

# DISC

and MUSIC ECHO 1s

JUNE 22, 1968

USA 20c

## CILLA

in  
colour



'JOHN LENNON  
TERRIFIES ME'

SEE PAGE 12

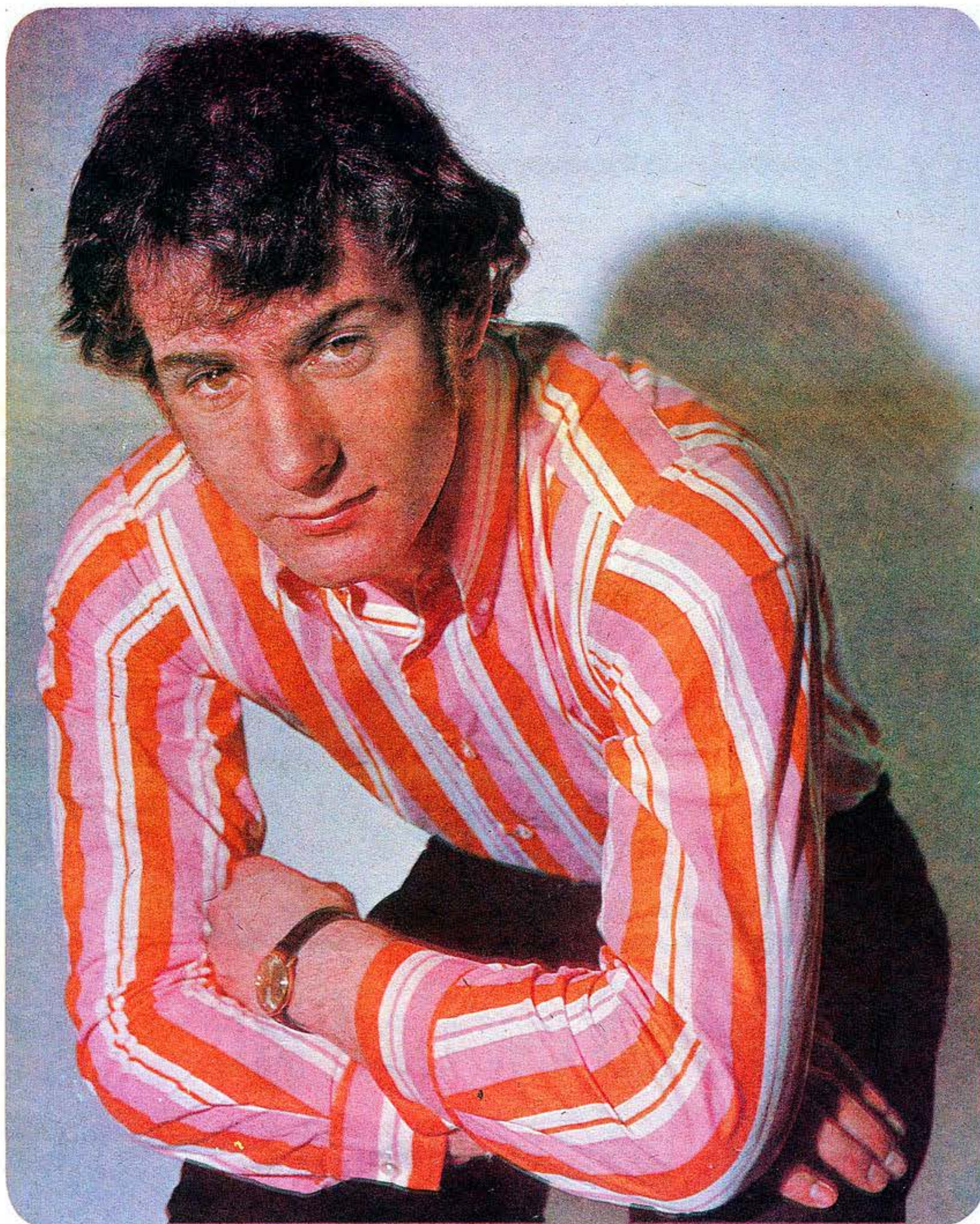
## DONOVAN

in  
depth



'MY STRANGE  
WORLD'

SEE PAGE 15



## Stones — mad, mad office

PICTURE AND  
REPORT PAGE 20

## Don Partridge

... on the Association's  
"Time For Livin'":

"I get a mental block  
that won't let anything  
moronic pass through so  
that I can remember it"

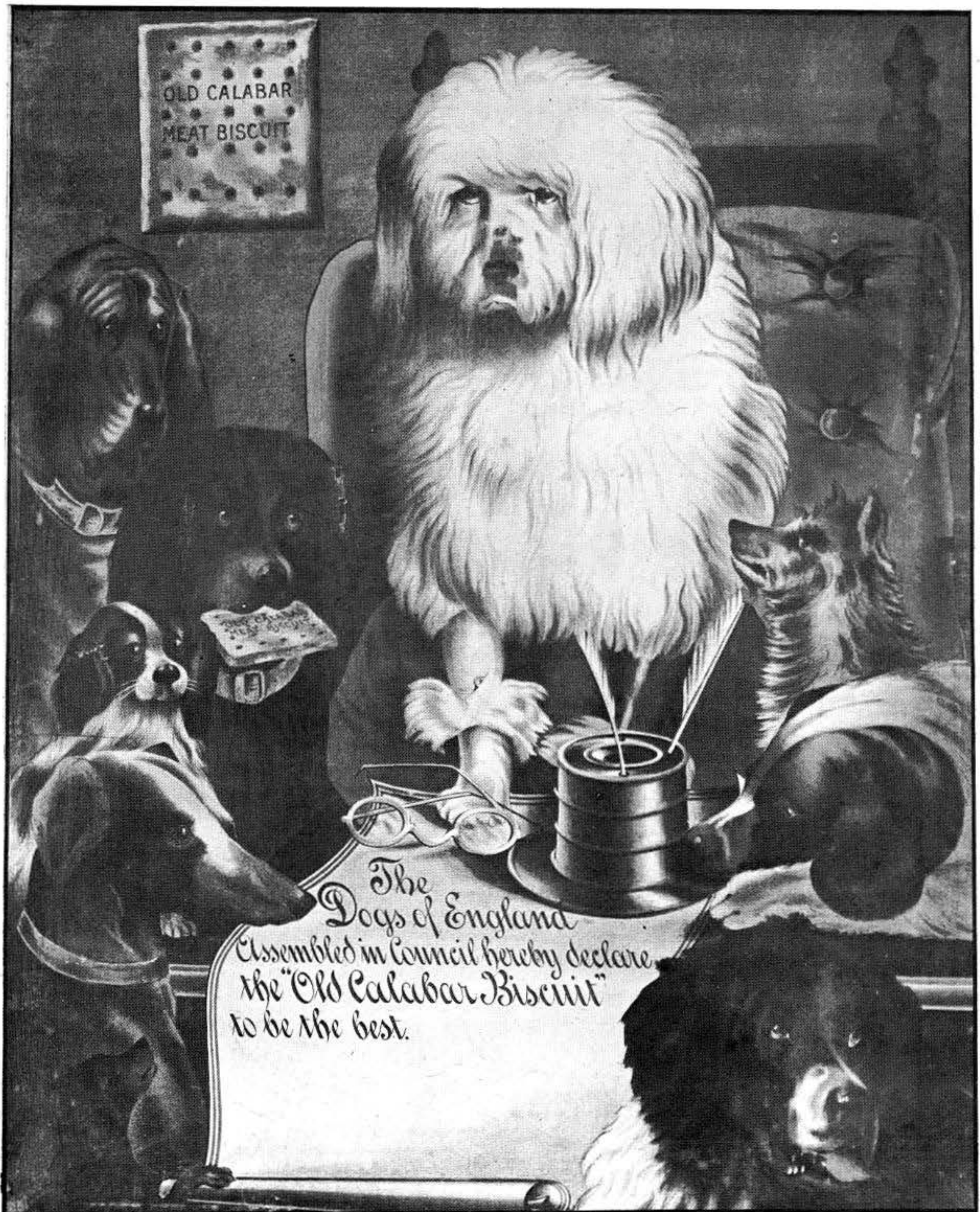
"That must be the case  
with this one!"

More controversial quotes  
on Page 3 when Don is let  
loose on "Hit Talk."

## Lulu in the land of Disney

SEE PAGE 7





# The Who: 'DOGS' cw 'Call Me Lightning'



604023

A TRACK DOUBLE 'A'



# DISC TOP 30



# BARE WIRES JOHN MAYALL'S BLUES BREAKERS

'This is my story  
so let this music  
be my true voice'  
—John Mayall, May 1968

© SKL 4945 © LK 4945



12" stereo or mono LP record

A new LP complete with special double sleeve featuring photographs of the group and full lyrics.  
The Decca Record Company Limited, Decca House, Albert Embankment, London SE 1

## CHART TOPPER



- 1 (1) **JUMPIN' JACK FLASH**  
Rolling Stones, Decca
- 2 (2) ● **YOUNG GIRL**  
Union Gap featuring Gary Puckett, CBS
- 3 (7) **BLUE EYES**.....Don Partridge, Columbia
- 4 (3) ● **HONEY**.....Bobby Goldsboro, United Artists
- 5 (8) **HURDY GURDY MAN**.....Donovan, Pye
- 6 (4) **THIS WHEEL'S ON FIRE**  
Julie Driscoll/Brian Auger Trinity, Marmalade
- 7 (5) ● **A MAN WITHOUT LOVE**  
Engelbert Humperdinck, Decca
- 8 (11) **BABY COME BACK**.....Equals, President
- 9 (6) **DO YOU KNOW THE WAY TO SAN JOSE?**  
Dionne Warwick, Pye
- 10 (13) **I PRETEND**.....Des O'Connor, Columbia

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

- 11 (9) **RAINBOW VALLEY**.....Love Affair, CBS
- 12 (22) ▲ **LOVIN' THINGS**.....Marmalade, CBS
- 13 (21) ▲ **SON OF HICKORY HOLLER'S TRAMP**.....O. C. Smith, CBS
- 14 (12) ▲ **JOANNA**.....Scott Walker, Philips
- 15 (10) **I DON'T WANT OUR LOVING TO DIE**.....Herd, Fontana
- 16 (15) **HELULE HELULE**.....Tremeloes, CBS
- 17 (14) ● **WONDERFUL WORLD**.....Louis Armstrong, HMV
- 18 (16) **SLEEPY JOE**.....Herman's Hermits, Columbia
- 19 (17) ● **SIMON SAYS**.....1910 Fruitgum Co., Pye
- 20 (26) ▲ **BOY**.....Lulu, Columbia
- 21 (18) **WHITE HORSES**.....Jacky, Philips
- 22 (23) **TIME FOR LIVIN'**.....Association, Warner Brothers
- 23 (—) **MY NAME IS JACK**.....Manfred Mann, Fontana
- 24 (20) **U.S. MALE**.....Elvis Presley, RCA Victor
- 25 (25) **THINK**.....Aretha Franklin, Atlantic
- 26 (24) **CAN'T TAKE MY EYES OFF YOU**.....Andy Williams, CBS
- 27 (19) **LAZY SUNDAY**.....Small Faces, Immediate
- 28 (28) **WHEN WE WERE YOUNG**.....Solomon King, Columbia
- 29 (27) ● **IF I ONLY HAD TIME**.....John Rowles, MCA
- 30 (29) **DELILAH**.....Tom Jones, Decca

**AMERICAN TOP 20 AND TOP TEN ALBUMS  
CHARTS: PLEASE TURN TO PAGE 4**

## HIT TALK



by  
**DON  
PARTRIDGE**

### Stones: just a lot of noise . . .

ROLLING STONES' is a bad record. It's rather discordant and all that comes over to me is animal music. The new avant-garde jazz musicians do something akin to this noise, except that they do it to inspire emotions into the listeners. The Stones, though, just make a lot of noise.

I don't think much, either, of the last No 1—"Young Girl". It's ordinary. And before you all start saying "What a nerve" I'll add that I don't like me own records much for the same reason. "Blue Eyes" I quite like, but "Rosie" was a peasant sort of song.

Now "Wheels On Fire" is very good. It's got a lot of influence of folk, blues and pop all neatly moulded together. All credit to Julie Driscoll and Brian Auger.

I don't like the Dionne Warwick one. There's been too much of that sort of song.

Donovan's I've only heard twice. Never reckoned it the first time, quite liked it the second time, so I shall probably end up thinking it's quite good.

Equals is interesting and nothing much more; Des O'Connor though, I do like, because I met the bloke and he seems a nice bloke. But it's a good song, anyway. Very pleasant.

As for the Association, I know I've heard it but it made so little impression on me that I can't remember it.

Next week:  
**DES O'CONNOR**

# Cowsills 'Indian lake'



...stand by for Music Factory...

MGM Records Ltd 2DeanStreet LondonW1 REG8321



# HAZE WOMAN ANAN

7N 17571

ANAN PROMOTIONS. DAVID JACOBS & PAUL ARISTIDOU



# AMERICAN TOP TWENTY

- 1 (2) **THIS GUY'S IN LOVE WITH YOU...** Herb Alpert, A&M
- 2 (5) **MACARTHUR PARK**  
Richard Harris, Dunhill
- 3 (1) **MRS ROBINSON**  
Simon and Garfunkel, Columbia
- 4 (4) **YUMMY, YUMMY, YUMMY**  
Ohio Express, Buddah
- 5 (10) **THE LOOK OF LOVE**  
Sergio Mendes and Brasil '66, A & M
- 6 (3) **MONEY MONEY**  
Tommy James and the Shondells, Roulette
- 7 (7) **THINK.....** Aretha Franklin, Atlantic
- 8 (14) **ANGEL OF THE MORNING**  
Merrilee Rush, Bell
- 9 (6) **TIGHTEN UP**  
Archie Bell and the Drells, Atlantic
- 10 (22) **REACH OUT OF THE DARKNESS**  
Friend and Lover, Verve-Forecast
- 11 (19) **HERE COMES THE JUDGE**  
Shorty Long, Soul
- 12 (38) **JUMPIN' JACK FLASH**  
Rolling Stones, London
- 13 (13) **I COULD NEVER LOVE ANOTHER**  
Temptations, Gordy
- 14 (18) **I LOVE YOU.....** People, Capitol
- 15 (15) **THE HORSE**  
Cliff Nobles & Co, Phil L.A. of Soul
- 16 (8) **BEAUTIFUL MORNING**  
Rascals, Atlantic
- 17 (17) **LICKING STICK**  
James Brown and the Famous Flames, King
- 18 (9) **THE GOOD, THE BAD AND THE UGLY...** Hugo Montenegro, RCA Victor
- 19 (26) **A MAN WITHOUT LOVE**  
Engelbert Humperdinck, Parrot
- 20 (45) **LADY WILLPOWER...** Gary Puckett and the Union Gap, Columbia

# SCENE ★ All the week's pop gossip

**A**FTER Sunday's BBC-2 "Show Of The Week," in which she was excellent, Cilla Black should make a habit of a regular "double act" with Frankie Howerd.

Were Cupid's Inspiration happy with their TV debut on "Dee Time"?  
Now it's Sinatra's Singing Chauffeur. Handsome 23-year-old Nevada Smith, who has driven Frank all over the States, has cut two tracks, "La Montana" and "Fool's Masquerade," for release as a single soon. Smith was spotted singing in an Acapulco club and brought to London to start a recording career.

Radio Luxembourg DJ Tony Prince used to sing in a group called the Jasons... which topped the bill over Engelbert Humperdinck when he was merely Gerry Dorsey. That was about six years ago at Lea Road Social Club, Manchester.

How about Don Partridge's incredible earrings?!

Shouldn't Tony Blackburn be starring in "Golden Boy"?  
**P**ETE Townshend involved in acts of high lunacy in new film "Lone Ranger," made by a mate of his at the Royal College Of Arts. Pete wrote the music for it too, and very nice it is. Deserves to be shown on release—an outstandingly funny film.

## TOP TEN LPs

- 1 (1) **THIS IS SOUL**  
Various Artists, Atlantic
- 2 (2) **SCOTT 2**  
Scott Walker, Philips
- 3 (4) **LOVE ANDY**  
Andy Williams, CBS
- 4 (3) **JOHN WESLEY HARDING**  
Bob Dylan, CBS
- 5 (5) **SOUND OF MUSIC**  
Soundtrack, RCA, Victor
- 6 (8) **FLEETWOOD MAC**  
Peter Green's Fleetwood Mac, Blue Horizon
- 7 (6) **SMASH HITS**  
Jimi Hendrix Experience, Track
- 8 (—) **OGDEN'S NUT GONE FLAKE**  
Small Faces, Immediate
- 9 (7) **HISTORY OF OTIS REDDING**  
Otis Redding, Volt
- 10 (9) **JUNGLE BOOK**  
Soundtrack, Disneyland

Watch out for Ed Garvey! An invention of Manfred Mann group, he is: Eddy "Fingers" Garvey, rock singer; Edwin O'Garvey, Irish show-band singer; Ed Garvey, country singer; Simon and Garfunkel, folk singers—to name but a few. And "The Mighty Garvey" is the title of their next LP!

Halfway through Moby Grape's new "Wow" album you have to get up, walk over to your record player, switch the turntable to 78 r.p.m.—to hear an amazingly good send-up of pop music, 1930's style. Besides which, it's an amazingly good LP.

Isn't it about time Apple pulled out a plum?  
Next Equals single

"Laurel And Hardy" catchy enough to do just as well as their current hit.

Barry Gibb back from Nairobi holiday with beard and moustache.

No more knocks for Des O'Connor—he's a nice guy and "I Pretend" a worthy hit.

**P**AUL McCartney impressed by Majority's version of "Ticket To Ride."

When will Tony Blackburn stop labouring under the illusion that he can sing?

Love Affair's Lynton Guest recovering from German measles.

Distressing... the daily dose of bingo on Radio Luxembourg.

Don Partridge's manager, Don Paul, has a penchant for seeing all the old double-feature films at a cut-price cinema.

In the interests of fair value for their fans, Love Affair unlikely to include either "Everlasting Love" or "Rainbow Valley" on their first album.

Elmer Gantry's Velvet Opera wheeled round a barrowload of fruit for manager Stephen Komlosy when they heard he was ill with stomach complaint last week. Komlosy, incidentally, has now signed Billie Davis to management.

**P**ETER Thorogood, new Howard Blakey signing, sings and plays VIOLIN on his first record, "Haunted."  
David Jacobs, after

## Kings go forth

**G**ULLIVER travelled back from the land of Lilliput last week, complete with wife Henny and his four dwarfs, Dean (7), Heidi (5), and two-year-old twins Jonathan and Dore. Gulliver, as if you hadn't guessed, is Solomon King; Lilliput is America, where Mr. King's entourage have had to stay put until Papa made his name as big as his size (6ft. 6in.). They are here to keep him company while he warbles nightly on reinforced Blackpool Central Pier in summer season from July 12.



years of being lawyer to the stars, finally found a singing duo he wants to make stars. They are "Anan," comprising Peter Humphreys and Philip Reed, two boys from Wales.

Title of "Anan's" first record, "Haze Woman," was inspired by a character in "Lolita."

**U**NBELIEVABLE but-true Department: Julie Driscoll and Brian Auger arrived late for a one-nighter in Cheshire recently because the wheel of their new bandwagon caught fire!

Paper Doll Tiger says her latest swear word is "BeeGee-sus!"  
Dave Dee carries a tie in his pocket in case he can't get into restaurants.

DJ Tommy Vance auditioning for TV's "Cinema" compere job.

What DID Jimi Hendrix Experience man Noel Redding think he looked like with that hairstyle on Dusty's TV show last week!

**T**HE Jim Webb bandwagon rolls on: Dusty meeting him in Los An-

geles this week to see some songs, and Esther and Abi Ofarim want to meet him when he comes to Britain in the autumn. Who doesn't?

When Jimi Hendrix smiles doesn't he remind you—in an odd way—of Scott Walker?

For her 25th birthday Esther Ofarim received a diamond from Abi.

Marmalade very popular at "Top Of The Pops" — because they smile!

John Rowles much better-looking in real life than on screen.



# CLIFF RICHARD

SINGS

# I'll love you forever today

COLUMBIA DB 8437 FROM THE FILM

# TWO A PENNY

A WORLD-WIDE FILM IN EASTMANCOLOR

CO-STARRING DORA BRYAN • AVRIL ANGERS • introducing ANN HOLLOWAY

Music by MIKE LEANDER  
Written by STELLA LINDEN  
Executive Producer FRANK R. JACOBSON  
Directed by JAMES F. COLLIER

SEPARATE PERFORMANCES — SEATS BOOKABLE  
Programme 1.45 4.00 6.20 8.45. Late Friday and  
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★ PRINCE CHARLES LEICESTER GERBIBI cinema

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# DISC NEWS

## Dolls: Cabaret Season, Bee Gees US tour

PAPER DOLLS are being set for a month-long season at London's "Talk Of The Town" next February. And the girls recently accepted an invitation to join the Bee Gees on their mammoth American tour this summer.

But because of British dates the group will only be able to do half of the six-week tour—from the beginning of August.

Dolls' new single—follow-up to "Something Here In My Heart" is "My Life In Your Hands," out on June 28. They appear on "Time For Blackburn" the next day (29).

This week the girls were completing tracks for their first LP, "Paper Dolls House," set for September release.

The group's acting debut will be seen in ABC-TV's Armchair Theatre production "Ballad Of The Artificial Mash" on July 27. And they start shooting their own TV series in September.

Other dates for the Dolls are: "Top Of The Pops" (July 4), "Billy Cotton's Music Hall" (6) and Andover Carnival (9).

# Julie and Brian to part—but only for LPs



## FEELING WONDERFUL — THAT'S LOUIS

LOUIS Armstrong spreads his arms wide, but instead of singing of his "Wonderful World," bursts into "Hello, Britain, This Is Louis, Britain."

He was at Heathrow Airport on Monday morning on a re-rotated arrival to appear with his celebrated All Stars at the vast Batley Variety Club, near Leeds, for two weeks from the same night.

Louis, who should have landed at Manchester but switched to London because of the BOAC pilots' strike, is also making concert appearances at London's New Victoria Theatre (July 3) and Hammersmith Odeon (4) besides filming a spectacular for BBC.

While here, he celebrates, on July 4 his sixty-eighth birthday—but any thoughts of retirement are obviously far removed from his mind. "No one retires. I enjoy music. You just stop when there are no more gigs to play."

In any case, why should a 68-year-old stop playing, particularly when he can still beat everybody else to the top of the chart?

JULIE DRISCOLL and Brian Auger are to split—but only to make individual albums! The stars would stay together for all single recordings in Britain and on the Continent.

A spokesman for the pair explained this week that both Julie and Brian have ideas for LPs in their own right—but whereas Auger would play full-blooded jazz, Julie—using Brian and the Trinity as part of a larger orchestral backing group—would concentrate on songs of her own choice.

Brian is already working on a solo LP for release in America.

"There is no chance of them splitting in any other way," stressed the spokesman. "All further singles—and albums also—will feature both stars."

Already being lined-up for Julie is her own TV series. Explained manager Giorgio Gomelski: "We have ideas for a completely different format show built around Jools and including guest stars."

He confirmed that Julie had been inundated with film offers since the success of "This Wheel's On Fire." Three—from Britain, Italy and Hollywood—are getting serious consideration.

Julie and Brian are almost completely booked up until October—when they make their first States trip. They spend two weeks in Italy next month, three weeks in France (August 2-23) and then move to Sopot, Poland, for the 8th International Song Festival on August 25.

## Silver 'Honey'

BOBBY GOLDSBORO, who this week receives a Silver Disc for British sales of over 250,000 for "Honey," releases his follow-up single on June 28.

Bobby will be back in Britain for a five-day promotional visit at the beginning of next month to promote the record—his own composition.

## Gary Miller dies aged 42

GARY MILLER, pop star of the 1950s and stage musical star of the 60s, died of a heart attack at the weekend. He was 42.

Gary, who had currently been producing and starring in the Carousel theatre restaurant in London's Piccadilly (formerly the famous Pigalle club), was best-known to pop fans for his chart successes with such songs as "Yellow Rose Of Texas," "Garden Of Eden" and "The Mission Of St. Augustine." In recent years he had big parts in such shows as "Come Spy With Me" and "She Loves Me."

## BEATLE JOHN FOR RELEASE

BEATLE John Lennon makes a rare TV appearance when he is featured on BBC-2's "Release," a programme about the Arts, this Saturday (June 22).

He is interviewed about the stage adaptation of his two best-selling books, "In His Own Write" and "A Spaniard In The Works," which opened this week at London's National Theatre.

## Mamas, Moodies, Dusty, Andy singles

New singles by Moody Blues, Kinks, Paper Dolls, Mamas and Papas, Dusty Springfield and Andy Williams are among releases set for the next two weeks.

Out next Friday (June 28) are: Moody Blues—"Voices In The Sky"; Californians—"Out In The Sun"; Flirtations—"Some-

one Out There"; Chris Montez—"Let's Dance/Some Kinda Fun"; Gulliver's People—"On A Day Like This"; Jay Justin—"I Sell Summertime"; Gordon Waller—"Every Day"; Kinks—"My Life (In Your Hands)"; Pinkerton's—"Kentucky Woman"; Etta James—"I Got You Babe"; Sharon Tandy—"You've Gotta Believe It"; Mamas and Papas—"Safe

In My Garden"; Jefferson Airplane—"Greasy Heart"; Dusty Springfield—"I Close My Eyes And Count To Ten"; John Walker—"Kentucky Woman"; Susan Maughan—"I Remember Loving You"; Blood, Sweat and Tears—"I Can't Quit Her"; Andy Williams—"The Look Of Love," and Ars Nova—"Fields Of People." Released the following week (July 5) are: Joni

Mitchell—"Night In The City"; Earth Opera—"Close Your Eyes and Shut The Door"; Millie—"When I Dance with You"; Simon and Garfunkel—"Mrs. Robinson"; Tony Bennett—"Yesterday I Heard The Rain." Out the same day are FOUR LP's by the late Buddy Holly—"Listen To Me," "Rave On," "Brown Eyed Handsome Man" and "He's The One."

## THURSDAY

DAVE Dee, Dozy, Beaky, Mick and Tich—Pier, Worthing. Marmalade—Flying Fox Club, R.A.F. Cottesmore, Nr. Oakham, Rutland.

Herd—R.A.F., Uxbridge. Amen Corner—Spinning Disc, Leeds.

Seekers—Talk of the Town, Hippodrome Corner, London (until July 6).

P. P. Arnold—Brave New World, Portsmouth.

Pop North (Radio 1—1 p.m.)—Fortunes, Wayne Fontana.

John Rowles—Ba Ba Club, Barnsley (until Saturday).

## FRIDAY

MANFRED Mann—Matlock College, Derby.

Scott Walker / Herd—Dome, Brighton.

Dave Dee, Dozy, Beaky, Mick and Tich—Kingsway Ballroom, Southport.

Bonzo Dog Doo Dah Band—Hockermill College, Bishops Stortford.

Who—Durham University. Tremeloes—Keeble College, Oxford.

Move/Marmalade—Burton Hall, Hull.

Love Affair—Kinema, Stranraer.

Amen Corner—Top Rank, Cardiff.

# Countdown

Honeybus—Leicester College of Further Education.

Equals—Boat House, Kew, London.

Joe Loss Show (Radio 1—1 p.m.)—Move, Georgie Fame.

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## SUNDAY

SCOTT Walker / Easybeats—Pavilion, Bournemouth.

Dave Dee, Dozy, Beaky, Mick and Tich—Starlite Ballroom, Crawley.

Love Affair—Top Ten Club, Dundee.

"Show of the Week" (BBC 2—9.15 p.m.)—Matt Monro, Dave Allen.

"The Big Show" (ATV)—Lulu, Cliff Richard, Bonzo Dog Doo Dah Band.

Top Gear (Radio 1—2 p.m.)—Eric Burdon and the Animals, Spooky Tooth, Elmer Gantry's Velvet Opera, Glass Menagerie.

Stuart Henry Show (Radio 1—10 a.m.)—Unit 4 plus 2, Hopscotch.

Duane Eddy—Garrick Club, Leigh (until June 29).

## MONDAY

TREMELOES—Belfry Hotel, Nr. Sutton Coldfield.

Small Faces/Marmalade—St. Luke's College, Exeter.

Dave Dee, Dozy, Beaky, Mick and Tich / Julie Driscoll / Brian Auger Trinity—New College, Oxford.

Love Affair—California Ballroom, Inverness.

Equals—Top Rank, Croydon.

Radio 1 o'clock (Radio 1—1 p.m.)—Don Partridge, Reparata and the Delrons.

Easybeats—Rhodes Centre, Bishops Stortford.

## TUESDAY

SMALL Faces/Move—St. Catherine's College, Oxford.

Marmalade—400 Ballroom, Torquay.

Love Affair—Dobbie Hall, TARBERT.

P. P. Arnold—Locarno, Streatham.

## WEDNESDAY

SCAFFOLD/Julie Driscoll/Brian Auger Trinity / Julie Felix / Nice—Royal Albert Hall, London.

Dave Dee, Dozy, Beaky, Mick and Tich—Savoy, Southsea.

Manfred Mann—Elliott College, University of Kent.

"With Bird Will Travel" (ATV)—Mark Murphy, Julie Driscoll, Brian Auger Trinity, Jon Hendricks, Blossom Dearie, Morgan James Duo.

Parade of the Pops (Radio 1—1 p.m.)—Marty Wilde.



Dave Dee: Southport, Friday

## SATURDAY

LOVE Affair—Olympic Ballroom, East Kilbride.

Dave Dee, Dozy, Beaky, Mick and Tich—Queens Hall, Nantwich.

Manfred Mann—Civic Hall, Nantwich.

Move—University of Essex, Colchester.

Tremeloes—Budworth Hall, Ongar, Essex.

Marmalade—University College, Oxford.

Herd—New Century Hall, Manchester.

Amen Corner—Winter Gardens, Malvern.

Honeybus—Tin Hat Club, Kettering.

Equals—Pavilion Ballroom, Bath.

"Billy Cotton Music Hall" (BBC 1—7.50 p.m.)—Cliff Richard.

"Esther and Abi Ofarim" (BBC 2—9.25 p.m.)—Nina Simone.

"Time For Blackburn" (ATV)—Gene Pitney, Cupid's Inspiration, Malcolm Roberts.

Saturday Club (Radio 1—10 a.m.)—Dorian Gray, Spectrum, David and Jonathan, New Generation.

Duane Eddy—Maple Ballroom, Northampton.

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b/w

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By

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on M.U. 1027

Written by

MIKE LEANDER

Sung by

PAUL RAVEN

## MUSICAL MAN

b/w

## WAIT FOR ME

A SMASH ON M.U. 1024





# FLAMMA SHERMAN —HOME FROM HOME AMONG THE LIONS!



IT'S HOME from home for these four African sisters—Corina, Georgia, Vicky and Louisa, who go to make a new group called Flamma Sherman. Home happens to be Liberia; home from home is the Longleat game reserve in Wiltshire. The girls are all still studying in England, having come here with their father, the former Liberian Consul General in London who has returned to Africa as Liberian Ambassador for Ghana.

The girls, meanwhile, have decided to stop on in search of pop fame. Their first single is "No Need To Explain."

# DJ split on longest pop single

"MACARTHUR PARK," the longest-playing single in pop history, gets its first TV airplay on this weekend's "Sunday Night People."

Special film of Welsh actor Richard Harris on location in Pennsylvania, America, is being rushed to Britain by jet and will be introduced on the show by David Hemmings, a close friend of Harris.

Richard, whose hit is at number 2 in the States, is currently working six days a week on his latest film, "The Molly McGuires," with Sean Connery.

"Macarthur Park," written by Jim ("Up, Up And Away") Webb, was recorded by Harris in London last February. At seven minutes 20 seconds it is the longest single since the original Animals' "House Of The Rising Sun," which ran for over four minutes.

But the single has proved something of a problem to Radio 1 DJs. They've been split on whether to play it all the way through, just play parts of it—or play nothing on the grounds that it slows their shows down.

"Macarthur Park" got its first airplay on Whit Saturday's "Scene And Heard"—a week before release. Says compere Johnny Moran: "You can't limit artistic creation of this sort in time. But we had to—because of our tight schedule."

Alan Freeman, who gave it first full play on the next day's "Pick Of The Pops," says: "People have been screaming for a pop change like this for a long time. I'd play it if it was three times as long." But from Pete Murray: "A beautiful song—but seven minutes is a bit much. I was practically asleep the first time I heard it."

● And this week experimental London group the Nice announced that their new single—out next Friday (28)—also runs for seven minutes 20 seconds and is their interpretation of the "West Side Story" hit "America."

## Don Partridge TV series

DON PARTRIDGE, whose new hit "Blue Eyes" this week shot up to No 3, is to star in his own TV series to be made this autumn by independent producer Barry Langford.

"The shows will be very offbeat and will prove to the business particularly that Don is not just a gimmick singer but really talented and humorous," said his agent, Colin Berlin.

In each 30-minute show, Partridge will interview people in the street and feature several of his former busking friends.

Work on the series, for which at least two TV companies are very interested, cannot start until after his summer season at Blackpool Central Pier with Solomon King closes in September. Prior to the opening, July 12, Partridge is completing tracks for his first album—"Don Partridge"—due out in mid-July.

## BEACH BOYS RECORDING HERE

BEACH BOYS will record a live album during their British concert tour in November—and Beach Boy "brain" Brian Wilson may come with them to supervise the recording.

Promoter Arthur Howes told Disc that the group wants to play London's Palladium Theatre during their visit, and would record there for a new album.

Brian Wilson, who quit the group early last year to concentrate on recording techniques and song-writing, would probably fly in with them just to record the tracks, but would NOT appear live on stage.

## Jim Webb sung by Jim Webb

FIRST album of Jim Webb songs sung by Webb himself and titled "Jim Webb Sings Jim Webb" is being rush released by CBS in Britain next month.

The LP—which includes his new American single "Keep It Hid"—consists of 10 brand new Webb compositions.

In America Jim has been inundated with offers to write film scores. He is currently working on the music for the new Mel Ferrer film "Peter Pan," which goes into production at the end of the year. Webb will also write and produce the next Richard Harris LP, work on a new Frank Sinatra album, and is writing a special 30-minute pop symphony.

## Ex-cop Dave Dee turns crook!

EX-POLICEMAN Dave Dee becomes a gangster for the group's new single out next Friday (June 28). After their world travels with "Zabadak" and "Legend Of Xanadu" the boys return home to sing about "Last Night In Soho."

Explained a spokesman for Dave Dee and Co.: "It's different again from their other records. In the song Dave is an ex-convict who falls in love and tries to go straight for the sake of his girl. But he meets up with some hoodlum friends who persuade him to do another job. It's more of a lament than a ballad."

## Marmalade: Europe tours

MARMALADE, who jump ten places to No. 12 in the chart this week, are in line for tours of Britain, Sweden, Holland and South America, with the possibility of an American tour later in the year.

Group has been offered a tour of Sweden's Folk Parks in early autumn, a seven-day Holland tour in September, and major South American capitals, also in the autumn.

Manager Peter Walsh is currently in New York where "Lovin' Things" is released this week, and is hopeful for a nationwide tour there if the record is a hit.

A British theatre tour for the Marmalade (they last toured in autumn 1967 with Tremeloes, Herd and Who) is also being planned by Walsh for October.

Marmalade are in the studios this week, recording possible tracks for a follow-up single and a first LP.

## TRAFFIC: MASON SINGLE, 'DOUBLE' LP

TRAFFIC'S new single will be the Dave Mason composition "You Can All Join In" released on July 12. Backed with "Withering Tree," it will be a complete breakaway from the usual Traffic style.

Producer Jimmy Miller described the track

to Disc as "Sort of jug-band style. Very commercial and catchy with Dave singing lead vocals and Steve playing electric guitar and bass."

Group releases a double-album in August. So far untitled, it consists of tracks cut in the studio and "live" numbers recorded at the Traffic's appearance at

Fillmore East in New York and at their country cottage in Berkshire.

"The thing about Traffic is that what they do on stage and what they construct in the studio is so totally different. We wanted to present both sides of them," explained Jimmy. "One album is

completely straight studio stuff; the other is a collage of tapes we've done over the last couple of months. Some were done at the cottage on strange equipment and include a track cut on the front lawn in the open air."

Traffic go to America in September for a four-week coast-to-coast tour.



+ IN BRIEF +

SPAN are set for an exciting career—to be followed in detail by a BBC camera crew! Group has been selected by producer Paul Watson as subject of "Time Waits For No Man," a colour documentary following the rise to fame of an unknown pop group.

Programme takes 12 months to complete and will be shown throughout the world. Span's first release for Fontana is a Howard/Blackley number "You Can Understand Me."

CREAM have old single "Sunshine Of Your Love" re-released in the States this week.

ELECTION's Elektra single "Nevertheless" is simultaneously released in America, Canada, Australia and Germany on July 4.

HERD's Peter Frampton and Andy Bown have written next single by Hungarian girl Sarolta for end of July release. Sarolta flies from Budapest for blanket TV promotion in Britain.

WILD ANGELS drummer Rob O'Connor slipped on Hastings Pier at the weekend and was unconscious for 15 minutes. He is in hospital at Hastings for treatment.

PENTANGLE fans from as far afield as Norway will fly by charter flight to London next Saturday (June 29) for the group's first solo concert at the Royal Festival Hall. Group makes a special appearance at the Keith Prowse record shop in London's Coventry Street between noon and 1 p.m. next Monday (24).

ROY HARPER appears at Loughton College of Education tomorrow (Friday), Warwick University Arts Festival (22) and Maidstone Folk Club (23).

FORTUNES promote their new single "Loving Cup" on Stuart Henry's Radio 1 show this Sunday and are resident on the "David Symonds Show" (June 17-21).

ACE songwriter Les Reed—hits for Tom Jones and Engelbert Humperdinck—has signed a long-term contract with the Deram label. Later this month he goes to America to launch his own recently-formed Chapter One label with Jason Cord's "I've Got My Eyes On You," released last Friday.

TEENAGE Opera" man Mark Wirtz and his wife Ross Hanna-man duet as the Sweet Shop on a new single "Barefoot And Tiptoe," released by Columbia next Friday (21).

TIM ROSE, who returns to Britain for a two-month tour on June 25, now plans to base himself permanently in this country.

FIRST single by new Gordon Mills discovery Steve Montgomery is "What's So Good About Goodbye," released by Decca on June 21. Steve begins a summer season with Solomon King and Don Partridge at Blackpool's Central Pier on July 13.

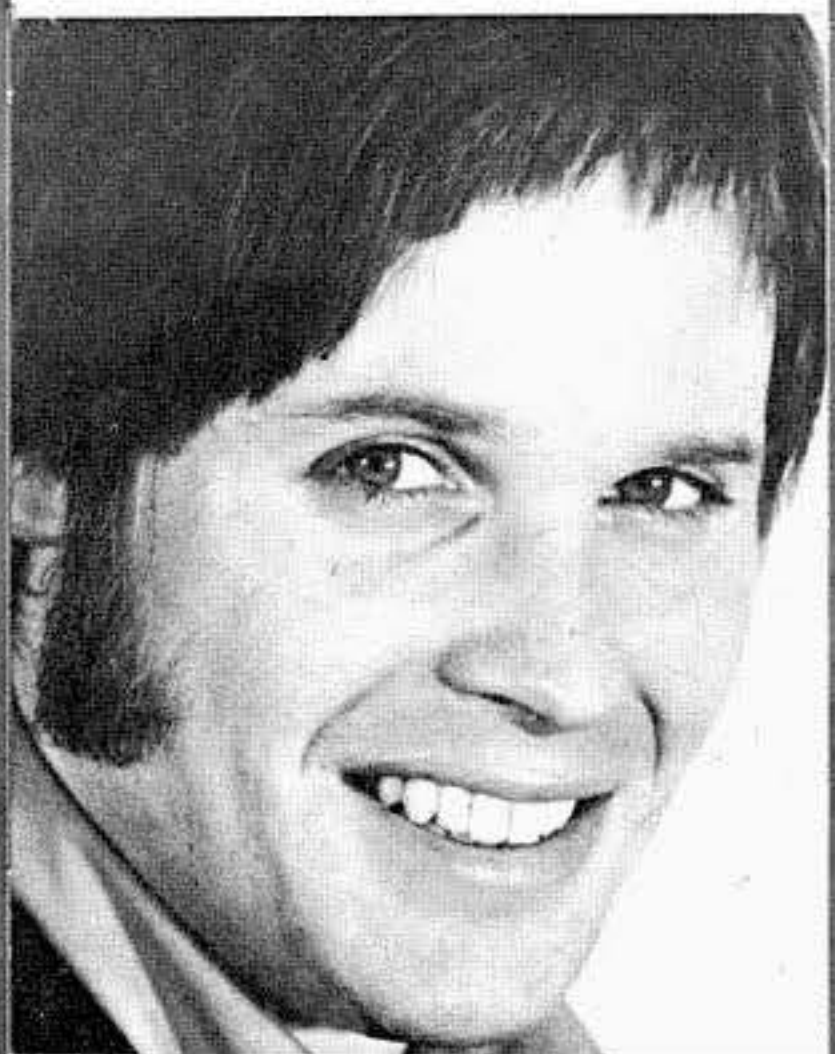
IDLE RACE are donating 50 per cent of royalties on their new single "The End Of The Road" to the Conservative Party funds. Group guests on "Pop North" (today, Thursday); "Saturday Club" (Saturday); "David Symonds Show" (all next week) and "Top Gear" (July 14).

SYD GILLINGHAM, who has headed EMI Records pop and press relations office for the past 10 years, is leaving the company to join independent publicist Chris Hutchins.

# RICHARD BARNES

## Woman, Woman

Columbia DB8436



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## VANITY FARE — ON THE AIR

Dee Time June 22nd — Saturday Club June 29th — Stuart Henry Show July 7th

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B/W

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POF 075

# PAGE ONE RECORDS LIMITED

RELEASE DATE  
JUNE 28th, 1968





**DISC NEWS**

**Ace plays on new Move EP**

MOVE's new single will be "Wild Tiger Woman"—written by Roy Wood and released next month. Group's long-awaited EP of five tracks, recorded "live" at London's Marquee Club and titled "Something Else—The Move" is rush-released this Friday.

On the EP, which includes "It'll Be Me" and the Byrds' "So You Wanna Be A Rock-n-Roll Star," ex-group member Ace Kefford plays bass guitar, but is not featured on the cover picture.

Group appears at a charity concert at London's Royal Albert Hall on July 7 with America's Byrds.

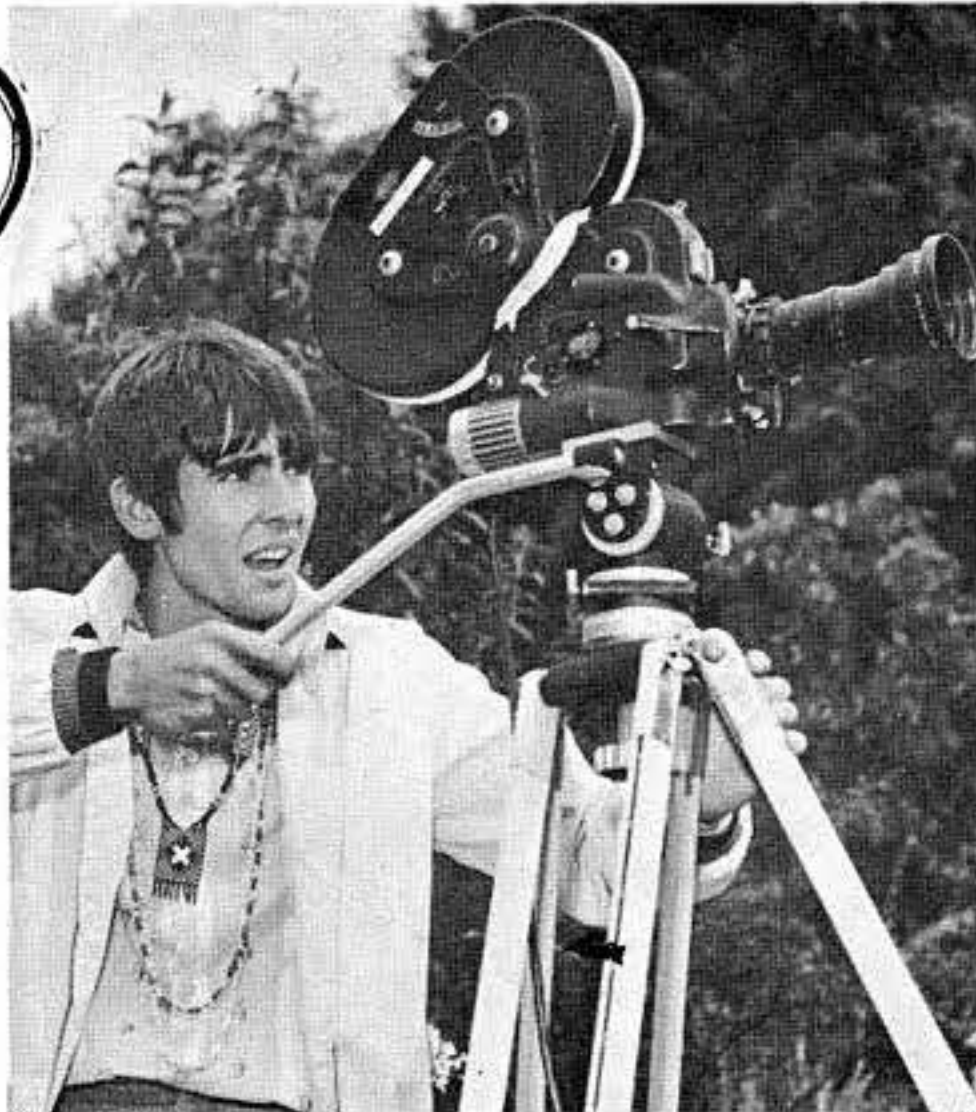
They fly to America on July 10 for a three-week coast-to-coast tour and appear on the "Johnny Carson Show."

Roy Wood goes into the studios next week to record a new single for his ex-group, the Idle Race.

Move headline their own three-week tour of Britain later this year.

**Top of the Pops**

STUART HENRY introduces "Top Of The Pops" tonight (Thursday) when guests are: Equals, Des O'Connor, Cupids Inspirations, Barry Ryan, Lulu, Marmalade, Cliff Richard and Rolling Stones.



**DAVY JONES TAKES OVER**

Picture shows Davy taking over the "Top Of The Pops" camera himself in Manchester last week when a film crew shot a sequence of him for future inclusion in the show to promote new Monkees single "D. W. Washburn," released tomorrow (Friday).

Davy Jones flew back to Los Angeles last Thursday to join

the rest of the Monkees for final work on their first full-length film being premiered in America at the end of August.

Group's world tour from mid-July is still being finalised and no British dates have yet been set, although Davy is keen to play major cities in the North of England, including Manchester, and Scotland—following concerts in Hawaii, Japan, Australia, New Zealand, Holland, Germany, France and Sweden.

**Robbie Dale-back to sea**

EX - RADIO Caroline DJ Robbie Dale has become a "pirate" again! Last week he joined the Dutch "Radio Veronica"

station and will do four shows a week in English.

He started broadcasting again last Wednesday. He has 90-minute spots every Sunday,

Monday, Wednesday and Friday nights between 10.30 and 12.00.

Robbie tapes the shows in Hilversum, Holland, and they're broadcast from the boat.

"Fans who tune in

will probably hear me speaking a few words of Dutch," he added. "But that has to be, of course, for the Dutch listeners. Most of the show, however, is in English and has a very tight pop format."

**LULU: DISNEY SHOW PANTO**

LULU will star in her own cabaret season at America's famous Disneyland from July 5 for a week.

She will be one of a series of top-line cabaret artists to appear at Disneyland's "Magic Kingdom" this summer.

She may also star in her first British pantomime season this Christmas. Disc understands that she has been inundated with offers—including one from the London Palladium.

Lulu, currently touring Canada, returns to Britain next month to start work on her second major film.

**Stones back to work**

ROLLING STONES expect to be back in the recording studios early next week to complete work on their "Beggars Banquet" album.

The session was interrupted last week when fire broke out in the ceiling of the studio, Olympic Sound, at Barnes, near London.

Olympic's managing director, Keith Grant, told Disc: "The fire wasn't that bad. We had the studio working again by ten o'clock the same morning. Everything's back to normal now."

**New Elvis film, single**

NEW ELVIS Presley single "Your Time Hasn't Come Yet, Baby" and his latest film, "Speedway," with Nancy Sinatra, are both being released to coincide with the Elvis Convention '68 at Leicester's De Montfort Hall on Sunday, July 21.

"Speedway" itself is being specially premiered at the Convention—the fourth of its kind—and goes on general release probably from July 28.

The new single, a country and western song, is set for either July 19 or 26 release.

Star guests at the Convention—it was to have been held in Presley's home town of Memphis, Tennessee but £50 travel limit caused its cancellation—are expected to include deejays Tony Blackburn, Kenny Everett (with butler Crisp), Emperor Rosko, Mike Raven and Luxembourg's Tony Prince.

**Equals—third album**

EQUALS, who found fame in the album chart long before "Baby Come Back" brought them into singles recognition, rush-release a third album "Sensational Equals" this week.

Also set, without release date, is their follow-up single—"Laurel And Hardy," penned by the group.

Equals, who play Irish dates this weekend, are on holiday next week.

**Cliff Richard taken ill**

CLIFF RICHARD cancelled a trip to the Bratislava Song Festival and sparked off false rumours that (a) he had been killed in a car crash and (b) he was suffering from appendicitis.

In fact, he had a stomach upset and the Shadows deputised for him at the festival. Cliff recovered sufficiently to rehearse for his appearance on Saturday in the "Billy Cotton Music Hall."

Cliff stars as both singer and guitarist when he gives his own one-man show "Cliff Richard at the Talk of the Town" on BBC-2 next Friday (June 28).

**Tim Hardin here**

TIM Hardin arrives in Britain for a three-week tour on July 7.

Hardin will do seven concert appearances with British group, the Family, opening on July 16 at London's Royal Albert Hall.

He plays Leicester De Montfort Hall (18), Cardiff Sophia Gardens (19), Leeds Town Hall (20), Manchester Free Trade Hall (26)—and two performances at Sunderland Empire Theatre (28).

**RCA**

**THE MONKEES**  
"D. W. Washburn"  
RCA 1706

**NILSSON**  
"Everybody's Talkin'"  
RCA 1707

John Lennon's top artist of the moment—everybody's talkin' about Nilsson!

**HARRY BELAFONTE**  
"Sleep late my Lady Friend"  
RCA 1708

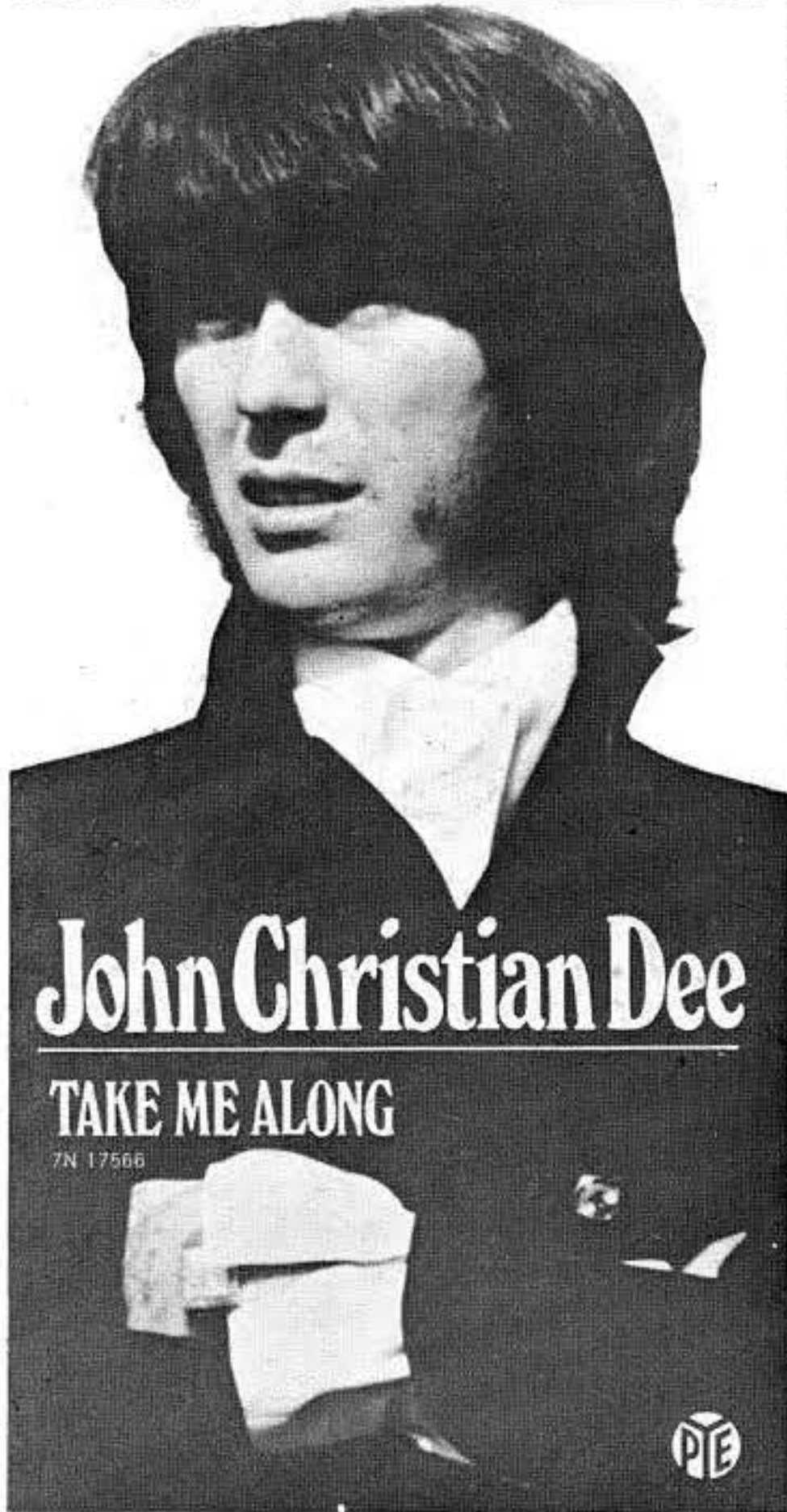
A Nilsson composition! Backed with a great "By the time I get to Phoenix."

**OLIVIER DESPAX**  
"Lonely Troubador"  
RCA 1709





# NEW SINGLES



**John Christian Dee**

**TAKE ME ALONG**

7N 17566



**Sue Nicholls**

Where Will You Be

7N 17565



**The Strawbs**

Oh How She Changed

AMS 725



**Kenny Ball And His Jazzmen**

Wild Daffodil

7N 17536



**Lorraine Ellison**

Try (Just A Little Bit Harder)

WB 2094



**The Barry Goldberg Reunion**

Another Day

7N 25465



Three of the candid onstage shots from Tony: Cliff Richard (top left) Scott Walker (bottom left) Lulu (right)



**I**T'S amazing what a girl friend can do for one! Before he met model Jane Lumb, there was probably nothing further from the mind of Hollie Tony Hicks than photography.

Yet put him in with the photographic crowd, send him off to Japan, the land of cameras, for a tour, and what happens?

These three pictures show the result. Taken at a pop concert with a Nikon camera, 200 millimetre lens fully open at 60th of a second, they show the

new talent of Tony Hicks.

"I'm getting very interested in photography," he says, "and when I get the time I'd just like to spend a whole day taking pictures. It must be people, though. I don't like still life shots. But people, and old people especially, have such wonderful expressions."

If these fine action shots of Lulu, Scott Walker, and Cliff Richard are any indication, Mr Hicks could have a bright new future.

A Hollie gets camera and new hobby: So Disc presents . . .

## THE HICKS COLLECTION



TONY HICKS



## Receptionist who was

## Elvis's co-star

**I**T'S not everyday that a girl serving behind a stall in Portobello Road gets spotted by a famous American film producer and is immediately whisked off to Hollywood.

Annette Day couldn't believe it when it happened to her. Which isn't really surprising. Two years ago she was helping her mother sell antiques. London-born, with a pretty face and red hair, she had never acted in her life, when out of the blue an American producer called John Bernard said: "Do you still want to go to America? I've got a part in the new Presley film, 'Double Trouble,' for you."

Today Annette, who is 20 and works as a receptionist at United Artists' London headquarters, looks back at those four

months in Hollywood as the most exciting in her life.

"I was playing the rich English girl Elvis falls in love with," she said. "A few weeks before filming I went over for a screen test and I was terrified. We started work in July and the director Norman Hartog came to me and said he thought I should meet Elvis so that when we went on the set we knew each other."

"We had a meeting in his office for three hours. In real life Elvis is far more handsome than on the screen. He's tall and very straight and very charming. We talked about the films he'd done before and how I used to buy his records when I was at school."

"And when we got on to the set he was so helpful. He knew I was nervous and on one scene we did 16 'takes' and I kept getting this very simple thing wrong. I was getting furious with myself and Elvis could see. He just came up and said 'Look, just don't worry, Annette—we have all the time in the world.'"

"Elvis doesn't stick just to his close friends as everyone believes. He was terribly friendly with everyone on the set—he never cut himself off, except sometimes during the breaks he'd go off and read a book or practise his karate and judo, which



Annette Day . . . never acted

he's very interested in." When "Double Trouble" came out in London Annette saw herself on the screen for the first time. "It was quite a shock. I saw myself on that great huge screen. It didn't look like me, and it didn't sound like me! My parents were thrilled but I was embarrassed the whole way through. "Looking back on those months and Elvis I must say I feel rather sorry for him. He can't

really go anywhere without loads of people crowding round and staring at him—that's why he has this reputation of being a recluse. "On the set he always left by the back door to escape the people—leapt into a car and drove away. One day he forgot and went out of the front of the studios and nearly got suffocated. I saw him running like mad to catch the car before he was pulled to pieces."



# Simon and Garfunkel strike gold . . .

EVERY album that Simon and Garfunkel ever recorded is now in the top selling 100 album category. The duo, who have released five albums, presently hold the number one, three, six, 25 and 95 spots with "Bookends," "The Graduate," "Parsley, Sage, Rosemary and Thyme," "Sounds Of Silence" and "Wednesday Morning 3 a.m." respectively. "Wednesday" was their first album and was released prior to "Sounds Of Silence," the duo's first big hit and first gold record.

To top things off for the two young New Yorkers, their present single, "Mrs Robinson," was certified a million selling gold record last week.

Despite being the hottest artists in this country, Simon and Garfunkel are said to be "on vacation" by their management office. When I asked where they were vacationing, I was told that it might be in this country and it might not. "They haven't decided what they are going to do."

● **1910 Fruitgum Company** have two new members. Drummer Floyd Marcus was replaced by Dave Peck and bass player Steve Martkowitz was replaced by Bruce Shay. Bruce, by the way, was a poodle groomer before joining the group.

● **Jim Morrison**, lead singer of the **Doors**, cut his hair last week. Morrison had been sporting almost shoulder length locks and is now down to more conventional long hair. Morrison was photographed with his new hair style for the front cover of *Esquire*, a glossy men's magazine.

● **James Brown** was the subject of an hour-long television special in New York last week. The special presented Brown's entire show, filmed during a recent appearance at the Apollo Theatre. Response to the airing was so great that it will be syndicated across the country and probably

**RICHARD ROBINSON**  
reports from  
New York

throughout the world. Brown is just getting recognition here from the white market although he has been on top of the R-n-B ladder for years. Several major magazines are already planning features on him and he has just left, after cancelling 100,000 dollars worth of booking, to entertain American troops in Vietnam.

● Currently making their first major night club appearance on the West Coast at the Coconut Grove in L.A., the **Four Seasons** have a new home. Bob Gaudio of the group just purchased a castle outside New York City for a mere half-million dollars. Built in the 1930's by the fellow who conceived the idea for the Empire State Building, the castle will now be converted into a home and recording studio for the group.

● Following in John Lennon's footsteps, **Elvis Presley** announced this week that he would donate his \$35,000 Rolls-Royce to charity. The car, which features left hand drive, a stereo system and a bar, will be auctioned off by a Hollywood, California, women's organisation. The minimum bid for the 1964 Rolls is \$20,000.

**AROUND New York this week:** **Jimi Hendrix** sat in for a guest set with the **Electric Flag** at the Fillmore East. . . . **Jimmy Page** was in town explaining about the new **Yardbirds** to the press and visiting producer Tom Wilson's recording studio. . . . The **Left Banke** announced that they will make their first tour of Europe in July. . . . **Neil Diamond** is planning a cut called "The Pot Smokers Song" for his new album.

● **Tim Hardin** will appear at New York's Philharmonic Hall prior to leaving for London and his Albert Hall concert, July 15. . . . **Steppenwolf** at the Scene after two concerts at the Fillmore last weekend. The group plans to return to the West Coast to record their next album after a few more dates in the area. . . . **Dylan** fans will have something to look forward to as the band that backs up Dylan releases its first album. They are a Canadian group presently living near Dylan in Woodstock, Connecticut. As yet un-named, the group have finished recording the album



Simon and Garfunkel: five albums in the chart

The tune will be a happy sing-along but in the background there will be interviews with young people whose lives have been ruined by drugs. . . . **Tim Hardin** will appear at New York's Philharmonic Hall prior to leaving for London and his Albert Hall concert, July 15. . . . **Steppenwolf** at the Scene after two concerts at the Fillmore last weekend. The group plans to return to the West Coast to record their next album after a few more dates in the area. . . . **Dylan** fans will have something to look forward to as the band that backs up Dylan releases its first album. They are a Canadian group presently living near Dylan in Woodstock, Connecticut. As yet un-named, the group have finished recording the album

**L**AST night the **Four Seasons** opened at the Coconut Grove. I don't know whether or not the **Four Seasons** are well known in England, but they've had a seemingly unlimited string of hits over here during the past four or five years, and their opening at that posh club was an "event" of old-style Hollywood magnitude.

It was a bit of a drag. No, that isn't fair—I thought it was a drag, but most of the audience seemed to lap it up. First of all, for our dining and dancing pleasure there was Frank Ortega's orchestra playing a tasty selection of waltzes and fox trots, then there was a dance act—a man and woman doing apache dances, yet. (Remember apache dances?)

And then (drum roll), the stars of the show, we proudly present, here they are . . . and the **Four Seasons** did their "so glad you're all here with us tonight" opening number, followed by some of their hits, followed by some throat catchers (with a pin spot on lead singer Frankie Valli), and then some abominable comedy routines which were more embarrassing than funny . . . and so on.

When they were singing they were really good because their harmonies are tight and their professional assurance made everything seem under control. It also made everything seem very slick and polished and unspontaneous. Sort of like male white Supremes. Incongruity of the evening: Jim Morrison was there with long-time girlfriend Pamela, also Robbie Krieger and four Beach Boys and Tommy Boyce and Bobby Hart.

● The long-awaited (for over a year now) **Big Brother** and the **Holding Company** album was finished this week and should be released next month

## HOLLYWOOD CALLING BY JUDY SIMS



### FOUR SEASONS — LIKE WHITE MALE SUPREMES!

(on Columbia). I met the group for the first time, and I still haven't recovered. They're uninhibited and delightful and they sure do drink a lot . . . Superstar Janis Joplin is just as I expected: down-home friendly and warm, coarse but sentimental, strong and hilarious (she has a cackling laugh that makes anyone within a mile start chuckling along with her).

● **Frank Zappa** is back in Hollywood to stay, thank goodness. He moved into the old Tom Mix log cabin in Laurel Canyon (a huge, sombre place) with wife Gail and baby Moon Unit and assorted friends. Frank's next album will be on his own label; apparently he severed all ties with his old MGM label.

● This week's **Jim Morrison** escapade: he wandered into a novelty store (it may have been a pet shop, that's not clear), bought up all the merchandise, and with a cry of "I'll set them FREE, FREE," he unloosed a huge collection of crickets. Yes, crickets.

● Last week **Joni Mitchell** opened at the Troubadour and completely enthralled the audience, me included. She has one album on Reprise (produced by the ubiquitous David Crosby), and her songs have been recorded by Judy Collins, Buffy

Ste. Marie and Tim Rose, to name a few. Her voice is effortless and clear, her songs are sensitive and beautiful (the words are ridiculously inadequate; her songs can't be described by simple adjectives, and I think she's going to be very, very "big." She's already important, but a lot more people are going to realise it).

● The **Association** appeared at Melodyland (which is right across from Disneyland) last weekend, and, as usual, the concert was sold out. The group is currently working on a book of original poems, drawings, etc., to be published within a month or two. I hope this book will be available in England, because it's a thoughtful and entertaining insight into the six Associates. It's called **Crank Your Spreaders** (the original **Crank Your Spreaders** was published two years ago, but one of the original Associates left and was replaced by Larry Ramos, so they withdrew that version and started another).



Zappa; baby called Moon Unit!

a new voice - a familiar face

# BARRY RYAN



his first solo record

## 'Goodbye'



MGM1423





**STEVE MONTGOMERY**

What's good about goodbye  
F 12800

**MELODY FAIR**

Something happened to me  
F 12801

**ORBIT FIVE**

I wanna go to heaven  
F 12799

**DECCA**

**THIS WEEK'S NEW  
CHARITBUSTERS**

FROM

**DECCA** group records

45 rpm records

**JASON CORD**

I've got my eyes on you  
CH 102

**Charity**

**FRANKIE McBRIDE**

With pen in hand MD 110

**JAMES YOUNG**

**JACK HUDSON**

Remember 1690  
MD 1101

**emerald**



## IT'S THE WILD WEST LOOK . . . FROM CILLA

"I can't stand 'avin' me photo taken" says Cilla. But when the result looks like this, we see no reason for complaint!

Taken on a building site in London by Cilla's photographer John Kelly, it is one of a set illustrating "Step

Inside Love" for an American album cover.

"Actually, I love dressing like this—cowboy hat and all, and it makes a great change from all those long dresses!"

Read more of what Miss Black has to say about herself—on page 12.





## Simon, Garfunkel: pure poetry . . .

**SIMON AND GARFUNKEL:** "Bookends." Bookends Theme; Save The Life Of My Child; America; Overs; Voices Of Old People; Old Friends; Bookends Theme; Fakin' It; Punksy's Dilemma; Mrs. Robinson; A Hazy Shade Of Winter; At The Zoo (CBS).

A strange, haunting, and very beautiful album from Paul Simon and Art Garfunkel — after Bob Dylan, Paul is probably the most original and important songwriter in America today. And this is their best LP yet.

But it is a puzzling album — some of the tracks are very difficult to work out. And then the theme of the whole LP is somehow about the elderly and their quiet, sad, nostalgic world — the "Voices Of Old People" track is just that, recorded at old people's homes in New York and California.

Really Simon's words are pure poetry, and so cannot be taken literally. Poetry, but backed up with the most incredible production job heard in a long time (again by Paul and Art), plus fine harmonies, amazing guitar-work and just plain beautiful music.

Best tracks? All of them, really — but "America" ("Kathy I'm lost, I said, though I knew she was sleeping") is outstanding, as is "Mrs. Robinson," currently topping the American singles chart, and their two singles "Fakin' It" (with its mystifying reference to a Mr. Leitch—Donovan?) and "At The Zoo."

Wish **LITTLE RICHARD** would decide just what his purpose is in life! One week he's back as the all-out rocker, then it's hot-foot back to the Gospel. Which is where "It's Real" (Fontana Special) finds him. Richard's gospelising, however, is really only of interest to collectors, and this album has little of



Richard: gospelising

Pet: in French

the fire with which he is associated. Quincy Jones adds some excellent sounds, though.

Certainly didn't think the **VENTURES** had made any "Great Performances" lately—not since "Perfidia" in fact—but here comes Volume 1, of what promises to be singularly uninspiring **Liberty** series.

Rockers may come and go but **JERRY LEE LEWIS** lives on throughout. "Soul My Way" (Mercury) finds the great piano pumper on "Turn On Your Love Light," "Hang Up Baby," "Dream Baby," "Hey Baby," "Treat Her Right" and others. Once you own up to the fact that Jerry is really a Country and Western singer you realise he is as good on slow songs as on the wildfire stuff—and this is an excellent showcase for the man who should never have lost chart success.

The melodic sound of the **PAUL MAURIAT** Orchestra comes up with another lush album, "A Taste Of Mauriat" (Philips). Attractive selection, including "Michelle," "I Know A Place," "Little Drummer Boy," all given some beautiful arrangements.

**PETULA CLARK** singing in French sounds as at home as — er, say, the Beatles in Liverpool. "Petula Clark A-Paris" (Vogue) shows why a British star has shot to Continental stardom: she has shown the talent to totally absorb herself in French expression. Romantic songs, romantically sung.

**THE LUXURIOUS** top-floor offices of Tony Barrow International, situated in a smart Regency building off the nightingale's Berkeley Square, London, was well prepared for her. "Keep a watch on the door knobs," t h e y shouted, "Cilla's coming in a minute!"

It should be explained before incredible mental pictures begin to dance before your eyes, that Cilla Black has a passion for pulling open doors that should be pushed . . . with the result that many an unsuspecting door knob has ended its days in her dainty hand!

Bubbling is really the only adjective to describe Cilla. Happy at the success of her film debut with David Warner in "Work . . . A Four-letter Word"; and fresh from her latest triumph with London's swish Savoy Hotel set, she was on top of the world.

"I must be a terrible bore — why am I always so happy?" she began. "Well, it's just that I'm basically a very happy person. There have been terrible times but I've got over them."

"People can't believe I'm really 25 now. I don't mind telling them, but they seem to get embarrassed when they realise I'm not 19 any more."

"My attitude to life is still that of a 20-year-old. I've lived a completely different existence the last five years—and if I weren't a singer I'd probably be married with two children, a housewife doing part-time work as a clerk/typist."

It sounded horrific! "Never! It doesn't horrify me at all. In fact I think it sounds very romantic."

If Cilla hasn't changed in outlook or personality since the legendary days as Liverpool

# WHY CILLA IS TERRIFIED OF JOHN LENNON

*Happiness is Black-shaped . . . but now she wants to be a sexy bird in a new film*

Cavern Club's cloakroom girl—"and I only did that in the lunch hours to help out"—her discoverers, the Beatles, certainly have. Are they difficult to talk to now?

"Not really. I'm still terrified of John Lennon, but then I always have been. He's very difficult to get through to."

"I've known Ringo the longest, though, and he hasn't changed much. I knew him even before he joined the Beatles."

"Y'know, it was never the Cavern where I was discovered — it was the Iron Door Club. I was there with me mates and the Beatles were playing, and someone suddenly said: 'Ere, she can sing.'"

"What's your name, then?" asked John.

"Cilla."

"Cyril? That's a funny name for a girl!"

Now, five years later, Cilla has succeeded in just about every facet of show business she's attempted.

Which does she most like doing?

"All of them. By the time this Savoy season finishes I'll be fed up with it, and want to do some concerts."

"I try never to be booked up too far in advance, because I need variety, and I don't like to know what I'm doing in six months time."

"I'd love to make another film though—and I like to play a sexy bird. Y'know, someone the blokes will fancy, 'cos they certainly won't fancy me in 'Work.'"

"I'd love to be one of James



● **JOHN:** "Very difficult to get through to"

Bond's birds or something like that."

"Where Is Tomorrow," Cilla's new single, is the first to be written by Italian Umberto Bindi since "You're My World," considered by many to be her best-ever record.

"Yes, Umberto's done me proud—but it's a terrible job finding songs. I really sympathise with Dusty."

"I choose my songs myself and often have to go round the music publishers listening. No one sends me songs, and I'd like to have them."

So, all budding songwriters, if you have a song for Cilla—and put it on a record "cos I can't read music"—send it along. You never know . . .

**David Hughes**

## Des O'Connor chases Doddy up the chart

A **TATTIFELARIOUS** THING happened to Des O'Connor on his way to the theatre—the Wellington Pavilion in Great Yarmouth—the other night: someone suggested he was rapidly replacing Ken Dodd as the No. 1 song, dance and gag man of British variety.

The someone was I and these are neither careless words, nor am I pretending for the sake of an effective headline. Des O'Connor really can lay claim to the title. His TV series has topped the TAM audience ratings for the past four weeks; "I Pretend" has proved his "Careless Hands" hit was no freak of fancy. As additional evidence, his teeth do not need attention, his friendly 36-year-old face needs no plastic surgery.

His appearance, however, does not protect him from the curse of all comics who lay pretence to being pop singers—as with everybody else, Mr. O'Connor has had his share of knocking. And he was even ostracised while "Careless Hands" was collecting a Silver Disc, then selling on into the 500,000s.

Never can the No. 3 in the chart—as he was with only the Beatles and Val Doonican ahead of him—have had so little publicity for so huge a hit.

Today he is admirably philosophical about that unfair state of affairs. "I realised I was not accepted on the pop scene. When someone has been cracking gags for years (17 years to be concise) and then suddenly steps into pop and picks up a big hit, there must be slight resentment."

As for the knocks and niggles from "genuine" pop stars and public (teen and twenties, mainly) alike, Mr. O'Connor is just as generous . . . unlike other singing comics who cock a snook and say they couldn't care less. "Nobody has actually said anything directly to me, but whenever anybody is a success in any walk of life, it is human nature to knock them," he concedes.

"But I'm entertaining the public. My whole day is devoted to thinking up gags, sketches and music for the public. This is the important thing — making the public pleased, not what other artists think."

And, unlike a lot of us in pop, he disagrees that the knocking is necessarily unprofessional. "It's a natural thing to knock in pop," he says. "As a comic, I worked a long apprenticeship before I made it. We all do. But the pop business is a five-furlong sprint from the tapes. Your career stands or falls by hit records. A comic's progress is much slower, his rivals are really his mates. It's an 'all-together' type of attitude."

"But pop has much more pressure attached to it. The competition is so intense when one realises that 60 or 70 singles come out each week. And quite contrary to all this nonsense about there being no talent, there are many, many pop groups which are very talented. So if someone like me suddenly steps in while they are still fighting for recognition, it's no wonder that they resent me."

But, say many pop people, why should the Des O'Connors and Ken Dodds try to muscle in on our scene? After all, we don't end our stage acts by cracking jokes.

"The answer to that," claims Mr. O'Connor, "came home forcibly to me a few months ago when I was in South Africa. Now normally I would not have been known out there, but I found myself to be a celebrity. People asking me for autographs everywhere. And why? Because 'Careless Hands' was a huge hit out there."

"No wonder, then, that comics try to make the chart. A hit record opens doors for you. Since my success in the chart, I've received the offer of two musicals and a couple of film parts—films, I feel, are the medium I'll aim at—and all these offers, I'm sure, are the direct result of having a



● **DES:** "No wonder they resent me"

A brilliant new star

## HEATH HAMPSTEAD

A brilliant new Howard/Blakley song

## 'TENEMENT TRAGEDY' TF946



hit record." With that in mind, he made no attempt to hurry out a follow-up single after "Careless Hands." "I waited for my next TV series to start. With the right song and right exposure, I knew I could have another hit. TV has sold my records, I know it." For six years O'Connor gaged his way round the halls until TV provided him with his big break as compère of the "Spot The Tune" show 12 years ago.

Success after success followed. His own TV series — "I'm currently on the eighth series"—compère of the Palladium show, host at the Royal Variety show a couple of years ago . . . and now big chart name.

"I'm a bit of a ham. I prefer a showbiz song to pop. It has the magic which makes people sing along with you. 'Careless Hands' had this magic. With the right arrangement and promotion I knew it could make it."

**Bob Farmer**

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**PENNY VALENTINE SPEAKS TO JIM WEBB, 21 YEAR OLD CALIFORNIAN WHO WROTE "BY THE TIME I GET TO PHOENIX," "UP, UP AND AWAY" AND "MACARTHUR PARK".**

JIM WEBB, the brilliant evocative young American composer, has a new pattern of life today.

He gets up at 8 a.m. in his 22-room house in Los Angeles, "works out" for half-an-hour, has breakfast, writes solidly for four hours, goes into his office to have lunch and sort out his mail, does interviews most of the afternoon, goes into the studios and returns home in the early hours of the morning.

This suddenly exhausting schedule is Webb's price for fame. Certainly this year, in return for this high pressured life, he will finally set the seal on being acclaimed as the greatest young pop composer in the world—bar none.

After only 18 months he has already been called "the new Bacharach," "A genius," "A phenomenal talent." People everywhere rave over his lyrical presentation, his complicated music scoring, his incredible mastery of the "big orchestra" sound.

In that time he has brought a whole new dimension to pop music.

Inside the head of this quiet thoughtful, gawky, ex-college boy, is a fountain of writing talent that

will never dry up. His success has been practically overnight and sensational. In America he has

# Jim Webb... the new McCartney?



already won two Grammy awards—pop's highest recognition for talent. He is set to win a lot more.

He is probably the only writer in the world that could have brought an actor like Richard Harris—who had never sung a pop song in his life—to the top of the chart in America with a complex extravaganza called "MacArthur Park." The record was issued in Britain last week.

know, it was recorded for the album and we put it out as a seven-minute single with a sense of forboding. After all, a song like this with lyrics that are hardly explicit, and a very, very complicated form of chord changes and mood changes, isn't usually considered a commercial proposition.

"The song was written at the beginning of the year. It's a very personal thing. The park DOES exist. It's at the end of Wilshire Boulevard in Los Angeles. After hearing the song I think people who saw the park would be disappointed because it's really very small. I made it seem large and grand because that was what it meant to me."

So huge is his musical reputation in America at the moment that when Jim announced his plan to write a symphony offers flooded in to accommodate the first public performance.

"There is a plan at the moment to record it with the Los Angeles symphony orchestra, which would be groovy. But I'd like to give it a public airing before putting it on tape. The American Air Force have said they'd like to perform it on the White House front lawn—which would really be too much. But my dearest wish is really to come to Britain and maybe do it somewhere like the Albert Hall.

"I'm off to New York next week to talk to Mel Ferrer about the "Peter Pan" score. I'll probably start that in late fall. My plans are to write as I usually do—in a fairly big way. My work after all has not much connection with the musical comedy or theatre world.

### Thrilled

"Richard Harris is coming to Los Angeles later this year to work on his second album. He's so thrilled with the reception to 'A Tramp Shining' it's great because we only did it for personal satisfaction.

"Which reminds me," said Jim Webb, and laughed. "He promised me his Rolls-Royce if 'MacArthur Park' got into the Top Ten. That Rolls-Royce is still forthcoming!"

Jim Webb plans to visit London after the summer. Last time he came over—in January—it was a visit unknown and unnoticed by nearly everyone. He recorded Richard Harris for three weeks and flew out again. I met him briefly then, listened to his work and marvelled that anyone so young and shy could be so brilliant.

This time he arrives it looks like he won't even have time to catch his breath.

### Aware

"I don't feel any different—I'm just pleased people are listening to my songs and are aware of them," Jim told me from Los Angeles last week. "The reception to my work in America has been just slightly short of tremendous." He chooses his words carefully, sounding happy but never letting his boundless enthusiasm run away with him. That's kept for his writing.

"I think 'MacArthur Park' is something of an innovation to pop music. I think it's given other young song writers, who think in a poetical and complex way about the music, a positive sign to go ahead and not hold back.

"I'm honestly stunned that the record has done so well. As you

# THIS IS US!

## the Equals —

### Dervin Gordon

Instrument played: I'm the lead singer.

Born: Jamaica on January 29, 1948.

Parents: David and Jenny. Brothers / sisters: Lincoln, of course, who is my twin brother, and Jean. All the family are over here now.

Previous jobs: I was an apprentice toolmaker, then along came the chance of joining the group.

Biggest highlight: The success of the group, first through our album, "Unequaled Equals," which got to No. 8 in the LP charts and now, must more important, the success of the single.

Marriage: I'm single with no particular prospects at the moment.

Hobbies: Playing records. Music makes up nearly all my time anyway.

Fave food/drink: Steak and chips, because it's international; and orange juice.

Cigarettes: A packet of 10 Gold Leaf a day.

Likes: Walking on my own and girls occasionally.

Dislikes: Small stages and badly organised venues.

Pop business: It annoys me that unknown groups don't get a better chance to make it. I'd like to see Radio 1 giving the unknown groups much more airplay, instead of sticking rigidly to the big chart names.

Ambition: To achieve a world-wide No. 1 hit.

### Eddie Grant

Instrument played: Lead guitar.

Nickname: Squeazy.

Born: In Guiana on March 5, 1948.

Parents: Patrick and Ismay. Brothers/sisters: At the last count, it was five, but things may have changed. Anyway, they are all brothers — Derek, Patrick, Rudolph, Brian and Alpine if my memory serves me right.

Previous jobs: Didn't have any. Came over to England eight years ago and went straight into the group on leaving school.

Biggest highlight: Being in the chart with a single after all this



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

time. Marriage: No, I'm single. Who'd have me, anyway?

Hobbies: Music, music, music. I've just no time to devote to anything else.

Fave food / drink: Yoghurt, milk and beef casseroles. And I don't smoke or drink, either.

Likes: All people who are devoted to their girl friends.

Dislikes: People who don't like me!

Pop business: What I don't like about being in the business is the fact that it doesn't give me the time to do what I really want—which is to write more songs and play more music.

Ambition: To make a lot of money and be happy and content.

### Lincoln Gordon

Instrument played: Rhythm guitar—we don't have a bass player in the group because we get a better sound on stage with two rhythm guitars.

Born: Same as Dervin, of course — Jamaica, January 29, 1948.

Previous jobs: I was an apprentice signboard designer.

Biggest highlight: Having a record in the chart. I didn't think it would be so big. It was actually released as a B-side a year ago and nothing happened. Then we stuck it on an EP and suddenly the demand became so great that it was brought out as a single. Now it's nearing 100,000 sales.

Marriage: Single—like everybody else in the group.

Hobbies: Playing football—except that I haven't played for years.

Fave food/drink: Steak and milk.

Cigarettes: I don't any more.

Likes: Travelling—and dislikes staying in one place too long. I also can't stand the underground tubes.

Pop business: The thing that brings me down is the way people take the attitude that all groups are big headed and scruffy.

Ambition: Success with the follow-up single, "Laurel And Hardy," and generally to be a success in music.

### Pat Lloyd

Instrument played: Rhythm guitar.

Nickname: Snowflake.

Born: Islington on March 17, 1948.

Parents: Robert and Irene.

Brothers/sisters: Sandra, Mandy and Gary.

Previous jobs: I was a welder, but decided the life wasn't for me. So I signed on at the Labour

Exchange for 18 months and liked it.

Biggest highlight: Looking at our record rising up the chart. But getting to No. 8 with our album, "Unequaled Equals," when we still hadn't had a hit was a big occasion, too.

Marriage: Single—and no plans impending.

Hobbies: Songwriting or, I should say, trying to write songs.

Fave food/drink: Egg and chips. That may not sound very ambitious, but I'm an easy-going fellow. Milk's my favourite drink.

Cigarettes: I smoke Senior Service and get through about 25 a day.

Likes: Eddie Grant, girls and taking the mickey out of John Hall.

Dislikes: John Hall—no, that's not serious—but I can't stand snobbish people, especially those who've got nothing to be snobbish about.

Pop business: Can't say I have any grouses. I think the long wait we had for a first hit single was good for us because we gained plenty of experience while we were waiting.

Ambition: To have my own house, my own car and, of course, plenty of money.

### John Hall

Instrument played: Drummer.

Nickname: Big Nose.

Born: In Islington on October 25, 1947.

Parents: John and Gladys.

Brothers/sisters: None.

Previous jobs: Too many to remember. I was a car salesman, fitter, shop assistant, driver, general layabout, etc., etc. I was also the busiest person in the Labour Exchange for three years. Of all the jobs I had, I never stayed long enough to get a paid holiday for any of them.

Biggest highlight: The current hit. I never dreamed it would take off like this. I still can't really believe it.

Marriage: Single. I'm in no hurry to marry when I can live a life of sin.

Hobbies: Swimming, listening to records, driving (although I don't own a car yet) and treating myself to new girl friends.

Fave food/drink: Mushrooms with anything. With egg and bacon, with steak, with whatever you like. Brandy and coke is my favourite drink.

Cigarettes: Embassy—about 20 a day.

Likes: Good looking girls and money.

Dislikes: Ugly looking girls, no money, bad drivers and the rest of the group.


Ambition: To be a success, pure and simple.

# JOHNNY DARRELL

## 'With pen in hand'

A smash ballad penned by Bobby Goldsboro.

### UP 2225



## A hell of a hit · UP 2227

# CARL DOUGLAS

## 'Sell my soul to the Devil'



# Changing face



## of Julie Driscoll

**JULIE DRISCOLL is one of those rare people whose entire life revolves round her music. To the extent of her having absolutely no personal and private life.**

You feel if she had to stop singing she would wilt and die. On stage she might have a ferocious voice that attacks a song unrelentingly, challenging her audience with her body movements, her haunting face hard and unsmiling; but when you meet her she is pale and thin and slightly delicate-looking with an almost insulated life.

by PENNY VALENTINE

She is wrapped up in music like a cocoon. "My career comes before everything and anyone else. My whole life is to sing and express myself. What little social life I had before has gone. Now my social life revolves only round the people I work with—Brian and the boys, and the office that runs my life. I don't want anything else."

You will never see Jools at a club—unless she's on stage—or a restaurant, or a cinema. You may catch a fleeting glimpse of her as her long legs in black trousers whirl past you, on one of her many shopping sprees. But it will be like trying to catch a will-o'-the-wisp.

### BASIC

Jools is a very basic person, strong, with a determination and solidarity rare in a 21 year old. She is very quiet and thoughtful with only a rare burst of chuckling—like the time the helpful lady at London Airport picked up her guitar case and said "Oh, Miss, don't forget your violin!"

Because of her immersion in music you can almost understand it when she says she hasn't had a boyfriend, or a steady relationship with another human being apart from her mother since she was 16. Three years of hard, almost unfruitful, slogging round the country with the Brian Auger Trinity have seen to that.

She laughs, abruptly, when you ask if she ever gets lonely.

"Lonely? My God. The thing I pray for more than anything else is to have some time on my own. There are so many things I want

to do, and my life is so crowded with people and places—I never even have time to think, never mind feel lonely. I like my own company. Sure I like people—and the more I meet the more I warm to. But I want to have TIME. Time to write more songs, to improve my voice, to go into films or modelling. To progress as a person and an artist. Just to find a ruddy place to live!"

At the moment Jools lives with her mother in the same Vauxhall council flat she grew up in as a kid. One of the most amazing things about Julie has been her complete transformation in three years. From the enthusiastic, shy, rather ordinary 18-year-old singer I first met when someone dragged her over to meet me at a party, to the dynamic mysterious un-nerving creature she is today.

"If I've changed as much as you say—and I guess I have in three years—then it's been without my knowledge. I haven't consciously worked on an image. I lost a lot of weight and make-up and wear different clothes but that happens to most girls when they grow up.

### FUNNY

"As a person I'd say I was a bit of a funny mixture. I'm flipping mad for a start. I wouldn't say I was moody or difficult but if I'm under pressure I crack up in the heat of the moment. When that happens I try and keep away from everyone. If someone is unlucky enough to bump into me at the time I'm afraid I fly off at them!

"Those three years on the road

were hard but I'm thankful for them now. They gave me an insight into the business I wouldn't have had. It's better than overnight success because you feel more able to cope when things crop up. When we hit big in France with 'Save Me' I realised the most important thing in life was your audience. You must never talk or act down to them—like 'I'm doing you a favour by being here.' That's the way not to last.

"I'd never 'big time' anyone. But I can understand how some stars get this reputation. It's not a question of people changing when they have success—it's a question of the pressures that are brought to bear on them.

"I hope I haven't changed. I don't think I have—except that I'm more suspicious of people I don't know and who have never wanted to know me, suddenly rushing up and being my 'closest friend.' If I had a personal life I'd expect it to be kept private, completely.

"I mean if you read some of the things they print about me on the Continent it's unbelievable. They must have the most fertile imaginations in the world!

### NORMAL

"The thing is, the public are odd. They seem to think you're super-human. If you're normal and get into a temper they're really shocked. I might be under the most unbelievable pressure at the time—this business does make you more edgy and neurotic than any other—and if they see you like that they think 'Oh, she's a cow and a bitch'!"

Julie Driscoll today is undeniably paying the price of being a star. It is rare for her to go anywhere—with her distinctive appearance—and not be recognised.

"It's funny in a way because we've reached a much wider public now through TV on the record. I go into a store like Selfridges and the woman behind the counter stares and says 'You're not that girl on...?' They can't grasp the name for a minute but it's

older people now, not just the kids. "I know it's rotten", she giggled. "But at the airport the other day a

woman came up to me and walked round me ogling, and then said 'You're Julie Driscoll aren't you?' I was in a god almighty rush and I

just turned round and said 'No. Her face really fell and she walked away muttering 'I could have sworn that was her...'"

## SOUL



johnnie walker

## Sincere Otis tribute

NICE to see William Bell have a hit on his hands with "Tribute To A King." A recorded tribute to a man no longer living can so easily be very sick and in bad taste. One that immediately comes to mind is the song "Three Stars" dedicated to Buddy Holly, Richie Valens and the Big Bopper. However much sincerity of feeling there was behind the record and its production, none ever came through on listening. "Tribute To A King" was written by William and Booker T of the Memphis Group and was originally released as a "B" side in the States, so they can't really be accused of "cashing in." The song itself is so beau-

tifully done, full of real honest sincerity and feeling. It must have been a very sad session, even for the violinists, who played just about the saddest and most soulful strings I've ever heard. For Britain, no plans were made for release, until the Emperor Rosko got hold of an American copy and played it one Saturday lunch-time. Atlantic Records were apparently deluged with enquiries and rush-released the song to meet public demand.

### New

If William Bell's a new name to you and you'd like to hear more, try the album, "The Soul Of A Bell," which includes the Otis-recorded soul classic, "You Don't Miss Your Water," written by William, as is most of his material. Other stand-out tracks are "Everybody Loves A Winner" and "Then You Can Tell Me Goodbye," which you may remember from the Casinos last year. Up-tempo, groovy Bell can be heard on the 45, "Never Like This Before," one of my all-time favourites.

Talking with people the other day about how current sounds never seem to match up with those of the '64-'66 period. Things like "Midnight Hour," "Don't Fight It," "Something About You," "Respect," etc. The Sue label, now undergoing a new lease of life under Island Records, have already re-released all-time favourites like "Harlem Shuffle" by Bob and Earl, Donnie Elbert's "Little Piece of Leather" and the Santells' "So Fine" (memories of Swingin' Radio England where we played that one continuously).

Wiggly Pickett (as Steve Marriott would say) currently has "She's Looking Good," which, for me anyway, is a pretty ordinary, run-of-the-mill rock/soul piece. Pickett, I think, will soon emerge as THE male singer with the Atlantic stable but not until better things are released as singles. "Looking Good" was taken from the LP "I'm In Love" which features "Hello Sunshine," a song which I and many others would love to have seen as a single. "I'm

A Midnight Mover" is the next Pickett 45, again much the same, but what a "B" side!!! "Deborah" was recorded for the San Remo Song Festival where it was a tremendous success, taking third place. It opens with mandolins and trumpets, all reeking of gondolas and spaghetti with Mr P. almost doing a Mario Lanza. Then suddenly crashes without any warning into the most unbelievable, solid, ear-slaming groove ever. It's never off my record machine, and I get very brought down that I haven't got a radio show because I want you to hear it as well. Think I'll pull a moody on the G.P.O. A moonlight raid on the exchange. Next day anyone who dials 100 hears Wilson Pickett's "Deborah" instead of the operator, anyway it's on sale soon.

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MARMALADE-A-WEEK TODAY GRAHAM KNIGHT

## Graham's granny is a speed maniac

GLASGOW is said to be the roughest city in Britain with knifings and similar troubles day and night.

John Graham Knight, bass guitarist with the Marmalade, agrees with this, but admits he had a very sheltered childhood, thus retaining his innocence to this very day.

"Glasgow people are really very friendly," he insists, "provided you get to know them."

Graham was spared the gangs for three years

when he moved to Copenhagen in Denmark.

"The rest of the group say Michael (that's ma Dad) was the cleaner, but he was really cypher clerk at the British Embassy there.

"Anyway, he vanished while I was there, and I've never seen him since. Still, if he sees we're in the Top Twenty he'll probably come back for

the money!"

Graham's mother Annie, lives in Glasgow with "Grannie," a grand old lady of 84 who is mercilessly taunted by all the group.

### 'Faster'

"She doesn't mind, though, and she's a proper maniac for speed. I take her out in my Triumph Spitfire at 70

m.p.h. and she screams 'faster, faster!'"

Graham considers himself to have been a "very spoilt only child," but when the Marmalade first came to London just over two years ago, he somehow managed to survive without parental guidance!

He now lives in a flat in London's Finchley, near Junior Campbell. "From his pub to my pub is just over a mile," says Junior knowingly!

"Actually I hardly ever live there," says Graham. "It's very tidy, though, as I have a maid to do all the cleaning."

He's worn glasses since he was 12, "starting with

those dreadful National Health wire things," and has tinted lenses simply because they are more comfortable to his eyes.

### Ribbed

Perhaps it's the glasses that make him the scapegoat of the group. He is ribbed unmercifully and tales abound of him knitting bed-socks on the way to bookings and other highly improbable escapades.

"It doesn't worry me though. I give as good as I get, and these nasty comments just roll off my back now."



AMIDST THE CHAOS AND HIGH-POWERED FEVER OF THE 20th CENTURY, DISC'S HUGH NOLAN FINDS DONOVAN, THE MAN WHO MANAGES TO CREATE AN AURA OF PEACE AND TRANQUILITY WHEREVER HE GOES.

AFTER ALL these years of worldwide fame (and a little notoriety) Donovan amazingly still manages to think and act like a 16th century minstrel—or the roving beatnik who left Glasgow with his guitar across his back so many years ago.

"Five hundred years ago, if you were a painter or a singer you weren't anything special—they were just crafts. A songwriter is on the same level as a farmer."

Even surrounded by the frenetic technological nightmare of the BBC's "Top Of The Pop" studio, Don manages to stay gentle, friendly and devoid of hang-ups.

Surrounded just by three friends, including his old mate Gypsy Dave, rather than the usual pop plethora of manager, agent, publicity man, etc., Don confessed all:

"My real love is children's songs, tales like one half of my double album.

"I like writing about non-present day things, the timeless things like nature. I like to think that the subjects of my songs will still give pleasure 1,000 years from now—if they last that long.

**JUNGLE**

"I write best in strange places like the Greek islands or the Mexican jungle, and then I'm influenced by the things around me—the elements. But when I was living in the city for two years I wrote about city things, city hang-ups."

But wherever he is Donovan



Donovan: writes best in strange places

# The strange world of Donovan

never feels he can sit down and decide to write a song about some particular subject.

"I don't think any writer knows where or when or how he starts writing—all I know is that when it starts it's like a tap. One song comes along and for five days or so they just keep on pouring out.

"When it begins it's fun. Usually the tune comes first, with some words. But not real words — funny, silly phrases

which don't mean anything, like children's words."

Thinking like this, Don finds himself in just about the exact opposite position from most other pop people—instead of having to search frantically for material for a new single or

album, he finds he writes more songs than his record company can release.

"I've just been putting down 22 basic tracks in the studio, which we hope should be ready for release by next month."

For the past three months

Donovan has been living the quiet life at his country cottage in Hertfordshire. And the simplicity he finds there is, not unnaturally, being carried over into the Donovan you see on your TV screens or—very occasionally—on stage.

"I've been guesting on a lot of TV shows recently, because it's easy and it gives me a chance to just sing with my guitar.

"I don't do so many live concerts now, because I want to present them as successful concerts in their own right—and not just for the money. I plan my concerts now to give the best effect.

"Like there are plans for me to do a tour of the States soon. It's much nicer over there in a way because people don't know me. I am the songs they hear, so I can come on in my truest sense.

**PEACEFUL**

"I did a concert at the Hollywood Bowl once. There were 26,000 people in the audience, and they were incredibly quiet and peaceful — there was no screaming or anything—just me and my guitar."

The emergence of his native Scotland as the new breeding-ground of British music Don finds not at all surprising. "It's the real Celtic strain coming out, which is the oldest and so the truest music of this country.

"I was very happy when the Incredible String Band came along because they have the same feel for music as my songs—but, of course, they're not the same."

Donovan's present record collection doesn't contain many of his old records—which he finds "funny but very truthful. It's so long ago now that I can listen to them as someone else. But they're truthful because

they are me as I was then.

"I don't know—maybe songs should be destroyed as soon as they're written—once they leave me they're gone. But some stay. 'Catch The Wind' and 'Josie' were great songs, and so is 'Colours.' And I'd like to do 'Sunny Goodge Street' again because my voice is much better than it was then."

The price of being successful in the pop world is instant—and vast—fame, a factor which has destroyed many who have been thrust into the merciless glare of constant publicity. But Donovan has never felt it a hang-up.

"I sometimes can sense that people are going to look and point in the street, before they do. You can call it a hang-up or a blessing. Of course, the whole 'variety' thing is done for effect anyway — the kids don't want it, they just want songs and music.

"Being famous is just something that happened. I've never prostituted knowingly. In some ways it's a very lucky thing to have happened—it's given me a lot of freedom to write, and a lot of bondage as well.

"Dylan's reaction to fame is very American and very true to form. But he's right—you have to shield yourself from the entertainment business. It's a strange world."

Donovan paused and thought for a couple of minutes, and then added thoughtfully: "Obviously it's great to have money to do things with—but would you believe it's just the same as not having money?"

From most people, no; but knowing young Donovan Leitch, who was quite happy tramping the country for so long with just a hole in his pocket, one has to believe him. For one thing Don unfailingly is, is honest. Which is most refreshing.



Beautiful Julie's best performance to date

**PETULIA**

Julie Christie, Richard Chamberlain, George C. Scott, Shirley Knight, Columbia (X)

IN America Dick Lester, whose first major direction this is after the Beatles films and "How I Won The War," came under criticism on "Petulia" for what was called muddled and confusing film construction.

Totally unfair. Compared to many continental films that have a penchant for bemusing

flashbacks that leave your mind in a whirl—and then get acclaimed as the greatest and deepest things ever — Lester's flashbacks are pertinent and easy to follow.

Apart from this "Petulia" is certainly his best work to date. A film that has ace superstar Julie Christie looking more beautiful and certainly acting more subtly than ever before; that has Richard Chamberlain perfectly cast as her weak young husband; and that has teamed great actor George C. Scott and pretty Shirley Knight as a husband and wife who are separated and in the middle of this poignant delicate four point relationship.

Set in San Francisco's hippie



Richard Chamberlain

quarter with background music from Big Brother and The Holding Co., Lester has weaved a film that is both funny and moving. His use of his subjects and location is perfect, his blending of colour and atmosphere faultless.

Julie Christie, who previously has really only had to look divine, and whose dramatic prowess has never really been used properly, comes alive under Lester's direction. As the kookie, bewildered girl of the title who is instantly loveable but who nevertheless seems to bring all the men she knows to the point of extreme violence, Lester has won from her best performance yet.

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# POP THE QUESTION



## Cliff: world wide million disc seller!

? How many records has Cliff Richard the Great sold all over the world? And would any pop fan—boy or girl—correspond with me on pop music?—Mr. Stelios C. Elliniadis, 11 Efpalinou Str., Athens 815, Greece.

• Says a spokesman for EMI Records: "The total runs into millions. But it is very difficult to calculate the exact amount as we would have to get returns from each of the countries in which Cliff's records are sold. And that would be a tremendous task."

**Cliff Richard:** 'total runs into millions' ? Addresses, please, of the Dionne Warwick and Equals fan clubs.—C. Ash, 124 Aldershot Road, Guildford, Surrey.

## Those Partridge snakes...

? Please could you give me details of the attractive snake-designed jacket Don Partridge was shown wearing in the photos in Disc dated May 18 and 25. And where did he get it made?—William Best, 57 Inishowen Drive, Finaghy, Belfast 10.

• The jacket is, in fact, made from real snake skins, William! Says Don: "I buy the skins wholesale from a place in the City of London. The five skins that made up the jacket cost me £6 10s. They were a bit cheaper because they were slightly discoloured—but I prefer them that way."

"To get the skins made up into a jacket cost me eleven guineas. So the whole jacket came to about £18. I had the jacket made by E. Harris, 24 Berwick Street, London, W1."

## Queen of Soul session

? Could you give me some information about Aretha Franklin. And how old is she?—D. M. Grier, Hornsey, London, N8.

• Aretha, acclaimed "Queen of Soul," was born in Memphis 25 years ago. Her early life was steeped in gospel music, and her father is the Rev. C. L. Franklin, one of America's leading revivalists, who has himself made over 30 albums of revivalists' meetings.

Aretha started singing as soloist in the church choir at 10 and at 14 was singing on her father's revivalist tours.

By the time she was 18, she was established as a gospel singer. Her work came to the attention of the record business in 1960 and her first record, for the Atlantic label, "I Never Loved A Man The Way I Love You," hit No. 1 in the States and sold over a million. Since then Aretha has chalked up five Gold Discs.

## Beach Boys replacement

? My friends and I are great Beach Boys fans, and we want to know the name of the lad whom Al Jardine replaced, the Beach Boys' first LP, and the address of their fan club.—J. Appleby, R. Hodgson, P. Forshaw, F. Green, 254 Manchester Road, West Timperley, Altrincham, Cheshire.

• Al Jardine replaced David Marks, who was featured, incidentally, on the first Beach Boys LP issued in Britain—"Surfin' Safari." Write to Beach Boys, c/o Miss Andree Wilson P.C. Box 110, Hollywood, California 90028, USA.



? What has happened to Scott McKenzie, and will he be coming to Britain this year?—Miss J. Norton, 33 Lea Ford Road, Lea Hall, Birmingham 33.

• If Scott's last record, "Holy Man," had been a hit, he might have followed through with a visit to Britain, Miss Norton. But unfortunately the record failed to break through, so there are no plans at present for Scott to come over. And there was no news at presstime of a follow-up record.

? I have received a few copies of Disc from my English friends and have found the magazine very interesting with lots of information about the pop world.

Unfortunately, we don't get Disc so often in the Sudan, so I would like to hear from readers who could tell me more about the Beatles, Manfred Mann, Monkees, Bee Gees, Love Affair, Rolling Stones, Shadows, Tom Jones, Ray Davies, Dusty Springfield and Sandie Shaw. Thanking readers in advance.—Mr. Sharad R. Parekh, P.O. Box 100, Port-Sudan, Sudan.

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



• Dionne Warwick: write to Gloria Marcantonio, 15 Meadow View Road, West Ewell, Surrey. Equals: write to Noreen, Equals Official Fan Club, 25 Denmark Street, London, WC2.

? I am trying very hard to get a copy of Lorraine Ellison's "Stay With Me Baby," but have been unsuccessful. Would any Disc reader send me a copy? I am willing to pay 10s. for one in good condition.—Harry Burnside, 7 Ardencraig Street, Castlemilk, Glasgow S.S., Scotland.

• Would any reader like to contact Harry? Record he wants is deleted from the catalogue.

## PHIL SPECTOR NOW FILM MAN

? What has happened to Phil Spector? The last I heard was that he had married and was living in Los Angeles.—Josephine Graham Cooper, 12 Cates Drive, Great Barr, Birmingham 22a.

• Record producer Phil Spector is the man who had big hits some while ago with the Ronettes, Crystals, Righteous Brothers and Ike and Tina Turner.

A spokesman for London Records says that, so far as they know, Phil has abandoned record-making for film-making. A loss to pop, it would seem.

? When are the Cream going to do a British tour? Is it confirmed yet whether they are writing the musical score for a Bee Gees film, if so, when; When are they releasing a new album; Who is the main vocalist on "Disraeli Gears"; and who sings "Blue Condition"; When is the Jimi Hendrix Experience releasing a new single, and when are they doing a British tour?—I. S. Rutherford, 81 Maryat Rd., New Milton, Hampshire.

• No tour fixed for the Cream at present. Only score involving the Bee Gees is one they are writing themselves for a film called "Lord Kitchener's Little Drummer Boys." There were no plans for a new Cream album at presstime. Jack Bruce is the main vocalist on "Disraeli Gears" and Ginger Baker sings on "Blue Condition," a track from the same LP.

A new Hendrix single should be released when he returns from his current trip to the States. No title is yet available. Looks as though Jimi will have little time for a British tour for some while. After returning from the U.S. he plays in Italy and Zurich. "Then he's due for a well-earned holiday," says a spokesman.







## Disc reviewers catch Tom Jones', Engelbert's summer seasons and John Rowles in cabaret

Fan Gag . . . by Barry Fantoni



'Your mother went off Frank Sinatra when HE got married—each time!'

### TOM JONES

WHO ARE the real Tom Jones fans? Certainly not just the teenagers on the showing of audiences to the popular Welshman's show at the Bournemouth Winter Gardens.

The golden-voiced wonder from Pontypridd has a 40-minute spot in which he sings 12 numbers, interspersed with affable chat about his recent American trip.

Beginning with "Love Light," he moves quickly on to "Hello Young Lovers" which he accompanies with his traditional frantic hip-swinging routine and finger-clicking gestures.

A new adaption of "Danny Boy" is received with rapt applause, but his most popular numbers as far as his audience is concerned are "Delilah," "Green, Green Grass Of Home" and, of course, "It's Not Unusual."

Other numbers featured are a slow treatment of "I Can't Stop Loving You," a swinging arrangement of "You've Come A Long Way From St. Louis," and an ear-splitting version of "Land Of A 1,000 Dances."—**DAVID TILL.**

### JOHN ROWLES

DISPLAYING the professional polish not always possible within the confines of a pop package show, John Rowles scored a big hit with an all-round performance on his British cabaret debut last Sunday at Bamsley's Ba Ba Club.

Highlight, naturally, was "If I Only Had Time," the only big hit so far in this handsome New

Zealander's short British career. "Hush, Not A Word To Mary," his latest recording, was almost as well received and on this basis seems assured of chart success.

Looking and sounding good throughout, John expertly made the transition from concert stage to supper club. It surely cannot be long before he begins to register almost as well as the man he looks so much like—our own Engelbert.

### SONNY STANLEY. ENGELBERT HUMPERDINCK

ON FRIDAY at the ABC Theatre, Blackpool, Engelbert Humperdinck opened in the sixth spectacular "Holiday Star-time" since the theatre was rebuilt. It was Engel's first taste of a summer show, and he was called upon to face the traditional opening night invited audience of landladies, press and municipal VIP's.

First of all ageless Lonnie Donegan, looking as young as when he was a chart-topping skiffle star, took the audience by the scruff of the neck, and with his past hits laced with humour really brought them to life.

By the time Engel took the stage the audience was not quite so starchy.

He naturally sang all his recording numbers, breaking up the sequence with his show-stopping take-off of Frankie Vaughan, dancing with glamorous chorus girls in "Quando Quando," including "That's Life," "Can't Take My Eyes Off You."—**JOHN NORMAN.**

THERE are three angels of the morning. One, with dark eyes and a lovely smile, is the original Billie Davis, produced months ago by young Michael Aldred who then showed his knack of picking songs and has since displayed his sound abilities on "Beggin" by the Timebox. The second and American hit is Merrilee Rush, whose name rings like a musical game played by the Gadarene swine, and whose voice resembles a sad Bobbie Gentry. The third is dusky, sweet Pat Arnold who bubbles and laughs with love and affection.

All good, but Merrilee Rush is out ahead for two reasons. The organ run; and the most soulful guitar playing ever heard on a white pop record. I adore the song, with lyrics of dawn tears and melody of crying lilies. You should own a copy for that guitar alone. You really should.

What is all this country music and folk and R-n-B on Radio 1? John Peel is ethnic, but pop ethnic. I would have thought the other specialist forms were more suited to Radio 3. Seriously.

Incidentally, anyone who heard Barry Mason's Midday Spin on Monday will have been enlightened by the information that "My Name Is Jack" is actually about an orphanage. Good old Barry, always tells you things you don't know.

David Jones was here and worked very hard. He did TV and radio and visited hospitals and a million other things; he lost a stone and a half in the ten days of his visit. Articles and interviews have been written about him; most of you will have seen or heard him. All I want to say is that, personally, I think he is quite possibly the nicest person in the entire business. And it is a good business. David is genuine, gentle and sincere. Anyone who has spoken to him for any length of time could never be in any doubt of it. He sends you all his love.

"Flamma Sherman" is spelt like that. It is also a very good record, and a probable hit. However, my record store contacts complain



that they have been unable to get hold of copies. Distribution problems? They always seem to crop up. Write if you have serious hassles, and I will point out any that are recurring a lot.

Incidentally, the Moody Blues, now well proven as more than a one-hit group, have completed a second and equally beautiful album which may explode at any moment. And Cupid's Inspirations will have a hit.

Did you hear K. Everett's signing off two Sundays ago? For 50 seconds the echo at the end of "a day in the life" rolled on towards the doom laden voice of charming Michael Aspin. By the way, Mike A, if you play your cards right and take the advice of the great and wise King, you are in a fine position to take over the empty place once filled by portly Richard Dimbleby.

A couple of openings of Parliament for practice—put your name down for the Investiture of the Prince of Wales next year—keep looking and being deeply lovely and highly well-mannered, and I predict the most spectacular success of all for you. What Richard D. was you could be. But tread careful on that royal carpet.

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## HERE COME THE JIM WEBB GOODIES!

WITH the new interest in Jim Webb comes the first burst of goodies—more will follow mark my words—of "By The Time I Get To Phoenix," by the following: Glenn Campbell whose version on Ember has been re-released and is great, Pat Boone who has his old hit "I'll Be Home" on the other side (Dot) and Harry Belafonte who does it nicely on the back of his version of Nilsson's "Sleep Well My Lady Friend" (RCA).

People are talking about . . . Election, which is hard to say without running into trouble! Their first single "Nevertheless" is very pretty and interesting and should do them a lot of good (Elektra).

Ray Ennis and the Blue Jeans, once the Swinging Blue Jeans, have a very nice clean-sounding record "What Have They Done To Hazel," which really does deserve a lot of attention. Good for them (Columbia).

**BUDDY Holly's** old jerky song "Everyday" done by Gordon Waller without the hiccupping. I don't see it as a hit but there's something in his voice I really like (Columbia).

Two more versions of Bobby Goldsboro's "With Pen In Hand," a gruffish one by Frankie McBride (Emerald) and a nice country one by Billy Vera (Atlantic).

I couldn't really believe "Here Comes The Judge" by Pigmeat Markham—and you won't either. So there (Chess).

Paul Bonao has a rather ordinary little song called "In A Little While" (Columbia).

I really don't like things like "Wild Daffodil" by Kenny Ball and his Jazzmen. In fact, I hate them (Pye).

"Another Day" by Barry Goldberg Reunion is an odd number that endeared itself to me at the start because of the lines "The

## QUICK SPINS EXTRA

very first person I saw told me I was breaking the law" (Pye Int). Steve Montgomery and "What's So Good About Goodbye" reminded me of the old Walker Brothers a bit (Decca).

THE lovely song Judy Collins did called "I Think It's Going To Rain" done by Lyn and Graham McCarthy with heavy drums (Columbia).

David and Jonathan wrote "All My Life Is You"—a rather dull song for them sung Mathis style by Bobby Bennett (Columbia).

Strange barking and carrying on on "The Tree Dog Song" by the Almond Lettuce. I see (Columbia). Marmalade intro to Gullivers People and "On A Day Like This." Quite pleasant really (Parlophone).

Jay Justin says "I Sell Summer-time," which is pretty clever but his voice is too precise (Columbia).

Donnie Elbert attacks the old Isley Bros. hit "This Old Heart Of Mine" in fine style, with an excellent backing (Polydor).

**MOBY Grape** release "Can't Be Bad" from their "Wow" LP. It isn't bad actually though I don't usually like these sort of numbers (CBS).

"When You Return" is sung in English by Mireille Mathieu very



Mireille Mathieu: better in French

well but I'd rather have had it in French (Columbia).

Freelanders have a rather summery sound à la Mamas and Papas on "Never Leave Me" (Columbia).

"Musical Man" by Paul Raven is a rather old-sounding song with odd words (MCA).

Decisions "In The Shade Of Your Love" say they don't care what happens. They sound it too (MCA).

Johnny Cash recorded "Full-on Prison Blues" inside a jail and proves what good audiences poor old prisoners are (CBS)!

"GET Out Of My Heart" is rather disappointing from Moses and Joshua (Bell).

Zombie Chris White wrote "I Love You" for People, who sound very Zombie-ish (Capitol).

Deep Purple do the Billy Joe Royal number "Hush" but not so well (Parlophone).

"I Wanna Go To Heaven" sing Orbit Five—with a name like that they should get there too. And the sooner the better if this is anything to go by (Decca).

Dennis Lotis sings "Funny One" and it's better than I expected (Polydor).

Once Jerry Butler and Chuck Jackson were my favourite singers. If you listen to Jerry singing "Never Give You Up" you'll see why. Lovely (Mercury).

*Penny Valentine*



# PENNY VALENTINE

BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS



## Diana Ross and Supremes

—electricity through live wires!



Diana Ross: with castanets

**SOME Things You Never Get Used To (Tamla Motown)**—There are times when I get very lost in the taste of the British public. Why the Supremes' last record wasn't a hit I shall never understand—and it makes me fight shy of predicting anything for this one, because certainly on first hearing this isn't quite as immediate.

Starts with castanets which come in again in the chorus. Their voices sound, as usual, like electricity seeping through live wires. The form of the song is very close and rather hard to follow—you wonder when they get time to draw breath for the next burst, but I love the way Diana goes "Look here" threateningly towards the end.

OUT TOMORROW

### BARRY RYAN

**GOODBYE (MGM)**—Written by Clive Westlake and Dave Most (comedian extraordinaire), this is Barry Ryan's first solo record. It's a very, very good pop single.

I must say now that I was never exactly endeared to the Ryans' records in the past—they always lacked solidarity somehow. This has a nice piano build-up and reminds me of a faster "Hello How Are You" despite the title. Keith Mansfield has done an excellent job on the backing and it has a very nice American chorus. Stands a good chance of doing very well.

OUT TOMORROW

### P. P. ARNOLD

**ANGEL Of The Morning (Immediate)**—I find it rather hard to review this record—which is a pretty sad state of affairs when you think how I've crumbled before Pat Arnold's talents in the past.

The trouble with this record is that I'm so familiar with the song and I feel that for Pat to do it she should really have torn it into shreds, and souled it up to do anything with it commercially.

As it is it doesn't sound much different from all the other versions of this lovely song—and that's rather sad, good though they all were.

OUT TOMORROW



Barry Ryan: first solo



MONKEES: sound as though they're sending themselves and the whole song up

# MONKEES: A JOLLY BORING SONG

**D. W. WASHBURN (RCA)**—This is a rather disturbing record. For one thing it's a jolly boring song that reminded me of that dire "L. David Sloane." For another thing it's like out-dated Lovin' Spoonful badly done. For ANOTHER thing the Monkees sound as though they're sending themselves and the whole thing up. I don't like it at all. I expect a lot will. After all there are a lot of Monkees fans and they are always totally indiscriminate.

OUT TOMORROW

### CLIFF RICHARD

**I'LL LOVE You Forever Today (Columbia)**—From the film "Two A Penny" comes this—probably the most boring song Cliff's ever recorded.

It's a shame really because with his nice inoffensive way of singing he's usually managed to lift even the most trivial of songs to

a slightly higher commercial plane. But it would take a coal-heaver to do anything with this one—and he's certainly not that.

OUT TOMORROW

### NILSSON

**EVERYBODY'S Talkin' (RCA)**—An apt enough title—everyone is talking about Nilsson—in California they have been for quite a while.

Harry Nilsson did an LP with a lot of nice numbers and a great deal of people are now covering his material with rapidity. I wouldn't say he was the greatest songwriter/singer in the world (we all know who takes THAT bouquet!) but his songs are pleasant enough. On this his voice groans and moans most desperately. Very appealing. But not, I'd think, very commercial.

OUT TOMORROW

### RICHARD BARNES

**WOMAN, Woman (Columbia)**—Young Mr Barnes, I am informed, used to sing with the Quiet Five. This is his first solo effort and certainly he has nothing to be ashamed of with this.

It's the sort of song I don't really like a lot—though it has a good solid chorus and he sings

his heart out—but I can see that with enough plays it could do very well. And who asks for more?

OUT TOMORROW

### JASON CORD (Chapter One)

### BARRY NOBLE (Columbia)

**I'VE Got My Eyes On V-** Two versions of the Les Reed/Barry Mason song that was included in the last PJ Proby album. Incidentally certainly the best song they've EVER written.

The song is so commercial and obvious with its lovely chorus I'm surprised Proby never released it as a single himself—someone slipped up.

As it is neither of these versions is a patch on Proby's. Cord sings it pleasantly and Noble a bit like Scott with Proby's inflections. But both sing one note differently on the chorus and it annoyed me somehow because I haven't stopped playing it since I first had the Proby LP.

OUT TOMORROW

## QUICK SPINS:

**THE** unbelievable Mae Stungo strikes up with a classic called "Bonkers"—she sounds like Mrs. Miller with rhythm singing at a Lyons tea dance (Columbia). Don Partridge sings it well when drunk, too!

**Oldies and goldies dept.** Eddie Cochran's raving "Something Else" (Liberty) and Danny and the Juniors' unforgettable "At The Hop" (Stateside).

**Fleur De Lys** have another noisy piece called "Stop Crossing The Bridge," which is a shame because the lead singer is good and rough and doesn't deserve to be drowned in this fashion (Atlantic).

**Smokey Robinson and the Miracles** slog on hitless with another rather ordinary number called "Yester Love" (Tamla).

"Rain Coloured Roses" has rather contrived words but a

pretty tune and nice French horn by the Beatstalkers (CBS).

**I WAS** nicely surprised by the Strawbs' record "Oh How She's Changed," a beautiful doomy record it turned out to be which I shall play a lot. Listen to it (A & M).

**Cowsills** have Beach Boys guitar on "Indian Lake," which bounds along quite nicely (MGM).

**Intruders** "Cowboys To Girls" is a smash in America but sounds a bit like dated Tamla to me—though stranger things have happened here (Ember).

"I Can't Help It" sings Sylvia to a terrible messy backing. She has an oddly light voice for this

soul stuff which is refreshing in a way (Soul City).

**Is Anan** half of a banana? Ha, Ha. Joke for the week. Yes, well their "Haze Woman" is rather boring so I had to say SOMETHING (Pye)!

**Len Barry's** old hit "The Moving Finger Writes" done rather viciously by the Four Kents (RCA).

**Extraordinary** goings-on with the Pastoral Symphony on "Love Machine." Very interesting but pretty mind-boggling to say the least (President).

**AMAZING**—Frank Ifield sounding best yet, sort of Tom Rush-ish in parts on "Morning In Your Eyes." Good

for him (Columbia).

**Dandy** sings "I'm Back With A Bang" but actually he's back with a steel band (Giant).

**I have** an odd regard for "Afro Blue" by Diana Landor which is very hot and Voodoo tinged (Pama).

**Sad.** Lorraine Ellison never followed through "Stay With Me Baby" and "Try" is really rather Aretha-like. Okay but not stunning. I prefer her Dionne Warwick inspired "In My Tomorrow" (Warner Bros.).

**Malcolm Roberts** does "Our Song" which was once lovely by Jack Jones but has now lost a lot of feeling (RCA).

**Sweetshop** sent me a lot of goodies—the jelly babies were eaten by others, I had the Smarties. Their record "Barefoot In Tiptoe" is very strange and gay (Parlophone).

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The Misfit Manfred

Plus: **ESTHER AND ABI OFARIM**  
and the song they didn't want to record

## ALL IN DISC NEXT WEEK:

# Stones office—setting for a mad hatter's tea party

IMAGINE walking into the Mad Hatter's Tea Party from "Alice In Wonderland"—and you have the Rolling Stones' London HQ.



A moment of rare peace at the Stones HQ. The "please be nice to us" Octet are from left to right: Standing—Tom Kellock, Fred Trowbridge, David the painter. Seated—Jan, Sue Cox, Mathilda the dog, Shirley. Foreground—Jo Bergman.

by PENNY VALENTINE

Amid glaring white walls, coloured telephones, endless streams of technicoloured people and the incessant blasts of near-insanity all the Rolling Stones business and life is conducted from here.

They are phoned and checked up on. They are got to the right place at the right time. Their film schedules, recording sessions and interviews are kept close tabs on. Their money matters, personal problems and flat hunting rituals are all coped with.

It is a burdy gurdy world full of funny people—as befits the Rolling Stones aura.

"Be nice to us," pleads American Sue Cox with an ear glued to the phone and an eye glued to my notebook, "We're nice friendly people really."

Sue is from Los Angeles, ran a pop paper and her boy friend, Nicky, now runs the famous "One Stop" record shop in London. In the Maddox Street emporium she sits calm and unruffled while all around collapse into frequent hysteria.

Pixie haired Jo Bergman—once personal assistant to Marianne Faithfull—five feet

tall and a sprite in shining armour, is the office figurehead. She can talk on two phones at once, make notes, smoke a cigarette, put on LPs and talk to the Stones—all at the same time. In breathing spaces she manages to wash her hair in the office.

I arrive at midday and they are waiting for Mick Jagger to arrive with John Peel for an interview. The five huge rooms—furnished like a flat—are in controlled uproar.

In the reception room sits Shirley. Shirley ran the Stones fan club for three years and smokes endless cigarettes to prove it.

In the main room, which boasts four telephones, two mustard and two blue—are a host of people all talking at the same time; dress designer and fashion writer Jackie Crier; publicist David Sanderson, who has been up all night at the Stones recording session; Maggie Philips who always look efficient and is eating salad from a cardboard box; Sue Cox, Jo, an American psychiatrist in a Clyde Barrow hat, who is worried because he doesn't know whether or not to adopt an English manner to become accepted; Tom Kellock, the Stones road manager, in a bright red shirt and glasses, wondering how old he is.

"I'm going to get Keith out of bed and get him to that house even if I have to push him," Jo is saying down a telephone.

"Mick's coming in at 4 p.m., then he has an interview and

then he's going to look at a house in Hampstead."

A noise like rats having a tap dance turns out to be the people downstairs decorating their ceiling.

Brian Jones' girl friend, Suki Poldier, walks through the door with her spaniel, "Mathilda." Suki, in black dress, blonde hair and green boots, speaks to Brian, who has just phoned about Bobby Kennedy's assassination, because he is so worried.

A few minutes later the talk turns to what is happening.

"Well the van's out of juice. Look you didn't phone me last night and act the fool did you? Well someone did and I was pretty rude."

Jo is telling me how the office is run. Sue, Jo, Maggie, Shirley, plus Janet (girl Friday) and Fred Trowbridge (accountant) are full timers.

The "work crew" (the office is still being completed) consist of three—David, Abby, Malcolm—who sandpaper and paint a treat. Tom Kellock, Danny Arundel (Mick's chauffeur) and Ian Stewart, life-long friend, are labelled "leapers in and out."

Most interesting are the "useful people." These turn out to be miscellaneous items such as "Clarence Coffee," the office percolator, "Theadora The Turtle"—a brass turtle with a bell in its nose ("It summons people—only nobody ever comes") and "Murphy Gabor"—a huge writing desk so named because it's green and lined in mink.



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