastic lead guitar, rhythm guitar, drums, organ...) Rhythm guitarist is Bob Weir, the

youngest. He is allegedly from one of San Francisco's "upper class" families, but it's hard for me to imagine him in a debutante environment. First drummer (and the only really good looking one) is Bill the Drummer, otherwise known as Bill Kreutzmann, Jr. and Bill Sommers (don't ask me why). Their second drummer and newest member is Mickey Hart. Phippen, whose real name is Ron McKernan, is the most famous Dead. His forbidding visage glowers out from several posters and there are even Phippen sweatshirts for the iconoclastic crowd. He plays the organ and sings most of the blues numbers. Jerry Garcia is the lead guitarist. Understatement. Jerry Garcia is the lead guitarist of the West Coast, the year, whatever. The Dead write most of their material, they love what they're doing, and it's contagious.

Several other SF groups made their mark in '67. Moby Grape came out with a bang and then faded into near oblivion. They have one album on Columbia which is quite good; they perform everything from blues to country and western. Skip Spence, as mentioned previously, is rhythm guitarist; Jerry Miller their fine lead guitarist; Don Stevenson, drummer; Peter Lewis (Loretta Young's son) second rhythm guitarist; and Bob Mosley, bassist. All five write, all five sing, and I trust all five will spring back at us soon.

## Big Brother

BIG BROTHER AND THE HOLDING COMPANY is a very tight blues band, but their claim to fame rests squarely on Janis Joplin, their female vocalist. She squeals, shouts, clenches her fists, and rips into a song as if she's charging into battle. Her voice is not reproduced very well on their first (and only, so far) album—poor production makes her sound shrill—but in person she belts and hollers and is refreshingly uninhibited.

Rest of the group includes David Getz on drums, Peter Albin on bass (he seems to be their most

articulate spokesman), James Gurely and Sam Andrews on guitars. Janis, Peter and Sam write most of their songs (aside from the standard blues things). Peter and Sam are the only SF natives; Janis is from Texas (which seems somehow appropriate), Jim from Detroit, and Dave from New York.

They somehow found each other in SF's Hashbury district where Peter and Sam occupied a big house and played host to wandering minstrels... which was a convenient way to meet a potential band.

COUNTRY JOE AND THE FISH started up in Berkeley about a year ago... an area just across the bay from San Francisco and usually known for its rebellious University of California students who agitate for civil rights and stage anti-war demonstrations. Country Joe and the Fish reflect this rebellious social consciousness in much of their material. On stage they carry flags, balloons, or whatever prop strikes their fancy; Joe paints his face and sometimes his chest; they wear crash helmets and military clothes and flowers in their hair; they do very funny political satire songs; and they were the first group to pick up on the banana craze and have fun with that.

They have two albums on Vanguard, each demonstrating the eeriness plus the downhome humour of Joe McDonald. Their songs slide from eastern mysticism to raucous anti-war slogans to the almost literary cynicism of "Not So Sweet Martha Lorraine." Their latest release, written by Joe, is called "Janis," and it's an ode to Janis Joplin, of course.

BLUE CHEER is one of the newer groups from SF to come on strong. They've been together about a year and they're all 20 years old. They are the loudest trio in the world. Paul Whaley (drums), Leigh Stephens (guitar) and Dickie Peterson (bass) have a new album on Philips, but it can't possibly reproduce their sound effectively... merely because no phonograph's volume control will go high enough.

Just try to imagine six huge Marshall amplifiers (three for guitar, three for bass), two drums sets, each miked, all playing at top volume. Their music is really felt more than heard, since our ears can't assimilate that much volume.

STRAWBERRY ALARM CLOCK is a new Los Angeles group which had a Number One hit with their first record, "Incense and Peppermints." Their sound is largely derivative, but it's presented with style and a certain amount of élan.



GRACE SLICK, singer with Jefferson Airplane. Her "White Rabbit" is a classic.

They are quite versatile, changing off instruments and vocals when they perform. The leader and organist is Mark Weitz; Lee Freeman plays drums, harmonica, flute, sax, bagpipes and piano; Ed King is the lead guitarist; Gary Lovetro and George Bunnell both play bass; and Randy Seol is drummer. Their sound is similar to that of the Doors because of the strong organ backing, but their songs are brighter and less cerebral.

## Stone Poneys

THE STONE PONEYS and the SUNSHINE COMPANY have begun to "happen" recently and show promise of establishing a solid foothold on the public's affection. Linda Ronstadt is the visual and vocal nucleus of the Poneys... in fact, she may well be the only Poney soon because the two men, Ken Edwards and Bob Kimmel, have other involvements which make it difficult for them to get together. Their music is very folksy, usually performed with just two acoustical guitars and no amplifiers. Their first big hit, "Different Drum," was written by Mike Nesmith and sung in a lovely clear voice by Linda. Linda, by the way, is a delightfully unaffected, sincere girl who lives away from the city on a small ranch, complete with horses.

The Sunshine Company are five people from the San Pedro area (San Pedro is the southern seaport of Los Angeles) who have had two West Coast hits and are anxiously awaiting for the rest of the country to follow suit. They are very capable performers who can reproduce their vocal and instrumental sound almost perfectly... which is quite a compliment, considering their pure, close harmonies.

And then there is the BUFFALO SPRINGFIELD... the group everyone loves and respects... the group that still hasn't made it big. But I never give up hope. Neil, Stevie and Richie are three of the finest songwriters around, and Stevie and Richie's harmonies are tight and beautiful, and their instrumental prowess is tremendous.



JANIS JOPLIN, singer with Big Brother and the Holding Company, who "squeals, shouts and clenches her fists" when she goes on stage.



LINDA RONSTADT, singer with the Stone Poneys, who are getting popular in the States now.



# The Legend of Dave Dee—

## by Dozy, Beaky, Mick and Tich

**W**HAT do the names Trevor Davies, John Dymond, Mick Wilson and Ian Amy mean to you? Apart from sounding like some of John Pearce's friends in the Widdicombe Fair nursery rhyme! They're better known in pop circles as Dozy, Beaky, Mick and Tich. And ever since the release of their first hit record—on Guy Fawkes Day, 1965—they have stood in the shadow of the irrepressible Dave Dee.

"Somebody has to be the spokesman, I suppose," remarks Mick. "It all started with Dave because he's the singer and the one out front—and that's how it's stayed. We don't mind as much now as we did at first perhaps."

"What's most important is that we know our fans know us individually. And that's what really matters," continued Tich.

"I think Dozy and I probably get the most fan mail of the lot of us.

"Anyway, if Dave's being interviewed all the time, it's still publicity for the rest of us. That's why we're lucky the group name is all our names.

"It's different for people like Manfred Mann or the Move. The average person only knows them by the one name. Fans have taken trouble to identify us and that's nice."

### Nine hits

For the most part, anyway, the Dave Dee group get on very well. They've been together through nine hit records—from "You Make It Move" to the current chart-stormer "The Legend of Xanadu"—and have remained unruffled by a lot of criticism which has been aimed at them over the past three years.

So, for once, we thought we'd speak to them each in their own right—without the usual "Take me to your leader" command. And what better than to put each in our famous "Hot Seat" and question them about the others.

Forward the dapper little Dozy, muttering about the hundreds of "unprintable" things he could reveal about Tich.

"We'll take Mick first," he grins mischievously. "As far as everybody is concerned I'm the THICK one in the group. But he's the thickest of all. If you're talking, he always comes in halfway through and NEVER knows what he's on about!"

He was kinder about Beaky: "He has more talent than people think. He really can play a lot of different instruments. And he picks things up very quickly. Exceptionally good songwriter, too."

Now Tich turns the tables—on Mick.



"HERE'S Coke in your eye!" say Dozy, Beaky, Mick and Tich, as they toast Dave Dee and another smash hit record... "The Legend Of Xanadu."

"He's improved as a drummer. He couldn't play a thing at first. Beaky taught him anyway. He may not be in the Ginger Baker (Cream) class, but he gets by."

About Beaky: "I taught him his first three chords on the guitar. And he's certainly progressed since then. He's learned ANOTHER three!"

And Dozy? "Money will be his downfall. If he earned three or four times as much again he'd still end up 'subbing' each week. He's the only person I know with two scooters he doesn't ride, a car he can't drive and a house he never lives in!"

Mick was next to take the mickey—out of Beaky: "A most unhealthy person. Always asleep. Trying to get him up before midday is unheard of. But also a very shrewd person. ("I own ten per cent of all of them," grinned Beaky.)

Tich: "Thinks he's God's gift to women. But it doesn't always work that way. ("It does mostly, though," countered Tich). Also probably the 'loner' in the group."

And Dozy? "If he was a millionaire he'd still be skint at the end of the week. And he must have more clothes than the whole of Carnaby Street!"

Beaky bowls in. On Mick: "He doesn't play his drums. His drums play him! And first in bed and first up in the morning."

Then Tich: "He's really bald, folks! Well, he should be. He washes his hair at least three times a day. You'd also never believe some of the things he says in his sleep!"

And Dozy? "A jackdaw. He'll buy absolutely anything that shines. And his feet are still as bad as ever. His socks walk to the laundry on their own."

## THE TRAGEDY OF CILLA...

by PENNY VALENTINE

CILLA BLACK is a bubbling personality and a nice girl. She is currently holding her own against the knockers on an hour-long weekly TV series and much as I hate to add more fuel to the fire, having set eye to screen on last week's effort I can only say—oh those terrible clothes!

It's all very well being warm and amusing on the screen. It's all very well having a nice guest list—Ringo Starr, Lulu and Donovan—but when you walk on stage in something that resembles a boiler suit and makes you look like a Toy-town soldier from a children's pantomime, the time has come for words to be said.

Amazing when you consider that off stage Cilla always looks immaculate, has a marvellous taste in clothes.

All her clothes for the TV series were designed by John Bates. Now Mr. Bates, the star behind the Jean Varon range, is a clever man who makes some of the prettiest, clothes around.

But what happens? After the boiler suit fiasco Cilla rolls up for the finale in a dress I can only describe as being one of the most unflattering I've seen.

The poor girl deserved better than a dress that made her look completely chestless, round-shouldered, even thinner than usual and which ended an uncomfortable couple of inches from her ankles so that she walked slightly duck-like.

Cilla Black works hard and deserves better.

# THE MINDBENDERS

## The Hit Version!

# BLESSED ARE THE LONELY

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# TONY BLACKBURN, telling his success story in Disc, recalls his pirate days . . .



The Good Old Days? Well, maybe not financially, but Tony Blackburn still remembers his years on Radio Caroline and London with considerable nostalgia. Tony is seen tucking into a Dutch chef's special in the mess room on the M.V. Galaxy — for 30 months the home of Big L. Picture by Disc Staff photographer PETER STUART.

WHEN I look back over the four years I have been a disc jockey, it often occurs to me that nothing happened the way it was planned!

First of all, I wanted to be a singer. I actually had a recording test several years ago with Decca after singing lessons with the Maurice Burman School. They turned me down on the grounds that I sang in tune! I know that sounds like one of my corny jokes—but it's absolutely true. It was at the time of the Rolling Stones, and record companies didn't seem to want tuneful singers.

So I decided that if I could get a job as a disc-jockey I would be asked to make a record, and become a singer that way.

As you know, once on the pirate ships I realised disc-jockeying in itself was a fantastic job, but again it was only by chance that I fell into the Breakfast Show spot.

That was six months after I joined Caroline, and was only because no one else wanted to get up at 5 a.m. Well, you can't blame them, can you?

Those pirate days had their moments of excitement. Like the day a connection broke loose at the top of the mast in a force 9 gale and we were off the air.

I'm petrified of heights but something told me to climb that mast and get the station back on the air. Halfway up I remember thinking: "You stupid idiot," but I kept on climbing and managed to fix the aerial.

Then of course there was that fateful day when Caroline ran aground! I'd gone to bed early (catching up on my beauty sleep),

when Norman St. John shook me awake and said the ship had come adrift.

It had always been a standing joke that we would land on Frinton beach one day—so I took no notice and went back to sleep again.

Half an hour later Norman was back again, looking dead worried. "You'd better get dressed," he said. "We're almost on Frinton beach." And this time he wasn't joking.

The lights of Frinton were all around us and we were 100 yards from the shore!

## No joke

Tom Lodge was the only man unconcerned—he just carried on with his game of chess as if nothing had happened!

The "Mi Amigo" was put in for repairs, and Caroline made temporary home on a battered old tub called the "Cheetah." I was chief DJ on board (there were only three of us — me, Norman St. John and Tommy Vance) and we were on the air for six hours at a time. There was no heating, no warm water and virtually no food, so Norman and Tommy went off by tender in search—leaving me to run the station all by myself. No joke that—not even a corny one!

During my stay on Caroline I saw 78 disc-jockeys come and go. We had an "In Memoriam" plaque on the studio wall, but even that wasn't big enough to take all the names.

Arnold, my pet "dog," took a lot of people in at the beginning. Of course he was supposed to be actually in the studio with me, although he was really just a few noises I found on a tape recording. Still, he used to get a lot of fan mail and dog biscuits so I kept him. He still makes a daily "appearance" on my Radio 1 programme—a special addition to the "Beefeaters" theme I use.

## Singing

I had wanted to join Radio London for several months before I actually did, but there was one snag.

The directors had this name of Mark Roman which they had reserved for the next DJ who joined, and as I liked Tony Blackburn as a name (after all I was born with it!) I declined the offer. Then of course "Mark Roman" joined and I followed—as Tony Blackburn.

As far as the singing was concerned it was Gloria Bristow—that well-known publicist—who first suggested it. She thought I had a good teenage image and asked if I could sing. I think she had to go to the opticians the next day!

Anyway one thing led to another and the result was "Don't Get Off

**Chaos! When dear old Caroline went aground . . .**

That Train," which I really thought was going to be a hit. It was such a good song.

But I was young and green, and didn't realise that only the pirates would play a record by a pirate disc-jockey, and nothing came of it.

My other records were "Is There Another Way To Leave You," "Green Light" and of course "So Much Love."

I told you about Tony Windsor. Well, as well as giving me all that tuition on Radio London, he also was the man who first introduced me to Harold Davison, my manager and agent. I knew only that he was a top agent and knew what he was talking about—and now he is one of my firmest friends.

He suggested I left the pirates before the bitter end when the rush would come—and in fact I was only on dry land for one day when the BBC invited me for an audition.

I was very lucky to be the first person to broadcast on Radio 1. I'm very aware of publicity, although I leave it all to the experts. But I never engage in publicity stunts—and I've been asked to do a few of those. Like walking up the middle of Oxford Street in a suit of armour—that's not me at all!

## Rat-race?

I hear from many people that there's an enormous rat-race with DJ's trying to get into the BBC, but I don't feel it, mainly because I isolate myself from it. There; I shall probably find myself unemployed tomorrow having said that.

My best disc-jockey friends are Alan Freeman, Pete Murray and Ed Stewart, but apart from them I don't mix very much with the disc-jockey fraternity!

I've only allowed myself one luxury—a new E-type Jaguar. The registration is TG1247F, but the 247 wasn't my idea. The garage just thought it would be appropriate.

I've always wanted one (an E-type that is), and it's certainly cut down the travelling time between London and Bournemouth.

But back to the radio, which is where everything started happening for me. If I had any influence at all over the government of this country there are just three things I would ask them to do:

1. Abolish needle-time, but without cutting down the work of live musicians. Radio 1 could do without them, but Radios 2, 3 and 4 need them.
2. Put commercials on Radio 1.
3. Legalise commercial radio in Britain.

IT HAS GOT TO COME SOONER OR LATER, AND THE SOONER IT DOES THE HAPPIER I SHALL BE!

THE END

## PAPER DOLLS LAUNCHED AS 'NEW SUPREMES'

THAT musical magician, Tony Macaulay, is poised to complete a hit hat-trick by launching an exciting new girlie group already being tagged "Britain's Answer To The Supremes."

Tony was the brains behind the sensational success of the Foundations and Long John Baldry, both chart-toppers at the close of '67.

Now he hopes for a smash hit with three dolly birds he's calling the Paper Dolls, who crash the scene singing the Macaulay / McLeod number "Something Here In My Heart."

### Chicks

"They're really the third corner of the triangle," explains Tony. "Obviously they're going to be compared with the Supremes — but there's nothing wrong with that American 'sound.' It worked with the Foundations. I don't see why it shouldn't for three young, fresh and alive girls who can create that all-happening atmosphere onstage."

I went along to meet the girls when they put the voice tracks on their first single at Pye. They're three very swinging, chirpy chicks who DO sound incredibly like the famous Tamla team.

"Tiger" Mathis is a bouncy blonde from Battersea. On the record she's in the Diana Ross role and has the same sexy, breathless sound. The others, who provide the

familiar "Ooos" and "Aaahs," are "Spyder" Bennett, from Bletchley, Bucks, and "Copper" Marshall, of Northampton.

All are 19 and have known each other since childhood. Tony found them doing cabaret as the Dolly Set in Sheffield, after auditioning close on 40 girl groups.

"Some of them sounded fantastic, but looked terrible. Some were marvellous looking—but couldn't sing!" he explained. "But these three have everything. They're naturals in the studio, too. Do everything exactly right first time."

Of course, the magic of the Macaulay songs is the big thing. His uncomplicated lyrics, simple

melody and the catchy, easily remembered "hook" line are the hit formula.

How do the girls feel about making their debut disc with him?

"We're knocked out!" grinned "Tiger."

### Terrified

"It's all very exciting. Actually we saw the line in Disc's 'Scene' which warned 'Stand By For Britain's Answer To The Supremes' some time ago. We never dreamed it would turn out to be us. Now we're terrified in case we disappoint him!"

Paper Dolls are long-standing friends. They've known each other for 16 of their 19 years, being ex-pupils of the famous

Pitt-Draffen school where parents send their offspring to learn the showbiz ropes from an early age.

"You could do everything there—dancing, singing, acting—the lot!" added "Copper."

"That's where we picked up our funny nicknames. We've always been 'Tiger,' 'Spyder' and 'Copper.'"

Last word from Tony. "The pop scene badly needs a good, swinging girl group. We don't want another Kaye Sisters routine. The Paper Dolls are selling a new image."

"They've got an all-happening scene together and I hope the record's going to be very big. In fact, I'm more confident about this disc than I was about Long John's!"

MIKE LEDGERWOOD



THE PAPER DOLLS—"Britain's Answer To The Supremes"—are (left to right) "Copper," "Tiger" and "Spyder"—or, as they're known at home, Sue Marshall, Suzi Mathis and Pauline Bennett.

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● STATUS QUO, who crashed the chart with "Pictures of Matchstick Men." From left: John Coghlan, Rick Parfitt, Roy Lynes, Alan Lancaster (seated) and Mike Rossi.

# STATUS QUO-TES!

STATUS QUO must be the most unsung British group ever to emerge in the chart. No advance ravings about this outfit from the "in" people of pop; no gimmicks or glamour to put over to the public. Just an honest, hard-working, unheralded bunch of blokes who've had overdue reward for five years of hard graft. Still astonished by the suddenness of success; terribly tense about the possibility of slipping back into the shadows should their follow-up not succeed. For the moment, though, they deserve the limelight—and here they put you in the picture about themselves...

## JOHN COGHLAN

Real name: John Robert Coghlan.  
Born: Dulwich, on September 19, 1946.  
Brothers/sisters: None.  
Musical instrument: Drums.

Entered pop: About three years ago. Previously, I worked as a porter for a furniture shop and began my musical career playing in the Air Cadets Band.

Favourite food/drink: Anything roast, plus Chinese and Indian. I drink light ales or whisky-mac, but I don't smoke.

Car: I can drive but I don't possess one. I'm saving hard at the moment.

Hobbies: Stock-car racing, and genuine, honest people.

Politics: No real interest. I haven't really thought about whom I'd vote for.

Dislikes: Dishonesty and so-called jazz musicians who put down pop.

Dress: Mod clothes. I like suits and also our stage gear.

Favourite record: Anything by the Peddlers. I keep meaning to see their act because they have such talent. As for straight pop, the Hollies, and the early Beatles records. Not their newer stuff, though.

Marriage: I'm single, with no particular prospects.

Fears: Oh, a constant fear that our van or car will break down and we'll arrive late for a date and get told we can't go on.

## RICK PARFITT

Real name: Richard John Parfitt.  
Born: October 12, 1948 in Woking.

Brothers/sisters: I'm the only child—but I'm not spoiled!

Musical instrument: Rhythm guitar, singer.

Entered pop: Joined the boys about a year ago. Before that I was delivering bread, which didn't suit me, and then a clerk, which was just as bad so I jacked it for the group.

Biggest thrill: The record succeeding. I'd known the boys a long time and they'd never done anything exciting, but we all had a feeling this one might creep in—but certainly not so high.

Favourite food/drink: Very plain tastes. I like beans or egg on toast and me mum's mince. When I'm in the mood I drink scotch and Coke, but mainly just Coke.

Cigarettes: Players' No. 6—I get through about 20 a day, but about half of those get pinched by the others.

Car: Did have an old Standard. If all goes well, I'll buy something a bit better.

Hobbies: Playing snooker. I used to play for Woking Working Men's Club back in me bakery days. I also like driving fast cars.

Politics: Despise them, but if I had the vote it would be Conservative.

Dislikes: Hanging about at ballroom dates. I like to get there, get changed and get on.

## ROY LYNES

Real name: Roy Alan Lynes.  
Born: November 25, 1946, at Redhill.

Brothers/sisters: Just one sister, Mary, but three brothers, Harry, Frank and Gordon. I'm second youngest in that line-up.

Musical instrument: Organist—piano as well.

Entered pop: Three years ago I joined Status Quo. Before that I was with a local group.

Biggest thrill: First appearance on "Top Of The Pops."

Favourite food/drink: Roast chicken and coke. Don't drink or smoke.

Car: Sunbeam Alpine—but the group as a whole is going to buy a Jag for getting to dates, which should be rather great.

Hobbies: Driving and electronics. I'm the one who always repairs the gear when it goes wrong. I suppose I'm pretty handy, really—I used to work in a car factory.

Politics: I'm not interested, but I'll give my vote to the Conservatives.

Dislikes: None really, for I'm a pretty even-tempered type.

Dress: Bright colours, particularly reds and pinks.

Favourite record: Groups mainly—the Move and Hendrix are my favourites. But I'm a big fan of Tom Jones. His voice is utterly great.

Marriage: I'm single and I think I'll stay that way while the group is still going.

## ALAN LANCASTER

Real name: Alan Lancaster.  
Born: Peckham on February 7, 1949.

Brothers/sisters: Mike and Doreen.

Musical instrument: Bass guitar, trombone, trumpet, any brass.

Entered pop: Ross and I started the group while still at school.

Biggest thrill: Getting into the chart. It was a surprise—our management and backers, for some, didn't expect it.

Favourite food/drink: Chinese and Scotch and coke.

Cigarettes: Dunhill or Embassy, about ten a day.

Car: Triumph.  
Hobbies: Fast cars, all sports, but particularly karate and boxing.

Politics: Not really interested, but I think we ought to get a new Government with the Conservatives in power.

Dislikes: Snobby waitresses and pop groups suffer plenty.

Dress: Edwardian jackets, flared trousers.

Favourite record: "You Keep Me Hanging On," by the Vanilla Fudge. Also Simon Dupree.

Marriage: No plans—certainly not for five years yet.

Fears: Being a one-hit wonder or the group breaking up or falling out with our management.

## MIKE ROSSI

Real name: Francis Dominic Michael Nicholas Rossi—and doesn't that make you feel jealous!

Born: Forest Hill on May 29, 1949.

Brothers/sisters: One brother, Dominic.

Musical instrument: Lead guitar.

Biggest thrill: Having a hit after all those years of waiting in the wings.

Favourite food/drink: Anything Italian or Indian, to eat that is. As for drink, I stick to Coke.

Cigarettes: Players' No. 6 I'm afraid—about ten to 15 only a day. (So you see, all things considered, I'm a very good boy!)

Car: Cortina, but I got rid of it. Now I aim to get another.

Hobbies: Go-karting, reading and watching TV. I'm always glued to the box.

Politics: I'm a firm supporter of the Conservative Party. I just don't believe in what Labour are all about.

Dislikes: Those few people who always stand at the back of the dance-hall and dance. I'd prefer them to stand still and listen to us.

Marriage: I'm single with no particular bird in mind. But I'd ideally like to have three or four wives. If one started nagging me, I could ignore her and chat up one of the others.

Fears: Being a one-hit wonder. I don't rate snakes and black widow spiders, either.

## Hendrix and Cream are out, says Jeff

"AS far as I'm concerned the wild sound of Jimi Hendrix and the Cream is finished. The latest albums by both of these groups were not at all sensational—nothing new in them!"

These are strong and surprising words from anyone, but they are little short of astonishing, coming from the man who once heralded as King of the wild guitar sound—JEFF BECK.

"As far as the blues fanatics are concerned—who are they kidding? They know as well as I do that all supposed British blues is just a crib from the Americans. When the real bluesmen come over everyone forgets about the British groups. If you don't believe me, wait till B. B. King arrives this month."

There must, you may think, be a reason for ex-Yardbirds star Mr. Beck laying it down so strongly. The reason may well be "Love Is Blue,"—a song from last year's Eurovision Song Contest, which has suddenly been re-discovered by as mixed a bunch of artists as Al Martino and Ted Heath, with Jeff Beck neatly sandwiched in between.

How does he feel in such company, and why anyway?

"It wasn't a deliberate change. Mickie Most, my recording manager, found the song and suggested I do it. We rushed into the studio and the whole thing was finished in a couple of days. And the fantastic thing is I really like the melody."



● BECK, whose new single is "Love Is Blue," American chart-topping ballad

But what about all those ethnic people who rate Jeff as one of Britain's leading blues guitarists? Won't they be just a little disillusioned?

"Probably, but I don't think anyone should be knocked for wanting to try something new. I always made it quite clear that I didn't like 'Hi Ho Silver Lining,' so there was no question of a follow-up.

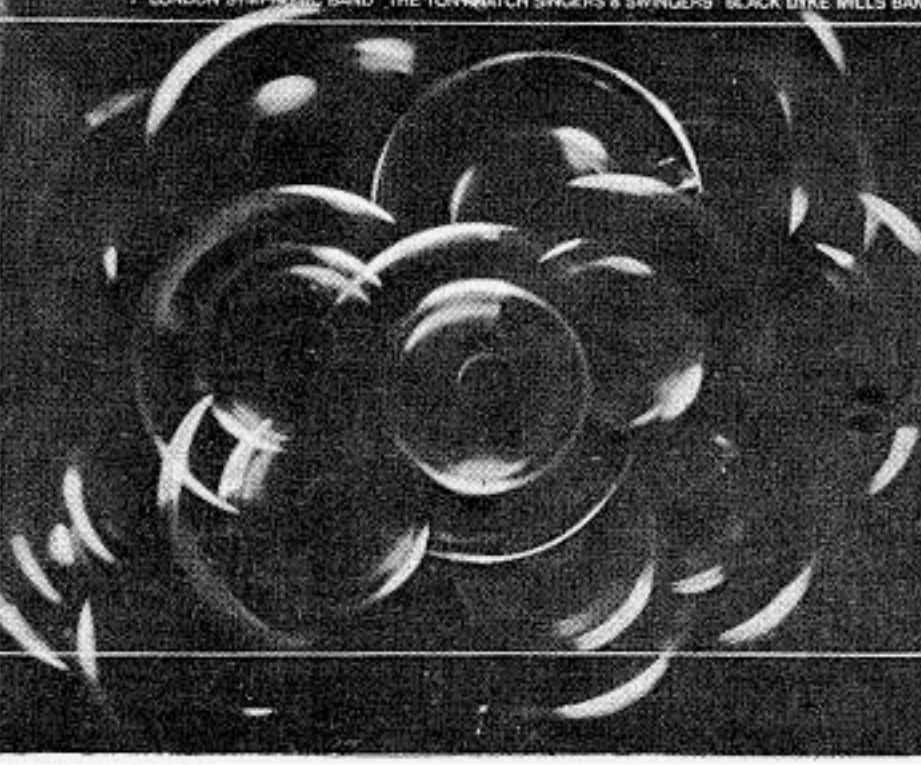
"But I must say playing with about 40 violins was a very strange experience."



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# NO STOPPING TRAFFIC!

*Close-up on the pop hermits of Berkshire, and the silent scene of Stevie Winwood*

**MUSIC** is the mouthpiece of Traffic; they have little time for the trivia of talk, to outsiders at any rate.

Which may not seem to matter much, when one considers the minor pop classics this quartet, lately come down to three, have so far served us. "Paper Sun," "Hole In My Shoe," "Here We Go Round The Mulberry Bush" and now their new single, "No Face, No Name, No Number" all enraptured us.

But it does make things difficult if you want to find out what makes Traffic tick.

In the old days of the Spencer Davis Group, we turned with relief to the eloquent Spence himself for enlightenment on what the young master musician Stevie Winwood was up to.

But now, even if you do succeed in stopping Traffic on one of their brief excursions into the Bright Lights—they spend most of their days holed up in a remote cottage in the Berkshire backwoods—you are unlikely to extract much illuminating information.

Stevie Winwood still lies doggo and day dreaming; Chris Wood seems shy and needs a lot of coaxing to come forth; it is left to the genial Jim Capaldi to impart anything at all.

**by BOB FARMER**

One should really be sentenced to a week in exile with them to become at all in touch with Traffic. Instead, one has to settle for Mr Capaldi to offer a few clues.

With his facial hair, Capaldi looks not unlike Mr Acker Bilk. He is equally as amiable. "We're not really leading a hermit-like existence out there in that cottage," he explains.

"We just use the place to rehearse and to work. We don't like the rush of London or the noise. We can wake up when we want to. Most important, though, is the fact that we can make as much musical noise as we like without having some raving idiot coming to the door to complain.

"It's two cottages in one actually and is surrounded by fields and woods and downs. Not a neighbour for miles. So if we want total isolation we can just

pull out the telephone plug." (Which they often do, to the utter exasperation of people like their harassed management.)

"We're quite civilised really. We've got a cooker and a fridge and so on. We use one room to rehearse in; we really want to do most of our recording there. Four-track studio. That sort of thing.

"It's not primarily the place where we do our song-writing. You can write songs anywhere. In the bath, on the train. Any time, any place."

It was the sort of place that suited Dave Mason, who got out of Traffic about two months ago. "He wasn't interested in playing live shows. He wanted to spend his time producing and writing. Travelling, to him, was one big bore. So he decided to leave us."

There are no plans to replace him. Capaldi explains emphatically: "We don't need anybody else at the moment. Perhaps in about a year's time someone might be drafted in, but not now."



## Roger, the Twiggy of Caroline

**TWIGGY** is a name famous throughout the world. Even without an accompanying photograph it conjures up the image of a spindly, round-backed scrap of a girl with a cockney voice and a certain natural charm.

But there is another Twiggy on the horizon. Not so popular yet, maybe, but growing from strength to strength daily.

Roger "Twiggy" Day is his name. His occupation? "Thinner record spinner" on the good ship Caroline, and the man who refuses to let Tony Blackburn have it all his own way at breakfast-time.

Concrete proof of Roger's success lies not only in the fact that his new fan club is receiving members at the rate of 50 a day, but also in being voted Britain's No. 10 disc jockey with the No. 7 radio show in Disc's Valentine's Day Poll.

The new "Twiggy" is also rather a scrap, weighing only 9½ stone.

The thing about Roger Day that has endeared him to so many people over the past year is that, like his great rival, he is always bubbling over with enthusiasm and happiness.

"And why not?" he cries. "I'm a very happy bloke. I've got a safe job with a tremendous bunch of people, a comfortable ship and plenty to do."

Plenty to do? On a boat four miles from nowhere in the North Sea? With not much chance of seeing your old friends in England?

"Certainly. Lots of people seem to think we get very bored on Caroline, but don't you believe it. With sometimes six hours broadcasting each day, plus the time it takes to prepare the shows, plus meals, plus writing letters to listeners, plus sleeping—the day just isn't long enough."

Loyalty is the word that always crops up whenever Radio Caroline and her listeners are mentioned—and loyalty also sums up Roger Day.

"Caroline has just passed a very important landmark. On Valentine's Day, not only did I achieve one of my ambitions by being voted into the Disc Poll Awards, but Caroline achieved six months broadcasting since the passing of the Marine Offences Bill.

"There are so many loyal people connected with Caroline that I don't see how we can possibly lose now. The pile of audition tapes from would-be disc-jockeys on the station is enormous; our mail grows daily; and morale on the boat has never been so high. It's a great life, and I wouldn't change it for anything."

Just for the record, Roger Day is 23 on March 29, is six feet tall ("which means I should weigh 13 stone!") and moved on to Caroline from Radio England.



● **TRAFFIC**: From left: Stevie, Jim Capaldi and Chris Wood

Not even on stage? "Not even on stage, because, with only three, the communication is better and we become more aware of what each of us is doing. After all, we can all play a few instruments." Those familiar with the amazing Stevie Winwood would not dispute that.

"And there is no animosity between us and Dave. We've backed him on the 'B' side of his solo single—we might even use him on some of our own recording. Particularly if we wanted the sitar featured or something like that."

Animosity, in fact, is as far removed as anything could be from Traffic. While Mr. Winwood continued to slouch in the corner, grinning enormously and inexplicably, and Mr Wood sat bolt upright nodding agreeably at Mr Capaldi's comments, Engelbert, Solomon, naughty non-playing groups like Love Affair

and similar subjects so far removed from Traffic's own scene were benignly discussed and accepted.

"Well, I expect our new single, which is a manic depression love song, owes something to Engelbert's making ballads fashionable.

"No, the state of the chart does not annoy us. We don't draw the 'She Wears My Ring' public but, as there do seem to be people prepared to buy us into the chart, there's no reason to be annoyed at all the ballad singers.

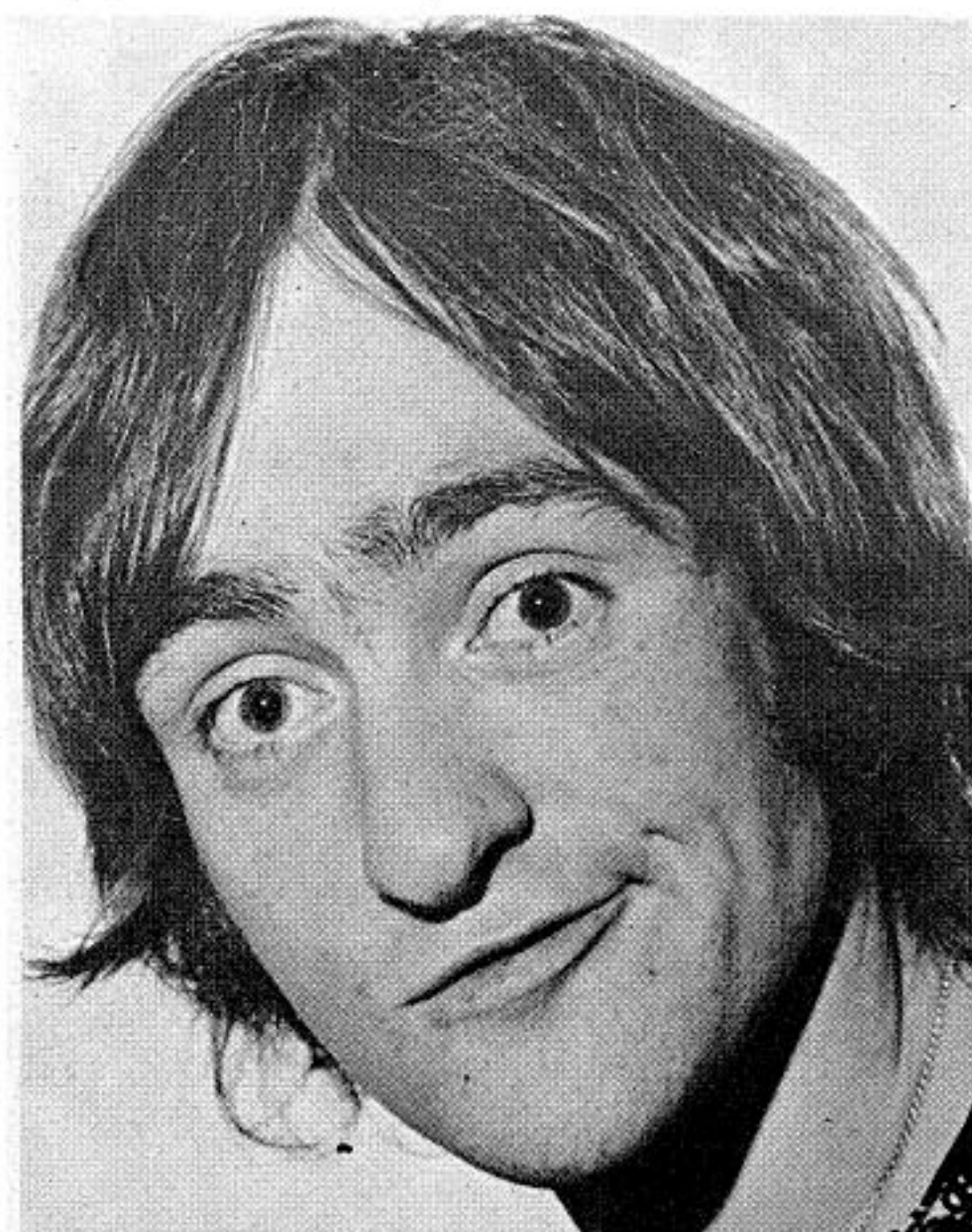
"Maybe we are dedicated musicians, but people shouldn't scoff at the Love Affair for not playing on their record. Love Affair were an auditioned, manufactured product, rather on the lines of the Monkees, and so was the record, so why should the public mind? They buy a record because they like the sound, after all."

much about the sharp difference in their success stories since he and Spencer split. "I haven't seen his new group on stage. But his new disc is quite nice."

It was left again to Mr Capaldi to comment that it was quite a cryin' shame that "Mr Second Class" didn't succeed. "I thought it was worthy of doing something," he says.

At which point Mr Capaldi decided he would go out and buy some milk, so we left together. Mr Winwood was still sitting and smiling and saying little. I am informed that he talks all the time, and most intelligently, too, when with his mates.

But then my informant also announced that he is an avid reader of impressive literary works and Mr Winwood says he doesn't read all that much. Which doesn't really leave you much the wiser about him, does it?



"I'm still very good friends with the Traffic... I'll always be indebted to them"

## ... and the man who sang 'Hole In My Shoe' breaks out alone

**WHEN DAVE MASON** left the Traffic last year everyone was shocked and surprised. When his first single came out last week everyone was even more stunned—because originally he quit the group to be a record producer.

Then he found himself in the middle of a lot of rumours that he was going to produce all future Jimi Hendrix records. Life, it seems, got more confusing by the moment. But in the midst of all the intrigue sits Mr. Mason himself, calm and happy "because I know where I'm going—even if nobody else does!"

The truth, then, is that Dave Mason is producing—but only a good group called The Family and new solo singer Gordon Jackson. He is NOT producing Hendrix records.

"That rumour started because Jimi and I got together to discuss musical ideas. I think it was misconstrued by everyone around us. I said I'd probably be writing a few things with Jimi and we were going to get together and think things out.

### Lost feeling

"You see, at one point I think Jimi lost a bit of feeling for his playing. This is the kind of thing that can happen to anyone in this business because if you're not careful you can lose a hell of a lot of yourself and your enthusiasm. It happened to a certain extent with the Traffic—because of the pressures that are put on creative people from outside.

"People start yelling for LPs and you have to work so hard—that's difficult for someone who is genuinely musically creative because they need time and time is something they just don't get.

"Really, a lot of the pop business is very much

like a slave market—people use artists to make money and they don't think they are dealing with human beings who are trying to be artistically creative people. To them, an artist is just a product they are selling.

"I think it's interesting when a boy like me from Worcester and someone like Hendrix get together—two entirely different backgrounds like that—and swap ideas. We'll just see what happens."

Meanwhile, Mr. Mason still travels to his spiritual retreat in the wilds of Berkshire and writes his music.

### Maddening situation

"I'm still very good friends with the Traffic—and I'll always be indebted to them for giving me the chance to be where I am today. I go to the house when I want to. In fact I wrote the words to my single, 'Little Woman' there six months ago, and the other day I was driving down when they played it on the car radio. I just stopped on the downs and listened and it was a marvellous coincidence somehow, it made me feel really good.

"Although originally I got out of the group so that I could produce, I made the single because I wanted to get a part of me across to the public. A certain atmosphere, I suppose it is really.

"But basically I want to produce because some people have so much to offer and they never get a chance to put it across. So many things can happen between writing a song and getting the record into the shops it can be so frustrating to an artist. Sometimes they listen to a finished record and they can't believe it's the thing they wrote and recorded.

"It's a maddening situation and after all it's the artist who counts and if he's not happy with the record that's the main consideration."



by DAVID HUGHES

IF anyone really thinks a rock 'n' roll revival is sweeping Britain, take a visit to Doncaster, Birmingham or Stockton in the next week or two.

At one of these places you will find Mr. Solomon King, balladeer extraordinaire, packing in the crowds like you've never seen before. At Doncaster last week he broke every existing record, and women of all ages were queuing for hours outside his dressing-room in search of autographs.

From which you might think that Solomon had every reason to lash into the many critics who have lammed into him and everything he stands for.

But Solomon is not a man to be easily roused.

"I feel there is room at the top for all types of music, as long as it is good music. I like all kinds of music, and during my 20 years in the business have made a living by singing everything from country and western

# Solomon's success story snowballs round Britain

to rock'n'roll and back again!" Solomon did, however, feel some bitterness about Mark Roman's attack on him in Disc's "Hit Talk" last week.

"Solomon King? I wouldn't give him a room. I wouldn't use the record as an ash-tray," wrote Mark.

"I tell you without a word of a lie," Solomon replied, "that this same DJ did not only ply me with drinks at a club the other day; he also told me how great he thought I was! how great he thought my record was; and how much he would like to have me on his radio programme. Saturday afternoons, wasn't it?"

"I find it very strange that a person can say that one minute and then write what he did about

me in Disc."

But that's just about as nasty as Solomon King can get. Today he is truly an artist on top of the world, and no petty criticisms are likely to worry him.

"I've waited a long time for success like this," he said. "Last week I won my very first Silver Disc and broke my very first box office record. Can you wonder I feel great?"

He was also quite overwhelmed by a letter he had received, not from a fan, but from Simon Dee.

"I must read this to you, because I felt when I appeared on 'Dee Time' that Simon didn't like me at all. He says:

"I have to say in my capacity as a disc jockey that I was ex-

tremely surprised your record made it. I just didn't think you would make the chart alongside Tom Jones and Engelbert.

"My congratulations on making such a high appearance."

Solomon, in fact, cannot really accept his sudden success, for having read Simon's letter, Solomon went on to quote the review by a Doncaster paper of his opening night in cabaret.

"Do you know, last night I had 47 Old Age Pensioners come 180 miles by coach to see my act," he said with jubilation, adding hastily: "But there are plenty of teenagers listening too."

"I'd heard and read many times about the fantastic success stories of Elvis Presley and Tom

Jones, but I never dreamed they would start happening to me."

Just for interest, and for the many hundred of fans eagerly waiting to see Solomon King in action, what DOES he sing in his act?

"I open with 'Cabaret' then 'More,' 'I Can't Stop Loving You,' 'Hava Nagila,' 'Danny Boy,' 'Summertime,' 'Be My Love' and, of course, 'She Wears My Ring,' which I'm having to do at least twice every performance."

"So I don't know if there's going to be a rock'n'roll revival; all I know is that there's a music revival at the moment, and I'm very happy to be part of it.

"And, by the way — what IS Mark Roman?!"



• SOLOMON: "happy to be part of a music revival!"

## Paul Ryan's new girl friend is De Gaulle's niece

TO PAUL and Barry Ryan, happy-go-lucky singing twins, with several hits and one notable miss to their name, show business had always been a "bit of a giggle."

Today the Ryans are no longer giggling. With their single "Pictures Of Today" being acclaimed as the best they have made, a new-found seriousness and maturity is emerging.

They talked this week about their careers.

"We were virtually thrown into the business when we were 16," said Paul, "and have treated the whole thing as a bit of a laugh ever since. But now we've suddenly found we can write songs and are taking our careers a bit more seriously. We thought that we could either knuckle down to some real work or go back to art college—and I think we've made the right decision."

Nothing seems to have happened to the Ryans in the past few months, and with memories fading as quickly as they do, obscurity was looming on the horizon.

"The trouble was," added Paul, "'Heartbreaker'—definitely the worst record we've ever made. Just talking about it makes my blood boil. In fact, don't talk about it. We had absolutely nothing to do with it, except of course, that we sang it!"

"But when Penny Valentine likes our record, then we've really got something to get excited about! And we're certainly excited about this one."

Rather than simply appear on "Top Of The Pops" and sing the song, the twins put their heads together and came up with a very controversial promotion film.

"In fact we don't think it will ever be used," confessed Barry. "We used a small girl wandering through a deserted mansion, and coupled that with visions of 'Pictures Of Today.' As most of today's pictures are violent ones, there's a lot of violence in the film. A pity 'Top Of The Pops' don't like it—we do!"

Since "Heartbreaker," the twins have laid low, writing songs for their next LP and carefully planning their new cabaret act.

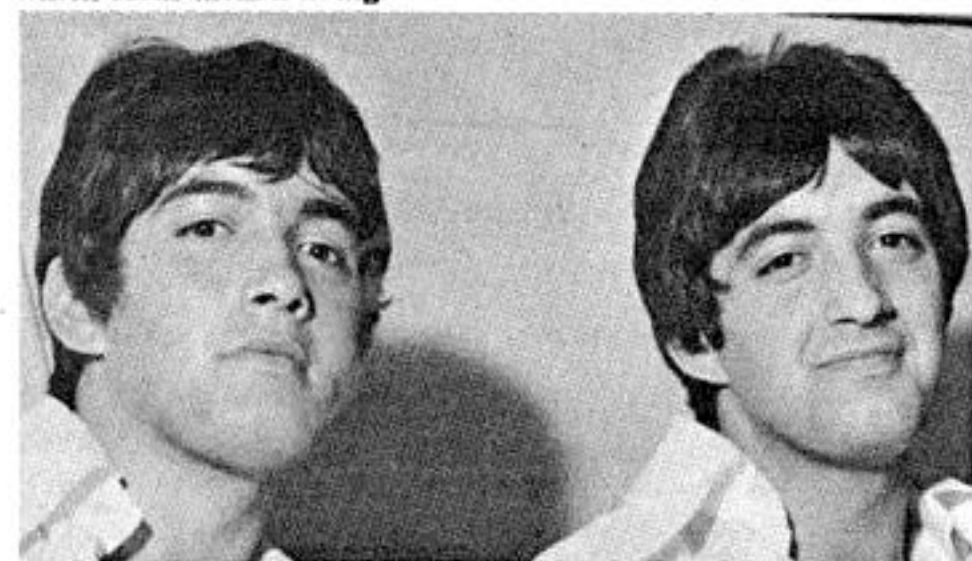
"We have chosen songs that really give us the chance to air our tonsils—or rather air the lack of tonsils, 'cos we've both had them out! That was one of the reasons we couldn't work, because Paul had a lot of trouble after his operation, which put us right out of action for nearly two months."

Paul is now well and truly back on the scene again, and apart from his single, is very excited about his new girl-friend.

"She's President de Gaulle's niece," he shrieked. "I couldn't believe it. We were watching TV, and I was being rude about him, when she suddenly piped up: 'C'est mon oncle.'"

"Never again will I be rude about de Gaulle!"

And never again will the Ryans be flippant about the business which earns them a living.



• PAUL and BARRY: "Taking our careers more seriously."

## FILMS



'It's hell now going to the laundrette up the road'

## Penny Valentine meets one of the stars of 'Mulberry Bush'

# GOOD EVANS

**B**ARRY EVANS, who plays Jamie McGregor in "Here We Go Round The Mulberry Bush," lives in a cosy, slightly bizarre, one-room flat in Swiss Cottage, London.

It is not the sort of place you would associate with a boy who had got his hands on the choicest film part of the year. But then Barry Evans is almost totally removed from what you would expect to find.

He is no film star with a golden image of himself, no jumped-up, smooth-talking whizz kid, no child prodigy with a background of great and golden success, no actor with an inbred narcissus complex.

Instead you meet a quiet, amusing, very solid character. Barry Evans, you feel, if they were busy casting "Toad Of Toad Hall" for a film, would be an ideal Mole.

He has soft brown eyes and an utterly dazzling smile, he is wholly unpretentious—and yet has the sort of easy charm that only comes from complete solidarity from within.

"You know, people can't understand why I still live here after five years," he said, looking lovingly round his room—at his stereo set that plays Nina Simone almost non-stop, at his two lovely pictures of girlfriend Judy Geeson, at his two black cats and his collection of books and paintings, mirrors and keys that hang everywhere.

"I could move into a very smart penthouse flat, I suppose, but I like it here. This is where my roots are—you can't go wrong if you have roots."

### Cunning

Somehow that seems a rather sad statement. Because Barry Evans was brought up in an orphanage for most of his life and now at 24 he seems to be clinging desperately for somewhere firm and reliable. For a life that won't let him down.

"It was very tough when I was growing up. I was living and eating and sleeping with the same people and it was a sort of war all the time—where only the strongest survived and you won by only force or cunning.

"In a way it helps because you can get a lot of knocks in this world and I'm tough enough to take them because I have no false illusions about myself. I have only myself to care about and the freedom to do exactly what I want to and accept parts that perhaps a family wouldn't approve of.

"But it used to upset me. There was no fixed place where I could run to and say: 'This is my own place—this is my mother and father.' Because of this I tend to get deeply involved with people—especially girls. It's always very serious

with me, a relationship like that. I can't be superficial. Sometimes I wish I could."

Since "Mulberry Bush" Evans has been feted and loved. But before that times were pretty hard. He did the rounds of the repertory theatres in Britain and then joined Laurence Olivier's National Theatre.

"When I went to audition to the film there were 200 boys there. I originally went for any part because I thought there were so many kids in it I had to get something! When I landed the lead I couldn't believe it."

But for a year after "Mulberry Bush" was completed Evans did nothing. It was a sad time for him but as soon as the film came out he was flooded with offers.

### Rubbish

"When I actually saw the film I was shattered. It was marvellous, but seeing my horrible behind on a huge screen nearly knocked me cold.

"Well I suppose you could say I was famous in a way. I know that it's hell now going to the laundrette up the road because I always look so horrible and people expect you to look like a star. They say: 'Ere, aren't you that chap from the film?' and look at you in a slightly odd way.

"I'm glad I'm a very steady character and you need to be in the film world. So many people come bounding up and say: 'Oh darling, you were wonderful, you'll get an Oscar,' and you know it's a load of rubbish—you have to have your own opinion about how well you can act, and keep it.

"I'm going to Hollywood next week and I'm determined not to be impressed or bowled over by the people there. In a way I'm quite scared because I don't want to be swamped."

Somehow, even in the short time I was inside the warm, insulated life of Barry Evans, I got the impression that that would never happen to him.

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**THE OFFICIAL Plastic Penny Fan Club.** — S.a.e. to: Charlotte and Maureen, c/o Dick James Music, 71-75 New Oxford Street, WC1.

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# ? pop the question?

## Wearing dark glasses saves his Bacon!

**COULD** you please tell me if there is anything wrong with the eyes of Maurice Bacon of the Love Affair? Why does he wear dark glasses?—Janet Dixon, 67 Talbot Road, Immingham, Nr. Grimsby, Lincs.

• Says Maurice's father, Sidney: "Maurice is slightly shortsighted and does need glasses. But he wears tinted ones because he thinks they are smarter than plain glasses."

Is it possible to obtain the Herd's EP?—Miss A. Redfern, 37 Brookside Rd., Mile Oak, Tamworth, Staffs.

• Fontana Records say the EP, Hits Of The Herd, is available in Cassette form.

## Bee Gees

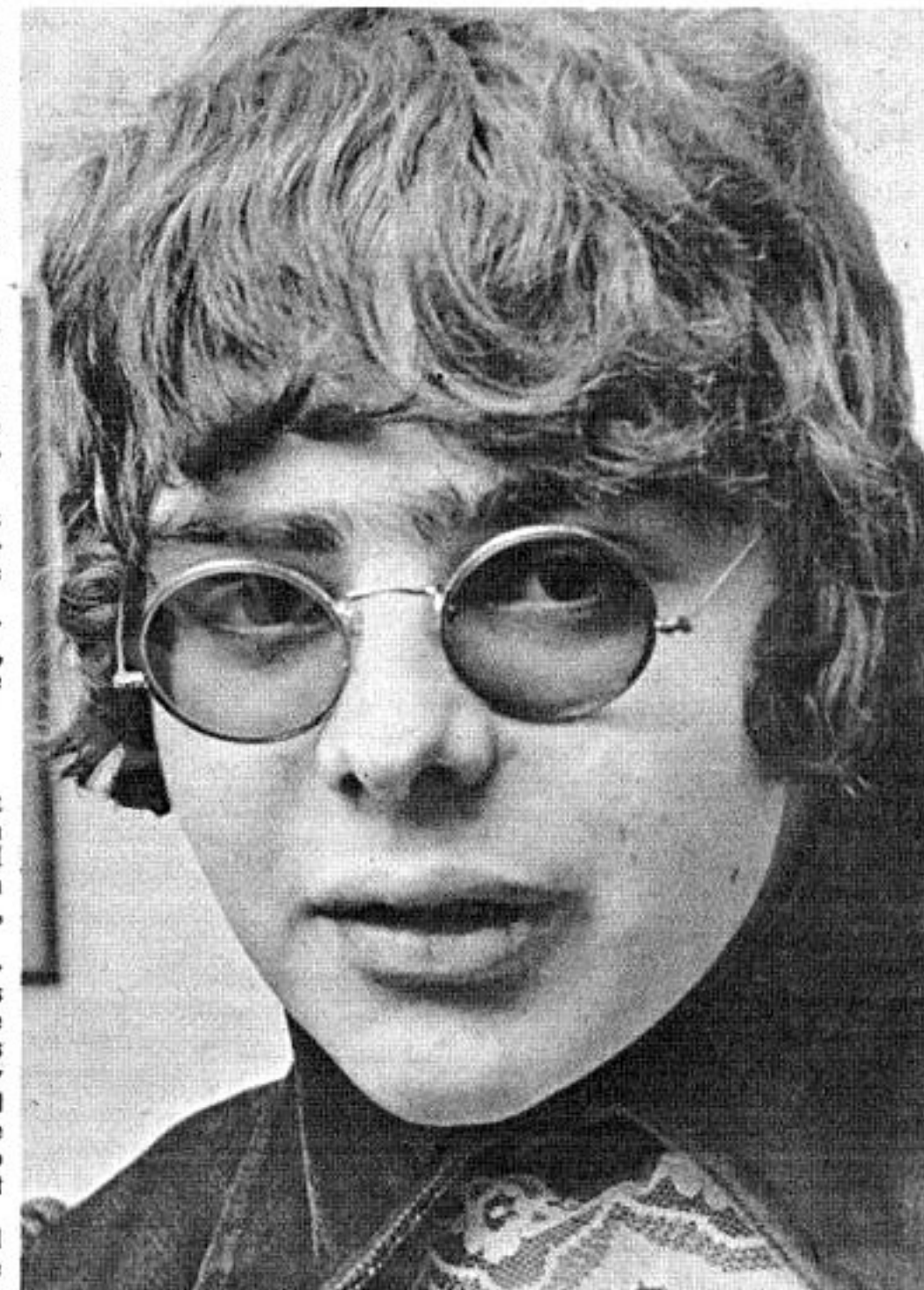
Are the Bee Gees at London's Albert Hall on March 27 and where can I obtain tickets? — Maureen Dalton, Charters Towers, Bexhill-on-Sea, Sussex.

• Yes, they are at London's Albert Hall on this date, together with Dave Dee and Co., Foundations and Grapefruit. Tickets may be obtained from the hall itself and the box-office opens on March 7. No prices were available at presstime.

What LPs have Simon and Garfunkel made and also the tracks on them, please (excepting "Homeward Bound" and "Parsley, Sage, Rosemary and Thyme").—J. Poole, 109 Rosebank Avenue, Elm Park, Hornchurch, Essex.

• Take your pick of these: Paul Simon Song Book or The Sounds Of Silence. First album (BPG 62579) features: I Am A Rock, Leaves That Are Green, A Church Is Burning; April Come She Will; The Sound Of Silence; Patterns; A Most Peculiar Man; He Was My Brother; Kathy's Song; The Side Of A Hill; A Simple Desultory Philippic; Flowers Never Bend With The Rain-fall.

Sounds Of Silence (BPG 62690) comprises: The Sounds Of Silence; Leaves That Are



• MAURICE BACON: slightly short-sighted

Green; Blessed; Kathy's Song; Somewhere They Can't Find Me Anji; Homeward Bound; Richard Cory; A Most Peculiar Man; April Come She Will; We've Got a Groovy Thing Going; I Am A Rock.

## Bonnie

Can you tell me what the Country and Western record in the film, "Bonnie And Clyde," was, and if a record is obtainable?—R.L.U., Montfort College, Romsey, Hants.

• Foggy Mountain Break-down, by Flatt and Scruggs. It's on CBS 3038.

I recently bought the LP "Forever Changes" by Love, whom I rate as the No. 1 American group. This record must surely emerge as one of the best LPs from the U.S.A. However, though, a fair amount of attention has been focused on Love's music, very few facts are forthcoming about the group itself. Information, please.—Chris Evans, 45 Rhoslan, Sirhowy, Tredegar, Mon.

Well, for a start, here's the personnel of the Love group: Arthur Lee (gtr., vocals); John Echols (gtr.); Bryan Maclean (gtr., vocals); Ken Forssi (bass); Michael Stuart (drums). Apparently they aren't so well known because they only play local dates around Los Angeles, and hardly ever venture beyond the three-mile limit. A

record spokesman says: "We hear they're alive and well in the Hollywood Hills!"

When are the Grateful Dead going to have a second LP released?—P. Davies, 29 Ranworth Close, Erith, Kent.

• Sorry to disappoint you, but nothing is yet scheduled. But have you already got the "Grateful Dead" album released last year?

Is the LP of the soundtrack of the film "To Sir With Love" available?—J. Blok, 43 Puitstraat, Hoogvliet, Rotterdam, Holland.

• Yes, on Philips T15446.

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**LITTLE RICHARD:** 74 Roberts Road, Belgrave Road, Leicester.

**DAVE DEE, DOZY, BEAKY, MICK and TICH:** 16 Water Lane, Salisbury, Wilts.

**MOVE:** 361a Birmingham Road, Wyde Green, Sutton Coldfield, Warwicks.

**SOLOMON KING:** c/o 239 Charlton Road, Shepperton, Middlesex.

**DONOVAN:** 230 Bishops Rise, Hatfield, Herts.

**STATUS QUO:** 441 Westhorpe Ave., London SE9.

**SYMBOLS:** Suite 14, Evelyn House, 62 Oxford Street, London W1.

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# Thank God for P. J. Proby!



● John, George and Pattie at a meditation session at the mountain academy of the Maharishi in India last week. Maharishi is on the far right of the picture

'He's so right to attack the Beatles'

IT'S about time someone had the guts to stand up against the "untouchable" Beatles, and I entirely agree with everything P. J. Proby had to say in Disc last week about their stupid meditating.

The Beatles' careers are coming to a very sad end if all they can do with their many million pounds is waste them on futile trips round the world, or put them straight into the pockets of the Maharishi's organisation.

Bored they may be, but if they want to remain admired idols, worthy of the M.B.E., they should try to do something a little more constructive with their money.

We need colourful, sensible characters like Proby to put the Beatles firmly in their place. If their fame means they need to meditate like that, it's done them no good. — DAVID BRIDGER, 7a Woodside Road, Sutton, Surrey.



● P. J. PROBY, who said in Disc last week: "If the Beatles really believe in all this nonsense, I just have to burst out laughing"

## BELT UP, BEE GEES

HOW big-headed and jealous can the Bee Gees get? They said in Disc they didn't like "I Am The Walrus."

I am only one of thousands who like "I Am The Walrus" by the fantastic Beatles, and am sick to death of moaning songs that the Bee Gees bring out. Now just about everyone has had an attack on the Beatles. Why can't they leave them alone? So Bee Gees, just belt up and get back to Australia!—LINDA WALKER, 35 Bankfield Avenue, Kirkheaton, Nr. Huddersfield.

● I'm unable to understand the fuss being made over the Bee Gees. To me they write contrived little tunes with mundane, sentimental

lyrics. That they are commercial is undeniable but may I remind the thousands of fans who will disagree that what is commercial is not always good.—RON TURNBULL, 57 Paisley Drive, Edinburgh 8.

● Barry Gibb has just made me feel very humble. "I Am The Walrus" he says, is obscene, and of course I believe him. I now realise how much I was misled at school with the pornography I called Shakespeare, the obscenity I knew as Chaucer and even Milton's sexy references to Adam and Eve!

Of course the reference to knickers in "I Am The Walrus" is obscene—the word panties should have been used! — "BRUN," 10 Kilda Road, Highworth, Wilts.

## RADIO CAROLINE WILL WIN POLLS IN 1969!

HOW long can Radio Caroline continue to be ignored by the people in charge of broadcasting in Britain? In Disc's Valentine Awards, Johnnie Walker and Roger Day appear at No. 4 and 10, respectively, in the top DJ section—surely then, for these two "rebels" to obtain these results while being banned from entering the country, shows that not everyone is satisfied with Radio 1.

If Caroline DJs had been given the same publicity in papers and magazines together with their own TV shows, would Simon Dee and Tony Blackburn still be at the top? —JOHN DANIEL, 19 Harbour Way, Folkestone, Kent.

THANK YOU, Disc, for giving the Valentine's Night Ball. My friend and I really enjoyed ourselves; we managed to get back stage and met some of the artists. The group whom we really enjoyed meeting were the Herd, who were so willing to sign my autograph book. Also, I won a Timex watch! —BRENDA REYNOLDS, 5 Edinburgh Court, Valence Road, Erith, Kent.

### Happy

THROUGH your paper I would like to congratulate the world's top musician, Jimi Hendrix. I have never been so happy as I was after reading the results of the Poll in Disc. Jimi has done more for the pop scene than anybody, except perhaps the Beatles. I am sure all his fans are very proud of him.—CAROL RICKETTS, 3 Domville Drive, Woodchurch Estate, Birkhead.

CONGRATULATIONS to everyone successful in Disc's Valentine's Poll. And special regards to Johnnie Walker and Roger Day who have proved that Caroline is far from beaten! Tony Blackburn and Radio 1 will need a lot of luck if they hope to be the top radio show next year. —JOAN ORGAN, 5 Moorland Avenue, Sale, Cheshire.

### Thrilled

CONGRATULATIONS Johnnie Walker on your well-deserved success in Disc's Poll. Thank you for your lovely programme every night at 9 p.m. Also congrats to Roger Day. Caroline is still on the map. Shout up loud and clear. —DOROTHY and WINIFRED, West View, Warrington, Lancs.

I WAS terribly thrilled to get the results of your Valentine's Day Poll after so many weeks of anticipation. It is amazing how well these results represent the mood of the people who follow the scene today, and it goes to show that Disc readers thought carefully before voting.—MAXINE LINTON, Rosemount, Aberdeen.



● Mad about something? Write to "Pop Post," Disc and Music Echo, 161 Fleet Street, London, E.C.4.

## I caught a Herd banana

DISC'S Valentine Ball was absolutely fantastic! My sister, her friend and I are still trying to recover! The Herd were too great for words.

I managed to catch one of the bananas they were throwing and we have half of Peter's guitar string which broke!

It was a fantastic evening and I loved every minute of it.—JANET MANNING, 9 Fleetway, Birkhead Street, London, W.C1.

I WAS glad to read that Scott has been voted Top World Singer by Disc readers. He is in a class of his own. I have tremendous respect for him both as an artist and a human being. I hope he continues to follow his own musical beliefs. —PAT STONE, 140 Rookhill Road, Chequefield Estate, Pontefract.

AT long last Diana Ross is being recognised as one of the world's pop female singers (proof recently in Disc's Valentine's Poll). Not surprising after Diana's sensational performance at the Talk of the Town.

Recognition, of course, must go to Mary and Cindy who complete the line-up of the Supremes, but the girl who has talent with a capital T, must be Diana Ross.—ROBERT EMBLEM, 33 Beacontree Road, Leytonstone, London, E11.

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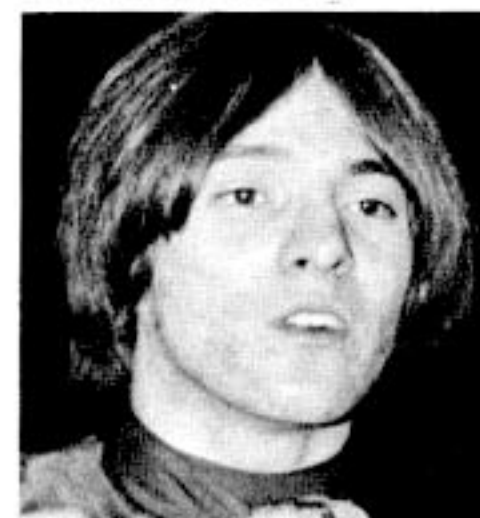
### CLUES ACROSS

- 7, 8 and 18. Tremeloes' hit (8, 3, 4, 2)
- 9. Not down in the East End? (6)
- 10. When dropped, you never hear it! (5)
- 11. Financial reward (3)
- 12. Mythical bird (3)
- 14. Gun twisting beast (3)
- 15. Only a plaything (3)
- 17. Val Doonican does, we hear (5)
- 18. See "7"
- 20. Not a flighty bird (3)
- 21. Silver or Baldry (4, 4)

### CLUES DOWN

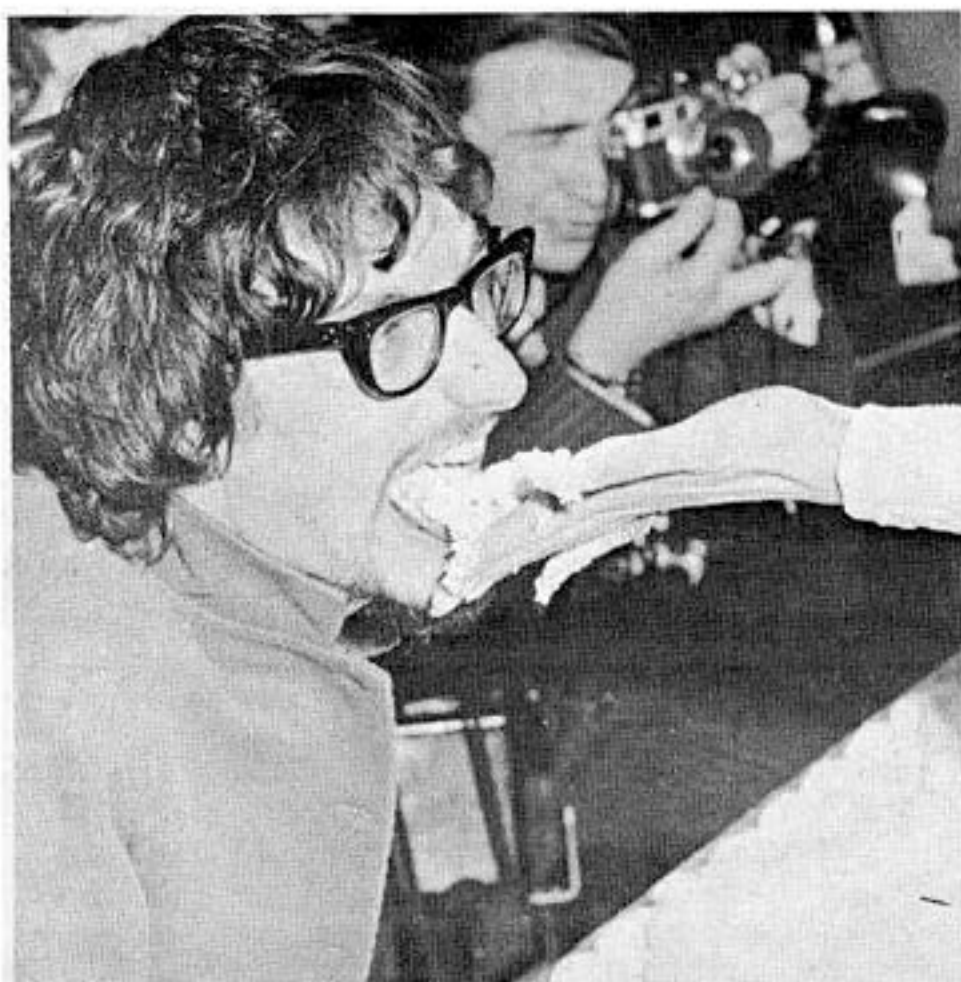
- 1. Putting out, man (7)
- 2. Work on paper (4)
- 3. What must be made up by Brenda? (6)
- 4. John Wesley Harding Bob (5)
- 5. Like that tour? (7)
- 6. Here we go round one, according to Traffic, Island! (4)
- 11. Not, it seems, a knock-down (5-2)
- 13. Openings for pop in Liverpool? (7)
- 15. Pop group title (6)
- 16. One of 150 Biblical numbers (5)
- 17. Film part, maybe (4)
- 19. Love Affair statue (4)

**Last week's LP winners**  
 Jeffrey Wilson, 17 Coronation Way, Braithwaite, Keighley, Yorks. L. Hackett, 89 Bishopham Road, Carteton, Poulton-le-Fylde, Lancs. Miss J. Prior, 63 St. Paul's Avenue, Slough, Bucks. Margaret Kay, 82 Terrace Road, Plaistow, London, E13. M. O'Connor, 6 Kensington Road, Ellesmere Port, Cheshire. C. S. Donald, 312 High Road, Chadwell Heath, Essex.  
**ACROSS:** 1. New Masters. 7. Nina. 8. Buffalo. 9. Indeed. 12. Knead. 14. U-boat. 16. Pencil. 18. Spotted. 20. Rose. 21. Sandie Shaw. **DOWN:** 2. Whale. 3. Sou(nd). 4. Eilin. 5. In disguise. 6. Moody Blues. 8. Bud. 10. Dad-o. 11. Exit. 12. Knee. 13. Eric. 15. Anton. 16. Pad. 17. (Alex) North. 19. E-ll.



● STEVE MARRIOTT—"where have all Small Faces fans gone" asks a reader





● This is me at Sandie's 21st birthday party last Sunday. The hand is Sandie's—direct from her cake!

## FOR God's sake leave them alone!

We know the sacrifice of private life, the glare of the public eye, the debt we owe to you, the lovely people who made us what we are today.

It is fair and obvious that when the Beatles take up a course in meditation the press of the world will throw up its ink-stained hands in delight and scabble for a sheet of carbon.

### Guru

Whether we feel the Guru is a joker or a genuine article, we are all interested in hearing about our colourful leader's activities in thought.

But, even so. Let's give them a little peace. What good on earth can that vast pile of sweltering journalists at the gates of Rishikesh expect to provide?

The stories they are passing on are trivial attempts to capture the Indian atmosphere—the only point of their constant vigil must be the humour they provide as a

## Jonathan King Column

picture of most of the world's journalists living in conditions of enormous squalor; bathed in sweat and curry; phoning from the one village post office to their irate, goose-necked editors.

Wait a moment, though. The press of the universe is immensely rich, and, if I know it, is at this moment spending huge sums in acquiring the smallest amounts of comfort. Helping, perhaps, to alleviate the poverty of the natives.

Who knows—that could have been the Beatles' intention from the beginning.

### Delicate

THIS week — two records of note that could well become hits. First, Dorian Gray with a song that is so like "Tell Me When" (remember the Applejacks) that I can't remember its title. But commercial.

Second, the Bystanders' "When Jezebel Goes." Very nicely performed — delicate and tasteful. Eyes open for both, please.

### Pipers

AND another hit? The Paper Dolls and "Something Here In My Heart"—first seen, of course, on "Good Evening," but where is Paul Mauriat—it should be number one by now, and is not (a) because there are eight million cover versions of the song, and (b) because Caroline are not playing it.

It could still make it—and the Lemon Pipers have.

So—of course—have Esther and Abi Ofarim.



● TOM: "tasteless?"

## Wakey - Wakey! How DO the early bird disc jockeys get out of bed?

by BOB FARMER

KENNY EVERETT broke a BBC tradition last Thursday... he overslept when he should have been at the studio.

It would not have been so bad if he had been aboard a pirate ship. Part of the fun of the pirate deejays was their human weaknesses. We've even known Johnnie Walker to be ten minutes late for his show on Caroline—and that doesn't start until nine at night!

But at the BBC, oversleeping is unthinkable. If there is anything to be said in Everett's defence then it is that he was only making a guest appearance on the Dave Cash "Midday Spin" spot to announce the names of some competition winners from the Kenny and Cash Christmas programme.

Dave Cash explained: "Kenny went to a party the previous night, and got home so late that all he wanted to do was sleep the day away. Not that I knew this at the time. I kept announcing, 'Kenny Everett will be along in a few minutes' and kept my fingers crossed."

### Authentic

"But by the time the show was more than three-quarters through, it became clear that Kenny Everett would not be along in a few minutes. So we rang him, woke him and had him 'live' over the air on the phone. It actually seemed to sound far more authentic in the end."

But BBC types just don't go in for the unorthodox and it had better not happen again, Everett! To help you mend your ways, we've a little advice on getting up from some of your fellow deejays.

Take Tony Blackburn. Only time he has ever been late for his breakfast show which starts at the

appalling hour of 7 a.m. was when he was kidnapped so he can hardly be blamed for that. Tony has a set routine of two alarm clocks which go off within five minutes of each other and are then followed a few minutes later by a GPO alarm call. It is now a few minutes past 5 a.m. and the phone starts ringing again—Blackburn stops knotting his tie to receive the BBC's own alarm (not, by the way, from Billy Cotton).

The erring Everett should also note the show of self discipline now being displayed by Ed Stewart. "I started compering 'Junior Choice' last weekend and insure against oversleeping by a fixed alarm call and my own mental powers of waking up on time. There's no need for a clock—I can always wake up. The only problem is hauling myself out of bed. But by 6.45 a.m. I'm up, dressed and taking the dog for a walk before driving down to Broadcasting House. Mind you, I have to go to bed fairly early the night before."

But if the BBC really want to reprimand Everett, their best method would be to sentence him to a course of Dave Cashism. Mr Cash is a fitness fiend. "I go to bed at 10 p.m. and am always up at 6 a.m., whereupon I go to a nearby gym and do some exercising while there are not many people around."

"Am I crazy? Of course not. It's just that I don't drink and prefer living a healthy life instead of hanging around the clubs until all hours."

Maybe we're being unkind on Everett—the course is too tough. In which case, he should do it the Johnny Moran way. Mr Moran, sentenced last week to five days of "Family Choice," gets an alarm call at 6.30 a.m. "I always sleep through alarm clocks—so the phone's the only answer," he says. Only time he ever overslept an early morning show was back in



● KENNY: at a party



● DAVE: fitness fan

his Australian days, "but it was so early that my only listeners were farmers and cows so there weren't any complaints."

Moran, however, had the problem of waking up two ways when with Radio Luxembourg. "I'd doze off early in the evening and then have to wake up and freshen up for a late-late show. Ridiculous."

But really, Everett's best advice comes from Alan Freeman, also often burdened by the "Family Choice" show. "I get an alarm call at 5.45 a.m., stagger out of bed and walk around my flat for half an hour until I come into the world, with the radio blaring at its loudest possible volume (he lives in the top-floor flat, so the only complaints come from the pigeons)."

"And Kenny should also make a point, like me, of keeping the phone as far away from his bed as possible," says Alan. "That way, when it rings, he HAS to get up to answer it."

## Blackburn's new TV show: a hit

"TIME For Blackburn," the Southern TV pop show, at last came of age at the weekend in more senses than one when it became fully networked in the 5.50 p.m. Saturday spot originally held by Jonathan King's "Good Evening!"

It came of age also because it produced the sort of snappy controversy a panel programme must have to hold interest.

When first seen on a

few channels under the unimaginative title of "New Release," at the start of January, its format was on the lines of "Juke Box Jury" with artists introduced by Blackburn who sang their new singles and then joined in general discussion on the merits of same.

The trouble was that nobody seemed to want to knock, where knocking was justified. But on Saturday, instead of the usual flattery that crops up on such pop panels, pop writer David Wigg attacked discs by Dave

Clark and the Ryan twins.

This didn't endear him to a scowling Mr. Clark and the saddened Ryans, but it gave the show real sparkle. If producer Mike Mansfield can continue to find such frank guest critics, he's bound to bring in the viewers.

Blackburn should take note of this, too. Too often he looked embarrassed or interrupted some lively sparring between the singers and Wigg. He should be curbed from constantly interrupting.

Also, was it wise to start the show by having Blackburn emerge from helicopter and shoot off in a sports car with "Time For Blackburn" replacing the nameplate on the back? It savoured too strongly of the "Dee Time" start and finish.

The only other worry about the show—how many artists are going to agree to permit such public examination of their records and themselves even if it does make good viewing?

BOB FARMER

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# PENNY

BRITAIN'S TOP SINGLES REVIEWER



# VALENTINE

SPINS THIS WEEK'S NEW DISCS

## Four Tops revive Bobby Darin smash

IF I WERE A CARPENTER (Tamla Motown).

When I first heard that the Tops were releasing yet ANOTHER track from their last LP I was not pleased. In fact I fumed at the strange-ness of Tamla, who with the greatest recording technique in the world behind them obviously were not getting the Tops together in the studio.

But having listened yet again to this single—a slightly clearer and more controlled and more polished version than the original track—my complaints died. After all, you can't really grouse when Levi Stubbs turns Tim Hardin's pretty song into a soul number with his own particular improvisation and clawing vocal can you? No. Another big big hit.

OUT NEXT FRIDAY

### MINDBENDERS

**BLESSED ARE THE LONELY** (Fontana). You may wonder why last week I gave Robert Knight, whom I love, a small review and here I am this week splashing the Mindbenders' version of the same song.

WELL... the simple explanation is that until I heard this, very ably produced by John Paul Jones, I didn't really see its full commercial potential.

In fact, although I'm still a bit worried about the way the super chorus is handled on both versions, it's a very strong, pretty song. J.P.J. has done a great sort of Tamla/Atlantic backing with people "aahing" all over the place. Very good.

OUT TOMORROW

### CROCHETED DOUGHNUT RING

**MAXINE'S PARLOUR** (Deram). Another record that struck me because it had clarity, a lovely production and a new approach this week, is this one.

It starts with hovering piano that falters into a gigantic crashing chorus. It reminded me in many ways of Dylan's "Just Like A Woman" and even if you are tired of songs about people with odd little names this has a great charm and is about a boy taking piano lessons.

In fact, so evocative is it that I could almost see the brass kettle bouncing in the fireplace and smell the hot buttered crumpets.

OUT TOMORROW

### HONEYBUS

**I CAN'T LET MAGGIE GO** (Deram).

I like this group. I liked their first record "Do I Still Figure In Your Life?" and I like this equally and think it probably stands more of a chance in the chart than that did.

Let's hope so because they are consistently turning out pretty records with close, warm, loving voices. Parts reminded me of David and Jonathan and there's a very catchy melody line on a sad little love song about how marvellous this girl is—which makes a nice change. Some lovely woodwind hopping in and out, too. Play it.

OUT TOMORROW

### ANDY WILLIAMS

**CAN'T KEEP MY EYES OFF YOU** (CBS).

It may seem strange to see this given a big review but this record is here just because I like it and haven't stopped playing it. I can't see it doing much because Vikki Carr has already given vent to a histrionic version and the Lettermen to an American hit version, but I feel it's already a modern standard and well deserves to be.

I like love songs that give you a feeling of wanting to be in love. This does and it means something very special and personal to me too. Try it yourself.

OUT TOMORROW

### MANFRED MANN

**UP THE JUNCTION** (Fontana).

Written by Mike Hugg for the film of the same name, this is perhaps the best written pop score for a film yet.

It reminded me in parts of the Beach Boys. It isn't exactly evocative as, say, John Barry's film music, but just right for the subject matter and with a marvellous tightness about it. I wouldn't have known it was Manfred's because d'Abo's voice isn't too much in evidence but it's good for all that. What I wonder is exactly how they intend this to be approached by the public and whether it's such a good idea to release it, not as a new single, but just because the film's out.

OUT TOMORROW

### WAYNE FONTANA

**STORYBOOK CHILDREN** (Fontana).

Before I say what a good singer Wayne Fontana has become and before I mention that well done as this is it has very little chance of being a hit—a complaint.

And that is that for some peculiar reason I had to play this and the Mindbenders' records with my hand under the back of the record player. I am a little worried about this. Perhaps now Philips have overcome the too-small-hole problem they have neglected putting deep enough grooves in. Who knows? But it's a pretty uncomfortable way of reviewing records!

Wayne Fontana has become a good singer and this is a nice memory-tinged number that he does better than anyone deserves.

OUT TOMORROW

### SIMON DUPREE

**FOR WHOM THE BELL TOLLS** (Parlophone).

And thank you Ernest Hemingway. Well, I have to own up and say this record is a bit of a mystery to me. I find it very hard to judge its commercial value. "Kites" was immediate and clear and I knew it was a hit. But this is an odd conglomeration of "In A Monastery Garden" and "Yellow Rose Of Texas" with Spanish guitar.

Mr Dupree's voice sounds strangely far away and not all that happy on some bell-like notes. It is pretty but lacks any great immediacy. We shall see.

OUT NEXT FRIDAY

### SHADOWS

**DEAR OLD MRS BELL** (Columbia).

This is a very pretty record, very well produced and very well sung but I still don't like it much.

The main reason being that somehow I feel songs about people like this sound so dated these days, and however sweet she is, does one's heart really go out to Mrs Bell as it did to Eleanor Rigby? As far as I'm concerned it doesn't.

OUT NEXT FRIDAY

## QUICK SPINS

**VINCE HILL** turns up with "Can't Keep You Out Of My Heart," which is so like "The Last Waltz" it must do well. He sings with his usual smooth competence (Columbia).

Love the way **GLADYS KNIGHT** sings, even though some members of the Tamla fan club were very worried, they say, about my reference to sexual urgency on Tamla records. She's certainly a case in point. A great performance then on "The End Of Our Road" which is like "Heard It Thru' The Grapevine."

People promised me great things from the **LEMON TREE** and "William Chalkers Time Machine" and certainly enough big names were connected with it. But really it sounds like good but rather ordinary Move to me (Parlophone).

Roughly the same thing goes for **ICE** with "Ice Man," which has some nice things going on but is just a good ordinary record for all that (Decca).

**FRANKIE McBRIDE** sounds more like Marty Robbins every day, especially on "I'm



● LEVI STUBBS of the Four Tops—"clawing vocal"

**MONIQUE LEYRAC** has a song called "Time Time" which is slow and odd and would have been a hit for Petula Clark and may still be for someone (CBS).

The old Dean Martin number, "Let Me Go Lover," is given an odd treatment by **THE DALYS** which doesn't make it sound much better (Fontana).

**LOUIS ARMSTRONG**, now having amazing chart success, has a new record called "Wilkommen" which comes from a new musical, "Cabaret," and should have stayed there (MCA).

Nice feeling on **THE SKATALITES** "Don't Knock It," it moves very well and good luck to them, say I (Decca).

Like the melody line of "I

Going Home" (Emerald).

It doesn't sound promising I'll admit, but "Burning Spear" by **SOULFUL SINGS** is a lovely bit of cool woodwind and jazzy feel (Chess).

**LITTLE RICHARD** bursts back on the scene with a raving opus called "She's Together" that sounds like "Little Bit Of Leather" and moves, baby (MCA).

Apart from adoring the label, I sit back in awe at the way they've arranged the old "Music, Music, Music" for **THE HAPPENINGS** to bounce through (BT Puppy).

**NEW VAUDEVILLE BAND** have a stab at presenting "Bonnie And Clyde" in a new light—this time as a dance rather like the Raccoon from all I can gather. How strange (Fontana).

Extraordinary bit of raving on **SASHA CARO**'s "Molotov Molotov," which isn't about a cocktail but is a sort of Israeli rampage with much fine madness about it—produced by Cat Stevens (Decca).

**EVERYONE** admires **ALAN BROWN** but it doesn't seem to help the poor chap getting hits. "Storybook" is another saga of something that's clever but isn't commercial (MGM).

### KEN DODD

**AND YOU WERE THERE** (Columbia).

Since I am always given to making very flippant remarks about Ken Dodd's records, let me this week try to be a little more constructive.

This is an Italian song by Carlo Bindi with the usual not-too-hot translation into English. Mr Dodd sings with much power and there is a part where he sings "and you were there" and the chorus echoes him. So we'll ALL be able to join in and sing along. A bit for the people.

OUT TOMORROW

### ARETHA FRANKLIN

**SWEET SWEET B A B Y** (Atlantic).

Aretha's back on the prow again with a song that's very similar to "Respect."

A great brass backing that only a girl with her power could combat, let alone win over, starts the battle and from then on it's everyone for themselves.

It moves so much I thought it was coming off the record player—play it at full volume and you can guarantee you'll be flung out. I like the solid piano break too. Nice.

OUT TOMORROW

"Can Show You" by **RUPERTS PEOPLE** but I'm not so keen on the way it builds (Columbia).

"What's Yesterday" is a very cool love song beautifully produced and sung by **TONY BRUNO** (Capitol).

**BEST** record **EDWIN STARR**'s ever made is "I Am The Man For You Baby," a nice solid dependable number and the kind I like (Tamla Motown).

With things the way they are I wouldn't be surprised to see **ELLA FITZGERALD** back in the chart with "I Taught Him Everything He Knows" (Capitol).

**NIGEL HOPKINS** plays trumpet on "High On A Hill." One presumes he does very well but who am I to judge? Trumpet playing is something I am not too hot on (Fontana).

"Then You Can Tell Me Good-bye" is one of the nicer songs in life but I would have liked more guts than **THE BYE LAWS** give it (Pye).

**SHEVELLS** do a good solid job on "Big City Lights." No complaints there (Polydor).

Nobody is as smooth as smooth **NANCY WILSON** and she sings like the usual dream on "You Don't Know Me" (Capitol).

**TONY CHRISTIE** copes manfully with a piece of utter self-sacrifice called "I Don't Want To Hurt You Anymore" (MGM).

And **JOHNNY TUDOR** ploughs through the old number "Until" as though his world depended on it—and maybe it does, who knows? (President).

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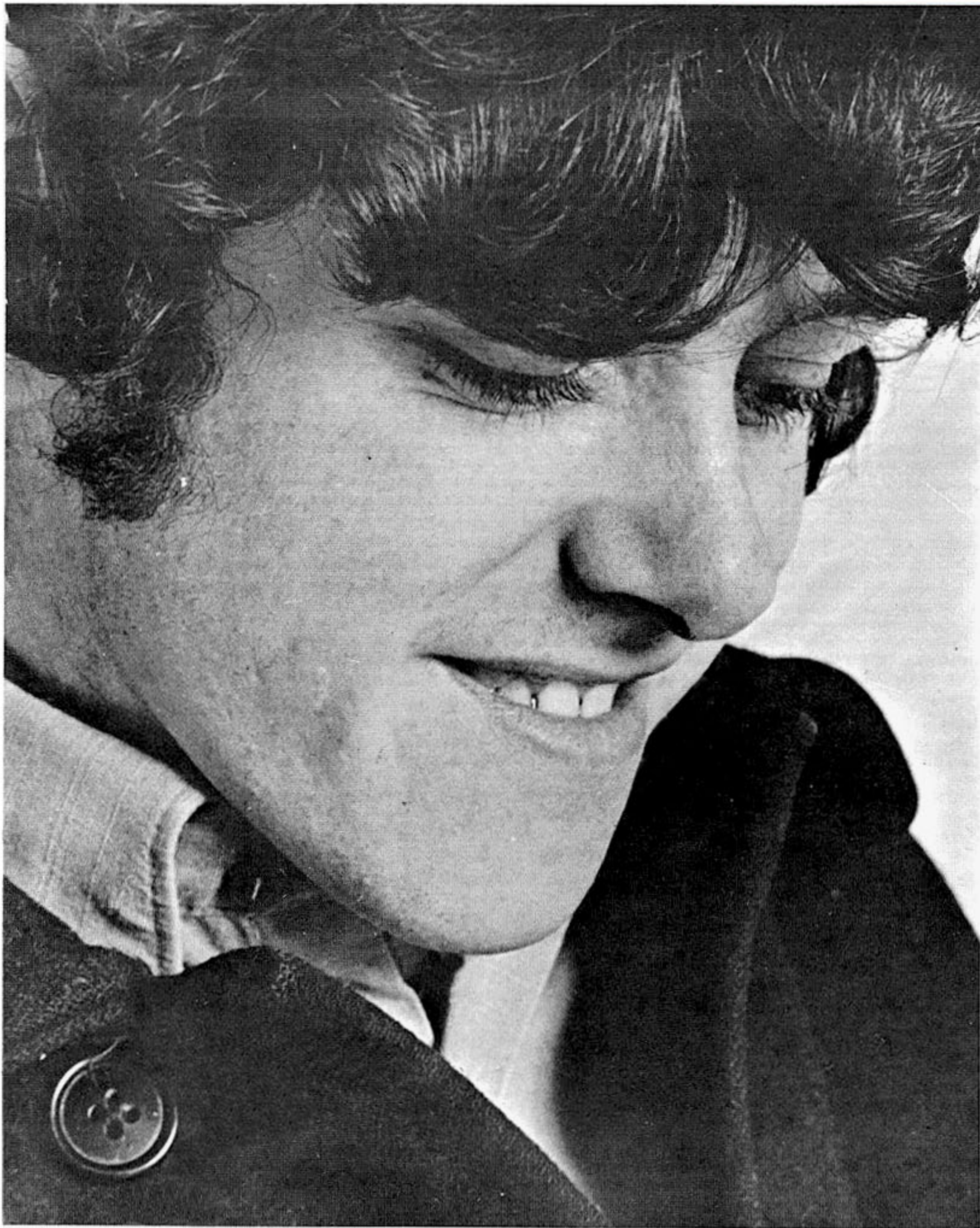


**DISC****and MUSIC ECHO 1s**

MARCH 2, 1968

USA 20c

# Donovan: I meditate before my concerts

by **BOB FARMER**

**T**HE only time when you're alone is when you're on the toilet," said Donovan with a sharp sense of humour as he defended his decision to fly away last weekend to India to gather with the Ganges set, to meditate.

He has changed. Where he was once small and soft, brittle and badly in need of protection, he is now small and soft and brittle, but not badly in need of protection. He has cultivated wit and confidence and conversation. He is growing up, in mind if not in body.

"Money," said the once penniless wandering minstrel, "has become very important to me in order to do what I want. You need good money to make good records or films. And if you have plenty of money, the more expensively you live, and thus you go on needing more money.

"It has changed me. Whereas I would once think nothing of spending my last shilling on something absurd, I now spend pounds without a thought. My dad is very shocked at my extravagance.

"I employ a chauffeur, I have a chick in to clean my house, I bought a cottage in a National Trust wood in Hertfordshire. Money makes you free. I'm not up to the standard of the Beatles or Stones, but I'm rich and I'm happy."

## Leader of youth

Partly, perhaps, because he believes in his own future. "We conked out for a whole year and did nothing. We (he and his constant companion, manager Ashley Kozak) wanted to re-think and re-plan. There's a great fallacy in thinking that tomorrow you may fall. If talent is prevailing, it will last through anyway. That's why there are these periods when I appear to be doing no work."

His work, he probably imagines, is as a leader of youth. Twenty-two in May, he has a horror, if not hatred, of the older generation. "Older people will interfere with youth. If they are unable to help, then they should leave well alone. Young people only get into trouble because they are trying to break away from the fence surrounding them."

The fence, he says, is the social system of the rich controlling families passing on their power to their rich sons and daughters. "We have to have the kids stopping work, sitting down and causing the country to collapse before the good times can come.

"I don't really see this happening; at least, not in our lifetime. The basic urge in man is to do something. There will always be people who want to win the jobs and class of today.

"But flowerpower has been the start of the good times, with kids feeling the need for a return to God. Humanity has cut itself off from God and said He doesn't exist. But there's a mood of change among young people."

Meditation, he says, proves the point. "Churches talk about God, but have no real communication. Meditation, on the other hand, is simple and easy and very satisfying. A lot of thinking is good for you. If you rest your body, you must rest your head. You sit still and relax. Mentally, I achieve a real calm before going to do concerts.

"The only tragedy would be if meditation became too trendy. The actual thing is so beautiful and there is so much to be learnt from these ancient Eastern teachings because there are thousands of years of experience of life behind these teachings."

## Chain-smoking

He sits there, chain smoking, legs stretched out, but he isn't really such a serious person all the time. He proved the point with a most uncharacteristic appearance on the "Cilla" TV show recently when he did a real knockabout showbiz duet with Miss Black to the tune of "What A Beautiful Creature You Are."

Getting the word "beautiful" into the title may have been a concession to Don, but he says: "You get a bit stiff sitting on a stool all the time. Actually I'd seen Ringo's spot with Cilla the previous week and it made me laugh so much that I thought I ought to have a go instead of doing my usual sombre, serious bit. Now I'd love to do a lot more stuff like the routine with Cilla."

In fact, what he will be doing on return from India later this month is a concert at London's Royal Albert Hall on March 25, for which he is working on an Eastern setting with "Arabian musicians, a bevy of bellydancers . . . the lot." Unconfirmed concerts are also planned for Newcastle, Glasgow and Edinburgh.

Whatever a month's meditation may do for Donovan, it won't, he says, change his main outlook on life. "I'm not avant garde and far out. Really, I'm very basic and I don't want to lose touch with young people."

Looking at the small, soft, brittle Donovan, there seems no danger of that happening.

**IN COLOUR IN DISC NEXT WEEK: DONOVAN and Dave Dee, Dozy, Beaky, Mick and Tich**