

# DISC

and MUSIC ECHO 1s

JULY 13, 1968

USA 20c

Cream to break up soon!

Tim Hardin blasts 4 Tops

MacArthur Park: stars rave

Seekers split: full story



## Now Jagger may star in a 'Magical Mystery'

MICK JAGGER may star in a mad fairy tale film on similar lines to the Beatles' controversial "Magical Mystery Tour."

The Rolling Stone is considering a part in the Welsh fairy story "Mabinogion," being specially re-written for the screen by Spencer Davis.

And also being lined-up for the film are John Lennon, Donovan, and the Who's



● MICK

Pete Townshend and Keith Moon.

Arthur Brown, who is cast as a "Mad Giant" in the movie, told Disc: "Spencer wrote the script originally for a new magazine, but it turned out so well that the American publisher thought it would make a better movie."

Arthur added: "The role of the 'Mad Giant' suits me down to the ground. Mick Jagger is a suitor for my daughter's hand. I set him a million-and-one problems to overcome."

The film, he thought, would be made later this summer — "presumably in Wales."

The  
enigma of  
Manfred Mann  
by Jonathan King

See Page 18

Pictured in a London playground this week — from left: Klaus Voorman, Manfred Mann, Mike Hugg, Tom McGuinness and (standing) Michael d'Abo



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

Tony Macaulay and Barry Mason now writing songs together.

John Rowles a keen swimmer. Ex-Byrd Dave Crosby and new American folk singer Joni Mitchell constant companions.

Arthur Brown went to London Airport to meet Tim Hardin on Sunday.

Whatever happened to Dave Dee's much talked about "Legend Of Zanadu" film project?

Expect new Alan Price TV series to establish him as a very capable screen personality.

**PATTIE** Boyd to run antique stall in Chelsea Antique Market.

Cymbaline held a small informal Press party at their millionaire manager Bert Shalet's London flat last week to promote their new record "Down By The Seaside." At the end of the evening the boys gave an impromptu cabaret act.

Love Affair's Mick Jackson grew beard—but has been persuaded to shave it off.

Scott Walker sent telegram to Disc thanking us for our review of his recent Brighton concert.

P. J. Proby asked the Paper Dolls to do the choreography for his new three-girl backing group.

Paper Dolls to appear in a TV shampoo advert.

DJ Ed Stewart is absolutely right: Tom Jones' new single, "Help Yourself," doesn't do Tom's talent justice.

Herb Alpert's smash, "This Guy's In Love With You," fantastic for parties at 3 a.m.

Why not smile occasionally, John Peel?

Now Dave Dee's had a haircut he looks like Dozy's brother.

**ADVICE** to Dusty: record the Charles Aznavour song "Who" which you did on your TV show.

Someone sent Disc live butterflies in a plastic case on the hottest day of the year... to publicise Opal Butterfly's single, "Beautiful Beige." Loathsome, cruel idea... we let 'em free.

Own up, Tony Blackburn. Aren't the messages your dog "Arnold" sends to his friend "Francoise" really a cover for your romance?

Sad death of Penny Valentine's dog, Grumble—knocked down by car.

**STOCKINGTOPS**, Sue and Sunny, are two of the most in-demand backing singers. They are featured on Love Affair's "Rainbow Valley," Nirvana's "Rainbow Chaser" and more recently Dusty's "I Close My Eyes And Count To Ten."

**MARMALADE's** Alan Whitehead survived a head-on crash on his way home to Orpington on Friday. His Mini was not so lucky.

Considering the programme was celebrating its birthday, "Top Of The Pops" most boring for years last week.

Grade Organisation planning to build up David Essex, with Tony Macaulay taking over his record production.

What Don Partridge says and what he thinks have yet to coincide.

Tony Hall careful not to condemn the pop scene when he joined in Sunday's Albert Hall compering—instead he poured praise on a succession of new names including Terry Reid, Joe Cocker, Spooky Tooth.

Self-congratulation among deejay comperes Stuart Henry, Chris Denning, Pete Brady at the Albert Hall Move-Byrds show on Sunday became nauseating.

"When Pirates Ruled the Waves," the history of free radio by Paul Harris which booksellers are flatly refusing to display for fear of the Marine Offences Act, has at least one backer—Soul City Records who are to circulate copies on request.

## Fan Gag by Barry Fantoni



"To think, man - if we lived in a primitive society, we'd be missing all this"

**LUXEMBOURG** DJ Tony Prince flew into London on holiday this week... with Marconi, his pet tortoise. The tortoise survived the flight—"but I got some very queer looks from the air hostesses," Tony told Disc. "And at London Airport, the customs people spent a quarter of an hour wondering whether to let Marconi in!"

The tortoise was brought to Britain for presentation to a Luxembourg girl listener who won the pet in a contest.

● Still with pets: Disc cartoonist Barry Fantoni is seeking homes for two black and white kittens, Malcolm and Wilfred.

London area readers interested in the kittens should write to Barry Fantoni at Disc, 161 Fleet Street, London EC4—the two readers giving best reasons for wanting them will get the cats.



**FOUR** down and one to go, as Hermit Derek Leckenby married last week leaving Herman the only bachelor of the group. Derek (seated centre) married 21-year-old Leonie Rosenbloom at Manchester Registry Office. Herman,

holidaying in Ibiza, was unable to attend the wedding, but the other members of the group are (from left to right) Karl Green, Barry Witham and Keith Hopwood. Group's new single is "Sunshine Girl" — a dedication?

# the EASYBEATS

HAVE THIS FANTASTIC NEW SINGLE  
"LAND OF MAKE BELIEVE"

ON THE UNITED ARTISTS LABEL — UP2219



**ARTHUR** Brown is wearing odd shoes—and limping. During his American tour he broke two bones in his foot and strained his knee. A thief in New York stole most of his clothes and one of every pair of Arthur's shoes.

Noticed that a fire engine siren is in the same time and exactly the same key as the backing of "Simple Simon Says" by 1910 Fruit Gum Company?

Wrong, Roger Day! You didn't get a scoop with new Beach Boys "Do It Again" on Radio Luxembourg at the weekend. Radio 1's "Scene And Heard" beat you by eight hours on Saturday!

Cher is expecting, Sonny announced in New York.

Generous fan club secretary Valerie Ashley won a bingo jackpot and spent the money on a gold identity bracelet for Long John Baldry.

Engelbert's Hammersmith flat isn't owned by the council, but by Times Furnishing Co.

**STEVE** Marriott currently moving three dogs, four cats and new wife Jenny into large house outside London.

## WHO SAYS

"RADIO ONE IS WONDERFUL"

Not former Big L, 390, Caroline, Scotland, 270, City, England, Britain and Essex listeners!

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COUNTRY ..... If outside U.K. add 3/6 (CRNA is non-political, independent of all groups)

See classified under Special Notices on page 12.





# DISC TOP 30


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SKL 4935  
LK 4935

## SAVOY BROWN

Big blues band sounds on their second great LP

The Decca Record Company Limited Decca House Albert Embankment London SE1

## CHART TOPPER



- 1 (1) **BABY COME BACK**.....Equals, President
- 2 (3) **SON OF HICKORY HOLLER'S TRAMP**  
O. C. Smith, CBS
- 3 (5) **I PRETEND**.....Des O'Connor, Columbia
- 4 (2) **JUMPIN' JACK FLASH**...Rolling Stones, Decca
- 5 (13) **▲ YESTERDAY HAS GONE**  
Cupid's Inspiration, Nems
- 6 (10) **▲ YUMMY YUMMY YUMMY** Ohio Express, Pye
- 7 (4) **HURDY GURDY MAN**.....Donovan, Pye
- 8 (6) **BLUE EYES**.....Don Partridge, Columbia
- 9 (7) **● YOUNG GIRL**  
Union Gap featuring Gary Puckett, CBS
- 10 (8) **MY NAME IS JACK**.....Manfred Mann, Fontana

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

- 11 (9) **LOVIN' THINGS**.....Marmalade, CBS
- 12 (17) **▲ MacARTHUR PARK**.....Richard Harris, RCA Victor
- 13 (21) **▲ MONY MONY**.....Tommy James and the Shondells, Major Minor
- 14 (16) **HUSH, NOT A WORD TO MARY**.....John Rowles, MCA
- 15 (15) **ONE MORE DANCE**.....Esther and Abi Ofarim, Fontana
- 16 (12) **THIS WHEEL'S ON FIRE**...Julie Driscoll/Brian Auger Trinity, Marmalade
- 17 (11) **● HONEY**.....Bobby Goldsboro, United Artists
- 18 (24) **▲ D. W. WASHBURN**.....Monkees, RCA Victor
- 19 (—) **▲ WHERE WILL YOU BE**.....Sue Nicholls, Pye
- 20 (29) **▲ FIRE**.....Crazy World of Arthur Brown, Track
- 21 (14) **DO YOU KNOW THE WAY TO SAN JOSE?**.....Dionne Warwick, Pye
- 22 (18) **BOY**.....Lulu, Columbia
- 23 (27) **I'LL LOVE YOU FOREVER TODAY**.....Cliff Richard, Columbia
- 24 (19) **● WONDERFUL WORLD**.....Louis Armstrong, HMV
- 25 (20) **● A MAN WITHOUT LOVE**.....Engelbert Humperdinck, Decca
- 26 (26) **DOGS**.....Who, Track
- 27 (—) **THIS GUY'S IN LOVE WITH YOU**.....Herb Alpert, A & M
- 28 (—) **I CLOSE MY EYES AND COUNT TO TEN**...Dusty Springfield, Philips
- 29 (—) **LAST NIGHT IN SOHO**  
Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 30 (—) **GOTTA SEE JANE**.....R. Dean Taylor, Tamla Motown

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

## HIT TALK


 by  
MICHAEL  
d'ABO

### I'm a bit nauseated by John Rowles' hit

I HOPE the Equals have a world wide No. 1 hit because it's such a fantastic record. On first hearing, I thought it very simple, corny, but I realise now it's a great, smash song.

O. C. Smith's is my favourite record at the moment. It has a lovely feel and a fantastic story line and really is a breakthrough for lyrics because it has a dodgy line. Yet I get the feeling we won't be hearing much of him again. He's just hit this one great song.

Not so keen on this Stones record. I'm glad for their sakes that having a No. 1 has enabled them to make a "comeback" (my quotes). It reminds me of "It's All Over Now" but the words don't come through to me at all. What does "Jumping Jack Flash, it's a gas, gas, gas" really mean?

Ohio Express have a potential No. 1. It seems heavily influenced by the Troggs who would certainly have made No. 1 with it. Lots of these American groups are getting through these days—but only the Box Tops have had any sustaining power.

I'm a bit nauseated by the John Rowles hit. I think he's got a good voice—the best of Engelbert and Tom Jones rolled into one—but I'm not keen on this material.

Don't like Esther and Abi's latest. I suppose it's a good choice follow-up but I find it rather irritating all the same. One thing's for sure—they can't use this formula again.

next week  
EQUAL DERVIN

## FRAN & ALAN

### 'Mrs Robinson'


 MGM1482


## TIM HARDIN

### 'DONT MAKE PROMISES'


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# THE HAUNTING SUMMER SOUND OF PETER THOROGOOD HAUNTED

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**AMERICAN TOP TWENTY**

- 1 (1) **THIS GUY'S IN LOVE WITH YOU**  
Herb Alpert, A&M
- 2 (2) **THE HORSE**  
Cliff Nobles and Co., Phil L.A. of Soul
- 3 (3) **JUMPIN' JACK FLASH**  
Rolling Stones, London
- 4 (6) **LADY WILLPOWER**  
Gary Puckett and the Union Gap, Columbia
- 5 (5) **GRAZING IN THE GRASS**  
Hugh Masakela, Uni
- 6 (4) **THE LOOK OF LOVE**  
Sergio Mendes & Brasil '66, A&M
- 7 (7) **ANGEL OF THE MORNING**  
Merrilee Rush, Bell
- 8 (17) **STONED SOUL PICNIC**  
Fifth Dimension, Soul City
- 9 (8) **HERE COMES THE JUDGE**  
Shorty Long, Soul

**TOP TEN LPs**

- 1 (2) **OGDEN'S NUT GONE FLAKE**  
Small Faces, Immediate
- 2 (1) **THIS IS SOUL**  
Various Artists, Atlantic
- 3 (3) **LOVE ANDY**  
Andy Williams, CBS
- 4 (8) **DOCK OF THE BAY**  
Otis Redding, Stax
- 5 (5) **SOUND OF MUSIC**  
Soundtrack, RCA, Victor

- 10 (15) **INDIAN LAKE**  
Cowsills, MGM
- 11 (10) **REACH OUT OF THE DARKNESS**  
Friend and Lover, Verve Forecast
- 12 (23) **HURDY GURDY MAN**  
Donovan, Epic
- 13 (12) **MONY MONY**  
Tommy James & the Shondells, Roulette
- 14 (9) **MacARTHUR PARK**  
Richard Harris, Dunhill
- 15 (11) **YUMMY, YUMMY, YUMMY**  
Ohio Express, Buddah
- 16 (13) **MRS. ROBINSON**  
Simon and Garfunkel, Columbia
- 17 (16) **I LOVE YOU**  
People, Capitol
- 18 (14) **THINK**  
Aretha Franklin, Atlantic
- 19 (19) **D.W. WASHBURN**  
Monkees, Colgems
- 20 (22) **SHE'S A HEART-BREAKER**  
Gene Pitney, Musicor

- 6 (4) **SCOTT 2**  
Scott Walker, Philips
- 7 (6) **JOHN WESLEY HARDING**  
Bob Dylan, CBS
- 8 (9) **SMASH HITS**  
Jimi Hendrix Experience, Track
- 9 (7) **OPEN**  
Julie Driscoll and the Brian Auger Trinity, Marmalade
- 10 (—) **JUNGLE BOOK**  
Soundtrack, Disneyland

# SEEKERS: CARNIVAL IS OVER

**'We wanted to finish on top'**



SEEKERS—(left to right) Athol Guy, Bruce Woodley, Judith Durham and Keith Potger—seen together in London for the last time. They split this week to follow separate careers.

SEEKERS have split up. They will make no more records in Britain. The Australian group announced at the weekend that it is to disband completely—to follow individual careers.

"It's sad in a way," Seeker Bruce Woodley told Disc. "But we thought we'd finish the nicest way—while we're on top."

Group ended its cabaret season at London's "Talk Of The Town" on Saturday and gave their own "farewell" show on BBC-TV on Sunday.

"I don't know who could really fill the spot in the chart now we're through," said Judith Durham. "Some of our fans will obviously go over to the Settlers. And I've heard the Eclection are very good. Though I haven't seen or heard them myself."

"I don't think the gap in the market will be filled by any group identical to us. They'd have to have something different to offer. Be unique in some way. Have something extra."

Seekers originally came to Britain four years ago for a ten-week "working" holiday. They teamed up with record producer Tom Springfield, brother of Dusty, and had a number one hit with their first release "I'll Never Find Another You."

"Dusty told me then that we should stay," added Judith. "She was very conscious of the gap left when the Springfields split up."

Hit followed hit—they sold a total of 13 million records round the world during their career—and the Seekers soon established themselves as a top pop/folk attraction. Recently all four were honoured as "Australians Of The Year."

Bruce Woodley will be the first to leave the country. He returns to Australia today (Thursday) and hopes to continue his successful songwriting career—either back here later, or in America.

The group's leader and business "brain," Athol Guy follows to start a career in TV. Judith plans to leave for home "within three months" to "see what happens." But she intends to stay in the music business.

"I don't think I'm going home for good. I just need a complete break for a while. I suppose the obvious course would be to stay here and continue where the Seekers leave off. But I need to find something more fulfilling."

Only Seeker staying in Britain

By **MIKE LEDGERWOOD**

is the group's married member, Keith Potger, who plans to spend a year here working on advertising jingles.

Says Bruce: "We're essentially four very different personalities. The time has come to become individuals again. Not that there

was any bad feeling. The break was a business decision."

Seekers' biggest hits included "The Carnival Is Over," "Morningtown Ride" and "A World Of Our Own," apart from "I'll Never Find Another You."

Lead singer Judith made two solo singles "The Olive Tree" and "Again And Again."

"The main reason wasn't to have a hit, as to do something completely on my own. There was only so much we could do as the Seekers."

**Weekend TV**

Esther Ofarim makes her solo debut as guest on David Frost's first London weekend TV Sunday night show, August 4. And Julie Driscoll with Brian Auger Trinity will appear each week.

These are highlights of the new company, announced this week by head of variety Tito Burns.

Paul McCartney has written the theme music for "Thingumybob," a new comedy series starring Stanley Holloway which starts Friday, August 2, 7.30 p.m.

Station opens August 2, 7.00 p.m.

# Delilah TOM JONES

- Weeping Annaleah
- One day soon
- Laura
- Make this heart of mine smile again
- Lingering on
- You can't stop love
- My elusive dreams
- Just out of reach
- Only a fool breaks his own heart
- Why can't I cry
- Take me

his fantastic new LP

**DECCA**



## NEW RELEASES

NEW SINGLES for the Beach Boys, Otis Redding, Dave Davies and the Bachelors are among those set for next Friday (July 19).

Beach Boys—"Do It Again."  
Jimmy Ruffin—"Don't Let Him Take Your Love Away."  
Reparata and the Delrons—"Weather Forecast."  
Bachelors—"I'll Walk With God."  
Danny Williams—"Everybody Needs Somebody (I Need You)."  
Hino Tempo and April Stevens—"Ooh Poo Pa Do."  
Friends—"Piccolo Man."  
Dave Davies—"Lincoln County."  
Bo Diddley—"Another Sugar Daddy."  
Tommy Boyce and Bobby Hart—"Alice Long (Your Still My Favourite Girlfriend)."  
Hartem Speakeasy—"Aretha."  
Magic Lanterns—"Shame, Shame."  
Albert King—"I Love Lucy."  
Otis Redding—"Hard To Handle."  
Tim Rose—"You Had A Way."  
Merseys—"Lovely Loretta."  
Madeline Bell—"Thinking."  
John Ford—"Two's Company, Three's A Crowd."

Singles the following week (July 26) are: Gary Puckett and the Union Gap—"Lady Willpower," Status Quo—"Ice In The Sun," and a single by Bee Gees sometime during the month.

LPs out next Friday (July 19) are: Tom Jones—"Dellah."  
Engelbert Humperdinck—"A Man Without Love."  
Simon and Garfunkel—"Bookends."  
Marty Robbins—"By The Time I Get To Phoenix."  
Family—"Music In A Doll's House."  
Two LPs out the following week (July 26) are:  
"Jim Webb Sings Jim Webb."  
Augusto Aguero—"Sounds Spectacular."  
Albums by the Moody Blues, Tremeles and Love Affair are due out sometime in July.  
A number of LPs are due on August 9, including a double and a single album by Cream—both called "Wheels Of Fire." Also:  
Otis Redding—"Immortal."  
Wilson Pickett—"A Midnight Mover."  
Aretha Franklin—"Aretha Now."  
Vanilla Fudge—"Renaissance."

TREMELOES are now unlikely to be on the autumn tour starring Marmalade and possibly Ohio Express.

# Girl In The Park by Nirvana



island WIP 6038

## 'I HAVE USED DDD NOW FOR A WEEK AND EVERY SPOT HAS NOW GONE'.

Doreen Holt from Liverpool.

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Balm 3/5, 4/2, 4/5; Liquid 3/5, 5/5, 7/6; Soap 1/9



# DDD

# Tim Hardin slams Tops' 'Carpenter'



Tim Hardin: "I nearly cried"

TIM HARDIN flew into London on Sunday—and immediately launched into an attack on the Four Tops' hit version of his song, "If I Were A Carpenter."

"It was terrible. I nearly cried when I heard it. It was just a vehicle for their mumbo jumbo and they lost the complete meaning of the song," he exploded.

Hardin, who is in Britain for his first concert tour, similarly criticised Bobby Darin for doing a "carbon copy" of his own version of the song.

"I have nothing in common with Darin, I suppose he tried to get as close to my sound as he could, but I don't like other people covering my songs. Using them as a vehicle for commercial success.

"If I had my way, my songs would not be available for anyone else to sing. I don't care about so-called chart success. I'm not interested in the pop market. As long as people can come along to my concerts and like what I'm doing—that's enough for me. Pop music isn't good—with the exception, possibly, of the Beatles."

And he added: "How many good songs have success? None. It all depends on how much money companies have to spend on them."

Hardin, who has cut only two LPs and no singles during his eight-year career, is currently in the process of organising his third album.

"I will have complete control. When I heard 'Tim Hardin 2' I wept. They had added backing after I'd finished the tracks and my voice sounded so terrible because I was very very sick when I cut that album."

Tim, who has brought over his own drummer and pianist from America, opens his concert series at London's Royal Albert Hall with British group, the Family, on July 16.

## BRADY TV SHOW

ANOTHER ex-pirate DJ has landed his own fully-networked TV show. Pete Brady follows the trail blazed by Simon Dee and Tony Blackburn when he hosts a regular weekly 40-minute magazine spot for the new Thames Television company from July 30.

The show is called "Maggie" and will be screened each Tuesday evening between 5.10 and 5.50 p.m. Pete is compere and pop guests will be both featured and interviewed.

The move means that Brady has had to get special permission from Radio 1 boss Robin Scott to be released from his weekday afternoon show for the station. His last spot is tomorrow (July 12).

But Pete won't be missing from Radio 1 for long. He is set to get his own series of mid-week shows and take over a peak listening weekend programme within the next four weeks.

### Top of the Pops

Alan Freeman hosts "Top Of The Pops" tonight (Thursday) when guests are: Arthur Brown, Monkees, John Rowles, Kinks, Tommy James, Small Faces, Des O'Connor and Equals.

### Harris LP due

RICHARD HARRIS, whose "MacArthur Park" shot to number 12 in the chart this week, flies to Hollywood next month to record with Jim Webb.

Harris, whose first album "A Tramp Shining" is released here in August will cut a second LP and follow-up single with Webb.

### Early Supremes

EARLY recordings by the Supremes (Diana Ross, Mary Wilson and Florence Ballard) when they sang as the Primettes seven years ago make up one side of a new album released tomorrow (Friday) on the Ember label.

## DISCNEWS IN BRIEF + DISCNEWS IN BRIEF

JERRY Lee Lewis is the latest star booked for the National Jazz and Blues Festival next month. Also on the bill now: Marmalade, Herd, Spencer Davis Group and Crazy World of Arthur Brown.

The festival is between August 9 and 11 on Kempton Racecourse, Sunbury-on-Thames, Surrey.

Full line-up for the show has now been set. Friday, August 9: Herd, Marmalade, Jerry Lee Lewis, Taste and the Time Box.

Saturday (afternoon): Jon Hendrix/Ronnie Scott Quintet, Don Rendell/Ian Carr Quintet, Alan Haven Trio and the Mike Westbrook Big Band. Evening: Nice, Jeff Beck, Crazy World of Arthur Brown, Ten Years After, Joe Cocker, Tyrannosaurus Rex, Nite People, Clouds, Deep Purple—and a guest appearance of Cream's Ginger Baker.

Sunday afternoon: Incredible String Band, Ecclestone, Al Stewart and the Fairport Convention, Sonya, the Johnstons. Sunday evening: Traffic, Spencer Davis Group, John Mayall, John Peel, Fairport Convention, Chicken Shack, Jethro Tull, Dynaflow Blues and Tramline.

KINKS, Moody Blues, Rosetta Hightower, Richard Barnes guest on Keith Skues' "Saturday Club" on July 13.

EQUALS, Marmalade, Merseys, Dave Dee, Dozy, Beaky, Mick and Tich introduced by Dave Cash when he takes over Pete Brady's afternoon Radio 1 show from July 15-19.

SIMON DUPREE and the Sands Of Time are Pete Murray's guests for "Pete's People" on July 13.

TYRANNOSAURUS REX and Skip Bifferty take part in John Peel's "Top Gear" on Sunday afternoon (July 14).

ALAN PRICE, Everly Brothers, Kiki Dee and Unit Four Plus Two among stars on Gay Byrne's morning show (July 15-19) on Radio 1—while Jimmy Young is on holiday.

HERMAN'S HERMITS, Moody Blues, Cymbaline, Alan Price, Cupid's Inspiration, Spencer Davis Group, Time Box, Settlers and Bystanders join "David Symonds Show" between July 15-19.

BOBBY VEE and Dorian Gray star on "Pop North" today (Thursday).

BARRY RYAN and Herman's Hermits guest on the "Joe Loss Show" tomorrow (Friday).

MARMALADE'S regular Thursday night spot at London's Marquee Club has been taken over by the Beatstalkers, another Scottish group, from tonight (Thursday).

BACHELORS star in two big TV shows later this month. "Bachelors In Concert" will be screened in colour as BBC-2's "Show Of The Week" on July 28 and "Bachelors' Night Out" will be one of the first pop spectacles screened by the new Thames Television on July 31.

HONEYBUS, currently working on tracks for a new single and their first LP, are using their "I Can't Let Maggie Go" hit as a theme for a TV commercial for "Nimble" bread. It will be screened towards the end of the year. Group goes to Holland and Czechoslovakia next month for concert, radio and TV dates. Their follow-up single will be released in August.

EASYBEATS—new record "Land Of Make Believe"—are set for a month-long tour of Sweden, Germany, Holland and Denmark, including major TV and radio appearances, during August.

FROM September 1-7 group tours Spain with appearances in Palma (Majorca), Madrid and Barcelona.

ALAN BOWAL promote their new single "We Can Help You" on "Dee Time" (July 20). Group's first LP, "Outward Bound," is released on August 1.

VANITY FARE, whose lead guitarist Tony Goulden married art student Pat O'Connell last Saturday, guest on BBC TV's "Basil Brush Show" (August 2), and "Pop North" (July 25).

AMEN CORNER, whose new single, "High In The Sky," was released last Friday, appear on "Dee Time" and "Saturday Club" on July 27.

Group is also in line for Radio 1's "Stuart Henry Show" (14).

THE BARON, formerly resident Radio Luxembourg DJ, is the latest Radio 1 recruit. He begins a summer series, replacing Jack Jackson on Saturdays at 1 p.m. from this week (13). Series is called "The Baron From The BBC."

SOLOMON KING is set to tour South America for the entire month of December, starting December 3. Solomon this week records his new single for late July release, and on Saturday (13) opens his summer season at Blackpool's Central Pier.

MOODY BLUES want to write their own pantomime and present it at a London West End theatre.

DISC NEWS

## Rolling Stones LP delay

● ROLLING STONES' album "Beggars Banquet" will not now be released on Mick Jagger's birthday—July 26. Reason: Mick is not happy with all the tracks and is at present in Los Angeles with producer Jimmy Miller remixing some of them.

Another reason for the delay is that Mick wants to re-think the LP cover design.

Mick's girlfriend, Marianne Faithfull, flew out to join him on Monday, and Stones Keith and Charlie followed the next day. Both are involved in work on the LP—now set for mid-August.

## Rowles for Aspel TV

JOHN ROWLES releases his first British album, titled simply "John Rowles" tomorrow (Friday).

John appears at Blackpool Opera House this Sunday (14) and in the new BBC 1 Michael Aspel "Monday Show" (15). He spends the next month in Northern cabaret clubs, starting at Stockton Fiesta (July 21-27).

MARMALADE are this week recording tracks for a new single, to be released late August.

Published this week . . .

AT LAST, the FIRST FULL story of ALL the offshore radio stations . . .

## WHEN PIRATES RULED THE WAVES

by Paul Harris



A book that pulls no punches and spares no one . . . the intrigues, threats, boarding parties and deaths . . . what it was REALLY like to be a pirate DJ . . . WHY Radio Caroline was closed down . . . a damning attack on the B.B.C.

This beautiful hardbacked book will bring back memories of the offshore radio stations which are now part of history. It is 216 pages long, plus photos of the DJs (Johnnie Walker, Tony Blackburn, Mark Roman, 'Rusty' Allen, etc.), the ships and the forts. There is also an Appendix giving hundreds of facts about the stations; four colour cover—with map of the pirate stations; size 8½ x 5½ inches. This invaluable history and souvenir of the pirates is available, price 35s. (inc. p. & p.), from

IMPULSE PUBLICATIONS LTD., c/o Dorothea Benson Ltd., 18 Southampton Place, London W.C.1.

THE FIRST 100 ORDERS RECEIVED MARKED 'Disc Reader' WILL BE PERSONALLY AUTOGRAPHED BY THE AUTHOR.



# CREAM TO SPLIT -- official

CREAM are to break up at the end of the year—ending rumours which have swept the pop world for months.

But the split is entirely amicable and Eric Clapton, Jack Bruce and Ginger Baker will each head a new group and make their debut early in 1969.

This announcement was made on Monday by Cream's personal manager Robert Stigwood.

"This parting is completely amicable, as all three members of the Cream now want to follow their own musical policies." The three new groups will remain under Stigwood for personal and recording management.

Added Stigwood: "I am very happy about this new development. After all, the Cream have been together for two-and-a-half years. I think the new groups will be tremendously exciting."

Cream leave for a five-week farewell tour of America at the beginning of October, then return to London where a farewell Royal Albert Hall concert is being arranged.

Group's latest album, a two-record set titled "Wheels Of Fire" released in America last week, earned a Gold Disc for one million dollar sales on the day of release. Disc is currently No. 8 in U.S. album charts after only one week, having sold 750,000 copies.

Double-album will be released here by Polydor in special silver tin-foil sleeve at the end of the month.

Cream record a final LP during their American tour for release at the end of the year.



• Fortunately everyone had a two-way ticket for the jet plane trip last week to launch CHRIS RAYBURN's latest record, "One Way Ticket." Dispensing the celebratory champagne is Alan Freeman to a happy-looking Chris. She appears on ITV's "Golden Shot" on July 21.

"Dee Time" guests this Saturday (13) include Norman Wisdom, Dave Dee etc., Tim Hardin and Aimi McDonald.

## Orbison coming

ROY Orbison flies to Britain next month for a six-week visit—and may make his first cabaret appearance at London's "Talk Of The Town" for four weeks from August 15.

Roy will also do a week's season at Batley Variety Club—where Gene Pitney is currently breaking all records—as well as TV and radio appearances.

## Goldsboro ill

BOBBY GOLDSBORO was unable to appear at the charity "Sounds '68" concert at London's Albert Hall last Sunday because he is ill with a bad virus.

Doctors have forbidden him to move from his Tennessee home for a while, but he is now expected within a couple of weeks.

DES O'CONNOR, who this week equals the success of his first hit "Careless Hands" in climbing to No. 3 with follow-up "I Pretend," has been booked for two weeks at the famous Batley Variety Club in October at the end of his current summer season at Great Yarmouth Wellington Pier.

• Countdown is on page 13

## Scott for 'Talk'...

SCOTT Walker was back in Britain this week after cutting short his stay in Russia. He had tapes and a tape-recorder confiscated by Red officials at the border last Thursday.

Scott had gone to Russia by rail, leaving London last Tuesday, for a few days' holiday prior to his three-week concert visit to Japan later this month.

But at the border police wouldn't let him through with tapes he'd taken to do some recording and songwriting during his stay.

He is now definitely set for a month-long season at London's "Talk Of The Town" next February.

## Don single film song

DON PARTRIDGE, who opens his summer season with Solomon King at Blackpool Central Pier tomorrow (Friday), is likely to release "Homeless Bones," the theme song from the new Tom Courtenay film "Otley" as his follow-up single to "Blue Eyes."

Don co-wrote "Homeless Bones" with Stanley Myers.

TONY BRANDON, current "Family Choice" compere, takes over Pete Murray's two-hour Saturday night Radio 1 show for five weeks from July 27 while Murray is on holiday.

"Late Night Extra" show on Mondays and Tuesdays is taken over next week by Bob Holness from Pete Myers up to August 6.

## Apple Day—Aug. 16

BEATLES, Black Dyke Mills Band and "Opportunity Knocks" girl Mary Hopkins form an improbable alliance on August 16—they share the distinction of releasing the first singles on the new Apple label. Also released the same day: the George Harrison "Wonderwall" soundtrack album.

Beatles have yet to choose between half-a-dozen tracks; Mary Hopkins, introduced to Paul McCartney by Twiggy, is currently recording; and the Black Dyke Mills Band issue "Thingumybob" with "Yellow Submarine" on the B-side. The tracks were produced by McCartney.

In America, where there is coinciding release ("Yellow Submarine" becomes the Black Dyke A-side, featuring a Bradford children's choir), Capitol, who issue the Apple label, are staging a National Apple Week.

Here in Britain, however, only major celebration at present planned is an "At Home" when Apple moves into new London offices at 3 Savile Row, next month.

BEE GEES' pop empire became the second largest in showbiz this week with the news that the group's management had merged with the big Rik Gunnell organisation. Under the new deal such star names as the Bee Gees, Cream and Foundations join forces with Georgie Fame, Alan Price, Paper Dolls, P. J. Proby, Long John Baldry, Chris Farlowe, John Mayall, Geno Washington, Fleetwood Mac and Cliff Bennett—to become second only to the giant Grade Organisation.

## MOVE: DOUBLE ALBUM, MANAGEMENT CHANGE

MOVE's next LP, due for release in early October, will be a double-album set of entirely new material. One record will contain all Roy Wood compositions; the other, songs by Richard Tandy and David Morgan, two Birmingham composers signed to Carl Wayne's Penny Music company.

Both LP's will be recorded by Move in their own Birmingham recording studios and should be completed by mid-September.

Move and manager Tony Secunda have finally parted company. Carl Wayne ended speculation when he told Disc: "I have received notification from our solicitors that the agreement between ourselves and A. M. (Tony) Secunda has been terminated."

Until new contracts are signed, group's agent Don Arden is acting as temporary manager.

MESSAGE BEGINS LOOK OUT FOR LORD NEILSON REPEAT  
LORD NEILSON ICE CREAM VANS THEY ARE GIVING AWAY  
SUPERB COLOUR PORTRAITS OF ALL TOP POP TALENT STOP  
FREE STOP THIS IS AN OPPORTUNITY NOT TO BE MISSED  
MESSAGE ENDS



ELVIS PRESLEY gave a press conference for the first time in a hundred years.

He looked beautiful, although smaller than expected; he was wearing dark pants, bright blue shirt, and a casually knotted blue print scarf about the neck. He was polite, charming, groovy, and the people there, ostensibly to ask him questions, were the usual collection of bumpkins. The press conference was supposedly held to talk about Elvis' TV special, the first one all his own, and someone asked if it was going to be "a hound-dog type of show." It will be Elvis alone, just with a supporting group of singers and dancers, and he thought . . . that is, he *hoped* it was full of surprises. He admitted, in answer to a question, that he misses making personal appearances, so perhaps there is hope for that. Someday. No air date has been set for the special (or at least none was mentioned), and I suppose it's up to British television whether or not they will buy it for British audiences.

Our town is still aflutter with Beatle watchers. Now rumour has it that all four are here, staying at a house in Malibu. Paul was seen at the Whisky A Go Go (where Albert King was playing) and also down at the marina (looking very sunburned). Paul and George (or maybe it was George and Ringo?) reportedly visited Peter Dinklage at his home in the hills.

However, I know George was here because I saw him with mine own two eyes . . . and whether or not he is still here, the Beatle myth managed to make Ravi Shankar's first concert at the Greek Theatre a complete sell-out. (If any Beatles were there, they were carefully disguised.)

The Byrds performed at the Kaleidoscope and sounded really good. There were five on

## HOLLYWOOD CALLING BY JUDY SIMS



stage, including the steel guitar player who isn't actually a Byrd but who plays with them most of the time.

Ex-Byrd David Crosby hasn't been idle either; aside from producing Joni Mitchell's album, he has written a song which Jefferson Airplane recorded for their next album. It's quite a song, sung by Grace, and I think it's called Triad. About a *ménage à trois*, no less.

Marty Balin of the Airplane was somehow talked into a ballooning adventure over the weekend. He gamely clambered into the basket, and the hot air balloon started to ascend . . . and then it fell down. Just like that. Marty wasn't hurt, but I imagine he wished he'd stayed in bed. . . .

Drove up to San Francisco Friday morning and breathed some clean air and felt at peace with the world in spite of my wretched throat. Big Brother and the Holding Company were at the Carousel, and oh my, they're good. The band has really pulled itself together and it can no longer be called "four backup musicians for Janis Joplin." They were superloud, very tight, and Janis, well . . . there's not too much to be said about her because it's been said and it's all true. She tears herself up into little pieces and throws them into the audience, she wails, she screams, but she's happy too. Fleetwood Mac were second on the bill, very well

Elvis . . . charming and groovy

## Hope yet for an Elvis tour

liked by the huge crowd. San Francisco audiences always seem more receptive to blues than audiences in other cities, but that may be my imagination. Meanwhile, Quicksilver Messenger Service were performing at the famous Fillmore (to another packed house), and it was good to see their friendly faces again.

Jim Morrison, Door wonder, has disappeared, much to the chagrin of his manager and press agent. Never fear, he will return.

THE "SOUL TOGETHER" at Madison Square Garden last Friday night was one of the most exciting and enjoyable shows ever presented in New York. Attracting a crowd of 21,000, the largest to ever attend an event at the Garden, the show was a benefit for The Martin Luther King Memorial Fund and a summer play street programme sponsored by The National Association Of Radio And Television Announcers.

Joe Tex opened the evening a half hour before the scheduled 8.30 showtime as he had another engagement in Tennessee later in the evening. King Curtis and The Kingpins followed Joe and then Sonny and Cher, Sam and Dave, The Rascals and, finally, Aretha Franklin.

The highlights of the show were Aretha and Sam and Dave. Sam and Dave brought their full, 13-piece band with them plus dancing girls and the reaction of the crowd was such that even the excellent sound system was drowned out by stomping, cheering and clapping. Aretha, elegantly dressed in a high-waisted white gown, was received with an enthusiasm that continued throughout her lengthy performance.

Jimi Hendrix was among the many celebrities in the audience (including Aretha's father, The Rev. C. L. Franklin). Jimi was brought to the stage for a long round of applause after it was announced that he had contributed \$5,000 to the Memorial Fund.

Herb Fame of the duo Peaches and Herb was shot last week in Columbia, South Carolina. Herb was joking with his road manager, Walter Booth, when a pistol Booth was holding accidentally went off. Herb will be in hospital at least until the end of the month although he is listed in good condition. Peaches and Herb, consistent chart artists here, have had to cancel \$50,000 worth of bookings while Herb is hospitalised. Booth is being held on bail of about £2,000 since he did not have a licence for the pistol used in the shooting but Herb is not intending to press charges.

In order to maintain their "cool," West Coast groups are often arrogant, unpleasant and condescending in their live performances, at least on the East Coast. Moby Grape appeared at The Central Park Music Festival

RICHARD ROBINSON reports from New York



Jimi Hendrix Experience . . . Donated £2000

## SAM AND DAVE STEAL SOUL SHOW

last week and their onstage attitude made it appear that they were doing the audience a favour just by being there, let alone playing for them. Their music was a combination of fairly tight numbers and incredibly sloppy numbers. Like most West Coast groups (major exception WAS the Buffalo Springfield) they could do with some practice and some instruction regarding musical entertainment.

The Grape did put in a long set, however, to the delight of the crowd. Their rhythm guitarist, Skip Spence, did not appear with them at the show. Despite continual questioning from the audience they refused to explain why Spence was missing. Reliable rumour has it that Spence went haywire with a fire axe prior to the performance and is now reported to be "resting." Muddy Waters was the other artist on the show. He proved

that years of experience combined with an understanding of his music can only result in valid, entertaining music.

Around New York this week: Wilson Pickett packing in crowds at The Apollo Theatre. Billy Vera and Judy Clay also on the show . . . King Curtis producing guitarist Freddy King for Atlantic. King will do an album with Freddy prior to leaving with his group, the Kingpins, for a tour of Portugal. . . . Burt Bacharach and Hal David plan to write their first Broadway musical for next season. The play will be called "Promises Promises" and is based on the film of a few years back "The Apartment." . . . John Sebastian on the West Coast writing songs for Mama Cass Elliot as well as recording some tunes himself . . . Mortimer, a three-piece acoustic guitar group who are all ex-rock band, debut at The Bitter End next week.

# RCA

# Grapefruit

The Beatles named them. Their first disc made the charts. 86,000 voted for them to appear on Tony Blackburn's TV show! Now, their hit-bound new single-

"C'MON MARIANNE"  
c/w "AIN'T IT GOOD"

RCA 1716





# NEW SINGLES



**Jimmy James And The Vagabonds**  
Red Red Wine  
7N 17579



# THE GASPAR NETSCHER ENSEMBLE

**GET OUT OF BED MY DARLING**

7N 17556



## Rainbow People

The Walk Will Do You Good  
7N 17582

**Shay O'Hara & The Premier Aces**  
So Long Mary  
7N 17583

**Gerry & The Ohio**  
Fishing For The Shoal  
7N 17584

**The Cyril Stapleton Choir And Orchestra**  
Serenade For Elizabeth  
7N 17575



## RAY COLEMAN REPORTING FROM RADIO LUXEMBOURG

# How the pirates swept back on to the airwaves

**YOU DON'T** have to be an ex-pirate to be a Luxembourg disc-jockey... but it helps.

In fact, if they didn't tell you so often that you were tuned to "208," you might think Harold Wilson had finally lifted the ban and the pirates were back—with better reception.

There they all are, in a small office which is part of a huge, tower-like studio nestling in lovely gardens in Luxembourg:

- Bearded ex-Radio London chief DJ **PAUL KAYE**;

- Swinging, cheeky **TONY PRINCE**, who used to be with Radio Caroline North;

- Friendly, angular **ROGER "TWIGGY" DAY**, 23-years-old former Radio Caroline South man; and

- Ex-Radio 270 man **PAUL BURNETT**.

This is the current line-up of resident DJs at Luxembourg. And they seem so proud that, as ex-pirates, they are now the four-man crew in the Grand Duchy of Luxembourg, running a nightly service to three million listeners, and loved even by the government.

"Commercial radio will return to Britain legally in about three years when the Conservatives come to power," says 22-year-old Tony Prince. "And when it does, I'll be all ready—a fully trained, much better DJ. Everybody will be happy, and Britain will be swinging again.

"In the meantime, I can't believe how lucky I am to be here—doing the job I love. And I never forget how many of my ex-colleagues from the ships are out of work..."

Going to Luxembourg, meeting

"208 i got bet below e So saic interv the re

Duchy think of their scene...

these DJs, you can't avoid the tang of sea air as you enter their studios.

These are the boys who have helped transform the old "Auntie" of commercial radio into something more spontaneous and "alive."

"I get letters from fans saying I'm a traitor to have deserted Caroline," says Roger Day. "But that's not true—Caroline wasn't there to desert, in the end. And you can't eat loyalty."

"I'm having a great time here. I don't want to join Radio 1 because it all seems such a drag. I'm sure we have more freedom than they do."

"Twiggy" Day, nicknamed this because he's so slim, shares a flat in Luxembourg with Tony Prince. They represent the young, raving jet-set among the DJs—flowered shirts, hairstyles straight out of the beat generation, and digging today's hits like mad.

"What's so totally different, working over here," says Roger, "is that we have all had to get used to not operating our own controls. All of us, on the ships, used to have such fantastic freedom—we could work faster and ad-lib better because we put the records on at the same time as talking."

But at Luxembourg, the records are controlled by a Continental technician who doesn't even speak English. There have been disasters. "The trouble is," says Roger,



● **TONY PRINCE**, the "raver" of Radio Luxembourg: "Here in Luxembourg, there's nothing — no girls, clubs, nightlife..."

"you can have your whole show slowed down if he doesn't understand what you mean—say when you want to speak over a record, or fade it. Still, we get by."

Roger, Tony, and the two Pauls have blended the relaxed, highly personal approach of the pirates with the more organised methods that Luxembourg demands.

Their studio is not unlike the BBC ones in London—cold, stark, bare. It's a vivid contrast with the romanticism of the pirate ships.

"It's not so easy getting an atmosphere going," says Tony Prince, "but you have to get swinging a bit if you want to convey the fact that you're enjoying yourself to the listeners. The old-fashioned idea of a DJ is that he's just there to give you information about the record that's gone and the one that's coming."

"I don't believe in that. I believe in trying to have a ball when I'm on the air and try to have a party in someone else's room as well."

"But, yes, it's sometimes hard too. I miss the night life in England, and back home the discotheques keep you in touch with everything."

"Here, there's nothing — no girls, clubs, nightlife. My girlfriend is in England. She understands the scene, although it's hard for a girl to take a bloke like me, working a long way from home."

"If I'm in Luxembourg long enough I'll open a discotheque here myself. It's pretty dull at nights. My work is my whole life—it's not just a way of earning money. It's a feeling I've got that I've just got to be a disc jockey to be happy."

Being all ex-pirates together in a new environment has strengthened the friendship of the four DJs—but when people work so closely together in a foreign land, they must guard against friction.

"The main thing," says Roger Day, "is not to discuss each other's work among ourselves. If you keep to that, you're halfway there because it means you only need to get on socially."

"On the boats it was awful—the jealousy was fantastic, you know. They wouldn't introduce the next DJ on the air from show to show in case the bloke they were introducing got a letter or so more in the fan mail."

"We work pretty well here—the work becomes your entire life, really, in a different country. So you've just got to be yourself and not start comparing yourself with the other bloke."

Roger admires Alan Freeman and Kenny Everett; Tony—especially with his Lancashire accent—can't escape comparison with Jimmy Savile.

Tony has his own fan club and sits in the office replying to letters and enthusiastically preparing pictures of himself to send to fans.

Roger, meanwhile, plays old Beach Boys LPs and counts himself their biggest fan.

"Nice to see Tony Blackburn doing so well," says Tony Prince. "But what a shame he's lost so much of his personality, working for Radio 1. I used to be with him on Caroline South and he seemed loads better than now."

"No ex-pirate DJ should go to Radio 1," declared Roger. "The whole scene's different. Once in commercial radio, you never lose the feeling..."

A brief case on the floor was stamped: "PRINCE TONY, CAROLINE NORTH." Piracy is still a strong force.

With the new fleet of DJs in control over there, and with Paul Kaye's newscasts to remind you of Wonderful Radio London, "Lux" still beats out the voice of commercial radio—loud and clear.



**PAUL KAYE:** chiefannouncer who plans the newscasts



**"TWIGGY" DAY:** "No ex-pirate should join Radio 1"



**PAUL BURNETT:** used to be on Radio 270

## 'Noddy' Whitehead—the drummer who nearly became another Don Partridge...

MARMALADE-A-WEEK: FINAL PART

**ALAN "NODDY" WHITEHEAD**, as the only Englishman among five mad Scots in the Marmalade, might, you may think, lead a very subdued and reticent life totally overwhelmed by strange accent and sense of humour.

Admittedly ginger-haired Alan comes in for a lot of ribbing from his Celtic companions, but, as he openly admits that he joined the group by sheer bluff and lies, he probably deserves it.

"I was born in Oswestry, Shropshire, a little farming village where the foot and mouth epidemic started," he says seriously.

Alan's musical career began when his motor-cycle had a "miscalculation" with a ten-ton lorry!

"My father visited me in hospital shortly afterwards, announcing that he had thrown the bike away and bought me a drum-kit instead."

"And that started terrible troubles with the neighbours. I have no musical ability at all... so

drums were the only instrument I could ever have played. Added to that I'm tone deaf, so how I ever got in this group I shall never know!"

At the outset of his road to fame Alan could be seen cycling round the byways of Orpington, Kent (where he moved when he was five) with a drum kit precariously strapped to his pedal cycle.

"Yes, Don Partridge had nothing on me in those days!"

Alan is now the only member of the Marmalade who still lives at home, "with mother, father, brother, and a fox-hound called Kip—not in the prime of life."

And his original Anglican views of Scotland have changed considerably. "He hates us more," says Pat Fairley.

"No, I find the Scots far more tolerant than the English," says Alan, and in the same breath, "but I think I should definitely have become an aristocrat. After all, I'm hopeless at everything, and if I were an aristocrat I wouldn't have to DO anything!"



**ALAN:** "I am tone-deaf"



**S**MALL FACES want to bring violence back to pop music.

"Pop audiences have changed," explained the very likeable, volatile Steve Marriott. "Once it was screaming all the time when we were on stage, which was great.

"Now they actually sit and listen, which is a bit of a drag.

"There's nothing we like better than a whole crowd of kids rioting, punching bouncers, pulling down walls and hitting each other. It's good for them and it's good for us.

"You see, kids now expect to come and sit and HEAR the sounds on our records—and of course they don't. We can't do it on stage.

"And I hate to disappoint people—but I think we're doing just that on live appearances.

"All these kids have got too sophisticated. Listening to people who think they're cool, telling them they shouldn't be screaming and looning about.

"To be violent on stage is very good for a group. It means that the violent part of our character can be channelled out—and you get a violence buzz back from your audience."

### Berserk

What brought about this outburst was Steve's comparison between recent dates the Faces have played in Ireland and Britain.

In Ireland, 5,000 Faces fans went berserk and pushed over a 6 ft wall. Police, fire brigade and

# Bring back VIOLENCE!

**STEVE MARRIOTT SAYS: WE LOVE KIDS RIOTING AND PUNCHING AND PULLING DOWN WALLS...**

ambulance services moved in.

The Small Faces enjoyed all this ferocious display of communication greatly—in fact, they're going back soon to repeat the performance.

"But we've been doing college gigs in Britain and the audiences there are so way above it all. They only like you because you happen to be 'in' at the moment—they don't understand what the hell it's all about.

"And even our own audiences have changed. The kids we more or less grew up with. It's sad."

Small Faces audiences might have changed but they still manage to get the Faces consistently in the chart—which brings us to another point. And that is "Universal," their new

record which has caused more hilarity and controversy than any other they've made.

"Actually, it's quite an easy record to suss out," said Steve, and then went into a long rignmarole about why it was—which made it sound twice as complicated. "You have to listen to the words. Not take any notice of the backing and funny noises. And it's no good looking for a story because there isn't one. It's a sentence song.

### Smash

"It wasn't done for a single. We wrote it in two hours one morning and recorded the voices on Ronnie's Cassette. The noise of dogs barking was from the garden when our road manager turned up.

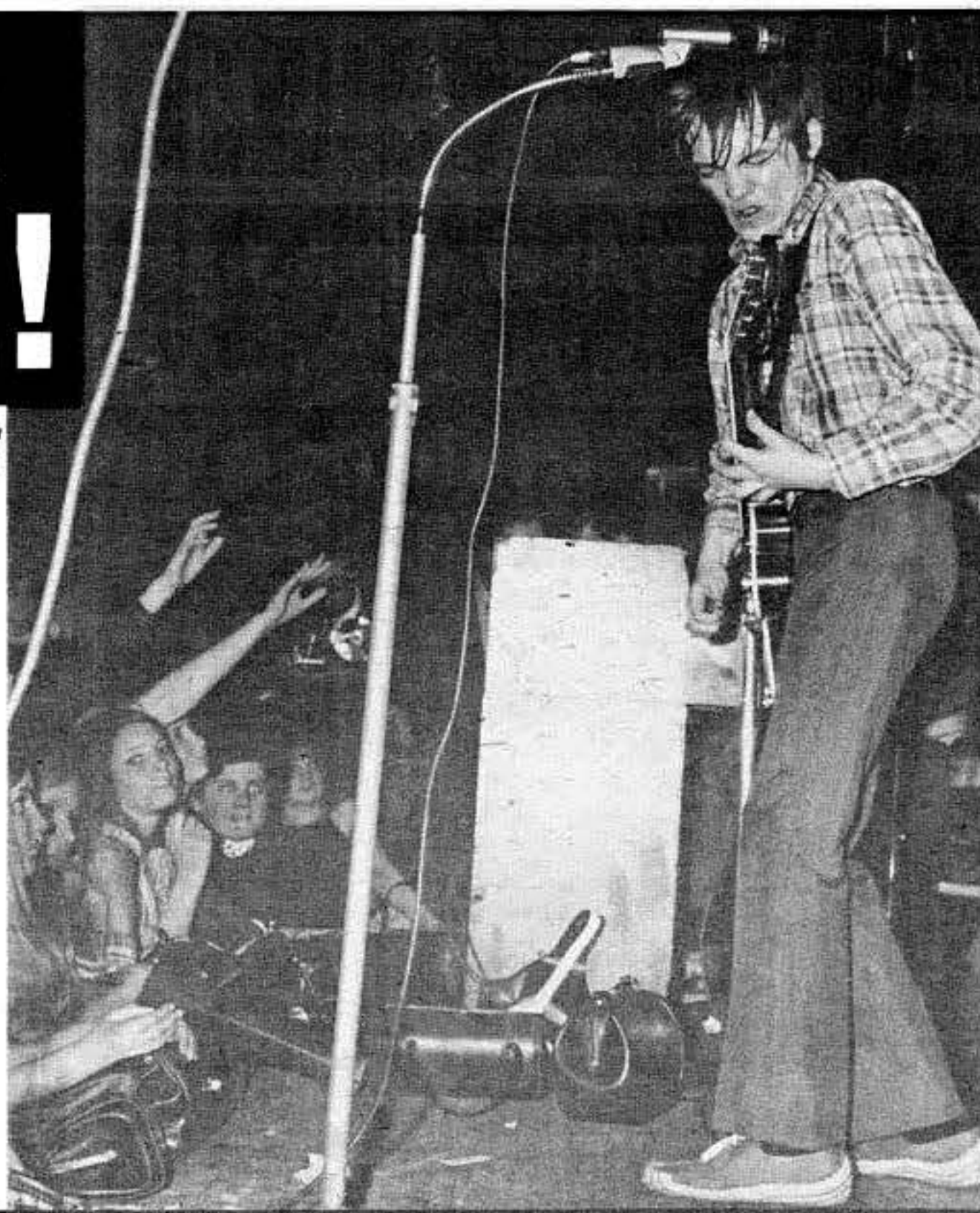
"We thought it sounded very open and summery.

No, it wasn't meant to be a send-up of Don Partridge. I wouldn't do that—he's a gas!

"When they decided to put it out we thought—well, either it will be a smash or everyone will hate it. I suppose because of that you could say we're not all that worried about continual chart success. These days anyone can afford to have a flop record as long as their next ones are very good. It isn't the image that counts so much now, it's the record.

"And we're in the position of being able to put out something we like very much ourselves, that satisfies us. If it's a hit—which means the record buying public like it as well—then that's great. If not, at least we're happy."

**'Fans actually sit and listen—it's a big drag'**



DECCA

45 RPM RECORDS

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F 12812



John Rowles . . . who has one big lo



STAR STUDDED RELEASES FROM

DECCA

**TOM JONES**

Help yourself

F 12812

**MANTOVANI**

AND HIS ORCHESTRA

Theme from Villa Rides

F 12810

**MOIRA ANDERSON**

A perfect day

F 12811

**THE NEAT CHANGE**

I lied to Auntie May

F 12809

*hear the original!*

**BILLIE DAVIS**

Angel of the morning

F 12896

**THE NEW FACES**

If you love me

F 12806

**JO JO GUNNE**

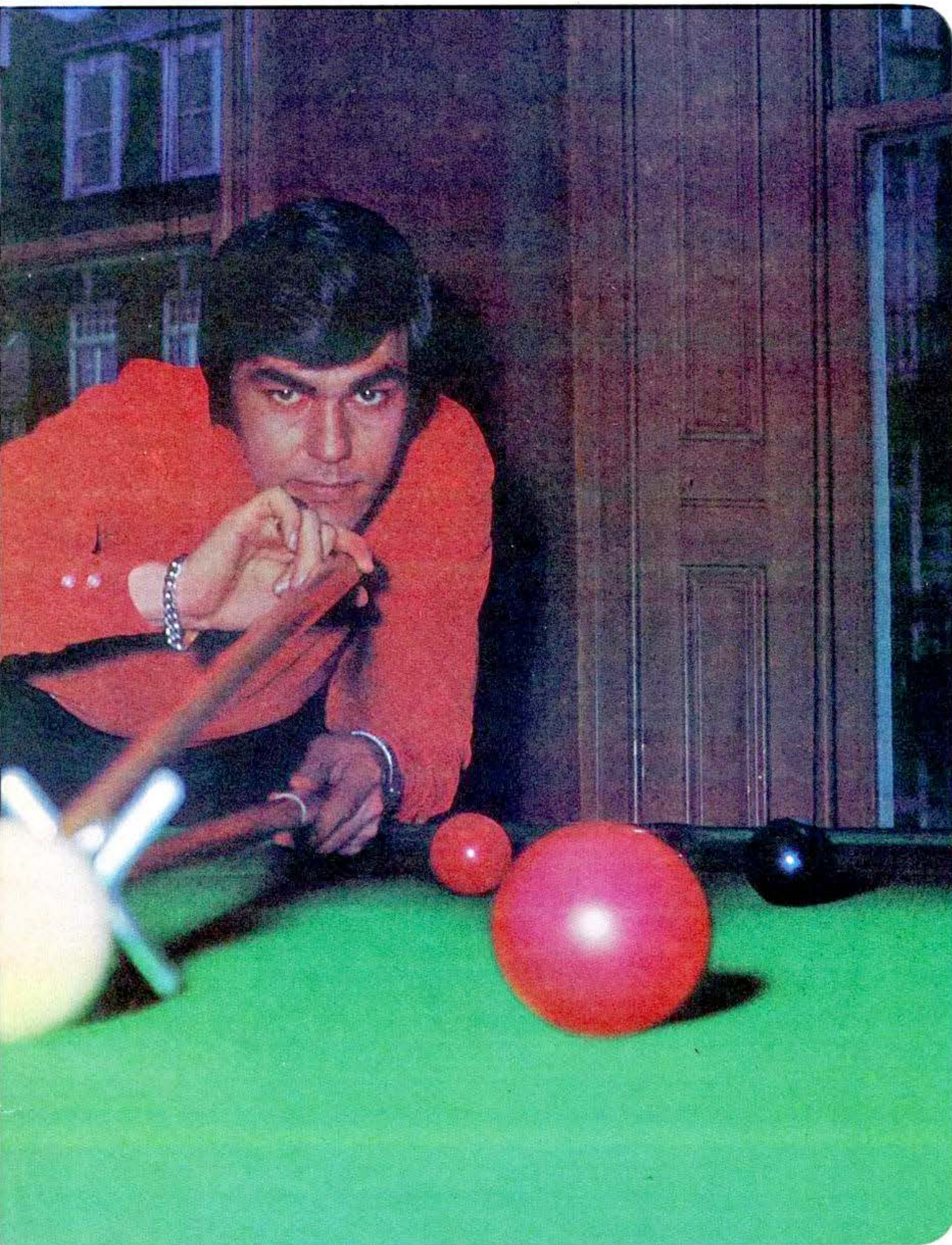
Every story has an end

F 12807

45 rpm records



# ve in common with Dusty, Mike d'Abo, and others



THE picture on the left is of John Rowles—just one of the hundreds of people in the pop world who went out and bought a copy of Richard Harris's "MacArthur Park."

"It is in my mind the very best record of the year," says John of the 7-minute 20-second masterpiece by Jim Webb.

"I love both the song and the arrangement. Jim Webb is immensely clever and talented to be able to come up with a piece of music full of complex tempo changes, and yet, that holds your attention and emotions all the way through."

"It breaks all the rules," says Mike d'Abo. "But it's great. There's no catchy tune and it proves that you don't have to rigidly stick to three minutes to have a hit."

"Harris sings it beautifully and the instrumental section is really superb. If I have any complaint it is only that the poetry isn't the masterpiece some people are making out."

Klaus Voorman says: "I love it. It's so great it almost defies description."

"I'm not surprised it's a hit because it's a complete break-away from the usual record format—and it really stands out from any other record that's released."

Dusty Springfield, a consistent admirer of Jim Webb as a composer, thinks the record "emotionally beautiful."

"It's very moving and incredibly well thought out. A very massive pop record."

"I only have one wish—and that is that I wish it had been sung by someone else!"



● RICHARD HARRIS: they love his hit



# CLASSIFIED ADVERTISEMENTS

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**FRENCH** Pen Friends, all ages. S.a.e. for details.—Anglo-French Correspondence Club, Falcon House, Burnley, Lancs.

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**MAURICE BROWN** (Caroline)—Contact: Box DE 296, urgent.

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**MAURICE BROWN** (Caroline)—Contact: Box DE 296, urgent.

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**CREAM ADDICTS ANONYMOUS.**—S.a.e. to: Anne Hartzen, 67 Brook Street, London, W1.

**LOVE AFFAIR** Fan Club.—S.a.e. to: Sue, c/o Harold Davison Ltd., 235 Regent Street, London W1.

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**BOBBIE GENTRY** Fan Club.—Jeff, 142 Atlantic Road, Kingstanding, Birmingham.

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**100 FREE PHOTOS** with every order for Publicity Litho Photos placed this month, 500 10 in. x 8 in for £4 10s.—Walker Reprographic Systems, 44 Maple Street, W1. 01-636 8550.

## BANDS

**POP GROUPS, Dance Bands, Trios, Mobile Discotheques**—immediately available! Reasonable prices!—Clayman Agency, 347 5531

# POP THE QUESTION

## Andy Bown's nightwear problem...

? Could you possibly tell me what kind of pyjamas Andy Bown wears. I absolutely adore the Herd and think they are the best group out.—Alison Smith, St. Georges School, Ascot, Berks.

• Andy wears pyjamas only when he's on tour, reader Alison. But let him explain further: "While I'm at home, I sleep with nothing on, for reasons of comfort. But one of my problems is that I wake up only when the telephone rings. If I get out of bed to answer it, this is O.K. while I'm at home. It's almost an automatic reaction. But if I did the same while staying at a hotel on tour, I might just find myself wandering along a corridor in the altogether. And that would give the staff a horrible shock. So then I wear a pair of pyjamas—usually plain cotton ones."



Andy Bown... in the altogether...

? Please could you tell me how to obtain "I Can Take You To The Sun" by the Misunderstood. I have tried my local record shops but they cannot trace it.—Loot, 11 Harditham Road, Dumfries, Scotland.

• Your local shops couldn't have looked hard enough, Reader Loot. Fontana Records say the single is "still available." It's on TF777.

? Please tell me where to write to that fabulous actor, Sidney Poitier.—Janice Addison, 26 Boscombe Road, Shepherds Bush, London, W12.

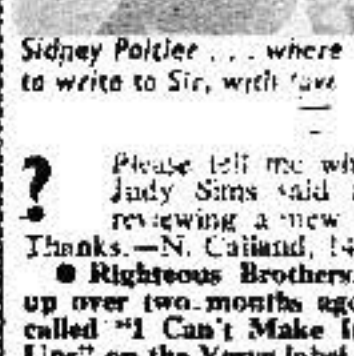
• Write to Sidney Poitier, c/o United Artists Film Corporation, 1041 North Formosa Avenue, Hollywood 46, Hollywood, California, U.S.A.

? Please tell me where I can write to Kenny Everett.—Sarah M. Craig, 64 Conyers Road, Streatham, London, SW16.

• Write to Kenny Everett, c/o Edwina, Harold Davison Ltd., Regent House, 235/241 Regent Street, London, W1.

? Several times recently I have heard a song called "Lumberjack Man" by Hal Wallis. I know this record is quite old but is it still available? And where does Hal Wallis come from?—Derek Cardwell, 23 Cerne Road, Gravesend, Kent.

• Correct title of the record is "The Lumberjack," Derek, and it's on the President Label, No. PT197. Hal Wallis comes from Nashville, and the record company was awaiting further details on him at the time of writing.



Sidney Poitier... where to write to Sir, with love

? The Righteous Brothers have split. Judy Sims said recently they had, but when you were reviewing a new LP by them, it didn't seem too clear. Thanks.—N. Caiman, 14 Southdale, Penzance, Warrington.

• Righteous Brothers, Bobby Hatfield and Bill Medley, split up over two months ago. Bill has made a solo record on MGM called "I Can't Make It Alone," while Bobby has done "Hang Ups" on the Verve label.

? Please tell me whether the Righteous Brothers had a big British hit with "You've Lost That Lovin' Feeling." An album of their greatest hits, including this title, plus "Unchained Melody," "Ebb Tide," and "You'll Never Walk Alone" is available on Verve VLP9183.

When working together, the Righteous Brothers had a big British hit with "You've Lost That Lovin' Feeling." An album of their greatest hits, including this title, plus "Unchained Melody," "Ebb Tide," and "You'll Never Walk Alone" is available on Verve VLP9183.



Righteous Brothers... now solo artistes

? How many LPs have Buffalo Springfield issued in this country? This was one of the finest—if not the finest—West Coast groups ever, and I wish to purchase all their LPs.—J. Bakshaw, 46 Watling Street Road, Fulwood, Preston, Lancs.

• Only two LPs have so far been issued—both last year. Titles: "Buffalo Springfield" (Atlantic 587970—mono only) and "Buffalo Springfield Again" (Atlantic 587091—mono; 588091—stereo).

Another LP will be released around October. No EPs have been released. There are four singles out.

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.



? I am a fan of the group called Blossom Toes and my fave member is Brian Godding. A friend told me she'd heard that Brian is married! IS IT TRUE? If so, please tell me about his wife. Thanks a lot!—Yvonne Gibson, Kensington, Liverpool 7.

• Brian Godding is 23, and is married—to Angie, who happens to be the sister of Julie "Jooks" Driscoll. The happy couple have a little boy, Donovan. Brian plays lead guitar and writes most of the group's songs.

## FILM ROUND-UP

**"SPEEDWAY"** (U): Starring Elvis Presley and Nancy Sinatra. On general release from July 28.

NANCY SINATRA plays an income tax investigator in her latest film "Speedway." Her task is to track down and report on the extensive earnings of stock car champion Steve Grayson.

But the outcome of her inquiries is soon all too obvious. Despite an initial business approach to her assignment, she quickly finds herself in love with the heart-throb star—in debt up to his racing goggles to the tune of something like \$145,000 dollars.

And for 90-odd boring, nauseating minutes we have to suffer their pathetic adventures together. There's Nancy—the sympathetic tax collector, Nancy—the impromptu foster mother (to a family of the sweetest girls—who act everybody else off the screen!), and Nancy—part-time pit mechanic (when the going gets tough for boy friend, Steve).

## Painful

Apart from a few semi-spectacular spills on the race circuit, "Speedway" is singularly uninteresting as cinema entertainment. The script is painful, the dialogue is diabolical, and the camera work—which could have saved it from complete boredom—clumsy.

Nancy Sinatra has a hell of a long way to go before she can call herself an actress. And her co-star, a guy called Elvis Presley—who I believe has made quite a lot of similar films already—acts and sings with about as much imagination as a "Captain Scarlet" puppet!

Actually, as adult entertainment, the film is a mess—and an insult to anyone's intelligence.

MIKE LEDGERWOOD

## The slob and the cook...

★ **THE ODD COUPLE** (Jack Lemmon, Walter Matthau). Two married men, recently divorced and separated respectively, decide to share a bachelor flat to save expenses.

One is an untidy Slob (Walter Matthau) and loves wallowing in the mess. The other (Jack Lemmon) is a first-class cook and likes to keep the flat spick and span, and is slightly neurotic.

The hilarious results of this game chess and antics, but make their own way, and they look set for a happy reunion with their wives as the film ends.

Funny film to put into a good mood.

## Wide-screen Western

★ **BLUE** (Terence Stamp, Joanna Pettet). Wide screen, all action-western, about a young, blond, blue-eyed American boy who is adopted as a son by the leader of a band of Mexican bandits. He is tight-lipped and vicious (which is probably just as well, because he misses all the corny Western dialogue), but when the Mexicans raid an American village he is left behind and memories of his youth make him stay, and eventually he helps the village defeat the Mexicans.

Corny, but action packed.

GAVIN PETRIE

## Disc and Music Echo

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

Replies to a Box Number must be addressed to the "DISC AND MUSIC ECHO" offices. Please make all remittances payable to "DISC AND MUSIC ECHO". Cheques and P.O.s to be crossed /&/Co. The management reserves the right to refuse to insert any advertisement—even though accepted and paid for—and to make alterations necessary to the maintenance of its standards.


Please insert my Advertisement under heading.....

enclose { Cheque..... Sign Here.....

{ Postal Order No.....

Name .....

Address .....

## RECORDS WANTED

**RECORDS BOUGHT.** Post to us for cash by return.—Silverdale, 1142-6 Argyle Street, Glasgow, C3.





# Why don't they play Supremes?

CAN somebody please tell me why don't the DJs play the Supremes record? Their last one and their latest are seldom played on the radio. The only DJ who plays their record is Tony Blackburn. They can't come on TV to plug their records, so the least the DJs can do is to play their record on the radio. I plead with them to stop playing the Monkees and Paper Dolls and play the Supremes. — DONNA SINGH, 127 Central Avenue, Hounslow, Middx.



Jimmy Miller

I WAS VERY interested in Penny Valentine's interview with Jimmy Miller, as he made a point I have been trying to hammer home for a long time. The Stones can produce melody and lyrics as poetical and sensitive as anything yet heard in pop. Apart from "As Tears Go By," which Miller quoted as an example, there is the lovely "Ruby Tuesday" and recently "Child Of The Moon." Besides several numbers of high melodic quality in LPs, e.g. "Lady Jane," "She Smiled Sweetly," "She's A Rainbow" and several tracks from "Their Majesties" side II. This fact of the Stones work has often been disregarded because the majority of pop shows plug the "A" side and ignore the "B" side.—MRS. ELSA SMITH, 105 Halford Way, Dartford, Kent.

HOW VERY nice — and what a change—to see a happy, well-dressed, clean and confident group on TV. I wish more groups would look like Vanity Fare did on "Dee Time." And what a beautiful song "I Live For The Sun" is. I could hardly believe that the group is British. More power to their elbows! — DAVID SCOTT, 27 Main Road, Luton.

• This is a tribute to the fabulous Hollies from many of their fans from all over the world for remaining the most consistent and greatest group there has ever been. Also for providing us with their truly wonderful recordings over the past five years, and yet not having to revert to taking drugs and looking untidy to be "in!" May their great success go on and on. I know they will never be equalled. — L. E. TURNER, Louth, Lincs.

HAVING heard how much work Richard Harris has put into his "Macarthur Park," I feel sorry that he has lost his recipe and if he is so upset by it, I suggest he writes to "Jimmy Young, P.O. BOX 1AA, London, W1." — JOHN WEBLEY, 133 Tanygroes Street, Port Talbot, Glam.

SO BARRY GIBB doesn't like living in a flat with stuffed animals and animal skins all around him. He's moving into a new home that will not be sullied by one single animal hair. Really? How many fur coats is he taking with him, or does he turn a

DON'T you think we in the Midlands have been left out in the cold? Time and time again ever since "Thank Your Lucky Stars" finished there have been new pop programmes only televised for Southern and London areas.

Now I read the Kinks are to appear in "Time For Blackburn" just the occasional time we see the Kinks on TV.

So while you watch "Time For Blackburn," think of us in the Midlands. All we have to go on is "Basil Brush" and "Top Of The Pops" and a load of tripe appearing on variety shows at the weekends. — S. LINDON, 21 Yenton Grove, Erdington, Birmingham 24.



SUPREMES... a plea to disc jockeys

blind eye to his own comforts. Barry, you're a hypocrite.—VAL WILLIAMS, 10 Whittingham Lane, Grimsburgh, Nr. Preston.

### Plea to Scott

I HOPE you can print this letter as it is a plea to Mr. Scott Walker. Please, please make "If You Go Away" your next single Scott or at least a track on your next LP. Most of us sat spellbound as you interpreted this moving Jaques Brel number to us at Brighton Dome and you went away without leaving us this number to play again. I'm only one of your many fans, but if all the others agreed you would surely have another hit record.—MISS C. WILSON, The Rosary, Church Hill, Wilmington, Dartford, Kent.

### DON HITS BACK!

WITH REFERENCE to the Bobby Vee versus John Peel disturbance, and Viv Parslow's scathing letter in Pop Post, I have known Bobby Vee for many years and was only too happy to go to his reception to meet him yet again. I can quite understand and appreciate what John Peel is trying to do, but he really is in no position to tell me that I should not go to a reception thrown for an old friend. If renouncing a friend is being hypocritical, then I am guilty, but I would hate to be buried within a million miles of John Peel's "Perfumed Garden!" — DON WARDELL, Radio Luxembourg, London, W1.

### AFTER SEEING THE FACES— QUICK, BUY A COLOUR TELLY!

US affluent pop fans with colour TV really get a treat Friday nights, when "Colour Me Pop" takes the air on BBC2. Although largely an exercise in colour effects, it still adds an extra half hour to our meagre ration of TV pop. And where else could you see the Small Faces perform the whole of one side of their "Ogden's Nut Gone Flake" LP? So if you haven't got colour telly, rush out and buy one immediately, because you're missing something! — STEPHEN ROBINSON, 45 Charminster Road, Worcester Park, Surrey.

### CLUES ACROSS

- 1 and 4 Across. "— Jack —" (6, 5)
7. Where hits are recorded—in a score-book! (5)
8. Where scandal may be learnt? (6)
9. Doing a Gretna Green? (7)
10. Capital place for solo! (4)
14. "Love —" Williams (4)
16. What we see in a Valley? (7)
19. Rang—for whom? (6)
20. Mountains the Red Baron returned from? (5)
21. Miss Houston's number? (5)
22. Man in front—of the orchestra? (6)

### CLUES DOWN

1. Driscoll or Andrews (5)
2. "— Ryan" (6)
3. Breathe genius into? (7)
4. One of those small ones? (4)
5. Mighty small hits! (5)
6. Ronnie's hotel? (6)
11. William Bell's one to a king? (7)
12. "— Jack" (6)
13. On a slow boat to China, perhaps (6)
15. Landy upsets Bob! (5)
17. Having more sense (5)
18. Honeybees leader "— Dello" (4)

Last week's solution  
ACROSS: 7. Recorded. 8. Use. 9. Entice. 10. Likes. 11. Pal. 12. Taj. 13. Sir. 15. Hit. 17. Peter. 18. Global. 20. Urn. 21. New looks. DOWN: 1. Friends. 2. Scot. 3. Procol. 4. Idols. 5. Puckett. 6. Keys. 11. Pretend. 13. Joe Loss. 15. Helule. 16. Frank. 17. Paul. 19. Book.

Last week's LP winners  
Anne Thompson, 7 Hays Bridge, Brickhouse Lane, South Godstone, Surrey. June Ainsworth, 7 South Avenue, Prescott, Lancs. Hugh Mitchell, 35 Holywell Road, Holywell, Chesterfield. David Hopkins, 5 Heronhall Road, Liverpool 9. Mr. T. Escott, 4 Heath Street, Eastville, Bristol 5. Pauline Shannon, 10 Ash Grove, Grantham, Lincs.

# DISCWORD

SIX LPs TO BE WON

First six correct entries win LPs. Answers by first post Monday to: DISCWORD; DISC, 161 FLEET STREET; LONDON, EC4.

1	2	3	4	5	6
7			8		
9				10	
12					13
14	15		16		17
19				20	
21					22

### Dusty at her best

MR. and Mrs. O'Brien were very proud of their daughter on Monday night. As the last bars of "Satisfaction" echoed across the stage of London's "Talk Of The Town" and Dusty disappeared for the last time in a shimmer of shocking pink they turned to me and said they thought THAT was the very best they'd ever seen her.

Their sentiments were echoed by the capacity crowd who had leapt to their feet at the end of her hour-long act to rush to the stage and shake Dusty by the hand.

### Confident

They had been given a sight of Dusty that showed every facet of her character and talent — from the misty "Look Of Love" and "Carnival," to comedy routines like "She Didn't Know A Thing About The Railways" and the unforgettable Shirley Temple routine based round "I Wanna Be A Movie Star" to her show stopping "I Close My Eyes And Count To Ten."

It was definitely the best I have ever seen Dusty Springfield. Relaxed, confident and happy her show was solid professionalism of a kind she has never put over quite so well. Even when the very able orchestra—who had to cope with 20 very different numbers — came in too slowly on one she just laughed and yelled "Faster, gentlemen, faster," — when previously it might have put her off balance for the rest of the evening.

Penny Valentine

# COUNTDOWN

### THURSDAY

EQUALS—Locarno, Coventry.  
Love Affair — Locarno, Streatham.  
Patti la Belle—Brave New World, Portsmouth.

### FRIDAY

AMEN Corner — Top Rank, Swansea.  
EQUALS—Locarno, Derby.  
Love Affair — Locarno, Blackpool.  
Bonzo Dog Doo Dah Band —Middle Earth, Covent Garden, London.  
Reparata and the Delrons — Southbank Jazz Club, Grimsby.  
Simon Dupree and the Big Sound—Sheffield University.  
Marmalade — The Factory, Birmingham.  
Patti la Belle—White Lion Club, Edgware.

### SATURDAY

DON Partridge / Solomon King/Steve Montgomery—Central Pier, Blackpool (season).  
EQUALS—New Century Hall, Manchester.  
Amen Corner — California Ballroom, Dunstable.  
Love Affair — St. Thomas's Hall, Brentwood.  
Marmalade — Mecca Ballroom, Wakefield.  
Honeybus—Town Hall, Torquay.  
Patti la Belle — Club 76, Burton-on-Trent, and Belfry Club, Sutton Coldfield.  
Saturday Club (Radio 1—10 a.m.) — Kinks, Moody Blues, Rosetta Hightower.  
Time For Blackburn (ATV) —P. P. Arnold, Billie Davis, Grapefruit, Gene Pitney, Esther and Abi Ofarim.

### SUNDAY

SHADOWS — A.B.C., Blackpool.  
Solomon King — A.B.C., Great Yarmouth.  
Stuart Henry Show (Radio 1—10 a.m.) — Amen Corner, Idle Race.  
Lulu—Fiesta, Stockton (until July 20).  
Bonzo Dog Doo Dah Band —Tito's, Cardiff (until July 20).  
John Rowles — A.B.C., Blackpool.

### MONDAY

MARMALADE — Welbeck Country Club, Hatfield.  
Amen Corner — Pavilion, Bath.  
Reparata and the Delrons—Orchid Ballroom, Purley.  
Radio 1 o'clock (Radio 1—1 p.m.)—Alan Price Set, Joe Cocker.

### TUESDAY

EQUALS—Atlanta Ballroom, Woking.  
Love Affair — Town Hall, Torquay.  
Reparata and the Delrons—Winter Gardens, Droitwich.  
Tim Hardin — Royal Albert Hall, London.

### WEDNESDAY

MARMALADE — Catacomb Club, Eastbourne.  
EQUALS—Top Rank, Preston.  
Amen Corner — Top Rank, Reading.  
Reparata and the Delrons—Industrial Club and America Club, Norwich.  
Patti la Belle — Locarno, Stevenage.  
Parade of the Pops (Radio 1—1 p.m.) — Elmer Gantry's Velvet Opera.





BEATLES Paul, Ringo and George meet John, one of the stars in the "Yellow Submarine"

# Beatles revive psychedelia

## IN 'YELLOW SUBMARINE'

AND they all said psychedelia was over! It appears they were wrong: when "The Yellow Submarine" opens Britain is due for a mind-dazzling, super-coloured fantasy extravaganza to the tune of "Lucy In The Sky" and "All You Need Is Love"—and all about ten times as psychedelic as anything which happened in last summer's flower-power bloom.

Yet again the Beatles have scooped a completely new and too-often ignored medium: cartoons are limitless in their possibilities string quartet, by the nasty Blue Meanies, who are anti-music, colour and happiness.

Under the onslaught of the 99 numbered Blue Meanies, with their antimusic missiles, Apple Bonkers, Ferocious Flying Glove, Snapping Turtle Turks and the Count Down Clown, all seems lost in Pepperland as colours fade to blue and music is stifled.

But Old Fred, conductor of the Band, manages to escape in the yellow submarine to get help. Arriving in Liverpool, the submarine follows Ringo home (and WHAT a home!) and Old Fred persuades the four cartoon Beatles (looking remarkably like their real-life counterparts) to sail to Pepperland and fight off the Blue Meanies.

Paul McCartney said afterwards: "I haven't seen the whole film yet—although I liked what I saw. We're not really involved with it at all. It's just got our music in it, that's all."

It's all about an attack on happy, colourful Pepperland, where music plays everywhere and the Lord Mayor plays cello in a

Then follows the longest, most fantastic part of the film—the epic voyage to Pepperland through the Seas Of Time, Science, Monsters, Consumer Products, Nowhere, Phrenology, Green and Holes.

This is where most of the psychedelia comes in, with everything from flowery winged fish and candy-striped snakes and monsters to dazzling op-art dots.

Many adventures, later—including one fine passage when the submarine has to pass through Einstein's space-time continuum (as John explains—an advanced science-fiction idea) and the four boys age considerably, developing long Father Christmas-like beards, to the tune of "When I'm 64."

Arriving in Pepperland, the Beatles have to creep silently up a hill covered with sleeping Meanies to reach all the instruments captured in a house at the top of the hill. The whole escapade is a magnificent send-up of those eternal British war films, when the lone commandos reach their objective despite ten regiments of Germans.

Then battle roars, with the Beatles and Sgt. Pepper's Band battling the ferocious Meanies. Naturally, love is triumphant, with the words of "All You Need



"Did you hear anything, George?" "No, I didn't, did you, Ringo?" Actually that's one of the 99 Blue Meanies creeping up behind Ringo and George. He must have escaped from the cartoon—help!

Is Love" flying out of John's mouth and stopping every attack by the Ferocious Flying Glove.

Colour, music, happiness is restored to Pepperland; once again there are crowds of happy people and bands playing. And the Meanies? After the Chief Blue Meanie is covered with flowers, the game is over and even they

start to groove with the music.

As to the Beatles' actual contribution—the music—we are treated to four new songs: "Hey Bulldog," "All Too Much," "Altogether Now" and "Northern Song."

But with such incredible cartoons None are likely to be classics, accompanying it—"All Too

Much" is a gas, gas, gas! "Bulldog" is fairly freaky, and sounds a probable extension of the "Walrus" trip; "Northern Song" is pleasant and "Altogether Now" is the one you'll be singing when you walk out of the cinema and probably for several days afterwards too.

Otherwise we are treated to several well-known and well-loved Beatles records—classics, even. And the cartoons which they all illustrate add new meaning and a fresh approach to songs you've heard thousands of times.

"Eleanor Rigby" is set to a bleak Liverpool background; "Nowhere Man" introduces the Nowhere Man (otherwise known as Jeremy or the Boob) himself and "Lucy In The Sky" has lots of surrealist Lucies and strange "head"-lands.

As the Beatles keep repeating throughout the film, "it's all in the mind, you know." And really the whole film is a trip through fantasy and imagination—and why not, sir?

Technically it's brilliant, with the most astonishing colours ever seen in a cartoon and what looks like many new techniques—for instance a strange and effective shimmering effect.

And the story is obviously quite serious underneath; take away all the colour and music and things would be pretty dire indeed. One hesitates to read multiple symbols and allegories into a mere cartoon, but if you care to look they are most certainly there.

Hugh Nolan

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## HERB ALPERT MAGIC

HERB ALPERT has magic. If you, like us, have thrilled to the phenomenal swing of his current American chart-topper, "This Guy's In Love With You," on which he's a singer, you MUST want "The Beat Of The Brass" (A&M label). Another knockout album, with the Tijuana Brass on "Cabaret," "Thanks For The Memory," "Talk To The Animals" and "Monday, Monday." A lovely, colourful LP sleeve here, and the contents are up to Herb's usual high standard.

● ASSOCIATION fans who have been praising them since long before "Time For Livin'" will enjoy their latest Warner Brothers LP, "Birthday." Their attraction lies in a glorious blend of vocal harmony and contrast, plus fire in the arrangements. "Time For Livin'" is included here, but the more interesting tracks are the new ones, especially "Rose Petals, Incense And A Kitten," "Barefoot Gentleman," "The Bus Song" and "The Time It Is Today." A superb set.

● DEAN MARTIN pours out fresh albums. But his latest is different—"Dean Martin's Greatest Hits, Vol. 1" brings us some of the best works of the singer who has a lazy charm. "Everybody Loves Somebody," "You're Nobody Till Somebody Loves You," "Houston" and other tracks remind us that Dean's tuneful voice will be around for many years (Reprise).

● "Skiffle" is the title of a new LP on the low-priced "Ace Of Clubs" label. This is a bit of musical history from the mid-fifties, with famous stars like Lonnie Donegan, Ken Colyer, Bob Cort and Alexis Korner reminding people with memories that the era of "Rock Island Line," "Don't You Rock Me Daddy O" and "Freight Train" shouldn't be forgotten.

● MEL TORME is technically a good singer, but he is boring on "The Music Goes Round" (Liberty label). His treatment of songs like "Button Up Your Overcoat," "You're The Cream In My Coffee" and "Brother Can You Spare A Dime" sounds oddly old-fashioned.

● LUIZ BONFA plays and sings Bossa Nova (Verve)—definitely music to soothe the savage breast, music that can change wild party guests to relaxed ladies and gentlemen at twitch of a pick-up arm.

Brazilian Luiz Bonfa uses his guitar to make beautiful music-to-unwind by.

# Arthur Brown, with a perfect pop symphony . . .



Arthur: really excellent LP

"CRAZY WORLD OF ARTHUR BROWN." Prelude—Nightmare; Fanfare—Fire Poem; Fire; Come And Buy; Time; Confusion; I Put A Spell On You; Spontaneous Apple Creation; Rest Cure; Money; Child Of My Kingdom (Track). Good ole Arthur! Everybody has had high hopes during the year of loving care and attention Arthur's first album received; now, at last (and not before time!) the hopes are rather more than justified—in fact, the LP is really excellent.

Side One, by far the better, is a suite which raises pop to a completely new level, with ingredients from opera, poetry, theatre and jazz. Innocuous orchestral opening is swamped by Vincent Crane's incredible organ (he's definitely one of

the three best organists in the country, the other two being Keith Emerson of the Nice and Don Shinn of the Echoes).

Then Arthur starts screaming and singing and from there on in you're on your own. There are no breaks in the whole side—songs are linked and intermingled with recurring themes, leading up to a final freaky explosive ending. Little short of a perfect pop symphony, in fact.

The other side is merely very good—a collection of Arthur's songs, some old some new, with "Apple," "Cure" and "Kingdom" outstanding. "Spell" is by way of being a bow to one of Arthur's strongest influences—Screaming Jay Hawkins. The only other non-Brown/Crane track on the album is "Money" by another Brown—James, this time. As an LP this is well worth anyone's money—in fact you'd be doing your brain a favour to buy it.

## EXCITING ARETHA . . .

SOUL queen Aretha Franklin pops up on the CBS label ("Take A Look At Aretha Franklin") this month singing songs originally made famous by such names as Nancy Wilson ("How Glad I Am"), Dionne Warwick ("Walk On By"), Mary Wells ("My Guy") and Inez Foxx ("Mockingbird"). Not just mere copies these, but fresh and interesting treatment of exciting songs.

## More Buddy Holly —in a new disguise

NOW in new disguises yet more BUDDY HOLLY material. No less than four albums in fact, which boast nothing new (all Holly material has already been released at least once) but have been specially adapted for stereo.

Album titles are: "Listen To Me"; "He's The One"; "Brown-Eyed Handsome Man" and "Rave On."

Reviewing these albums—all on the MCA label—is pointless as all Holly fans know them by heart already. More valuable will be just to list the tracks on each album.

● The "Best Of The LOVIN' SPOONFUL—Vol. Two" is very good indeed. If you haven't already got them—and as a lover of good music and beauty you really should have—this is an excellent chance to pick up on classics like "Darling Be Home Soon," "She Is Still A Mystery," "Rain On The Roof," the humorous "Money" (which shows where the whole bread scene is at really) and the tender, beautiful "Younger Generation." One of the first and still one of the best of the happening West Coast groups. Give it a hard listen—and if you don't have it, buy Vol. One as well! (Kama Sutra).

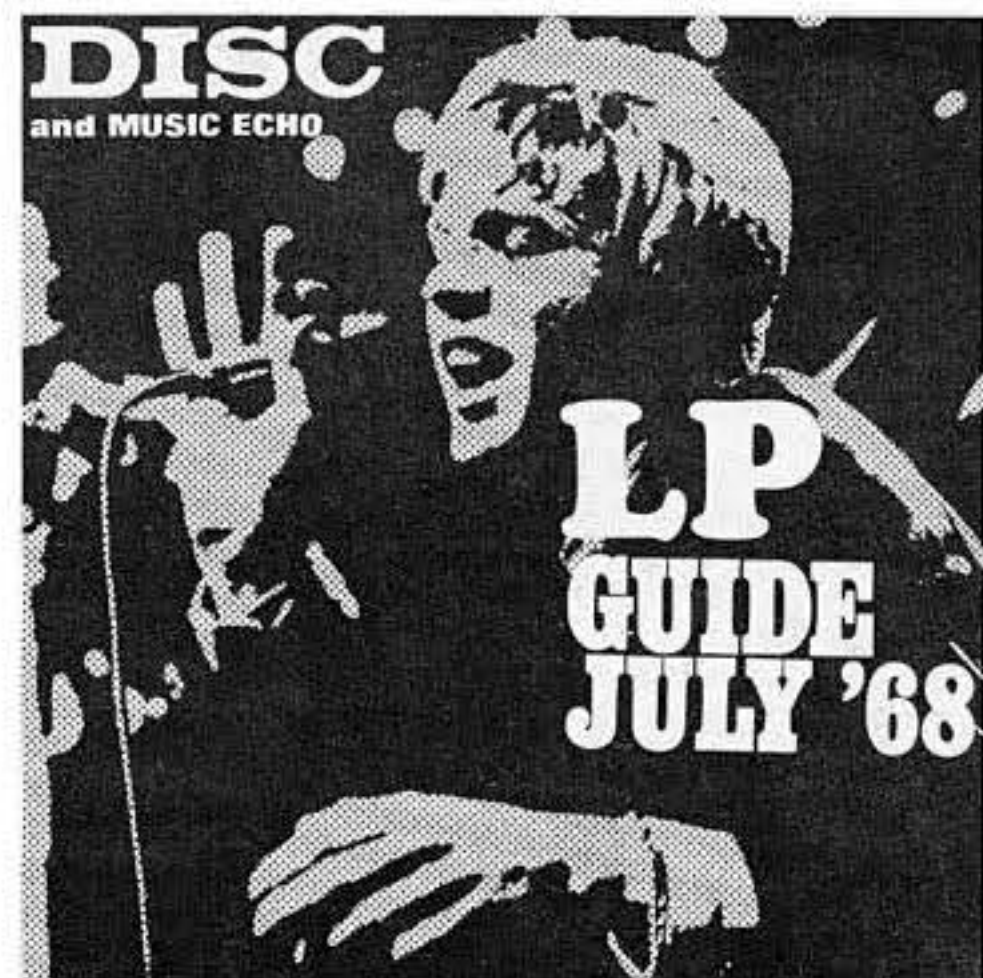


Buddy Holly: adapted for stereo

## A fifteen bob investment

"THE Rock Machine Turns You On" (CBS)—this is an LP of 15 tracks for 15 shillings to ease the world into the idea of underground music. The names are big, and on the best tracks from their LPs. Notable and surprising names on the LP are Bob Dylan, Simon and Garfunkel, Zombies, Tim Rose, Byrds.

Among "Underground" groups are: Taj Mahal, with the Peanut Butter Conspiracy, and Blood, Sweat and Tears. Certainly a worthwhile and enjoyable fifteen bob investment.



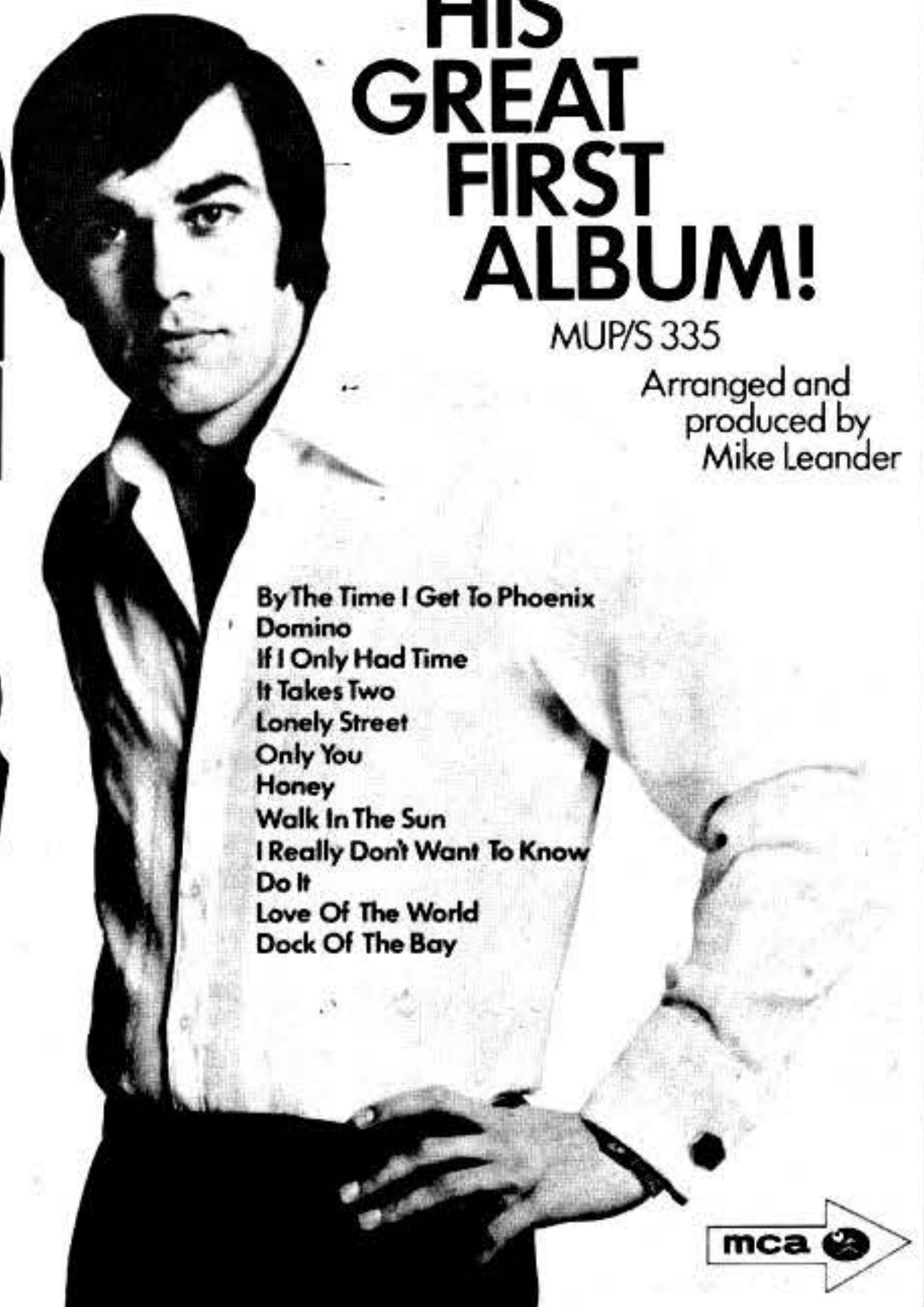
## Johnny Cash— for collectors

JOHNNY CASH, it would appear, has become something of a collector's piece. On "Old Golden Throat" (the name given to him by his wife June Carter), CBS have dug into the archives and released 14 Cash tracks, either unreleased, or deleted from London's catalogue. These vary from the 1958 "All Over Again" to "Red Velvet" made last year. Many are unfamiliar, but we remember "I Got Stripes," "Smiling Bill McCall"—the sad tale of a bald disc-jockey—and "The Sons Of Katie Elder." If there are Cash collectors, they will welcome this album, but newcomers may find it out of character.

● DEL SHANNON deserves credit for releasing an album "The Further Adventures Of Charles Westover" (Liberty) consisting almost entirely of his own compositions. But be that as it may, we're afraid Del is no Jim Webb. We gather from the sleeve notes that these are the songs Del (whose real name is Charles Westover) would like to sing—but if he had, his name would probably never have been known at all. Sorry, but it's all rather a monotonous bore.

● FLIP WILSON's "Cowboys and coloured people" is a gas! Listen hard to his version of Christopher Columbus discovering America—"we don't wanna be discovered" (Atlantic).

# JOHN BROWN



## HIS GREAT FIRST ALBUM!

MUP/S 335

Arranged and  
produced by  
Mike Leander

By The Time I Get To Phoenix  
Domino  
If I Only Had Time  
It Takes Two  
Lonely Street  
Only You  
Honey  
Walk In The Sun  
I Really Don't Want To Know  
Do It  
Love Of The World  
Dock Of The Bay

mca





MASON WILLIAMS: "The Mason Williams Phonograph Record." Overture; All The Time; Dylan Thomas; Wanderlove; She's Gone Away; Here Am I; Classical Gas; Long Time Blues; Baroque A-Noise; The Prince's Panties; Life Song; Sunflower. (Warner Bros.)

## Mason Williams—a second Jim Webb?

Mason Williams comes to us completely unknown from Hollywood—and if this LP is anything to go by, he won't be unknown for much longer. In fact, Mr. Williams could well do a Jim Webb on us.

The sleeve-note says: "In addition to the songs on this album, Mason Williams has written seven books"—would you believe!

The songs which Mason has written for his album are in fact all, with no exception, very beautiful indeed. The music is very pretty, the production — by Mike Post — perfect, the arrangements staggering. Mason uses everything from simple guitar or banjo backings—which he plays himself—to 37-piece orchestras.

It begins with an overture of all the themes on the album, then the voice starts and you are in heaven. Mr. Williams has a really lovely voice—clear, powerful and accurate. And there are nice touches of lunacy, such as "Dylan Thomas" which is merely "Dylan Thomas has come and gone" to the tune of "London Bridge Is Falling Down!"

Best tracks: "All The Time," "Wanderlove," the instrumental "Classical Gas," "Long Time Blues" and "Sunflower" — but then, none of them are bad.



Equals... now established

## Simplicity—the secret of the Equals

EQUALS: "Sensational Equals." I Get So Excited; Is It Right; Reincarnation; Cinderella; Look What You've Done To My Daughter; The Guy Who Made Her A Star; Soul Groovin'; Laurel And Hardy; I Don't Want You To Know; The Skies Above; Butterfly Red White And Blue; Good Times Are Gone Forever. (President).

Whatever one's opinion of the extraordinary "Baby Coom Bark," the Equals have long since established themselves (courtesy of Caroline to no little extent) as an immensely popular outfit.

We particularly liked (and all the tracks are Equals written) "I Get So Excited," "Soul Groovin'," "Laurel And Hardy" (their next single) and a Baby-Coom-Barkish "Look What You've Done To My Daughter." What's the secret of the Equals? Simplicity, contagious catch-lines and they're so good to dance to.

# Andy Williams album to buy and treasure

ANDY WILLIAMS: "Honey". The Impossible Dream; This Is My Song; By The Time I Get To Phoenix; Theme From "Valley Of The Dolls"; Scarborough Fair/Canticle; Love Is Blue; Title Track; Windy; Our Last Goodbye; Spooky; Up, Up, And Away (CBS).

This is definitely the year of Andy Williams. A top-rated TV series; a major hit single and totally triumphant London Albert Hall concerts.

Now to top the lot comes this new album—a magnificent collection of melodies with a capital M, all delivered in the warm inimitable style that is Andy Williams.

It's worth the money for Simon and Garfunkel's "Scarborough Fair" alone, delicately arranged à la Elizabethan minuet. A rarity indeed when an S & G song can sound as good by another singer.

Other highlights are "Windy"—the only up-tempo number on the album—"Spooky" (which should have been a hit for Gary Walker) and Pet Clark's tear-jerking "This Is My Song."

But that in no way dismisses the rest; all constructively arranged by Nick De Caro, and all sounding as if they were specially written for Mr Williams. And to cap it all there's a gorgeous picture of Andy looking casual on the cover in red sweater and coloured scarf.

An album to buy and treasure.

FOR THEM that love beautiful music, two absolutely essential albums—and one disappointment—from CBS this month.

MOBY GRAPE'S second LP, called simply "Wow," is about 10,000 light years advanced on their first which was, if you recall, very pleasant but nothing outstanding. It combines ridiculously good songs, all written by the Grape, superb playing and singing and incredible arrangements — from sweeping orchestral pieces through plaintive flutes, sounds of a motor-bike crashing, brass bands, to the perfect 1930's dance-band send-up (it's a gas!) of the famous 78 r.p.m. track, "Just Like Gene Autry; A Foxtrot."

Freak-out exists side-by-side with pure joy and the result is something of a masterpiece. Wow indeed. It also has an excellent collage sleeve design. One of those rare, nearly faultless records.

It's difficult not to praise SPIRIT too highly either. Play it once and it's okay. Play it six times and Spirit suddenly becomes one of the best groups you ever heard. Beautifully produced by Lou Adler, of Mama and Papas fame, with moody strings and superb orchestral passages.

Musically a good group and an astonishing first album, with no weak points at all.

And the disappointment, sad to relate, is "A Long Time Comin'," by the ELECTRIC FLAG, An American Music

● NANCY WILSON, ELLA FITZGERALD, LENA HORNE and JULIE LONDON—each similar in success stature, but subtly different in both style and presentation. All have intriguing new albums available.

Nancy — "Welcome To My Love" (Capitol)—weaves her magical music spell through hit songs ("Ode To Billie Joe") and movie themes ("In The Heat Of The Night," "Hotel"), plus sadness and soul. Ella—"Misty Blue" (Capitol)—veers into the country field for the first time and proves her sparkle is as evergreen as ever.

Lena Horne is the "Girl From Ipanema" (Hallmark series, United Artists) and offers "Who Can I Turn To," "Willow Weep For Me," "And I Love Him" and "Softly As I Leave You." While Julie London's "Great Performances" (Liberty) start with the legendary "Cry Me A River" and include "Fly Me To The Moon" and "Girl Talk," and close with "Slightly Out Of Tune" and "In The Still Of The Night."

## MOBY GRAPE FREAK-OUT OF PURE JOY

Band. Sad, because their first LP, "The Trip," which was never released here and thoroughly deserves to be, was one of the most original and exciting records to be heard last year.

This is good—it could not be otherwise with such superb instrumentalists as the Flag. But it never really takes off. The fault probably lies with the material, mostly written by the group (but then they wrote "The Trip" too), which is the much-fabled so-called "psychedelic soul." Remains a good, solid album but somehow lacks that vital spark of original creation. Pity.

Also on CBS, but their Direction label, is ELMER GANTRY'S VELVET OPERA's first album, entirely home-grown and very impressive indeed, with amazingly varied, exciting material. Most of it was written by the group, with the noble exception of Oscar Brown's "I Was Cool," and includes the group's two medium-successful and good

singles, "Flames," and the hip, relaxed "Mary Jane." Production is faultless, recording quality excellent — who says American studios are always the best? You could blow 35/- on much less rewarding things than this album. Nice to see the Americans getting some competition.

## Joan Baez and Joni—two perfect voices

JOAN BAEZ, they say, has the best female voice in America. But Joni Mitchell, lovely blonde singer from New York, also has a near-perfect voice. You can judge for yourself by comparing the first LPs of both, out this month.

Yes, it is Joan Baez' first—although she has made many since. On Saga's Eros label, it is a collection of the first recordings she ever made, including classics like her own compositions, "Black Is The Colour" and "Careless Love." All the songs are very pleasant, often pretty and always — of course — very folk-y. But the real strength of this album lies in Joan's beautiful, clear, pure voice. And it has a quality on these early recordings which is somehow often lost on her later work.

Joni Mitchell, too, writes all her own material, which she sings over a simple guitar. She plays that as well, of course! But her message is very personal indeed, dealing always with people, beauty, and life—and the ever-present realities of city life.

Not an LP to buy if you're looking for something outrageously different—but listen carefully and you'll discover real beauty and truth in Joni's songs.

A beautiful cover, too. And guess who designed it? Right—Joni. A beautiful record by a beautiful chick (Reprise).

## SIX HOT NEW LPs FROM MAJOR MINOR



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Hits of the Sixties Vol. 2  
THE GERALDO SINGERS  
& Orchestra MMLP 32





Andy Williams . . . worth the money for one song



## Manfreds—latter-day minstrels

**MANFRED MANN:** "Mighty Garvey!"—Happy Families (with Eddie "Fingers" Garvey); No Better, No Worse; Everyday Another Hair Turns Grey; Country Dancing; It's So Easy Falling; Happy Families (with Ed. Garvey and the Trio); Mighty Quinn; Big Betty; The Vicar's Daughter; Each And Every Day; Cubist Town; Ha! Ha! Said The Clown; Harry The One-Man-Band; Happy Families (with Edwin O'Garvey and his Showband). (Fontana)

The Manfreds were definitely born about 400 years too late. They would have made marvellous minstrels and never risked being beheaded for boring the court. Of course, they wouldn't have made so much money, but against that they would have done Royal Command Performances every evening.

But even in the twentieth century, and as musicians instead of minstrels, they are still highly entertaining and original and more than hold their own against all the other entertaining and original groups.

This album starts off like a spoof on Sergeant Pepper with one Garvey, who pops up in many guises, announcing, to loud applause, that all the world's one big happy family. Musically, maybe. Garvey, in fact, is a symbol for all the sounds emanating in popular music. He can be Bill Garvey and the Comies, Edmundo Garvey, Manto' Garvey, Simon and Garveyuncle.

And the Manfreds go through a wide range. There's nostalgic little songs like "The Vicar's Daughter" and "Every Day Another Hair Turns Grey" which Michael D'Abbo sings sympathetically; mind-blowing things like "Cubist Town"; gutsey coloured things like "Big Betsy"; Russian-flavoured things like "Country Dancing"; and heavily commercial songs like "It's So Easy Falling" which is possibly the most obvious track of a fine album.

● Bert Jansch and John Renbourn are two very well respected guitarists and composers who have had quite some success with earlier LPs they have done together. They are now a group—the PENTANGLE, with excellent bass by Danny Thompson and drums by Terry Cox, plus Jacqui McShee to help handle the vocals. Their first Transatlantic LP has a loving sleeve-note by John Peel, some fine songs, gentle harmonies and quite dazzling non-electric guitar-work. Needs careful listening—but do so and you will find a wealth of musical treasures. Tracks like "Bells," "Pentangling," "Mirage" and "Waltz" help make this a thoughtful, entertaining, lyrical album. Highly recommended.

## Tyrannosaurus Rex — way ahead yet out of date

**TYRANNOSAURUS REX:** "My People Were Fair And Had Sky In Their Hair . . . But Now They're Content To Wear Stars On Their Brows." Hot Rod Mama; Scenosef; Child Star; Strange Orchestras; Chateau In Virginia Waters; Dwarfish Trumpet Blues; Mustang Ford; Afghan Woman; Knight; Graceful Fat Sheba; Wetider Of Words; Frowning Aishualpa. (Regal Zonophone)

Traditionally John Peel's favourite group, Tyrannosaurus Rex's first LP shows off beautifully the many talents of the gifted Marc Bolan (who is also one of the nicest guys in pop). Marc wrote the whole album, does all the singing and guitar-playing. Steve Peregrine Took, the silent half of the group, meanwhile plays excellent percussion on everything from bongos to Chinese gong and pixiephone.

Marc is one of the most prolific composers we know and the strength of the album lies in his excellent, totally individual songs of love, beauty, fantasy and nature. And then Marc says that, for him, this album is months out of date! Which bodes extremely well for the future.

## Tiny Tim—utterly amazing!

"GOD BLESS TINY TIM" (Reprise). Tiny Tim is one of the most talked-about names to come to us from the U.S.A. for some time—probably because of his astonishing "Tip-toe Thru' The Tulips With Me" single which is rapidly climbing the chart over there.

If the single is astonishing, the album—which includes the hit—is ten times as amazing. Tiny Tim appears to be a 1970 edition of George Formby, with ukelele and the most incredible falsetto voice ever heard.

You'll have to make up your own mind what it's all about—one answer could be madness, the real kind, with tracks like "The Other Side," "Since You Told Me That You Love Me (I'm A Nut)" Tim's version of the Sonny and Cher classic, "I Got You Babe," is utterly incredible. He sings both Sonny and Cher's parts, one in a deep voice, the other in falsetto.



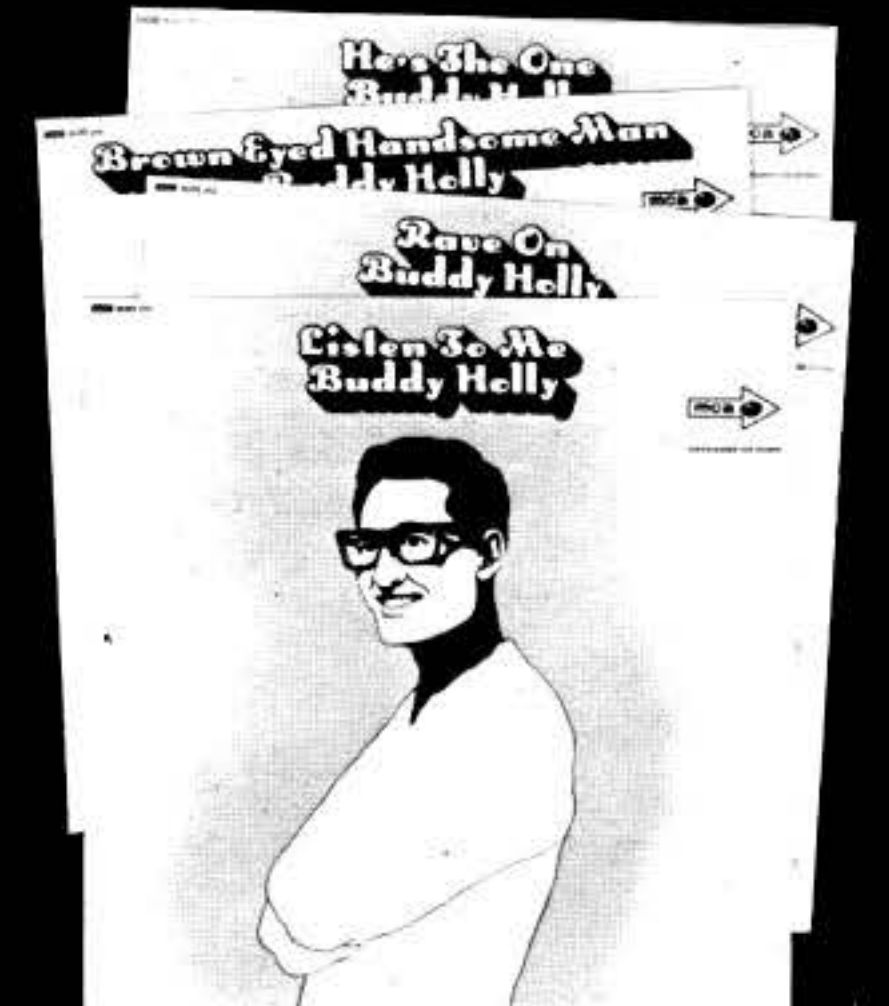
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**TRA 162**  
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# Albums of the month from MCA!

## THE IMMORTAL BUDDY HOLLY

47 of Buddy Holly's greatest recordings on 4 separate albums, now also available in stereo for the first time.



## AND THE GREAT SOUND OF PATSY CLINE



mca





PAT ARNOLD BILLIE DAVIS  
A RECORD FEUD

□ **THOSE "Angels Of The Morning"** Pat Arnold and Billie Davis are still feudin'. Pat is annoyed at Decca re-issuing the Billie version to compete against hers. Billie's producer Mike Aldred is also annoyed at Decca. "All the people who wanted to buy Billie's disc could have done so last October. Just when Pat has a real chance of a hit, this has to happen. I'm sorry for her."

□ **IT'S HARDLY** surprising that Musica '68—the Majorcan pop festival at Palma which was to have starred such giants as Gene Pitney, Donovan, Lulu, Sandie Shaw and Esther and Abi—fell through. Not one poster has ever been seen on the island publicising the event which was to have run from July 22; further, it was impossible for Majorcans to find anywhere selling tickets. Far from the promoters—Music Festival Promotions Ltd.—explaining the cancellation was caused by insufficient funds, the general lack of promotion suggests the whole Festival hadn't a hope from the word go. Which is a great pity.

□ **GODFREY WINN**, I'm told, is to write the sleeve notes for the next Engelbert Humperdinck album. □ **THE CLASSIC** quote of my week came from Koobas drummer Tony O'Reilly. On being introduced to Shakespearean actress Claire Bloom, Mr. O'Reilly remarked: "I'm sure I know your face. Haven't I seen you in a TV commercial for soap?" Exit left of stage at the double, one red-faced Tony O'Reilly.

# GRAPEVINE

## Bob Farmer's Gossip

### Now the Nice stir up the American press

**WHAT'S** going on at immediate—the record label run by those contrasting characters, Andrew "The Extrovert" Oldham and Tony "Backroom Boy" Calder?

In the past month they have incensed not only the pious but the in-touch people also through their association with a Small Faces LP advert parodying the Lord's Prayer and a succession of not-so-niceties from the Nice, including posters showing portraits of John F and Bobby Kennedy and Martin Luther King sitting on the group's laps and the burning of the Stars and Stripes flag at an Albert Hall peace concert and Army draft cards at the Marquee Club.

"America," of course, just happens to be the latest single release from the Nice. The Stars and Stripes insult, for that is what it was, brought a broadside from the New York Herald Tribune which stated: "Burning the flag would almost be a hanging offence in

America—but in London it just amounts to being not very nice."

The group is against this type of campaign and personal manager Tony Stratton-Smith secured last weekend an agreement from Immediate that "this line of publicity is being discontinued."

LAST WEEK 2,000 butterflies got a launching from London's Playboy Club, and the R.S.P.C.A., infringing their rights by representing insects, complained.

Two days earlier a morally upright young miss telephoned her vicar to express her shock at seeing five boys frolicking naked in a pond in the local park.

Both outrages "made the national papers" and Brian Longley went to bed a happy man. Who, you may well ask, is Mr. Longley? After his increasing number of antics, he'd best be described as the ace stuntman of pop publicity. Brian, 28, a former cinema and ballroom manager on the Granada

circuit, is official public relations officer for pop stars. It's his job to get his groups into the papers. The above two exercises gave an unknown group like Opal Butterfly the sort of splash publicity new names on the scene normally only dream about.

Longley was the man who made Love Affair climb the Statue of Eros and stay there 20 minutes to publicise "Everlasting Love"; who chained Mud to the railings of the Houses of Parliament and threw away the key; who put Marmalade in paper suits and paraded them down Fleet Street; who dressed up the Epics as clowns and got a gorilla interviewed on "Late Night Extra" to tie in with their "Traveling Circus" single.

"Stunts are essential to a new group," says Longley. "When you consider that 50 to 60 singles are issued each week, you must try to draw attention to your group by some sort of stunt."

**JOHN STEPHEN**, uncomfortably aware, I suppose, that he doesn't come from one of the more famous clans of Scotland, is doing his bit for the Scottish Nationalist Movement... the Carnaby Street king opened at the weekend the Scottish Highland Shop which is intended to turn us all out in tartan this autumn.

If Mr. Stephen, a Glaswegian himself, has his way, the pop



Tomorrow's Carnaby St. style?

world will be draped in tartan kilts, skirts, slacks and sweaters. "Tartan is a fine colour and could be better promoted than it is at present. Today you can only buy tartan in old-fashioned cuts—we are giving it the Carnaby cut," says John.

I asked two of his famous fellow countrymen to comment. Junior Campbell from the McMar-malade told me: "Girls look lovely in mini-kilts—but I could hardly imagine Scott Walker, for example, walking about in one. So I don't think there'll be any trend to the full Highland regalia bit—but, in the right contemporary cut, I suppose John Stephen may have hit on something."

Stuart McHenry, however, is not amused. "I must sound terribly Nationalistic, but to create a shop stocking exclusively in tartan in a street where trends change every few months makes it seem to me that after a time tartan will become a dirty word which nobody mentions. And that would make me very sad."



JONATHAN KING

think he could just pick hit songs. Not so—"My Name Is Jack" is NOT a hit song. (b) He is an extraordinarily successful behind the scenes "commercial and film" music man. But (c) is he just a business tycoon? Or has he artistic pretensions, valid or invalid? One of Disc's brilliant staff of reporters should do an interview along those lines, just for me.

Freak storms in our universe caused by Radio One. Because they tend to stop playing records after two or three weeks of release, sleepers are having to sleep for months (sometimes—sadly—forever). Current examples—O. C. Smith and R. Dean Taylor. Also, perhaps, Robert John. Plugging slows down as the disc gets older, but if some persevere they eventually can break the record into the charts. Tiny Tim should be a hit, so should Supremes. And good for the MacArthur Park disc jockeys, all of whom have been awarded a cake which I don't know if I can fake 'cause I've forgotten how to bake up ridiculous fake lyrics just for the sake of rhyming. Enough to make you ache. Beautiful record, though.

Albert Hall was apparently a good loon, with Chris Denning being widely praised.

## Quick Spins

**THE** old song, "See You In September," done by the Symbols with a Four Seasons feeling and that sort of lush understatement Americans usually do so well (President). Jimmy Cliff has a Nirvana song called "Waterfall" and it's nice, but ruined by the backing which doesn't fit somehow (Island).

"Voices" is a real breakaway from O'Hara's Playboys' usual style. It has a nice opening and I was really liking it when mandolins came in. I have decided that I HATE mandolins on records. So there (Fontana). Echoes have a nice sort of casual Tamla sound on "Searching For You Baby." Pleasant to listen to and very competent (Phillips).

I'VE liked The Cymbaline in the past but really "Down By The Seaside" is rather old stuff with a bit of Small Faces type talk towards the end (Phillips).

After Marvin and Tammi and Judy and Billy, Peaches and Herb are one of my favourite twosomes on record. Their "Thank You" is very sweet and loving and it made me feel warm (Direction).

"Haunted" by Peter Thoroughgood is a very odd record, well produced with him playing the electric violin when he's not singing. It could do quite well, certainly it's unusual but perhaps not unusual enough (Pye). People are always saying "The Walk Will Do You Good" and now The Rainbow People have sung about it and it's pleasant without being dynamic (Pye).

Fran and Alan do Simon and Garfunkel's "Mrs. Robinson" competently with almost identical arrangement. Nothing to grouse about though (MGM). And The Nocturnes do the Fifth Dimension's "Carpet Man" which Jim Webb wrote with almost identical arrangement but a feeling that they're rushing for a train (Columbia).

"Katerine" isn't the old warby number but still very dated in a 20's fashion and sung by Joe Brown it's not my sort of thing (MCA).

**PAUL** Revere and the Raiders turn up sounding much more calm and at ease on "Don't Take It So Hard" (CBS).

Arthur Conley has a record that's going to be a real club favourite—in fact I even like it now. Called "People Sure Act Funny" and it moves without being a bundle of hups and ahhs (Atlantic).

And Solomon Burke turns up sounding much more gentle than usual on "I Wish I Knew How It Would Feel" (Atlantic).

John Dummer Blues Band sound (tringly) bluesy on "Traveling Man" (Mercury).

Aphrodites Child takes the biscuit for pretentious names. And I couldn't work out if it was a he or she on "Rain And Tears," but whatever it is it has a nice voice all full of agony and it's not a bad record really either (Mercury).

Howard Tate sings about being a "Night Owl" and this one is FULL of hups and ahhs. Ugh (Verve).

"Love Is In The Air" is an odd song about his girl friend always flying off somewhere, by Marty Robbins. It doesn't really sound like his sort of record, even though he wrote it himself (CBS).

Loads of old fashioned brass and then a vocal like "A Man Loves A Woman" on "That Man" by The Reaction. I didn't like the lead singer much though, sorry (President).

**NICE** woodwind with gruff voices on The Sleepy's "Love's Immortal Fire" (CBS).

New Faces have rather a nice record called "If You Love Me" with dark cellos on it (Decca).

Another mandolin intrusion on Stuart Smith's "She's A Woman Now" which has two words but a nice tune (Polydor).

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# PENNY

BRITAIN'S TOP SINGLES REVIEWER



# VALENTINE

SPINS THIS WEEK'S NEW DISCS

## Beach Boys: back to their old competent sound



Mike Love: vast improvement

### JIMMY JAMES

**RED Wine (Pye)**—Without a doubt the very first Jimmy James single I've ever liked.

One of the reasons is that I really love this song. Originally, if my memory is right, and let's face it, it often isn't, recorded by Neil Diamond, it's a very slow sad song about drowning his sorrows now his girl friend has gone.

Mr. James sings it very well underneath so that it doesn't lose any of its charm. A record I shall play a lot.

OUT TOMORROW

**Girl In The Park**  
by Nirvana



Island WIP 6038

**DO IT Again (Capitol)**—Written by Brian Wilson and Mike Love this is a vast improvement on the Beach Boys' last single—and thank goodness for it, she said.

It sounds like bees humming on a summer breeze and is so completely solid there isn't room for a fly to creep in. It goes on very gently and easily and is very very pleasant. In a way it reminds me of one of the tracks off "Pet Sounds," which is nice to say the least, and a hit it will most certainly be.

I can imagine a few people will be muttering "well she said they were finished" but I didn't. I said they should get back to their competent commercial sound—and they have. So there.

OUT NEXT FRIDAY

### TIM HARDIN

**DON'T Make Promises (Verve)**—Perhaps one of the nicest things to happen this year is the fact that Tim Hardin is here to do concerts.

In respect of that MGM have issued this track from his LP. If you are a Timmy Hardin fan you will know this backwards, if not let it introduce you to his cracked sad little voice. It doesn't really come up to things like "Hang Onto A Dream" but it's a nice song, as though the world has mis-used him. And perhaps it has.

OUT TOMORROW

### GRAPEFRUIT

**C'MON Marianne (RCA)**—I met a Grapefruit for the first time the other week at a party when I really didn't feel like talking to anyone. But he was nice and we mumbled together about Jim Webb. Anyway what this preamble is leading up to is that he said they had given in and done a cover job on an old Four Seasons number—and this is it.

No need to be sad, quiet Grapefruit man, this will be a big hit. A very frantic record with defined drumming and all the signs of instant commerciality.

OUT TOMORROW

## Tom Jones: dire song, but a hit

**HELP Yourself (Decca)**—I would never have believed that any other single Tom Jones made could make me think that really "Delilah" wasn't as bad a song as I thought.

But this song is worse. Much worse. In fact it's pretty dire. Tom gives it everything he's got—and that's an awful lot. But he's battling against chronic words and a hideous backing with a melody line that is pretty well negligible. I just don't understand what's happening.

Here's Tom, top of the tree, in marvellous voice. And while I agree with Gordon Mills, his manager, that if he sang soul it wouldn't sell—surely they could have found something better than this? It hurts me to go on this way because I have a great admiration for Mr Jones. But even that sexy laugh in the middle doesn't help.

And will it be a hit? Of course it will.

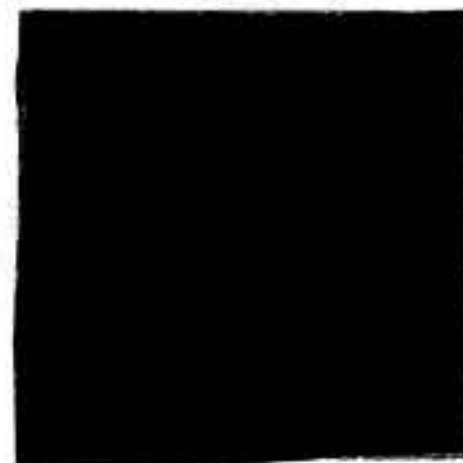
OUT TOMORROW

### HERMAN'S HERMITS

**SUNSHINE Girl (Columbia)**—Herman and I said "hello" to each other for the first time in years the other day. I therefore hope that he doesn't take my review of his record as a personal slight. It will probably do jolly well anyway, despite me, so why should he care?

From that you will gather I don't like it much. No, I don't much. Well it's okay in a jolly bouncy way and will make a lot of people feel happy, which is better than everyone feeling rotten isn't it? But it's not exactly anything you can get to grips with and it's a shame because he is capable of much better than this.

OUT TOMORROW



Herman: jolly and bouncy



Peter and Gordon: biting

### PETER AND GORDON

**YOU'VE Had Better Times (Columbia)**—A little bit of biting commentary from Gordon Waller



Tom Jones: battling against a hideous backing

### HUGH MASAKELA

**GRAZING In The Grass (Uni)**—This is very high in the US chart and features young South African trumpet player Masakela, who for interest's sake, played on the Byrds' "Rock And Roll Star."

It's a sort of slowed-up "Watermelon Man," very warm and drifting and yet solid too in a strange way.

Instrumentals have a hard time getting away in Britain—maybe we don't grasp the chance to relax like the Americans do—but this might move into the chart slowly.

OUT TOMORROW

### DAVE DAVIES

**LINCOLN County (Pye)**—Mr. Davies, via three singles, has cleverly developed an original and distinctive sound.

This has his voice sounding almost treble tracked, is much better than "Susannah" and has strange country violins on the chorus. He wrote it himself, it has a very strained quality and I liked it. What's more I think it's going to be a hit.

OUT NEXT FRIDAY

on the subject of women in general and this girl in particular. Despite its happy feel it is actually a rather sad record and reminds me of things that it shouldn't do.

In America this was banned because of its lyrics. Heaven knows why, but there, America's moral code is odd to say the least. Anyway my first thought is that it isn't really a record for the British market, I don't know why but I think it's a bit of a hard record.

OUT TOMORROW

### KEITH WEST

**ON A Saturday (Parlophone)**—Unlike a fellow critic of mine I can boast no close association with Mr. West through the level of exchanging Dinky toys—but that does not deter me.

Here he breaks away from his opera set-up and has a jolly little song that he wrote himself that reminds me in a funny way of the Kinks. On first play I wouldn't say it was really a big hit. But I'm probably wrong as usual, and he sounds very at home in it all.

OUT TOMORROW

### EASYBEATS

**LAND Of Make Believe (United Artists)**—When I heard the Easybeats were releasing this track from their LP I was a bit dubious. But on further plays I find it a very good compact record with nice Budapest-type harpsichord and a very tight feeling.

I wouldn't say it had the impact of "Hello How Are You" but this week it certainly stands out as having some impact which is better than nothing. Good luck to them, they're nice boys.

OUT TOMORROW

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# DISC

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JULY 13, 1968

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## Tommy James, the student of UFOs

**T**OMMY JAMES, 21, who lives in New York, gets very worried about his fellow countrymen. He thinks that "The U.S. looks like it's doomed."

It is perhaps because of this gloomy outlook that during his spare time he prefers to turn his attention to higher things—namely, identifying Unidentified Flying Objects.

He was so alarmed by one shooting star apparition that he saw in Miami recently that he has vowed to make a pilgrimage to the Van Allen Belt in Brazil—best UFO spotting place in the world—to aid him in his book that he is writing on the subject.

With "Mony Mony" high in the British chart, Tommy and the Shondells prefer to turn a deaf ear to reminders of a certain hit single of theirs released last year—"Hanky Panky"—and concentrate on improving and developing their sound.

Tommy decided to be an entertainer when he was seven. Early on in the struggle he "decided to fake my way on TV."



● **TOMMY JAMES:** shooting star alarmed by a shooting star

"The band and I showed up at a local teen bandstand programme and started to set up our gear. The floor manager asked us who we were and couldn't understand why we weren't scheduled to perform. We raised all kinds of hell and said they were incompetent for not having our names.

"We went on, and the next week we got tons of fan mail at the station, so they asked us back again." It takes strong nerves to get started.



Controversial Paper Dolls: from left: Spyder, Tiger, Copper

## Paper Dolls: When all the knocking has to stop

Not everyone in pop loves the Paper Dolls. BOB FARMER visits the Dolls' House in London to talk to them about their popularity

**T**HE PAPER DOLLS have become something of a bad joke. They are dismissed as untalented, unsophisticated, over-publicised, old-fashioned, one-hit wonders who've been together under various names since before the Beatles were out of romper suits.

With such a regrettable reputation (and where do such smears start, anyway?) it seemed that to meet, like and praise the Paper Dolls seemed a Mission Impossible.

I went to the Dolls' House, which happens to be the Winton Hotel in London's Inverness Terrace to see Tiger, Spyder and Copper, as they call themselves. They were spread around the bar on a summery afternoon, wigless and wearing matching mini-dresses.

"Hello," said Tiger, the talkative one. "It's dreadful us meeting you without our wigs on, but they're so heavy and hot in this weather. Have a drink."

It was all unsophisticated, of course. But honest and open, also. Introductions over, I suggested that their new single—"My Life"—would do much to determine whether the untalented one-hit-wonder tag was true.

"To tell the truth," said Tiger, telling the truth all the time, "we're terrified about it. Maybe it's because it's such a change from our first record. But it is selling—8,000 in

the first week. We can only keep hoping, but we've loads of TV appearances to do on it.

"As for the talk of being untalented, it's not really for us to comment. But Tony Macaulay (their songwriter-producer who previously turned the Foundations and Long John Baldry into No. 1 names) said we fitted what he wanted. He'd been looking for three girls and auditioned 44 sets before he came across us.

"We couldn't believe it when he told us. We'd been in the business for seven years, the last three of which had been from a base in Leeds doing the Northern cabaret clubs. We were just beginning to get a name in cabaret. The height of our ambition was to be a top Northern cabaret act, earning about £400 a week. Then Tony turned up and saw us at the Cavendish Club in Sheffield."

### Supremes?

It seemed a bit strong—even absurd—though to talk of Tiger, Spyder and Copper as "Britain's white Supremes." "We said all along it was ridiculous to call us that," says Tiger. "We wanted to be known for ourselves. How can you compete with the Supremes, anyway?"

"But the situation about girl groups is strange. American ones are so good, maybe because of the soul sound, yet Britain never seemed to produce anybody. We've checked up and you really do have to go back as far as the Beverley Sisters to find the last British girl group to get a really big hit."

As such, I suppose, the Paper Dolls were bound to attract attention. But plenty of the publicity has been bad. For any bit of flattery, there have been twice as many jibes and jokes about them. "It is upsetting and people have been a bit nasty."

"We know we're not sophisticated. We do let loose the odd

'We let loose the odd swear-word. We're not sophisticated'

swear word, well me, actually," adds Tiger owning up. "When we've done TV shows, we've looked rather longingly at smart gowns and so forth and then been told it's not our image. We will become more sophisticated gradually, with longer, straight hair and lower dresses. But not yet. We portray little girl images."

The trouble is, though, that being in the business so long has led a lot of people to believe that their ages are a little ambitious. Tiger says she's 21, Spyder's 20 and Copper is approaching it. "We can show you our passports," says Tiger, diving into a handbag. "That will prove it." She could not, however, find the all-important passport. Never mind. Tiger tells the truth and the passport search seemed proof enough.

Marriage might split them up and there are always gossip mentions of Paper Dolls on the arms of pop personalities. If they had their way though, Copper, shy and silent, would be seen about with Barry Gibb, Tiger would go with Maurice Gibb and Spyder, unruffled and carefree, would be quite happy to stick with the Dolls' road manager, Handy Andy Murray.

Whoever went around with them, though, would be sure of an enjoyable time. The Paper Dolls were made for parties and fun. Any time spent with them is enjoyable and pop people are always calling around to the Winton Hotel just for the pleasure of the Paper Dolls' company.

And because they act in this way, instead of throwing moodies, minding "Ps" and "Qs" and wearing ankle-length gowns and grandeur, they get knocked for being unsophisticated. They really can't win, can they?

## NO SIMPLE SIMON . . .

THE NAME OF PAUL SIMON will be supreme among songwriters this year. "Mrs. Robinson", which he wrote, topped the American chart and looks like repeating its success over here; "The Graduate" is tipped as the film



commercial success has been tiny compared with their vast talents.

"Mrs. Robinson" looks like being the lady to change all that, though. So next week Disc presents a detailed, forward-and-back-looking article on what Paul Simon and Art Garfunkel mean; their history, their present—and their future.

**C'MON MARIANNE**

RCA Victor 1716

b/w Ain't It Good

**GRAPEFRUIT**

RCA VICTOR