

DISC

and MUSIC ECHO 1s

MAY 11, 1968

USA 20c

HALEY sends 'em wild

ROCK SPECIAL—PAGE 7



BILL HALEY FEVER swept back to Britain this week . . . and the rock king jumped back into the chart with "Rock Around The Clock."

ANDY WILLIAMS, pictured left in Hollywood, flies into London next week for three sell-out concerts. See back page.



Steve Ellis (above) and the Love Affair leaped ten places in the chart today with "Rainbow Valley."

Read on page 13 of the Hate Campaign that plagues them.

BOBBY GOLDSBORO special: Page 12
JOHNNIE WALKER's column: Page 8

SCENE ★ All the week's pop gossip ★ SCENE

SEEKER Bruce Woodley and Bobby Goldsboro joined up for impromptu jam session in "Top of The Pops" dressing room last week on a new Seekers number — the lovely "Angelina."

Judith Durham is looking very glowing and happy these days.

Elvis Presley Appreciation Society very worried about bad fan club publicity.

Herd's Gary Taylor looking more and more like Scott Walker on stage.

LOVE Affair played so well at their own reception the other day that at least half a dozen guests walked out . . . conscience or anger?

Ed Stewart the latest deejay to cut a disc—with a difference. The "Junior Choice" compere is to record, with children's chorus, either a medley of kiddies' favourites or a new novelty song.

Shame on you Tony Blackburn, borrowing Rosko's "I am your leader" gimmick for your breakfast show!

Fan Gag . . . by Barry Fantoni



A HONEY OF A HIT FOR BOBBY

NO wonder Bobby Goldsboro looks so happy. For the first time in his life the young singer receives a Gold Disc for sales of over two million records in

America. The song that gave him this outstanding award? "Honey" — which is already winging its way up the British chart . . . it's up to 6 this week.

Bobby is seen with the Gold Disc at "Top Of The Pops" last week where DJ Alan Freeman presented it to him on the programme.

STAR guests at Paper Tiger's "21st" last week included members of the Ladybirds, Dakotas, Rockin' Berries, World Of Oz, Pinkertons and Malcolm Roberts.

Why won't Arthur Brown let friends see his passport picture?

Never mind "Rock Around The Clock." Bill Haley's British tour more like "Beat The Clock!"

Backed vocally by the Stocking Tops, and "augmented" with three session saxophonists . . . the Love Affair ARE good live!

John Peel plays some very good music, but sounds rather unhappy about it all!

Everly Brothers great on "Dee Time" — and good-looking too. But why aren't they playing more dates here?

Should you wonder at the absence of any Scott Walker article, the great American, on asked for interviews, replies that he has "nothing to say to the press."

Other groups on their tour convinced Gary Taylor gets all the screams—instead of Peter Frampton.

Nice have quit Harold Davison agency to join Ellis-Wright.

Arthur Brown calls priests "witches without broomsticks"!

Duane Eddy hoping to turn record producer and has his eyes on some interesting British groups.

TOO many stiffs by Alan Freeman on "Top Of The Pops" last week . . . and Alan Price is a superb singer/musician, but not a happy compere.

Robert Mitchum digs Bee Gees — quite rightly, too. They sounded excellent on "Eamonn Andrews Show."

GET well soon, Jonathan King! His column on page 18 is written from a hospital bed, where he's being treated for an ulcer. Friend Scott Walker visits every day. Jonathan's address: Harley Street Nursing Home, 35 Weymouth Street, London W.1.

Doesn't Don Everly remind you of Gene Pitney?

Next three-girl group to make it big in Britain could be Ernestine, Shirley and Viola — the Flirtations.

Three Bells have changed their name to Satin Bells.

Don Everly a big fan of ace songwriter Jim Webb.

Tour this week a critical test for Herman's popularity.

ROLLING Stone Brian Jones an enthusiastic member of the Revolution audience last Friday for London farewell show by Ike and Tina Turner. Also there: Dave Clark with Cathy McGowan, Alan Freeman and Mickie Most.



Jimi Hendrix Experience: SMASH HITS

TRAFFIC arrived back from vast U.S. tour on Tuesday and what with Captain Beefheart here last weekend and the Byrds next, things are definitely getting better.

Not a tour to miss (but unfortunately England will) . . . New York's extreme group the Fugs sharing a Continental tour with the Nice and Ten Years After.

Samples of the new Yardley cosmetics given away free . . . with a voucher from the cover of the Love Affair's "Rainbow Valley."

Can Arthur Brown possibly fail to be a gigantic hit in the States (he took his Crazy World over there last week)? Not only has he had two weeks solid promotion before arriving . . . but his act, as everyone knows, out-Doors the Doors—and they, currently, are what's happening Stateside-wise, baby.

Michel Fugain, who wrote John Rowles' "If I Only Had Time," had a hit with the song himself in Europe last summer. Michel is currently writing material for Pet Clark.

Pinkerton's "There's Nobody I'd Sooner Love," the Macaulay/McLeod song, originally considered as first single for Paper Dolls. Now they'll do it on their LP.

Which Radio 1 DJ was first at the bar at the Bill Haley reception?

DANCING to Trem's disc on "Top Of The Pops" last week: Alan Blakley's fiancée Lynne and Len Hawkes' girlfriend Carol 'Golden Shot' Dilworth.

Bill Haley on "Dee Time" proves it — he's only exciting with an excited audience.

Memo to Keith Skues: we don't WANT a complete biography of every artist on "Newly Pressed" — just your opinion of the records.

JOHNNIE Walker seen at the Haley concert, furtively looking over his shoulder before whispering "Soul for ever!"

Ace publicist Brian Longley now represents Plastic Penny.

Dorian Gray proud owner of greyhound "Wilde One," brother of "Skuesmobile," owned by his manager Roger Easterby and Radio 1's Keith Skues.

Tremeloc Alan Blakley on his recent tour: "Not only did we have the Face Of '68; we also had the Nose of '69 . . . me!!"

Petula Clark's husband Claude Wolf also managing overseas affairs of Sacha Distel. New £25,000 Coombe Hill, Kingston, house for Jimmy Tarbuck.

Move go home on May 18 . . . to appear at Birmingham Cranes record store.

Tremeloes sang their new single better on "Top Of The Pops" than they do on the record!

THE CHAMP— THE CHAMP— THE CHAMP.

By the MOHAWKS PM-719 (PAMA)

(SOUL RECORD OF THE YEAR)

HEAR IT—BUY IT—IT'S GREAT

IT'S THE GREATEST



STEREO 613004
MONO 612004

DISC TOP 30

a new LP from
ROBERTO MANN
 and his orchestra
THE GREAT LOVE THEMES
 SML 1019 DML 1019 12" stereo or mono LP record
 Deram Records Decca House Albert Embankment London SE1
DERAM is different

CHART TOPPER



HIT TALK by ANDY BOWN



- 1 (1) ● **WONDERFUL WORLD** Louis Armstrong, HMV
- 2 (2) **SIMON SAYS**.....1910 Fruitgum Company, Pye
- 3 (5) **LAZY SUNDAY**.....Small Faces, Immediate
- 4 (10) ▲ **A MAN WITHOUT LOVE**
Engelbert Humperdinck, Decca
- 5 (20) ▲ **YOUNG GIRL** Union Gap featuring Gary Puckett, CBS
- 6 (19) ▲ **HONEY**.....Bobby Goldsboro, United Artists
- 7 (6) **CAN'T TAKE MY EYES OFF YOU**
Andy Williams, CBS
- 8 (13) ▲ **I DON'T WANT OUR LOVING TO DIE**
Herd, Fontana
- 9 (3) **IF I ONLY HAD TIME**.....John Rowles, MCA
- 10 (4) ● **CONGRATULATIONS**.....Cliff Richard, Columbia

NEXT 20: Introducing SCOTT WALKER, JULIE DRISCOLL, HERMAN'S HERMITS, BILL HALEY

- 11 (14) **WHITE HORSES**.....Jacky, Philips
- 12 (9) **SOMETHING HERE IN MY HEART**.....Paper Dolls, Pye
- 13 (7) **JENNIFER ECCLES**.....Hollies, Parlophone
- 14 (8) **I CAN'T LET MAGGIE GO**.....Honeybus, Deram
- 15 (12) **CRY LIKE A BABY**.....Box Tops, Bell
- 16 (15) **AIN'T NOTHIN' BUT A HOUSEPARTY**.....Showstoppers, Beacon
- 17 (27) ▲ **RAINBOW VALLEY**.....Love Affair, CBS
- 18 (11) ● **DELILAH**.....Tom Jones, Decca
- 19 (16) **SOMEWHERE IN THE COUNTRY**.....Gene Pitney, Stateside
- 20 (23) **LITTLE GREEN APPLES**.....Roger Miller, Mercury
- 21 (21) **HELLO HOW ARE YOU**.....Easybeats, United Artists
- 22 (26) **FOREVER CAME TODAY**.....Diana Ross and the Supremes, Tamla Motown
- 23 (17) **CAPTAIN OF YOUR SHIP**.....Reparata and the Delrons, Bell
- 24 (—) **JOANNA**.....Scott Walker, Philips
- 25 (18) **VALLERI**.....Monkees, RCA Victor
- 26 (—) **THIS WHEEL'S ON FIRE**.....Julie Driscoll/Brian Auger Trinity, Marmalade
- 27 (—) **SLEEPY JOE**.....Herman's Hermits, Columbia
- 28 (22) **DOCK OF THE BAY**.....Otis Redding, Stax
- 29 (—) **ROCK AROUND THE CLOCK**.....Bill Haley, MCA
- 30 (28) **IF I WERE A CARPENTER**.....Four Tops, Tamla Motown

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

I've hated every record Gene Pitney's ever made

BEST record in the chart, and best record of the year after "Lady Madonna" and "Darlin'"—that's how much I like "Lazy Sunday". And certainly the best thing they've ever done. "Hollies" is very nice, with a lively drum part, and I imagine "Simon Says" will go to No. 1. I don't like it, but it's a hit because you do just about every dance to it except the waltz... and people DO still dance you know!

Andy Williams' is really great, and unlike others, I prefer

his version to Kiki Dee's—but I'd like to hear the Four Seasons do it. Engelbert reeks of No. 1 of course. It's probably his best song to date, although none of them are really very nice! Words of "Honey" are very awkward, but the backing and the voice is great. Hate Gene Pitney's. I like him as a person but I've hated every record he's ever made. I just can't listen to them without wincing. They are such obvious tear-jerkers, it's embarrassing. Honeybus must be well-pleased, especially as I see them

moving up to the Top Five. Nice chord changes on "Young Girl!" but I don't like the song. Showstoppers' is a bit out of tune, but that doesn't seem to matter. Don't like "Delilah," but then I don't like Tom Jones. The only good single he ever made was "It's Not Unusual." And John Rowles' is just plain boring. But I quite like the Paper Dolls', probably because I haven't heard it as often as most people.

**NEXT WEEK
Jacky**


Top Ten LPs

- 1 (1) **JOHN WESLEY HARDING**
Bob Dylan, CBS
- 2 (2) **THIS IS SOUL**
Various Artists, Atlantic
- 3 (3) **SOUND OF MUSIC**
Soundtrack, RCA Victor
- 4 (7) **DIANA ROSS AND THE SUPREMES GREATEST HITS**
Tamla Motown
- 5 (4) **HISTORY OF OTIS REDDING**
Volt
- 6 (9) **SCOTT 2**
Scott Walker, Philips
- 7 (5) **FOUR TOPS GREATEST HITS**
Tamla
- 8 (10) **SHER-OO**
Cilla Black, Parlophone
- 9 (6) **THE HANGMAN'S BEAUTIFUL DAUGHTER**
Incredible String Band, Elektra
- 10 (8) **FLEETWOOD MAC**
Peter Green's Fleetwood Mac, Blue Horizon

AMERICAN TOP TWENTY

- 1 (1) **HONEY**.....Bobby Goldsboro, United Artists
- 2 (5) **TIGHTEN UP**.....Archie Bell and the Drells, Atlantic
- 3 (3) **YOUNG GIRL** Union Gap featuring Gary Puckett, Columbia
- 4 (8) **THE GOOD, THE BAD AND THE UGLY**
Hugo Montenegro, RCA Victor
- 5 (2) **CRY LIKE A BABY**.....Box Tops, Mala
- 6 (9) **BEAUTIFUL MORNING**.....Rascals, Atlantic
- 7 (7) **COWBOYS TO GIRLS**.....Intruders, Gamble
- 8 (10) **THE UNICORN**.....Irish Rovers, Decca
- 9 (32) **MRS. ROBINSON**.....Simon Garfunkel, Columbia
- 10 (4) **LADY MADONNA**.....Beatles, Capitol
- 11 (17) **LOVE IS ALL AROUND**.....Troggs, Fontana
- 12 (6) **I GOT THE FEELIN'**
James Brown and the Famous Flames, King
- 13 (13) **TAKE TIME TO KNOW HER**.....Percy Sledge, Atlantic
- 14 (23) **FUNKY STREET**.....Arthur Conley, Atco
- 15 (14) **SUMMERTIME BLUES**.....Blue Cheer, Philips
- 16 (16) **AIN'T NO WAY**.....Aretha Franklin, Atlantic
- 17 (15) **BALLAD OF BONNIE AND CLYDE**
Georgie Fame, Epic
- 18 (18) **SWEET INSPIRATION**.....Sweet Inspirations, Atlantic
- 19 (21) **DO YOU KNOW THE WAY TO SAN JOSE?**
Dionne Warwick, Scepter
- 20 (20) **SHOO-BE-DOO-BE-DOO DA-DAY** Stevie Wonder, Tamla

New Single
DIONNE WARWICK
Do You Know The Way To San José



DIONNE'S LATEST ALBUMS

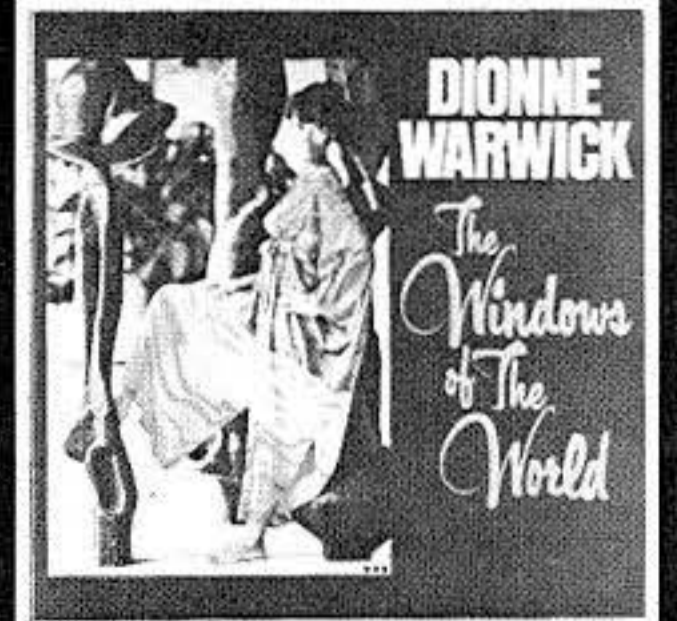


DIONNE WARWICK
 Valley of the Dolls



Valley Of The Dolls
 NPL 28114 (M) NSPL 28114 (S)

DIONNE WARWICK
 The Windows of the World



The Windows Of The World
 NPL 28105 (M) NSPL 28105 (S)

Otis, Dupree, Partridge, Paul Jones singles set

NEW SINGLES by Wayne Fontana, Val Doonican, Herb Alpert, Paul Jones, Don Partridge, Simon Dupree, Martha and the Vandellas and Otis Redding are among releases set for the next two weeks.

Out next Friday (17) are: Wayne Fontana—"The Words Of Bartholomew"; Finders Keepers—"Sadie (The Cleaning Lady)"; Louis Armstrong—"The Life Of The Party"; Val Doonican—"Now"; Tony Hatch Orchestra—"Joanna"; Herb Alpert—"Thanks For The Memory"; Vince Hill—"Importance Of Your Love"; Frankie Vaughan—"Mame"; Orange Bicycle—"Jenskadajka"; Don Partridge—"Blue Eyes"; Lou Rawls—"You Are Good For Me"; Julie Andrews—"Star"; Mary Wells—"The Doctor"; Eric Burdon and the Animals—"Monterey / Anything"; Johnny Spence Orchestra—"Step Inside Love"; Johnny Mann Singers—"Never My Love"; Oscar—"Open Up The Skies"; Wilson Pickett—"She's Looking Good"; Rufus Thomas—"Memphis Train"; Sacha Distel—"Writing On The Wall"; and Paul Jones—"When I Was Six Years Old."

Dupree

Released on May 24 is: Marty Wilde—"Abergavenny"; Frank Sinatra—"I Can't Believe I'm Losing You"; Happenings—"Randy"; Simon Dupree—"Part Of My Past"; Hans Christian—"Autobiography Of A Mississippi Hobo"; B. B. King—"Paying The Cost To Be Boss"; Martha and the Vandellas—"I Promise To Wait My Love"; Homer Banks—"Sixty Minutes Of Your Love"; Otis Redding—"The Happy Song"; and Brenda Lee, who re-releases "Let's Jump The Broomstick" and "All Alone Am I."

Scott TV

SCOTT WALKER, whose latest single "Joanna" enters the chart at 24 this week, is guest on "Billy Cotton's Music Hall" on BBC-1 this Saturday (May 11). Seekers also star.

MICK JAGGER TO GO SOLO IN FIRST FILM



Mick Jagger and Marianne Faithfull — photographed at the London premiere of the film '2001 — A Space Odyssey'

Plastic Penny: new single

PLASTIC PENNY, whose new single "Shelter Of Your Arms" is released in early June, plunge into six weeks solid bookings today (Thursday), guaranteeing them a minimum of £750 per week.

Group plays Bonihull North Hall (Thursday); Sutton Belfry Hotel (Friday) and are in Holland from Saturday until May 18.

Other dates are: Burnley Cabaret Club (week from May 19); Stockton Tito's and Darling-ton La Bamba (May 26 and week);

Sheffield Cavendish Club (June 2 and week); Preston Top Rank (12), Shrewsbury Moreton Hall (14); Stroud Pavilion (21); Birmingham Dolce Vita (June 23 and week); and Erdington Queen's Ballroom (30).

In July they are set for a tour of Sweden's Folk Parks.

THURSDAY

- Tom Jones — Palladium, London (season).
- Status Quo — Town Hall, Farnborough.
- Long John Baldry — Garrick Club, Leigh and Towers Club, Warrington (until Saturday).
- Duane Eddy — Victoria Club, Liverpool.
- Johnny Cash/James Royal/Stalder Brothers — Royal Albert Hall, London.
- Honeybus — Locarno, Bristol.
- Solomon King — Cranberry Fold Inn, Darwen (until Saturday).
- Alan Price Set — Cavendish Club, Sheffield (until Saturday).

FRIDAY

- Manfred Mann — Clarence Pier Ballroom, Portsmouth.
- Move — Middle Earth, Covent Garden, London.
- Status Quo — Station Street Barn, Cambridge.
- Love Affair — Top Rank, Sunderland.
- Herman's Hermits/John Rowles/Amen Corner/Paper Dolls/Dave Berry — City Hall, Birmingham.
- Herd — City Hall, St. Albans.
- Duane Eddy — Prince's and Domino Clubs, Manchester.
- Edwin Starr — Tabernacle Club, Stockport, and Impney Club, Droitwich.
- Johnny Cash tour — Granada, Kingston.
- Traffic — Huddersfield University.
- Sandie Shaw / Tremeloes — The Dome, Brighton (two performances: 6.15 and 8.45 p.m.).
- Honeybus — Clockwork Orange Club, Chester.
- Julie Driscoll and Brian Auger Trinity — Headington Technical College, Oxford.
- Joe Loss Show (Radio 1—1 p.m.) — Katch 22, Glen Campbell.
- NEW RELEASES:** Herb Alpert—"Cabaret," Johnny Cash—"Any Certain Kinder Hurtin'," Bruce Channel—"Keep On," Marvin

MICK JAGGER has been signed for his first film. He makes his dramatic acting debut cast as a pop star in "The Performers," opposite James Fox, star of "King Rat" and "The Servant."

Mick will sing one song in the movie and also write the full musical score. Shooting begins on location in and around London in mid-July.

"The Performers" tells the story of a pop musician, played by Mick, who is a "drop out" from the "social stream of contemporary life"—until he runs into a vicious gangster, played by Fox.

The film will be shot in colour for Warner Brothers/Seven Arts and directed by Donald Cammell and Nicholas Roeg, from an original screenplay by Cammell.

Rolling Stones' next single—



their follow-up to "We Love You"—is another Mick Jagger/Keith Richard song, "Jumpin' Jack Flash," released May 24—and not "Did Everybody Pay Their Dues?" as originally planned. B-side, another by Mick and Keith, is "Child Of The Moon."

An entire album of new Stones songs — produced, like the single, by Jimmy Miller—is set for release some time next month.

Trem, Donovan for S. America

BEATLES' management organisation, Nems Enterprises, has signed "exchange" deals with big entertainment agencies in Europe and South America. And first stars to visit Latin America include the Tremeloes, Donovan, Grapefruit and Matt Monro.

Matt starts a TV and concert tour in Rio De Janeiro on May 15, the Tremeloes return to South America in September, and Donovan and Grapefruit follow for tours in November.

Under the new deals Maurice Chevalier, Caterina Valente, Rita Pavone, Les Surfs and Mina will be represented in Britain by Nems. Pavone is the latest star booked for the "Musica '68" festival in Palma, Majorca in July.

Says Nems managing director Vic Lewis: "I expect to book many of Europe's top pop attractions for South American appearances within the next few months. "And I want to bring from Brazil to London speciality acts for TV and concerts."

Georgie, Donovan join Dusty on TV

DONOVAN and Georgie Fame appear on the new Dusty Springfield TV series—first of which was screened yesterday (Wednesday).

Donovan appears on May 22 and Georgie the next week (29). Other artists lined up include Mark Murphy next week and Jimi Hendrix (June 12).

Dusty does four special Sunday concerts at British resorts, starting at Blackpool's ABC Theatre on August 28. She opens a week's cabaret at the Cranberry Fold Inn, Darwin, on August 12.

Dusty, who appears at London's "Talk Of The Town" from July 8 to August 3, goes to America for three months in the autumn. She appears in two-week cabaret seasons at "PJ's" in Los Angeles and "Mr D's" San Francisco during October.

She was in the recording studios last week cutting tracks for a new single and LP.

Un-fair!

FAIRPORT Convention singer Judy Dyble has split with the group and intends to form her own folk group. Until they can find another girl singer the Convention is to continue as a five-piece band.

Byrds fly in

ONLY TWO of the original Byrds will be with the American group when they make a lightning visit to Britain this weekend.

New names Kevin Kelly, drummer cousin of Chris Hillman, and Gram Parsons (guitar/piano) will accompany Byrd Roger McGuinn and Chris Hillman when they fly in on Saturday (May 11).

Dates booked so far include London's Middle Earth club (11) and Blaises (12).

Byrds' new single—"You Ain't Going Nowhere"—is a Bob Dylan song.

countdown

Gaye and Tammi Terrell—"Ain't Nothing Like The Real Thing," Jerry Lee Lewis—"What I'd Say," New Christy Minstrels—"Where Did Our Love Go," Tom Rush—"Something In The Way She Moves," Frank Sinatra—"I Can't Believe I'm Losing You," Felice Taylor—"Captured By Your Love," Nancy Wilson—"Face It Girl, It's Over."



● HERMAN: Ipswich

SATURDAY

- Who — Strathclyde University, Glasgow.
- Manfred Mann — California Ballroom, Dunstable.
- Move — East Anglia University, Norwich.
- Status Quo — Clockwork Orange, Chester and Civic Hall, Nantwich.
- Herman's Hermits tour — Gaumont, Ipswich.
- Duane Eddy — Imperial Ballroom, Nelson.
- Edwin Starr — Twisted Wheel, Manchester.
- Aretha Franklin/Robert Knight/Lucas and the Mike Cotton Sound — Astoria, Finsbury Park, London.

- Johnny Cash tour — Granada, Walthamstow, London.
- "Dee Time" (BBC 1—6.15 p.m.) — Lulu, Honeybus, Glen Campbell, New Christy Minstrels.
- "Billy Cotton Music Hall" (BBC 1—7.50 p.m.) — Scott Walker, Seekers.
- "Time For Blackburn" (ATV) — Bee Gees, Paul Jones.
- "Des O'Connor Show" (ATV) — Lonnie Donegan, Singing Postman, Mrs. Mills.
- Traffic — Imperial College, London.
- Tremeloes — Spa Hall, Bridlington.
- Honeybus — Town Hall, Oxford.
- Saturday Club (Radio 1—10 a.m.) — Everly Brothers, Stockingtops.
- Pete's People (Radio 1—10 p.m.) — Long John Baldry, Simon Dupree.
- Byrds — Middle Earth, Covent Garden, London.

SUNDAY

- Who — Locarno, Wakefield.
- Love Affair — Top Rank, Cardiff.
- Herman's Hermits tour — Adelphi, Slough.
- Duane Eddy — Savoy, Wakefield, and Ritz, Brighouse (until May 18).
- Edwin Starr — Ram Jam, Brixton, and Rasputin's, London.
- Aretha Franklin — Odeon, Hamersmith.
- New Christy Minstrels — Colston Hall, Bristol.
- Johnny Cash tour — Empire, Liverpool.
- "Andy Williams Show" (BBC 1—7.25 p.m.) — Anthony Newley, Bobby Darin, Nancy Wilson.
- Honeybus — Starlite Ballroom, Greenford.

- Solomon King — Garrick Club, Leigh, and Towers Club, Warrington (until May 18).
- Alan Price Set — Cavendish Club, Newcastle, and Wetheralls Club, Sunderland (until May 18).
- Top Gear — Ten Years After, Roy Harper, Captain Beefheart and his Magic Band, The Election.
- Byrds — Blaises, Queensgate, London.

MONDAY

- Cliff Richard — Talk of the Town, Hippodrome Corner, London (season).
- Herman's Hermits tour — Granada, Maidstone.
- Herd — Rhodes Centre, Bishop's Stortford.
- Edwin Starr — Carlton Ballroom, Warrington.
- Johnny Cash tour — Town Hall, Birmingham.
- Traffic — Manor Ballroom, Ipswich.
- Radio 1 o'clock (Radio 1—1 p.m.) — Solomon King, Herd.
- Late Night Extra (Radio 1—10 p.m.) — Anita Harris.

TUESDAY

- Herman's Hermits — Gaumont, Worcester.
- Edwin Starr — College of Commerce, Manchester.
- Johnny Cash tour — Granada, Bedford.
- Traffic — Marquee, Wardour Street, London.

WEDNESDAY

- Love Affair — Top Rank, Watford.
- Herman's Hermits tour — Odeon, Leeds.
- Parade of the Pops (Radio 1—1 p.m.) — Clodagh Rogers.

THE MERSEYS

PENNY IN MY POCKET

TF916





DAVY JONES DUE NEXT WEEKEND

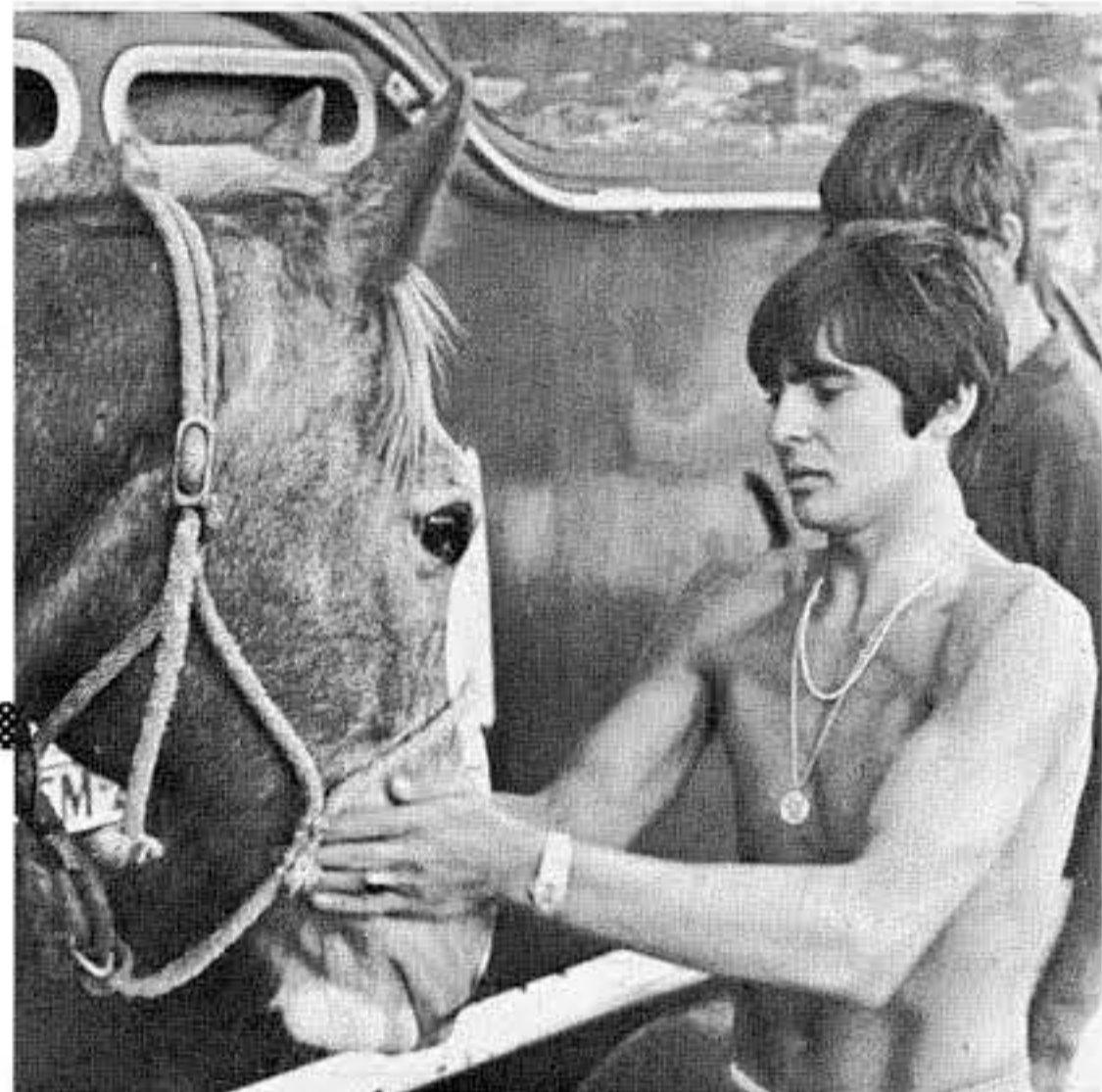
DAVY Jones is due in Britain next weekend. And the Monkees star is to make a few TV appearances during a three-week stay here.

Screen Gems spokesman Cyril Black told Disc this week: "Davy had hoped to come to Britain before next weekend, but owing to a slight delay on shooting of the Monkees' first full-length film, he had to stay in Hollywood.

"But he is due in between May 18-21 for two or three weeks and will be doing TV and radio appearances. We haven't booked anything yet until we know of Davy's definite arrival date."

There had been strong rumours that Davy had already arrived, and Disc and Screen Gems were both inundated with inquiries from fans.

Pictures show sequences from the Monkees' film, with the Monkees airborne and Davy with horse.



Everett, Skues reprieved!

STUART HENRY is to replace Kenny Everett in the Sunday morning spot with a mixture of discs and "live" music plus invited studio audience; Everett back for a 45-minute daily show from July 22; Keith Skues and "Saturday Club" reprieved... these are the latest Radio 1 programme changes.

Scotsman Stuart starts his series from June 16 and plans

an extension of the show he used to do each weekend on Radio Scotland. "We'll have two or three 'live' groups, me with a discotheque and fans leaping about in the studio with me interviewing them," he told Disc. "I like an ad-lib type of show and it should be a spontaneous mess."

Everett, whose 10 a.m.-midday Sunday spot has been unexpectedly ended after June 9, returns, "Forgiven" for his blast-off at BBC methods, from Mondays to Fridays from July 22 at 6.45-7.30 p.m. From that date the weekday afternoon programming on Radio 1 will be 2-4.15 p.m.

REPARATA RETURN, LP AND SINGLE

REPARATA and the Delrons will feature three songs from their stage act, plus both sides of their two singles on their first LP here, released during their return visit in June.

Title of the new single is "Saturday Night Didn't Happen," another song by Kenny Young, composer of "Captain Of Your Ship," recorded at the same session and released on June 7—a week before the girls fly in. B-side is another stage number "Panic."

The album—still untitled—also includes "Captain" and the B-side "Toom Toom (Is A Little Boy)," plus "I Believe" (featuring Delron Nanette), "Motown Waltz" and "Summer Laughter."

Association for television

TOP American group the Association arrived in Britain yesterday and promote their new single "Time For Living" on "Top Of The Pops" today (Thursday). Their only "live" concert appearance is tomorrow (Friday) at Tottenham Royal before they leave the country to continue their ten-day European visit.

tain next Tuesday for radio and TV. He is booked for the "Esther and Abi Ofarim Show," taped tonight (Thursday).

*DIONNE Warwick begins her first film within the next two months. She stars with Stephen Boyd in "The Slaves," a period movie from the 1890's.

*UNION GAP's

STUART HENRY GETS A GIANT BBC BUILD-UP

Pete Brady; 4.15-5.15 What's New; 5.15-6.45 p.m. David Symonds.

Keith Skues has been told that "Saturday Club," which celebrates its tenth anniversary in September, will not then close after all, Show will

continue with Skues, but with a "re-vamped" format.

Further Radio 1 upheaval expected soon is a reshuffle of "Midday Spin." Already announced: Stuart Henry loses his Friday show when he starts his Sunday series.

KNIGHT: 'I DON'T LIKE THE LOVE AFFAIR'S RECORD'

ROBERT KNIGHT, the original hit recorder of the Love Affair smash "Everlasting Love" arrived in London last week totally unaware of the storm his song had caused in this country.

"I just thought I'd been beaten to the chart by a 'cover' version," he said. "I'd no idea there was all this bother about the Love Affair not playing on their record. How about that!"

And he added: "I can't say I really like the way the number was sung—but the sound and production was fantastic. We'd have loved to get that 'feel' on my record."

Knight is here for radio and TV on his new single "The Power Of Love"—"Nobody's 'covered' that yet, have they?"—and two London concerts with soul star Aretha Franklin (May 11 and 12).

"Everlasting Love" was a huge hit for him in America and this, he says, was the reason he wasn't able to be in Britain to promote it.

"I guess it's the luck of the game. People obviously bought the version they liked best. I'm not that upset I didn't get a hit. Although, maybe I am, now I know the story behind the Love Affair!"

Robert was equally amazed to discover that the Love Affair's latest single—in the chart at 17 this week—was "Rainbow Valley," a song he's recorded on his first album.

"They sure follow me around, don't they?" was his comment. "I suppose I should be flattered that they like my voice and style enough to copy my songs. Let's just hope I get a chance with my new one before someone 'covers' that!"

second American album includes "Young Girl," "Lady Madonna" and "Sunny."

*Party invitation for Arthur Brown in New York read "YOU ARE CORDIALLY INVITED TO GO TO HELL..."

*SIMON and Garfunkel, back in Britain for concerts on May 30 and 31.

New Rosko radio plan?



RUMOURS circulating in the pop world that Radio 1 DJ Emperor Rosko is to be one of the leading men behind a brand new commercial radio station on the Isle of Man, were hotly denied this week by his manager Henry Henroid.

"Rosko does have some plans for the late summer, but nothing has been decided yet, and it's certainly not on the Isle Of Man," he said.

But sources close to Rosko told Disc they had seen plans of what is to be "Britain's first legal commercial radio station," based on the island; broadcasting at double the power of the old Radio London and set to begin transmissions in the early autumn.

"Rosko says he plans to quit France in August, as the excitement has gone," said the contact, "and he will concentrate full-time on the new station, as yet un-named."

Rosko, who hosts Radio 1's Saturday "Midday Spin," was previously on Radio Caroline, and also has his own show on French Radio Luxembourg.

The station is expected to be fully commercial and all records.

News: Dateline America

*DAVE MASON returned to play with his old group Traffic in America last week. At New York's Fillmore East, Stevie Winwood announced a "surprise" for fans, and then introduced Dave who played bass and lead guitar on two numbers.

Dave was in New

York on personal business, and will not be doing any recording with his old group.

*TOM Jones' new American album, "Tom Jones Fever Zone" includes "Dellilah."

*"Grammy" award-winning star Glen Campbell arrives in Bri-

'OH BOY'

THE CRICKETS ARE BACK!

'THAT'LL BE THE DAY'

MU1017

A great double 'A' side single
Featuring Buddy Holly

DISC
NEWS

'ONE HIT' DOLLS BLAST—TIGER

ROARS BACK

DONOVAN, John Mayall's Bluesbreakers, Fairport Convention and Blossom Toes appear at a Whitsun festival at the Barn, Whittlesey, Nr. Peterborough, on Sunday, June 2. The following night features Amen Corner, Move, Peter Green's Fleetwood Mac and James and Bobby Purify.

Festival of American Country Music being held at London's Cecil Sharp House on May 19. Free Radio Association holding a walk to publicise the "Fight For Free Radio" on Sunday, May 19. One hundred marchers walking from Leyton, London, to Southend-on-Sea, Essex.

Pink Floyd and **Soft Machine** star in "The Gentle Sound of Light" show at Brighton Arts Festival on Saturday (May 11).

TONY RIVERS and the **Castaways** are booked for Radio 1's "David Symonds Show" (May 6-10) and "Jimmy Young Show" (27-31). **Tim Andrews** has formed a four-piece backing group from Blackburn. **Cilla Black's** "Step Inside Love" has been released in America, Holland, France, Germany and Italy.

KIKI DEE, **Brian Poole**, **Billy J. Kramer**, **Remo Four**, **Peddlers** and **Montanas** among artists taking part in the "Jimmy Young Show" (May 13-17).

Symbols, who return from their current American tour next week, are already booked for two further visits. They go for two months cabaret from September 15 (appearing in Los Angeles and San Francisco) and return in February 1969 for an 18-day college tour.

Karlins open a ten-week summer season at Brighton's Palace Theatre on June 29 with the **Barron Knights**. They tour the Persian Gulf from May 15 for two months. **Ten Years After** tape a special US album at a "live" appearance at Klooks Kleek, London, next week.

STATUS QUO make their first tour behind the Iron Curtain this autumn. They visit Czechoslovakia, Poland and Yugoslavia for 16 days from October 27. Group tours Australia and New Zealand for two weeks from September 24.

Tyrannosaurus Rex, whose new single "Deborah" was released three weeks ago, appear at a special concert at London's Festival Hall with folk singer, **Roy Harper**, on June 3. Group's first LP "My People Were Fair And

Moody Blues set for major French tour for six weeks from July 13. Group's new single, being recorded this week, expected late May/early June. **Joe E. Young** and the **Tonicks** late additions to the **Aretha Franklin** London concerts this weekend. Others on the bill: **Robert Knight**, **Mike Cotton Sound** with **Lucas** and compère **Johnnie Walker**. **Tim Rose's** new single "I Guess It's Over" released May 24. Tim returns to Britain on July 1 for a further extensive tour.



Everlys with two staunch fans

EVERLY BROTHERS explained this week why their current visit here — their first for two years — was so brief — and includes few "live" appearances.

Don told Disc: "We'd like to play England properly. One show a night at major cities. With perhaps just us onstage doing about a two-hour show. But things haven't worked out that way this time."

Everlys arrived in London from Germany and aside from two TV spots and Irish dates, their only other appearances were in cabaret at Birmingham.

Added Don: "We know we're probably letting fans down. But we haven't had any offers to play anywhere else. Actually, we weren't even sure we'd come here from Germany. We found we had a couple of weeks free and they

EVERLYS:
WHY VISIT
WAS SHORT

threw in these dates. It's a lot to do with economics and time available."

Don was quick to squash any stories that the brothers may split. They've been singing together for over 20 years—"Yes, we started when we were six and eight!"

"We keep together because we're successful," he said. "There are still many aspects we have to conquer. Even after all this time. We'd

like to have our own TV show for a start. And do concerts without any other supporting acts. Things like that!"

How did the boys feel about the Rock Revival? Did they want to be part of it?

"It's just a fad. Like the calypso, like rockabilly, like the Beatles even! I'm not enthusiastic about anything now, except what we're doing at the moment," said Don.

"We work because we want to work all the time. We feel we have to, to satisfy ourselves — and if we didn't we couldn't live!"

Spokesman for the Everlys agent, Harold Davison, told Disc: "Their short stay was due to their hectic schedule. We were happy to get them for these few dates. We've been trying for a long time. There is a possibility now that they will return for a short autumn tour of Britain."

Procol Harum: 'We're not deserting Britain'

PROCOL HARUM this week denied allegations that they had deliberately forsaken Britain to spend all their working time in America or on the Continent.

Speaking from Manchester, Tennessee, Gary Brooker told Disc: "There's nothing we'd like to do more than a tour of Britain, but that seems to be out of the question at the moment."

"I've heard that the Bee Gees and Dave Dee have not been filling theatres, so there doesn't seem to be much chance for us right now."

"But no one can say we've been

deliberately avoiding Britain. We made ourselves available from Christmas onwards and played the dates we thought we should—like universities and colleges."

"In fact, apart from our German tour with the Bee Gees this is our first trip abroad this year."

Since "Whiter Shade of Pale" was released last summer, the number of dates Procol Harum have played in this country can almost be counted on two hands. Did they feel they had really suffered by not being able to follow such an outstanding record?

"We've never been hampered by 'Pale,'" replied Gary.

"People tell us perhaps too much

is expected from us still, but we find if we play to a listening audience, they DO listen... and certainly in America have been very appreciative."

Procol Harum return to Britain at the end of the month—but still no dates are fixed.

Ike and Tina Turner, whose recent tour was described by promoter Don Arden as "a huge success," return for a further seven weeks from July 26.

Arden hopes to book the Turner review for cabaret seasons as well as one-nighters.

Ten-year-olds
back Manfreds

MANFRED MANN's new single, released next month, includes a backing track of six ten-year-old children.

The track, not a Manfreds composition, was cut last Friday in London.

Group's new LP, "The Mighty Garvey" is out on June 14.

Bee Gees: TV with Bardot

BEE GEES have scooped two major European TV deals likely to boost them as major stars in every European country.

France's top producer

Jean-Christophe Averti is to film a 60-minute spectacular, sponsored by the French government, round the group. Filming is in Paris from July 8-22, immediately after group's specta-

lar with Frankie Howard and prior to their American tour.

Group is featured in "The Years Of The Joker," a German documentary on life in the sixties. Bee Gees will

Crickets, Coasters,
Purifys—full dates

TOP American groups, the Coasters, Ruby and the Romantics and James and Bobby Purify are all set for British tours in the coming month.

James and Bobby Purify arrive on May 15 for ballrooms and promotion on their latest single "I Can Remember." Full dates are: Camberley Agincourt and London Cue Club (May 17); Grantham Cat Ballou (18); Warrington Cop Hall and Nantwich Beau Brummell (19); Tunstall Golden Torch and Birmingham Cedar (20); Eltham Falconwood Hotel and London Sybilla's (22); Leeds Spinning Disc (23); Beckenham Mistrale (24); Manchester Twisted Wheel (25); Burton-on-Trent 76 and Derby Clouds (26); Purley Orchid and London Hatchets (27); Portsmouth Locarno (30); Brixton Ram Jam and London All Star (31); Melton Mowbray Drill Hall and Nottingham Britannia Rowing Club (June 1); Stoke-on-Trent Place and Nottingham Sherwood Rooms (2); Whittlesey Barn Barbecue (3); Edgware White Lion (7); Manchester New Century Hall (8) and Gillingham Central Hotel (9).

Coasters, who include three of the original group famous for such hits as "Charlie Brown," "Yakety Yak" and "Along Came Jones" fly in later this month for two weeks of ballrooms. Full dates are: Camberley Agincourt (May 23); Southport Kingsway Casino (24); Walsall Town Hall (25); Loughton Wake Arms (26); Malvern Wintergardens (28); Norwich St. Andrews Hall (29); London Whisky-A-Go-Go (30); Liverpool Mardi Gras (31); Manchester (June 1); Derby Clouds (2); Barrow-in-Furness Club 99 (3); London Scotch of St. James (4); Birmingham Cedar (5); Shrewsbury Music Hall (6); Manchester Princess and Domino (8); Manchester Sloop's (9).

Ruby

Crickets, the late Buddy Holly's former backing group, who still include lead guitarist Jerry Allison, also arrive at the end of May for 14 days. Dates are: Chester Clockwork Orange (25); Manchester Sloop's (26); London Whisky A-Go-Go and Scotch of St. James (28); Camberley Agincourt (30); Manchester Princess and Domino (June 1); Loughton Wake Arms (2); Barry Memorial Hall (4); Cleethorpes Pier Pavilion (5); Liverpool Victoriana (6); Birmingham Belfry Hotel (8).

Ruby and the Romantics; best-known for their hit recording of "Our Day Will Come," arrive early June for two weeks of club dates. Fixed so far are: Nantwich Civic Hall (June 8); Purley Orchid (10); Malvern Wintergardens (11); Great Yarmouth Tavern (13); London Whisky A-Go-Go and Scotch of St. James (18); Cleethorpes Pier Pavilion (19); Manchester Princess and Domino (21) and Manchester Sloop's (23).

TOP OF THE POPS

LOVE AFFAIR make their first TV appearance for "Rainbow Valley" on "Top Of The Pops" tonight (Thursday). Others on the show: Engelbert Humperdinck, Herman's Hermits, Jacky, Association, P. J. Proby, Small Faces, Louis Armstrong, plus DJ's Jimmy Savile and David Symonds.

Month off for 'Bus

Honeybus have withdrawn from all bookings in July. Group is worried that extensive commitments for "I Can't Let Maggie Go" are affecting rehearsal time.

Says manager Terry Noon: "The boys can't find time to concentrate on arrangements, and we have kept the whole of July free to work on new ideas. They don't want to do any bookings in a slap-dash way."

Jacky, whose "White Horses" rose to No. 11 this week, releases her first LP next month.

Titled "White Horses" it includes songs written by her and session singer Barbara Moore, plus hits by Cilla Black and Peggy Lee.

Oz fans can buy
shares in group

WORLD OF OZ fans may soon be able to join the group's fan club by buying a share in the boys themselves. Discussions are taking place with City financial experts in London. Shares would be of the "non-voting" variety and fans would get a periodic dividend.

Fan club membership will also be available by subscription. Group, whose debut single "The Muffin Man" sold out on release day last week after just two hours, is not yet set for any public appearances.

represent pop, and five other personalities taking part are Robert Kennedy, Brigitte Bardot, Courge, Von Braun and Faye Dunaway.

Wild, man, wild! Look who is the big RAVE of 1968

By DAVID HUGHES

LONDON'S monumental Royal Albert Hall will never be the same again—and as Prince Albert gazed stonily down from his plinth in Hyde Park he must have repeated his late wife's immortal phrase: "We are not amused."

But inside the coliseum the Christians were being thrown to the rocking lions and the walls were bulging — for Bill Haley had come home . . . and, man, the cats were going wild!

We gazed amazed as the clock turned back ten years and we re-lived the golden mis-spent days of our youth as if they were only yesterday.

One by one, compere Rick Dane (who coped extraordinarily well in the face of enormous odds) called them out.

Drummer Johnny "Bam Bam" Lane—and every true rocker worth his salt was out of his seat.

Lead guitarist Nick Nastos—and in the grand circle bootlace ties could be seen waving in the hot air breeze.

Bassist Al Rappa . . . saxophone Rudi Pompelli—and the crowd really went mad for the two old-stagers. Were they youngsters carried away by the new rock fervour, or addicts from the transport cafes who had never forgotten Bill's 1956 hey-day?

And then the great master himself, kiss curl plastered to his forehead as if it was moulded there by plastic.

THE CROWD WENT BERSERK . . . AND NOTHING HAD HAPPENED!

Bill had made it quite clear that he would not play if there was any trouble on or off the stage—and the rockers obeyed him.

They jived in the aisles to "See You Later Alligator," joined in the chorus of "Razzle Dazzle" and threw their arms and leather belts in the air to "Rip It Up."

"You don't know how happy you make me feel tonight," said Bill, and there was silence to hear him.

EERIE

"Everybody said rock-n-roll was coming back, but from the look of all you people . . . well, it just hasn't been away."

It was an eerie sensation. Here were five men, looking offstage like anything but wild musicians, recreating an era that most of us remember only through a hazy mist in short trousers!

To Bill and the Comets, however, the memory was vivid—and they played like never before. "Rudi's Rock," the highlight of the "Rock Around The Clock" film, came belting out from Mr. Pompelli's sax as if he'd just written it.

And Al Rappa nostalgically brought out his big string bass for



"Mr Guitar Man" Duane Eddy, who brought Twang back to Britain

BILL HALEY socks back rock!

the occasion and performed his gymnastics to what can only be described as a Wembley roar.

Obviously the atmosphere generated by 6,000 seething rockers added to the excitement and electricity—but don't be misled. Bill Haley and the Comets are still a bunch of competent, talented and enthusiastic musicians.

Finale was, of course, the immortal "Rock Around The Clock"—and then Bill was gone—faster than the quickest Monkee, hotly pursued by a crowd of admirers across the stage.

"Bill won't come back unless you sit down," Rick Dane commented like a rather harassed headmaster.

To no avail, for Bill did not venture back into the arena—and the lions frustratedly left, back to the transport cafe and ten more years of reminiscence?

Earlier in the show "Twang" Mr. Duane Eddy had groaned to a terrible halt only minutes after coming on, because the rockers had decided his backing group, the Quotations, were not suitably garbed for the occasion.

He continued several punches later with a desperate calming speech, before launching into "Peter Gunn," "Shazam," "Some Kinda Earthquake," "Rebel Rouser" and "Forty Miles Of Bad Road"—and the twang was still the "hang."

And launching the "revival hour," the Wild Angels, home-grown and right in the rocker image, filled in the missing gaps.

All in all, it was, euphemistically, quite a night!



"Rock coming back? . . . It never went away." So said King Bill, and you can see the fans agreed.

HE stood in front of the cloakroom mirror, legs bowed at the knee and protected from the floor by three inches of genuine crepe; drain-pipe trousers, drape jacket with velvet collar; white shirt with collar upturned, and bootlace tie. With a deft flick of a large comb, the long greasy hair was swept back in DA style, and a quick wave at the front . . . THE TEDDY BOY WAS BACK.

• HE was just one of hundreds, similarly attired, who filled London's Albert Hall to see and hear their Top Man Bill Haley.

• WHERE had they been these last ten years? The sudden shock was overwhelming. Here was British youth which had missed out on the Mod look, by-passed Flower Power, and turned off to psychedelia.

• IT was as if the ten "formative" years of pop music had suddenly vanished, and we were back where we started.

• WITH cheers (not one scream was heard) soaked in brown ale they greeted their two idols in a manner which can only be described as healthily enthusiastic.

• AND the Wild Angels, for their efforts, did not go unnoticed, although it was possibly the names of the hit-makers like Vincent and Eddy that raised the volume, rather than the actual music.

• THEY jived in the aisles, shook in front of the stage and nearly fell out of the boxes in their delight, but were equally determined that only yer actual pure rock would gain their appreciation.

• SO when the unfortunate Quotations were misguided enough to appear in brightly coloured shirts — some with frills, no less! — the rockers turned ugly. The bass guitarist was rained with punches and drummer John (Merseybeat) Banks was injured by an unidentified flying object.

• HAPPILY that was the only violence. No seats were ripped up, and outside only one mini (sure sign of a mod) came in for rough treatment.

• WHERE WILL IT ALL END?

THE EPISODE

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Otis' next: a monster!

LIKE any music other than commercial pop, soul has long been raved over by that select, enthusiastic minority, some of whom originally got turned on as far back as '56 with the Lavern Bakers and Clyde McPhatters.

Some of that minority are the narrow-minded purists who can recite record matrix numbers backwards, who will automatically put down any cover version of a soul original, and who would probably hate to see their music become commercially successful.

This column is not for them. With records like "Sweet Soul Music," Aretha's "Respect" and, of course, "Dock Of The Bay," the Stax/Atlantic sound HAS become widely accepted and it's for the more recent converts that I'm writing.

But—"What is Soul?" Ben E. King answered that in sound—in words—any song sung with a real, deep, sincere feeling that communicates to, and moves the listener.

Skin colour doesn't come into it. Donovan has soul, so has Sinatra. Scott Walker has tremendous feel in his singing and moves his listener to an unbelievable extent. That's the theoretical definition.

Ironic

In practice the word "soul" has become the label to describe the coloured American music that stems from Memphis, and to a certain extent, Detroit. That's the "soul" that I shall mainly concentrate on, although good things happening nearer home won't be ignored.

"Dock Of The Bay" sold over 200,000 copies and reached number three. It's cruelly ironic, to say the least, that Otis Redding had to lose his life before the public recognised the greatness of this man, but I'm sure many will agree that "Dock" would've been a hit anyway.

Obviously SOME copies sold on sympathy, but I think the publicity the tragedy brought about put the name Otis Red-

SOUL



johnnie walker

ding before the eyes of many who'd previously never heard of him; and hey! Whatdaya know—the BBC gave the record some air time, although many producers turned it down flat until it reached the charts.

Otis and Steve Cropper (infamous guitarist of Stax's rhythm group, Booker T. and the M.G.s) wrote the song, in itself very different, and Otis used a slightly less guttural, more relaxed voice which, together with the sounds of surf at the beginning and the whistling at the end, gave the whole



Otis Redding: ironic he had to lose his life before being recognised

thing a beautiful, peaceful "feel."

The follow-up single, titled "The Happy Song," due for release toward the end of May, is very much in the "Fa Fa Sad Song" bag, both in groove and strong hook chorus, only it goes "dum dum" instead of "fa fa."

It'll either be a very moderate hit or a monster.

Aretha

For myself, I'm convinced we'll all be looning through the park or down the street, singing or humming the chorus, and I'll stake my only transistor (admittedly not very much as I don't use it anymore) that "The Happy Song" will be

Otis Redding's first number one.

The Ike and Tina Turner Show once again hit England — burned its way round the clubs and proved beyond all doubt that, in order to draw crowds, no longer is it enough simply to stand on stage singing hits—even if there is a huge orchestra and an R.A.F. band behind you.

Unlike pop, soul music is a compromise on record and the real thing live, with as much appeal in vision as in sound. Journalists who labelled Tina the "Queen of Soul" had better get ready for Aretha this weekend, I'll be compering the show, so hope to see you there.



Brian Wilson: lauded and acclaimed

BORING—THAT'S THE BEACH BOYS!

by PENNY VALENTINE

A CAREFULLY calculated warning to the Beach Boys—split up or get yourselves together.

There is something very stale in the Beach Boys camp. It is the smell of utter freedom run amok. It is the smell of staleness and inertia.

It is not pleasant to reflect upon the Beach Boys and see what could have been and then face what is. This fact has been brought home by the group's latest release. "Friends" is about the ultimate in sadness.

Whither the progressive Beach Boys? Whither the same spine-tingling sensation one got with "God Only Knows"—the Beach Boys' answer to the Four Tops' "Reach Out"? Gone, gone, gone.

It has been suffocated in the same boring, muffled voices, the same trivial words, the same droning, fiendishly-dull atmosphere. If the Beach Boys are as bored as they sound they should stop bothering and retreat to the Californian foothills.

If they're not they should stop boring their public and in-

sulting them with below-par performances.

Three years ago the Beach Boys gave us the throttled heady taste of Californian summer. The sun always shining, the surf always coming in to land, brown young bodies on a beach, summery love in the long grass. It might not have been earth-shattering in its perfection. But they "felt" their surroundings and imparted that feeling to us.

Mammoth

They gave it to us through a record—frothy as the top of a Coca Cola and as burning as a 350 cc Honda.

They had a hard core fan following here in gritty England—a mammoth one in America. But their final and complete connection with the public came with "God Only Knows," "Good Vibrations" and the beautiful "Pet Sounds" album.

It turned out to be their zenith.

They had started something new and thrilling—a great kick in the stomach for pop music. Brian Wilson was lauded and acclaimed with all the power we could muster. But instead of leading us on and on to newer and more exciting things they began a steady plunge downhill.

Instead of thrusting us upwards they led us round the maypole with nonsense like "Then I Kissed Her."

Today the Beach Boys are floundering pathetically in a mire of stodgy apathy. It is now time for them to stand still and take stock of themselves and the situation they're in today.

They have been given too much freedom with all the praise that has been heaped on them. Like greedy schoolboys in a sweet shop their sense has not prevailed—their control has snapped. They are no longer the brilliant Beach Boys. They are grey. And they are making sad little grey records.

HOLLIES: 'We could never give up touring!'



**DISC
TOUR
SPECIAL**

JOHN ROWLES: raring to go



John Rowles: Aiming at the American market

WHAT MIGHT be labelled the snob tour of 1968 opens its doors to the general public at Shrewsbury on Friday, May 17.

Only three acts will be on the bill. The Hollies—now way up on the normal pop group; The Scaffold—with their distinctive brand of satirical jollity; and Paul Jones—with his ethereal brand of satirical elegance.

This will be the premiere of the first of the new-look tours.

"We planned it ourselves and chose the people we wanted to be with," Hollies drummer Bobby Elliott explained. "We thought people were tired of seeing endless groups so we decided to have only three especially good acts and give them time to present themselves properly."

"We toured with Paul Jones twice last year. We know him well, get on with him, and think he's fantastic on stage. He's also a very good crowd draw. A lot of people have never really SEEN the Scaffold properly, so this will be a good chance."

The Hollies themselves will be touring for the first time with full orchestral backing.

"It's something we've been talking about for so long that we thought people were probably sick and tired of hearing about it and wanted some action on our part."

"We chose Mike Vickers because he's so good with arrangements, and we're working with him to have special mikes to pick up the string section properly."

"We're looking forward to touring. It seems such a long time since we did a proper tour here. Up until now we've left England alone for too long, touring abroad."

We've been all over the world but there's nothing like coming home and getting up in front of a British audience.

"We want to tour again in the autumn. There's been a lot of talk about us not touring any more, but I don't understand where that all came from. We're not a group that could give it up and hide in the recording studios. We need to go on stage. We gave up ball-rooms because they were chaotic and we felt there was no contact with the audiences there. We want to talk to our fans as well as just play. But concerts in theatres are good because things are so well organised and people are more attentive. They have come to be entertained in any way you chose."

"We're working on a lot of new material and presentation for the Hollies. There will be more solos by Graham and the others. I hope the kids are going to enjoy it."

For The Scaffold this will be their first-ever pop tour since they burst into the scene with "Thank U Very Much."

"We've only ever toured once in our lives and that, funnily enough, was with Paul Jones when he was lead singer with Manfred Mann," Mike McGear said.

"We're keeping our fingers crossed about the fans. Basically it's good because we're touring with mature people and I expect we'll get a more listening audience than we might have done."

"I've got nothing against screamers as long as they scream in the right places and are calm in the others!"

"The thing is with an act like ours, it's imperative that we get a rapport with the audience. I don't believe in this word intelligent. People don't have to be intelligent to understand what we do—we just want to entertain them. We'll be cutting out a lot of the sketches because they tend to slow things down a bit. And John Gorman will be his usual inimitable self!"



Hollies... get on well with Paul Jones

JOHN ROWLES seems like a fresh newcomer and you could be forgiven for thinking he's terrified about his first British tour which starts tomorrow

(Friday) in company with Amen Corner, the Paper Dolls, Dave Berry and Herman's Hermits.

Nothing could be further from the truth. Says John: "I used to tour in a bus in the sweltering Queensland heat and once you've been through that you've been through the lot. So I'm quite used to touring now."

And he's certainly not apprehensive about stage appearances. "I'm really happy when I'm on stage and working live to an audience. It'll be the first time I've appeared on stage in this country and I can't wait to start. It'll be fabulous."

John says that even if his current single "If I Only Had Time" hadn't done so incredibly well he was set

to go ahead with the tour. "It was all planned from the start—Peter Gormley, my manager arranged it."

John originally thought he would travel between venues in a private car so he would see something of Britain during the twelve-day tour.

"I will be going on the tour coach because I'm sure I'll get lost otherwise."

He has already done TV shows with the Paper Dolls but he doesn't know the other artists on the bill and hasn't seen them perform.

"I think it's a well-balanced bill and I'm looking forward to meeting all the other artists. In fact it's lovely! There's me and all the rest are groups."

John, who will either close the first half of the show or open the second, has been allocated 20 minutes stage time.

"I'll be doing six numbers—two will be ballads and four up-tempo. I might even do my next single when we choose it from among 21 tracks we've recently put down."

Remaining tracks will go to make a very varied album which could be released in a month's time.

John says he's shaking off the Engelbert Humperdinck image but that "it's nice to be compared with somebody so successful."

He's got three suits lined up for the tour and plenty of casual gear and there'll be no scurrying back to London during the trek—he'll be staying in hotels with other stars of the bill.

"I'm sure it'll be quite a successful tour—between us we've got two numbers in the charts and Herman's got a record out now."

What after the tour? "I'll be promoting 'If I Only Had Time' on the Continent. But in the long run I'm aiming at the American market."

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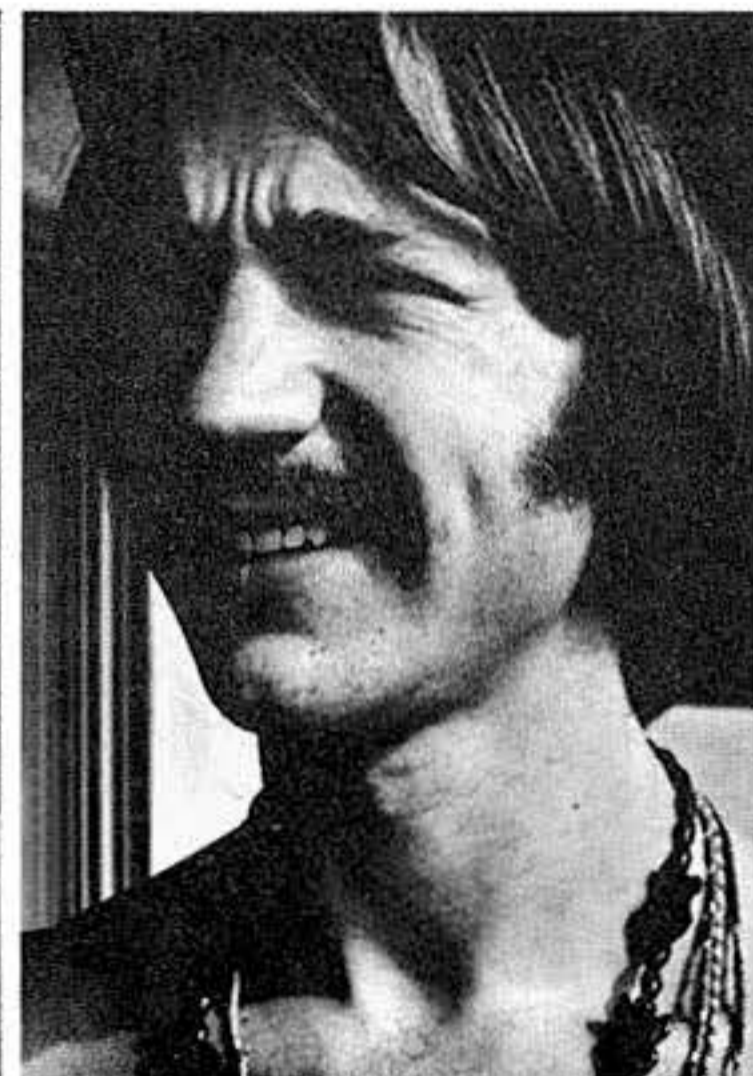
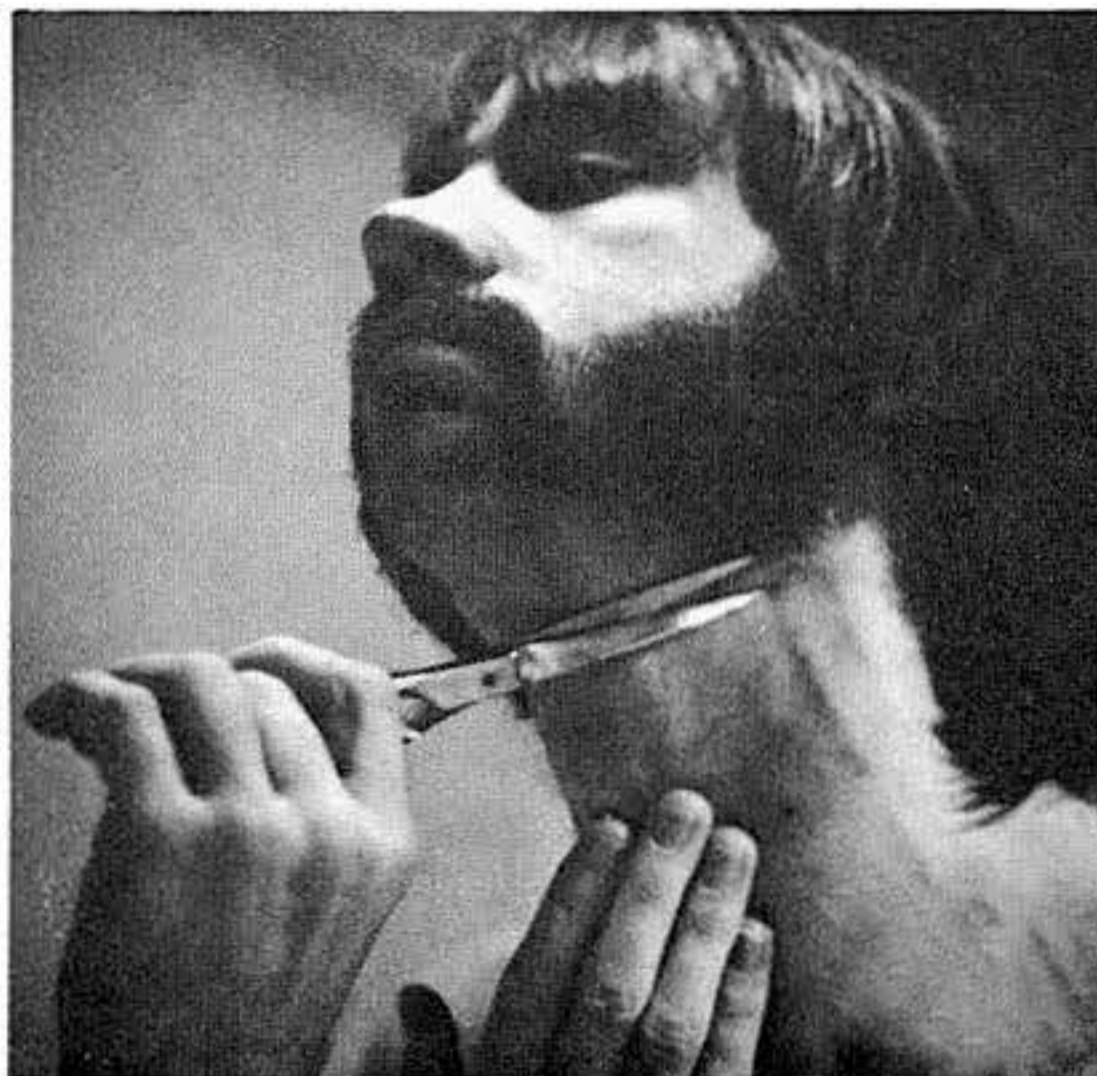
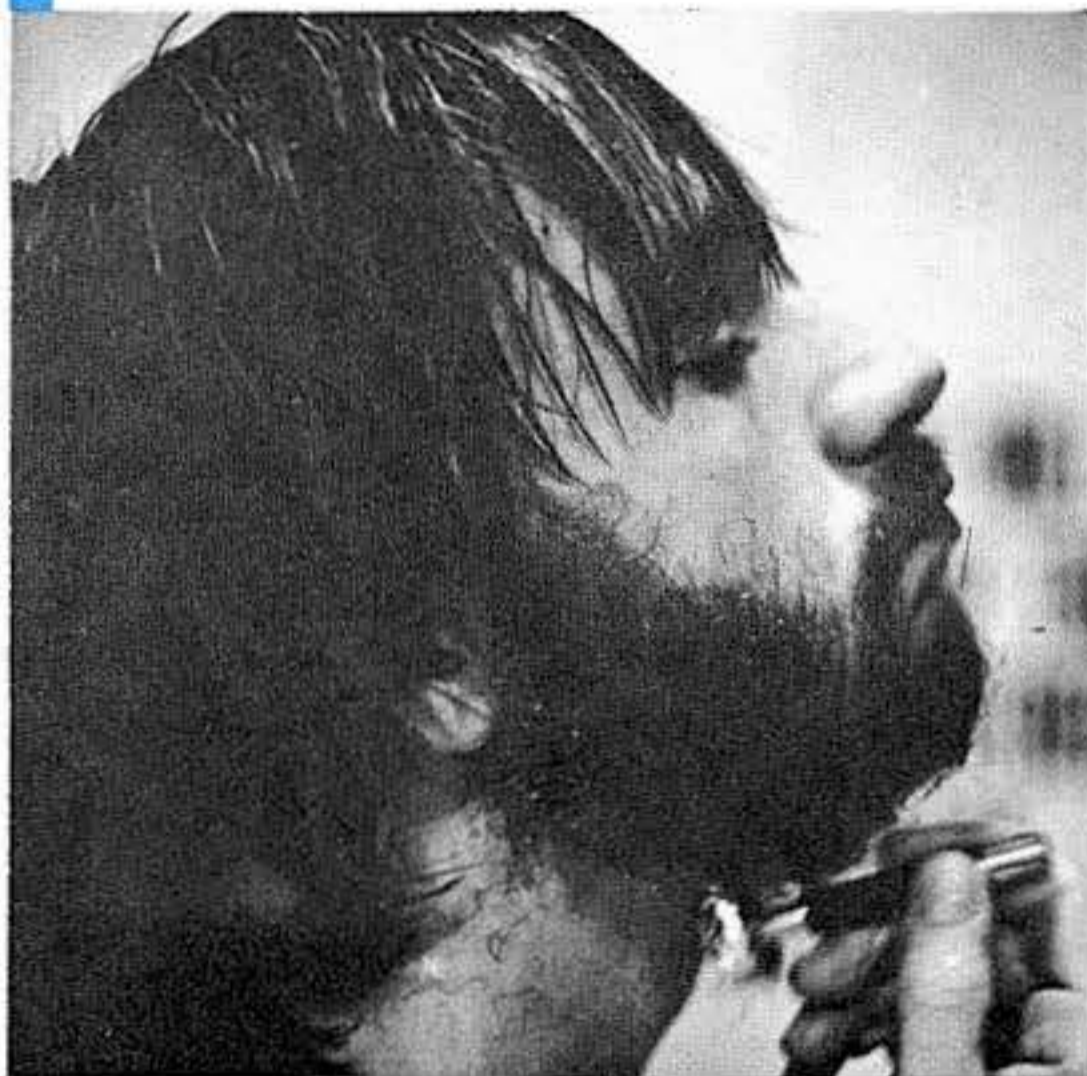
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PETER TORK, the Monkee who loves the feel of hot water...



THE DAY a Monkee shaved off his beard, one of his best friends was there to photograph the occasion for Disc! Peter Tork's picture-taking pal was Lance Wakely, who shared a flat with Tork when he played folk music. Between the beard and today's clean-shaven look, Peter kept a moustache. Lance Wakely now plays bass with a duo called Shipley and Brewer.

PETER TORK'S is a rags to riches story. His father is a college professor and his parents have a little house and some land in Connecticut, but they're not rich by any means. Peter has been on his own for some years . . . and no money from home helped him pay the rent.

Peter lived in a cold water flat in the Village a few years ago. No bathtub and no hot water. When Peter wanted a shower he had to walk upstairs and ask to use someone else's water facilities!

He was more concerned, obviously, with keeping the body together rather than philosophising about his soul.

Still, he was much less serious in those days. He was hanging out and singing and playing banjo in the basket houses (coffee houses where the entertainers were paid by customers who dropped money in a basket passed after each set).

Peter's parents weren't too happy about what he was doing in the Village. They weren't against his music, but it didn't look too good for a professor's son to live in the Village and sing protest songs.

This doesn't mean Peter didn't get along with his family—he had a great home environment when he was younger—and his mother and brother and Peter would write plays and songs together.

One song, "Alvin The Alligator," written by Peter and his brother, might appear on the next Monkee album. Today Peter is still close with the folks at home and tries to spend as much time there as possible—usually holidays.

Peter hasn't really changed; most of his friends agree that he's basically the same person who happily strummed away in the Village. It's just that now Peter has the time and the secure financial position to do and say what he couldn't afford to do and say before.

Religion

His concepts of religion and God haven't changed, he just has more freedom to think and verbalise his thoughts than he did when he was worrying about his next meal.

Peter's opinions are very definite, but he doesn't have a closed mind; he'll listen to someone else's opinion. He's into the Eastern

JUDY SIMS concludes her series on the Monkees

thing — God is within you, the great oneness of man, the universal cosmic energy that exists, and so on.

He's in sympathy with the meditation thing, although he himself doesn't actually meditate. He's against the war in Vietnam and doesn't approve of the economic excesses and cut-throat business attitudes so obvious in America today (and other countries too, for that matter). He has an almost naive belief in the basic goodness of his fellow man (a trait which hasn't changed one iota through the years), and he thinks there is hope for everyone.

He thinks the Negroes deserve everything they can get, but he doesn't go along with violence of any kind.

Peter certainly hasn't changed toward his friends. Most of the people who live with him (there are seven now) have known Peter for years. Since money has no value to him, and friends do, he

HE DOESN'T REGRET BEING A MONKEE BUT ISN'T AS HAPPY AS HE COULD BE

lavishes his money on his friends.

Peter has spent thousands of dollars just helping, with no thought of getting repaid. (That much has changed—a few years ago Peter couldn't give much more than a sympathetic ear.) And while most of his friends are somehow involved in the music world, they are friends who went through the same struggles he experienced . . . Peter apparently has no truck with the countless hangers-on who live parasitically off the newly famous pop people.

Peter isn't as happy as he could be, but he's relatively content. He's working at things he likes and feeling creative about what's going on. He has the freedom to do all the things he wanted to do years ago, such as producing records and making movies and getting into artistic things that are expensive to do.

At present he is producing his own songs and tracks for the next Monkee album, starting a movie production company and a recording company, and going into management for old friends who have a lot of talent but who never got out in front.

Desire

Peter doesn't regret being a Monkee, but he regards his experiences objectively. He realises that he has learned a great deal about film and television and recording, all the things that would take so many years and dollars to learn normally — without the sudden fame and fortune.

His strongest desire is to be a record producer; music is more to him than acting, although he digs acting. Peter once told me that it's impossible to "categorise" things like actor, musician, etc. "It's all the same, everything overlaps," he said.

"An actor has to know rhythm and timing. A musician must be

able to interpret, to communicate. I can't say I'd rather be this than that, I just want to do whatever it is that feels best."

Aside from his professional involvements, friendship seems to be Peter's most all-consuming function. Friendship—not marriage. He feels marriage is unnecessary and that one can have just as meaningful a relationship without the marriage contract.

This may or may not be the result of his very brief unsuccessful marriage. But while marriage doesn't appeal to him, Peter does

love children.

He has none of his own, but he's very affectionate with his friends' children.

With all those people living with Peter now, he has very little privacy, but apparently it isn't missed. Everyone at the house is working and "doing their thing," and the house is a simple, unpretentious, very lived-in home.

As one person living there puts it. "It's a happy, productive household, so full of love you can't quite believe it."



Peter as he is today

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LAZY DAYS FOR HUMP

ENGELBERT HUMPERDINCK stretched himself in the Majorcan sun this week and said with obvious satisfaction: "This is the first real holiday I've had—not only since it all started happening for me, but in my entire life."

Apart from four days in Portugal last year, Engel has never known the delights of holidaying. "Well, I did have one long holiday . . . when I was out of work!" he told Disc by 'phone from the sunshine island.

Even so, Engel wondered whether he should cancel his trip to Majorca—he has been staying at the plush Hotel Delfin de Playa in Palma Nova with manager Gordon Mills—because his absence from England coincided with the release of his latest record, "A Man Without Love."

"What's the latest chart position?" he asked anxiously. "It did worry me slightly whether I should go on holiday or stay and promote the record. But I managed to fit in a few television appearances before I left."

"To be honest, I had to have a holiday. That long season in the London Palladium just about finished me. I had never realised what it was like to be so wound up."

"So I'm being really lazy out here. I'm doing a bit of water skiing and horse riding, but mainly I'm just relaxing my whole mental outlook and forgetting entirely about work until I return next week."



Let's toast Marmalade!

TO look at wild-haired, wild-eyed Junior Campbell you might be forgiven for thinking he was a strange gent from London's hippie-land.

Until he opens his mouth, that is . . . for whoever heard of a Scots hippie?

In fact, Junior is an incredibly sane person, two years happily married, who plays an excellent lead guitar for that incredibly talented "unknown" group, the Marmalade.

After nearly two years together, during which time they have packed every hall and ballroom they've visited, Marmalade are at last on the verge of a chart

breakthrough, with another Keith (Love Affair) Mansfield arrangement, "Lovin' Things."

"And before anyone thinks of levelling the same accusations at us as the Love Affair went through, let me say right away that we all played on the record," says Junior.

"It's just that the record sounds so much better with brass added. We quite expected people to compare us with the Love Affair, but that didn't deter us."

"The basic concept of a pop record is a good sound, and any way we can improve the sound of our records—we will!"

"Lovin' Things" is the Marmalade's third single, and the first on which they have used extra instruments. Strangely "I See The Rain" and "Man In A Shop" were both big hits in Holland, "where," says Junior, "they still like guitar groups."

But success in Britain is what the Marmalade are after, and apart from Junior Campbell that includes drummer Alan Whitehead—the only Sassenach among them—bass guitarist Graham Knight, rhythm guitarist Pat Fairley and of course 5 ft. 7 in. vocalist Dean Ford.

If "Lovin' Things" is the big hit it deserves to be, the Marmalade will be the first group since the Poets to put Scotland on the pop map.



• The Marmalade, from left: Dean Ford, Alan Whitehead, Junior Campbell, Graham Knight and Pat Fairley.

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**BOBBY
GOLDSBORO**

REAL NAME: Robert Goldsboro. "But it's been Bobby since I can remember."
BIRTHPLACE: Florida.
AGE: 27.
EDUCATED: Dothan, Alabama, and then Auburn University. "I was there two years and goofed off. I studied business administration and hated every moment of it."
PREVIOUS EMPLOYMENT: Played with Roy Orbison as backing guitarist for nearly three years. Joined in 1961. "I gained a great deal of invaluable experience. I think he influenced me a lot—especially my song writing."
FAMILY: Is married to Mary Ellis and has two children—Danny aged four and Terri aged two.
HOME: "We live in Alabama at present but I've bought some land in Nashville and we're having a new home especially built there."
DRINKS: Bourbon whisky.

POLITICS: "I'm very interested in politics but I don't like giving voice to my opinions. Well man that's what polling booths are for!"
FAVOURITE FOOD: Fried chicken.

CARS: Owns one shining Cadillac.

HOBBIES: Likes watching baseball. "If I hadn't gone into the pop business I guess I'd have done something in the sports line."

MUSICAL TASTES: Likes anything good especially rock and roll and rhythm and blues.

"I find myself getting influenced by any record I really dig. I guess you could call it stealing in a way. I think 'good dawg, that's good!' and off I go."

FEARS: A great worrier. "I worry before I go on a show in case one of the backing group goes wrong or I crack up and forget the words. I don't much like flying either but I have to or quit the business and be a shoes salesman and I'd never do that!"

MONEY: Likes gambling. Manages to lose £300 in 20 minutes and thinks it's very funny.

"My friend Bob and I went to the Playboy Club in London last week and I had a thing about red. Black kept coming up and I kept putting £25 on red—everyone was laughing at me. In the end Bob and I had tears of laughter rolling down our cheeks. People thought we were mad!"

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RAY CANE was looking distinctly more confident and self possessed. He'd shot down from the stage of London's Playhouse Theatre where the Honeybus were rehearsing for the Joe Loss Pop Show to talk to me about himself and the group.

He selected a deep armchair in the dressing-room and said: "We're not going mad. We're not buying Rolls-Royces and we're not doing the clubs or playing 20 nights a week."

"The success of 'Maggie' it seems hasn't meant junketing for Ray, co-founder of the Honeybus.

"I don't go to clubs or things like that. The group is my life. We've put a lot of hard work into it and I think it's paying off now. We aim to be a very successful group playing what we like and above all to be respected. There's no doubt about it, hard graft wins in the end."

He confesses he didn't expect "Maggie" to be as big a hit as it is.

"We expected the recognition and I suppose it's a very commercial sound but I preferred our second record, 'Do I Figure,' as a quality sound.

"Dave Berry's done it as his latest single which is a sort of compliment to us and if he was a chart name maybe it'd sell."

INSPIRED SONGWRITER

Why does he think "Maggie" has scored so resoundingly?

"From the point of view of the public the song really swings.

"When I hear it I feel a movement inside me. You've got to sway to it and people hear the rhythm before they know what we're singing about.

"From the point of view of the business we've built up a reputation. DJs recognise this and played the record. They seem to like the group and our previous singles."

Ray says the group just plans to go out and record their next single without overmuch fuss. He's sure it won't resemble "Maggie" as Peter Dello's such an inspired songwriter.

"Without a doubt he's very talented," he observes. "A lot of groups tend to get typed and only feed the public one type of thing

and too many rely on the sound of their latest record.

"But even after 'Maggie' you know we're not on a big image scene. I've got more money in my pocket I agree but I've only bought a pair of trousers and some socks from Marks and Spencers.

"I intend to keep my old Mini and I won't be moving from home because it's very free and I come and go as I please."

What has the record really meant? "We can eat now instead of starving!"

Amazingly enough, Ray had to buy his own copy of the hit. "We gave so many out I had to buy my own and while I was about it I ordered copies of our last two records as well."

His friends and family can barely conceal their excitement over the record's popularity.

"My mum's very proud. She used to have goes at me to get a job. I think she just saw how much money I wasn't earning and perhaps didn't realise I enjoyed playing.

"She preferred our last record but sings 'Maggie' constantly and tells me how many times it's been played on the radio."

Ray's neighbours have also been very enthusiastic. "They want to share in our happiness and I sign autographs for them. My niece has asked for a picture of me and a friend from an old group phoned the other day to say his group now includes 'Maggie' in their stage act.

"I must say I don't get fed up playing the song over and over again. We try to put it over well all the time as it's a hit record and this means overcoming the different circumstances we find wherever we play.

"Pop's changing all the time and I think it's changing towards what we've recorded in 'Maggie' People are moving away from

'Good riddance to the psychedelic scene!'

Honeybus-a-week

STEVE WEBBE TALKS TO RAY CANE

psychedelic stuff to light summery sounds. Everything has just seemed to go for us.

"American groups are going round in circles. They're trying so hard they don't know where they're going. In Britain there's a genuine feeling running through the veins of pop. American pop isn't my cup of tea."

CONTROLLED, NOT PSYCHEDELIC

Ray reckons the first of a line in pop is usually good.

"Take the Beatles. They put such interesting detail in their songs and 'Strawberry Fields' was wonderful. It was balanced and controlled and not psychedelic.

"I've heard a few LPs of the Doors and the Grateful Dead. Their progressiveness is thrown at you and you're conditioned to expect so much but they don't live up to expectations."

Ray says his songwriting has slackened off. "It's so hectic now that there are inevitably long periods when I'm unable to write anything. I'll be able to do more when things calm down and we can look around. I hope some of our members will be on our LP but, as the better songwriter, Peter will be writing our singles."

The Honeybus planned their assault on the charts with a high degree of originality, building

their impressive reputation on radio appearances and record releases.

"After our second record was released we appeared on the David Symonds Show with a string quartet. Top Gear and the Pete Brady Show followed again with a string quartet and every show we did seemed to turn out well and different. In fact so well that producers came to us and things sky-rocketed.

"When 'Maggie' came out we were on the radio every day and had an opportunity to promote the record. But I think it was 'Do I Figure' that built us a reputation in the business."

Like the others in the group, Ray scorns persistent clubbing.

"I may go to a club with a couple of friends but I really don't go anywhere. I suppose the habit of not going has set in through not being able to afford it.

"But I've sat in clubs listening to non-stop music and always liked to walk out into the night air in silent London."

UNIMPRESSED BY MARRIAGE

Fans are important to Ray. "Fans are it. Without them we wouldn't be here. They're people who make a point of listening to your records and even Val Doonican's got fans.



"Signing autographs has got to be done and it's sometimes hard when you're tired and grumpy.

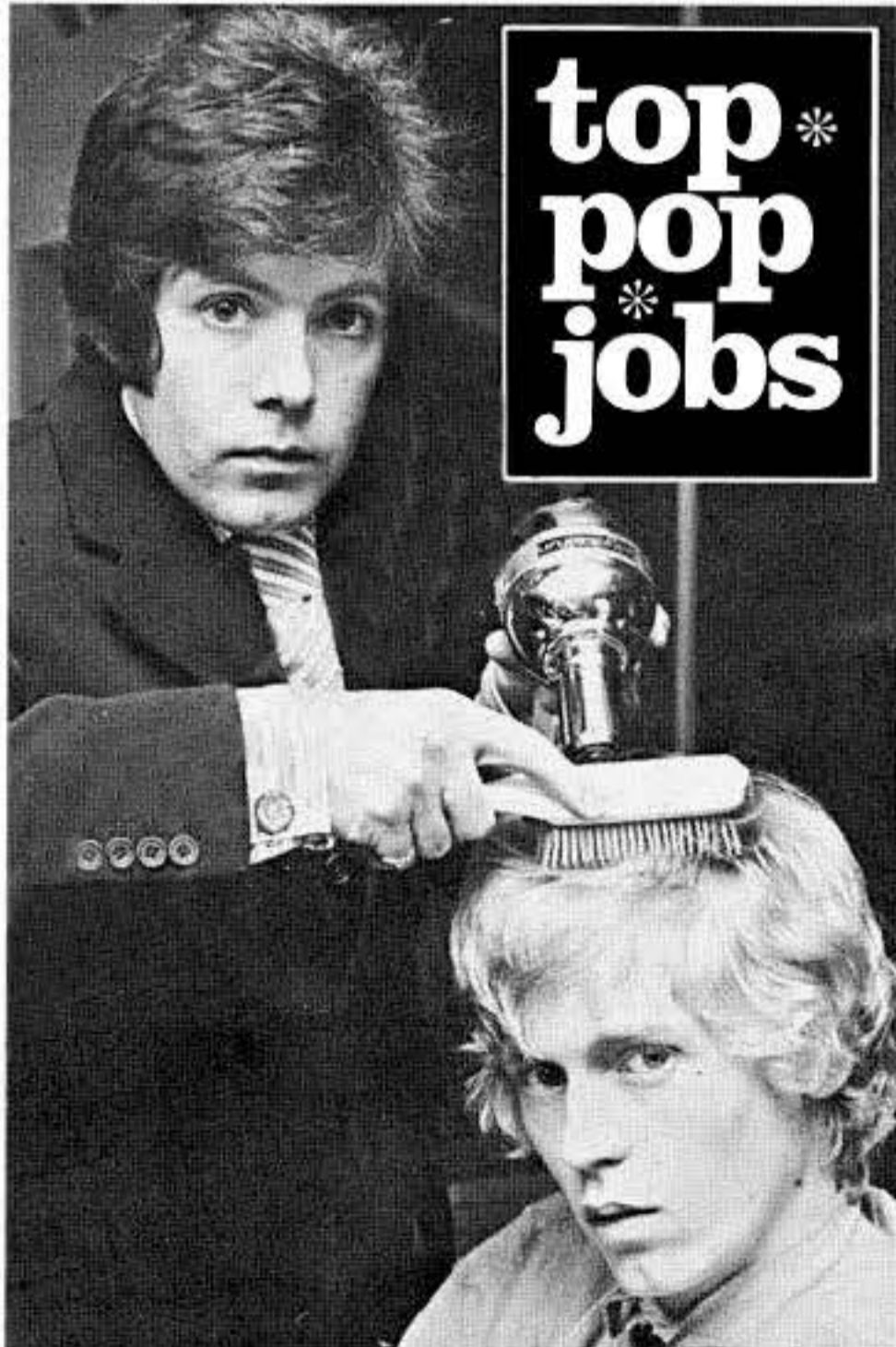
"Hands come out at you with bits of paper and you sign them but you have to be sharp when it's time to go."

Ray hasn't got to know many pop people. "We meet some at 'Top Of The Pops' and they say hello and remark how they like our record but other than go out socially—which doesn't interest us—we don't meet them. We stay detached most of the time."

Despite the group's fame Ray is unimpressed by marriage. "I haven't any plans that way at all. It doesn't interest me. It's all right if you want it but I've no need of marriage."

He reserves the highest praise for manager Terry Noon. "Without him it wouldn't have been possible—he's more than a manager—he's a friend—a fifth Honeybus."

The hairdresser who gave Roy Wood a



top
pop
jobs

Keith styles the hair of ex-Move Ace Kefford

IF YOU looked at hairdresser Keith Wainwright's appointment book it would look like a pop's "Who's Who."

Peter Frampton, Paul Jones, The Move,

Paul and Barry Ryan are all regular customers at the swish Mayfair salon of Leonard's where Keith has worked for the past three years.

Keith is responsible for cutting and styling the top pop heads in the business. They pass through his hands and end up with their own distinctive "look" that he finds for them.

"They're just as difficult as girl clients and just as fussy" says Keith. "You have to talk them into believing that what you're doing is going to make them look better. Because they rarely know where they're going to be from one day to the next they hardly ever make fixed appointments—they just ring up and take their chance or drift in when they feel like it."

Keith has been hairdressing since he was 15. Now 23 years old he did a three-year apprenticeship when he left school, went on a year's improvement course and then did a year's hairdressing on a liner.

"We cruised around the world and it was great—one of the best times I've had."

On shore again Keith joined Leonard's—then an up and coming new business whose clients listed some of the top models in Britain.

"I started doing men's hair around Christmas. It meant having my own little corner of

the salon and being able to please myself. Boys from minor groups started to come in for new hairstyles and then we started to get the bigger names.

"It's good because I'm very interested in the pop scene so it means we have something in common to talk about when they come in. I don't think anyone who wasn't interested in pop music would find it such an interesting job.

"But the tips are very good and really the only difficult person I've ever had to deal with was Roy Wood of the Move because of all that lion mane hair. In the end I gave him a non-haircut!"

Keith lives in Putney and likes music by Ike and Tina Turner and Joe Cocker.

"I think the main qualification for being a hairdresser is patience. And being a hairdresser for pop people means even more patience.

"Sometimes I'll go along and do a group's hair for a special TV appearance. They often say come along to a one nighter but in the end they forget or rush off like lunatics so I rarely do their hair for stage appearances. Sometimes I'll do a great haircut and then I don't see them for a couple of months and in the meantime they've cut it themselves. If they don't muck it up too much I don't mind!"

non-haircut

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**hate
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BOB FARMER INTO TWO
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NEWS. ONE, THE POP
BUSINESS AGAINST A
GROUP. THE OTHER,
YOUTH VERSUS
A DISC JOCKEY.**

A RRESTED for scaling the Eros statue in Piccadilly Circus . . . owning up to not playing on "Everlasting Love" . . . barred from "Time For Blackburn" . . . alleging a smear campaign is being conducted against them . . . that's the Love Affair, whose tale of trouble makes the Move and Stones as innocuous as "Music While You Work" quintets.

But are the Love Affair law-abiding saints or publicity-mad sinners, whose constant craving for attention has turned sour on them? Do they deserve sympathy for the plain-as-daylight campaign designed to damage their chances of repeating chart fame—or are they five silly boys who got too big for their boots and needed a sound spanking?

The Love Affair's troubles started by admitting to their non-appearance on "Everlasting Love." The Eros affair, they freely admit, was a publicity stunt, and what pop group doesn't try to drum up attention with a well-rehearsed antic?

But why own up about the record and risk such irreparable harm to their reputation? "Emphatically, it was no stunt," says Mick Jackson. "We cannot explain in print the real reason for owning up, but let's say it was made pretty plain to us that if we didn't say it, then someone else would."

"This was proved to be true when we did that Jonathan King show and he told us he knew we hadn't played and would challenge us on the show. We decided it would be better to own up then, rather than wait and see some Sunday paper do it for us."

"Even before the show went out, members of the production team were ringing up the papers to prepare them for it. So it made great publicity for Jonathan—but the pop industry smeared us as unethical for owning up. Yet it was the pop industry who forced us to admit it."

Lynton Guest picked up the story. "We hoped people would at least admire us for being honest—but it had the opposite effect, as far as the pop business was concerned. Then Mike Mansfield decided to play safe and jump on the bandwagon."

Follow-up

"We'd like to thank Peter Whitmore, producer of 'Whistle Stop' for being the only TV producer who has had us back to promote our follow-up single. Can anybody understand a No. 1 group not being used on their follow-up single? It can never have happened before. The mere fact that we were invited back on 'Whistle Stop' surely shows we're not a lot of monsters."

For the Love Affair have also alleged that a smear campaign is being conducted against them by another group in the business in which TV producers and ballroom promoters are warned against booking them because of bad manners, trouble-making and poor performances. If they know the identity of the alleged group, why don't they sue?

Steve Ellis continued: "When no one is prepared to come forward and make a sworn statement, what action can we take? The troubles date back to the early days of 'Everlasting Love' when we received an offer

which we turned down. Because we did, we have been made to suffer."

The campaign has been pretty convincing. "We go up to shake hands with a group and find they walk right through us," added Steve. Obviously people really believe we're big-time, precocious little brats, but it's not true.

"We're impetuous and full of life, but we've never given direct offence to anyone, apart from that one incident. When you jump from obscurity you're bound to change a bit, but, honestly, we don't think we're big-time."

At least Love Affair have not been let down by their fans. They play to packed ballrooms and the proportion of letters from Disc readers complaining about the unfair treatment of Love Affair would startle the Mike Mansfields of the business.

One aspect of their Affair remains unanswered. Why has not the powerful Harold Davison Organisation, the boys' agents, not tried to use their influence in earning TV bookings? Colin Hogg, who books for the boys, told me: "You can't dictate to producers who they have on their show; you

**Love
Affair . . .
'We hoped
people
would
admire us
for being
honest.'**



Love Affair... Saints or Sinners?

can't sue anybody unless someone comes forward to name names."

It's tragic, too, that the pop business, which has always known well that session men are used on records, have victimised Love Affair, without wanting to know any reasons behind the admission on "Everlasting Love."

If the Love Affair are just "silly little boys," isn't it time the pop business grew up as well?

JIMMY YOUNG is so unpopular among the younger generation that I wonder whether Radio 1 is going to survive his stay . . . "Please could you do something to get Jimmy Young off Radio 1 and get him a job as a switchboard operator if he likes phones so much" . . . "My advice to Mr. Scott is to get

rid of Jimmy Young—and fast" . . . "Count me in on the BBC gunpowder plot—I'll provide an extra large stick of explosives to go under Jimmy Young's seat" . . . these are just some letters readers have sent to Disc.

In the history of British broadcasting, no one, not even David Jacobs, had had to suffer such a stream of insults as Jimmy Young.

Some have been merely sarcastic—but many, many more have been highly vindictive. Possibly not even the Prime Minister has been pilloried quite so cruelly.

Malicious

He is, as far as the hip young deejays, the teen and 20 public and the pop business are concerned, the all-time pain-in-the-neck with what have been described as his puerile patter, foolish phone calls, ridiculous recipes and schmaltzy songs.

Not a day goes by without his fellow deejays having a "dig," amusing or malicious. He has become the whipping boy for all that's bad about Radio 1. Perhaps it's chain reaction to his having the most successful show on Radio 1 which also happens to reek of the old Light Programme menu.

Jim admits to being sensitive, the world's worst worrier, often insomniac. You would thus assume the endless jibes would have got Jim down. He says the opposite is the case. "When people have a go at me, not only do I not mind, but I'm bloody glad they do."

"You have to be a success in order for parodies of yourself

to mean anything."

He points to unshakeable statistics. "When I took over the 10 a.m.-midday spot, the listening figure had been 3.5 million. By the time I'd taken it to 6.5 million, the BBC powers that be said, 'Well done, Jim, but you can't go any further

than this.' Yet on Easter Monday, my figure was nine million.

"To knock success is silly, but inevitable. I will continue to be knocked and I don't mind. I want the majority view—not the minority view."

Policy

"To me, this is my business. I enjoy what I'm doing. I'm here to entertain—not to be clever. I've lived in a hard world whereby when you're in a theatre, the lesson you learn is that the more backsides you put on seats the more successful you are. If I was to switch the policy of my show and have millions switching off, it would be bad business."

His arguments defy answer. One suspects that his strongest critics rarely have the chance to hear his show, anyway . . . in other words, the younger people who are either at work or at school. The bulk of any radio audience during his time-spot can only be the housewives, who are clearly quite happy with Jim—or else why did his figures still soar even when he had the competition of Radio Caroline?

He backs his belief in his own popularity by pointing to the Gallup Poll organised by Radio Luxembourg to find out which were the most wanted deejays when they altered their format last month. Jim was heavily backed and consequently booked. He also receives 10,000 letters a week and "very, very few" are abusive.

Still, Jim is primarily concerned with his radio show and admits he sympathises to some extent with the teenagers. "I can't take their criticism seriously—but I do understand their point about not having two hours solid records as with the pirates. But two-thirds of my show is not needletime, so it's just too bad."

"What is a bit irritating is the way they put down the phone calls, recipes and my own singing spots. I sing two songs per show which takes up four and a half minutes. I make two phone calls which account for another four and a half minutes and the recipe lasts three minutes. Tot that up and it comes to 12 minutes out of 120. It's not much, is it?"

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**Jimmy Young
on knockers:
'Not only do I
not mind, but
I'm glad
they do!'**



Otis: the king's last LP

OTIS REDDING: "(Sittin' On) The Dock of the Bay." Title track: "I Love You More Than Words Can Say; Let Me Come On Home; Open the Door; Don't Mess With Cupid; The Glory of Love; I'm Coming Home; Tramp (with Carla Thomas); The Huckie-Buck; Nobody Knows You (When You're Down and Out); Ole Man Trouble (Sax).

"Otis Redding was the best one-man campaign soul music ever had" is the sleeve-note to what is probably the last album from soul's King.

While we would not disagree with that statement, this is something of a disappointment. "Dock of the Bay" is there like a shining diamond but the other numbers do not live up to its magic. However, we understand this is virtually the end of Otis' recordings in the Atlantic archives and for that reason alone should be in every soul collection.

GREAT JAZZ CONCERT

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RENDELL-CARR GROUP
CHRIS MACGREGOR GROUP
MICHAEL GARRICK GROUP
SALENA JONES • HANK MOBLEY • PHIL WOODS

Royal Festival Hall
London, May 18

TICKETS—10s. 6d., 13s. 6d., 16s. 6d., 20s., 22s.,
from Harold Davison Ltd., 235 Regent St., London, W.1

BEE GEES, the busiest record-makers in the business, have released yet another sample of their ware which adds up to four singles and two albums all out in the last six months. One might call it flooding the market, except that this album — "Rare, Precious And Beautiful" (but, of course) — is a special Polydor collection of their early Australian recordings.

Side 1 starts with a Maurice Gibb song titled "Where Are You." It's up-tempo.

"Spicks And Specks," which follows, is the only song with which fans will be familiar.

"Playdown": Very Beatlish, which breaks into the most astonishing caterwauling wail.

"Big Chance": Barry booming out on a very Australian outback, hale, hearty, well-met type tune.

"Glass House": Another Barry song with somewhat old-fashioned harmonies.

"How Many Birds": Bee Gees seem to be singing a variation on the Cat Stevens song "Matthew And Son."

Side 2 starts with "Second Hand People," which shows they were writing nonsense lyrics long before "Lucy In The Sky."

"I Don't Know Why I Bother With Myself": Sad and self-pitying with the unmistakable Beatles harmonies.

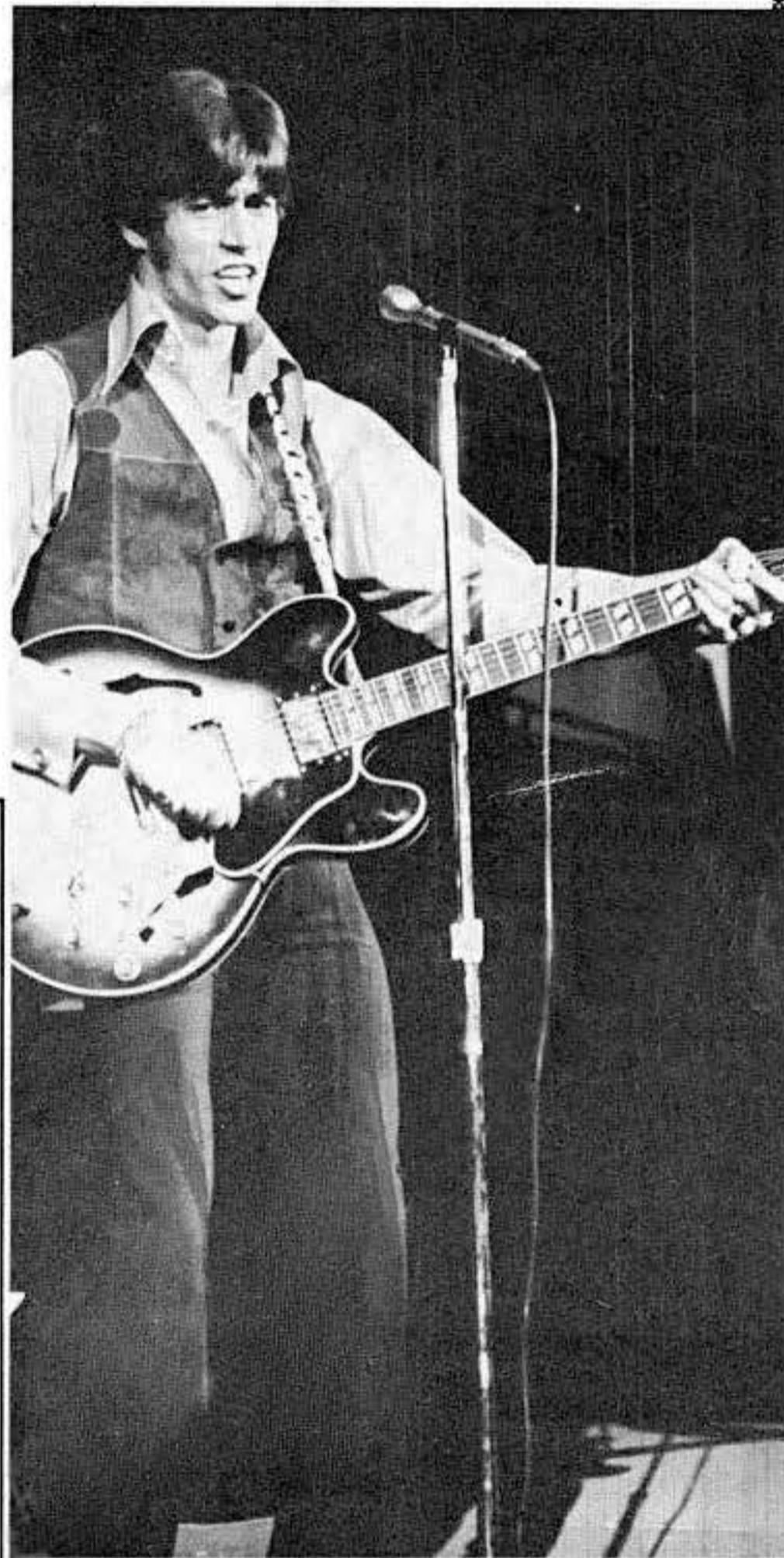
"Monday's Rain": A very ugly song featuring some extraordinary singing by Robin.

"Tint Of Blue": Out of the Beatles bag again.

"Jingle Jangle": Despite the title, a vibrato-rattling Bee Gees ballad.

"Born A Man": Barry bashing out a really gutsy song.

BEE GEES—a collection of Aussie hits...



Barry Gibb: bashes out gutsy songs with loads of soul

NANCY SINATRA and **LEE HAZLEWOOD** had a mini-hit in Britain with "Jackson." Now comes their LP together, "The Hits Of Nancy And Lee" (Reprise).

There's something haunting and attractive about their vocal link-up, especially on "Some Velvet Morning."

Lee's voice, which sounds like it was recorded in a cave with the echo chamber in the next-door cave, contrasts eerily yet perfectly with Nancy's pure tone.

A really interesting collection, containing some unusual songs including "Greenwich Village Song Salesman," "Storybook Children," "Lady Bird" and "Summer Wine."

• "Up Pops **RAMSEY LEWIS**" (Chess), and after hearing it we rather wish he hadn't! Ramsey and his trio sounded great on "The In Crowd" and others with just the trio, but add the full Richard Evans orchestra and attempt to improve on lovely songs like "Alfie," "Look Of Love" and "Why Am I Treated So Bad" and we wonder why he bothered.

Nancy and Lee: eerie contrasts

• Now here's enterprise! **Liberty**, rather than resurrect all the old hits, have dug deep into their **EDDIE COCHRAN** vaults and come up with "definitely the last material." The previously unreleased numbers on this album "My Way" are four blues instrumental tracks to prove that Eddie Cochran was a gifted guitarist as well as a singer. Also interesting are Eddie's versions of "Long Tall Sally," "Blue Suede Shoes" and "Milk Cow Blues." An excellent collector's item.

1910 FRUITGUM CO.: "Simon Says." Title track; May I Take A Giant Step; Keep Your Thoughts On The Bright Side; Bubble Gum World; The Story Of Flipper; Pop Goes The Weasel; The Year 2001; Magic Windmill; Poor Old Mr Jensen; Happy Little Teardrops; Soul Struttin'. (Pye International).

If it were not for their current hit, this would be an insignificant new album. The music is the sort of group noise that you sometimes hear in clubs: you can hear it, but it's not really there! There's a feeble mixture of imitation soul and straight beat pop. Altogether, this group's claim to fame still remains their single hit and they appear to have a long way to go to stay in the news.

• America seems to be always saying that **WAYNE NEWTON** will be an international giant.

We still want the evidence on an LP. He's competent, has a pleasant voice, but there's nothing on "Walking On New Grass," his latest **MGM** album, to make him stand out enough.

He should never have attempted "The Last Waltz," and the best track is the title song.

• To mark the return of uncle **BILL HALEY** and his merry Comets to our shores comes the first **MCA** revival album, "Rip It Up." Not so many well-known Haley rockers here, but "See You Later Alligator," "The Saints," "Burn That Candle" and the title song are good examples of the songs that sold so well ten years ago.

Nevertheless this will only appeal to those who remember the golden era, or the richly curious.

• Blues lovers should try "7936 South Rhodes," featuring American singer **EDDIE BOYD** with **PETER GREEN'S FLEETWOOD MAC** supporting him (**Blue Horizon** label). Recorded in London, this shows Eddie a fine blues artist in the Muddy Waters-Bronzy-Brother John Sellers style. It swings, even on the slow blues.

Peaches and Herb duets

• **PEACHES** and **HERB** seem like the new Brook Benton and Dinah Washington, especially on "Rockin' Good Way." Try their swinging, beaty stuff—and enjoy their beefy "Somethin' Stupid" on "Golden Duets" (**Direction** label).

• **JOHNNY MANN SINGERS** make a happy sound, and with summer near car radios should be blaring out tracks from "Mann Alive" (**Liberty**). Best on the LP are light, bright "What The World Needs Now Is Love," "To Sir With Love" and "Windy."

• **BRENDA LEE** retains thousands of fans and on "Reflections In Blue" she shows how—Brenda has moved completely away from the teenage market into the adult

Fruit Gum Co: feeble mixture



1910 Fruitgum Co: insignificant LP

ballad field, with such standards as "Here's That Rainy Day," "Am I Blue" and others. She sings well (**MCA** label).

• **BO DIDDLEY**, **MUDDY WATERS** and **HOWLIN' WOLF** are all featured on "The Super Super Blues Band" (**Chess** label), while on the low-priced **Marble Arch** label, you can get Diddlely alone singing such blues anthems as "Hey, Bo Diddley," "I'm A Man," "My Babe" and "Road Runner."

• Since we all loved "Foggy Mountain Breakdown" by **LESTER FLATT** and **EARL SCRUGGS** in the film "Bonnie And Clyde," their LP "Changin' Times" is of special interest.

They're no fluke. You can't resist their infectious sound on "Mr. Tambourine Man," "Ode To Billie Joe," "Don't Think Twice, It's All Right" and "Where Have All The Flowers Gone" (**CBS**).

• Hits galore, including "All You Need Is Love," "She'd Rather Be With Me," "Here Comes My Baby" and "Puppet On A String" get the big-band and orchestral **JAMES LAST** treatment (**Polydor**). Good background for parties.

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Nancy: pure voice

Eddie Cochran—guitarist

• Incredible how **SAMMY DAVIS JR.**'s best-known recordings have all been show tunes. But on "Sammy Davis Jr's Greatest Hits" (certainly a misnomer as far as Britain is concerned) all but two are from musicals. Songs like "What Kind Of Fool Am I," "Gonna Build A Mountain," "Once In A Lifetime," "On A Clear Day" and "Hey There"—his very first recording (**Reprise**).

CLIFF GOES WILD—LIVE!

CLIFF RICHARD: "Cliff In Japan," Shout; I'll Come Runnin'; The Minute You're Gone; On The Beach; Hang On To A Dream; Spanish Harlem; Finders Keepers; Visions; Move It; Living Doll; La La La La; Twist And Shout; Evergreen Tree; What'd I Say; Dynamite; Let's Make A Memory; The Young Ones; Lucky Lips; Summer Holiday; We Say Yeah. (Columbia.)

Who'd have thought it! Cliff Richard, the mature cultivated balladeer digging up all his wild early hits and recording them—live no less! It's amazing what a trip to the Orient can do for one!

Seriously, this new album is going to be a very big seller, containing as it does 20 atmosphere-packed tracks—among them half a dozen of Cliff's first hits.

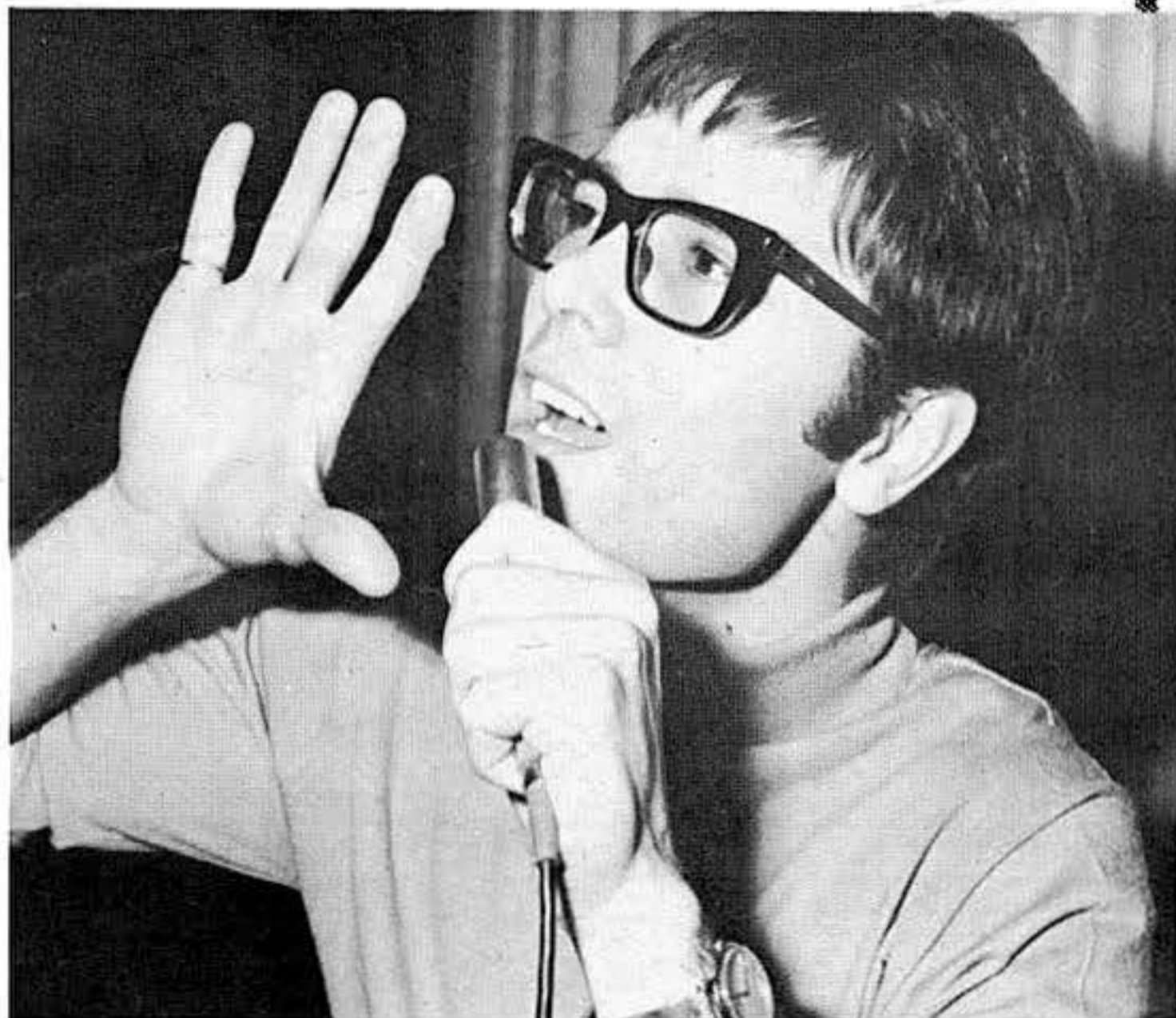
Shrieks

Recorded during Cliff's last tour of Japan, the album is boosted by shrieks and cheers from the delighted fans, whose command of the English language even stretches to joining in a few choruses.

Apart from the hits, Tim Hardin's "Hang On To A Dream" is specially outstanding, as is our favourite song from "Summer Holiday"—"We Say Yeah."

With the current interest in revived records, it's commendable that Cliff does not consider his early material too embarrassing to recall.

And far from sounding dated, "Move It" and "Dynamite" are better than ever, particularly when contrasted with some of the slow songs in this selection. Backed by the Norrie Paramor Orchestra and without his Shadows, an excellent album for all Cliff fans.



Cliff Richard—digging up all his wild early hits

DIONNE WARWICK SINGS CILLA —WITH FEELING!

WELL, how about this: **DIONNE WARWICK**, the girl with whom Cilla had so much trouble over "Anyone Who Had A Heart," includes another Miss Black speciality on her latest LP.

It's "You're My World," and Dionne sings it with some considerable feeling. In fact, she proves on the album that hers is a voice destined to stand the test of time—ideal for ballads and hit singles, too.

"Let Me Be Lonely," "Up, Up And Away" and "For The Rest Of My Life" are other good tracks on the LP, titled "Valley Of The Dolls" (Pye International). Title track is from the film of the same name.

By thunder rockers, **MERRILL E. MOORE** is back to wow Mad Max Needham and the like with his boogie-woogie piano and his hill-billy classics on "Rough House 88" (Ember). Those staunchly connected with the rock revival will need no introduction to Mr. Moore, but to the uninitiated he plays a fine piano in the true Jerry Lee style, accompanying himself with a not-so-hot voice!

Pleasure

● The **PLEASURE FAIR** is a delightfully named group, and their music is as softly lyrical as that of the late, lamented Mamas and Papas. The Pleasure Fair are American, three men, one girl and their LP is total pleasure, especially "Barefoot In The Park" and John and Paul's "Things We Said Today." More please (Uni label).

● "Soul Party" (Polydor special) features the incomparable **Jimi Hendrix** on "Hey Joe," plus **Amboy Dukes** on "Judy In Disguise" (excellent); **Donnie Elbert** on "Too Far Gone," and assorted other names like **Ikettes**, **Edwin Starr** and the **Soulrunners**.

● Another "package" collection from the same label is "Hill-billy Jamboree," starring **Cowboy**

Copas, **Hank Locklin**, **Hawkshaw Hawkins** and others.

● "Shades Of Today," by **PAT WILLIAMS**, turns out to be a swinging, imaginative instrumental album. Best among a lot of good tracks is "Eleanor Rigby" (Verve).

● **HANK WILLIAMS Junior** is carrying on the tradition of his father, who was and still is a country-and-western giant. "My Songs," by Hank junior (MGM) has the exuberance of youth but the ability of a veteran on country songs which include "No Meaning And No End," "Prison Of Memories," "Funny Feelings" and "Hanging My Teardrops Out To Dry."

● **PAUL AND BARRY RYAN'S** first LP for the MGM label doesn't have much to commend it. Granted, they've improved vocally from the "Heartaches" days but there is still nothing in their style which really strikes home. Nothing which makes you readily identify the duo. "Paul And Barry Ryan" has some interesting and refreshing arrangements for some very different material—but it's the songs not the singer which impress most.

● **MANCINI** music goes on forever. "Encore" (RCA Victor) is more of his concert sounds and is a very appetising menu of melody. There are well-known, much-recorded pop favourites ("Portrait Of The Beatles"), followed by scores from foreign films.

BOOKER T and the MGs: "Do In' Our Thing," "I Can Dig It; Expressway To Your Heart; Do In' Our Thing; You Don't Love Me; Never My Love; The Exodus Song; The Beat Goes On; Ode To Billie Joe; Blue On Green; You Keep Me Hanging On; Let's Go Get Stoned (Stax).

Oh yeah! The fantastic, groovy, rolling sound of one of the best, rock-n-rolling groups around, and it's a knockout.

Nice to hear **Booker T** and the group on recent hits like "Billie Joe," "You Keep Me Hanging On" and the title track's unusually outstanding.



ZOMBIES: LP of the month momentous last LP

ZOMBIES: "Odyssey and Oracle." Care Of Cell 44; A Rose For Emily; Maybe After He's Gone; Beechwood Park; Brief Candles; Hung Up On A Dream; Changes; I Want Her She Wants Me; This Will Be Our Year; Butchers Tale (Western Front 1914); Friends Of Mine; Time Of The Season. (CBS).

It's rather tragic that the Zombies are splitting. But what a momentous last album they are leaving behind—quite the most outstanding record of the month for creativity, originality, sensitivity and sheer dimension. "Rose For Emily," a song that is related by implication to "Eleanor Rigby" or "Lady Jane," and has the same texture, is so tender, so sweet, that it should have been issued as a farewell single.

All the songs were written by **Rod Argent** and **Chris White**; and they're a long way from "She's Not There," the song that shot the Zombies to the top of the international charts years ago.

Their writing is now poetic and observant, sad and wistful. And if you like music with meaningful lyrics, it's joyful. Hear the Zombies—they're so good!



Rod Argent: poetic

BILL HALEY AND HIS COMETS

Dance, move. 'Rip it up' to 12 top numbers by the King of Rock, including:

RIP IT UP
SAINTS ROCK 'N' ROLL
BURN THAT CANDLE
SEE YOU LATER ALLIGATOR
ROCK LOMOND

RIP IT UP!



BILL HALEY AND HIS COMETS

on
mca
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Dionne: stands the test of time

POP POST

Andy fans hit out at Tiger Doll



Does Scott Walker deserve loyal fans?

AS RECORDS are now priced at 8s 3½d and as Scott Walker makes us wait so long for his singles, I think he should have the time and the decency to record a new song and not push a previously issued one like "Always Coming Back To You" onto the "B" side of "Joanna." Scott likes his fans to remain loyal, but does he really deserve it? — SHARON BARFORD, 8 Winslow Avenue, Droitwich, Worcs.

I was once a riding instructor, and I love horses, but this doesn't mean I'd buy such a rubbishy record as "White Horses" just because it mentions the word "horses" in its title. I hate it! (Pop Post 27.4.68). — MISS M. BERRY, Bolton Road, Birkdale, Southport, Lancs.

WHO DOES that Tiger Doll think she is (Hit Talk 27.4.68), saying Andy Williams shouldn't be in the chart? He makes them look like rag dolls. They have only got through by legs and heavy make-up. She should keep her ugly face shut, and make room for the best in the chart—Andy Williams.—GEOFF DEBNAM, "Hillerst," Hazelmount Road, Lancaster.

It really infuriates me when comparative trash like the Paper Dolls have the audacity to attack Andy Williams' superb recording of "Can't Take My Eyes Off You" (Hit Talk 27.4.68). I suppose these "one hit wonders" do know what they're talking about, do they? — G. L. BENNETT, Watson Road, Blackpool.

Who the hell does madam Tiger of the Paper Dolls think she is? As far as I'm concerned she can crawl back into non-existence. I wouldn't give her 2d for her voice and I'm sure a lot of people are sick of good, established artists being knocked by unknowns. This is one Tiger who doesn't want saving. — "DISGUSTED DISC READER," 141 London Road, Cheam, Surrey.

To quote from Lynnda Peddar's letter (Pop Post 27.4.68) "if people dislike gorgeous Tony (Blackburn) so much, then why listen to him, or Radio 1." Well round here — nobody does. — SUSAN HART, 1 Dawlish Drive, Leigh-on-Sea, Essex.

PROBY BETTER THAN TOM? NEVER!

WHAT A load of trash! (Disc 27.4.68) suggesting that P. J. Proby would be better in concert with the Beatles and Elvis than Tom Jones. Tom has had more hit records than P. J. Proby has hot dinners! At least Tom doesn't prance around the stage splitting his trousers! — JANIS SLINGER, 1 Nowlan Street, Smallbrook, Shaw, Oldham, Lancs.

Recently I went to our local ballroom to see the Tremeloes after hearing and reading so much about them. They came on stage and after five minutes my friends and I were thoroughly bored! How do groups like the Tremeloes gain so much recognition while talents like the Alan Bown gain none? — BEVERLEY SEVERN, 37 Barley Close, Little Eaton, Derbyshire.

AFTER listening to Barry Mason's attempt at being a deejay I have just one comment; he can't write songs either. — LIZ DOWN, 49 Birchfield Road, Kidderminster, Worcs.

Sunday will never be the same without Kenny

I'M STILL suffering from shock! of Kenny Everett's show. Kenny beautiful, creative, delectable, fabulous, gorgeous, handsome, interesting, haughty, keen, lovely, marvellous and necessary. Sunday mornings will never be the same without him. I sug-

at the axing is adorable, entertaining, gest that Radio 1 get rid of Jimmy Young and keep Kenny. — "KENNY EVERETT FAN," 17 Tapenhall Road, Fernhill Heath, Nr. Worcester.

The BBC must be off their rockers! They can't take Kenny Everett away from us, he's indispensable. And what a feeble reason! Listening figures not high enough, indeed! What a lot of rubbish. Kenny ought to start his own radio station, I'm sure he'd get a darned sight more listeners than Radio 1 will from now on. — LIN CHARMAN, 77 Bennetts Road, Horsham, Sussex.

Good news on page 5

DISCWORD

WIN FREE LP^s

FIRST six correct entries win free LPs. Answers by first post Monday to: Discword, DISC, 161, Fleet Street, London, EC4.

CLUES ACROSS

- Like the heart of "12 Down" (8)
- John Wesley follower (7)
- Not a hot number? (4)
- Pop hideaway? (6)
- Pipers colour (5)
- Something Dolls are made of? (5)
- Where those Irish folk come from (6)
- Capital solo turn! (4)
- See "5"
- Juniper or Eccles (8)

CLUES DOWN

- Fisher? (5)
- Easter offering (3)
- Where the man came from (5) and 18 Across, Delfonic's latest (4, 5, 1, 4, 3)
- Cry Softly Lonely One is his (3, 7)
- Singing sister (3)
- Crowd noise (4)
- TV series star (4)
- Do a Gretna? (5)
- Two in harmony? (3)
- Composers' note (5)
- Chaney? (3)

Last Week's Solution:

Last week's solution: ACROSS: 3, Earl. 7, Green. 8, Elvis. 9, Tang. 10, Smile. 11, Ernie. 12, Rain. 14, David. 16, Ether. 18, Eric. 20, Topic. 22, Allow. 24, Gips. 25, Elgar. 26, Torneo. 27, Dove. DOWN: 1, Eggs. 2, Dettiah. 3, Enter. 4, Legend. 5, Oven. 6, Ascends. 13, Beatles. 15, Valtteri. 17, Record. 19, Caste. 21, Page. 23, Week.

Last week's LP winners

Linda Proctor, The Gask, Lotham, By Forfar, Scotland. Maureen Wood, 25 Cromwell Road, Doncaster, Yorks. Mary Martin, 17 Burton Road, Lincoln. Miss B. Tompsett, 63 Beaconsfield Road, New Southgate, London. W. 11, Stephen Kutner, Macnamara's House, St. Edward's School, Oxford. John Birchall, 63 Welwyn Close, Davyhulme, Manchester.

When Cilla said: 'Step Inside Love'

CILLA BLACK is one of the most considerate pop stars I have ever had the pleasure to meet. Not only did she invite my friends and I into her dressing room, after a show in Glasgow, but she gave us all a lovely photograph and got Bobby Willis to take pictures of us with her. Take note pop stars - see how Cilla treats her fans! — MAVIS SEAMAN, 16 Wingate Avenue, Dalry, Ayrshire, Scotland.



HALEY PUTS BACK THE CLOCK?

Bill Haley has certainly put back the clock even to that kiss curl! It looks so pathetic at his age! Let's face it, pop must be in a bad way if we have to resurrect rock-n-roll as it was ten years ago. Come back Beatles and Stones—we need you. — G. SALTER, 58 Eton Road, Ilford, Essex.

SURELY a new compere, able to control an excitable crowd has been discovered in Tony Brandon on tour with the Gene Pitney show. Keep it up Tony—you are on the road for success. — JACKIE FOSTER, 4 Mason Bradbear Court, St. Paul's Road, Islington, London, N1.

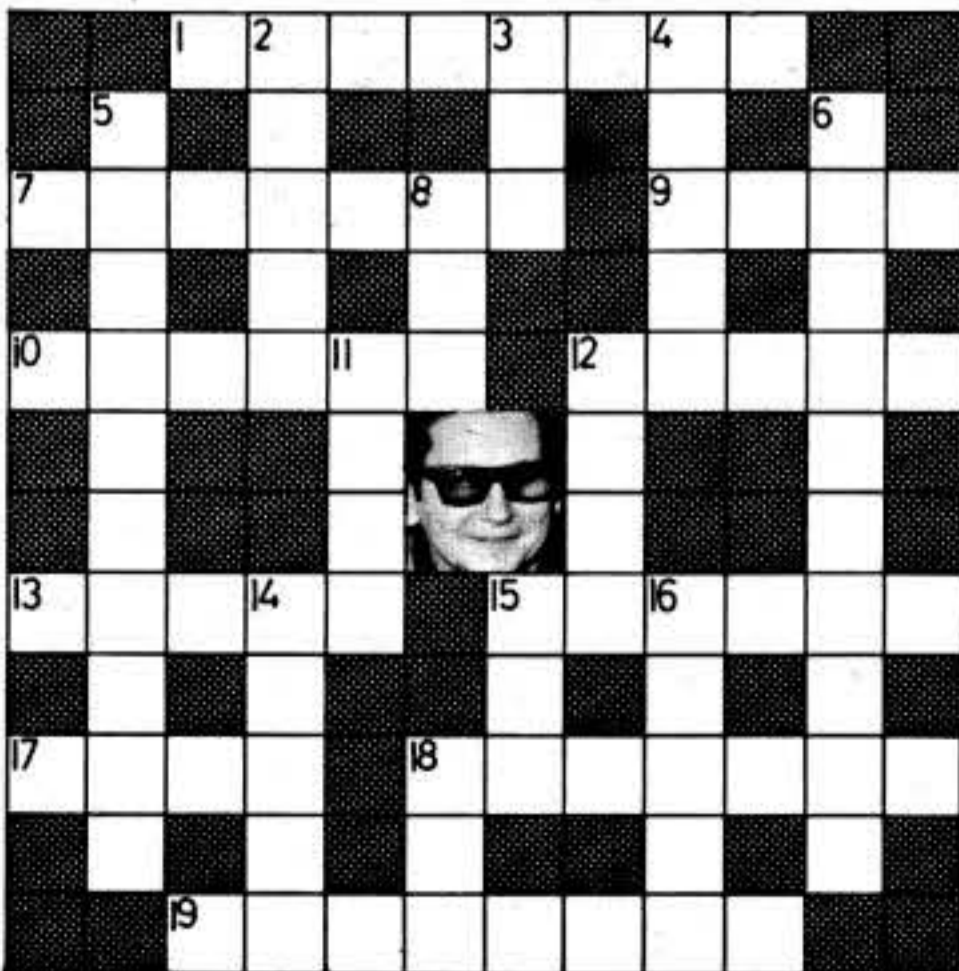
NEW ALBUMS



JACKIE TRENT & TONY HATCH WITH THE TONY HATCH ORCHESTRA
The Two Of Us
NPL 18214 (M) NSPL 18214 (S)



ANTONIO PEDRO HATCH
The Cool Latin Sound
NPL 18217 (M) NSPL 18217 (S)



GOOD Heavens, King on his back! Doesn't happen often, and it won't be long — of that I can assure you. A small demon ulcer named Daniel whom I believed I had suffocated four years ago, has returned — horns, trident, spear and all — and is leaping about hysterically in my interior. I am now attempting to drown him in milk.

SO Bill Haley reckons rock is back. How dare he! One of our most boring musical formulas; steady beat; inane lyrics; simple droning melody.

DULL, unromantic, without even the passion of a jungle tribal dance. Buddy Holly, yes, wrote memorable tunes and immortal constructions. But "Rock Around The Clock" and all that dated rubbish.

IT'S always been around, appealing to the most stupid of our musical audience, those who grunt rather than speak and wear greased-back leather hair. Let rock remain where it has always been—in the toilet of our tuneless imperial palace.

WHAT is with Tamla Mo-



JONATHAN KING
town? Good singles are re-released LP tracks. No new tracks, few new songs. Constipation in Detroit? Hope not.

BEE GEES — what a mistake "Jumbo" was, but at least it taught a lesson. They should improve and move forward on their own scene—as on Eamonn Andrews last Sunday —instead of trying to enter new fields.

SO there I was—first night of the Speakeasy at Blaises. A plump singer — wearing a waistcoat looking like one of David Kossoff's cast-offs; unhip shoes; playing an invisible left-handed guitar. NOT an image one would

normally associate with stardom. But his voice and presence are incredible. I'm talking about Joe Cocker, of course, and I wish to go down on paper predicting huge success for him.

AFTER last week's manic-depressive outburst I received an APPLE note reading "DON'T FORGET NILSSON." Thought I'd bring him back to your notice, too.

AND there are, actually, quite a deal of good sounds around. Marmalade, on "Lovin' Things," sound like the Love Affair doing "Begin," but it could well be a hitlet. O. C. Smith has a real golden with "Son Of Hickery Holler's Tramp."

OTHER artists who can feel satisfied with themselves include Barclay James Harvest and Barry Booth.

WELCOME to Britain, Aretha! I'll be there, if I have to be wheeled by a team of nurses in starched blue and white collars.

THANK YOU, all the very kind people who have 'phoned and come in and inquired. This little experience has made me realise how fond I am of the pop world. A lot of very talented roots are planted in it; good things are growing from it. It has become much, much more than a mere rock receptacle, thank you.

Buffalo Springfield split

BUFFALO SPRINGFIELD are through and done. Their last performance as a group was May 4, at Long Beach. After two years. Each plans to go on and "do his own thing," whatever that means. Neil wants to write and produce his own album, Richie and Jim will probably work on songwriting and production, Dewey hopes to record on his own in Nashville, and Steve apparently wants to form another group.

They were a tremendous group, truly fine, but the slow progress with hits and the inter-group conflicts weren't getting resolved. I wish them love, as always, and I hope they have smoother times ahead.

Simon and Garfunkel are suddenly hotter than flame, thanks to the movie "The Graduate." The soundtrack from that movie, plus their year-old LP "Parsley, Sage, Rosemary and Thyme" (from whence came some of the Graduate music), plus their new LP, "Bookends," are all in the top 7!

Association should be in England about the time you read this. If you have a chance to see them, live or on telly, don't miss—they're six of the cleverest, funniest people, and their vocal harmonies enchant the ears (they also sound good). Drummer Ted Bluechel is usually the

weird. Most people think he's putting everyone on, but he isn't. He's really real. He sings old old songs in a quivery falsetto, strums his ukulele, and converses in soaring inflections. He also does an Elvis imitation.

The new Mamas and Papas album has a cover you can "play with." All new tunes except their recent single, "12:30."

Johnny Carson's late-night television show had Tiny Tim and Jefferson Airplane as recent guests, and Tiny Tim just about stole the show from everyone, including Carson. If you haven't yet discovered Tiny Tim, he's REALLY

HOLLYWOOD CALLING BY JUDY SIMS



Another recent success story is that of the Union Gap. They've had two gold records (million sellers, mind you) which were also their two first singles ever, and their first album went into the Top 30 nationally.

Union Gap hit

The great lead singer is Gary Puckett, whose looks remind me of a blonde Pete Townshend. Their success came so fast that the group still doesn't have a press agent—and they've only had a manager for three weeks. Consequently, it's a little tough getting any specific information on them, as they live in San Diego.

The Cream are returning much more commercial song than usual with "Face It Girl, It's Over." Her voice is too perfect to even talk about. So I won't. (Capitol).

MONTANAS made a record I liked called "You've Gotta Be Loved," which was huge in America but not here. "A Step In The Right Direction" by Hatch and Trent isn't half as attractive. (Pye).

QUICK SPINS EXTRA

Big guitar sound, clapping "Hey hey's" Bruce Chamel's got the lot on "Keep On." Add to that his wobbly voice and a great thumping backing and you'll know why it's a raver. (Bell).

Loveables are a group of ladies who manage to sound like the Supremes backing and not the Supremes voices. Clever. Starts well with "You're The Cause Of It" but it drags towards the middle and I gave up. (Stateside).

TALKING about Tamla, New Christy Minstrels have done a soft drifting version of the Supremes' "Where Did Our Love Go." Pleasant (CBS).

"Gingerbread Man" by The Mirror is well done but one of those records you seem to have heard a lot before and can live quite well without it. (Phillips).

Pretty melody line in "Smoky Blues Away" by New Generation and the whole thing is beautifully sung and arranged. Hurray! (Spark).

"A Winter's Tale" by Genisis has no connection with Will Shakespeare's play but has pretty words (Decca).

The divine Nancy Wilson has a

Penny Valentine



GARY PUCKETT of the Union Gap: a blonde Pete Townshend?

THE pretty Gilbert Beaud song "The Importance Of Love" given a very nice treatment by Vince Hill. I like it a lot (Columbia).

Very unusual sound on "If You Don't Want My Love" by Robert John, who has a high pitched soul voice and makes some great sounds. (CBS).

Being Duveen and the Beautiful Soup is strange enough, but when they start singing in weird voices on "Jabberwock" the mind really boggles. (Parlophone).

The old Everly Brothers song "Let It Be Me" given an effective treatment by the Ferris Wheel who are very good live and include the strong, good voice of Diane Feraz. (Pye).

Very disappointed in the Byrds' Dylan song "You Ain't Going Nowhere." Now it's no longer the original line-up, the lovely soft Byrds sound has gone. (CBS).

Tommy James and the Shondels rave like mad at the beginning of "Mony Mony," but it disintegrates a bit. (Major Minor).

Ravers

I STILL like Unit Four Plus Two and think they're an underrated group. Their version of Dylan's "You Ain't Going Nowhere" is very good, though I've preferred them on other things. (Fontana).

A lot more oldies now released include the originals of "So Fine" by The Santells (Sue); Donnie Elbert's high-pitched raver "Little Bit Of Leather" (Sue); Jerry Lee Lewis's low-pitched raver "What'd I Say" (London); Little Richard's hysterical "Good Golly Miss Molly" (London); and the great "Harlem Shuffle" eased along by Bob and Earl (Sue).

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PENNY VALENTINE

BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS

MARVIN GAYE—TAMMI TERRELL — FOR PEOPLE IN LOVE . . .



Marvin and Tammi: lovely piece of frenetic music

AIN'T Nothing Like The Real Thing (Tamla Motown) — Ever since "Ain't No Mountain High Enough" exploded into my life by courtesy of Miss Dusty Springfield, I have been waiting patiently for Marvin Gaye and Tammi Terrell to knock me sideways again.

They didn't do it with their last couple of records—rather dreary Tamla things by comparison—but they've certainly done it with this! A lovely understated controlled piece of frenetic music of the kind really only Tamla can do full justice to. If you're not already in love and supremely happy then you'll want to be after playing this. A record that will never be off my record player. It is just unbelievably fantastic—and even that's not strong enough to describe the way I feel about it.

OUT TOMORROW

ARETHA FRANKLIN

THINK (Atlantic)—Miss Franklin is soon to be upon us with that incredible soul voice of hers. As a foretaste of what to expect comes this record, a positive raving racer of all time.

There's very little positive melody or real words of import. What is important is the fact that she can yell and scream and still sing at the same time, and inject a number like this with all the spine-tingling excitement it was meant to have. Normally I wouldn't say it was chart material, but with her here in person to promote it, maybe it will be.

OUT TOMORROW

CONTRASTS

WHAT A Day (Monument)—Every so often Monument come up with a really pretty record. "Everlasting Love" was one, and this is another. I have heard little of the group. It's the sound that counts.

There's an urgent "98.6" feeling to this, with everything thrown into the backing and a nice lead singer. Very nice indeed.



Elvis Presley: a piece of positive drawling tongue-in-cheek brilliance

Terry Reid—a fantastic voice

BETTER By Far (Columbia)—Ah now — a very favourite record this week for reasons which I will point out. One is that Terry Reid has a fantastic voice. Comparable to Mr. Jones and Mr. Winwood for getting the real feeling out of lyrics. It's not as aggressive as either of those two but packs enough devotion to words to mark him down as a talent to keep a very wary eye on indeed.

This is his first solo record — he used to sing with the Jaywalkers and caused a lot of furore even then — produced marvellously by Mickie Most. The actual song is shades of almost every other song I've loved. Like "Take Me For A Little While" and "Stay With Me Baby" and a lovely chorus. Oh yes — watch for it.

OUT TOMORROW

BESSIE BANKS

GO Now (Soul City)—The original mammoth recording of the Moody Blues' old hit, this has been re-released by some sane feeling gentleman and blessings upon him for it. I know of at least ten people who have been trying to get hold of this version for years.

Miss Banks is solidity itself and grapples and moans her way through this most desperate of love songs in perfect style. Another for your shelves and for your hearts too.

OUT TOMORROW

QUICK SPINS:

MIKE Sammes Singers say "Love Is A Happy Thing." Yes indeed. But I'm not over-keen on this massed display of enthusiasm (Columbia).

James Brown does his usual grunting raving on "I Got The Feelin'" which is better than usual (Polydor).

"Lake County Cotton Country" is exactly the Nashville country stuff you'd expect from **Carl Perkins** (Spark).

"Julie Brown Loves Captain Cook" sing **Les and Paul Barrett**, which is all very interesting but not THAT interesting (Polydor).

Five people wrote "Something's Coming Along" for the **Sceptres**. Was it worth it? Well, let's just say it's very American-influenced and pleasant and leave it at that (Spark).

"One Way Street" by the **Jigsaw** has a nice melody and feel about it. I like the way they sing over each other—that always gets me (MGM).

DEAR Johnny Cash with his desperate groaning voice ploughs through "A Certain Kinda Hurtin'" and should have had better (CBS).

A voice from the past—namely



Johnny Cash: desperate groaning voice.

Jimmy McCracklin — turns up with a slow bluesy thing called "How You Like Your Love," which is the sort of stuff we've heard too many times before (Minit).

A very unsubtle number is "Anything You Want" by **BB James and Derv** done insistently (President).

"Smile Girl For Me" pleads **Cats Eyes**, which has gentle organ and piano and nice voices but the words aren't too hot. And we need hot words. Thank you (Deram).

Gary Aston sings about "Springtime Of Our Years." Ah yes. It sounds a bit like "Tom Hark" at the beginning and is pleasant enough (Pye).

High Windows' first record was a bit watery but their new one, "El El Israel," is more spirited and better (CBS).

I DID laugh at the **Pyramids'** "All Change On The Bakerloo Line"—especially the opening when the gentleman grumbles

that someone is standing on his foot (President).

Merrill E. Moore sings "Down The Road Apiece" and it sounds hideously dated (Ember).

Jolly Irishmen everywhere—especially in Islington—will like the **Johnstons'** "They'll Never Get Their Man" (Transatlantic).

"Mellow Moonlight" by **Roy Docker** is not what I expected. All "Midnight Hour" in style indeed (Domain).

"Cry" by **Isobel Bond** has that lady sounding like **Brenda Lee**, which can't be bad, and isn't (Major Minor).

Much raving on the **Pussyfoot's** "Good Times," which is all about what he wants to do with Mary. Good old Mary! (Pye).

Sad organ and creeping-up backing on **Johnny Lytle's** "Gonna Get That Boat" — boring though (Minit).

Bobby Bare sounds like typical Bobby Bare on "Find Out What's Happening," which is nice for him (RCA).

"The Hills Of Long Ago" inspire the **Alexander Brothers** to burst forth. I wish they wouldn't though (Pye).

Butch Moore, who sounds like a lorry driver, sings "Just Call Me Lonesome," and the whole thing's such a drag I'm not surprised he's alone (Pye).

Trumpets and unbelievable harps accompanying **Roslyn** on "The Green Cockatoo." Too much, too much indeed (Columbia).

Pretty song "I'll Never Leave You" done satisfactorily by **Nicole Croisille** (Columbia).

Johnny Scott Orchestra plays the theme music from "Amsterdam Affair," which is fine if you like non-stirring orchestra pieces (Spark).

And the same can be said for **Henry Mancini's** "Norma De La Guadalupe." He's a lovely chap though (RCA).

ELVIS sees the light—a great disc!

U.S. Male (RCA)—My God, Elvis has really seen the light! The word has finally filtered through that we've all had enough mediocre rubbish and so hot on the heels of "Guitar Man" and to prove that it wasn't a fluke comes this great record.

Yes I said great and I meant it. A piece of positive drawling tongue in cheek brilliance from Mr Presley that shows he really has found his niche in songs like this rather than the drooling nonsense he has been forcing down our throats for such a long time. It moves and it's marvellous!

OUT TOMORROW

P. J. PROBY

WHAT'S Wrong With My World (Liberty)—As someone so rightly pointed out, there's nothing quite so stormy as P. J. Proby doing his desperate best.

And he certainly does it on this with demonstrative warblings of the kind you are unlikely to hear again. I always feel he could take the top off the Albert Hall once he really got going. On this Les Reed/Barry Mason number (and you'd have known that with your eyes closed) he does his very all and it works. I wouldn't say it would never be off my record player, because it's not really my kind of stuff, but, having forgiven P. J. for all the ribbing he gave me on a TV programme once, dear man, I can only say if he actually plugs this one it'll be a big hit.

OUT TOMORROW

CRICKETS

OH BOY/That'll Be The Day (MCA)—This is the very first oldie and goldie that's been released

that I've really felt was worth releasing. Featuring, it says on the label, the history-making **Buddy Holly**, it really does sum up that era in pop music much better than any other.

It brings back memories of rainy schooldays and the Astoria, Finsbury Park, and the very first pop show I ever saw, **Buddy Holly and the Crickets**. Ah, yes. Well worth a place in anyone's collection.

OUT TOMORROW



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James Brown: grunting

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It's the emotion in Andy's voice that's so great says Mrs Claudine Williams

ASSUMING all things American eventually catch on in England, it is not beyond the bounds of possibility that the day will come when Harold Wilson or Ted Heath will go round the hustings before an Election arm in arm with Engelbert Humperdinck or Tom Jones.

For in America it's fast becoming fashionable for showbiz stars to enter the political arena by publicly declaring their Presidential nomination in the hope that their fans will follow suit. Some, like Ronald Reagan and Shirley Temple, have even gone so far as to stand for office themselves. Gene Pitney has professed his intention of entering politics one day; and now Andy Williams has entered the arena.

"Andy is currently doing a series of concerts around the States with Henry Mancini and in each city he is rallying people behind Bobby Kennedy."

On the eve of Andy's trip to Britain, Bob Farmer talks to the star's wife, Claudine

The news comes from Claudine Longet, Andy's highly acceptable French wife, who phoned from the States this week to talk about her husband's visit to Britain on May 15 for three sell-out concerts at London's Royal Albert Hall.

"Bobby has always been a great friend of the family and Andy feels, because he believes in him, that he should do his utmost to help Bobby's campaign. Not that he has any personal plans to enter politics."

Andy's influence will certainly aid the Kennedy campaign. He has risen into one of the giants of the American show biz scene, succeeding Perry Como as the complete television star with that relaxed nice-guy-next-door quality which communicates right round the world.

"But he's not a bit like he appears on television," says Claudine, herself a singer who has been compared with the small, sweet-voiced Astrud Gilberto.

"He may have a quiet appearance, but he's a turmoil inside.

"He's such a professional and he gets mad inside when he feels things are not working out right in his songs and shows.

"It is never allowed to show outside—he keeps it all to himself. He's even pretty good at not taking it out on me when he gets home!"

Andy and Claudine have, in fact, been married for five years. They first met in France where Claudine was actress and teamed up again when she went to Las Vegas to dance in a ballet season.

But, still being a teenager, Claudine's parents hustled her home to Paris when the show ended.

And Andy, being a wise guy, followed her over and proposed. Today they have two children, Noelle, born in 1963, and Christian, in 1965.

"We don't ever sing together. He's very professional and I'm just having fun. It wouldn't worry me to stop singing tomorrow and just be the homely wife.

"As it is, we keep pretty much to ourselves back home. We don't go to many showbiz parties. We either go to a few friends or stay home talking about music, art, painting or sculpture.

"Andy's the tops though. He may not be as technically good as some of the others, but he has the most emotion in his voice. That's why he's among our top three singers."

And why, too, he keeps coming up with whopping hits. It's exactly five years ago this week that Andy was No. 2 in the British chart with "Can't Get Used To Losing You," held out of the No. 1 spot only by a certain group which sang "From Me To You."



'He may have a quiet appearance, but he's a turmoil inside'

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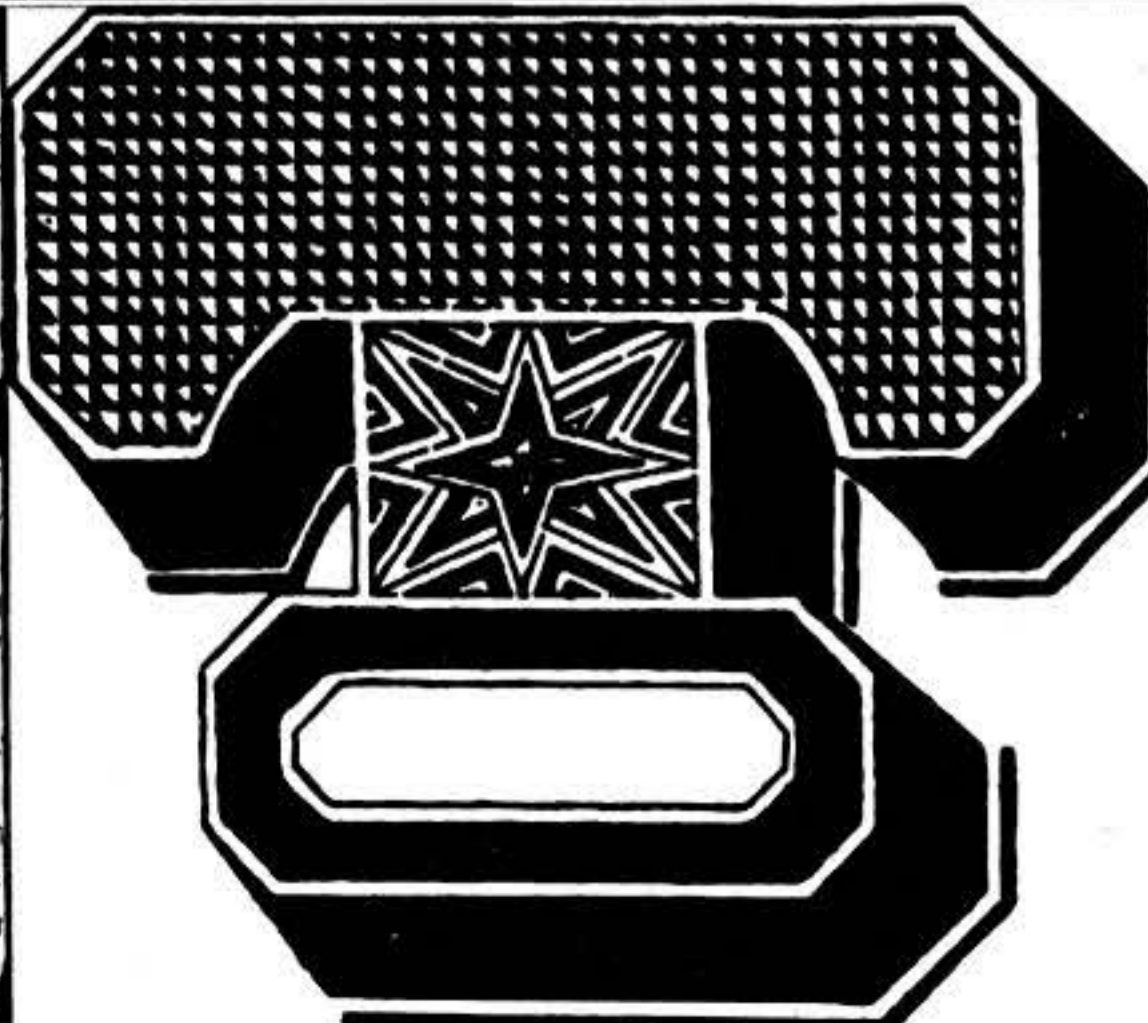
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