

DISC

and MUSIC ECHO 1s

FEBRUARY 10, 1968

USA 20c

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GREAT POP CONTEST STARTS ON PAGE 5

PLUS!
Extra colour pictures every week in your king-size DISC! Turn to centre pages of today's 24-page issue for the Manfreds special



● Number 7 this week and rising fast with "Suddenly You Love Me"—the Tremeloes. From left to right:- Dave Munden, Alan Blakley, 'Chip' Hawkes, and Ricky West

LULU ILL: page 7

Love Affair: page 3

BRENTON: page 18

Amen Corner: page 10

ALL THE WINNERS NEXT WEEK!

SEVEN days to the star event of the pop year . . . Disc's Valentine's Day poll results. Seven days, too, to the star issue of Disc . . . with 24 pages packed with sparkling stories and pictures of the stars who have won our awards.

Does Dusty Springfield still reign supreme? Remember how she won four sections last year!

Can Cliff hold off Tom Jones and Engelbert in the best British boy singer section? Is Elvis still king of the world? Has Jimmy Savile beaten off the new boys of Radio 1?

Sorry, you'll just have to wait until next Thursday—unless you're among the lucky ones who'll see the awards presented next Wednesday at our Valentine's Night Ball in London's Empire Rooms, Tottenham Court Road.

Besides the poll results, with pictures and interviews, next week's bumper edition of Disc will contain all the usual star features . . . and TWO big colour pictures.

One word of warning—because of the big demand for Disc next week, don't risk disappointment. Place an order with your newsagent NOW! Your order form is on page 2.

SCENE ★ All the week's pop gossip ★ SCENE

DAVID HUGHES has been appointed Assistant Editor of Disc. He joined the paper as a reporter / feature writer nine months ago from the Kent Messenger, where he wrote the pop page.

David succeeds Laurie Henshaw, who after four years at Disc has joined the Melody Maker team.

HERMAN proudly claims that, since last July, his weight has diminished from 12 st. 2 lb. to 9 st. 7 lb. For dieticians, Herman's easy guide to slimming is "cutting out bread, potatoes, and not drinking Guinness—which is what I used to shovel into myself to try and stop being so skinny."

Long John Baldry keeps a scrapbook of everything written about him.

Bee Gees bust-up: Vince Melouney stormed out of an interview in a rage when Robin Gibb dismissed his hero, B. B. King, as "a load of rubbish."

Anita Harris guest of honour at the Female Writers' Club luncheon in London on February 21.

Clear signs of a rock revival . . . and Wee Willie Harris went down a storm at his first "in" club date last week when he played London's Cromwellian Club.

MANAGER Stephen Komlosy utterly confident Long John's new single — "Hold Back The Daybreak" (out tomorrow)—is destined for the Top Five "at least."



SANDIE SHAW found a picture of famed 1930's film star Greta Garbo the other day, took her hair in both hands, and did a swift bit of re-modelling. The clever "Today" girl, always with her pulse on the latest fashions, is now walking around London with this new hairstyle—a very pronounced swing to the 30's look to go with all those maxi clothes and berets she's busy designing for her dress collection at the moment.

SOLOMON King has quickly become an addict of roast beef and Yorkshire pudding.

Supremes must have brought a case-full of wigs with them—they seem to have different hairstyles for each picture!

Isn't Diana Ross slim? Tom Jones turned down a song specially written for him by Bob Dylan titled "I Shall Be Relieved."

Which chart-topping group member, on asked what he'd do with his money, said in all seriousness: "I shall buy a white Thunderbird to show I'm a star?"

If you haven't already got to see them hop on the hand-wagon and rave at new, talented and very worthwhile group—Clouds.

ANITA Harris appointed patron of amateur soccer club Eastleigh Athletic.

Ex-water ski champion Pete Brady hiring a lake at Haywards Heath to form his own water skiing centre.

Amen Corner's Neil Jones' girl friend is Small Faces fan club secretary Pauline Corcoran.

Long John Baldry horrified friends by purchasing yellow corduroy suit.

Disc columnist Jonathan King popped up on Kenny Everett's Sunday morning Radio 1 show.

Want to bump into some of the pop world's most famous faces? Just stand in the newspaper queue outside Coventry Street Corner House in London at 2 am on Sunday mornings.

Aren't the Love Affair going to have trouble following "Everlasting Love"?

Herman a 'drip'?

HERMAN says when he reads interviews he gave he thinks: "I never seem to say anything worthwhile. People must think: 'That Herman must be a right drip.'" Actually, he's a most intelligent young man.

America's Cowsills created great impression at their London reception last week. Onstage they did excellent versions of Spoonful's "Summer In the City" and Beach Boys' "Good Vibrations."

Alan Price 'phoned Disc from the liner "SS United States," 800 miles out in the Atlantic, to see if his record had made the chart. "There isn't much to do," he reports. "I either stay in bed—or walk around the decks all day!"

Tom Jones a big fan of the Supremes.

Cowsills caused near-chaos when they dined at a famous Soho restaurant last week. They ate almost every bit of food in the place. "What do you expect," grinned Dick Cowsill. "We didn't have any breakfast!" (Group had earlier been ejected from a restaurant for singing at the breakfast table.)

ENGELBERT worried about his weight. He's 12 stone, four pounds without his clothes. "I'm going to a gym and want to get down to at least 12 stone, four pounds with my clothes," he says.

Georgie Fame featured in a film being shown at the Young Contemporaries 1968 Exhibition in London's Piccadilly. Film, called "Session," shows Georgie in recording studios with ex-producer Denny Cordell.

AMEN Corner disastrous on "Top Of The Pops"—only Manfred Mann came off really well.

Supremes came over very well on "Eamonn Andrews Show" despite being surrounded by more red tape than the Queen during their London stay.

Should be released as a single—new American talent Nilsson's version of the Ike and Tina Turner hit, "River Deep and Mountain High."

Simon Dee looking more than a little down-trodden on "Dee Time" recently. Perhaps the two signs found adjacent in BBC Shepherd's Bush scenery bay were not accidental: "Dee Time"—"Exit!"

Love Affair's Steve Ellis on Small Faces: "I used to think they were terrible. Now I've met them I reckon they're great blokes."

Former Episode Six drummer Harvey Shield, now in Paris with girl-friend Natacha, has just released his first French single under name, naturally enough, of Harvey and Natacha.

Jealous Menn?

COMMENT from Solomon King on Long John Baldry's performance at MIDEM: "It's as crazy as me going on and giving a ballet routine!"

Are the Manfreds still jealous of Michael d'Abo getting the limelight?

John Bloom a visitor to London's "Speakeasy" last week.

Doesn't Engelbert remind you of TV's Martin "Mission Impossible" Landau?

Simon Dee's Jimmy Young jibe on "Dee Time" a bit unkind.

Is Jimi Hendrix hiding a secret from his fans?

Huge publicity campaign planned for folk singer Cliff Augier, signed by Anita's co-managers Mike Margolis and Brian Lane.

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WE'VE WON A SILVER DISC!

OUR MUMS WON'T HALF BE CHUFFED

THANKS EVERYONE

**STEVE • MICK • REX • MAURICE and LYNTON
(THE LOVE AFFAIR)**

Dave Davies 21 last Saturday.

Ex-Searcher Chris Curtis pays his milk bills in LPs.

Mike d'Abo turned out for Old Harrovians against his old school at soccer.

Peter Frampton, who recently passed his driving test, has bought a white Mini Cooper S.

Ten Years After lead guitarist Alvin Lee, noting the TV warnings, refused to admit to his flat the gent claiming to come from the Gas Board last week. One hour later three officials from Gas Board came banging on the door demanding that the meter must be read.

Does Radio Caroline really enjoy plugging Tony Blackburn's single?

Ryans hit

HERD heavily brought down after booking a table at London's Talk Of The Town to see the Supremes—only to be told at a few hours' notice that their agent Danny Betesh had booked them for a date at Worthing!

Steve Rowland, latest producer trying to revive the Ryan Twins' chart chances, confident he has succeeded with late-February single.

Michael Caine a London Speakeasy visitor on five successive nights last week.

Bee Gees Vince and Colin often dress identically — leather jackets, maroon sweaters, white trousers, white shoes.

Was the new camerawork similarity between last week's "Top Of The Pops" and Germany's "Beat Club" just coincidental?

John Peel and Jimmy Savile, we venture to suggest, are not the best of friends.

DISC TOP 30



VAN MORRISON
BLOWIN' YOUR MIND!

LONDON

© HAZ 8346 12" mono LP
London Records division of The Decca Record Company Limited Decca House Albert Embankment London SE1

CHART TOPPER



HIT TALK

by **LOVE AFFAIR'S**
Steve Ellis



- 1 (1) ● **EVERLASTING LOVE**.....Love Affair, CBS
- 2 (5) **MIGHTY QUINN**.....Manfred Mann, Fontana
- 3 (2) ● **AM I THAT EASY TO FORGET**
Engelbert Humperdinck, Decca
- 4 (6) **SHE WEARS MY RING**...Solomon King, Columbia
- 5 (4) **JUDY IN DISGUISE**
John Fred and his Playboy Band, Pye
- 6 (9) **BEND ME, SHAPE ME**.....Amen Corner, Deram
- 7 (12) ▲ **SUDDENLY YOU LOVE ME**.....Tremeloes, CBS
- 8 (3) ● **BALLAD OF BONNIE AND CLYDE**
Georgie Fame, CBS
- 9 (11) **I CAN TAKE OR LEAVE YOUR LOVING**
Herman's Hermits, Columbia
- 10 (18) ▲ **GIMME LITTLE SIGN**.....Brenton Wood, Liberty

NEXT 20: Introducing BEE GEES, ALAN PRICE, MOVE, FOUNDATIONS, SANDIE SHAW

- 11 (7) **EVERYTHING I AM**.....Plastic Penny, Page One
- 12 (16) **DARLIN'**.....Beach Boys, Capitol
- 13 (8) ● **DAYDREAM BELIEVER**.....Monkees, RCA
- 14 (10) **TIN SOLDIER**.....Small Faces, Immediate
- 15 (13) **WALK AWAY RENEE**.....Four Tops, Tamla Motown
- 16 (17) ● **I'M COMING HOME**.....Tom Jones, Decca
- 17 (14) ● **MAGICAL MYSTERY TOUR (EP)**.....Beatles, Parlophone
- 18 (30) ▲ **PICTURES OF MATCHSTICK MEN**.....Status Quo, Pye
- 19 (—) **WORDS**.....Bee Gees, Polydor
- 20 (—) **DON'T STOP THE CARNIVAL**.....Alan Price, Decca
- 21 (15) ● **HELLO, GOODBYE**.....Beatles, Parlophone
- 22 (20) **PARADISE LOST**.....Herd, Fontana
- 23 (24) **NIGHTS IN WHITE SATIN**.....Moody Blues, Deram
- 24 (—) **BACK ON MY FEET AGAIN**.....Foundations, Pye
- 25 (—) **FIRE BRIGADE**.....Move, Regal Zonophone
- 26 (29) **ANNIVERSARY WALTZ**.....Anita Harris, CBS
- 27 (19) **KITES**.....Simon Dupree, Parlophone
- 28 (21) **WORLD**.....Bee Gees, Polydor
- 29 (22) **THANK U VERY MUCH**.....Scaffold, Parlophone
- 30 (—) **TODAY**.....Sandie Shaw, Pye

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

Solomon King makes me feel like a dwarf!

ENGELBERT is good but this is just the same sort of thing he brings out all the time. I think he'll just go on till everybody gets fed up with him—but that'll be a few more years yet.

John Fred's is a very commercial, fantastic record that had to be a hit. Oh, and "Mighty Quinn" is absolutely too much—I just love that. It's the best record in the charts, apart from the **Small Faces**, of whom I've always been a fan.

Solomon King's is a Mum's and Dad record. He's got a great voice, but it's really just another ballad hit. He's a very nice bloke though, even if I do feel like a

dwarf standing next to him!

I'm not sure about the **Plastic Penny**. It's nice enough and the singer's got a very pleasant voice, but that's about all I can say.

Amen Corner really deserve a hit. This will get to No. 3 and I think their's is the better version. I'm not just saying that because they're British, or Welsh, I just think it's more commercial.

Herman? I like his earlier stuff, but he deserves a hit, so this should cheer him up!

I just had to hear the **Tremeloes'** once to know it would be a hit. It's so happy—so Tremeloes in fact 'cos they're happy like the record. Funny thing

is, if I didn't know the Tremeloes I would have hated this one, but now my whole outlook has changed. This will be No. 1 after Engelbert.

Beach Boys' is not their best—"Good Vibrations" was—and it sounds like an old tape. I really like **Brenton Wood's**. We wanted to do it on stage back in November but never got round to it—one of my favourites. I'd rather not say anything about **Anita Harris!**


NEXT WEEK:
P. J. PROBY

Top Ten LPs

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


AMERICAN TOP TWENTY

- 1 (7) **LOVE IS BLUE**.....Paul Mauriat, Philips
- 2 (1) **GREEN TAMBOURINE**.....Lemon Pipers, Buddah
- 3 (4) **SPOOKY**.....Classics, IV, Imperial
- 4 (2) **JUDY IN DISGUISE**
John Fred and his Playboy Band, Paula
- 5 (3) **CHAIN OF FOOLS**.....Aretha Franklin, Atlantic
- 6 (10) **I WISH IT WOULD RAIN**.....Temptations, Gordy
- 7 (9) **GOIN' OUT OF MY HEAD / CAN'T TAKE MY EYES OFF YOU**.....Lettermen, Capitol
- 8 (8) **NOBODY BUT ME**.....Human Beinz, Capitol
- 9 (6) **WOMAN, WOMAN**.....Union Gap, Columbia
- 10 (5) **BEND ME, SHAPE ME**.....American Breed, Acta
- 11 (11) **SUSAN**.....Buckinghams, Columbia
- 12 (13) **BABY, NOW THAT I'VE FOUND YOU**.....Foundations Uni
- 13 (20) **I WONDER WHAT SHE'S DOING TONIGHT**
Tommy Boyce and Bobby Hart, A & M
- 14 (22) **BOTTLE OF WINE**.....Fireballs, Atco
- 15 (33) **THEME FROM VALLEY OF THE DOLLS**
Dionne Warwick, Scepter
- 16 (16) **ITCHYCOO PARK**.....Small Faces, Immediate
- 17 (21) **MY BABY MUST BE A MAGICIAN**.....Marvelettes, Tamla
- 18 (18) **AM I THAT EASY TO FORGET**
Engelbert Humperdinck, Carrot
- 19 (19) **DARLIN'**.....Beach Boys, Capitol
- 20 (14) **DIFFERENT DRUM**.....Stone Poneys, Capitol



HIS NEW SINGLE
LONG JOHN
BALDRY
HOLD BACK THE DAYBREAK

7N 17455





PENNY VALENTINE: Britain's best record reviewer writes in DISC every week



JONATHAN KING: he's mocked and scorned, but his weekly DISC column is a MUST for stars and fans to read

Bigger, better, with more colour pictures—it's the new-look DISC!

TODAY'S 24-page bumper issue of DISC marks an exciting step forward for Britain's top pop weekly.

On the opposite page, we launch our best-ever contest in which readers can win a total of £750 in Carnaby Street clothes.

And on the centre today, you'll find a super, giant colour picture of the mighty Manfred Mann group. From this week, we'll be giving you extra-special colour pictures in the centre pages, as well as on our front page.

These two new DISC enterprises mean a better pop paper for our half-a-million readers every week.

And a bigger paper in the future will mean we are able to extend our cover-

age of the whole pop scene, to give you an improved news service; bigger pictures; and capture all the excitement of the swinging scene.

The expansion of DISC into a bigger, brighter and literally more colourful weekly paper will strengthen its position as Britain's best weekly for pop fans.

• Four pages of news today bring you the complete picture of who's where and what's happening on every side of the chart;

Pungent

• Penny Valentine's record reviews—recognised throughout the country as the best in any newspaper—means that DISC is followed closely by the stars who make the hits as well as the fans who buy the records;

• American reporters Judy Sims in Hollywood and Nancy Lewis in New York write

every week on what's happening on the pop fronts in the USA;

• Jonathan King's Column, widely read, and widely quoted, is the most pungent, forceful piece of writing every week from the singer-turned-TV personality who's often called "The Man They'd Like To Gag!"

And DISC is ahead of all other music papers with exclusive stories that count. Remember—we were

• FIRST with Engelbert Humperdinck's life-story which—last September—told of his fantastic success story. Engelbert also wrote his own column in DISC when he toured Britain.

• FIRST with the exclusive news that ex-Walker Brother John Maus has decided to quit Britain.

• FIRST to reveal that Radio 1 DJs would be appearing on "Top Of The Pops."

• FIRST to review the Rolling Stones' exciting new album "Their Satanic Majesties Request."

• FIRST to tell you about "Everlasting Love"—and first to predict success for Solomon King, the Foundations and Long John Baldry.

There is our "Pop The Question" feature—a unique service to readers which means that all pop facts are at your fingertips if you're a regular reader. If you don't already read it, turn to page 20 today, and see what a great service this is.

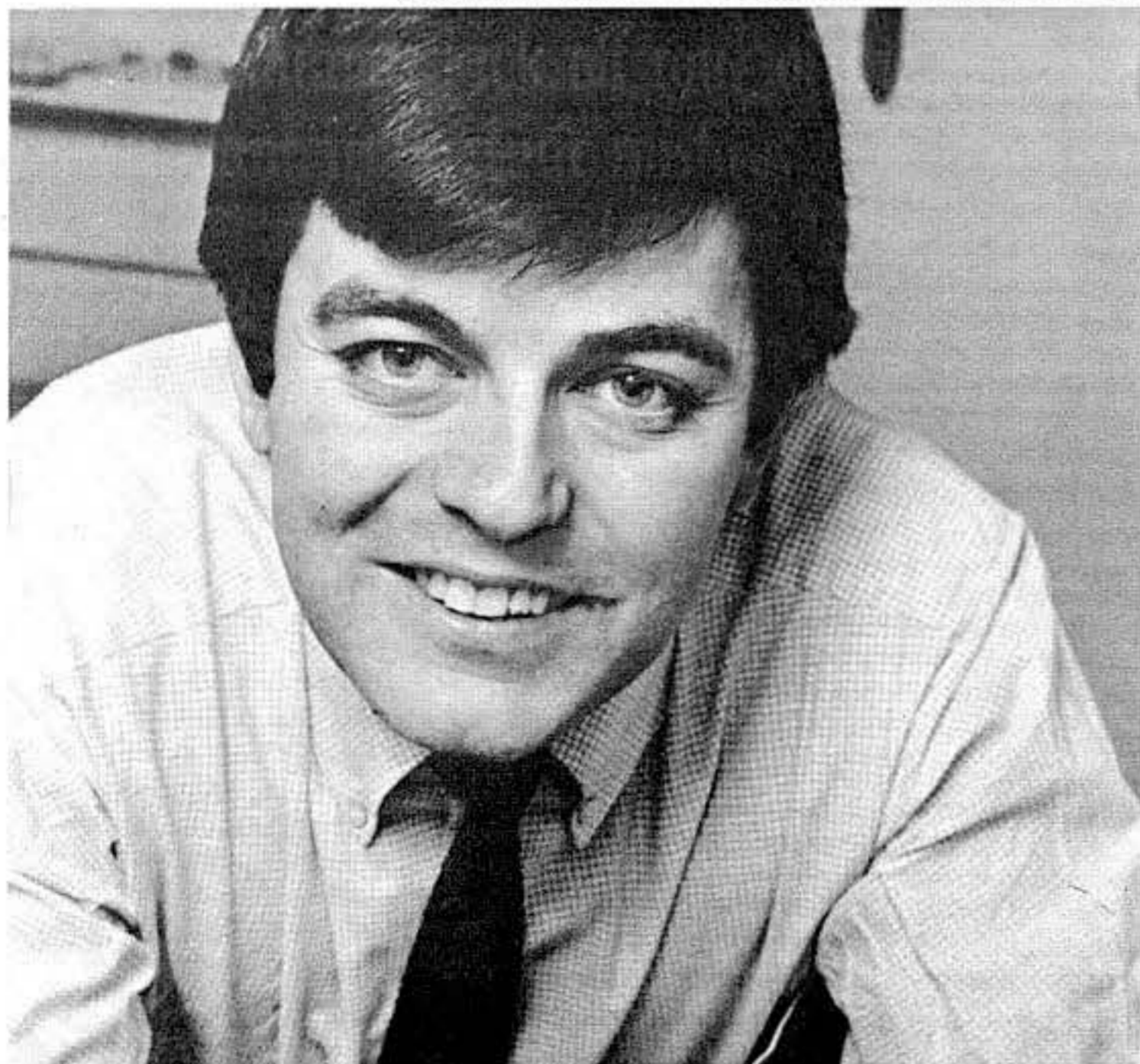
And from today — TWO super colour pictures EVERY WEEK mean a bigger, better paper, packed with facts and interviews with the stars.

The new-look DISC at a shilling a week is better value than ever. Keep AHEAD of what's happening on the pop scene . . . with DISC every week.



LAST September, Disc was the first paper to serialise the fantastic Engelbert Humperdinck success story. Last week he was presented by Decca Records boss Sir Edward Lewis with a Gold Disc for million-plus sales of "The Last Waltz." Engel is seen here drinking a toast at the presentation party — with Les Reed, who wrote the hit with Barry Mason.

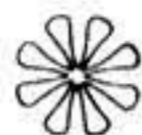
Story of the ex-pirate DJ who found fame



Son of a doctor, ex-public schoolboy, top disc-jockey

THE TONY BLACKBURN STORY

He sat in a tiny studio, surrounded by records, jingles, advertisement scripts and used cups of tea, earphones round his head and sporting a clean white tee-shirt with "I Love Caroline On 199" emblazoned in red across the front.



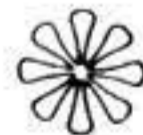
Nervously, as if he would rather no one intruded his privacy,

he tried to be bright and cheerful about the records he was playing, using his imaginary dog "Arnold" almost as reassurance that he had a friend.

A semi-vegetarian, he was feeling the lack of fresh fruit and vegetables aboard the "Mi Amigo", and although he amazingly always managed to sound wide awake, weeks upon end of getting up at 5.00 a.m. were beginning to tell.

That was just the beginning — now Tony Blackburn, who still gets up at 6.00 a.m., still manages to

sound bright and cheerful, and still clings on to Arnold in his regular Radio 1 theme tune, earns almost one hundred times as much as he did with Radio Caroline.



Beginning next week in Disc, Tony Blackburn tells you, in his own words, exactly how it all began. How a former public school boy, son of a doctor, became the idol of thousands and a major DJ on Radio 1.

Don't miss this fascinating series, beginning in Disc NEXT WEEK.

Fantastic £750 Disc contest!

Win a trip to Carnaby Street and grab loads of free gear!

HERE it is—the biggest, brightest, and most exciting competition ever, for all fans of pop and fashion. The fantastic £750 Top Gear Contest begins this week, and never before have Disc readers had the chance of winning such valuable prizes.

The competition is easy to enter; it costs you nothing; and you can be one of 15 lucky winners to be given the freedom of Carnaby Street, recognised all over the world as the heart of everything that's happening in the young, modern fashion world—with £50 to spend!

The £750 Carnaby Street contest is unique and only Disc readers can enter.

ALL you have to do is answer 18 questions testing your knowledge of the pop scene—the first six appear today—and then write, in not more than 20 of your own words, WHY Carnaby Street is the most with-it fashion centre in Britain.

Enter this contest today... 15 super prizes must be won

If you manage to answer all 18 questions correctly and your reason for Carnaby Street's fame is considered one of the best by our panel of judges, then the world of fashion is at your feet.

Imagine what you could buy for £50: Coats, suits, new dresses, hats, shoes—Carnaby Street sells everything. Not only that

—Carnaby Street sells everything that's new and will make you the envy of all your friends.

The stars shop in Carnaby Street—Tremeloes, Love Affair, Small Faces, Plastic Penny, Amen Corner all buy clothes there.

Listed below are six facts about the pop scene. Some are true, some are false, and all you have to do is to decide which are true and which are false.

Place a cross next to each statement you think is correct.

WHEN you have completed these six questions, cut out the form AND KEEP IT SAFELY. Six more will be printed next week, and the final six on February 24. When you have answered all the questions you will be asked to write 20 words on Carnaby Street's fame, and then, only then, should you send in the forms.

DO NOT SEND IN THE FIRST FORM UNTIL YOU HAVE COMPLETED THE FOLLOWING TWO FORMS.

To make sure of obtaining your copies of Disc for February 17 and February 24, place an order with your newsagent NOW—and you will be well on the road to £50 and Carnaby Street at your feet!



• ELVIS: See question 2

★ FILL IN THIS ENTRY FORM NOW ★

£750 CARNABY STREET CONTEST—1ST WEEK	ANSWER HERE
1. Supremes' first number one hit in Britain was "Stop In The Name Of Love."	TRUE <input type="checkbox"/> FALSE <input type="checkbox"/>
2. Elvis Presley has not had a number one hit here since 1964.	TRUE <input type="checkbox"/> FALSE <input type="checkbox"/>
3. Originally 21 pirate DJ's were employed by Radio One when it started in September 1967.	TRUE <input type="checkbox"/> FALSE <input type="checkbox"/>
4. Marvin Gaye and Tammi Terrell had a British chart hit with "It Takes Two"	TRUE <input type="checkbox"/> FALSE <input type="checkbox"/>
5. Current line up of the Beach Boys is: Mike Love, Al Jardine, Dennis Wilson, Bruce Johnston, and Carl Wilson.	TRUE <input type="checkbox"/> FALSE <input type="checkbox"/>
6. Tremeloes' first single after leaving Brian Poole was "Here Comes My Baby."	TRUE <input type="checkbox"/> FALSE <input type="checkbox"/>



• MARVIN and TAMMI: See question 4.

RULES

THE 15 PRIZES will be awarded to the competitors who answer all 18 quiz questions in today's DISC, and the next two issues, correctly and who, in the opinion of the panel of judges appointed by the editor, provide the best reason regarding Carnaby Street's fame.

Competitors must write clearly in ink or ballpoint, sign their entry form, and competitors are restricted to only one entry.

Entries to be posted in a sealed envelope bearing correct postage, to arrive at the address given not later than March 19, 1968.

No responsibility can be accepted for entries lost or delayed in transit or after delivery. Proof of posting will not be accepted as proof of delivery.

Employees of the proprietors of Disc and Music Echo and members of their families are not allowed to compete.

The contest is open only to United Kingdom readers.

The editor's decision is final in all matters and no correspondence can be entered into. Results will be published in Disc and Music Echo.

Now cut out the coupon above and keep it safely!

A second coupon will appear in DISC next week, so make sure of your copy by ordering DISC from your newsagent TODAY! Remember—you can only enter this great competition by getting THREE entry forms. Today's is the first. Two more to go and £50 free clothes could be yours...



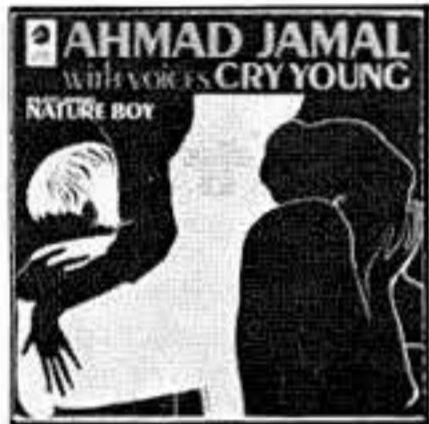
• BEACH BOY AL: See question 5.

NEW ALBUMS FROM INTERNATIONAL ARTISTES

INCLUDING JUDY IN DISGUISE



1



2



3



4



5



6



7



8

1 JOHN FRED & HIS PLAYBOY BAND
AGNES ENGLISH
NPL 28111

2 AHMAD JAMAL WITH VOICES
CRY YOUNG
CRLS 4532

3 STRAWBERRY ALARM CLOCK
INCENSE AND PEPPERMINTS
NPL 28106

4 THE RAMSEY LEWIS TRIO
DANCING IN THE STREET
CRLS 4533

5 SUPER SOUL
NPL 28107

6 NINI ROSSO
NINI ROSSO IN GIAPPONE
DRL 50027

7 LORD BURGESS & HIS SUN ISLANDERS
CALYPSO AU GO-GO
NPL 28109

8 RAPHAEL
RAPHAEL
HXL 109



COUNTDOWN

THURSDAY

MOODY Blues—Liberal Hall, Yeovil.
Move/Bonzo Dog Doo Dah Band—Sophia Gardens, Cardiff.
Love Affair—Town Hall, Wands-worth.
Pop North (Radio 1—1 p.m.)—Move introduced by Dave Lee Travis.

FRIDAY

Love Affair—California Ball-room, Dunstable.
Foundations—Sutton Baths and Technical College, Nottingham.
Moody Blues—Portland Buildings, Nottingham.
Madeline Bell with Status Quo—Prince's and Domino Clubs, Manchester.
Georgie Fame—King's Hall, Aberystwyth.
"New Release" (ATV all regions except London)—James and Bobby Purify, Nerve, Dave Berry, Dave Dee, Dozy, Beaky, Mick and Tich.
Plastic Penny—Royal, Tottenham, London.
"Crackerjack" (BBC—4.45 p.m.)—Love Affair.
Tremeloes—Regal Ballroom, Bonny Rigg, Nr. Edinburgh.

SATURDAY

WHO—Colchester University.
Dave Dee, Dozy, Beaky, Mick and Tich—Prince's and Domino Clubs, Manchester.
Move—Southlands College, Wimbledon, London.



Move's Roy: at Wimbledon

Love Affair—New Century Hall, Manchester.
Foundations—Sophia Gardens, Cardiff.
Georgie Fame—Winter Gardens, Weston-super-Mare.
"Daddy's Music Box" (ATV)—Anita Harris, Manfred Mann, Esther and Abi Ofarim, Freddie Garrity.
"Rolf Harris Show" (BBC 1—7.55 p.m.)—Lulu.
Scafold—Queen Elizabeth Hall, London.
Tremeloes—Corn Exchange, Kelso, Scotland.
Herd—Pavilion, Bridlington.

Saturday Club (Radio 1—10 a.m.)—Dave Dee, Dozy, Beaky, Mick and Tich, Billy Fury, Peddlers.
Pete's People (Radio 1—10 p.m.)—Spencer Davis, Moody Blues.
Plastic Penny—California Ball-room, Dunstable.



Lulu: 'Talk of the Town'

SUNDAY

DAVE Dee, Dozy, Beaky, Mick and Tich—Fiesta, Stockton and Southbank Sporting Club, Middlesbrough (until February 17).
Love Affair—Crown and Cushion Club, Birmingham.
Top Gear (Radio 1—2 p.m.)—Pink Floyd, John Mayall's Blues-breakers, Brenton Wood introduced by John Peel.
Plastic Penny—Carlton Ballroom, Erdington, Birmingham.

MONDAY

TREMELLOES—Caledonian Hotel, Inverness.
Love Affair—King's Hall, Berk-hamsted.
Lulu—"Talk of the Town," Hip-podrome Corner, London.
Radio 1 o'clock (Radio 1—1 p.m.)—Amen Corner, Long John Baldry introduced by Tom Lodge.
Plastic Penny—Golden Torch, Stoke-on-Trent.

TUESDAY

FOUNDATIONS—Nottingham Technical College.
Who—Glen Ballroom, Llanely.
Love Affair—Bournemouth Col-lege.
Georgie Fame—Town Hall, High Wycombe.
"Cilla" (BBC 1—8 p.m.)—Frankie Vaughan.
Simon Dupree and the Big Sound—University College, Swansea.
Herd—Sherwood Rooms, Notting-ham.

WEDNESDAY

HERD/Simon Dupree and the Big Sound/Madeline Bell with Status Quo plus loads more stars—Disc and Music Echo's Valen-tine's Night Ball, Empire Rooms, Tottenham Court Road, London.

DES' CAREFUL HANDS!

"WHOOOPS, I never touched them!" Des O'Connor's careless hands almost got caught in the act by the camera when he went to Manchester's Mr Smith's Club last Thursday to judge a masked bikini beauty contest. Unmasked girls (left to right) are Pat Weeldon, third, from Burton; Kathleen Winstanley, first, from Wigan; and Yvonne Ormes, second, from Nantwich. Des has been signed to a new ATV series of "Des O'Connor Shows" and starts work on them when his Manchester Palace pantomime, "Cinderella," ends on March 16. He has still not recorded a follow-up to "Careless Hands."

RYANS WRITE

NEW Paul and Barry Ryan single "Pictures Of Today"—which they wrote themselves—is released on February 25. It is their first re-cord with Dave Dee and Herd producer, Steve Rowland.

Freshmen here

AMERICAN vocal group th Four Freshmen fly into Britain on February 24 for a month's pro-motional visit, to coincide with the release of their first LP on th Liberty label. They appear on "Rolf Harri Show" (Feb. 24).

MOTOWN MONTH

L.P.s

Four Tops
Four Tops Greatest Hits
Tamla Motown TML11061 @ STML11061 @
British Motown Chartbusters
Tamla Motown TML11055 @
Four Tops
Reach Out
Tamla Motown TML11056 @ STML11056 @
Diana Ross & The Supremes
Diana Ross & The Supremes' Greatest Hits
Tamla Motown TML11063 @ STML11063 @
Four Tops
Four Tops Live
Tamla Motown TML11041 @ STML11041 @
The Temptations
The Temptations' Greatest Hits
Tamla Motown TML11042 @ STML11042 @
A Collection Of 16 Original Big Hits (VOL 5)
Tamla Motown TML11050 @
The Temptations
The Temptations With A Lot O' Soul
Tamla Motown TML11057 @ STML11057 @

Singles

Jr. Walker And The All Stars
Come See About Me
Tamla Motown TMG637
Marvin Gaye
You
Tamla Motown TMG 640
The Elgins
Put Yourself In My Place
Tamla Motown TMG642
Martha Reeves And The Vandellas
Honey Chile
Tamla Motown TMG636
The Marvelettes
My Baby Must Be A Magician
Tamla Motown TMG639
The Temptations
I Wish It Would Rain
Tamla Motown TMG641
Marvin Gaye & Tammi Terrell
If I Could Build My Whole World Around You
Tamla Motown TMG635

Motown Breakout!



LULU misses 'Talk' cabaret — for a week

'Pops' quits Vaudeville

"POPS" Kerr has quit the New Vaudeville Band in the middle of its Birmingham panto season—and is being replaced by a member of the Irish Guards Band.

Trombonist "Pops" is leaving to form his own jazz group and set up a recording studio. Taking over is Pete "Gomez" Cooper, of the Incredible Chicago Gangsters, who bought himself out of the Guards especially to join the NVB.

Band is currently appearing in the panto "Goody Two Shoes" at the Alexandra Theatre, Birmingham, until March 3.

Yardbirds single

YARDBIRDS' new single will be a Tony Hazzard song, "Good-night Sweet Josephine," released on March 1. The group tours America for two weeks from April 1 and Australia for three weeks in May.

Cliff in cabaret without Shads



CLIFF Richard is to star at London's "Talk Of The Town" for four weeks from May 13... without the Shadows.

Cliff previously played the "Talk" two years ago with the Shads, and last month the Shads did a season there without Cliff (although illness in the group brought Cliff in for one night to play drums).

After filming a Rediffusion spectacular for screening in June, Cliff began work this week on his dramatic role in an ITV play which is also unlikely to be shown before June.

Status solo

STATUS Quo, fastest risers in the chart this week with "Pictures Of Matchstick Men," continue as Madeline Bell's backing group until February 14, when they both play at Disc's Valentine's Awards Dance.

First solo date for the group is on February 16 at Coventry Butts College, and other dates include Sheffield City College (17), Golders Green Hippodrome (18) and a short Scottish tour (23-26/2).

Single is released in America on the Chess label next week, and group is already working on its first LP, tentatively called "Picturesque Matchstickable Messages From Status Quo."

Frankie's award

FRANKIE Vaughan joined the company of Frank Sinatra, Bing Crosby, Sammy Davis Jr. and Marlene Dietrich last week when he was presented with a Gold Microphone by the Sound Industries Association—the highest award in show business.

Frankie is the first British artist to receive the award, presented to him during a charity concert at Sutton Coldfield on Sunday, and only the fifth person to receive the award since 1960.

Frankie's new single, "Nevertheless" is released by Columbia next Friday (16).

GARY WALKER LABEL SWITCH

GARY Walker's first solo single since the Walker Brothers split nearly a year ago will now be released under the Polydor label—instead of for Philips, the company with which he stayed after the group disbanded.

Explained manager Maurice King: "The reason is that Gary's record 'Spooky' is a 'cover' version of the Classic IV's in the States. And as they are distributed here through Philips, Gary's going out via Polydor."

"It's all rather complicated. But it means that Gary will be handled everywhere else but Britain by Philips."

Gary's first TV appearance with his group Rain will be "All Systems Freeman" tomorrow (Friday). He is also on "Pop Inn" (13).

LULU was not able to follow in the footsteps of Diana Ross and the Supremes in cabaret at London's "Talk Of The Town" this week. Reason: Doctors ordered her to cancel all engagements when she became seriously ill with laryngitis, following a severe bout of 'flu.

Lulu was due to start her first "Talk" season on Monday. She had to cancel rehearsals last week because she was too ill. The week before, despite 'flu, she completed work with Dave Clark on his new American TV series.

She is now set to start work at "Talk Of The Town" next Monday (12). Her place on the bill this week is filled by comedian Bruce Forsyth.

Francoise here

FRENCH singing star Francoise Hardy is due to arrive in Britain this Friday to start a two-week tour of colleges.

Her new single "Now You Want To Be Loved"—from the French film "Live For Life"—is released here on February 16.

'Davy here' story

LONDON'S Excelsior Hotel caused some mild Monkeemanias last week with the announcement that they were expecting Davy Jones for the weekend.

The hotel phoned Screen Gems, the company managing the Monkees, to say: "Davy is provisionally booked in here from Thursday." Screen Gems replied they knew nothing of it.

Davy didn't turn up—the Monkees are at present working on their first major film in Hollywood.

Scaffold 'live' LP

SCAFFOLD'S special concert at London's Queen Elizabeth Hall this Saturday will be taped by their record producer, Norrie Paramor, for a "live" LP.

The group goes into the recording studios on February 14 to cut tracks for a new follow-up single to "Thank U Very Much."

They tour Scandinavia and Germany for two weeks at the end of this month.

BEE GEES: million dollar USA tour

BEE GEES will become more than £50,000 richer each as a result of a 25-city, seven-week Stateside tour in August which opens in the famous Hollywood Bowl on July 26.

Manager Robert Stigwood announced the tour, that will gross more than a million dollars for the boys, on arrival back on Tuesday from the group's two appearances at the 8,000-seater Anaheim Convention Centre in Los Angeles last week.

Said Stigwood: "Many people have said a success story on the magnitude of the Beatles could not happen again... it's happening."

Thirty-piece orchestra will accompany the Bee Gees on their American tour, but Stigwood stressed: "Britain will always remain their base."

Group goes off today (Thursday) for concerts in Copenhagen, Stockholm and Gothenburg. Next home appearance will be at the opening of their British tour at London's Royal Albert Hall on March 27.



'COLD TURKEY'
BIG BOY PETE



**STARS
IN THE
NEWS
2**

**Now Tom
chooses
'Delilah'**

TOM Jones' new single, released by Decca on February 23, is another Les Reed/Barry Mason composition, "Delilah." Tom has already tele-recorded the song for inclusion in "Top Of The Pops," and another promotional film will be made in New York, where Tom is now appearing in cabaret.

John Fred visit

JOHN Fred and his Playboy Band, despite the repeat success here of their big American hit, "Judy In Disguise," won't be coming to Britain "in the foreseeable future."

Their British agent, Danny Betesh, told Disc: "Due to being No. 1 in the States, they are heavily committed there for the next few months and a British visit just wouldn't be financially worthwhile to them."

Betesh is still hopeful, however, of bringing them to Britain for a ballroom tour later this year.

**Solomon: musical,
summer season offers**

SOLOMON KING, No. 4 in the chart this week with "She Wears My Ring," has been offered a starring role in a West End musical due to open this autumn. The offer is being considered by Solomon and manager, Gordon Mills.

Also under consideration—three offers for

Solomon to play seasons at seaside resorts this summer. One will definitely be accepted before the end of the week.

Meanwhile, Solomon returns to the studios this week to record tracks for his next single and his first British LP. Several Les Reed/Barry Mason songs are among those Solomon is likely to record.

**Cliff, Move, Cat
Wembley show**

GALAXY of stars are being lined-up for the "Daily Express" Record Stars Ball, held annually at the Wembley Empire Pool.

Already booked for this year's ball on March 24 are: Cliff Richard, Procol Harum, Move, Cat Stevens, Simon Dupree and the Big Sound, Dave Dee, Dozy, Beaky, Mick and Tich, Flowerpot Men, Spencer Davis Group, Easybeats, New Vaudeville Band and Kenny Ball's Jazzmen.

Show will be compered as usual by David Jacobs and several other Radio 1 disc-jockeys are expected to be present. Other artists have still to be confirmed.

Anita carries on

ANITA Harris fell down a flight of stairs and sprained her back last week—but carried on in her pantomime at Coventry Theatre which continues until March 8.

Anita guests on the "At Read Show" (Sunday), "Top Of The Pops" (15), "Daddy's Music Box" and "Dee Time" (both March 16).



**Georgie's 'Bonnie'
banned in France**

GEORGIE Fame's "Bonnie And Clyde" hit has been banned from French TV on the grounds that it may encourage violence among young people. Also banned is a "cover" version by France's heart-throb Johnny Hallyday.

Explained Georgie's manager, Rik Gunnell: "It's a ridiculous situation because although the hit is banned from TV the film is breaking box office records in France."

"And in Norway—where we'd been earlier—it's the other way round. They're playing the record like mad and he appeared on TV—but the film has been banned!"

Georgie's view? "I disagree the record would incite violence. It was done in a very light-hearted way. If it had been deadly, deadly serious all the way through I could understand the objection."

Scaffold single

SCAFFOLD feature "Eat," a song by Mike McGear which is expected to be their new single, on Saturday's TV show "At The Eleventh Hour" (BBC 11.20 p.m.).

**BABIES FOR
MONKEE, ELVIS**

MIKE Nesmith, only married member of the Monkees, is a father again. His wife Phyllis has given birth to a baby boy in Hollywood. He will be called Jonathan Darby. They already have another son, Christian Duval, who is nearly three.

Last week Elvis Presley's wife, Priscilla, had a baby girl in Memphis, Tennessee. She is to be called Lisa.

PLASTIC 'SURGERY'

NIGEL Olsson, 18-year-old drummer with the Plastic Penny, was rushed to hospital last week to have six stitches inserted in his face following an incident at the Eastcote Clay Pigeon Club.

A member of the audience smashed Nigel in the face with a broken bottle during the group's second number, and later in the evening the dance promoter was beaten up.

On Sunday at the Stockport Tabernacle Club, Nigel collapsed with nervous exhaustion, and at press time the group was still trying to find a replacement for three engagements this week. It is hoped that Nigel will be fit enough to rejoin the group for its "Dee Time" appearance on Saturday.

**DUSTY
HELD UP BY
RECORDING**

DUSTY Springfield, who was due to fly to America last Sunday, to start a cabaret tour, had to delay her visit for 24 hours. Reason: she was completing tracks for a new British single released here early next month.

Dusty's second season at London's "Talk Of The Town" has now been definitely set for June 10 for four weeks. On March 6, she flies to Holland for the Grand Gala Du Disque in Amsterdam and opens in cabaret in Canada on March 18.

NO. 1 USA CHARTS

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Pitney, Bonzos tour; Kinks, Treams, dates

TWO big pop packages tour Britain at the same time this spring. One is headlined by Gene Pitney and the other stars the Kinks, Tremeloes and the Herd. Both last three weeks.

Pitney heads a bill which includes the Bonzo Dog Doo Dah Band (now off the Bee Gees' tour), and possibly Simon Dupree and the Big Sound. His tour is set to open on April 5 and ends on April 28.

And the Kinks, Tremeloes and the Herd package (also starring Dave Berry, the Richard Kent Style

and Swedish group Ola and the Janglers) opens a day after Gene, on April 6 at the Granada, Mansfield.

Other dates so far set are: Granada, Walthamstow (7), Granada, Bedford (8), ABC, Exeter (9), ABC, Gloucester (10), Capitol, Cardiff (11), City Hall, Newcastle (13), Birmingham (15), Empire, Liverpool (21), Odeon, Manchester (22), Adelphi, Slough (25), Chatham (26), Pavilion, Bournemouth (27), closing at the Coventry Theatre (28).

Dave Dee, Foundations in Bee Gees tour row

A "WHO does what" row was bubbling this week over billing of Dave Dee, Dozy, Beaky, Mick and Tich and the Foundations for the Bee Gees' 24-town British tour which starts at London's Royal Albert Hall on March 27.

Dave Dee (EIGHT hit records) say they have a contract assuring them of second-billing (or "special guest stars"), and closing the first half. While the Foundations (TWO hits) are refusing to accept third billing.

Foundations manager Barry Class told Disc: "We're almost certain to do the tour—but not as

third on the bill. We hope to work out some joint billing arrangements instead."

Explained Dave Dee's co-manager Ken Howard: "If we get any different deal to the one we've been promised the boys won't tour at all."

Barry Class and Bee Gees' boss Robert Stigwood were meeting yesterday (Wednesday) to finalise plans.

Foundations—back in the chart this week at 24—are also setting aside part of the spring to appear in the States, where "Baby, Now That I've Found You" has entered the top ten.

• Today (Thursday) Dave Dee, Dozy, Beaky, Mick and Tich were set to collect two trophies for their best-selling records at a reception in their honour at Philips Records, London.

The boys have won a Gold Disc for a million world sales of "Bend It" and Disc's Silver Disc award for 250,000 British sales of "Zabadak."

After their European tour with Herman from April 20, Dave Dee and Co. go to the States in May and then Japan at the end of the month.

TOP OF THE POPS

Line-up for tonight's (Thursday's) "Top Of The Pops": Grapefruit, Status Quo, Love Affair, Beach Boys, Bee Gees, Solomon King, Manfred Mann and John Fred and his Playboy Band.



PAUL TO LAUNCH 'YELLOW SUBMARINE'



PAUL McCARTNEY takes on a new role today (Thursday) as Patron of the Arts. Paul has lent support to Leicester Arts Festival (February 8-21) and plans to put in a personal appearance during the Festival.

One feature of the Festival is to be some of the graphic design from the cartoon film "Yellow Submarine" (Paul says it is likely to be screened in May) for which the Beatles have written three new songs.

Paul agreed to lend his name to publicising the Festival by appearing at a special Press Conference in London's Royal Garden Hotel on Monday after a student, 20-year-old John Eades, had "conned" his way into McCartney's St John's Wood, London, home on Monday morning and then told a sob story of how Leicester City Council were giving the students neither support nor encouragement.

He told Paul they had a £7,000 budget, of which half was found by the students and another £1,500 by the Arts Council. But the City Council supplied only a token £200. Said Paul: "Anything like this should pay for itself, but it can't while the Council are pretty uninterested in it."

"John got into my house by saying he was a great personal friend and he finally won me round to agreeing to appear at a Press conference to win some publicity and, perhaps, a short appearance at the Festival itself."

"I suppose this makes me a sort of Patron of the Arts. But I'm really just a puppet being used for publicity."

Paul also agreed to do a four-minute interview over the phone to the BBC's Radio Leicester supporting the event.

The Festival, which will feature an Arts Ball, comprising Cream and Arthur Brown tomorrow (Friday) at the Granby Halls, also includes appearances by Dame Edith Evans, Tony Britton and concert appearances by the Scaffold with the Incredible String Band (De Monifort Hall, Tuesday).

"The 'Yellow Submarine' film," says Paul, "is about the pepper people—who are really flower people—and their battle with the blue meanies, who are the philistines trying to put down culture etc."

Neither the Beatles nor Cilla Black are likely to record for Oval, the new record label being launched by their management company, NEMS Enterprises, later this year.

But it is possible that some of the smaller acts connected with NEMS may switch when their present contracts run out.

Explained NEMS' Tony Barrow: "Oval will be used initially for new talent—but the Beatles and Cilla stay with their present companies."

Latest signing to NEMS announced this week is "Teenage Opera" man Keith West and Tomorrow.

EDDY Arnold makes a return trip to Britain on Monday and stays here 11 days to promote new single "Here Comes The Rain, Baby," out tomorrow (Friday).

HURRY — FOR DISC'S NIGHT OF THE YEAR!

IT'S definitely your very last chance to attend Disc's fabulous all-star "Night Of The Year" this week.

Only 50 tickets remain for this memorable occasion—next Wednesday (February 14). A night when you come face-to-face and mingle with some of the greatest names in the pop world.

The Valentine's Night Ball is Disc's gala presentation to Britain's top pop artists of the Valentine Awards—YOUR vote for the world's best groups and stars. They'll be at the Empire Ballroom at Tottenham Court Road to receive their awards.

You'll hear music from the Herd, from Simon Dupree and the Big Sound and from Madeline Bell and Status Quo and the Shevelles.

It will be the raving evening of the year—so don't miss your chance to be there. A night to tell your friends about for the next 12 months. All you have to do is fill in the coupon—BUT HURRY!

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Procol, BG's tour

PROCOL Harum and Bee Gees co-top a 12-city tour of Germany in late February-early March. Tour takes in Hamburg, Bremen, Hanover, Stuttgart, Munich, Nuremberg, Frankfurt, and five other cities.

Said Procol manager Tony Secunda: "If all goes well with this tour, there is a good possibility of the group joining the Bee Gees on their British tour in March."

Procol finished their third single yesterday (Tuesday) and it will be rush-released by Regal Zonophone this month.

Group left for New York today (Thursday) where it plays several concerts in Greenwich Village.

Armoured Love

LOVE Affair's Mick Jackson and Steve Ellis have invested in armour breastplates, to wear under their shirts for all "live" appearances to protect themselves against fans.

"MAGNIFICENT! NOT TO BE MISSED"
—Harper's Bazaar

"A KNOCKOUT OF A MOVIE..."
—Cue Magazine

"BRILLIANT... A PERFECT MOVIE... A GREAT MOVIE"
—The New Yorker

"BREATHTAKING! SWEEPING AND EXCITING"
—Newsweek

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THE RANGLERS (THE RECORD TREND)

DAVID HUGHES reporting from...

AMEN CORNER, where seven stars are poster crazy!

THE BATTERED bell-less, letter box-less front door swung open as if by magic, revealing a long poster-covered hallway, a staircase leading up into the gloom, and all swathed in a murky red light.

Having swallowed the potion, disappeared down the rabbit hole and found the Looking Glass, Disc's Alice had finally arrived—in Amen Cornerland.

Amen Cornerland lies in a quiet back street on the outskirts of Streatham in South London, but unfortunately for Amen Corner we were not the first to discover it.

"Our fans would make brilliant detectives if they changed their jobs," said Andy Fairweather-Low, who was dressed in a grey tee-shirt and smart black trousers, standing at the door ready to give a conducted tour.

"We often look out of the windows and see them outside, clutching photographs of our front door, and trying to work out which one it is. Trouble is, when they do find the right place they usually just steal the letter-box, engrave a message in the paint-work and leave."

Groping our way up the hall, literally covered from top to bottom with posters for everything from Mireille Mathieu to the Crystals, we made for Mr Fairweather-Low's bedroom.

If explanation of this move is required, we should say immediately that Amen Cornerland has no lounge and no dining-room.

This is not so surprising, for Amen Cornerland houses nine—seven in the group and two road managers.

Posters again in the Fairweather-Low sanctum—posters as far as the eye can see.

"It's the easiest way I know of decorating a room," is his explanation. A tall brass bedstead, and an impeccably-made bed is almost the only furniture in the room, apart from a large speaker, which is connected to a radio in the road-manager's room on the ground floor. Pete Brady was on at the time.

Din!

"It used to be 'Edmund Hockridge's Sugar Puff Show' (Edmund being the nick-name of one of the road managers), said Andy, "but happily he's got fed up with that. He used to wake us up every morning with his own special record programme."

"He wasn't content just to play the records—he sang as well, and so that we were sure to leap out of bed he'd slow down the records and speed them up again until the din was too diabolical to stand."

The guided tour that followed was somewhat reminiscent of "Alice In Wonderland," hence the introduction. Behind every door that was opened sat an Amen Corner, either quietly reading, packing his suitcase, listening to the radio or gently dropping off to sleep.

"Don't you like one another any more?" we asked.

"No, you just came at the wrong time, as we're all getting ready to go home to Wales for a couple of days," came the reply.

Some say you can tell a person's character from the state of the room they live in. From that we would say Andy is a tidy-minded person with a sense of pride in his belongings.

Dustbin

Dennis Bryan occupies the largest room in the house, and boasts three chairs and his own record player. "I was never a fan of the 'Sugar Puff Show,' he explained. Cut myself off completely from that." Instead he borrows everyone else's records, especially anything by the Beach Boys and Beatles.

Neil Jones is a dreamer. His walls used to be covered with posters too, "but all exactly the same," said Andy. "He found about a hundred black and white posters in a dustbin outside the Speakeasy and they looked terrible."

The walls are now bare, and Neil, a former decorator, spends most of his time dreaming of the wonderful colours he's going to

Andy Fairweather-Low takes us on a tour of a hit group's house

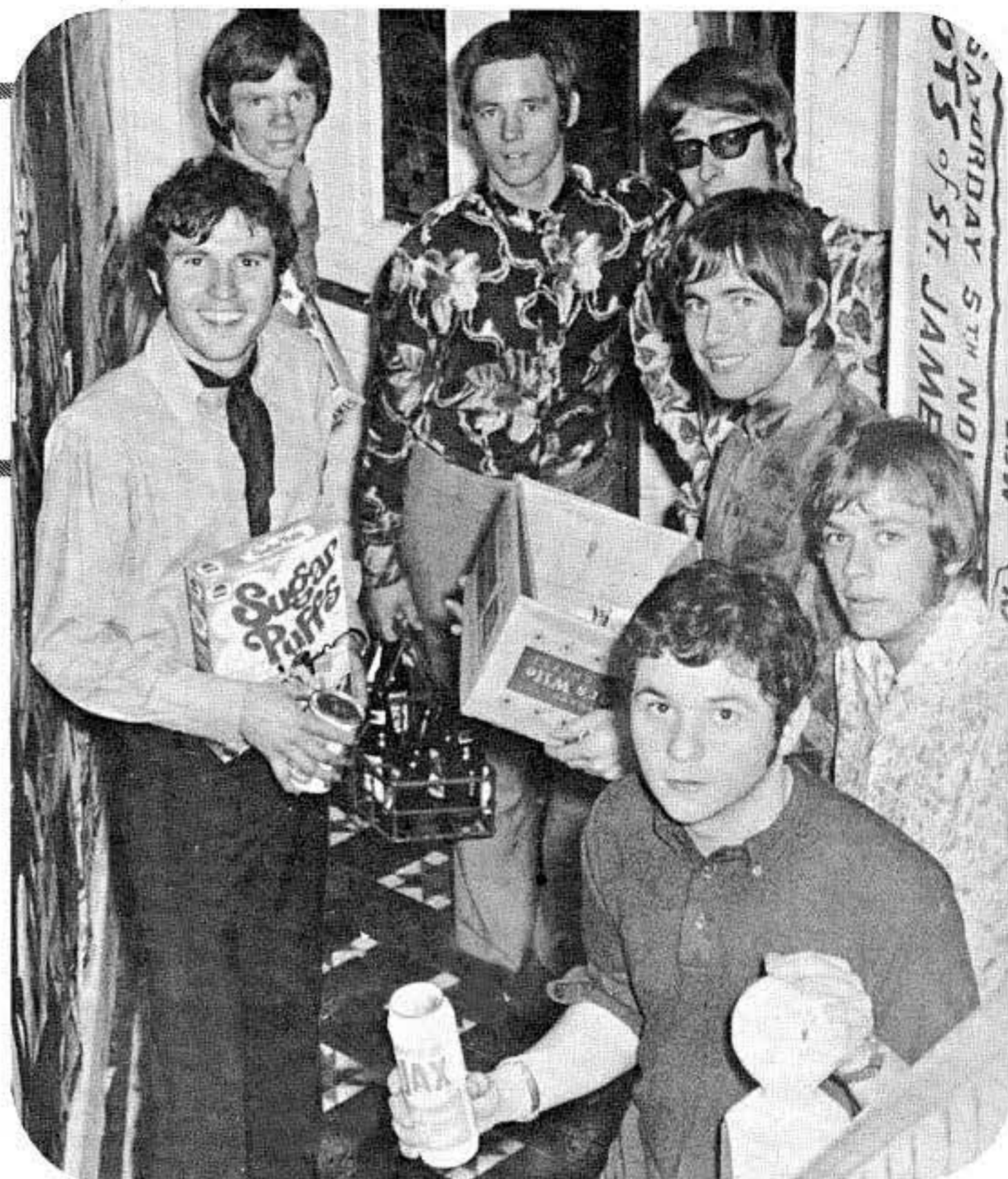
paint the room, and the gorgeous G-Plan furniture he's going to put in it. "It's all in the mind," say the others.

Blue Weaver must be a homely person. Old photos of the group and paperbacks are neatly housed in a genuine bookshelf. His piano would be there, too, but no one has yet been strong enough to force it up the stairs. "Blue is also a hoarder," say the others. "He used to keep empty cigarette packets so he knew how many he'd smoked, and he keeps all sorts of things like used coat hangers and animals from corn-flake packets!"

Clive Taylor and Mike Smith share the back room downstairs.

"It used to be the meeting room as well, but they kept telling us we were making all the mess with coffee and cereals" (coffee and cereals are the only forms of nourishment to be found in Amen Cornerland's two kitchens). "But look at it now—it's still as untidy as ever," as indeed it was. Blue's piano sits grandly beside Allan Jones' bed. No ordinary piano—it can play "William Tell Overture" just by operating two pedals, so the whole group fancies itself as a budding Van Cliburn!

The back garden is a mass of broken concrete—"we think it was a path once"—and dead weeds, and no one's dared use the outside "loo" for months. "There



● Welcome to Amen Cornerland—where you'll be well dined on Sugar Puffs and beer, if nothing else! might be snakes out there."

The bathroom actually provides hot water—"we've got a lady in the attic boiling kettles and pouring water down the pipes"—and the inside "loo" is classic Victorian. "We just couldn't believe our eyes when the landlord announced it."

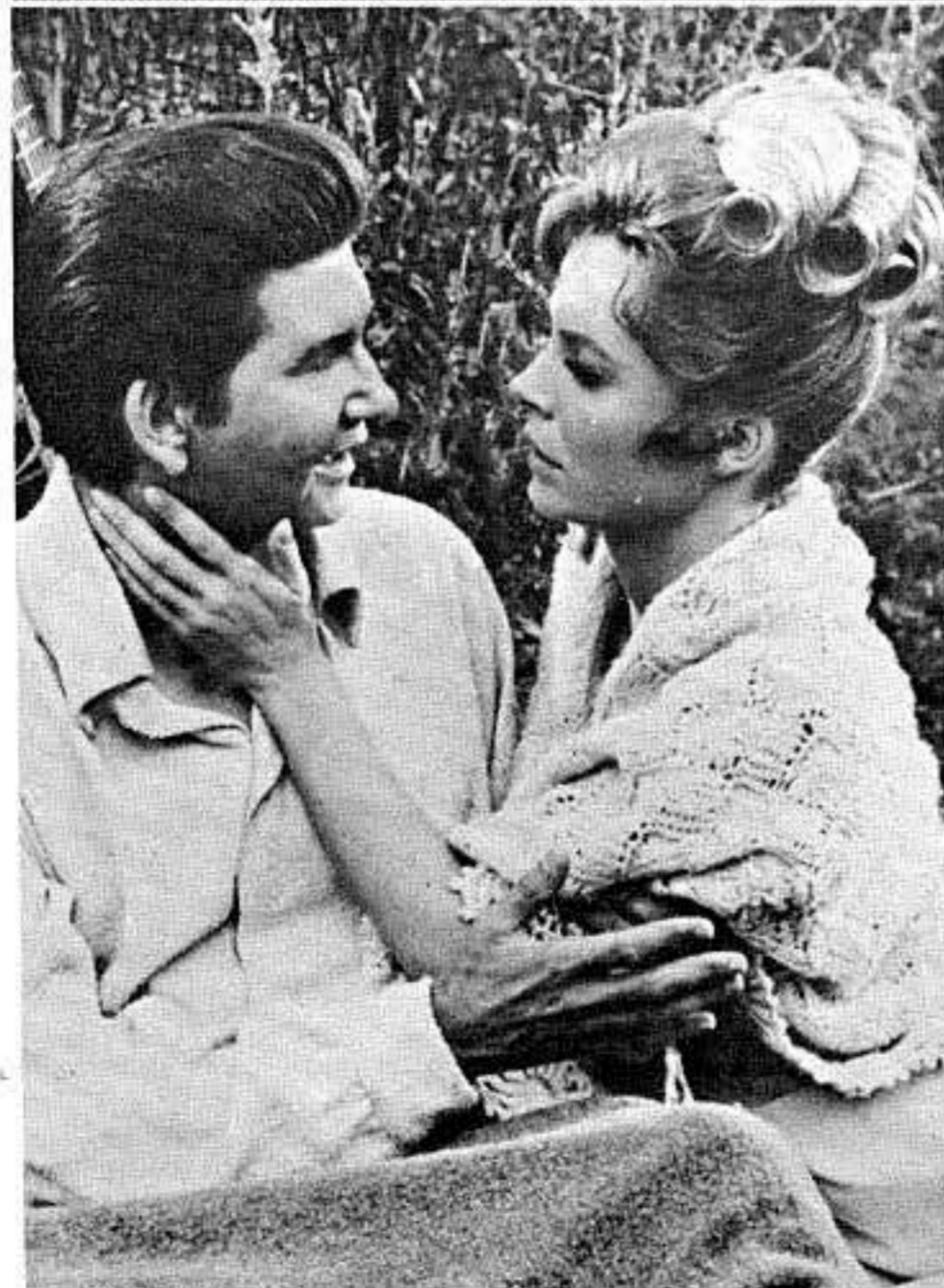
The stairs are covered in a very al fresco pattern of delicately painted ceiling tiles, cut into amazing shapes. "We started at one o'clock one morning and carried on through the night, but that was it. We've never got round to finishing it."

So there we are—a quick trip

round Amen Cornerland, an island unto itself, a tiny piece of Wales in the heart of London's suburbia, and a visit to be remembered.

But don't try to find it. The neighbours will not be amused, and it's costing Amen Corner a fortune in door-knockers!

NEW POP FILM: BOB FARMER REVIEWS ROY ORBISON'S BIG DEBUT



● Roy with Joan Freeman in a scene from "The Fastest Guitar Alive."

MORE, perhaps, than any other person on the scene, Roy Orbison is the most remarkable phenomenon of pop.

His voice is a dull, monotonous drone; he stands square and heavy; his movements imply he is manipulated by strings; he could well be a Mystron agent.

And he is hugely popular. Admittedly, he has made some great records, and "Oh, Pretty Woman" is probably one of the best discs of this decade. But the public normally demands more of its pop idols—like good looks, sex appeal, personality, showmanship, humour and the Big O doesn't possess any of these.

Sam, too

So it is nothing short of astonishing that his promoters should have pushed their luck by deciding to develop his career by making a movie.

Orby is the most unsuitable subject for celluloid one could imagine. But there he is on your screens from February 25, billed by MGM as "Roy Orbison . . . on the screen at last as a singer, shootin' son of a gun!" in an immensely forgettable film called "The Fastest Guitar Alive."

MGM accord him the favour of a colour film, but that's as far as the budget seems to stretch.

His co-actors include such household Hollywood names as Maggie Pierce, Joan Freeman and Sammy Jackson. Even Sam the Sham pops up for a bit part.

The film is permitted to run for 87 minutes; is not being premiered ("Well, we can't give a premiere to every picture, can we?" giggled an MGM spokes-

Tragic . . . Big O's first move into the film world

man), is considered fit only for the 'B' side of the latest UNCLE film, "The Helicopter Spies," attracted an audience of 11 at its initial press showing, and Mr Orbison, we understand, is not being nominated for an Oscar.

He tries terribly hard, of course. He's got rid of his glasses, wears stetsons, sings, shoots, robs banks, fights off Indians and gets his girl without any difficulty . . . and still looks and sounds like Archie Andrews—jerky and wooden.

Orby and his friend, Sammy Jackson, are two Confederate soldiers on a spying mission in the last months of the American Civil War, posing as purveyors of a magic potion but actually intent on robbing the San Francisco mint of a fortune in gold which the destitute South desperately needs. Thrills, thrills!

Travelling with them are a bevy of dancing barmaids and two sisters who naturally are head over heels in love with our heroes. They are also in on the robbery plan, which the Big O pulls off heroically.

Then they head back South, pursued by the law who've posted wanted notices all the way along the trail (Jackson: "We've got

great advance notices." Orby: "That's show business."); and attacked interminably by Indians (Jackson: "Don't those guys ever give up?") Orby: "I knew we should have sent them a post-card.")

But then comes the cunning twist. On arrival in the South, our heroes discover that the war's over and they're lumbered with stolen gold. The plot thickens! It certainly needs to, of course.

Happily

All ends happily, however, and so we take our leave of the magic potion wagon as it trundles along the trail to the sound of the Big O strumming his guitar.

Orby's songs in the film are: "The Fastest Guitar Alive," "Pistolero," "Good Time Party," "River," "Whirlwind," "Medicine Man," "Rollin' On" and "Snuggle Huggle." An album is being released at the same time as the film. Unless you belong to the Big O's fan club, settle for the album and stay away from the film. Roy Orbison, quite clearly, should be heard and not seen.

BREATH-taking! SENSATIONAL! SUPREMES KNOCK OUT BRITISH STARS—AND DIANA

IS POP'S 'SEXIEST GIRL...'

by PENNY VALENTINE

"THEY are unbelievably good—if I may say so they are supreme," "They are fantastic, slick and professional. A marvellous combination." "I have never been so impressed. I was flabbergasted by their greatness."

That series of high-blown praise comes in the path of the Supremes' staggering appearance at London's "Talk Of The Town." An appearance that has left the pop world gasping for breath at their first sight of the world's top girl group in a fully cabaret environment.

The quotes come from Peter Murray, Cat Stevens and Long John Baldry, who with other stars like the Tremeloes, Shirley Bassey and Paul McCartney, emerged from the club with stars in their eyes and their heads reeling after seeing the Supremes.

Superb

What ingredients have given this fantastic, glamorous trio such success? The main one, everyone agreed, is complete and utter professionalism.

"I've seen a lot of groups of this kind but the Supremes are the very best—superb," said Pete Murray. "They can combine pop and standards with incredible professionalism. That might be a dirty word in the pop field but it is the essence of remaining stars—and they manage to bring a personal touch to their competence."

"Of course, they are good looking girls and that's obviously helped a hell of a lot, but to be honest I was surprised they were as marvellous as they turned out to be. I thought they were just going to turn up with a succession of Motown hits—which would have been okay because I'm a Tamla fan. But they were clever enough to sensibly mix their repertoire."

Cat Stevens, another in the first night audience, thought the girls "just right. Marvellous."

"Diana Ross is the sexiest thing in pop music today. Nobody man-



ages to put over a song as well or move as well as she did. I just sat transfixed.

"Their act was very very slick and just great solid entertainment. They were clever enough to have their own musical director and the whole feeling about their act is just right. Marvellous."

Tremeloes were completely knocked out by the group—especially by their own bass player.

"I couldn't take my eyes off him," said Alan Blakley. "It made them sound identical to their records—fantastic. After seeing them I can understand now why Diana Ross is a featured part of the act

—she's so much the group. And their voices are so together. They even managed to make me like 'Thoroughly Modern Millie,' which is my most hated song!"

Long John Baldry came off worse of any of the people in the audience—he had to leave the "Talk Of The Town" to cut his new single.

"I was totally brought down trying to do my own session after watching professionalism like that. I had seriously never seen anything so great. I was impressed by their professionalism and slickness—every note was spot on."

"The Supremes could teach

everyone a great lesson in one way—they brought over their own rhythm section and it obviously helped them no end because they knew what they were doing. British groups could take a leaf out of their books and travel with their own rhythm section instead of trying to make do—something that never works out."

"They were very well presented and obviously a great deal of work goes into the production of Tamla acts like this. Diana Ross is breathtaking and Mary and Cindy's voices blend so well that their appearance made an evening I shan't forget in a long time."

SOLOMON: Big Daddy

"I WAS doing cabaret in Detroit, and was halfway through 'I Believe'—the part where it goes 'Every time I hear a new born baby cry'—I finished the song, and immediately my agent rushed on to the stage and told me my wife had given birth to a darling little baby girl."

We had invited Solomon King, the biggest singer in Britain, with one of the biggest hearts in show business, to Disc offices, and wanted to ask him all about his family, and the problems of keeping a home together.

"It's certainly been a struggle sometimes," Solomon began, settling himself firmly in the strongest chair available, "and there have been times when I almost decided to give up show business and help Henny raise the family."

Henny is a diminutive 5 ft. 3 in. Israeli girl, and even after four children, still looks amazingly young and alive, with a very attractive figure.

"I'll always remember the way Dean, our eldest son, used to act when I went away for concerts. He never really understood what I was doing or why. 'What's the matter Daddy,' he'd say. 'Don't you love me any more? 'Cos you never stay home with me.'"

"One day, I was about to leave our home in Toledo, Ohio, and found Dean on the doorstep with his suitcase packed.

"'This time I'm going for you,' he said, 'I'm sure I can whatever you're going to do, and you can stay at home with Mommy.'"

Through circumstances "beyond my control," Solomon has never been present at the birth of his children—they were all premature—and the incident in Detroit was just one example of the reaction of

Mr. King.

"Funny thing about the twins, Jonathan and Dore, was that we never knew there were going to be twins. The doctors never told Henny, and the first we suspected was when she felt a movement in four different parts of her body. 'Oh, my God, I thought, we're giving birth to an octopus'—and the King-size laughter rocked through the building!"

"I sent Henny off for X-rays, and I boarded the S.S. United States where I was booked as cabaret. We were halfway across the Atlantic when I heard we had twins—and man, I went berserk! The funny thing is, when you use a telephone on a ship, everything you say comes through the ship's radio, which is wired to every cabin—so in half an hour, everyone on board knew about the happy event!"

"The crew woke me at 6.15 a.m. to tell me the news, and I just said 'That's nice—goodnight' and went back to sleep. Fifteen minutes later, it hit me, and I let out a scream that would have shaken the Empire State Building!"

Solomon did in fact quit singing, after the twins were born—and tried his luck as an advertising salesman. However, he seemed to spend most of his time singing to his clients, and after nine months, was back on the stage.

"It's very, very difficult having to decide between your career and your family," he confesses, "especially when like me, you've been singing for 20 years."

Luckily that decision will not be necessary any more. Solomon, at present alone in London, "and missing my family like heck," will be united with them in April, when Henny, Dean, Heidi, Jonathan and Dore arrive to set up their new home in England.

"And that's the moment I'm looking forward to most right now."

David Hughes



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● Solomon: "My scream would have shaken the Empire State Building!"



Wedding bells soon for a Plastic Penny star, who says:—

THERE IS no longer the great danger sign written round the word 'marriage' in pop today. But it still takes a brave man to take the plunge when he's travelling in a group, playing miles from home nearly every night and being faced with the opportunity to chat to a hundred eager girls.

PLASTIC PENNY'S bass guitarist, 22-year old Tony Murray, is just one such person. Even braver than most, for with the Plastics only just beginning to enjoy the fruits of their success he is marrying his childhood sweetheart from Ireland, 22-year old Terry Mooney.

★ Love

"We've been going out now for seven years and I promised her that once I had the money and was in a stable position we'd get married. Now with 'Everything I Am' doing so well it's time to face the problem," Tony said.

"We used to know each other in Dublin because she only lived up the road from me when we were 12. Then one night I was playing in a club and she turned up to watch me. It wasn't love at first sight or anything but we started to go out. Sometimes I didn't see her for almost a year—especially when we went to Germany."

Pop marriages, more than any other, have a lot of pressures put upon them. It takes a very well-adjusted couple indeed to face the hazards that crop up—especially with a newly-formed group and their first big smash.

★ Trouble

"I'm not really worried. Terry has had long enough to understand that I will have to work away from home a lot. I think most trouble starts if both people are in the business and their careers clash. But Terry works for a photographic agency in London and she wants to go on working once we're married.

'Marriages like John Lennon's give pop stars hope'

"We're getting a flat together in Kensington. No, we wouldn't live in Ireland—not until I was about 50 and was ready to retire anyway.

"People have been surprised that at this point in the group's career I have decided to do something like this. But I'm anything but capable, I hate going to the laundry and looking after myself. And when you see some pop marriages like the Lennon's it gives you a lot of hope."

At the moment Tony is deeply involved with the rest of the group in trying to find a follow-up to their hit. "It's pretty difficult to follow something like that. But the group is beginning to jell very nicely on dates and we've cut a few new tracks we're very pleased with as well as our first LP."

"Of course, we're very worried about a follow-up single because it isn't the easiest thing in the world to find a really good track.

"But what I'm more worried about at the moment is that I'm not going to enjoy playing so much on stage now that it's out that I'm getting married!"

"I DON'T MEAN THAT TO SOUND BAD, BUT I'M GOING TO GET THE FEELING THE KIDS WILL THINK 'OH, HE'S ENGAGED' AND LOSE INTEREST."

Penny Valentine

Spotlight on the Menn who wrote the

Mike Hugg - the Manfred who struck it rich

HE WOULD look equally at home behind the dusty counter of a back street watchmaker's shop. He's a short, slim, gnome-like figure with piercing ice blue eyes and fair curly hair.

His name is Hugg and, until recently, he's been the back-seat drummer of the very successful Manfred Mann group.

But now, after sitting in the shadow of sex-appeal-plus Paul Jones and the dashing Michael d'Abo for so long, he's finally getting his fair share of the pop lime-light.

Worried

Michael John Hugg ("Only one G, actually. But you can spell it with three if you like!") is 27, happily married (Marilyn) and has a three-year-old daughter, Sarah Louise.

His current claim to fame—and it gives him quite a kick to see it—is that his name is on the credits for the songs and music of the "Up The Junction" movie.

"It's a great feeling," he admitted. "Now it's actually completed. Manfred and I were a bit worried at first. We always felt we could write for a film, but after a while you begin to doubt your own capabilities.

"When we first went into the film's studio to record the music it was like Waterloo Station. A huge barn of a place with a gigantic orchestra. Our seven musicians looked ridiculous in the corner.

Echo

"The sound was great. And when we asked them to turn the echo off—they said it wasn't on! But later, in a studio we were used to, everything turned our right."

Now the Mann/Hugg team is in great demand for film music. And this on top of the cash they're coining in from writing TV ad jingles.

"It all started when someone heard a track on one of our albums," explained Mike. "They wanted something for a Silvikrin ad and the group was approached to do it. But Manfred and I were the only ones to take it up seriously. It's funny. The jingle we wrote sounded nothing like the number on the LP!"

Since then hardly an evening goes by without some Manfred jingle turning up on TV. HOVIS, SUNBLEST, MAX FACTOR, BEA—they're all theirs!

"The hardest thing is to make it all sound like a 20-

second pop song," added Mike. "It's very easy to make a piece of music that short sound ridiculous."

Hugg is, of course, one of the original Manfreds. He met Manfred himself playing jazz in a bar at Clacton. Before that he used to do gigs around Gosport—playing piano.

"Basically, I wasn't a drummer," he revealed. "But out of the instruments I played—piano, vibes and drums—drums was the only thing I could do for the pop scene.

"When I was playing piano I used to come up to London from Gosport for lessons at the Central School of Dance Music. I hated it. Always used to arrive in the rush-hour."

Another nostalgic occasion he remembers was playing vibes for a local band and nearly setting himself on fire!

Smooching

"They were terrible vibes. Just a pile of metal really. I had to arrive two hours early to put them together. They had a big light bulb on them, so if the thing fused, the light would go and not the vibes.

"It's funny now. I remember standing there playing the last waltz once and the lights were all down low. Everyone smooching about. And there was me—lit up by the glow from his big bulb.

"Once I got fed up and tried wrapping my scarf round it. But it started to smoulder and catch fire."

MIKE LEDGERWOOD interviews a jingle king

In the days before meeting Manfred the going was very hard for Hugg. After leaving school, he spent a year working as a watchmaker, strangely enough.

"My father's a jeweller," he explained. "But I didn't care for that much and started working on local gigs.

"Happiest days of my life," he recalled, with an impish grin. "Six nights a week for monstrously low money. I remember the Cricklewood Irish Club—two quicksteps, two fox-trots, two waltzes... and six Irish jigs!"

His luck started to change when he landed a summer season booking at Selsey Bill. "All the other musicians were from London and they were my first friends. From them I got vague offers of work.

"I spent many embarrassing moments hanging around Archer Street (London meeting place for out-of-work musicians) trying to see someone I knew.

"That's why it's sometimes hard to believe the position I'm in now," he concluded thoughtfully.

How the Menn found 'Quinn'

HOW did Manfred Mann manage to get first option on "Mighty Quinn"—before even Bob Dylan himself had recorded it? That's the question which has been puzzling pop people.

Explains Mike Hugg: "This thing about Dylan being good to us isn't exactly true, you know. It's just that his music publisher here invited us to listen to some demonstration discs of some of his songs—and we picked a few we liked.

"Actually, although we've had hits with other Dylan numbers, we don't go out of our way to grab his songs.

"Personally, I think we've got the best 'feel' we've ever had on a record with this hit. It will just about wipe out the flop of 'So Long Dad' from everybody's minds.

"'Quinn' is the first of the rave things we've done that I've liked before it was actually released," adds Mike.

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★ The mighty Manfreds, storming to the top of the chart with Bob Dylan's "Mighty Quinn." Left to right (back row): Klaus Voorman, Tom McGuinness, Michael d'Abo. Front row: Manfred Mann and Mike Hugg. ★

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STIONS



45 rpm records

Miss Bell's boys get a hit

EVERYTHING happens to Madeline Bell—as though she doesn't have enough to contend with when her 60-year-old grandmother in America keeps complaining that they won't give her grand-daughter a colour TV show "like Sammy Davis Jr has!"

For instance, three weeks ago she finally found a marvellous backing group called Status Quo who were releasing their first single. This week Miss Bell, who has been much admired by all, but nevertheless slogging away unfruitfully so far to gain a British hit, finds her backing group in the chart.

"I'm absolutely delighted for them because not only are they very, very nice people but they're the best backing group I've ever had," she says.

"I didn't think they'd have a hit because they didn't get a lot of plugging on that record, but now they have they're staying with me until after DISC's Valentine Poll awards dance on February 14 and then splitting to go out on their own.

"It's no use crying over spilt milk but I'm very sad they're going. It's so hard to find a group that have the right 'feel' for numbers and I just know I'm not going to get a group as good as them behind me."

As Status Quo go off into the sunset on their own, Madeline will battle on for a new single. She is also off to represent Britain at the Rumanian song festival—"Thank God I won't have to sing in Rumanian; I can hardly sing in

English!"—and has been heartened by the news that she may soon have her first hit in her home country of America!

"I can't believe it. Apparently they released a track from my LP called "I'm Going To Make You Love Me" that Dee Dee Warwick had a hit with. I didn't even know they had done it until I spoke to someone in America this week and they told me the stations were going mad over it, and it looks as though it's going to enter the



chart there.

"I'm thrilled. I'd love to get a hit in Britain, but to get a hit in America is so wonderful—sort of home town girl makes good.

"I know it's going to knock my grandmother out. She smoked 50 cigarettes a day and she used to be a singer. She follows my career avidly. She always says: 'Of course you got it all from me, you know'."

● STATUS QUO SPECIAL: Back page.

ROLL UP, ROLL UP... ALL THE MONTH'S NEW LPs... SPECIAL

'68—YEAR OF LA PETITE MIREILLE



Mireille: excellent

POP PUNDITS who should know are predicting 1968 as a big year for petite French "chanteuse" MIREILLE MATHIEU. Mystery surrounds Miss Mathieu, but there's no mystery about her voice on her first Columbia LP. You may not understand the lyrics but you'll recognise "The Last Waltz," "Suddenly My Heart Sings," "The Look Of Love" and "The World We Knew."

Some say the French language was invented for people to sing—Mireille adds healthy weight to their philosophy, and we may well see the birth of another Edith Piaf. An excellent album which is worth the money for the cover alone. Forget the language barrier; just sit back and listen.

● And talking of covers, there's a delicious bird on the front of the new **SOUNDS ORCHESTRAL** album—"Sounds Orchestral Meets Henry Mancini" (Pye). Featuring the piano of "Top Of The Pops" maestro Johnny Pearson, this is a must for film fans, featuring music from "The Pink Panther," "Breakfast At Tiffany's," "Charade," "Hatari," "Two For The Road" and "The Great Race." Again, a very individual and instantly recognisable orchestral sound, and one of our favourites.

● **H. P. LOVECRAFT** was a novelist and poet of the twenties. H. P. Lovecraft is also a new American group and "H. P. Lovecraft" is the name of their first Philips album. We want to get the name across because we feel H. P. Lovecraft is a group with a very big future. Five young men with the most powerful harmony voices for a long time.

They can only be described in print by comparison—to Mamas and Papas or Association. The music is essentially atmospheric, some slow and haunting like "The White Ship," some very earthy like "Wayfaring Stranger," and some just plain beautiful like Randy Newman's "I've Been Wrong Before," one of the most moving songs ever written.

Basically the instruments are amplified acoustic guitar, thin organ and flute—all the volume is in the voices. We strongly urge you to listen to H. P. Lovecraft.

● Two above average instrumental albums from Liberty—"More 50 Guitars In Love," by **TOMMY GARRETT**, and "Million Dollar Weekend," by the **VENTURES**. Ventures have an admirable selection including "Windy," "Georgie Girl," "Sealed With A Kiss," "To Sir With Love" and "Uptight." This group has come a long way since "Perfidia," and are now in the envied position of having ridden every musical wave. More than just background music, Tommy Garrett turns out albums in enormous quantity, and this is background music, especially with the cushions well-placed and the lights off. Music to woo your favourite girl with!

Dubliners Drew: boozy

yet never loses his originality. This is background music, especially with the cushions well-placed and the lights off. Music to woo your favourite girl with!

● We don't hear very much about Transcendentalism now the Beatles have stopped talking about it, but for those who really want to be in the know, the **MAHARISHI** himself explains all on a new Liberty album, "Maharishi Mahesh Yogi." Side one is "Love," side two is "The Untapped Source Of Power That Lies Within." 'Nuff said?

● **SOUNDS BOB ROGERS** play and sing in the style of Ray Conniff/Four Freshmen, which may sound a funny mixture. Late night BBC listeners will already be familiar with their work. "I Hear Sounds Bob Rogers" is rather what we would call "nothing" music, we're afraid (CBS).

● **Major-Minor** certainly knows who its star artists are—and to prove it comes the third **DUBLINERS'** album: "The Dubliners Drinkin' And Courtin'." From our knowledge we'd say they do more drinkin' than courtin' and the best atmosphere to play this disc in is one of Sweet Afton smoke and Guinness fumes. Then you will really capture the mood of "Rattling Roaring Willie" or "Quare Bungle Rye."

Under the boozy front lie five very capable and dedicated musicians, unpretentious, unceasing to participate in musical advancement—just thoroughly enjoyable. We love 'em.

● **ROBERT MITCHUM**—yes, the actor—may not, as the sleeve note points out, be the world's greatest singer. But he has a certain deep-hot masculine attraction on his album, "That Man Robert Mitchum Sings" (Monument). "Sunny" and "Gotta Travel On" swing, almost, and as Johnny Mercer writes on the sleeve: "If a note is too high for him—what the hell—he can act his way through it." Which is a point of view.

'I used to have spots and pimples' 'DDD PRESCRIPTION SOON CLEARED THEM UP'

T. J. Woodman, invoice clerk, Newport

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Superb Shirley—on songs she wants to sing

SHIRLEY BASSEY: "Twelve Of Those Songs." Come Back To Me; I'm A Fool To Want You; A House Is Not A Home; If Love Were All; Moon River; Don't Rain On My Parade; Something's Coming; Days Of Wine And Roses; Call Me; Charade; I Wish You Love; One Of Those Songs. (Columbia).

Shirley once had a huge hit with the Bond film "Goldfinger" title—and as a result none other than "007" Sean Connery himself has paid his own glowing tribute to her voice by writing an interesting sleeve note for her "12 Of Those Songs" LP.

By 12 of those songs, the superb Shirley means the numbers she personally prefers to sing. They include some of the best show/film tunes around. "Moon River," "Something's Comin'," "Days Of Wine And Roses," "Call Me" and "Charade" might have sounded sweet and lovely before—but just wait till you hear the dramatic Miss Bassey get hold of them!

Brenton: the new Sam Cooke?

BRENTON WOOD: "Gimme Little Sign." I Think You've Got Your Pools Mixed Up, A Little Bit Of Love, Best Thing I Ever Had, Runnin' Wild, Take A Chance, The Oogum Boogum Song, Gimme Little Sign, Psychotic Reaction, I'm The One Who Knows, Come Here Girl, Birdman, I Like The Way You Love Me (Liberty).

Nicely-timed collection of stompin', poppin', songs from the dark brown voiced Brenton, proving he can adapt his style to suit any number. This album also spotlights "The Oogum Boogum Song" with which he first made a name for himself in the States.

He admits being heavily influenced by the late great Sam Cooke—and this is evident by some of the songs here. An interesting singer, Brenton, with a fine, distinctive voice. Many solo coloured



Shirley Bassey: tribute from 007 Connery on LP

artists have tried to fill Sam's shoes. He could just turn out to be a snug fit.

● Pop groups' lives are often very short. Few can go the full distance these days. Take a look at the chart of ten years ago and see how many acts are still going

the rounds. So test your memory... "The Great Pretender," "Only You," "Twilight Time"? Did you guess **PLATTERS**? You'd be right. They may not currently be top of the pops—but they're still one of the States' top money-spinning stars. "The Platters 10th

Anniversary Album" (Philips' Wing label) is a nostalgic backward glance at the hits of the last decade. Sparkling gems like "Volare," "Tammy," "Rock Around The Clock," "Don't Be Cruel" and "Love Me Tender" have lost little of their lustre in the hands of these professionals.

● Success, in the form of vast publicity, features and photos, seems to have by-passed the **PEDDLERS**, possibly because they do not fit neatly into a pigeon-hole marked "pop" or "jazz." Nevertheless they are one of the most talented groups in the country, and their talent is backed up by tremendous professionalism. On "The Peddlers Freewheelers" (CBS) the trio have recorded many of their by now well-known stage numbers, including "Time After Time," "You're The Reason I'm Living" and "Who Can I Turn To."

If you don't know the Peddlers, they are: Roy on vocals and organ, Trevor on drums and Tab on bass, and everything they do has that cigar-smoke night club air about it—but everything swings as well. Unfortunately the visual atmosphere cannot be captured on disc, and the presence of strings on some tracks seems out of place, but compared to the overall quality this is small criticism indeed. Buy this, but the Peddlers have to be seen to be believed.

● **MGM** have found still more music by the late **HANK WILLIAMS**, generally acknowledged as the King of Country and Western. "I Won't Be Home No More" is a collection of 11 typical C'n'W songs backed by full orchestra and chorus.

● "Pearls of wisdom from **ALF GARNETT**" reads the sleeve to "Sex And Other Thoughts. Alf Garnett And Family"—which just about explains it really. Edited extracts from the "Till Death Us Do Part" series which you will either love or loathe. In case you follow the series, Alf here expounds on Sex Before Marriage, Smoking, TV Filth and My Dad's Royal Mate (Pye).

Herb Alpert: nice for mums—and hippies!

HERB ALPERT and the Tijuana Brass: "Herb Alpert's Ninth." A Banda; My Heart Belongs To Daddy; The Trolley Song; The Happening; Bud; Love So Fine; The Love Nest; With A Little Help From My Friends; Flea Bag; Cowboys And Indians; Carmen. (A & M label).

The music of Herb Alpert transcends boundaries. It seems as acceptable and enjoyable to the hippies as it is to the "swinging set" or parents of suburbia.

It's understandable that this sound should have such universal appeal: it is infectious without any pretentiousness—and the musical work of Alpert is direct and punchy.

He churns out the LPs—this, his ninth, is another winner, with the outstanding tracks "With A Little Help From My Friends" and "The Happening."

LOVE: "Forever Changes." Alone Again Or; A House Is Not A Motel; Andmoreagain; The Daily Planet; Old Man; The Red Telephone; Maybe The People Would Be The Times Or Between Clark

And Hildale; Live And Let Live; The Good Humour Man He Sees Everything Like This; Bummer In The Summer; You Set The Scene. (Elektra)

First track on this stunning new album, sets the scene for the whole LP—a feeling of strings, incredible trumpets and brilliant guitar work, with Love's always recognisable staccato phrasing in Arthur Lee's hard, clear voice over a hard, rhythmic beat.

What makes this group even more incredible is that since the release of their first LP—a whole new musical world has erupted all round them—and what has Love done about it? Nothing. They remain pure Love, their progress a progression only on their own music, so that the similarities between their first album and this, their third, are boundless. And so are the differences!

Tracks: "Planet," the frighteningly dramatic "Red Telephone" the freaky "Good Humour Man," the awe-inspiring "Scene," and of course their outstanding single. An amazing record

altogether from the very best of the Californian groups.

DES O'CONNOR: "Careless Hands." Title Track; You Always Hurt The One You Love; Never On Sunday; I'll Always Be In Love With You; Anytime; Somethin' Stupid; When You're Smiling; All My Love; Your Cheatin' Heart; I Had The Craziest Dream; Can't Get Used To Losing You; Red Roses For A Blue Lady (Columbia).

Either you like Des O'Connor or you don't. Some feel he should stick to being funny, but the fact remains that Des has a quite passable voice, admirably suited to the current ballad boom.

The titles on this album speak for themselves—a good selection of well-liked ballads, ably orchestrated by Norman Newell with Alyn Aynsworth and Geoff Love.

● Film soundtrack music is an acquired taste. Few such albums will ever succeed as your actual "Sound Of Music" has done, of course. But you may

have been sufficiently bored with "Custer Of The West" to pay more attention to the score (Stateside). Or been enraptured by the Misses **TUSHINGHAM** and **REDGRAVE** in "Smashing Time" (Stateside) to want to hear them talk and sing it all again. The sleeve-note of "Waterhole No. 3," a James Coburn Western, tells us that composers Grusin and Wells were "surprised and flattered" when **ROGER MILLER** agreed to record their material (Philips). Perhaps he was doing them a favour!

● When **DINAH WASHINGTON** died so tragically four years ago last December, popular music was robbed of one of its most exciting singers. Luckily for us, she left behind a wealth of unreleased material. "Dinah Discovered" (Mercury Value Label) is the latest LP, featuring things like "Love Is A Many Splendored Thing," "Three Coins In The Fountain" and "Six Bridges To Cross." All are excellent, but "Love Letters" and "Stormy Weather" are superb.



Herb Alpert: universal appeal



Love's Arthur Lee: remain pure

DISC DOUBLE FEATURE



Wilson Pickett: finest beasty soul singer

For soul fans: Marvin Gaye's, Wilson Pickett's biggest hits

"THE Best Of Wilson Pickett" really is. Unlike some albums with similar titles, Atlantic have dug into the bag and produced 12 of WILSON PICKETT'S finest singles, from "I Found A Love", his very first, through "Midnight Hour", "Mustang Sally", "634-5789" and "Everybody Needs Somebody To Love", right up to "Funky Broadway". After Otis Redding, Wilson is probably the world's finest beasty soul singer—and if there is anyone who doesn't know his work, buy this and rectify the situation. Lawd have mercy!

● "Super Soul" (Pye International) is a collection of 16 vintage tracks from the Scepter label. Interesting for early Wilson Pickett ("Baby Don't Weep"), Otis Redding ("Pain In My Heart," "These Arms Of Mine") and Chuck Jackson, Brenton Wood and Bobby Hebb among others. Collectors' item.

● The disturbing thing about Tamla these days is the continual stream of "Greatest Hits" albums being released. It's a bit of a sorry state when they have some of the greatest new songwriters and producers in the field at their fingertips.

But that grumble aside, if you've got to listen to old favourites then you could do worse than pick up the volume by MARVIN GAYE, one of Tamla's most prolific hitmakers, who does his usual competent swinging stuff.

● "A Quartet Of Soul" (Stateside) finds the dear old PLATTERS, INEZ and CHARLIE FOXX, TOMMY HUNT, and BARBARA and BRENDA, on ten above average soul numbers, outstanding being Platters' recent American hit, "With This Ring."

● If you like your Aretha Franklin four times over, try the SWEET INSPIRATIONS—and that's a compliment. This coloured Atlantic quartet, who have backed many other artists, now debut with an album called "The Sweet Inspirations," and very good stuff it is too.

● JAMES BROWN albums seem to be appearing with almost monotonous regularity these days.

However, for those still on the Brown trail, there's "Mr. Dynamite," a collection of well-known Brown songs sounding as if they've been recorded in an empty Royal Albert Hall (Polydor); and "James Brown Plays The Real Thing," which in the case happens to be organ and piano (Philips). Nothing outstanding.

● PATTI LA BELLE AND THE BLUEBELLES, one of the most underrated and least famous girl groups in the world, turn up with an LP, "Dreamer," to enjoy all through the night.

A collection of some of their nicest songs—"I Don't Want To Go On Without You" and "Take Me For A Little White"—being the best. Patti has the sort of voice that lives lyrics like few else can. A great grinding voice, she cuts her way through the tracks like a motor mower but still manages to make it sound appealing (Atlantic).

Soul sax

● JOHNNY MATHIS' favourite song of '67 was "Up, Up And Away" and not unnaturally he has chosen it as the title track of his latest LP (CBS). He also weaves that misty Mathis magic round a slower version of "The More I See You" and three new songs from the hit "Dr. Dolittle."

● KING CURTIS has built himself quite a reputation for playing soul saxophone and he also has a happy knack of breathing new life into already established numbers, polishing them and presenting them in a new light. On "Kingsize Soul" (Atlantic), he makes a curious but clever choice and mixes a wide variety of recent chart-busters. Hits like "Ode To Billie Joe," "Whiter Shade Of Pale," "To Sir With Love" and "I Was Born To Love Her." If you liked the original chances are you'll still enjoy them in this intriguing instrumental form.

University of California, and "Improvisations," in which he is accompanied by four Western musicians as well as the basic Indian format of tamboura and tabla, the fascinating double Indian drum. For beginners, the latter album may be the best introduction to his work, but both are—like nearly all his records—little short of masterpieces.

Groovy

Ravi Shankar is a master of the sitar, India's most well-known stringed instrument. But the sarod is just as groovy. Hear it played by ASHISH KHAN on "Young Master Of The Sarod," accompanied only by Alla Rakha on tabla.

BRILLIANT BEE GEES CAN'T BE BEATEN

BEE GEES: "Horizontal": World; And The Sun Will Shine; Lemons Never Forget; Really And Sincerely; Birdie Told Me; With The Sun In My Eyes; Massachusetts; Harry Braff; Day Time Girl; The Ernest of Being George; The Change Is Made; Horizontal. (Polydor).

And now we can be happy because the Bee Gees are back with 10 new titles, plus their previous two huge hits. And the quality and brilliance of the brothers Gibb remains unimpaired.

Apart from the two hit titles, the stand-out song of a warm and sensitive set is Robin's "And The Sun Will Shine," which really is a minor masterpiece of an essay in emotion.

Not far behind in sentimental impact, the Parisienne "Really And Sincerely," ethereal "With The Sun In My Eyes," a lullaby "Day Time Girl" and "Birdie Told Me."

But the Bee Gees still cannot escape comparison with the Beatles on songs like "Harry Braff," very military feel, and "Lemons Never Forget." When their voices blend the similarity with the Beatles is quite uncanny. When they solo, such as on the soulful "Change Is Made," they regain their individuality.

Hordes of destitute pop singers will queue up to record these titles—but there's nothing to beat the original and the Bee Gees can be well satisfied with this latest collection.

● Fine singer, BILLY ECKSTINE. Ballad lovers—and there are thousands of ballad lovers in the world—should dig "The



Bee Gees: cannot escape comparison with the Beatles



Golden Hits Of Billy Eckstine" on Mercury's Value label. "I Apologise," "Caravan," "Everything I Have Is Yours" and "Prisoner Of Love" are among the tracks.

● "And I Love Her" must surely be one of Lennon and McCartney's most beautiful melodies. We're reminded of it by the SANDPIPERS on their new LP "Misty Roses" (A&M label). Delicate, lyrical and soft, they offer "Fly Me To The Moon," "Wooden Heart" and other songs on an album that is relaxing listening.

● JACK JONES, one of that exclusive category of singers-singers, produces his usual tasteful, polished performance on "Our Song" (London), on which he includes "Michelle" but which is more memorable for songs like the title track and a swinging "As Time Goes By."



Ravi Shankar: incredible musician

New Singles

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When The Snow Is On The Roses
7N 17469

PAT MAX & THE SPECIALISTS
Too Much
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BRENDAN O'BRIEN & THE DIXIES
In Person
7N 17475

JUDY COLLINS: PURE BEAUTY

WORDS cannot describe the beauty of the voice of JUDY COLLINS. Perfectly pure, yet even more expressive than Joan Baez, Judy has somehow been neglected in the wake of Joan and Julie Felix. "Wildflowers" (Elektra) for catalogue purposes must be called folk music, but the songs cover a far wider field. Almost all sad, yet never depressing, the instrumental accompaniment strikes a contrast in its complexity to Judy's clear, beautiful voice. Included is a Jacques Brel song, "The Song Of Old Lovers," a ballad from the fourteenth century, and three that Judy wrote herself. Gaze at the ceiling and just listen.

Ravi Shankar masterpieces . . .

INDIAN music, lately introduced into the world by Mr. G. Harrison is something you either dig enormously and can't hear enough of or sounds like a horrid off-key row.

In fact Indian music is so incredibly complex that it makes Western classical music seem like nursery rhymes, but the beauty of it is that you can remain completely ignorant of the theory and just groove on what are beautiful sounds. Anyway, to help you find out what it's all about, Liberty records have just released a heap of very beautiful albums.

RAVI SHANKAR — an incredible musician indeed—is well represented, with "Ravi Shankar In Concert," recorded live at the

Back to Victoriana

RADIO 1 disc-jockey Tom Lodge doesn't have life all his own way these days. His attractive French-born wife, Romy, is currently running a rapidly-expanding business designing fashions for teenagers of both sexes.

Apart from mail order—the current line on sale being a maxi-culotte suit in deep-coloured crepe with brightly coloured waistcoat—Romy has been a freelance designer for many years, and exclusively designs all clothes for her boutique and wholesale business, "Sureshot Ltd." Other lines favoured by her are Regency style blouses and the Victorian "liddle girl" look.

● **Laurence Corner** of Hampstead Road, London N.W.1 have captivated the teen-scene with "Chic On The Cheap"—a sort of supermarket boutique where teenagers of both sexes can choose from dozens of lines.

● For accessories and jewellery try "The Admiral's Eye," situated next to the Coliseum Cinema in London's St. Martin's Lane.

● **Ninos Boutique** of London W.1 are specialists in waist fitting high flared trousers in all colours.

● "Granny" shoes are in vogue with the "maxi" look, and are available from **Annelo and Davide**; while Afghan hand-embroidered sheepskin jackets from £10 are stocked by the **Carpet Bazaar**.

● **Personal Gifts** of Marine Parade, Morecambe, offer a wide variety of ladies' and gents' bracelets, and **Destiny Products** of Romford manufacture Zodiac Charms, all the rage in the States right now.

● Specially designed men's underwear to go with hipster trousers can be obtained from **G. Wear Styles** of Jersey—they're designed to give a better fit with modern clothes.



"Flowered shirts aren't very popular now—the smart look is in," says Tremeloe Chip Hawkes.

Swing into spring ... a cool Flowerpower is OUT!

says Tremeloe Chip Hawkes

FREAK-OUT season is over. Flowers, bells, kaftans, multi-coloured trousers and the general "flower-power" look is definitely out—and men will be much smarter this year.

That, according to Tremeloe Chip Hawkes, who always looks smart, is going to be the trend in men's fashions for spring 1968.

"I can't stand clothes that don't fit, and I've never followed fashion trends because I thought I had to. If I didn't like the clothes, I didn't wear them: it's as simple as that!"

Chip's immaculately tailored trousers are the exclusive design of Stephanie Wood, sister of Traffic's Chris Wood.

Says Chip: "I've got about ten pairs of trousers all made by her. I'd never go to anyone else! She works from her home at Corngreaves Hall, Cradley Heath, Stafford, and her trousers are great!"

"They're tight above the knee and flared at the bottoms—very smart. We all wear 'em."

"I've got small feet, size six, and buy ladies' fashionable boots. They're smarter, and also far better made than any man's boot—and they only cost about £9 a pair. I wouldn't pay any more."

"Those Astrakhan coats I wear are good for the winter, but they won't last much

longer—too hot and smelly! "In fact I've started wearing conventional jackets again—which makes a change. People shouldn't wear flowered shirts all the time. This one is a very dark navy blue, and I bought it in Chelsea, but not in a boutique—in an ordinary shop, though I can't remember which one."

Chip usually shops at "Granny Takes 'A Trip'" in King's Road, Chelsea, or in the

Chelsea Antique Market, which, believe it or not, sells an enormous range of clothes.

"I'm not an impulsive shopper. If I don't see something I like I'll carry on looking for hours until I find what I'm after."

"As far as the future trend goes, I think the more conventional dress is coming back—suits even. But, as I already said, they've got to look smart and fit properly."

BIGGEST shock of 1968 for men is that hipster trousers are out—that is according to the men's department of Harrods' "Way In" boutique in London.

HARRODS never stocked kaftans—"we thought they wouldn't last"—but think that smart, trendy materials, smart styled, well fitted and in lots of colours will oust the recent fads.

COATS are all closely fitted and slightly flared, and newly-arrived are kangaroo leather jackets, short and three-quarter lengths, in antique leather styling.

"WE'RE not stocking hipsters any more, although I

Bonnie, Clyde suits for men

still think they're the most comfortable to wear," said a spokesman.

INSTEAD, high-waisted trousers, slightly flared with a buckle at the back are being stocked, and double-breasted suits in the style of "Bonnie and Clyde," though better fitted.

ROLL-NECK sweaters in cotton, silk and Dacron and all colours are foreseen to supersede the traditional shirt. "People are getting fed up with ties that fall in the soup."

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look at '68 fashions

A SOFT, shimmering maxi dress, pastel shoes and a floppy flowered garden hat . . . may we present the way you'll be looking this spring, as seen by Miss Adrienne Posta.

Adrienne, who is becoming the hottest little talent in British films today, has already made a stirring debut in "Round The Mulberry Bush," "Up The Junction" and "To Sir With Love."

She describes her fashion sense as "pretty chaotic"—although often she will spend £100 a week on clothes—and her figure as "hopeless—all thighs." But nevertheless, with fame hovering around her head, 4 ft. 11 in. blonde Adrienne almost lives in Chelsea's most famous boutique "Quorum." She was one of the very first people in London to buy a maxi coat.

Get a maxi if you want to stay IN!

Adrienne thinks clothes will take a sharp swing to better materials and style in late spring.

"At the moment I honestly think fashion is wandering. There isn't much to get excited about, in fact I was driven to buying a maternity dress from Elegance Maternelle in Baker Street the other day for the sheer hell of it, because it was so pretty," she said. "It's lovely—people keep offering me chocolate eclairs and their seats on the bus!

SOYS ADRIENNE POSTA

mer boots fashion, I hope. Instead, we'll be wearing the new higher heels.

"Suits will be in, too—those pretty crepe ones that Quorum are stocking for around 11 gns.—with pastel stockings and shoes. They look like ice cream!

"I think the trouble with the winter maxi look was that you

really had to be tall and thin to carry it off. But the spring stuff is pretty enough to be flattering if you're small like me.

"I've got to the point now where I don't slavishly follow fashion but buy only what suits me. I think a lot of girls feel the same way and it means we'll be returning to buying one good dress and one good suit that will last.

"I hope people don't associate me with the clothes I wear in my films. So far I've had a pretty rough time what with Linda in 'Mulberry Bush' with those ridiculous shoes, and in 'Up The Junction' where I was given money to spend on clothes myself but with strict instructions what to buy. So that for my party scene I was dolled out in pink Lurex, shiny satin shoes and a fluffy stole!"

'Maxis are cooler than minis for spring'

Legs

"But things will definitely look up this spring. Beautiful maxi clothes will come flooding in. And they'll be much cooler to wear than minis. After all, minis expose your legs to the hot weather and are pretty sticky things to wear. But maxis in silk are cool and billowing and look so fresh. But there won't be a return to that sum-



Adrienne Posta as she appeared in "Here We Go Round the Mulberry Bush"—"I hope people don't associate me with the clothes I wear in my films."

Sandie's designs score a huge hit
ARE London girls the only ones hip enough to go over-board for the maxi/30's look? The answer is NO.

In Manchester, Miss Selfridge, which opened at the beginning of last year inside the big department store of Lewis's, say they have a gigantic sell-out on all their long clothes.



Sandie in a dress she designed

"It has been tremendous," a spokesman for the store told Disc. "We are trying to drop the maxi tag—because that is a modern phrase—and bringing in the 30's label which is an old-fashioned idea updated.

"Our long skirts, which we have been stocking since before Christmas, have gone like wild-fire. And we definitely feel that by the end of the spring, the whole 30's range of coats, dresses and crepe floppy shirts will be standard wear."

Manchester girls are hot for Sandie Shaw's new 30's collection, which includes a dress that looks like a skirt, separate waistcoat and frilled shirt but is actually one piece.

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- 14...Drinks Pinta Blooda Day
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- 16...Up with the Mini-Skirts
- 17...I'm Too Nervous
- 18...Yes Please
- 19...I'm a Hippie
- 20...I am the Greatest
- 21...Talent Scout
- 22...Don't say Brown say Hopeless
- 23...Go Naked
- 24...I'm Frigid
- 25...Last of the Big Spenders
- 26...Dear God, Did You Goof?
- 27...I'm Ready
- 28...Scilly Wilson
- 29...Let's Make Love
- 30...I'm a Good Girl, Coax Me
- 31...Take Me, or Push Off
- 33...Licensed to Love
- 34...No! So Don't Ask Me
- 35...How's About SHH... you know what
- 36...If It Moves, Fonda It
- 37...Looks Good, Feels Good and Phew
- 38...I will Dominate You
- 39...Boy Wanted, No experience necessary
- 40...Un-Button
- 41...I Feel Sexy!
- 42...I've Never Had It so good
- 43...Familiarity Breeds Attempt
- 44...No Entry!
- 45...Girl wanted, No experience necessary
- 46...If You Love Me, Grin
- 48...Have Gun, Still Travelling
- 49...Some Do, I Don't
- 50...Licensed to Kill
- 51...I'm not a Loafer, just weary of all this progress
- 52...Hold Me Tight
- 53...I Wish I Had Danced All Night
- 54...Ex-Virgin
- 55...Some Will, I Won't
- 56...I've Had It
- 57...Teach Me Tonight
- 58...Mao Thinks Too Much
- 60...I Like Witchard Cwossman
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Cowsills really ARE one big happy family!

THAT hackneyed expression, "We're just one big happy family," is often wildly exaggerated among pop groups. For although they may profess everlasting love for each other one minute and keep telling everybody how well they get on together—it is very rarely the case.

But one pop group which can justly lay claim to the truth of "one big happy family" is America's Cowsills, who had a huge hit at home with the summery "The Rain, The Park And Other Things."

The reason? They really ARE one big happy family—a swinging Mum, Barbara, and her magnificent children, Bill (20), Bob (18), Barry (13), John (11) and sweet Susan (8).

What about the other two? Well, Dick and Paul chose not to enter the performing end of the musical family tree and act as the group's road managers. Bud, their Dad, an ex-Navy man, takes a back seat on the management side.

Cowsills came to London last week, en route for the San Remo Song Festival, and suitably impressed many hard-bitten pop people by their happy sounds and wonderful close harmony.

They created an even bigger stir by being ejected from their hotel restaurant for singing for their breakfast!

Talent

Originally, there were only four in the group—just the boys. Explained 39-year-old Barbara:

"The boys asked me to sing on the LP and I agreed—provided I didn't have to appear in public. After all, I've been a housewife for 20 years. But after I got to New York I suddenly found myself part of the group."

Were there any difficulties in having a family pop group? "None at all," beamed Barbara. "It's mother and father in charge—just like at home."

Cowsills' American hit made number one in the States but didn't get into the chart here. Were they disappointed?

"Not really. We'd have liked to come over to promote it at the time—but couldn't. And this time we couldn't get a work permit because John, Barry and Susan are under age. And Bud didn't want to put on half the group."

Cowsills, which is the family name, have had no musical background or training.

"Singing and playing is a natural talent," says Barbara. "We've been very lucky in that respect. The boys have always admired people like the Beatles, Beach Boys, Mamas And Papas and Young Rascals. And they've taken a little bit from each to create their sound."



Cowsills: just like home!

This is me—by BRENTON



AGE: 26.

BIRTHPLACE: Shreveport, Louisiana, where John Fred comes from.

FAMILY: Apart from my parents I have four brothers and six sisters, and only three of them are married.

INSTRUMENTS PLAYED: Piano, which I learnt when I was nine.

DRESS: I dress mostly casual, but I like suits too.

HOBBIES: Fishing and hunting—I hunt rabbits, ducks and pheasants around Los Angeles, my present home. Oh, and of course song-writing.

PETS: No, I don't have any dogs or cats or anything.

FAVOURITE RECORDS: "Things Ain't What They Used To Be" by the Grapevine, which I don't think you've had here yet. Also "Ballad Of Bonnie And Clyde" by Georgie Fame, except for the guns in the middle!

CAR: A Riviera '68 Buick in avocado pear green with gold stripes.

CIGARETTES: I only smoke Menthol ones as they're much easier on my throat.

LIKES: People who can get along with everyone and have no prejudices, and people who don't try to put on a front.

DISLIKES: Yes, what's that stuff? . . . caviar, that's it, and frogs legs, snakes, ants and all that fancy food. And of course people who are prejudiced.

FAVOURITE FOOD: What I call Soul Food—that's a combination of pork chops, dressings, rice, potatoes and spaghetti. That's what I was raised on!

FAVOURITE DRINK: I can't drink spirits—I get sick every time I do. I drink a little beer, but mostly Pepsi-Cola and Coca-Cola. Spirits are just TOO much!

MARRIAGE: Is for people who really believe in it. Right now I'm not really interested in it, but if I do get married I've got to know just what I want before I jump into it.

FEARS: My voice when I can't hit the right notes—and that often happens when I'm over-worked.

POLITICS: I'm not really interested. I don't think that as an entertainer I'm at all involved in the field of politics.

AMBITIONS: My personal ambition is to become a movie star, and my professional ambition is to become a better recording artist than I am right now.

RELIGION: Protestant.

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DAVE DAVIES WINS HIS KEY TO FREEDOM . . .

LAST Saturday was Independence Day . . . for Dave Davies at any rate. The junior Kink came of age and to mark the occasion big brother Ray's twenty-first birthday present to him is his freedom.

Ray's "key-of-the-door" address to his brother: "It's O.K. by the rest of us if you want to spend more time as a solo singer."

Not that this means the impending dissolution of the Kinks or a permanent departure by Dave Davies. "The Kinks, let's face it, are not the busiest group in the business," explains Dave.

"Much of the time we sit at home while Ray writes his songs and as we don't work all that much I felt that I might as well spend my plentiful spare time promoting my solo career."

"Kinks, I suppose, average about two jobs a week. As a group we just don't like to work too much. I suppose, to some extent, that's why there are always long intervals between each of our singles."

Those Ray Davies-written singles themselves imply a total air of lazy, hazy days of doing nothing. "Well, maybe the Kinks do seem a bit lazy, but the idea of anybody English, it seems to me, is to be idle."

Absent-minded genius

Ray Davies, of course, is also something of an absent-minded genius and to absent-minded geniuses time is abstract.

That's all very well for Ray, but can be a bit irksome to Dave. "I enjoy working instead of just sitting about doing nothing," says Dave.

Kinks, of course, can afford to take life a little easier these days, both from the financial point of view and also they are about as established on the scene as any pop group can ever hope to be.

Dave, meanwhile is still far from established as a solo singer. "Death Of A Clown," his first single, climbed to No 5, but his last release, "Suzannah's Still Alive," was a big disappointment, failing even to emerge in Disc's Top Thirty.

"It got plenty of promotion and I thought it was a better record than 'Clown.' But perhaps the public don't take my solo career seriously. So it seems the sensible thing to do to work harder for myself."



Dave Davies: spare time

He will start working this month with tours of Germany and Scandinavia, following up in March with trips to Belgium and France. By which time he is to go out on the British ballroom circuit, along with his own backing group, consisting only of guitar, bass guitar and drums.

Part of his determination to pursue his solo career, supposes Dave, lies in the fact that he often wonders just where he might be ten or 20 years from now.

A bit frightening

"It's a bit frightening to think far into the future. Even if you've saved some money, it would be hard to disappear from the public eye in which the Kinks have always been."

"If I can make a success of a solo career then perhaps I can last longer than otherwise. Anyway, it seems like insurance against the future even if it does add up to extra work."

"Not that it's much like extra work, when you consider how little the Kinks do these days, apart from bringing out records and doing the quick round of promotion."

Bob Farmer

Even the Prime Minister can't object to this!



Artistically, the Move's new postcard to help along the sales of their latest single is just as arresting as the last one. Politically, though, it's another story. Their postcard promoting "Flowers In The Rain" cost the group a libel suit when Prime Minister Harold Wilson sued them—and the loss of all profits for the record. No such dangers with this one—but it's a helluva nice drawing anyway, and should cause a few puzzled heads to turn . . .

POP POST

JIMI HENDRIX ISN'T POP'S 'WILD MAN'

A COMPLAINT about people referring to the fantastic Jimi Hendrix as the "wild man" of pop. Jimi is NOT a "wild man." Because he wears his frizzy hair and plays biting guitar sometimes, this label is not true. Just listen to "Axis: Bold As Love" to hear really beautiful sounds. — D. R. WHITE, 71 Havers Lane, Bishop's Stortford, Herts.



Hendrix: beautiful sounds

TWO letters in Disc (27.1.68) shock me by their narrow-mindedness. Simon Dupree is an artist whose potential equals, if not surpasses, that of the Monkees or Small Faces. I do not believe Simon is jealous of the Small Faces, as he has no cause to be. As for the Monkees—surely they cannot play as many as 23 instruments. — VALERIE CARPENTER, 5 Woodland Place, Roath, Cardiff.

SIMON Dupree has been knocked for knocking others. Whatever the rights or wrongs of all that, it is high time someone congratulated him on the most beautiful record that has graced the chart for years. "Kites" is sheer poetry in every way. Thank you, Simon, for showing that a tenderly sentimental song is not so old-fashioned after all. — JOHNNY FRIENDS, 35 Cannon Hill Road, Coventry.

JUST when are people going to get hip to the Doors—undoubtedly the best West Coast group since the Byrds. Listen to Jim Morrison on their "Strange Days" LP—his voice can be soft and gentle one minute and harsh the next. The 11-minute epic "When The Music's Over" shows his tremendous ability to change from one vocal mood to another. Top vocalist '68? Jim Morrison. Top group '68? Doors! — ROBERT ELLIOTT, 17 Wesley Street, Kidsgrove, Stoke-on-Trent.



DOORS' Jim Morrison: top vocalist

Plastic pirate!

IT SEEMS through reading "Pop Post" every week that Radio Caroline has a mass audience in Britain who prefer their type of pop/soul music to Radio 1. Doesn't this prove that a free, unrestricted, unbiased radio station would be much more appreciated than a Corporation station? Why doesn't Ed Short and the BBC take the hint, that we cannot be "palmed off" with a "plastic model pirate"? — B A R R Y PETERS, London, SE18.

Byrds play Dylan better than Manfreds

WHAT does Manfred Mann mean when he says Bob Dylan "digs us most"? If Bob now thinks Manfred makes the best recordings of his songs then he is just being two-faced, for he always said the Byrds were the best group for his songs. You only have to listen to "Mr. Tambourine Man," "All I Really Want To Do" or more recently "My Back Pages" to know the Manfreds will never equal the Byrds at Bob Dylan songs. — JOHNNY MARSHALL, 46 Fereneze Crescent, Hamilton, Lanarkshire.

RECENT playing by the Jeff Reed Group on its dates with Jimmy McGriff was a revelation. Jeff must be our finest R'n'B organist since Brian Auger. We're going to hear a lot more of this very fine group. — DON CLEESE, 14 Smith Street, Watford, Herts.

CONGRATULATIONS to Love on their third album "Forever Changes." Another brilliant construction of sheer beauty and originality, far superior to any British group album. — RICHARD NARDI, 193 All Souls Avenue, Willesden, London NW10.

Bee Gees fan

IN Disc I read that it is possible to obtain copies of the Bee Gees Australian releases. Festival Records, of Sydney, were very helpful and I promptly received my two LPs from Australia. I now have immense pleasure in listening to these records. My thanks to Disc for this information, and also to the Bee Gees—wonderful artists, composers and personalities. — IRENE COLE, 4 Camden Terrace, Willesborough, Ashford, Kent.

Love Affair? They're still in the nursery!

SO Steve Ellis of the Love Affair thinks their audiences can identify with them "because we're the same age as them. They're getting tired of seeing groups aged about 25 to 30 trying to look 17" (Disc 20.1.68). Right. It would be super if we could hear some new group who made music worth listening to. Unfortunately, though, the Love Affair don't.

Admittedly I've never seen them "live," but how they can set themselves up as the new leaders of British youth just because of a hit with an inferior cover of a good American record is quite beyond me. Lennon and McCartney may be, to Mr. Ellis, "old men" of 25 trying to look like teenagers but when it comes to music, the Love Affair are still in the nursery. — MARK ROTHBANE, Powis Crescent, London, W11.

SO the Love Affair has a number one record—but does that give them the right to run other good groups down, just because some are over 25? I can remember the Easybeats having a go at the Beatles and look where they are today. I know it's a free country but it's sometimes wiser to think before you speak. — J.S., Mablethorpe.

JOHN PEEL regards Engelbert's ballads as "wallpaper music." So what? After playing his latest LP and seeing him in pantomime, I say "Long Live Wallpaper." So-called progressive music is nothing but an acute pain in the neck. — D. M. DALE, 6 Barnetts Road, Leigh, Kent.



LOVE AFFAIR: said groups were mostly aged 25-30 and tried to look 17

SO Amen Corner are unprogressive and amateurish. Well, it will be nice to see how their half-witted knockers like eating their words when "Bend Me, Shape Me" gets into the top ten. I'm glad Andy doesn't knock his critics. He should feel sorry for people who don't know a fantastic group like Amen Corner when they see one. — P. SHELLEY, 70 Keightley Road, Leicester.

IT seems C. Wood doesn't like Cliff Richard (Pop Post 13.1.68). Then surely if she doesn't like Cliff, Cliff has every right to dislike the lyrics on "I Am The Walrus." — D. G. KERR, 74/32 Regt., R.A., B.F.P.O. 33.

I AM organising a petition to get the BBC to buy the TV show Elvis Presley is making for NBC. If any reader is willing to start a campaign in his or her town I would be obliged if they could contact me for further details and petition

sheet. — ALEX BUTLER, 97 Deanslick Terrace, Northfield, Aberdeen.


AN appeal to Disc readers: Please try to be tolerant of artists like Engelbert. He may not have much to offer the progressive pop fan such as myself, but he has a large fan following who enjoy his discs. Straight ballad singers are not really taking over the chart, there is room for all. — MICHAEL THOMAS, Birch Hill, Cheddar, Somerset.



BOB DYLAN: Byrds are best

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25			26		
		27			

CLUES ACROSS

- In boxing, it's real square (4)
- Bonnie river! (5)
- Only a light weight (5)
- Home in a fine street! (4)
- Recurring part of the melody (5)
- Wrote, perhaps, "eyeful" for it? (5)
- Otherwise a German girl? (4)
- "Pola —" (5)
- and 21. Monkee with a large vocabulary (5, 4)
- Good lookers — or they should be (4)
- That's your lot (5)
- Golden disc, perhaps! (5)
- Girl partly Indian, naturally (4)
- Up with the lark... (5)
- ...turning into a hen! (5)
- Spiritual content, shall we say? (4)

CLUES DOWN

- Cost is what upsets him, we're told (4)

2. End of a Gene Pitney number (2, 5)

- Walk Away girl (5)
- "Something's—Hold of my Heart" (6)
- Downfall—of BR? (4)
- Fame name (7)
- Like leopard or dog (7)
- Beatles' last word (7)
- Broadcasts again (6)
- Face-like? (5)
- See "16"
- Count, Duke or Earl, maybe (4)

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WHAT tracks are on the latest album by the Who?—GERALDINE O'REILLY, 26 Earlsfield Road, London, S.W.18.

• Titled "The Who Sell Out," the tracks are: Armenia City In The Sky; Heinz Baked Beans; Mary Anne With The Shaky Hand; Odorono; Tattoo; Our Love Was; I Can See For Miles; Can't Reach You; Medac; Relax; Stilas Stingy; Sunrise; Rael, PLUS a free psychedelic poster, PLUS numerous Radio London jingles interspersed throughout side one. What value!

INFORMATION please on Esther and Abi Ofarim. Where do they come from and what records of theirs have been released here?—PAUL RUSTAD, 41 Oatlands Chase, Weybridge, Surrey.

• Abi and Esther are husband and wife, both born in Israel. They began singing together some ten years ago, and have since travelled all over the world, although they are currently based on Munich. They have already been awarded three gold discs for album sales exceeding one and a half million. In Britain their first album "Two In Three" has just been released by Philips, included on which is their last British single, the Bee Gees' "Morning Of My Life."

IS IT possible to get hold of any old Marvin Rainwater discs?—CLIVE SPRING-FELLOW, 11 Birch Avenue, Brigg, Lincs.

• Not unless some kind reader is prepared to sell you some of his revived 45's. All Marvin Rainwater discs have now been deleted by MGM.

CAN any Disc reader help me get "Baby I Love You" by the fabulous Ronettes?—P. BLOW, 29 Wentworth Road, Grimsby, Lincs; and BRIAN JOHNSON, 4 Maybank Gardens, Eastcote, Middlesex.

• Great demand for this one!

WHAT happened to the second excerpt from the "Teenage Opera"? — CHRIS BEHARRELL, The Knoll, Harrow, Middlesex.

• Good question! Called "Sam," it was released some weeks ago, but as it ran for nearly five minutes, disc-jockeys seemed to not play it. Unabashed, "Opera" composer Mark Wirtz is continuing, and replaces Keith West on the third excerpt

Fan Clubs

Lulu: 286 Long Chaulden, Hemel Hempstead, Herts.

Status Quo: 441 Westhorpe Avenue, London SE9.

Plastic Penny: c/o Dick James Music, 71-75 New Oxford Street, London WC1.

Billy Fury: 26 Baker Road, London NW10.

Gladys Knight and Pips: 50 Marmion Crescent, Henbury, Bristol.

Small Faces: 22 Elvin Court, Church Lane, Kingsbury, London NW9.

Amen Corner: 7 Denmark Street, London WC2.

Tremeloes: 6 Southampton Place, London WC2.

When writing to fan clubs please remember to enclose a stamped addressed envelope.



Who's Keith Moon: 'Heinz Baked Beans' track on their last LP

"The Weather Man," to be released on February 23.

WHO is the lead singer on the B-side of Manfred Mann's "Mighty Quinn"? — JANE MORRIS, 80 Wood Lane, Cotton End, Bedford.

• Although "By Request Edwin Garvey" is in completely different style to "Quinn," the lead singer is still Michael d'Abo.

HAVE the Bonzo Dog Doo-Dah Band made an LP, and if so what is it called? — RUTH HUGHES, 4 Kimberley Road, London, N.17.

• Indeed they have. Called "Gorilla" it was released by Liberty shortly before Christmas. Very entertaining it is too.

WHO sings "Caroline," the Radio Caroline theme tune, and what is the tune Johnnie Walker uses as his theme? — D. N. TUNGATE, Southbourne, Bournemouth, Hants.

• "Caroline" is sung by the Fortunes, and is still available on a Decca single. Johnnie Walker's theme tune is "Because They're Young" by Duane Eddy, and is no longer available.

INFORMATION, please on your "Fan Gagger" Barry Fantoni.—C. A. HOLLIS, Needwood, Burton-on-Trent, Staffs.

• Barry was so overwhelmed when we asked him to relate his life story that he promptly

forgot his whole past! He's 27, easily recognised by his "pudding basin" haircut. He began his checkered show-business career on BBC's ill-fated "Whole Scene Going" (though the two facts are unrelated) and has subsequently appeared in acting roles on "Wednesday Play" and now a film with Jeremy Kemp—"I get star billing!"—called "A Strange Affair."

In the cartoon field, apart from the regular "Fan Gag," Barry produces posters, and wicked sketches of well-known artists appear in "The Observer" from time to time. He says his present ambition is to return to music, and to prove this he's learning to play the piano.



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.

If you go to San Francisco you'll find a drag scene . . .



JUDY SIMS, Disc's Hollywood writer, reporting this week from hippy-land

San Francisco. Cold, rainy, and beautiful, alive...except Haight Street, the famous hippie centre where peace, love and flowers became a way of life and the subject of endless stories in national news magazines.

Haight isn't peace, love and flowers anymore. It was, about a year and a half ago, but last summer killed it; now there's distrust, violence, and wilted petals. No sooner did I set foot on Haight than a young man was carried past me—he had just been shot (and not by the police).

There are new scenes on Haight — drunks, junkies. Empty faces, aimless crowds, deserted shops. Why? Too many people. Last summer thousands of young people poured into the Haight searching for the compatible "beautiful people" they had read about. They all assumed they would find jobs and then "groove with the scene." But there were no jobs and many of them were forced to deal in drugs to earn money.

Purpose

Organisations like the Diggers and Switchboard helped them find free food and lodging, but there were no organisations to find direction and purpose for them.

The original inhabitants started moving to calmer, more remote areas, which further weakened what little com-

But it's still really the U.S pop capital

munity structure the Haight possessed. The saddest part—people close to the scene feel sure that '68's summer invasion will be even bigger than last year's.

In spite of the Haight bring-down, San Francisco remains, without doubt, the pop music centre of this country. The Fillmore and Avalon ballrooms have been joined by Winterland, a huge indoor arena. The crowds are no longer just local freaks—a great many "straight" people have discovered the fun of mingling and listening and dancing and watching light shows (which grow more and more complicated and inventive).

The ballrooms have accom-

plished a successful mixing of all types of people, even if only for a few hours a week. Interestingly, there have never been any incidents of violence at the ballrooms.

Underground

The Electric Flag, Richie Havens and the Youngbloods performed at Winterland while I was there. Big Brother couldn't make it because Janis was ill, so Richie flew in from New York as a quick replacement. Mr. Havens is possibly the most popular "underground" singer around—underground meaning he hasn't been discovered by the major media magazines, radio



• JOHN MAYALL—"like a rangy backwoodsman"—a hit at Los Angeles Whiskey

stations, *et al.* He received a standing ovation after his set, which is not an easy thing to accomplish at Winterland.

The Flag didn't "happen" that night. They were the hit of Monterey last June, but somewhere along the line they lost a spark or two. Mike Bloomfield is a fine technician, but his guitar playing doesn't display much emotion—or "soul," if you prefer. The Youngbloods gave their usual competent, low-key performance.

They're very well respected musicians, but they lack whatever it is that makes a group exciting. There is no tingle of anticipation, no flutter, no gulp when they're on stage. (But then, I suppose some

people don't enjoy a flutter and a gulp . . .)

BACK in Los Angeles, John Mayall's Bluesbreakers didn't make me flutter-gulp either . . . but John Mayall did. He looks like a rangy backwoodsman who somehow got mixed up with a band—and he has a delightfully cynical wit. (I'm a sucker for cynical wits.)

The band itself (in spite of my own lack of flutter and all that) was excellent at the Whiskey; LA hasn't heard blues like that in ages and ages.

• The Bee Gees gave a concert performance (and I do mean concert—they were backed by a 30-piece orchestra) at the Anaheim Convention Center. Also on the bill were Spanky and Our Gang and the Vanilla Fudge. Reactions were mixed—some people felt the Bee Gees were absolutely fantastic, others said "they just stood there and sang." I wasn't able to attend the concert (I was in San Francisco, remember?), but it seems to me that if the Bee

Gees just stood there and sang it would be quite enough, thank you.

• The Los Angeles premiere of "How I Won The War" was indeed a star-studded event. It seemed as if every name in pop music was there (with the notable exception of the Beatles). It was so crowded that the film was stopped after about 20 minutes so the ushers and fire department people could sort out the audience. People with tickets had no seats (Davy Jones among them), and some people with seats had no tickets. After almost thirty minutes of musical chairs, the film re-started. Remind you of school assemblies?

• Monkee flashes—Davy and Micky have new cars (Honda and Mercedes); Micky has composed and produced a musical suite for Samantha; Davy has reportedly done a rhythm and blues thing; and a recent Peter Tork session had Buffalo Steve Stills and members of a new group, the Spectacles, helping out instrumentally.

Hendrix and Animals kick off tour of the States, but Manhattan stunt misfires

THE planned arrival of the Jimi Hendrix Experience, Eric Burdon and The Animals, the Alan Price Set, the Soft Machine, and the Eire Apparent should have been a pressman's dream. The groups were scheduled to arrive at New York's Kennedy Airport last Tuesday afternoon from which point they would all get into the helicopter that would carry them to the top of the impressive Pan Am Building in mid-town Manhattan. The scheduled press reception was to be held at the heliport lounge, just feet away from where the helicopters land. It sounded unbelievable!

Strains

But things didn't work out all that well. First, a heavy fog settled over New York that afternoon—which meant all helicopter service was cancelled. So press representatives stood round the crowded room just waiting for almost two additional hours while the groups faced traffic problems on the highways. When they did at last arrive, the boys were naturally very tired from the strains of



New York News by Nancy Lewis

travel and time changes. And Eric Burdon, having missed the flight in London, wasn't among them.

But, at least they did largely turn up to make a dramatic beginning for the current British invasion that is happening this month! From New York they all departed the next day to begin their nation-wide tours. It will be several weeks before Hendrix, the Animals, or the other acts actually make appearances this side of the country.

At least we will be treated to the presence of the Alan Price Set. Alan arrived by ship last Wednesday, and plans to stay in New York about a month recording and promoting his new single. Hopefully, he'll be able to make a long-awaited impact on the American market, because he hasn't yet been able to score. Plans call for a possible appearance at the Scene Club.

• Surprise chart entry this week must be Madeline Bell!

After only a week's release, her current single "I'm Gonna Make You Love Me" has made a quick and impressive showing in the national charts. Madeline could very well be the latest example of an American singer who only made a big impact after she'd been in England for some time.

Nice!

HERMAN is in New York for a month working on forthcoming TV special adaptation of "Pinnocchio" . . . The Nice are currently creating a nice stir at the Scene Club . . . It's great to see familiar British faces like Les Perrin, Tony Garland and Mike Jeffries around New York! . . . Lovely record by the Union Gap, "Woman, Woman," shows up impressive voice of lead singer . . . Would you believe—a new American group called Bonnie and the Clydes?? . . . I like the sound of Lou Adler's latest discovery, five-piece group Spirit . . . Diana Ross and Supremes return to the Copacabana for a fortnight beginning March 28 . . . The Who phoned from New York's Kennedy Airport, where they were strangely held over en route from Australia to London . . . When is another single coming from the Hollies?—they're due to arrive here soon.



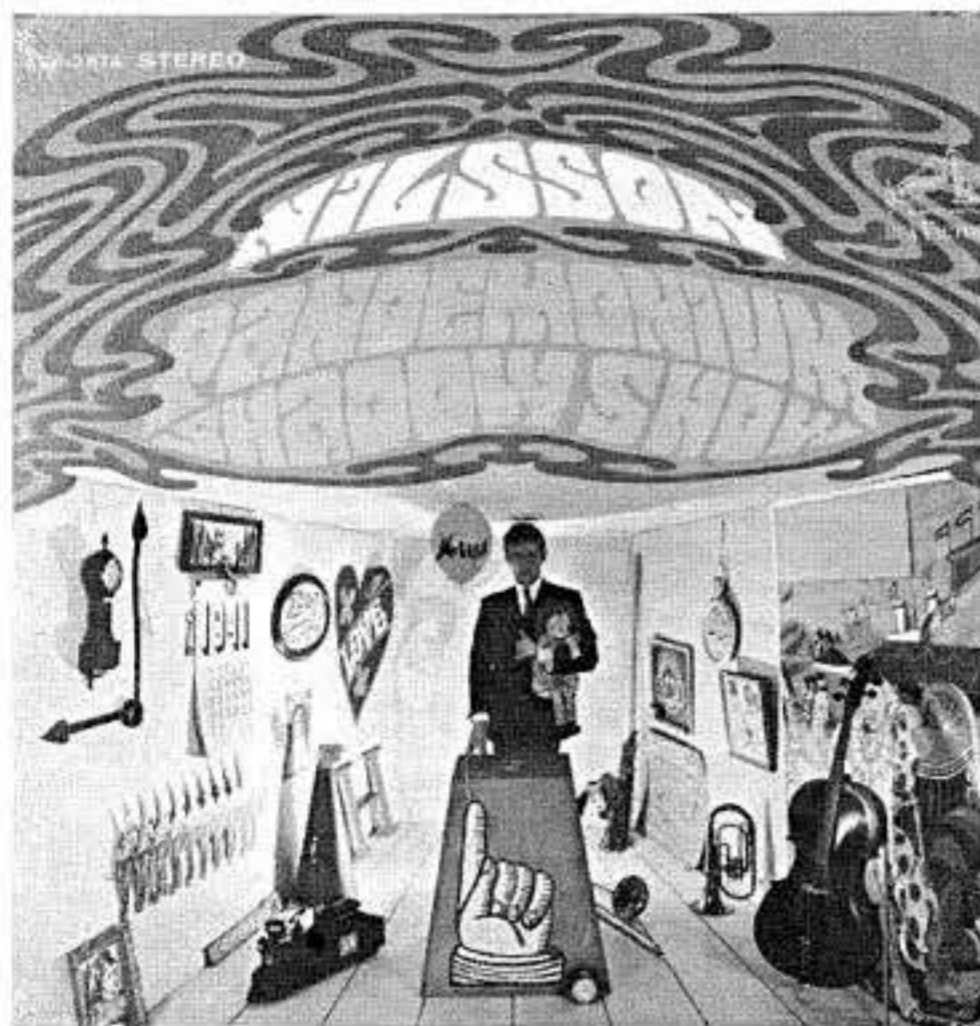
• ALAN PRICE: in New York for a month

Watch this!

cabaret-
LOUIS ARMSTRONG
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• The sleeve for the LP Davy Jones and the Monkees dig so much

JONATHAN KING reporting on his trip to Hollywood

DAVY JONES raves about a new star: Nilsson

EVERY time I leave the City of Angels (Los Angeles to the uninitiated) I wish I wasn't leaving. It has great charm and great beauty. But I sigh as I come away and remember England is England.

Perhaps the best thing of all to happen to me last week was bright young Davy Jones introducing me to the vast and original talents of one Harry Nilsson. His album — PANDEMONIUM SHADOW SHOW—contains some superb tracks, beautiful arrangements, thought-provoking lyrics and wistful tunes.

This is an LP that must be released in England. The

creative ability of Nilsson is very great and highly inventive. RCA have it, and when they issue it, you will hear. Perhaps you'll hear before it's released, because Bernie Andrews and John Peel will hear it soon, and they control Radio 1's "Top Gear." Remember, when you love him, that the Monkees found him.

PETER Tork was compounding crisp electric rhythm sounds in the studios—solid beat with a sensational feel. But he took time off and we looned together to the Beautiful Bee Gees' concert at the Anaheim Convention Centre—a vast hall sitting millions.

Spanky and Our Gang were good; the Vanilla Fudge were embarrassingly histrionic and hysterical, looking like Dante Gabriel Rossetti at his most pretentious, tearing fresh-plucked emotions from their well-worn brows.

The Bee Gees drew monster applause, backed by a huge orchestra. We were proud to have them there. "Horizontal" is a good buy for every man. "And The Sun Will Shine" once brought tears to my eyes.

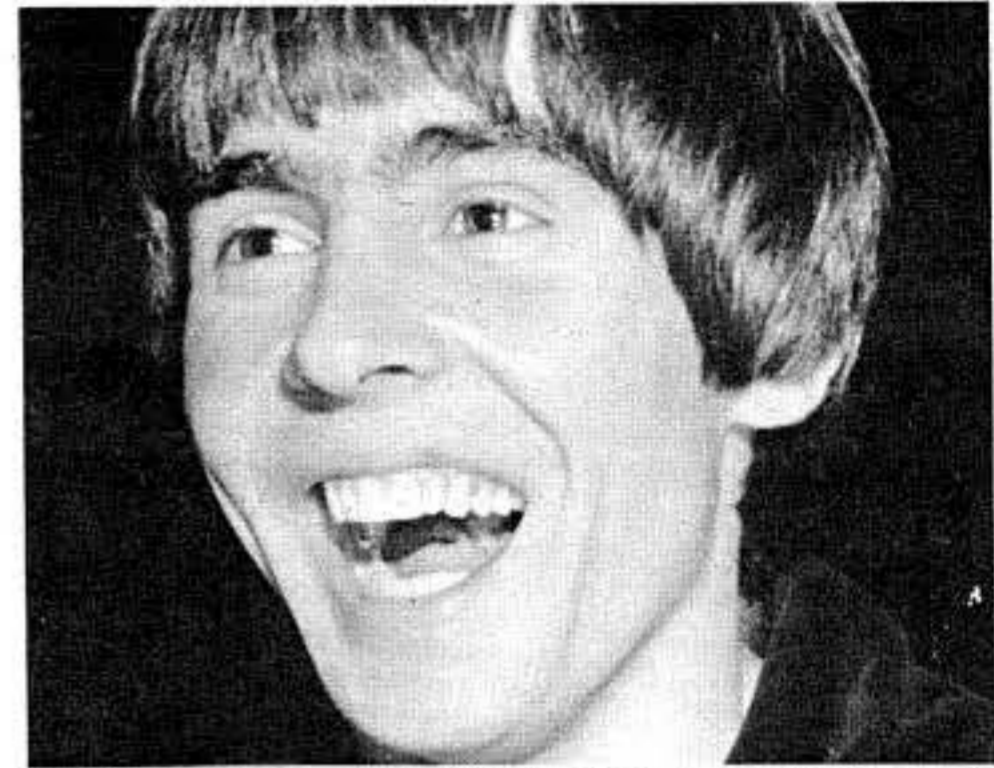
NEXT day I went, with Robin, Maurice and Vince, to the premiere of "How I Won The War," which I have always liked.

Then up to Davy Jones' house on this hill. A marvellous mansion, furnished in first-class taste, overlooking the Angels themselves. I will be describing the house in more depth next week.

David is, without doubt, the most charming and attractive person I have ever met.

He makes one instantly welcome, provides one with food and drink, chats and converses.

His personality is warm and alive; his friends are equally gentle and hospitable—David Pearl, his best friend, has



• DAVY: he has "a marvellous mansion, furnished in first-class taste"

quite amazingly good vibrations.

New Monkee sounds composed by Mike (I heard nine of them) are very different from past Monkee sounds. Beautifully produced, fine choral arrangements and really poetic lyrics. I have an increasingly high regard for the Monkees, and from what Peter and David have told me about the movie, we are in for good things from them.

ON the radio, two international hits. "Love Is Blue," by Paul Mauriat—the first instrumental smash since Whistling Jack. And "Green Tambourine" (those strings), by the Lemon Pipers. Both wildly commercial and satisfying. Both chillingly exciting stimulants to the pop-starved British brain.

Both consecutively number one in greater Los Angeles—and the country, come to that. Other discs—Otis' last and most lovely—"The Dock Of The Bay"—Lulu, Grapefruit and the Donovan double album all being played heavily out there.

Yes, free, commercial Stateside radio is great and vital. But Kenny Everett still remains the best DJ in the world, and the one with the truest and wholest talent.

Also, TV over here is streets ahead. There is no pop show to compare with either "T.O.T.P." or "All Systems Freeman." And no programme of any kind to compare with "Good Evening."

So—we're back. Yes, but a part of us still remains in the City of Angels, driving along Sunset, past the Whisky (where John Mayall is a huge success), flicking the buttons on the radio to KHJ, KRLA, KFWB.

Part still sits in front of the wide fireplace, watching the linked, knotted hands in the picture on Davy Jones' wall. Part still listens to "Massachusetts" with Peter, Karen, Rachel and all. Part still pours over the albums in Music City—the record store that stays open. I shall return, but, for now, I am here.

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CILLA'S first TV show rescued by Tom Jones

by MIKE LEDGERWOOD

CILLA BLACK, most people would agree, is certainly not our most sensational girl singer, but she is a more than engaging entertainer. And it was probably her sparkling personality and natural gaucheness which rescued her TV show ("Cilla," BBC, Tuesday) from the brink of boredom.

It got off to a rather stumbling start with guest artists Harry H. Corbett and Tom Jones fumbling for words in an effort to be funny at each other's expense.

Then Cilla, splendid in white mini-dress and black stockings, gave a rather *passé* showbiz chat about how nice and kind everyone had been—before settling down to singing.

Choice of songs was interesting. The tender Bacharach ballad "What The World Needs Now," Paul McCartney's song "Step Inside Love"—written specially for the series—a "Moon" medley ("Fly Me To The Moon" and "Moon River"), a duet with Jones ("It's Not Unusual") and her own smash "Anyone Who Had A Heart."

They were broken up by Cilla being her natural, gay self, chatting excitedly to her

guests, giggling less frequently—and just about holding the show at an interesting level.

Tom Jones can always be relied upon to save the day and his "Night And Day" and "Let It Be Me" were bright stars in a rather cloudy show.

Harry H. Corbett was unforgivably corny. He's very unfunny on his own. And must still find it difficult to break away from the "Steptoe" image.

Equally wasted was the tele-visit to meet Jimmy Edwards and Roy Castle onstage in "Big Bad Mouse" at a London theatre. Both overplayed their parts.

Four-boy and two-girl singing group, Les Serfs, all finger-snapping and hand-clapping, proved it's hard to match something like "Mack The Knife" after it's been done so many times by so many more professional performers.

Cilla's own idea of "Candid Camera-type" interviews with members of the public was good in theory but disappointing in practice—because hardly anyone actually recognised her without plenty of prompting.

Still, as she said last week, she didn't want people to expect "colossal things" from her solo TV debut. Like all new shows it had its rough edges—which we hope will be smoothed down in time.



CILLA: white mini-dress

PENNY

BRITAIN'S TOP SINGLES REVIEWER



VALENTINE

SPINS THIS WEEK'S NEW DISCS

FIFTH DIMENSION

CARPET Man (Liberty) — Two songs from the new Fifth Dimension LP (well worth anybody's money folks, by the way) written by Jim Webb, from their new single.

This side is a clever piece lyrically — about the sort of man girls tread all over and leave, and bounds along in great style with the Dimension doing all those clever vocal harmony tricks that they do better than the Mamas and Papas. The other side is more complex — the very beautiful lead track from the LP "Magic Garden." It starts simply and then goes into a piece of drifting mercurial beauty. Mr. Webb said he was thinking of issuing the words to his songs on future tracks. A good idea because you can miss so much with these sort of arrangements.

OUT TOMORROW

Gary Walker debut

GARY WALKER (Polydor); CLASSIC IV (Liberty): "Spooky" — Classics have already got a big American hit with this creepy cool little record. Their version is rather jazz orientated with a sax break and a bit too smooth an arrangement for our charts I feel.

On the other hand Leeds, coming up with his first single for a long time and produced by that stalwart Scott, stands a much better chance.

There's a few odd tiddly bits like funny ghost films going on and although I would have liked something to happen instead of it just going on and on I can see it has commercial appeal.

OUT TOMORROW

DAVE DEE: BEST FOR A LONG TIME!

LEGEND Of Xanadu (Fontana)—Good heavens, the mind boggles. Having taken us on a round tour of Israel, Russia and goodness knows where else the gentlemen are now thundering across the prairies with this sort of Marty Robbins/Elmer Bernstein piece, Alpert trumpets,

whiplash and all! I was waiting for a mention of Rosa's canteena but it never came. Oh well you can't have everything.

Mr. Steve Rowlands, who produced this effective piece, said there was a special piece in it for me. I dread to think which bit he could mean. I await an explanation. Meanwhile back at the camp I think this is very spirited, a lot better than they've done for a long time—though the strange thing is it could be anyone singing, very American sound in there —and a hit.

OUT TOMORROW

JAMES AND BOBBY PURIFY

DO Unto Me (Stateside)—I have never liked a record by these two before — mainly because they kept turning up with cardboard and inferior copies of Sam and Dave. This is the first record I've heard from them that actually jelled and sounded good. In fact it sounds great. It opens with a sort of Toys' orchestra and then has some nice deadened piano and bongos.

It moves moves moves and I love the way the notes go—you'll have to hear it to know what I mean.

OUT TOMORROW

DAVE BERRY

JUST As Much As Ever (Decca)—Mr. Berry is one of those stalwart pop people who keep leaping back every so often with a record that gets into the chart. After a long absence he takes the desperate dive of all men and jumps on to the ballad handwagon with this oldie and goldie.

Not my cup of whatsit at all. But it's solid and dull and the saving grace is that you cannot hide that echoey mysteriousness in his voice even if you do add corny girl choruses and that dire tinkling piano. And it will probably be a hit too.

OUT TOMORROW

OTIS REDDING

THE Dock Of The Bay (Stax)—Saddened as I was by the untimely death of Otis Redding I must admit to never having been really endeared to his work — apart from the sprinkling of notable exceptions. I always felt that most of the time his style was too harsh, too lacking in real feeling.

How nice then to hear this record — which is certainly the best single ever issued from him. A beautifully handled gentle warm lyric that shows he did have the talent for under-singing if he was given the chance. One of my favourite records for a long time.

OUT TOMORROW



Otis Redding: beautiful record



Dave Dee: charging across the prairie

Long John Baldry: worthy of a big hit . . .



Long John: better than his last

HOLD Back The Daybreak (Pye)—This is good — much better in fact than his big hit. A better song, a not-so-hammy performance. It will be a big hit, naturally, and why not indeed for it is worthy of same.

BUT . . . I find it absolutely infuriating that having written this desperate piece Tony MacCaulay should see fit to provide one of the most heavy-footed clumping backings I've heard for ages. An incredible thought occurred to me that he deliberately did it badly to make it more commercial to the masses. If so BOOO. If not he should be ashamed of himself. It needed more power, it needed a Drifters accompaniment, then it would have been a great record and not just a hit.

OUT TOMORROW

SHIRLEY BASSEY

THIS Is My Life (United Artists)—I wouldn't say I was completely overwhelmed by the vocal histrionics of Shirley Bassey's style—though I think she's a marvellous artist to watch. But when it comes to handling a song like this there's nobody who can put more des-

perate tearing power into it than she.

For an Italian translation the words are a lot better than usual with a great crunching backing and atmosphere. It's all verging on to the hysterical, but I tend to like songs that wallow in self pity in this manner. It's strong and feminine and I like listening to it. It may be a bit sophisticated for the chart but we'll see.

OUT TOMORROW

BUFFALO SPRINGFIELD

EXPECTING To Fly (Atlantic)—This is a beautiful record that stands about as much chance of being a hit as I do. The Springfield, who like so many West Coast groups these days have softened their style and become involved with more close warm orchestrated backings (thank God), turn up here with a masterpiece of understatement. A song that is actually about a broken affair, it creeps up on you at the beginning with church organ that suddenly crashes forward with complex strings and the melody line is picked up by guitar and voices. It is like weaving tapestry and the finished product is lovely to behold.

OUT TOMORROW

QUICK SPINS

COWSILLS turn up with a rampaging piece called "We Can Fly," which is much, much better than their last single with everyone singing on top of each other. A very strong American record, but perhaps too American for our chart (MGM).

Jonathan King, it must now be said without any pressures being brought upon me from the gentleman in question, has turned into a very good record producer. "The Silent Sun" by GENESIS is a record that you hear once and want to hear again. Then you love it. Great piano and the lead singer has been listening to Robin Gibb. Yum (Decca).

CHARLIE AND INEZ FOX, ravers extraordinaire, turn up on a rather dull thing called "Count The Days," with Inez belting and Charlie counting (Direction).

The Small Faces' number, "Sha La La La Lee," done a la Phil Spector and rather beautifully at that by SYMON AND PI (Parlophone).

SPANKY AND OUR GANG turn up with a pretty song called "Sunday Mornin'" which isn't for the British charts but is a nice one to have around anyway (Mercury).

A very well-done blues number is "Jenny" from JOHN MAYALL. Cannot be faulted, but one for collectors I feel (Decca).

One of my favourite Mann and Weil songs is "It's Not Easy" and the WILL O' BEES do the best version to date despite that forbidding name (CBS).

EDDY ARNOLD on rather an ordinary piece of whimsy this time called "Here Comes The Rain Baby." He's done better (RCA).

Last time I reviewed HP LOVECRAFT I thought they were a him. In fact they are a group and I liked that last single a lot better than "White Ships," which is monotonous to screaming point (Philips).

"CROSS My Heart" sings BILLY STEWART as only he can. Sounds like "Sitting In The Park" but it's beautifully done (Chess).

I cannot say I like "Dr. Wallace Browne" by the SUNDOWNERS. So I won't. I will just say sorry for reviewing it so late. Thank you G.P.O. (Columbia).

ESTHER AND ABI OFARIM have lovely voices and sound totally horrid on "Cinderella Rockefeller." Thank you (Philips).

The great MIRIAM MAKEBA does a lot of "whump whumping" on the up-tempo African styled "Malayisha." Good if you've got a spare pair of bongos round the house (Reprise).

I laughed at the PYRAMIDS' "Wedding In Peyton Place"—I can only hope that I was supposed to. Not as good as their last but okay (President).

ROLF HARRIS sounds as though he's singing on a Hawaiian beach on "Hurry Home." He's not though. And after a while it all got a bit boring (Columbia).

Rock and roll lives, dept. First the Coasters' "Yakity Yak" given new life by SAM THE SHAM (MGM). "Too Much" by PAT MAX and the SPECIALISTS (Pye). "Charlie Brown" by DANDY (Giant). It's all happening.

Shame they had to write about such a boring subject as "It's A Hip Hip Hippy World" because TWO MUCH sing very nicely (Fontana).

LESLEY GORE actually turns up with a song I listened to all the way through called "Magic Colours." She sounds better too (Mercury).

An extraordinary big hard unpleasant sound on NINO FERRER's "The Telephone." I didn't quite gather what was going on (Toast).

I'm not over keen on BOBBY HANNA's voice though he does a passable job on the ballad "Too Much Love" (Decca).

JOHN FRED top in discoteques

EVEN the "in" clubs are going back to some of that good old time rock. John Fred's "Judy In Disguise" is far and away the most popular disc spinning in British discoteques this month.

Also showing up well, although as yet overlooked by the British record-buying public: Lemon Pipers' US hit "Green Tambourine" and Grapefruit's "Dear Delilah."

February discoteque chart:
LONDON: Speakeasy (Margaret Street, W1): 1. Judy In Disguise (John Fred). 2. Bend Me, Shake Me (Amen Corner/American Breed). 3. Green Tambourine (Lemon Pipers). 4. Dear Delilah (Grapefruit). 5. John Wesley Harding LP (Bob Dylan).

Cromwellian (Cromwell Road, SW7): 1. Judy In Disguise (John Fred). 2. Wild Honey (Beach Boys). 3. Let The Good Times Roll (Bunny Sigler). 4. Bend Me, Shake Me (Amen Corner). 5. Dear Delilah (Grapefruit).

Bag O' Nails (Kingly Street, W1): 1. Judy In Disguise (John Fred). 2. Bend Me, Shake Me (Amen Corner). 3. Gimme Little Sign (Brenton Wood). 4. Green Tambourine (Lemon Pipers). 5. Dear Delilah (Grapefruit).

MANCHESTER: Le Phonographe (King Street West, Manchester 3): 1. Gimme Little Sign (Brenton Wood). 2. Judy In Disguise (John Fred). 3. Mighty Quinn (Manfred Mann). 4. Green Tambourine (Lemon Pipers). 5. Don't Stop The Carnival (Alan Price).

GLASGOW: Club Maryland (Scott Street, Glasgow Central): 1. Honey Chile (Martha Reeves and Vandellas). 2. Bend Me, Shake Me (Amen Corner). 3. We're A Winner (Impressions). 4. Count The Days (Inez and Charlie Foxx). 5. Judy In Disguise (John Fred).

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FEBRUARY 10, 1968

USA 20c

STATUS QUO nearly called the TRAFFIC!

IF sheer dedication counts for anything, then Status Quo certainly deserve their belated arrival in the chart with the imaginatively titled "Pictures Of Matchstick Men."

Most groups would have given up, switched into other outfits or changed their line-up at least ten times over if they had been in the business three years without managing to get even as close as a "bubble under" the chart.

But the only concession to consistent lack of recognition that this London group made was to add another member a short time ago and also alter their name from Traffic to Status Quo (after also considering "Quo Vadis").

The Traffic title had to go after altercations with Stevie Winwood. "Had we made a legal issue out of it, the costs would have been so high that we didn't think it was worth," recalls their lead guitarist, Mike Rossi.

Status Quo raised a ripple a few months back when the BBC banned one of their previous five flop singles because the title, let alone the lyrics, was a little too obvious. (It was called "Almost But Not Quite There").

Otherwise, their work in ballrooms and as a backing group for others continued. Their next single—the one that's finally made it—didn't even invite much excitement when it came out on January 5.

"We got a nice number of plays on Radio Caroline and Radio 1, but we still haven't had a TV offer," says Ross, as he prefers to be called.

All that, of course, is going to change now—but how was it that Status Quo stuck it for so long when it seemed that they were getting nowhere?

"We found that once in the business we couldn't pack it in. It's like a bug. You may feel down one day but overall it's an enjoyable life and we were making just about enough to live on. We were averaging about three ballroom dates a week and got the occasional trip abroad.

"Certainly we didn't get chased by fans. Certainly, we often found ourselves changing for ballroom appearances in the most outlandish dressing room conditions, like being ushered into the gents and told 'That's your dressing room.' But we've never ever considered quitting."

Drummer John Coghlan adds: "And there are too many nice girls in the dance halls."

The sudden success of Status Quo—Roy Lynes (organ), Alan Lancaster (bass), the other original members, and Rick Harrison (rhythm guitar, complete the line-up—hasn't had any noticeable effect on them.

They are happy-go-lucky. "We keep meaning to have a little booze-up to celebrate, but I don't suppose we'll really change unless the day comes when we get chased along the street," says Ross.



● STATUS QUO: BBC banned their disc

FLYING HIGH WITH THE STARS



How many of this jet-set can you name?

FANCY yourself as a pop-picker? How well do you know your stars?

This picture shows members of four top

groups boarding their jet-liner en route from London to tour America last week.

See if you can spot

who's who!

Then turn the page upside down and find out if you were right!

FRONT ROW (on steps—reading down): Mitch Mitchell, Jimi Hendrix, Vic Briggs, Danny McCulloch, Barry Jenkins (of Eric Burdon's Animals), Noel Redding (Jimi Hendrix Experience), Johnny Weider (Animals), BACK ROW: Chris Stewart, Henry McCullough, Dave Lutton and Eric Gramham (all of Eric Apparent), Robert Ellidge, Kevin Ayers, Mike Rossi.

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