

DISC

and MUSIC ECHO 1s

JULY 6, 1968

USA 20c



ARTHUR
BROWN'S
CRAZY
WORLD
SEE PAGE 15

Dionne, Alpert
head for Britain

Esther, Abi in
fantastic colour



THEY'RE THE TOPS this week! The chart-busting Equals, who have knocked the Stones from number one.
From left: Pat Lloyd, Eddie Grant, Dervin Gordon, Lincoln Gordon, John Hall.

1968

SCENE ★ All the week's pop gossip ★ SCENE

HIGHLY encouraging dept: very good sales reported on Chicken Shack, Pentangle, Byrds, Canned Heat, Mothers, Arthur Brown and Elmer Gantry LPs. And Fleetwood Mac and Incredible String Band albums are still well up the chart!

Who's John Entwistle on violence: "We had to give up playing on the Continent, because if we smashed up our equipment the audience went wild and smashed up the hall. So we didn't get paid. And if we DIDN'T do the violence bit they smashed up the hall anyway in a temper!"

Tim Hardin has a spot on BBC-2's "Late Night Line-up" TV show on July 11, when he sings three songs.

When head of Island Records, Chris Blackwell's secretary Elsa Hoken was married recently, Traffic presented her with two doves—a male and a female—in a cage. Nice.

More "Mixed Up Confusion" facts: it was issued as Dylan's first-ever single in America but was withdrawn after a few weeks in favour of "Blowing In The Wind." The other Holland-only Dylan single was the original of Manfred's "If You Gotta Go, Go Now" which was recorded in England in 1964. AND there is also a live Dylan LP, which has never been released anywhere, somewhere in someone's archives.

Small Faces' "The Universal" is a gas—but aren't the words just a little suspect?

Julie

NOW people are saying Julie Driscoll reminds them facially of Katie Boyle.

Dusty redeemed everything by a superb appearance on "Top Of The Pops" last Thursday.

MARMALADE'S Alan Whitehead fell asleep in his mini at red traffic lights last week... to be woken two hours later by irate policemen!

NEW Disc staff writer Caroline Boucher joins us from Daily Sketch.

Radio 1 DJ Keith Skues boasts a whole room filled with tapes of Radio London and Radio Caroline broadcasts—but confesses he's never taped a Radio 1 show!

Ex-Big "L" chief DJ Tony Windsor may soon go into management.

Arthur Brown blew the States apart (as predicted in Disc)—and was even said to have played the Doors right off the stage at one date! Unfortunately, his Crazy World didn't come out of the trip so well—in fact two of them are still recovering. Get well soon—British pop needs you.

Incredible String Band's Albert Hall concert at the weekend was a complete sell-out several days beforehand.

Publicist Stephen Sparkes very happy to have signed up Britain's first "psychedelic soul" group.

Bright new hope Election were really excellent on their own BBC-2 "Colour Me Pop" TV show last Friday.

Does "My Name Is Jack" embarrass YOU, too?



● JULIE DRISCOLL: Katie Boyle's double?

THANKS to the Pink Floyd, Tyrannosaurus Rex, Jethro Tull and Roy Harper, who played free, several thousand people spent a beautiful afternoon beside the Serpentine in London's Hyde Park on Saturday.

Awe-inspiring: the new Vanilla Fudge album, "The Beat Goes On," contains the first sound ever recorded, a potted history from the eighteenth century till now, actual speeches tracing the course of the Second World War AND a lot of beautiful music. MUST be heard here!

Mike Stuart Span, Brighton-based group, an excellent supporting act on recent Scott Walker/Herd concert at Brighton.

Stick with Marmalade—even better things in store after "Lovin' Things."

Lulu over-exposed on TV?

O. C. SMITH was faced with a familiar female hazard at the Apollo, Harlem, New York. He was about to go on-stage in his new Nehru suit when he found King Curtis—also on the bill—was wearing exactly the same. O.C. changed for his act.

JIMMY Savile took delivery of the fifth Rolls-Royce (payment in advance from Radio 1?) last week.

Were the Easybeats really in Rome last week when Stevie Wright was supposed to have been attacked by fans?

Barry Ryan singing "Good-bye" before he's even said "Hello!"

All on a Kentucky kick: John Walker—"Kentucky Woman," Georgie Fame (in America)—"Kentucky Child" and Alan Price—"My Old Kentucky Home."

Dave Most, ill recently with a sore throat, explains: "People tell me it's all this talking I do!"

Marmalade

Marmalade's Junior Campbell has shaved off his moustache and sports' brand-new non-psychedelic hair style.

President's first ever single—"See You In September" by the Symbols, being made available again due to retailer demand.

Equals adamant they have nothing in common with Foundations "except we're both mixed race groups."

LET us pray that the day will come when all these oh-so-boring Radio 1 disc jockeys will realise that their programmes are basically designed for music, and NOT for the advancement of their own petty egos.

Anyway, we predict they—and, hopefully, pop in general—are in for a giant shake-up when the Conservatives are re-elected and they legalise local commercial radio and TV stations.

Mick Jagger's film title has been changed from "The Performers" to "Performance."

Surely Bee Gee Robin Gibb can afford a visit to the dentist by now?

Equals not the country's most handsome group!

Cupid's Inspiration sold the first 200 copies of "Yesterday Has Gone" at their stall in home-town Stamford market.

Epics (they were the clowns featured on this page last week) turned down £3,500 Scandinavian tour in favour of promoting new single.

Idle Race working incredibly hard for a group with THAT name!

Publicist Brian Longley, having startled Fleet Street with his Travelling Circus, has now advertised for 5,000 live butterflies... and got them! Reason is a close secret, but his Opal Butterfly group have a single "Beautiful Beige" released tomorrow (Friday).

Linda Kendrick has captured leading role in "Hair," the new hippy nude play opening at London's Shaftesbury Theatre on July 29.

Scott Walker should record Jacques Brel's "If You Go Away."



● ROBIN GIBB: dentist visit?

IN case you were wondering: the Greta Garbo Home for Wayward Boys and Girls DOES exist: it's in Hollywood, and the wayward boys and girls who live there are very wayward indeed—notably Super-spade, a very famous West Coast character.

Ex "Dee Time" producer Terry Henebery, injured in road accident during Montreux TV Festival in Switzerland, home this week to convalesce.

Gene Pitney eats Bananas on his cereal for breakfast.

Nice fly to Switzerland on September 2 to record a half-hour show—which will be Swiss TV's first-ever transmission in colour.

BOBBY'S BACK

WITH ANOTHER SMASH SINGLE...

'AUTUMN OF MY LIFE' Bobby Goldsboro

united artists **UP 2223**

Bobby can also be heard on these LPs-



UPL/SULP 1195 HONEY



UPL/SULP 1163 SOLID GOLDSBORO



UPL/SULP 1135 IT'S TOO LATE

DISC TOP 30



BARE WIRES

JOHN MAYALL'S BLUES BREAKERS

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so let this music
be my true voice'*
— John Mayall, May 1968

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12" stereo or mono LP record

A new LP complete with special double sleeve featuring photographs of the group and full lyrics.
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CHART TOPPER

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

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

- 11 (7) ● **HONEY**.....Bobby Goldsboro, United Artists
- 12 (8) **THIS WHEEL'S ON FIRE**...Julie Driscoll/Brian Auger Trinity, Marmalade
- 13 (17) **YESTERDAY HAS GONE**.....Cupid's Inspiration, Nems
- 14 (12) **DO YOU KNOW THE WAY TO SAN JOSE?**.....Dionne Warwick, Pye
- 15 (20) **ONE MORE DANCE**.....Esther and Abi Ofarim, Fontana
- 16 (22) **HUSH, NOT A WORD TO MARY**.....John Rowles, MCA
- 17 (—) ▲ **MacARTHUR PARK**.....Richard Harris, RCA Victor
- 18 (15) **BOY**.....Lulu, Columbia
- 19 (16) ● **WONDERFUL WORLD**.....Louis Armstrong, HMV
- 20 (13) ● **A MAN WITHOUT LOVE**.....Engelbert Humperdinck, Decca
- 21 (27) **MONY MONY**.....Tommy James and the Shondells, Major Minor
- 22 (14) **RAINBOW VALLEY**.....Love Affair, CBS
- 23 (18) **JOANNA**.....Scott Walker, Philips
- 24 (—) **D. W. WASHBURN**.....Monkees, RCA Victor
- 25 (23) **TIME FOR LIVIN'**.....Association, Warner Brothers
- 26 (29) **DOGS**.....Who, Track
- 27 (—) **I'LL LOVE YOU FOREVER TODAY**.....Cliff Richard, Columbia
- 28 (26) ● **SIMON SAYS**.....1910 Fruitgum Co., Pye
- 29 (—) **FIRE**.....Crazy World of Arthur Brown, Track
- 30 (30) **THINK**.....Aretha Franklin, Atlantic

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

HIT TALK



by
**MANFRED
MANN**

John Rowles' song is a real joke

I ALWAYS find it terribly difficult to criticise records—I think in terms of either I like it or I don't. Take O. C. Smith—it's great—it's the best record of the year. I like Don Partridge's "Blue Eyes" very very much. "Hush Not a Word to Mary"—I think it's a real joke. The lyrics are terrible, they really are, I think it's embarrassing. It's nothing to do with John Rowles—he performs it well. I can imagine the Bonzo Dogs doing this—you could change the lyrics hilariously in fact.

I haven't heard Esther and Abi Ofarim's record but I've seen them perform it. It doesn't appeal to me—there's nothing I can say—if you like it you like it.

I've only heard the Who's once and I wasn't knocked out.

Donovan? A lot of my friends really like that record, but I must admit I didn't. I think the drumming's monstrous, although that's not why I didn't like it.

Ohio Express is really good. The Tremeloes are good at doing that kind of thing, but I don't really like it.

Des O'Connor? I haven't heard it but I don't like it!

**Next Week:
MICHAEL D'ABO**

Chris Rayburn

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AMERICAN TOP TWENTY

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

TOP TEN LPs

- 1 (1) **THIS IS SOUL**
Various Artists, Atlantic
- 2 (4) **OGDEN'S NUT GONE FLAKE**
Small Faces, Immediate
- 3 (2) **LOVE ANDY**
Andy Williams, CBS
- 4 (3) **SCOTT 2**
Scott Walker, Philips
- 5 (6) **SOUND OF MUSIC**
Soundtrack, RCA, Victor

- 10 (10) **REACH OUT OF THE DARKNESS**
Friend and Lover, Verve Forecast
- 11 (4) **YUMMY, YUMMY, YUMMY**
Ohio Express, Buddah
- 12 (6) **MONY MONY**
Tommy James & the Shondells, Roulette
- 13 (12) **MRS. ROBINSON**
Simon and Garfunkel, Columbia
- 14 (8) **THINK**
Aretha Franklin, Atlantic
- 15 (18) **INDIAN LAKE**
Cowslills, MGM
- 16 (16) **I LOVE YOU**
People, Capitol
- 17 (19) **STONED SOUL PICNIC**
Fifth Dimension, Soul City
- 18 (14) **LICKING STICK**
James Brown and the Famous Flames, King
- 19 (29) **D.W. WASHBURN**
Monkees, Colgems
- 20 (30) **NEVER GIVE YOU UP**
Jerry Butler, Mercury

- 6 (5) **JOHN WESLEY HARDING**
Bob Dylan, CBS
- 7 (8) **OPEN**
Julie Driscoll and the Brian Auger Trinity, Marmalade
- 8 (10) **DOCK OF THE BAY**
Otis Redding, Stax
- 9 (7) **SMASH HITS**
Jimi Hendrix, Experience, Track
- 10 (9) **FLEETWOOD MAC**
Peter Green's Fleetwood Mac, Blue Horizon

Partridge — film and TV offers



O. C. FILM FOR TV

O. C. SMITH's arrival date in this country has now been brought forward to the end of July. A 10-minute film of him wandering through the streets of Manhattan was rushed by air to London last week to promote "Hickory Holler."

The disc is at five in the Australian chart and plans are going on for O. C. to tour Australia at the end of the year.

Tracks on his LP (July 12)—"Hickory Holler Revisited"—include "By The Time I Get To Phoenix," "Little Green Apples," "Honey," and "Son Of Hickory Holler's Tramp."

JACKY'S follow-up to her "White Horses" hit is "We're Off And Running" released July 26.

Ben E. King tour

BEN E. KING who arrives in Britain for a six-week tour with full orchestra backing on August 15, stars in his own hour-long TV spectacular to be shown in Britain and America and record a "live" LP during his visit.

Ben records appearances at club venues all over the country, including his opening nights at Tottenham Royal and London's "Revolution" club on August 16.

Ray Charles single, Tom LP

NEW SINGLES by Ray Charles, Tim Hardin and Peter and Gordon are among releases set for next Friday (July 12).

Releases are: Electric Flag—"Groovin' Is Easy," Marty Robbins—"Love Is In The Air," Paul Revere and the Raiders—"Don't

Take It So Hard," Keith West—"On A Saturday," Peter and Gordon—"You've Had Better Times," Ray Charles—"Eleanor Rigby," D Jays—"Look Over Your Shoulder," New Faces—"If You Love Me," Grapefruit—"C'mon Marianne," Aphrodite's Child—"Rain And Tears," Tim Hardin—"Don't Make Promises," Fran and Alan—"Mrs. Robinson," Jimmy James

and the Vagabonds—"Red, Red Wine," Rainbow People—"The Walk Will Do You Good," Stuart Smith—"She's A Woman Now," Arthur Conley—"People Sure Act Funny," Solomon Burke—"I Wish I Knew (How It Feels To Be Free),"

Out the following week (July 19): Otis Redding—"Hard To Handle," and on July 26, Gary Puckett and

DISC NEWS

Long John chooses d'Abo song

FOR HIS new single, Long John Baldry deserts the Tony Macaulay/John Macleod songwriting team which gave him chart fame after ten years. LJB has recorded a Michael d'Abo ballad specially written for him, titled "When The Sun Comes Shining Through" for July 26 release.

Tony Macaulay, however, has again produced the single for which Baldry was backed by a 40-piece orchestra and 15-voice choir.

Follow-up to the new single is also set: the Olympic Games-flavoured "Under The Sun In Mexico" (by Macaulay and Macleod).

Top of the Pops

On this week's "Top of The Pops": Cupid's Inspiration, Esther and Abi Ofarim, Marmalade, Des O'Connor, Ohio Express, Dave Dee, Petula Clark, Equals. This week's D.J. Jimmy Savile.

the Union Gap—"Lady Willpower."

LPs out next Friday (July 12) are: O.C. Smith—"Hickory Holler Revisited," and Tom Jones—"Deilish."

Three LPs out the following week (July 19): Engelbert Humperdinck—"A Man Without Love," Simon and Garfunkel—"Bookends," and Marty Robbins—"By The Time I Get To Phoenix," and one LP on July 26—"Jim Webb sings Jim Webb," Moody Blues' LP—"In Search Of The Lost Chord," and albums by the Tremeloes and Love Affair are released in July.

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Need we say more?



Dionne, Doors, Dimensions, Mothers,

Herb visits



Cilla: LP out in autumn

Cilla after Gene

CILLA Black follows Louis Armstrong and Gene Pitney in cabaret at the famous Batley Variety Club in Yorkshire for two weeks from this weekend (July 7). She was in the studios in London this week cutting material for her next LP, set for autumn release. On August 12 she continues her two-week northern variety seasons at Manchester Opera House and Newcastle Theatre Royal (from August 26).

DIONNE Warwick, Jefferson Airplane, Doors, Mothers Of Invention, Fifth Dimension and recent American chart-topper, Herb Alpert, are all set for visits to Britain.

David Apps, of the Harold Davison office, returned from the States at the weekend with details of the trips.

Dionne, at present filming in America, will do at least two "live" concerts in London with a large orchestra—probably at the Royal Festival Hall—in February next year.

Both Jefferson Airplane and controversial group, Doors, are being lined up to share the bill for a London concert in September. And the Mothers Of Invention make their second visit to Britain around the same time.

Apps added that he hoped to bring over the Fifth Dimension, once closely connected with ace songwriter, Jim Webb, for a full month-long European tour—including British dates—during January.

Herb Alpert is also being set for a British visit next Spring—doing his usual London concerts, as well as radio and TV dates.

And Apps also hopes to arrange trips by now-solo stars Cass Elliott (formerly with the Mamas and Papas) and John Sebastian (ex-Lovin' Spoonful), as well as Checkmates Ltd., whom he describes as "five Sammy Davis Jrs."

Dionne: two London shows

AMEN CORNER, whose new single "High In The Sky" is released this Friday, do a jet-stop tour of Germany, Holland and Switzerland for eight days in August.

Beatles' 'Sub' songs delay

SONGS from the Beatles' "Yellow Submarine" cartoon film—premiered in London on July 17—will not be released on record in Britain until late autumn. And they've still to decide how to present them.

There are four completely new Lennon/McCartney compositions—plus eight already-heard numbers.

Explained Beatles press officer, Tony Barrow: "It will either be an album of all the material—new and old. Or just an EP of the fresh material, which the boys think will be more suitable for release around Christmas."

Beatles' new single—their follow-up to "Lady Madonna"—is now set for August release. It will be followed two months later by another album.

Paul McCartney went to Saitaire in Yorkshire on Sunday to record the famous Black Dyke Mills Brass Band playing the title tune he'd specially written for the new London Weekend TV series, "Thingumbob," which stars Stanley Holloway.

Paul produced the session and also conducted the orchestra. For the B-side of the planned single—for release early August—Paul assembled a group of local children singing a version of "Yellow Submarine."

PETE QUAIFE AT PUMPS SPARKS OFF KINKS SPLIT STORY



Pete: helping out

DIONNE WARWICK is currently singing about "Stars parking cars and pumping gas"—and that's exactly what one member of a well-known pop group was doing the other weekend. And what a fuss it caused!

Kinks' guitarist Pete Quaife was spotted working on the petrol pumps of a service station at London's Muswell Hill—and immediately rumours swept the pop world that he'd left the group.

Lulu: own TV

LULU, Tom Jones and Cliff Richard and the Shadows will have their own shows for the new London Weekend TV company next month.

Tom kicks off the series on August 3. The shows will be fully-networked around 9 p.m. on Saturday evenings. The following weekend Jose Ferrer hosts a line-up including Don Partridge, Bobby Vee and Dickie Henderson. And the August 17 bill, hosted by Van Johnson, stars Kathy Kirby. Lulu appears the next Saturday (24), followed by Cliff and the Shadows (31).

THURSDAY

TREMELOES — Crystal Room, Darwen (until Sunday).
Simon Dupree and the Big Sound — Co-op Ballroom, Doncaster.
Gene Pitney — Variety Club, Batley (until Saturday).
Love Affair — Pier Pavilion, Worthing.
Duane Eddy — Starlite Ballroom, Blackburn, and Cabaret Club, Burnley (until Saturday).
Pop North (Radio 1—1 p.m.)—Paper Dolls, Spectrum.
Esther and Abi Ofarim — City Hall, Sheffield.

FRIDAY

MANFRED MANN — Rudbrook College, Shrewsbury.
Marmalade — Worcester College.
Bonzo Dog Doo Dah Band — Battersea College, London.
Honeybus — Top Rank, Swansea.
Love Affair — Royal Ballroom, Tottenham, London.
Joe Loss Show (Radio 1—1 p.m.) — Dorian Gray, Amen Corner.
Esther and Abi Ofarim—Guildhall, Portsmouth.
Patti la Belle — California Ballroom, Dunstable, and Cue Club, Paddington, London.

SATURDAY

MARMALADE—Leascliff Hall, Folkestone.
Honeybus — Market Hall, Haveringwest.
Love Affair — Town Hall, Oxford.
Amen Corner — Seagle Ballroom, Isle of Wight.

Tale of two Tims . . .

AMERICAN singer Tim Rose, currently in Britain to promote his new single, "Long-Haired Boy," released on July 19, may live here permanently.

A spokesman told Disc: "His manager is already setting up a British office for Tim's recording and production work. They will work from London from now on—and Tim is looking for a house here."

Tim Hardin, due to arrive for a two-week concert on Sunday, appears on BBC-2's "Late Night Line Up" on July 11. He sings two numbers and tapes an extra appearance for a latter show.

Tim starts his tour on July 16 at London's Royal Albert Hall with British group the Family.

COUNTDOWN

Time For Blackburn (ATV)—Dusty Springfield, Bobby Goldsboro, Kinks, Dave Dee, Dozy, Beaky, Mick and Tich.
Billy Cotton Music Hall (BBC 1—7.50 p.m.)—Matt Monro.
Saturday Club (Radio 1—10 a.m.)—The Alan Bown! Time Box.
Pete's People (Radio 1—10 p.m.) — Frelanders, Art Movement.
Patti la Belle — New Century Hall, Manchester, and Carlton Club, Warrington.
Jimi Hendrix Experience/Pentangle/Geno Washington/Tyrannosaurus Rex — Woburn Abbey, Beds.

SUNDAY

MOVE/Byrds/Bonzo Dog Doo Dah Band/Easybeats/Grapefruit/Joe Cocker/The Alan Bown!/Bobby Goldsboro — Royal Albert Hall, London.
Tremeloes — U.S.A.F. Base, Huntingdon.
Gene Pitney — Fiesta, Stockton.
Frankie Vaughan — A.B.C., Blackpool.
The Seekers (BBC1—7.25 p.m.).
Spotlight (ATV) — Four Freshmen, Kathy Kirby, Manitas de Plata.
Stuart Henry Show (Radio 1—10 a.m.)—Don Partridge, Moody Blues, Gene Pitney.
Top Gear (Radio 1—2 p.m.)—Kinks, Fleetwood Mac, Pentangle, Idle Race.
Patti la Belle — Britannia Club, Trentbridge.

Paper Dolls — Coatham Hotel, Redcar.
Donovan/Fleetwood Mac/Tim Rose — Woburn Abbey, Beds.

MONDAY

EQUALS — Civic Hall, Guildford.
Love Affair — Pavilion, Bath.
Dusty Springfield — Talk of the Town, Hippodrome Corner, London (until August 4).
Radio 1 o'clock (Radio 1—1 p.m.)—Joe Cocker.
Patti la Belle — Golden Torch Club, Tunstall, Nr. Stoke-on-Trent.

TUESDAY

BONZO Dog Doo Dah Band — College of Art, Nottingham.
Equals — Palais, Ilford.
"Lulu's Back In Town" (BBC1—9.5 p.m.)—Georgie Fame.
Paper Dolls — Andover Carnival.

WEDNESDAY

TREMELOES — Locarno, Stevenage.
Marmalade— Top Rank, Southampton.
Equals — Sherwood Rooms, Nottingham.
Simon Dupree and the Big Sound—Mayfair Ballroom, Newcastle.
Parade of the Pops (Radio 1—1 p.m.)—Paper Dolls.
Easybeats — Civic Hall, Dunstable.

Dusty plans autumn tour 'special'

DUSTY Springfield may do her first concert tour of Britain for over two years this autumn.

If plans materialise, she will star at specially-selected venues over a 12-day period with full orchestral backing and a top male American

singer. "I'm very, very keen to tour again. The reason I haven't done a tour for such a long time is because when I do it, I want everything to be right. The timing, the artists, the sound—and I want time to devote to the presenta-

tion," Dusty told Disc this week.

"It will be a very special bill—including myself, of course! I think now people expect to be really entertained. They want professionalism for their money."

The tour, around November, would prob-

ably open at London's Royal Albert Hall.

Dusty flies to America in September to cut her first tracks for Atlantic Records in Memphis. She makes her first-ever cabaret appearance at the world-famous Copacabana in New York in January next year.

HAPPY BIRTHDAY

I WILL WAIT FOR YOU

B/W
TALK TO THE ANIMALS

LOUIS ARMSTRONG

LOUIS FOR THE 4TH

on
mca
MU 1029

Things are swinging for the Satin Bells



FROM the music Mecca—Liverpool—the Satin Bells, three sisters only just out of their teens have the awesome fact to their credit that they have been together for nine years.

So alike that they could be taken for triplets, 21-year-old Carol (right) and Sue (centre) are in fact twins and Jean is 22.

Satin Bells recently returned from Germany to find themselves inundated with offers following the success there of their latest single "Baby You're So Right." They do Sunday concerts at Blackpool Opera House soon, and the autumn may bring them their own TV series, Continental tour and a film contract. They record their new single in a few weeks.

Ike, Tina: Good TV

IKE AND TINA Turner and Jerry Lee Lewis are the first two acts set for Jack Good's pop spectacular to be screened by Yorkshire TV in the autumn.

Good, pioneer of TV pop and producer of such shows as

"Around The Beatles" and "Oh Boy," arrived in London on Monday and plans to start filming in a month's time, August 10.

Jerry Lee Lewis recently starred in Good's pop stage version of Shakespeare's "Othello" which he retitled "Catch My Soul."

BOBBY GOLDSBORO HERE FOR CHARITY POP NIGHT, AND—

Stones, Beatles at Byrds,

Move show

ROLLING STONES and Beatles will be VIP guests in the audience for Sunday's star-studded pop show at London's Royal Albert Hall—and extra police reinforcements have been brought in to handle crowds on the night.

Byrds and Bobby Goldsboro are flying in especially from the States to join the Move, Easybeats, Bonzo Dog Doo Dah Band, Alan Bown, Grapefruit and Joe Cocker in "Sounds '68," in aid of boys' clubs charity.

Show organisers, Keystone Committee, which helps raise cash for the clubs, confirmed this week that it had had applications for seats from both the Stones and the Beatles' Apple company.

Each group has reserved boxes (Beatles — two, Stones — one) — a total of 30 seats.

Apple's Derek Taylor told Disc: "There's a very good chance that George and John will be there. I know they want to see the Byrds. I don't know about Paul or Ringo."

All the stars are appearing free of charge and Keystone hopes to raise between £1,500 and £2,000 for the charity.

Sunday's concert will be the first of four being arranged. The next, on October 30, at the Albert Hall, may star current American chart-topper Tiny Tim. Other shows are set for January and April next year.

One of the features of Sunday's show will be a lucky programme competition with 40 LPs

by the Byrds, Move, Bobby Goldsboro and the Easybeats as prizes.

Goldsboro was scheduled to arrive back in Britain yesterday (Wednesday) and stay till next Friday to promote "Autumn Of My Life," his follow-up to "Honey."

Byrds arrive tomorrow (Friday) and will pre-record an appearance on BBC-2's "Colour Me Pop" TV spot. They also do one other "live" show — at London's "Middle Earth" club on Saturday night.

Julie 'No' to Jagger film

JULIE Driscoll has turned down the lead female role in the forthcoming Mick Jagger/James Fox film "Performance"—because of pressure of work.

Julie was offered the part of Mick Jagger's girlfriend in the Seven Arts production which starts shooting on July 29.

"I still want to go into acting, but at the moment things are working out so groovy with Brian and the boys—and we have so much work—that I haven't time to do any serious filming," Julie told Disc.

A spokesman for the film company told Disc that the two female leads are still uncast.

ESTHER: 'WE'RE STAYING TOGETHER!'

ESTHER and Abi Ofarim are not to part. News that BBC 2 has offered Esther her own spectacular plus a possible series, in each case without Abi, led to widescale rumours of a personal rift this week, but Abi ending the speculation by stating: "There are discussions going on with the BBC, but this will not affect our long-term teaming."

"Esther has often done things on her own in Europe. She sang solo for Switzerland in a Eurovision Song Contest; she has made several films in Germany, including a small part in 'Exodus'; she recently released a solo German LP titled 'Esther's Im Kinterland'."

"But we hope to do a tour together of America this autumn, followed by a European tour early next year. We have also received two film musical offers from American producers which are being considered. One stipulation we have is that any films we make will be together. So you can see there is no question of any rift."

Esther and Abi are currently concluding a British concert tour (it ends on Saturday) after which Esther is to record — solo — her BBC 2 "Show Of The Week" in colour for screening later this autumn.

"Show Of The Week" will feature Esther with guests, and with the spectacular comes an option on a 13-week series next year

with a similar format. BBC spokesman said: "We are interested in developing Esther. She is world-class stuff."

Arthur reforms his Crazy World

ARTHUR Brown, whose "Fire" enters the chart at 29, arrives back from a U.S. tour this week—and immediately has to re-form his Crazy World.

Drummer Drachen Theaker has left the group, and organist Vincent Crane has been ordered to take several weeks complete rest after nervous exhaustion on the tour. Group is to return to the States in the autumn for another tour.

While on tour over there, Arthur finished work on his first novel, which should be published at the end of the year.

Eric—Animals split—to jazz

ERIC Burdon will split from the Animals and go solo—to move into the jazz field. Eric plays special dates in London this month and next with the famous Ronnie Scott jazz band.

"This is something he's wanted to do for a long time," a spokesman for Burdon told Disc. "They will play a few specialised dates like the Jazz and Blues Festival and the Marquee."

Eric rejoins the Animals in September.

Pentangle will write for Britt Ekland film

AFTER the Pentangle's concert at the Royal Festival Hall last weekend, film actor/producer John Cassavettes was so impressed that he went backstage and asked the group to write and perform the film score for his new film "The Husband," starring Britt Ekland and Peter Falk, which is to be shot in Rome.

Pentangle headline the Cambridge Jazz Festival from July 21, and the Cambridge Folk Festival (July 26 and 27) and appear at the Edinburgh Festival (August 26-30).



SEVERAL segments of the Scaffold's stage act will be recorded "live" in Liverpool next month for inclusion on their next LP.

Acc producer Norrie Paramor joins the group for five sessions when they star for five days at Liverpool's "Everyman's Club" from August 13. JOHN ROWLES will do a Sunday concert at Blackpool Opera House on July 14.

CLIFF RICHARD'S Eurovision Song Contest record, "Congratulations," has sold a million and earned Cliff another Gold Disc. Cliff, whose latest film, "Two A Penny," was released in London recently, leaves for America on July 22 for a six-week visit.

TRAFFIC, Family and Spooky Tooth share a concert at Southport Pier on July 17. It is the first of a series of Island Records package tours and if a success then more will be arranged all over the country. DJ John Peel compares the show.

DAVE DEE, Dozy, Beaky, Mick and Tich, who released their new single, "Last Night In Soho," last Friday, appear on "Top Of The Pops" today (Thursday). Other TV lined-up includes "Time For Blackburn" (July 6) and "Dee Time" (13).

PLASTIC PENNY have a new single out on July 26 titled "It's Your Way To Tell Me Go," which does not feature their lead singer Brian Keith. Keith, who issued a solo single, "Shelter Of Your Arms," last week, is, however, staying with the group.

DOUGLAS TOBUTT (51), a director of the huge Harold Davison entertainment agency, collapsed and died in Batley, Yorks, last week. He was tour director of Louis Armstrong's visit and had been with the Davison office for 16 years, working with such stars as Judy Garland, Sarah Vaughan and Count Basie.

"GOLDEN BOY," the "Palladium" show starring Sammy Davis Jr., has had its run extended by seven weeks — until September 14. And Sammy will continue in his role as Joe Wellington, the boxer from Harlem.

CLIFF BENNETT sings the title song of the Christopher Plummer-Rod Taylor film "Nobody Run Forever," released here this autumn.

GRAHAM NASH, Hollies leader, has written new single for Piccadilly Line, titled "Yellow Rainbow." Disc is released on July 19.



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ROBERT JOHN
"IF YOU DON'T WANT
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DON'T SAY BROWN — SAY BORING . . .

JAMES Brown attempted to fill Yankee Stadium, a 67,000-seat baseball stadium in New York, last weekend. The show drew an estimated 20,000 fans who sat through one of the longest, dullest shows I have seen, waiting for their main man, Mr. Brown, to take the stage.

RICHARD ROBINSON
reports from
New York



● **JAMES BROWN**: six bodyguards but his show was dull

one side of the seats and was mobbed by fans jumping the fences. Then he disappeared and the rest of the show went on.

Brown appeared later in the evening for a longer set and fans, tired after so much waiting, rushed out of their seats across the field in an effort to get closer. For a few moments it seemed as if the police and fans would fight it out over Brown. He asked the cops to cool it and asked the same of the fans. They sat down on the field and the show continued.

When Brown first came on he said something like: "I'm not a football team, I'm not a baseball team I'm the number one soul brother."

The evening would have been more interesting if he'd been a football team.

● The reception the Jeff Beck Group has received in the U.S. so far is rather unbelievable. The group's first American date at The Fillmore East in New York was a tremendous success with applause interrupting the numbers again and again. Jeff then went on to a week at The Scene, where he packed the club continuously. Although the reviews have been mixed on his act (a good many critics have put him down) fans have accepted him with open arms.

Now booked solidly across the country, Beck has a date for September 14 at the Hollywood Bowl with Jimi Hendrix. "The audience reaction in New York has been overwhelming," Jeff admits. "We don't know if it is

overwhelming for other people to listen to us but it is certainly overwhelming for us to receive that sort of applause. Especially at The Fillmore we weren't expecting that kind of reception."

● Around New York this week: Capitol Records revealed that Glen Campbell and Bobbie Gentry have recorded an album together. American Breed recording in New York City this week. Group has imported a "blues guitarist" for the sessions. For some as yet unexplained reason Georgie Fame cancelled his appearance in New York at The Fillmore East. Marvin Gaye also pulled a no-show after being scheduled to play the Apollo. Again no reason was given.

SHOULD ENGELBERT HUMPERDINCK, with one of the highest incomes in British entertainment, continue to live in a cheap council flat and £10-per-week "digs" when on tour, OR live in a style more suited to his star status? Disc's Bob Farmer posed the question in his "Grapevine" column last week and invited Engel's fans to air their opinion. Here is what they have to say:

IT IS up to Engelbert how he spends his money. For many years he and his family had a hard time and surely it is natural that he should be careful with his money now. Although he has a high income at the moment, it is possible that it won't last for ever and he is wise to think of the future.

I believe he has looked at many houses, but hasn't found the right one. When one is looking for a house around £20,000 one must be certain it has everything one wants. —(Mrs.) ENID ANDREWS, 29 Broadway, Finchfield Hall, Wolverhampton.

"WHAT do we fans think about Engel still living in a flat, and preferring digs to hotel?" I say good luck to him. Why should he live in a mansion like Barry Gibb? Engel will get a house when he finds one that will suit them.

I for one and I know many thousands of his fans feel like I do. We all love him, wherever he lives.

He is a wonderful person, full of personality and a great singer. One of the best. Good luck, Engel.—SANDRA MILLARD, 67 Juniper Square, Havant, Hants.

WHERE Engelbert Humperdinck chooses to stay when he works away from home is definitely his own affair, but the fact that he still lives in a cheap-rent council flat seems very wrong to me.

Surely these flats are meant for people with much lower incomes than Mr. Humperdinck, and I'm sure if he tried a bit harder he could find that country house he's

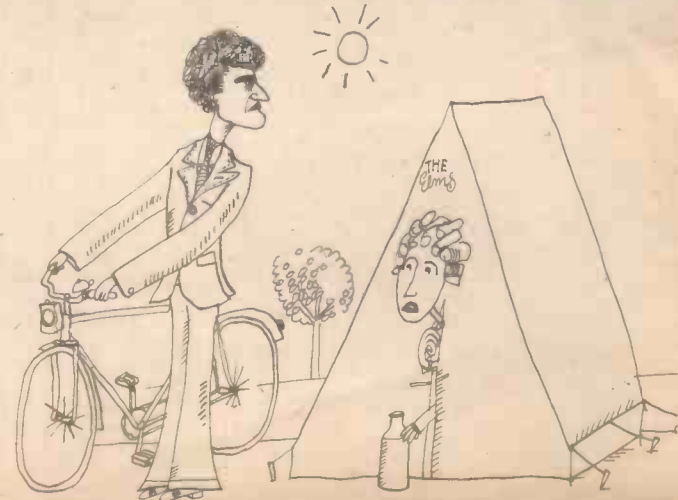
'ENGELBERT should leave cheap-rent council flats to others'



looking for.—**JULIO APARICIO**, Christchurch Road, Tulse Hill, London, SW2.
SO long as Engel continues to charm us on stage, TV and record, I couldn't care less whether he lives in a palace or an igloo.—**G. GRIMSHAW**, Crawley, Sussex.

"IS Engel just too careful with his purse?"—I feel it is Engel's own personal affair what he does with his money. He owes his fans nothing other than to carry on singing for as long as he possibly can.—**J. CASBOLT**, 38 Upper Vernon Road, Sutton, Surrey.

Last Word . . . by Barry Fantoni



"I was thinking, dear, now that you are earning a million pounds a week, perhaps we could live a little less cautiously?"

RCA

Elvis Presley

"Your Time Hasn't Come Yet, Baby"

c/w "Let Yourself Go" RCA 1714

2 great tracks from his new film "Speedway"

JOSÉ FELICIANO

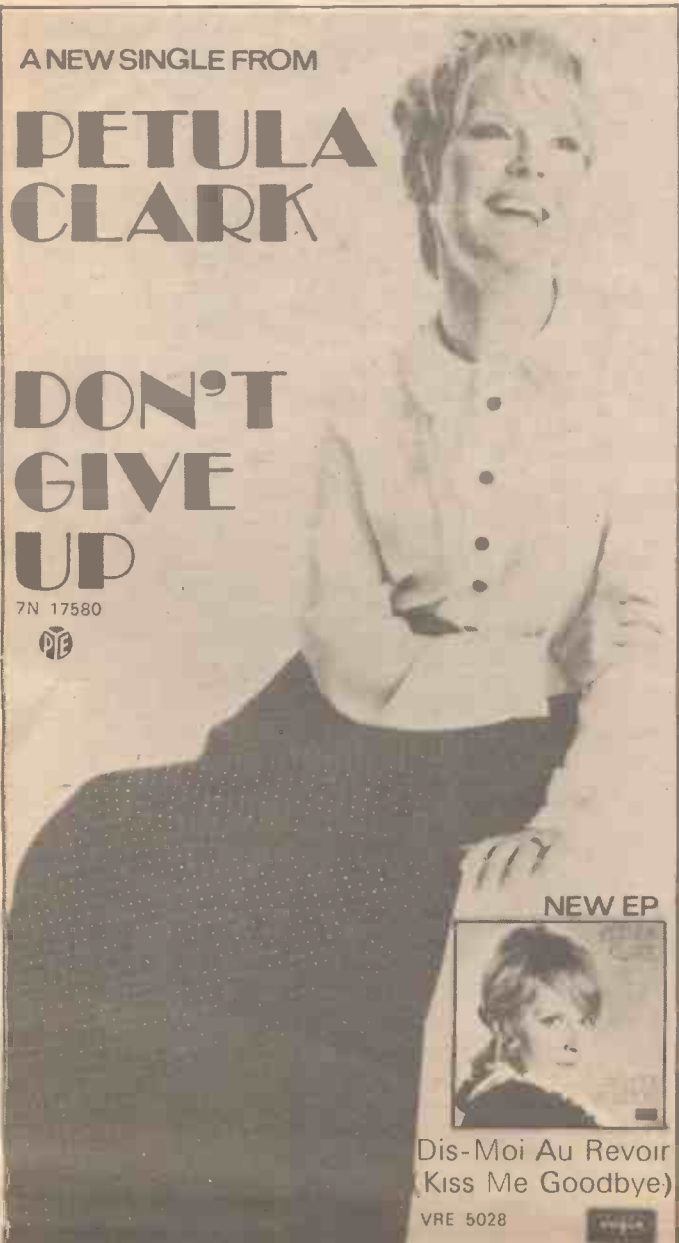
"California Dreamin'"

RCA 1715



A NEW SINGLE FROM


PETULA CLARK



DON'T GIVE UP

7N 17580

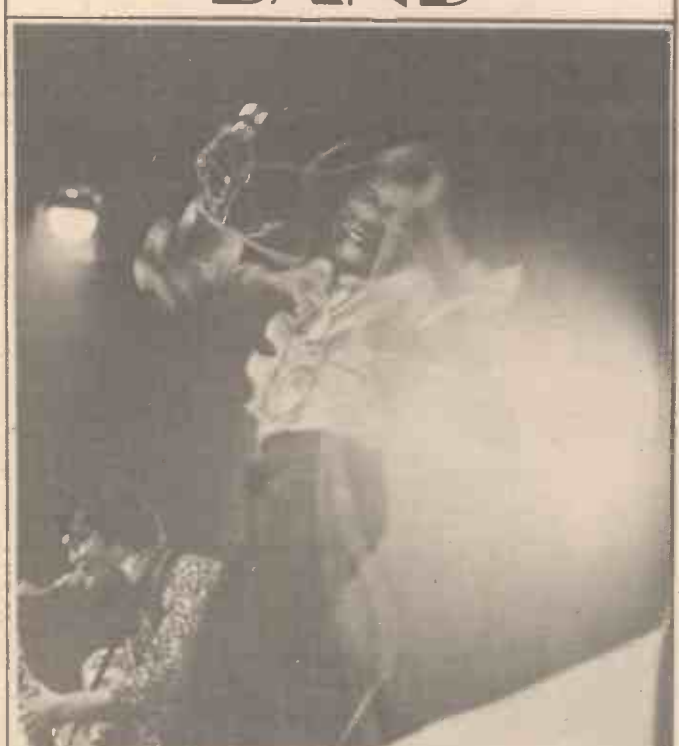
NEW EP



Dis-Moi Au Revoir (Kiss Me Goodbye)

VRE 5028

GENO WASHINGTON & THE RAM JAM BAND



I CAN'T QUIT HER

7N 17570

CUPID, the God of Love—he's that chubby little fellow with a bow and arrow and a pair of wings—has during his long reign inspired many people to dizzy heights of passion and tenderness, scarred many an unsuspecting tree and broken many a heart.

But, as far as we can gather, he had never made the charts! That is, until five young lads from the market town of Stamford in Lincolnshire decided to call themselves Cupid's Inspiration, and were immediately inspired into the Top Thirty with a Teddy Randazzo number "Yesterday Has Gone."

Now, not only has yesterday gone, but only last Friday, when the Inspiration: T. Rice Milton, 22-year-old lead vocalist; Laughton James, 21-year-old bass guitarist; Wyndham George, 21-year-old lead guitarist; Roger Gray, 19-year-old drummer; and Garfield Tonkin, 21-year-old pianist, reported for duty for the last time before turning fully professional... again.

"Yes, we went professional once before," said Laughton James, who had mysteriously managed to sneak a couple of hours off from his job as an electrician for the Ministry of Public Buildings and Works, "when we were offered a tour of Germany."

"That was fine while it lasted, but it didn't last very long, and soon we found ourselves in Lincolnshire again without any money."

"It's just not worth becoming professional these days without a record to back you up, and even then it's a difficult decision."

In fact Cupid's, who at the time were known as the Age, decided the best way to get themselves known was to do it themselves. They accordingly plied every agent and promoter in London they could find with photographs and hand-outs, with promise of a demonstration record if required, and waited hopefully for response.

And response came, via impresario Roy Tempest, from Ashley Kozak, for over two years manager and guiding light behind Britain's folk poet, Donovan.

"He actually asked to hear the record," says Laughton, "and liked what he heard. I think he was particularly impressed with the voices."

Since then, events have marched along at a fair old pace. For a new unknown group to capture "Dee Time," "Time For Blackburn" and "Top Of The Pops" within the space of three weeks is a pretty unusual feat. But then, the powers behind Cupid's Inspiration think they're a pretty unusual group. How does the group feel about being thrown headfirst into the big time of pop?

"We're gradually getting used to it, but 'Dee Time' was very frightening at first. The thing that impressed us, though, was the friendliness of everyone at the studios there. They all made us feel very welcome."



Cupid's Inspiration: (left to right), T. Rice-Milton, Roger Gray, Laughton James, Garfield Tonkin, and Wyndham George.

Cupids who inspired the Donovan man

More surprising is that, since becoming Cupid's Inspiration,

the group has yet to make a stage appearance.

"We need time to rehearse properly, and until last Friday our day-time jobs put a stop

to that. But we're rehearsing hard for the next two weeks and are certainly looking forward to our first professional booking—wherever it may be."

WHAT'S IN A NAME? Nothing very spectacular when you consider the change of name the Light Programme underwent last year. Now we have Radio's 1, 2, 3 and 4. Since Radio 1 is intended to serve the majority of listeners let me attempt to evaluate this.

We have lost "Woman's Hour" and "Mrs Dale" etc and have in their place constant music of sorts. Many people say that they cannot stand the cover versions of hit songs by big bands, no matter how well they are done, but remember that a lot of this "live" music is performed by very professional groups doing an excellent job.

Essentially this "covering" is caused by the Musicians' Union insisting on limited amounts of records being played.

Cash

Radio 1's budget must be considerable. What this money is spent on can be vaguely estimated when you consider that approximately 70 per cent of Radio Leicester's budget is consumed by Rent, Rates, Heating and Lighting, and Staff Wages. This sum can be acceptable when you realise that Radio Leicester is only a small local V.H.F. station.

However, if the same were true of Radio 1, where there is the opportunity to utilise the same staff for many different programmes, then someone should take a closer look at this waste of Public Money. Could it be that the old proverb "Too many cooks spoil the broth" applies to Radio 1?

Producers of Radio 1 programmes in any one week number on average 35. There are, of course, executive producers and assistants who are just as numerous but who do not have their names printed in the "Radio

Public's voice is needed to change Radio 1

During the nine months Radio 1 has been on the air letters of protest, disgust and disillusion have flooded Disc offices.

Mark Roman, ex-Radio London and now Radio 1 DJ tells you why HE thinks Radio 1 has failed.



● MARK ROMAN

Times." In most cases these producers have their own offices and secretaries, which, of course, is necessary, but when you consider that Radio London, for example, had a small suite of offices staffed by under 25 people, including secretaries and salesmen, one begins to wonder.

Defenders of Radio 1 will claim that it is not intended to be like "Big L," but remember, when the Government closed all Offshore Stations, it stated that the B.B.C. would supply a service that would replace them.

To me replacement means the same thing or something better. Do you think Radio 1 is better than Radio London or Caroline? I certainly do not!

Every day the vast listening public is faced with the choice of either tuning in to the same old sounds or switching off.

Variety

There is no variety in personalities on Radio 1. On Radio London there was a different Deejay only every three hours, but

the listener had the spontaneous personality of the DJ as well as hilarious commercials by Kenny Everett, and much more exciting things happened.

Now if you listen carefully it is possible almost to tell the time by Jimmy Young's phone calls and songs. I'm not knocking Mr Young (I think that he is a very experienced broadcaster), I just haven't heard anyone say nice things about him, that's all.

What Radio 1 really needs—and needs soon—is a drastic overhaul of its personnel. Robin Scott, a man who has managed extremely well under very difficult conditions, should stay as head of Radio 1, but should gather round him a handful of producers who are dedicated to giving the public what it wants, rather than what they think it should have.

I am certain that once an efficient team of these people is formed the Musicians' Union would be more agreeable to greater use of records, and then more young and talented recording artists could get the breaks they deserve.

During the days of Pirate Radio more new artists became known to the world than ever before. More deejays should be used in two groups alternating weekly with one another.

For example, one week Tony Blackburn doing the breakfast show, the next Dave Cash, Jimmy Young alternating with Keith Skues, Pete Brady with Pete Drummond, David Symonds with Kenny Everett, and so on.

Only when Radio 1 takes a close look at itself and chops off all the dead and senile wood, realises it is for young and young at heart, considers the audience requirements more closely and begins to use its budget more effectively, will we have a Radio service that is not the laughing stock of the whole world!

I have now probably invited the wrath of "Auntie" and she will strike me from the rolls. But that's the price to be paid. At least, we still have a free press!

Remember, until every listener voices his or her own opinion we shall not have the Radio we want. After all, you are paying for it.

EQUALS' STRANGEST



SUCCESS STORY...

STRANGE STORIES of success abound within the realms of pop music—but the success story of the Equals must surely be the strangest.

When a song first issued over a year ago as a B-side, later featured on an LP, made the title track of an EP, then released again as the A-side of a single, turns up in the Top Three, it's really time to wonder!

And even the Equals are amazed by the success. Vocalist Dervin Gordon was found wandering down Fleet Street last week in a complete daze, smoking cigarette after cigarette and looking bewilderedly about him.

"I really can't believe it's happened," he said, when calmed down with a cup of coffee.

"And to think we've been bashing out that number for over 12 months — you'd think everyone who liked it would already have bought it."

Equality

Because of the success, the Equals—"and before you ask, the name has nothing to do with equality between the two races in the group"—are taking their first holiday in three years . . . and Dervin's fed up with it already.

"Can't get used to this not working bit," he confessed, "and I can't wait for the others to come back from holiday."

by
DAVID HUGHES

But back to the incredible hit single.

"Do you know, it was never intended we should record 'Baby Come Back.' In fact the whole story is rather strange!

"When my brother Lincoln and I joined Eddie Grant, Pat Lloyd and John Hall three years ago, none of us could play an instrument. Eddie knew a few chords; Lincoln was trying to make sense out of a borrowed guitar, and John had the most ridiculous drum kit you've ever seen.

"We first began 'playing' on a council estate around Hornsey Rise in North London, and three times we had to move our rehearsal rooms because the neighbours were always getting up petitions to the council saying we were making too much noise!

"Too much noise! You'd have laughed if you'd seen the tatty equipment we had."

Having confessed to being a

group with no musical ability when they formed, how did the Equals so quickly manage to move on to the supposedly difficult job of writing all their own material?

"Ever since we started we'd had the idea to be as original as possible . . . and the best way, to us, was to write all our own songs.

"So when our mates were all looning off down to clubs and dances, we stayed home and tried to get down to writing—and it's really quite easy!

"Eddie Grant does most of the writing—and I give him a helping hand!"

In fact, Mr Grant's writing abilities extend beyond just Equals' singles. Everyone must remember the famous Bluebeat spoof "Train Trip To Rainbow City" by the Pyramids, and the subsequent "Wedding In Peyton Place"—both written by Mr Grant.

"We're deliberately trying for simple music that even five-year-olds can listen to and sing—and we quite expected the knocks to come!"

Knocks

The knocks have come, beginning, of course, with our own Jonathan King, who last week said: "Pretty ghastly the entire

prefabricated discotheque norm is too, isn't it? Whilst the instant music of the Equals may be bought in mass now, will they be a power to be reckoned with in six months' time? King thankfully has doubts."

Dervin Gordon, however, is not a man to be brought into personal controversies of this nature.

"All I can suggest to Mr King is that he comes to see us play live some time. I hope that will change his opinion."

"I'll admit the lyrics of our songs are not the deepest ever written, but we reckon that if you repeat an easy phrase often enough in a song, everyone will soon be singing it."

Proof of this philosophy is provided by a No. 1 hit in Germany with "Baby Come Back" last September; and similar success in Belgium and Holland just after Christmas.

And, as we said earlier, the Equals should never really have recorded the number.

"One of the lads used to live next door to singer Gene Latter. He heard the song and thought it would be good for him to record. So he took us to President Records and got us to make a demo. record for him. Luckily President liked the song so much they suggested we record it ourselves.

"Other record companies had already turned us down, saying we were not commercial enough!"

For a man who must have sung "Baby Come Back" more times than he cares to remember, Dervin was remarkably cheerful.

"Of course—I'm still not tired of it!"

Tom Jones' disc

TOM JONES' new single is "Help Yourself," an Italian song with English lyrics, rush-released tomorrow (Friday).

Tom, currently in summer season at Bournemouth, does Sunday concerts during August and then starts work on his TV spectacular — forerunner of his series next year.

His tour of South Africa will not now take place until next year because of work commitments.

Tom makes a two-week tour of Britain with full orchestra in October.

Gene Pitney blasts the old fogies!



Gene: 'best songs are sad'

IT was mid-day in a West End hotel. Room Service was clamouring outside the door to clear away breakfast, the television was turned on to a loudly bleeping nothing, and in the midst of the turmoil Gene Pitney sat on the edge of the bed half-concentrating on a telephone conversation.

He arrived in England last week and flew to Germany for a television programme two days later. For someone who commutes between America and Europe as often as Gene does, his air mileage is beginning to amaze him.

"I've flown over a million miles. My odds of crashing are pretty good I guess," he said brightly. "I was in a DC 3 once—a little old chugalug plane going from Indiana to Chicago—and we hit a typhoon. The plane turned over—people were falling out of their seats, and I was trying to look all cool holding a crossword puzzle book."

For the moment anyway, Gene is grounded in England to do his first British cabaret, which opened at Batley's Variety Club on Monday, and moves to Stockton's Fiesta Club on July 7.

The prospect of his first British cabaret doesn't worry Gene at all. He refused to work to a set script between songs—

"that's one thing I hate. I get very up-tight and it looks like the phoniest thing in the world. I am just going to leap around and say whatever comes into my head. Cabaret is easy compared to a one-nighter, you can gauge the atmosphere and adjust to it."

Besides the atmosphere created by the audience inside the building where Gene is singing he finds that surroundings outside are very important. "I love it when I sing in Hawaii because it's so beautiful." With the Yorkshire moors as a background Pitney's mournful tones should reduce his audience to tears in no time.

"Everybody always asks me why I sound so sad," said Gene gloomily. "All the best songs are sad, and I believe that in the ballad type of song which I sing you have to get into them emotionally. Yorkshire sounds as though it should come right in line with the songs."

Plans are in the air at present for Gene to appear at the "Talk Of The Town" at the end of the year. His feelings on the subject were not enthusiastic.

"The audience is like the one at the Copacabana in New York: old fogies who sit there with a cigar." His publicist, who had just come into the room, flinched and hurried out again!

The tireless Pitney glanced at his watch. He had to dash for a lunch appointment which had to be as brief as possible so that he could get back and watch Wimbledon on the still bleeping television.

"Anyway," he said, dragging on his jacket, "I'm looking forward to going fishing and playing golf while I'm here. No, my golf handicap isn't printable—I just like to beat the hell out of the little ball."



DUSTY SPRINGFIELD

Sensational new single from
Britain's top girl vocalist.

I Close my eyes and count to ten


BF1682

Their career began as a joke. B
 Esther and Abi are top world sto



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 BL 2764

Bellona

DANA

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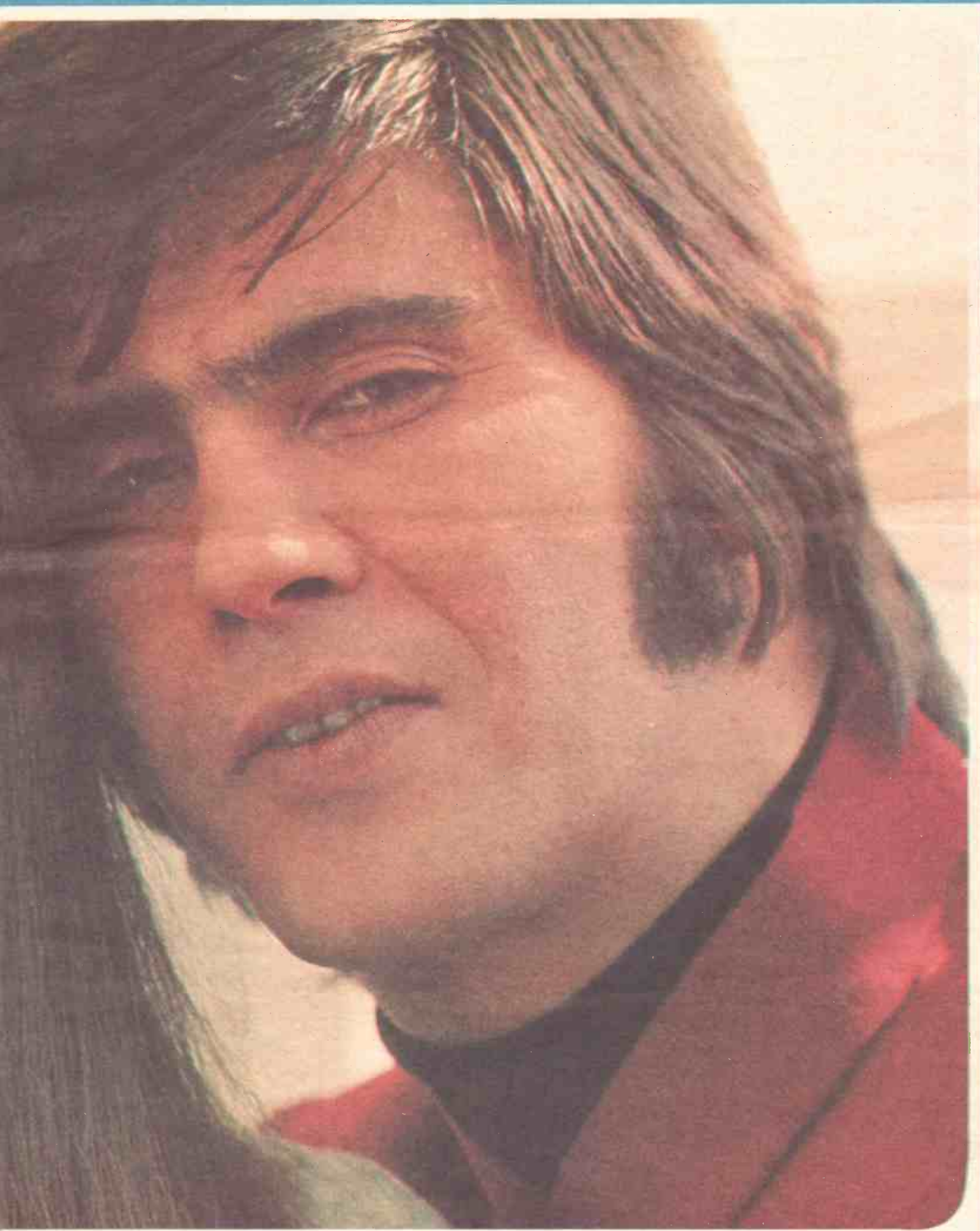
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'I wish to think more clearly and be a better person . . . above all I want to trust the right people. There are very few I trust' says Mrs. Ofarim

SEE
PAGE
12



GET THE BIGGEST AND BEST PICTURES OF THE STARS
IN DISC. NEXT WEEK: JOHN ROWLES

In the beginning . . .

ABI: I was born on October 5, 19?? (I don't remember) in Tel Aviv.
ESTHER: And I was born on June 13 in Safed, a little town an hour from Nazareth. What year? Well, I don't remember either.

Family

ESTHER: My father, who has died, was Abraham and my mother is Mazal, which is Hebrew for "luck." I've three brothers—Menachem, Shlomo and Noam—and two sisters, Sarah and Rachel.
ABI: My father, Zvi, is dead, too. But my mother, Zehava, is alive and I have a brother, Simon, who is a stage designer in Israel, and a married sister, Naomi, also living there.

Education

ABI: I went to high school and college in Tel Aviv. I was studying dancing and music.
ESTHER: School in Haifa.

Previous Jobs

ESTHER: National Service, for one thing, which I'm glad to forget. I married Abi for one reason to get out of it. I became an actress before teaming up with Abi as a singing duo.
ABI: I was teaching dancing and had my own studio when I was 18 with some 200 students. I also did choreography which led to my meeting Esther when I worked on a show she was in.

Show Business start

ABI: It really began as a joke. Esther was, after all, an actress, but we were at home one night, I was playing guitar and she was singing and I suddenly said: "With a voice like that, you'll be No 1 in Israel inside a year. After three or four months I was proved right. We worked in Israel for three years before we came to Europe.



ESTHER and ABI OFARIM talk to BOB FARMER

Present Home

ABI: Well, you can't really pinpoint our present home because we are always on the move. We have a place in London, obviously, although we are still looking for a house to buy here. We also have places in Israel, Switzerland and New York. Nothing is permanent, however. We can only stay in one place for a while before we are moving on to the next. But I personally love London the best. Not because of the weather, but because of the people. And life here seems so easy going and yet things are happening all the time. Whereas New York is essentially hectic.

ESTHER: London's nice—but I wouldn't say there was any one place I particularly preferred.

Favourite Food Drink

ESTHER: Anything that's fresh, and not very sharp. I don't like spicy or salty food. A good steak, salad and vegetables is fine. For drink, I like wine or champagne.

ABI: Anything hot, or spicy. French, Eastern or Russian food. And for drink, vodka with ice.

Career Highlight

ESTHER: Oh, it's impossible to pinpoint any one event. There have been so many highlights.

ABI: You see, every year we have a lot of prizes. But if we just talk about this year, then it must have been being No 1 with "Cinderella Rockefeller." England was very important to us and we were always afraid we wouldn't make it because here you have to rely on a hit record to do so. But we got a No 1 and now the new one is doing very well, too.

Germany

ABI: It is one of the most important countries in Europe. The people I've met I liked very much. I do not talk politics. I'm a musician so I talk music. Politicians can talk the politics. I feel entertainers who enter the political field—as seems to happen a lot these days—are wrong to do so. But Germany? You can't keep on hating, can you?

ESTHER: They're very professional people. They think properly and get things done properly. We have German friends. I have nothing against them.

Car

ESTHER: I don't drive.
ABI: A 3.8 Jag with seven loudspeakers. It does about 160 mph, is left-hand drive and is somewhere in Europe at the moment. Just where I'm not quite sure.

Cigarettes

ABI: Pall Mall Victor, about two packages of 20 a day. I don't find it really affects my voice, although I've tried to stop without success about 50 times.

ESTHER: I smoke occasionally—but never when I have a concert to do. Perhaps I don't bother much because I don't really inhale. As for Abi, it's up to him. I certainly don't nag about it.

Coy Songs

ESTHER: You mean our two chart songs? I regard them as a refuge, relief and change to our other material. I enjoy singing them.

ABI: I enjoy them, too. They're fun to do. The lyrics are black humour which people like. What I find most amusing though is that when we brought out "Rockefella" all the young people and journalists thought it nice but never had a chance of being a hit.

Knocking

ABI: Knocking doesn't worry me. Like everything else, you must have lots of divided opinion. I like criticism. I've nothing against it—and I like the young people here.

ESTHER: It's very natural for people to knock. Everyone should have their own taste. If someone said to me that they liked "Cinderella Rockefeller" when in fact they hated it, I'd consider them hypocritical.

Clubbing

ESTHER: I don't like them. How can you socialise amidst all the loud noise in the London discotheques? I like to relax or unwind after a show with a few friends. Not among 200 noisy people.

ABI: While I cannot stay in, I have to go to the clubs because I just can't go to bed. Every night after working I go down to the Revolution or, when it's open, the Speakeasy.

Musical Tastes

ABI: I like all kinds of music that are good. Classical, operatic, jazz, soul (soul is the best music of all for the body to move to) and I've come to like pop a lot since coming to England. The lyrics and music have improved so much.

ESTHER: Again, anything I fancy. Mainly, though, classical music. Baroque music—the composers of the end of the 19th century. Richard Strauss especially.

Ambition

ABI: Better quality in what we do. We've played all the big halls—Carnegie, Albert Hall and now the Festival Hall, you see—so there is no one particular venue we want. I suppose we might make more and bigger films.

ESTHER: I wish to think more clearly and be a better person. I want to be more sure of myself and at peace. And, above all, I want to trust the right people. There are very few I trust and it's very difficult to live with people if you don't trust them.



Trouble with Mrs. Robinson (Anne Bancroft) as she tries to seduce Ben (Dustin Hoffman).

give up and eventually she and Ben have an affair.

Then home from college and on the scene comes Mrs. Robinson's daughter, Elaine (Katherine Ross), and Ben's real troubles begin.

Towards the end of the film one feels that the only way for the film to end would be with a corny or sad ending, but in keeping with the perfection of this film an irrational and anti-social but tender ending is used to round off a great film.

Not only worth seeing, a MUST for everyone to see.



CBS have released an LP of the sound-track of *The Graduate*, and much as I enjoyed the film and the music (to the extent of seeing two previews of it within a fortnight) I don't feel this LP is value for money.

Sounds Of Silence, Scarborough Fair and *The Big Bright Green Pleasure Machine* can be found on other LPs, Mrs. Robinson has been released as a single and is on the *Bookends* LP. The only track new to me is *April She Will Come*, and very beautiful it is, too.

The rest of the music (one assumes written by a gentleman called David Grusin, who is credited on the cover with



... and with her daughter Elaine (Katherine Ross) as she rejects him

"additional music" because the cover is very specific in saying "SONGS by Paul Simon") consists of a fox-trot, a cha-cha and music to strip by, along with a few odd pieces, and although very pleasant is nothing outstanding if you are a Simon and Garfunkel fan.

So the only reason to buy the LP is to close one's eyes and have memories of a magnificent film as the music goes along. Perhaps a good enough reason.

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Marmalade a-week

this week

PAT FAIRLEY



LONDON IS THE GREATEST!

PAT FAIRLEY is something of a phenomenon when it comes to pop group musicians. He admits himself he can't play guitar ("Junior has to show me where to put my fingers") and he doesn't sing.

So what's he doing there? "Well, I keep everybody happy, and stand on stage looking handsome."

Pat was being unduly modest of course. In fact he plays a very passable six-string bass, part of the Marmalade's unique sound. The group abandoned rhythm guitar some years ago, and Pat provides the rhythm chords in the bass register!

Genuine

"I also play a pretty fair one-finger piano too—and that's genuine!"

Dark-haired 22-year-old Pat—"I've still got one of my 21st birthday cakes uneaten"—was born in Glasgow, and managed to avoid the lures of elder brother John to join him in the Regular Army.

"I almost joined the Navy once, when the group was going through a bad spell, but luckily thought the better of it. I don't really fancy wars, and hope there's never another call-up."

Founder

In fact handsome, modest Patrick will probably never openly admit that he is the founder of the Marmalade.

"It was at school in Glasgow, and I got together with a couple of mates and starting 'playing.' Then Junior joined us and we went on from there—as the Gaylords.

"When the Marmalade in its present form came about we just tossed a coin for a leader—and I lost!"

"I can talk to anyone, though. I love talking to people and finding out what they think about things.

"And probably because of this I'm also the group's protector whenever we get trouble with promoters or audiences."

Pat, like the rest of the group, now lives in London—in a Highgate flat—and vows London is the greatest place in Britain.

"Well, the pubs are open till 11 p.m. and the Wimpy bars don't shut at 10," is his explanation when pressed!

"Have you heard our new LP—'Marmalade Live at the Golders Green Wimpy Bar'?" he quips. "It's a gas!"

"PEOPLE think of me as a very goody goody type. Sad, but basically very clean cut. One day I'm going to break out and go mad, and show them what I really am."

The man talking is John Rowles, of the image a big hit record—"If I Only Had Time"—has given him, and what he's really like underneath.

It's a statement that brings with it a great deal of truth. On the surface there is John Rowles with his symmetrical face, his red polo-neck sweater and white teeth almost too good to be true. Quietly spoken, polite, inoffensive, prepared to answer any question you might fling his way with a well-thought-out, fairly uncalculated answer.

Under this, and despite the immediate unhurried answers, you get the feeling that he would take a long time to really know. Not that he has a false front but that he keeps a lot of himself to himself.

John Rowles is 21 years old and was born in New Zealand, one of a family of nine ("I have seven sisters and one brother—so I know about girls!"). His family were far from being rich and he can remember going to school with patched-up shorts because they couldn't afford new ones.

Today he looks back on his mother's role with a great deal of sympathy but doesn't regret not falling into the usual star trick of transporting the whole family over to England to bask in his success.

"I learned my lesson. Once I took my old man to Australia for two months and he nearly collapsed. Two weeks would have been enough—but I had to go and spoil it for him."

He speaks fluent Maori and has an outlook on both his career and personal life of someone at least six years older.

"I think very deeply before I do anything. I'd never let myself go to a ridiculous degree. I know what I want—to that extent you could say I was ambitious. I knew I'd make it one day even if it took ten years, and I was willing to wait that long.

'I knew I'd
make it
one day'

"As it happens—through luck—I haven't had to. But when I was planting trees in New Zealand I'd walk up that hill planting three yards apart and in my mind I was in a recording studio with a big orchestra making a hit record.

"I believe in myself. I believed in 'If I Only Had Time.' Everyone said it wouldn't be a hit. I was the only one that had real faith in it, even though it took about two months to get away. I never gave up."

John Rowles went to Australia from New Zealand at 17 to break into the music business. He did the club circuit "Singing everyone else's hit songs—like 'Green Green Grass' and 'Release Me'—and then met Peter Gormley, Cliff Richard's manager, and came to Britain.

"At first I was a bit worried about the Engelbert Humperdinck tag. Everyone said how much I looked like him. I thought, well, he's been going for two years and maybe I'd have stood a better chance if he hadn't been?"

"But, then, it works both ways because usually Australians start with a drawback when they come to England—people think you're trying to intrude into their market—and at least they were open to me. And they

tended to notice me more and remember my name because of the Engelbert association."

With two hits and a forthcoming album tucked away in six months John Rowles, under the guidance of Gormley, is well on his way to becoming one of our top established solo singers.

"I don't really think I've changed—except that I've got less shy," he laughed. "I appreciate everything, because when you've been poor you do. I'm useless with money; I'd spend it as quickly as it comes in, so everything goes through my accountant, thank goodness."

"I think a lot about the future. I've had it very good up to now, and with luck it always will be. This new album will show people that I can do more than sing 'If I Only Had Time.' You know, I surprised a lot of people on my first cabaret date a few weeks ago. They came along to hear me sing a hit record, and when I wiggled my hips—well!

"Then I'd like to go into films. And I will. Everything's just a question of having patience and waiting for the right time. As long as you've got that attitude you can do anything you want to."

John Rowles has such a calm, strong conviction about things that when he says he'll always be around you tend to believe it as enthusiastically as he does.

'I never go
out with
girls in the
business'

Apart from his singing talent—and people like Easybeat Stevie Wright have pointed out more than once that he knows Mr Rowles is capable of even more than we've heard yet—his good looks understandably mean he's never very short of girlfriends.

"I always seem to go out with girls older than me. Most people of my age are expected to go out with girls around 17 or 18, but I like older girls because they're more interesting."

"I never go out with girls in the business. Most girl singers aren't really approachable on a personal level, and anyway I like to get away

Surprise —when John Rowles wiggled his hips!



JOHN ROWLES: 'I'd like to go into films—and I will'

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DISC's Hugh Nolan has an interview with Jason (his pet man is Who John Entwistle) large Scottish deerhound. Mr. Entwistle has a few words to say as well.

So I said to John Entwistle's dog...

JASON, latest addition to John and Alison Entwistle's family, is only eight bouncing months old—but already stands at over six feet tall! No, there hasn't been another unheralded happy event among the members of the Who. In fact Jason is a very, very large dog, of the Scottish deer hound family, whose chief pleasure in life is jumping gleefully into the middle of picnic parties and scattering them in utter confusion!

John is the bass-player and traditionally the quiet one of the Who—the one who plays on manfully while Pete Townshend smashes his guitar and amplifier into several hundred pieces, while Keith Moon pounds his drum kit into the stage and Roger Daltrey crunches up mike-stands and anything else left intact.

But compare John's enormous pet (every small boy who sees John and Jason in the street invariably asks for "a ride on your horse please mister") with Pete's modest Spaniel and Keith's and Roger's former pets, a Ladrabor and a Saluki respectively.

Jason strides among them all like a colossus. So, I asked John and Jason, is the truth of the matter that John is not by nature as quiet, modest and unassuming as he appears on-stage, compared to the other three members of the riotous Who?

Jason, overjoyed at being spoken to by a complete stranger, wagged an enormous tail, leapt on my shoulders and pinned me to the floor while he licked my face with a tongue the size of a dinner-plate (the trouble is, you see, that while he LOOKS fearsome Jason is in fact completely sappy and friendly to everyone. Nice, but no good as an anti-burglar device).

Wrestled

John wrestled him off and (several minutes of chaos afterwards) replied: "I don't usually start smashing up my equipment because we have to keep some sound going while all this destruction is going on."

"I tried it once in Los Angeles. I started to smash up my bass after all the rest of the group had finished smashing up their equipment. But it took about ten minutes to smash the thing, and all in complete silence, with just the rest of the group shouting encouragement! And the damn thing just wouldn't break."

"Then once when we were in Sweden I was in a temper for some reason and I smashed my guitar through a speaker. It came out the other side and just stuck there—I couldn't get it out again. Eventually it took two people to pull it out."

Cake

At this point Alison, John's pretty, dark-haired wife (who is most emphatically NOT a Who fan) wheeled in a large tea-trolley bearing biscuits and cherry-cake.

Jason accordingly freaked out, leaping all over the room. Eventually quietened, he subsided gratefully on the floor with a large, delicious hunk of cake—which

disappeared down his vast throat in about two seconds flat.

His food consumption, said John, is about two pounds of meat and four pints of milk a day—but then he is only a puppy.

"I wanted to get a Great Dane but I'd heard they don't get on very well with other dogs. So we looked for the next biggest, which was a Scottish deer hound, and there he was."

"He's got a first-class pedigree. Comes from excellent stock—in fact his father brought down a stag last year."

"The trouble was when we first got him I had to keep going away on tours, and every time I came back he'd doubled in size. And changed colour!"

Talking of dogs, John likes the new Who single—"Dogs"—more than any of their singles for some time. "I wasn't all that keen on 'I Can See For Miles.' The trouble is our last few singles 'have taken us so long to make. We finish them and then we add little fiddley bits which take days. 'Happy Jack,' on the other hand, took us just half a day in the studio."

Romps

The Entwistles have been living for almost a year in a neat little house in Ealing, just in front of a large and beautiful park where Jason goes for twice-daily romps and indulges in his favourite practice of breaking up happy family picnic parties.

"We start shouting at him when he gets near a picnic, but he usually creeps up and lands right on the tablecloth with a mighty leap," said Alison.

"Then he turns round and runs right up to us, so there can be no doubt whom he belongs to!"

"But if there's a bloke and a bird lying on the grass he won't go near them."

Both John and Alison have lived in the area all their lives. In fact it was at Acton County Grammar School, just up the road, that the Who first started.

"I used to play in the school orchestra—but only to get off lessons!" says John. "My father taught me to play trumpet but there were already too many trumpets in the orchestra so I took up the French horn, a very unglamorous instrument."

"Then the rock-n-roll boom started so I took up bass and formed a group with Pete Townshend and a couple of other guys. When we left school we teamed up with Roger Daltrey—he played lead and Pete played rhythm guitar."

"We were a five-piece until the Beatles came along, so we sacked our singer and became a four-piece. Roger was doing sheet metal work and had a lot of split fingers, so Pete took over on lead and Roger started singing."

Now, five years later, John has his own private recording studio upstairs at home, where he does all his songwriting. "It's the only way we can write—we make demos of our songs and then play them to the rest of the group."

Writing

"I'm only just getting into writing properly—it takes a while to get into the stride. I wrote a song called 'Mr Hyde' which was the B-side of 'Call Me Lightning' in the States and should go on our next LP here, with another one of mine."

"There'll probably be a number by Keith on the LP too. But he hasn't done a demo yet—after all, there's not much you can do with just drums!"

The group hopes to finish off the album in LA, and at the same session should complete their next single, probably a track called 'Magic Bus.' "We've got enough material but we just haven't had time to finish it yet."

John left for yet another tour—a large one of the States—last week, leaving Alison and Jason at home. Actually he asked Alison if she'd like to go with the group this time, but she replied:

"What—and watch you play every evening? I'd be bored to tears!"



John... on stage



John with Jason, who gets mistaken for a horse

Pictures by PETER STUART

Otis's re-think album

THE IMMORTAL Otis Redding Album mentioned last time features ten new, unheard songs recorded during the spring, summer and autumn of last year. So you say, "How come there are all these songs and how many are there left?"

For every song released as a single or album track, Otis actually recorded two or three. Stax artists, like the Beatles and Tamla artists, very seldom go into the studio with a definite song, but more with a few ideas and arrangements, some of which turn out well and are consequently released, while others are shelved. The Beatles have the money to hire a studio for several days, whereas Stax have their own thing completely. Studios, writers and of course the famed Memphis band of Booker T. and the M.G.'s with the Markeys, which includes the brilliant Steve Cropper, who not only handles the guitar (and how!) but supervises the producing and "laying down" as well. So this new album comprises songs formerly put aside for re-thinking and re-arranging, now given a new lease of life for thousands to enjoy. Don't think though that these tracks will be sub-standard because they once fell by the wayside. Modern-day recording techniques made it possible to take a plain voice or voice/rhythm track and then add horns, organ and backing vocals (Aretha records most all her material by singing at the piano, with the complete backing track added afterwards). The LP may though be a little deep and a touch too soulful for the new Otis, "Dock of the Bay" fan, but the two best, more commercial songs have been lifted for the new



johnnie walker

single. "Amen," one of those traditional numbers, done by everyone including the Impressions and featured on the fantastic LP, "Jimmy James and the Vagabonds 'Live' at the Marquee," which came out about two years ago.

By the way, what ever happened to J.J. and The V? If the Equals can reach Top Three, then a group that's made records like "Ain't Love Good, Ain't Love Proud," should be up there also. "Hard to Handle" is t'other side of the Otis single (which is the A-side hasn't yet been decided) which has a fabulous "hook" to it as our Uncle Otis crams about three lines of the song into one, it's the side that I think will turn out to be most popular.

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BOB FARMER TELLS TALES OF THE BBC BASEMENT AFTER DARK, AND OF SCREAMS IN THE NIGHT ECHOING FROM THE DEEP.

Who enters the imperishable portals of Broadcasting House after dusk has turned to darkness does so at his peril. Many have been sent mad by the maniacal screams and sounds that echo out from deep in the BBC basement.

Stuart Henry has met the Mad Inventor, that's for sure; John Peel, once a snappy Stateside jock, has never been the same since his encounter; Tony Blackburn was just reduced to a gibbering mess.

It is best, therefore, to be well away from Portland Place, preferably in daylight, before daring to introduce yourself to the Mad Inventor. For at that time of day, away from his knobs, dials, tapes and jingles, Kenny Everett is quite a normal person—by Kenny Everett standards.

The fellow, in fact, was once a quiet little trainee for the cloth. "They were teaching me to become a missionary, but after a year they gave me up," he says. "So I went to work in an advertising agency which was the nearest place that gave money out. Next, I scraped pastry off trays at a bakery, became a journalist and finally sent a tape to the BBC.

"They played it on the air in a programme called 'Midweek' and actually interviewed. This is the life for me, I decided, but they had no jobs, because David Jacobs and Pete Murray were still alive and expected to live another 300 years. So they suggested I tried for a new pirate station which was starting."

It was, of course, Radio London. But even at this early stage of the Everett extravaganza, the Mad Inventor had his unhinged moments.

Appalled at the solemnity of the station's World Tomorrow religious programme, Everett, now a year aboard the Good Ship Galaxy, decided it needed livening up and did so. As The World Tomorrow and Garner Ted brought about £150 a day to Big L, Mr. Everett was on the carpet when

Kenny Everett — Broadcasting House's mad inventor

the complaint came in. "Either we take away our money or he goes," came the ultimatum. So Kenny went.

He lubbered it on land for a few months, destroying his soul with stints on 208 ("an awful station—it has got better but is still a longway below even the low standard of the BBC") and an ill-fated Oxford Street discotheque called Tiles. He pleaded to be allowed back aboard Big L. They relented, allowed him into the fold again.

About this time, I met the errant Everett for the first time. He told me: "If I was offered a series by the BBC I wouldn't take it on principle. The BBC is so ugh!"

But the day came last summer when the pirates had to haul up anchor and come ashore like good law-abiding fellows (well, nearly all of them). Everett, for once,

obeyed. And became an instant Radio 1 deejay. How hypocritical, chums chided him. "I just changed my mind about doing a series. It didn't alter my opinion of the BBC, but I had two choices—to join Radio 1 or go home to Liverpool (where he was born on Christmas Day, 1944) and work in an advertising agency again.

"But if commercial radio came to this country tomorrow, I'd be there like a shot. What's more, a million BBC deejays would leave the instant it opened as well. Except, that I don't see commercial radio arriving for another ten years, if at all. There's too many who would lose money for it to come any sooner."

To Everett, however, giving thanks each day for his BBC bread became intolerable. In the end, all systems went and he exploded. "The BBC is too bureaucratic," he howled. "It is full of old-fashioned ideas and out-of-date equipment.

Nothing can be done without going through a ridiculous amount of red tape."

His outburst coincided with the termination of his Sunday show contract. He didn't mind too much. He had a Granada TV series lined up. But other deejays chortled and assumed that was the end of Everett.

But the fuddy-duddy BBC have kind hearts. Snowy-haired Uncle Robin (Scott) patted his rebellious pupil on the head and gave him a daily series which starts on July 22 (Mondays to Fridays, 6.45-7.30 pm and entirely records).

He has been a bit lucky they were so lenient. He'd do it again, however. And probably will. Meanwhile, Kenny complains: "When I spoke up and knowing that the others think what I said, I did suppose someone would join me. I suppose they thought 'Let him moan on our behalf—we'll keep quiet and keep our shows'.

"Still they have their responsibilities like a wife and a house. I have none, except to keep as comfortable as possible. Which means hot running water, a warm flat, hi-fi equipment and enough money to buy on a controlled whim.

"But it would be so nice if everyone in radio was keen on radio techniques. We could then have a superb station even with



Kenny Everett . . . Normal by Kenny Everett standards

live shows. But no—they're in it 'cos it's an easy way of making money. They have draggy, samey programmes and get away with it because most shows on Radio 1 are draggy.

"I suppose 50 per cent of them—people like Stuart Henry and Don Moss—are nice, honest types. It's the others I'm complaining about."

But for Kenny there should be few complaints just now. He is working on a weekly TV series titled "Nice Time" ('cos everything in it is nice) which will be networked for 13 weeks from

September; and his daily Radio 1 show starts shortly.

"I don't know whether they respect me at the BBC for saying what I think. Perhaps half of them do. And the others? Oh, they think I'm a troublemaker and are going to keep an eye on me. 'Give him a daily show and keep him quiet, for God's sake.'"

Kenny consulted his watch. It was getting dark. Time to return to the bowels of Broadcasting House (the appropriate place for much of what comes out of Radio 1 he would doubtless agree) and mix mad jingles.

Sane Arthur's crazy world

CRAZY WORLD Of Arthur Brown's first album is purely for the dogs: "because cats are already enlightened," explains Mr Brown.

Which is the sort of remark one just has to get used to when one is interviewing Arthur. Crazy? Of course he is. But he also happens to be one of the sanest people on the whole British pop scene.

It's a strange tale of success, is Arthur's. At the beginning he was just another of the groups which blossomed out of last summer's underground psychedelic revolution.

Or so it appeared; but if you bothered to listen to the group you could not fail to be impressed by the music under the painted faces, the masks and the robes and the fiery headdresses; the superb quality of Arthur's singing voice and the irresistibly groovy organ of Vincent Crane could not be put down as just another flowerpower fad which would fade along with all the other vegetables come the autumn.

Now, one whole year later, Arthur's first album is attracting tremendous attention, although it's only just been released, and the single from the album also seems to be selling its way into the chart.

And Arthur himself is temporarily exiled in the United States of America, where he has just completed his first and phenomenally successful tour.

Success, incidentally, which was predicted three months ago by Pete Townshend, Arthur's friend, guiding light and erstwhile record producer, who said: "There's already a lot of interest in him in the States. They love superstars over there and Arthur could definitely be one.



Arthur Brown . . . we're an extension of operas

"He comes up with these fantastic ideas—like a pop melodrama which take up two LPs."

And the ideas still pour out. Arthur is now talking about doing "panoramic" LPs—"like a Shakespeare play without the scenery. And I'd like to do a movie and have Stravinski write the music for it—it would be a logical progression."

A logical progression indeed. But then Arthur is a rare creature in pop. He does not just make records and hope they'll be hits; he works out why he should release a record, what the record should mean within the framework of his act and what direction that record is heading in.

"We are making a positive direction within pop. They've had their psychedelic thing and then they had rock because they think there's nothing else happening. But our sort of music will happen

—we are giving validity to what Screaming Jay Hawkins and Lord Sutch did.

"In a way, we're an extension of operas and musicals.

"I know that the musical content of our act is as good as anyone else's. We are more than the fire helmet I wear onstage—the musical content of the LP proves it's not just a gimmick. I just wear it because I want to wear it.

"Yes, I suppose what we do is musically new in a lot of ways. No other groups sound like us, not even the other organ-based groups."

That cannot be denied. And the secret of Arthur's success in the States is . . . ?

Arthur chuckled. "Well, there's one advantage I've got over Elvis—I don't have fat cheekbones!"

HUGH NOLAN

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

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

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

BOBBY GOLDSBORO Fan Club.—S.a.e. to: Barbara Scott, United Artists Records, 37-41 Mortimer Street, W1.

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

SUNSHINE.—S.a.e.: 40 Seddon Street, Longsight, Manchester, 12.

DORIAN GRAY Fan Club.—S.a.e.: Amanda, 2nd Floor, 29-31 Regent Street, SW1.

VANITY FARE Fan Club.—S.a.e.: Hilary, 2nd Floor, 29-31 Regent Street, SW1.

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BEATLES MEDAL, monthlies, one to six, singles, "Love Me Do", "From Me To You", "My Bonnie," first fan club record.—Janice Ball, 4 Counterpool Road, Kingswood, Bristol.

ANYTHING ON THE BEATLES.—Box DE.294.

SPECIAL NOTICES

THE HAMPSTEAD RECORD CENTRE are getting together.—See advert on page 14.

AT LAST!!

Published next week, the first book to tell the FULL story of ALL the offshore radio stations.

'WHEN PIRATES RULED THE WAVES'

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POP THE QUESTION

Delay in Dusty's album

When is Dusty Springfield's next LP going to be released, please? It was reported recently that one was due out in May, but I haven't seen it yet.—David Griffiths, 17 Healy-Gors, Whitchurch, Cardiff.

Says a spokesman for Philips Records: "Dusty, of course, has been away a lot and only recently returned from America, so this has caused the delay in releasing a new album. But there are some tracks already recorded, and she is going into the studio soon to complete an album which will be released in due course."



Dusty... recently returned from America

I would like to know the number and the names of the tracks (plus artists) from the top-selling LP, "This Is Soul—Various Artists."—Miss Diana Darbey, 8 Maplewood Avenue, Garden City, Queensferry, Deeside, Flintshire.

Record is on the Atlantic label (643301), Diana. Artists and titles are: Wilson Pickett ("Mustang Sally") and "Land Of 1,000 Dances", Carla Thomas ("B-A-B-Y"), Arthur Conley ("Sweet Soul Music"), Percy Sledge ("When A Man Loves A Woman" and "Warm And Tender"), Sam and Dave ("Everything I Need"), Ben E. King ("What Is Soul?"), Aretha Franklin ("I Never Loved A Man The Way I Loved You"), Otis Redding ("Fa-fa-fa-fa (Sad Song)"), Eddie Floyd ("Knock On Wood"), and Solomon Burke ("Keep Looking").

Could you please tell me if Cat Stevens is completely well again? I know he is out of hospital, but I've heard nothing else. I would also like to know if and when he is releasing any new records.



Cat Stevens... to rest a lot

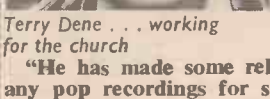
Marlyn Williams, 133 Lessons Lane, Gedling, Nottingham.

Here's a message from Cat himself, Marlyn. He says: "Yes, I am out of hospital after three months in there, but I'm not completely fit just yet. I have got to rest a lot, but I shall be making some appearances on TV and hope to make another record soon."

"I wrote about 20 songs while I was away, and I am now learning how to write music and do arrangements. It would be foolish to do too much in the way of personal appearances at this stage, as I don't want the chest trouble to flare up again."

Whatever happened to Terry Dene? Is he still singing and could you tell me the record label he recorded for and his age, please?—J. Weston, 12 Rutland Drive, Thurleston, Leicester.

We certainly had to put in some detective work on this one, reader Weston! We had heard Terry had given up the business and was working at an upholstery's in Middlesex at one stage. But agent George Cooper provides the up-to-date news on ex-pop singer Terry.



Terry Dene... working for the church

Says George: "Terry is working for the church, preaching the gospel and singing at religious meetings. He also gives lectures to young people telling them where they should not go wrong."

"He has made some religious recordings, but has not made any pop recordings for some years. As a matter of fact, as recently as Whit Sunday, June 2, I proposed to Terry that he should return to the business starting at over £500 a week. And he refused it!"

Terry's age is twenty-seven.

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

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Why doesn't 'past it' Elvis just retire?



WHEN WILL Elvis Presley stop churning out his usual rubbish and go into permanent retirement? He stopped producing even slightly good records years ago, and his films which I used to go and see, became so bad that I stopped going.

The only people who are buying his rubbish now are the narrow-minded "rock" addicts of years ago who can't admit that he's past it.—MISS M. MORRISON, 9 Calton Crescent, Portobello.



● Andrew Steele . . . decent

I COMPLETELY disagree with Mary Busitt's letter about the Herd (pop post 22.6.68).

She could not have been a very strong fan. The Herd are fantastic singers, brilliant players, and very considerate to fans. You just can't give them enough praise.

I think Andrew Steele was very decent about the apology he gave to her.—MARY DEMPSEY, 87 Constarry Road, Croy, By Glasgow, Scotland.

BRITISH FANS STOP COMPLAINING

EVERY WEEK I read letters from fans mad at their favourite stars because they are either out of the country too often, or have not made a single for a couple of months. They might be surprised to know that here in Beirut we have nothing but records of our favourites to fall on.

We put stars like Tom Jones, Engelbert, Hollies, Beatles, Nancy Sinatra, Jackie Trent, Brenton Wood and many others at the top of our charts without ever having seen them "live" or on the telly. I consider we are the real and true fans of our favourite stars.—ASTRID ARABIAN, P.O. Box 761, Beirut, Lebanon.

THANK YOU Jackie Trent and Don Partridge—"Jumpin' Jack Flash" is definitely the worst record of the year. It has no right to be at No. 1 when Nirvana, Richard Harris, the Casuals and Aretha Franklin should be sharing that position. Step down gracefully, Stones, and let's see some talent at the top of the chart.—SARAH WEST, 21 Gerald's Close, Lincoln.

● Who does Partridge think he is?

In his "Hit Talk" (22.6.68) he condemned almost everybody, he called the Stones' sound animals music. He should remember who he is—nothing but an ex-street musician!—LOVE AFFAIR FAN, 36 Bratton Road, Birkenhead, Cheshire.

● The Stones are number one, and not the Go Jos—so why do they show the Go Jos, and not the Stones on Top of the Pops?

LINDA RUTLING, 178 Dagenham Road, Rush Green, Romford, Essex.

Tamla just can't win!

YOU JUST can't win! (referring to P. Chapman's letter Pop Post 22.6.68). Now Tamla Motown has started to experiment in changing its style of sound, because of sounding "too-samey," they are now being accused of sounding un-Tamla.

Tamla Motown music has and always will be one of the top sounds in pop history.

Come on, let's be fair, a change never did anybody any harm. Please leave Motown to carry on recording the top sounds in our pop music today, and let's not criticise experimentation.—ROBERT EMBLEM, 33 Beacontree Road, Leytonstone, London, E.11.

MY MOTHER was waiting at a bus stop with two other grandmas, who were talking to each other. One turned to my mother and said: "I like pop, do you?" "Yes," said my Mum, "I love Limeade." "Who's he?" asked the other lady.

I don't think Mum was on the right wave length, do you!

—N. HUGHES, "Hillside," Malmesbury Road, Stanton, Chippenham, Wilts.

WHY IS IT that every week we have to put up with Penny Valentine's endless adulation of Jim Webb?

In Disc (22.6.68) she states that Webb "will this year be acclaimed the greatest young pop composer in the world... bar none." What nonsense!

Webb may well be a good songwriter, but to give him this premature title when he has only one British hit behind him is going a bit too far!

Someone should tell her to grow up and stop behaving like a 12-year-old child having seen the Monkees for the first time.—BOB MURPHY, 106 Crefield Road, Acton, London, W3.

HAVE THE Beatles knockers at last seen the error of their ways and recognised true talent, or, have they just decided to keep their stupid comments to themselves?

Disc certainly isn't as humorous without their letters. Rejoice Beatle fans the fight is nearly over.—DAVID STANDHAVEN, 21 Javett Park, Thackley, Bradford, Yorks.



John Maus . . . struggle



Scott Engel . . . success

Comparing Scott and John

ONE DAY people will stop comparing the success and polish of Scott Engel with the struggle of John Maus.

Perhaps if John's records were played one third of the times Scott's are, we might see some signs of a comparison.

ELAINE HARVEY, 26 Morris Lane, Leeds 5.

NEW SINGLES

The Glass Menagerie

You Didn't Have To Be So Nice

7N 17568

Pinkerton's

Kentucky Woman

7N 17574

Anan

Haze Woman

7N 17571

The Strawbs

Oh How She Changed

AMS 725

DISCWORD

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

CLUES ACROSS

7. Got everything taped? (8)
8. Put to a good purpose (3)
9. Be alluring (6)
10. Is quite keen on (5)
11. Joey? (3)
12. "Mahal" (3)
14. To him with love (3)
15. Smasheroo? (3)
17. He's robbed, we're told, to pay "17 Down" (5)
18. All round the world (6)
20. Some turn-table ornament! (3)
21. What the girls get from cosmetics? (3, 5)

CLUES DOWN

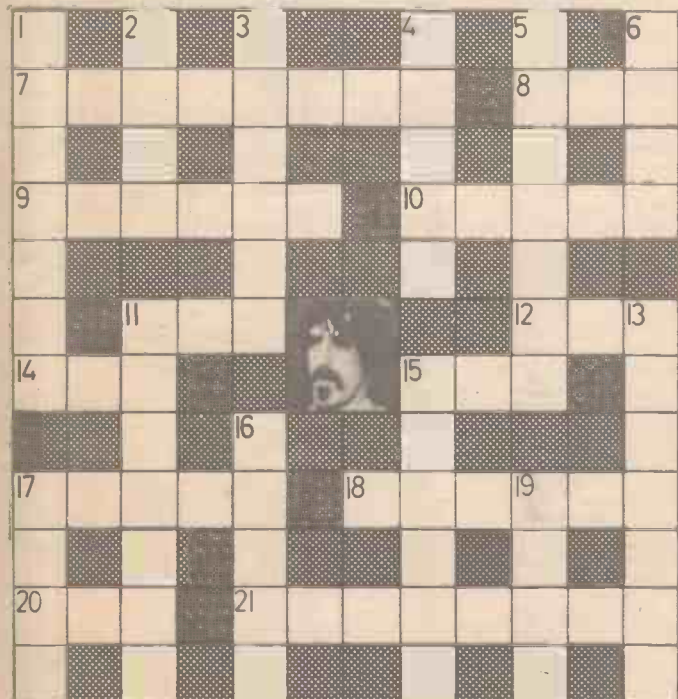
1. Beach Boys' pals? (7)
2. North country man (4)
3. Goes with Harum but not scarum (6)
4. The ones worshipped (5)
5. Union Gap Gary (7)
6. Touched by typists and pianists (4)
11. We hear Des O'Connor do so (7)
13. Great band leader (3, 4)
15. Same again for a Tremeloes number (6)
16. Zappa or Sinatra? (5)
17. Pop saint? (4)
19. Make a reservation (4)

Last week's LP winners

1. Lampeater, 33 Ainsley Road, Western Boulevard, Nottingham.
2. Dawn Clark, 35 The Mount, Guildford, Surrey.
3. G. Stabler, 46 Malvern Avenue, Boroughbridge Road, York.
4. D. Baker, 3 Clayton's Way, Huntingdon.
5. Alan Johns, 23 Saxon Mount, Moortown, Leeds.
6. A. McLeod, 114 Spring Grove Road, Hounslow, Middx.

Last week's solution

- ACROSS: 1. Des O'Connor. 7. Adam. 8. Coin-box. 9. Events. 12. Nyree. 14. Oddly. 16. Sledge. 18. Learner. 20. Epic. 21. Archie Bell. DOWN: 2. Simon. 3. Oho. 4. Nonny. 5. Paper Dolls. 6. Experience. 8. Co's. 10. Egad. 11. Tony. 12. Noel. 13. Road. 15. Lyric. 16. Sir. 17. Eleve(n). 19. Ell.



Exterminate the pop world's parasites now!

THEY ARE nasty, little crawling creatures who leech onto the arms of the stars and suck their life blood dry. Then they flitter on elsewhere. I'm talking about the parasites, of course—I mentioned them last week but wanted to elaborate here.

You can recognise them by their smirking flattery and greasy hypocrisy. Their influence is totally destructive for they inflate the star's ego and nourish themselves on his pride, but in the end it is the artist that explodes. They take many forms and shapes. They exist for many reasons. There are the simple, basic star seekers. They will stay until any sign of decline—sponging like mad, offering feebly to pay at the "in" clubs. There are the commercially minded—their image, power and earning capacity go up if they are seen around with famous people. Just holding hands at a Premiere is enough to guarantee greater freak success.

There are the "spies-in-disguise"—in the pay of a firm—who sow unrest in the star's ego and then throw them to their employers to milk. There are—as I mentioned seven days ago—the artistic hang-up failures who justify their own lack of success by bringing down commerciality. And many more—all dangerous, poisonous. Their frame of mind is loser, their intentions evil. And if any-



one reading this has been foolish enough to let a parasite slip through their protective armour, heed the words of King. Exterminate now, before it is too late; look at the damage it has done; acknowledge

your own weakness and give yourself to someone who can heal the raw wound.

WHETHER the Four Seasons? Strong contender for World's Best Group title, they have been showing weakly lately. Their old records are being covered and becoming hits. Andy Williams, Time Box, and now an excellent monster from Grapefruit—"C'mon Marianne"—which will enhance their reputation as one of the few groups worth betting on. But the Seasons themselves? No smashes of late. I still play their library, but I would like to extend it. Three "Angels," and now three love stories. A Randy Newman song, David Essex was first and good, Alan Price is last and O.K., but the composer's record is best of all and worth a listen or seventeen. Three "housewives" too, with only Chris Gantry worth anything. Bobby Goldsboro—too much like "Honey." Tiny Tim—behold, behold, the album is gentle and beautiful and more should realise.

QUESTION posed—should an "in" club be aware of the assistants to pop royalty? Yes, the Speakeasy was. Which is why the club that treated Peter Brown (who is deeply lovely) so brusquely lost Beatles and Cilla who refused to come in, and why the vibrations get lower and lower instead of higher.

HEARD the next Nikson L.P. He is a talent to be reckoned with. Need I say more? No—as usual I have said too much anyway.

Disc's Saturday night out—with incredible String Band, Pentangle and Moody Blues

INCREDIBLE STRING BAND

THERE IS no bigger concert-hall in London than the Royal Albert Hall—but the phenomenal Incredible String Band filled it to bursting with about 7,000 people on Saturday.

They've just returned from a second, very successful American tour, and their recent album is selling at an encouraging rate—but does this explain how two young Scots can, with no instrumental help or even amplification, fill such a vast mausoleum?

Not really. The answer lies with the Incrédibles' songs of nature, beauty, love and life. The audience want an escape from concrete, neon, plastic and steel; the Incrédibles give it to them.

Robin Williamson, dressed in flowing red robes, sang his songs, played the usual bewildering variety of instruments, and at one point donned a black wig with a red plume and leapt around the stage beating a drum in what looked like a remarkably authentic Dervish dance.

Mike Heron wore trousers covered with coloured streamers and a green hat with flowers in it. His strong voice transfixed the whole audience during his "Very Cellular Song" and his sitar-playing wove incredible magic.

We were even treated to some new songs like "His Own Bone," "The Circle Is Unbroken" and the long "Maya"—a rare privilege indeed.

Folk-singers are not notorious for the vast audiences they

attract. Obviously the Incrédibles have far transcended such labels. Judging by the response they received on Saturday, "prophets" or even "philosophers" would be much better names, though not completely accurate either.

A beautiful, gentle, happy evening. The Incrédibles, it seems, can do no wrong at all!

—HUGH NOLAN

PENTANGLE

ON paper, the Pentangle should not work. All four musicians are creative and sensitive, so that one would imagine personalities would clash onstage. But it does and did work at the Royal Festival Hall last Saturday. Combined with the strong and pure voice of Jacqui McShee, it was an evening of music that will be remembered.

Everyone in the Pentangle had a solo and also permutated with someone else in the group. The music they play and sing cannot really be labelled. Everything is fair game for the group to play.

The guitar talents of John Renbourn and Bert Jansch, both having big-selling modern folk albums of their own, played amplified acoustic guitars, both faultlessly, and John Renbourn's solo improvisations were out of this world. Bassist Danny Thompson had an outstanding solo in "Haitian Fight Song" and drummer Terry Cox, apart from his drum breaks, played glockenspiel with John Renbourn, on a set of little tunes that had the packed audience howling for more.

—GAVIN PETRIE

MOODY BLUES

MOODY Blues returned to London on Saturday night—"hoping that someone will catch on to what we have to offer"—and had a select Queen Elizabeth Hall audience eating out of their hands.

For a five-piece group, seemingly of the normal line-up, the Moodies create an incredible sound, or, as the man behind me was heard to remark: "I suppose they're going to reproduce the entire Hallé Orchestra again!"

Indeed, it is the incredible Mellotron of Mike Pinder that MAKES the Moody Blues. Looking just like yer normal Hammond organ, the machine reproduces any instrument of the orchestra at the flick of a button.

Thus, "Voices In The Sky"; "Knights In White Satin" and other tracks from their two LPs soared over the audience like... well, like the Hallé orchestra!

Lead guitarist and vocalist Justin Hayward is an extraordinary man. Not only can he write poignantly beautiful melodies, but his sad eerie voice sings them like no one else.

Ray Thomas provided humour, excellent flute, and good vocalising, and drummer Graeme Edge beamed at everyone, looking like a younger Ringo Starr!

Earlier, the Settlers folk group had tried to get the star-studded audience to join them in well-worn folk winners, but with no avail. The music was fair enough but there's a time and a place for everything—and a prestige pop music concert is no place for a sing-song!

—DAVID HUGHES

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Quick Spins



● TONY BENNETT: lovely

POSSIBLY Alan Bown's most commercial record yet is "We Can Help You," with odd Elizabethan opening and a sort of pop "Hallelujah" chorus (Music Factory).

A really beautiful, well-sung, well-written evocative number is "Yesterday I Heard The Rain" by Tony Bennett, which has been well translated from the original Italian and is lonely and lovely (CBS).

The really nice song "I Will Wait For You" has been torn to shreds by Louis Armstrong and I hate this record because I love the song (MCA).

Little Willy John's "Need Your Love So Bad" done by Fleetwood Mac with a solid blues feeling and a Ray Charles touch (Blue Horizon).

Ever since I heard the demo of Randy Newman singing "I've Been Wrong Before" I've waited for his pained anguished voice to appear in public. Here it is on "Love Story" which Alan Price has done and on this version has the weirdest backing I've ever heard (Reprise).

"BEAUTIFUL Beige" was written by the Cowells and sung by Opal Butterfly and it has a nice American sound without being very dynamic (CBS).

When I first heard Pigmeat Markham doing "Here Comes The Judge" I didn't like it much. Now I think it's a gas gas gas. Shorty Long has a hit version in America and does it very boogaloo style (Tamla Motown).

Joni Mitchell has a lovely voice like Judy Collins and "Nights In The City" is rather commercial and comes from her LP produced by ex-Byrd Dave Crosby. So there (Reprise).

Mike Stevens and the Shevelles "Guaranteed To Drive You Wild"—bet you didn't know that! Deliberate beat on a song about, his girl friend (Polydor).

"Close Your Eyes And Shut The Door" sounds something of an impossibility unless talented. Earth Opera have a close warm sound and this reminded me of Simon and Garfunkel (Elektra).

When I was young "Jack And The Beanstalk" never included someone saying "man alive!" but there things change. Lucas with Mike Cotton Sound now soul up the old story (MGM).

can treacherly ballad called "Your Name Is On My Heart," which some may like. Not me though (Parlophone).

"Good Times" is souled along by Cliff Bennett as only he can. Sometimes I want him to break down and go mad but he's too professional for that (Parlophone). Don't like Seymour Kelly's voice much or the way he pronounces his words. "Indian Scene" is quite a pleasant number I suppose (Columbia).

Zion de Galier, believe it or not, have a rather pretty record called "Dream Dream Dream" which is inoffensive and sweet (Parlophone).

Nice opening on "Sometimes You Just Can't Win" by Mouse and the Traps. A very pretty melody, in fact a rather nice record (President).

Strange harsh guitar to go with this sort of song—"No Life Child" is done by Keith Dangerfield and the Way Ahead (Plexium).

"BABY You Keep Rolling Cross My Mind" is by the Peppermint Trolley Company, which is pleasant and light and has Kramer piano parts (Dot).

Ronnie Dove reshapes "The Mountain Of Love" and it still sounds pretty rotten (Stateside).

"Get Out Of Bed My Darling" promised much but turned out to be about weddings. Oh well. Gasper Netscher Ensemble have a lot to answer for (Pye).

First Edition have Manfredy woodwind and watery voices on "Charlie The Fer De Lance" (Reprise).

One not to be missed. The Desert whatsit man John Hanson lung-blowing on "Do You Love Me" (Philips).

A gentleman phoned to say I'd reviewed the wrong side of Vince Edwards' record and should have written about his ballad "County Durham Dream." So I have (United Artists).

Penny Valentine

PENNY

BRITAIN'S TOP SINGLES REVIEWER



VALENTINE

SPINS THIS WEEK'S NEW DISCS

Elvis: hopes have been dashed again



Elvis Presley... sung through his teeth

YOUR Time Hasn't Come Yet Baby (RCA)—Oh well, it had to happen, didn't it? There I was leaping around with joy at the last two Elvis releases thinking at last all was well when this was released.

This is from "Speedway," Mr. Presley's new film, and is all sung through his teeth with the Jordanaires bashing away and a gentleman sounding like a frog butting in every so often. I leave you to imagine the rest.

OUT TOMORROW

KEN DODD

SUNSHINE (Columbia)—NOT the same number as Vikki Carr but this is quite a turn-up for the books anyway. Here we have Mr Dodd swinging in quite the most unseemly manner. My word!

It is a gay West Indian-flavoured number which he delivers at breakneck speed miles away from those dirgy things of the past. Surprise a lot of people it will. I mean it's not exactly progressive but at least I could listen to it for more than two seconds, which is an advancement in itself.

OUT TOMORROW

FAMILY

ME My Friend (Reprise)—Family are one of those groups people talk to me about saying "very good," "nice" and so forth.

The Family have in fact made appearances on Rolling Stones tracks, but this is their first single. Produced by Dave Mason, it has a lot of Traffic feel about it. Interesting it most certainly is.

OUT TOMORROW

TURTLES: EASY ON THE EAR

STORY Of Rock And Roll (London)—This was written by Nilsson and a lot of people I know don't like it, which is odd, because I do.

I don't know why I do, because it isn't an obviously commercial record but it is much easier on the ear than some of the stuff this group has been doing lately and they sing about "sweet groovy music" and lots of people go "yeah!" and "hup" and generally lose their minds about half way through.

A sort of modern day "Birth Of The Blues" I suppose.

OUT TOMORROW



TURTLES... lose their minds!

VIKKI CARR

SUNSHINE (Liberty)—I remember this song from somewhere else but can't think where—which is the aggravating part of this job. Still, it's very catchy and nice and sounds like it would have been good for Pet Clark.

Miss Carr doesn't sound as precise as usual, for which I am grateful, and it might get her through to the younger audiences as well as the mums who love her, anyway. Good for her!

OUT TOMORROW

JOSE FELICIANO

CALIFORNIA Dreamin (RCA)—Jose Feliciano is one of those people other people—and myself—wouldn't normally think I'd like. But his aching voice pleases me very much.

He first did a song called "Adios Amore," which was lovely if you remember. This is the Mamas and Papas number and he's slow it down and put in extra bits and I like it a lot.

OUT TOMORROW



Paul Simon and Art Garfunkel... voices unspeakably good.

Simon, Garfunkel —time for a hit!

MRS. Robinson (CBS)—I have a strange and nice feeling that this is going to be the record to break the Simon and Garfunkel chart silence in Britain.

Thank the Lord for it. I am bewildered by the lack of commercial success these two have had when they certainly turn out the most consistently lovely records.

Still, here it is! The song they wrote for the film *The Graduate*, done with those beautiful guitars and bongos and their voices which are unspeakably good. The words, courtesy of Paul Simon, are splendid. All about "Jesus loves you." And after all the hoo-ha the time is very right for instant hit for these two.

OUT TOMORROW

FIFTH DIMENSION

STONED Soul Picnic (Liberty)—One of the saddest things in pop music is when a group start out on the crest of something new and exciting only to lose it halfway through because of a set of circumstances beyond their musical control.

This has happened to that very talented group, Fifth Dimension. They started with Jim Webb solidly behind their sound, producing them and writing songs for them and giving them an identity. This is their first record without him and they sound like many other U.S. groups with none of the magic left. OUT TOMORROW

AMEN CORNER

HIGH In The Sky (Deram)—I didn't like "Bend Me Shape Me" and I don't like this because it's almost the same.

The production is pretty dire and about the only thing in its favour is to say that at least the Amen Corner have a fairly distinctive sound so you don't get them confused with the household cavalry.

OUT TOMORROW

ROY ORBISON

WALK On (London)—Mr Orbison is back. Back with a record that will delight all Orbison fans who will leap about yelling "goodie goodie." Which is goodie for them.

It is right back to the good old "Cryin'" days with loads of build-up to a chorus and Orby sounding all heartbreaking.

I may sound rather flippant, but really I've run out of things to say about records like this.

OUT TOMORROW

PETULA CLARK

DON'T Give Up (Pye)—Pet Clark is a consistently good singer turning out consistently good professional records. This is as good as all the others with the sort of instantly summery feeling so that you could be eating strawberries and cream on one of those Indian summer English days and hear it drifting out of a next-door window.

Written by Tony Hatch and Jackie Trent, this has a lot more instrumental feel than Pet's had in the past—almost a show song, in fact—with shimmering strings and Alpert brass and parts that reminded me of "Can't Take My Eyes Off You." Very nice.

OUT TOMORROW

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New Mrs. BEE GEE



Joanne and Colin... Her mother told people the wrong name

BEE GEE Colin Petersen's secret marriage to Joanne Newfield was not only something of a lightning and surprise affair—but will go down in history as pop's most unusual marriage.

Most girls who end up as pop singers wives have never had any contact with the pop business apart from going out and buying a record, or seeing their boyfriend on stage.

But Joanne has been immersed in pop—through her work as the late Brian Epstein's secretary and her current job as personal assistant to Bee Gee's manager Robert Stigwood—for over three years.

She is a highly competent cool-headed girl, intelligent and very active in the pop world. She will organise the Bee Gees to be in the right place at the right time, book cars to pick them up, travel all over the world with Robert Stigwood. She, more than anyone, has been close enough to pop to appreciate the pitfalls of a pop marriage and all it entails.

"When things first started getting serious I really fought against it. I never wanted to marry someone in the pop world—I thought I might marry someone behind the scenes, but I've seen too much of the pressures and strains put on marriages when boys are actually group members to want to get involved."

Office

Joanne in a crisp turquoise shirt, white skirt and cardigan and white ribbon in her hair was sitting in her plushly furnished office amidst the Stigwood empire.

Colin had made a tactful retreat into another room.

"But I'm convinced our marriage will work because we ARE in the same business. Because I can understand Colin's work and because my own work is so interesting—that's why I won't give it up and stay at home."

"It means I can travel with Colin but in a working capacity as Robert's assistant. I don't want to be one of those wives that's always in the way, hanging around. After all, road managers have enough problems with the group and equipment without having to keep worrying if someone's wife is okay too, and it brings pressure on the group."

"And Colin isn't like an ordinary boy from a group. He isn't a raver, or a big club-goer. He likes a family life, he's quiet and intelligent. It's just a job to him. Well, he's been in show business since he was a child."

Joanne first met Colin through her close friend Lulu, who introduced them last Christmas.

'When things got serious, I fought against it!'

"I went down to 'Top Of The Pops' when Lulu was going out with Maurice. I didn't really think much about Colin except that he was rather sweet. That afternoon some sort of row developed between us and Lu and Maurice were trying to get us together like mad."

"We went out—the four of us—and had a meal—we both cancelled dates with people to do it—and the next day Colin was leaving for an Australian tour. I thought 'Oh well, a brief romance' but I had a pretty miserable Christmas."

Tour

"When he came back we always went out with Lu and Maurice—hardly ever on our own and things never got really serious. Just before he left for a tour of Germany we broke it off and then I had to go out with Robert to see them."

"I realised I was more than just a bit interested because I asked Maurice how Colin had been and he said 'Oh great—been dating all the birds,' and I felt terrible."

"On the plane back from Germany we talked things out and a month before we got married he suddenly turned to me and said 'Marry me' and my stomach turned over and before I knew where I was I'd said yes!"

"My mother knew I was going out with a Bee Gee but she never knew which one it was—she was always telling people the wrong name. A week before we went to the Bahamas with Vince and Diane we told her we thought we'd get married."

Did they have a "secret" marriage away from London to escape the Bee Gee's fans?

"No. It was just that we thought it would be nice to go away and do it without a lot of publicity."

Vince and Diane were our witnesses and they cried all the way through the ceremony; it was lovely."

Joanne and Colin live in a mews house in Bayswater, so far they have hardly had a quiet time of it. Joanne was very ill with German measles on their return from the Bahamas and since then a steady influx of friends, well-wishers and neighbours have entrenched themselves at the house.

"It's funny really," Joanne said, giggling. "You know, since I married Colin I've got more and more chaotic. And he's got more and more organised. There's a great strength in him I didn't realise existed until I went to Germany. He's really quite a dominant person."

Cook

"And he's very domesticated—I'm a rotten cook, though I'm trying to improve."

"You know I was talking to someone the other day about how Colin often works on sessions until early in the morning and sleeps all day if he's not working, and how I have to get up early to get to work, and she said 'Oh you poor dear, it must be terrible for you.' But I've never been so happy in my life."

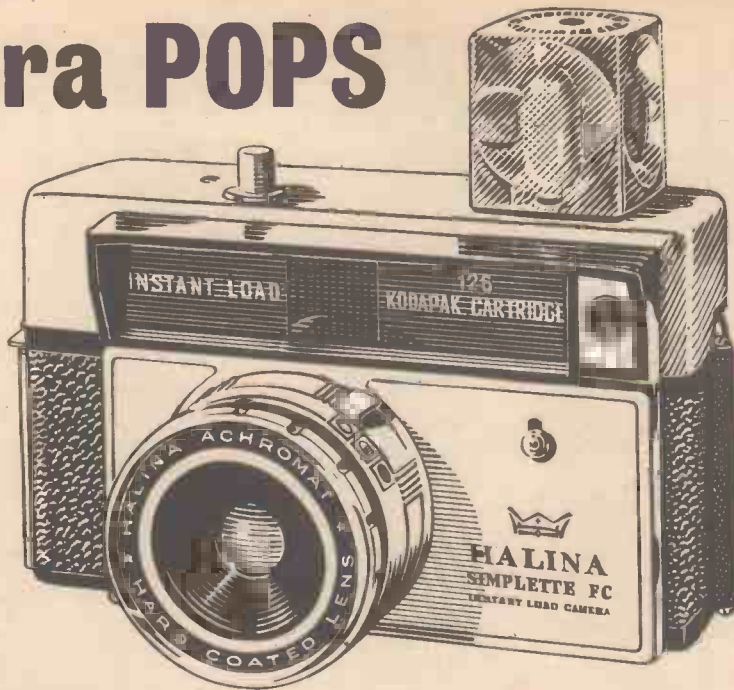
On the way out the pretty blonde girl at the reception desk was still managing to keep the stalwart band of Bee Gees fans OUTSIDE the door.

"When Joanne first started going out with Colin the fans didn't like it. But now they're married they really accept her and like her."



LULU... introduced Colin and Joanne

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