

# DISC

and MUSIC ECHO 1s

JUNE 1, 1968

USA 20c

Monkee to marry! SEE BACK PAGE

Stones: hot new LP SEE PAGE SIX

Cilla's film hit SEE PAGE 13



## HERD go hippy

HERD are set for two of the most important concert dates in their career, when they invade the hippy stronghold of America's West Coast in July. They will play three days at the famous Fillmore Auditorium, San Francisco, from July 26. Fillmore has already hosted some of the most fantastically successful stage shows in America by Jimi Hendrix, Cream, Traffic and Who.

Herd go on for three days at Los Angeles "Whisky A Gogo," returning to Britain in mid-August.

Because of the group's first U.S. visit, their new British single — originally set for release at the end of July — will now be put back until August so that they can promote it properly.

Meanwhile Australian impresario Tim Brodriac has flown specially to London this week to discuss plans for the Herd to make their first tour of Australia and New Zealand in January, 1969.

Herd are pictured here, from left: Andrew Steele, Peter Frampton, Andy Bown and Gary Taylor.

• Herd stage show reviewed: see page 18.



Bobbie: starving but swinging — see page 7



TREMELOES attack Hollies: see page 8



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

**M**ANY fans who are lucky enough to catch one of those free bananas the Herd fling about during their act take them home and pickle them in bottles!

Wild Silk, first record "Poor Man" out last week, are good live.

Pete Townshend's school-days: "Roger Daltrey was thrown out for smoking in the bog, but I managed to talk my way out of it and stayed on. Then we all end up in the same group, anyway!"

Is Frank Zappa the new Frank Sinatra?

Tony Blackburn diabolically rude about Paul Jones new single on "Time For Blackburn." Paul suffered from one of the worst backing tracks we've heard in a long time, on the show.

Good News Week: "We're Only In It For The Money," new Mothers LP which received rave "Disc" review, in the shops this month. And Mothers' new album, "Lumpy Gravy," just out in States.

Excellent new Velvet Underground LP out this month, too. Called "White Light White Heat," it must be the first pop record to contain a long horror story.

Paul Jones should never sing-soul.

Hollies' excellent stage sound marred by their unfunny jokes and too much chat by Allan Clarke and Graham Nash, between songs.

**E**VER heard of a moog synthesizer? You will—Byrd Roger McGuinn says it's THE new instrument, and the Byrds plan to do a complete album on one. "To look at it's like an airplane cockpit, and you have to be a bit of an electrician to play it—it's all down to plugging in jacks and turning dials."

Record producer Mickie Most's brother Dave ought to be a comedian—full time.

Don't accept dinner invitation from Kiki Dee, unless you like Moroccan chicken. She's served it seven days running since receiving anonymously cookery book, complete with the bill. Perhaps the sender didn't know Mu Young's address.



● KIKI DEE: chicken for seven days!



**P**RESENTING another example of the antics Micky Dolenz, during the proceedings before "Top Of The Pops" last Thursday. But even Jim insisted on a proviso before posing—he carefully covered his celebrated head of hair first!

**A**T Hollies-Paul Jones-Scafold show at Lewisham last Friday: Micky Dolenz with Samantha Juste, Paul McCartney with Jane Asher, Peter Asher, David Frost, EMI boss Sir Joseph Lockwood, Bobbie Gentry, Status Quo, Tony Brandon.

Rod Argent, who led the ill-fated Zombies, now forming a new group, but badly in need of "a superb, young, original, blues-based guitarist. Who can sing, too."

Another big Bob Stigwood announcement soon?

**C**HRISS Denning, having failed a breathalyser in Richmond on Saturday, hauled off to the station protesting "I'll never play any requests for Richmond Police Station again." He passed the second test satisfactorily... or maybe he was taken seriously!



● MICK JAGGER: took Byrds to Stonehenge

We still maintain that beneath the self-confident exterior of Tony Blackburn there lies a shy person.

Captain Beefheart and the Magic Band blew everyone's minds at the London Polytechnic on Saturday. He has amazing trick of playing a soprano saxophone without actually blowing it.

Isn't the new Richard Harris LP and single finally going to establish Jim Webb as the world's finest new songwriting talent?

John Peel refuses to use the new all-number telephone numbers, instead makes up exchange names from the first three numbers, coming up with exchanges like "CUD" and "FEP."

Joe Cocker's fame spreads... he's been booked for a Wednesday residency at London's famous Marquee Club and on July 16 he goes to America for eight days to cut a single with producer Denny Cordell.

**W**HATEVER has happened, Dusty? Your current ITV series is abominable — your clothes don't flatter you, your singing is below standard, and the whole show's pace is too hurried and messy. This series is a shocking discredit to a great singer.

What happened to Bob Lind?

Doesn't Herman's "Sleepy Joe" sound old-fashioned?

Really, must Jimmy Savile introduce "Top Of The Pops" as if every viewer is under seven years old?

Bobbie Gentry has gorgeous hair.

Move manager Tony Secunda has been talking about him for quite a while and John Peel has just scored an album of his. So watch out for Tiny Tim, quite the most original, freakiest music we've heard for a long time.

Agent Terry King out of hospital and back at work again.

**W**ASN'T Lulu upset at non-appearance of Davy Jones in Britain this week?

We say it again—Val Doonican is a lovely man.

Micky Dolenz and Sammy Juste renewed long-standing friendship with Hollies recently when they played Hollywood's "Whisky A Gogo."

**J**OHAN PEEL quote: "I wonder how many of the other Radio 1 disc jockeys really believe in the music they play? I really hope they don't!"

In their recent tour costumes, Paper Dolls should be obscene and not heard!!

Dusty not really happy with her current TV series. Neither are we!

**V**ICTORY for British Doors fans! Following Disc's story of two fans sending a petition containing 23,000 "pleases" to release "Unknown Soldier" here, a London fan sent in another petition—this time with 26,759 pleases! Elektra have relented and announce the record will be released on June 14.

New Who single will probably be a number about dog-racing. Why? Because Pete Townshend, who wrote the song, loves the sport.

Incredible press release for Giles, Giles and Fripp group which says—"one of countless groups who have come to London with the vain hope of making good. It's a hard business."

Joe Loss singer Ross McManus to make his acting debut in Alun Owen's "Time For The Funny Walk," for London Weekend TV.

Sign of success: The first "Tony Blackburn Annual" will hit the bookstalls in September.

## Beatles buy half-million house

**B**EATLES' business interests expanded still further this week when they started negotiations to buy impresario Jack Hylton's old home in London's Savile Row, which is estimated to cost close to half a million pounds.

The five-storey building, which was once the select Albany Club, is to be converted into the headquarters of Apple Corps, at present in temporary premises in Wigmore Street.

Last week John Lennon and George Harrison attended the opening of Apple Tailoring (Civil and Theatrical) at 161 Kings Road, Chelsea. Designer, for men and women's clothes, is John Crittle, and the store also includes a men's hairdressing salon.

**N**EW Small Faces LP will be the first-ever to have a ROUND cover!

**L**OOKS like CBS is after Elektra's crown as the hippest label of them all: next month they release LPs by (deep breath): Moby Grape (incredible), Blood, Sweat And Tears (amazing), Spirit, Peanut Butter Conspiracy, Taj Mahal and Elmer Gantry's Velvet Opera. Followed the next month by the Electric Flag (yeah!), the United States Of America and possibly Simon and Garfunkel's "Bookends."

And if you want to know what they're going to sound like before lashing out on nine LPs, they are releasing a "sampler" LP of 15 tracks called "The CBS Rock Machine Turns You On," featuring all the above plus the Zombies, Byrds, Roy Harper, Dylan and Leonard Cohen — and all at fifteen bob!

## Andy busy until 1969

**A**NDY WILLIAMS, who completely sold out on his three major London concerts with Henry Mancini last week, plans to return for further concert appearances here early next year.

"Before he left he said how thrilled he had been by British reaction to him and expressed a desire to return as soon as possible," a spokesman for his record company told Disc. "However his commitments in America are so great it's impossible for him to come back until 1969."

Meanwhile CBS are rush-releasing Williams new LP "Honey," next week. Bobby Goldsboro's hit forms the title track and two Jim Webb songs "Up Up And Away" and "By The Time I Get To Phoenix," are also included.

## Dave Dee on the road again

**D**AVE DEE, Dozy, Beaky, Mick and Tich are in the studios this week recording their new single, their tenth Ken Howard/Alan Blaikley composition, tentatively set for release on June 21.

"It is different yet again from anything else the group has done," said a spokesman.

Group's new LP, "If No One Sang," is released tomorrow (Friday).

Exclusive next week in DISC:

**MICK JAGGER ATTACKS RADIO 1**



**JOHN PEEL, DARLING OF THE HIPPIES**



**PLUS: JOHNNIE WALKER'S COLUMN**



# DISC TOP 30



his latest LP

# DAVE BERRY '68'

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SKL 4932 LK 4932 12" stereo or mono LP

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# CHART TOPPER



# HIT TALK

by STEVIE  
WRIGHT



## Tremes have done better — and they know it . . .

**GARY PUCKETT** has a great voice—they won't have any trouble following this hit up because he's so good. Think the song's a bit sentimental but okay. **Engelbert's** getting better all the time. I've always liked his records but this is particularly good with that steady build-up. The **Herd's** is a highly original song, and that's all I'm going to say about that.

I like "Rainbow Valley," it's a good follow-up. The **Love Affair** have had a lot of publicity lately and they're in a position now to follow it up by doing something really great.

I'd like to hear "Joanna" properly. I like **Scott's** voice—well we both have the same singing teacher so I'd better!

**Herman's** done a lot better than this but good luck to him anyway—the lucky millionaire! **Tremeloes'** is very gimmicky. They've done better and I think they know it.

**John Rowles** is great. The song's not much—it doesn't give him enough scope. He has a great big voice that needs to be exploited more.

Glad to see **Julie Driscoll** in. She's great and these are the kind of people we need in the

chart.

"San Jose" is great. **Box Tops'** one is terrible and "Nothin' But A Houseparty" has me on my feet raving straight away.

I heard "US Male" this morning. **Elvis** is great but he's got to sack that backing group of his—they're trash. If he did that and got a sort of Motown sound behind him he'd have a number one with every record.

**NEXT WEEK  
LOVE AFFAIR  
Mick Jackson**

- 1 (1) ● **YOUNG GIRL** Union Gap featuring Gary Puckett, CBS
- 2 (2) **HONEY**.....Bobby Goldsboro, United Artists
- 3 (3) ● **A MAN WITHOUT LOVE**  
Engelbert Humperdinck, Decca
- 4 (5) **I DON'T WANT OUR LOVING TO DIE**  
Herd, Fontana
- 5 (4) ● **WONDERFUL WORLD**....Louis Armstrong, HMV
- 6 (8) **RAINBOW VALLEY**.....Love Affair, CBS
- 7 (6) **LAZY SUNDAY**.....Small Faces, Immediate
- 8 (10) **JOANNA**.....Scott Walker, Philips
- 9 (7) ● **SIMON SAYS**.....1910 Fruitgum Company, Pye
- 10 (9) **CAN'T TAKE MY EYES OFF YOU**  
Andy Williams, CBS

**NEXT 20 : Introducing ROLLING STONES,  
DON PARTRIDGE, EQUALS**

- 11 (12) **SLEEPY JOE**.....Herman's Hermits, Columbia
- 12 (15) **THIS WHEEL'S ON FIRE**.....Julie Driscoll/Brian Auger Trinity, Marmalade
- 13 (11) **WHITE HORSES**.....Jacky, Philips
- 14 (13) **HELULE HELULE**.....Tremeloes, CBS
- 15 (20) ▲ **DO YOU KNOW THE WAY TO SAN JOSE?**.....Dionne Warwick, Pye
- 16 (18) **U.S. MALE**.....Elvis Presley, RCA Victor
- 17 (—) ▲ **JUMPIN' JACK FLASH**.....Rolling Stones, Decca
- 18 (14) ● **IF I ONLY HAD TIME**.....John Rowles, MCA
- 19 (16) ● **CONGRATULATIONS**.....Cliff Richard, Columbia
- 20 (29) **I PRETEND**.....Des O'Connor, Columbia
- 21 (28) **WHEN WE WERE YOUNG**.....Solomon King, Columbia
- 22 (22) **AIN'T NOTHIN' BUT A HOUSEPARTY**.....Showstoppers, Beacon
- 23 (25) ● **DELILAH**.....Tom Jones, Decca
- 24 (19) **CRY LIKE A BABY**.....Box Tops, Bell
- 25 (21) **HELLO, HOW ARE YOU ?**.....Easybeats, United Artists
- 26 (—) **BLUE EYES**.....Don Partridge, Columbia
- 27 (—) **BABY COME BACK**.....Equals, President
- 28 (24) **JENNIFER ECCLES**.....Hollies, Parlophone
- 29 (17) **I CAN'T LET MAGGIE GO**.....Honeybus, Deram
- 30 (30) **FRIENDS**.....Beach Boys, Capitol

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

## Top Ten LPs

- 1 (1) **THIS IS SOUL**  
Various Artists, Atlantic
- 2 (3) **JOHN WESLEY HARDING**  
Bob Dylan, CBS
- 3 (4) **HISTORY OF OTIS REDDING**  
Volt
- 4 (2) **SCOTT 2**  
Scott Walker, Philips
- 5 (7) **SMASH HITS**  
Jimi Hendrix Experience, Track
- 6 (5) **SOUND OF MUSIC**  
Soundtrack, RCA Victor
- 7 (6) **DIANA ROSS AND THE SUPREMES GREATEST HITS**  
Tamla Motown
- 8 (9) **JUNGLE BOOK**  
Soundtrack, Disneyland
- 9 (—) **LOVE ANDY**  
Andy Williams, CBS
- 10 (—) **FLEETWOOD MAC**  
Peter Green's Fleetwood Mac, Blue Horizon

## AMERICAN TOP TWENTY

- 1 (2) **MRS. ROBINSON**.....Simon and Garfunkel, Columbia
- 2 (4) **THE GOOD, THE BAD AND THE UGLY**  
Hugo Montenegro, RCA Victor
- 3 (3) **BEAUTIFUL MORNING**.....Rascals, Atlantic
- 4 (1) **TIGHTEN UP**.....Archie Bell and the Drells, Atlantic
- 5 (5) **HONEY**.....Bobby Goldsboro, United Artists
- 6 (24) **YUMMY, YUMMY, YUMMY**.....Ohio Express, Buddah
- 7 (12) **MONY MONY**...Tommy James and the Shondells, Roulette
- 8 (8) **AIN'T NOTHIN' LIKE THE REAL THING**  
Marvin Gaye and Tammi Terrell, Tamla
- 9 (6) **COWBOYS TO GIRLS**.....Intruders, Gamble
- 10 (10) **DO YOU KNOW THE WAY TO SAN JOSE?**  
Dionne Warwick, Scepter
- 11 (27) **THIS GUY'S IN LOVE WITH YOU**  
Herb Alpert, A & M
- 12 (24) **MacARTHUR PARK**.....Richard Harris, Dunhill
- 13 (16) **THINK**.....Aretha Franklin, Atlantic
- 14 (14) **LOVE IS ALL AROUND**.....Troggs, Fontana
- 15 (15) **SHE'S LOOKIN' GOOD**.....Wilson Pickett, Atlantic
- 16 (9) **SHOO-BE-DOO-BE-DOO-DA-DAY**Stevie Wonder, Tamla
- 17 (13) **YOUNG GIRL** Union Gap featuring Gary Puckett, Columbia
- 18 (7) **THE UNICORN**.....Irish Rovers, Decca
- 19 (20) **LIKE TO GET TO KNOW YOU**  
Spanky and Our Gang, Mercury
- 20 (22) **I COULD NEVER LOVE ANOTHER**  
Temptations, Gordy

**John Fred & His  
Playboy Band**  
We Played Games  
7N 25462

**WANTED**  
**CHARLIE SMITH**  
LAST SEEN ON A  
LIGHTHOUSE

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BY  
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## Silver disc for John Rowles

JOHN Rowles, whose follow-up single "Hush Not A Word To Mary" is released next Friday (June 7), has won a Silver Disc awarded by Disc for sales exceeding 250,000 of his first single "If I Only Had Time."

The new single, another ballad, was written by Peter Callender and Mitch Murray, and John features it on the "Billy Cotton Music Hall" on June 8.

## Four Seasons—July visit

FOUR Seasons, whose British Easter visit was cancelled because of illness, will now arrive in July for Radio and TV promotion, and NOT November as originally planned.

## Reparata here for tour, single

REPARATA and the Delrons return to Britain on June 14 for a ballroom tour to promote their new single "Saturday Night Didn't Happen," released tomorrow (Friday) and written by "Captain Of Your Ship," composer Kenny Young.

Tour dates: Hastings Pier Pavilion (15); Wellingborough Town Hall (18); Morecambe Pier Pavilion (21); Old Hill (Birmingham) Plaza and Handsworth Plaza (22); London's Speakeasy At Blaises (23); Oxford New College (24); Dagenham Church Elms (25); North Peckham Civic Centre (27); Botley (Oxford) Elms Court (28); Market Bosworth Sir Wolfon Dixie's Estate (29); Nottingham University (July 5); Middlesbrough Excel Bull and West Hartlepool's Collingdale Rooms (7).

Girls spend the rest of July, August and September touring Italy, Scandinavia, France, Belgium, Holland and Yugoslavia.

## Beach Boys tour

BEACH Boys, whose November European tour is now definitely set, are likely to play at least eight dates in Britain, promoter Arthur Howes said this week.

# Beatles to star in big TV documentary



THE END of a sell-out concert season — and a party to celebrate with famous guests like Paul McCartney, Clint Eastwood and Anita Harris. Picture shows Andy Williams talking to Paul McCartney backstage at London's Royal Albert Hall.

● "(In The Summertime) You Don't Want My Love" sang Andy Williams as a climax to his fantastically successful London Royal Albert Hall concerts recently. But the public didn't agree, and so enormous has been the demand for the song that CBS have specially pressed thousands more copies of the EP "Andy Williams' Favourites—Volume 1," first released three years ago!

## Tom Jones comperes Radio 1 spectacular

TOM JONES scores a Radio 1 "first" tomorrow (Friday) when he tapes a special 60-minute "live" spectacular from the BBC's Paris Studios in London's Regent Street.

Tom headlines and comperes the show, set for transmission at 9 p.m., Saturday, July 13—the first time a programme has been handed over to an artist since Radio 1 began in September last year.

With Tom will be the Ted Heath orchestra plus special guests the Moody Blues and Bobbie Gentry, and a special audience of Tom's fan club members will be present.

Producer John Billingham told Disc this week: "I have been trying to get this type of show on to Radio 1 for months, as I feel there is a huge audience wanting to hear live performances rather than records."

"I hope that 'The Tom Jones Show' will be the first of a monthly series for Radio 1. I'd like to do similar shows with Cilla Black and Engelbert Humperdinck — artists of the Tom Jones calibre."

## documentary

BEATLES headline a mammoth TV documentary on pop music to be screened by the BBC in September.

The hour-long colour film sets out to show pop music and its effect on society today, and includes interviews with Paul, Ringo, John, and their recording producer George Martin.

Produced and directed by journalist Tony Palmer, the film also features Donovan, Jimi Hendrix, Eric Burdon, the Cream, Manfred Mann, Who, Pink Floyd and Mothers of Invention.

"I originally got the idea for the film from composer Benjamin Britten, who pointed out during an interview that some of the music written today under the heading 'pop' was the most interesting and progressive kind of music composed by anyone," Tony Palmer told Disc.

"The film is very exciting—I feel we have developed an entirely new way of filming and presenting pop music."

The Beatles' part in the film has already been taped—they are the only artists who actually speak during the commentary. Palmer and his camera crew trekked across America for two months earlier this year filming groups as they appeared live.

Tentatively titled "All My Loving," the film will be shown in black and white on BBC1 and then repeated in colour on BBC2.

Beatles' next film—for their own film company, Apple—will probably go into production at the end of this year.

Beatles press representative, Tony Barrow, told Disc: "Up until now it has been a question of priorities and the boys felt that recording a new single and LP came first. They are in the studio for the next few weeks."

Beatles new LP should be released in September.

"Wonderwall"—the film score written by George Harrison—will be released as the first LP through Apple music on their new label.

## Johnny Cash tour returns

JOHNNY Cash tour, including June Carter, Tennessee Three, Carl Perkins and the Statler Brothers, return to Europe from October 22 to November 4 for promoter Mervyn Conn.

Show visits Belfast and Dublin, then plays three British dates: Manchester Odeon (October 25), Liverpool Empire (26) and London Palladium (27). Tour then moves to Germany for concerts in Berlin, Frankfurt and Wiesbaden.

Johnny Cash's entire act at the London Palladium concerts will be recorded by CBS for a future album.

## Manfred single

MANFRED Mann's new single is a Paul Simon (of Simon and Garfunkel) song, "My Name Is Jack," released by Fontana on June 7.

BBC-2 "Late Night Line-Up" devote the whole of their June 14 show to the group, who will play five numbers including the new single.

Other bookings for the group include: "Dee Time" (June 8), "Basil Brush Show" (12), and "Saturday Club" (8). They also record "David Symonds Show," "Jimmy Young Show" and "Pete Brady Show," and a guest appearance on Stuart Henry's new Sunday morning show.

## Scott to tour America

SCOTT Walker may make his first tour of America this autumn since leaving the country for Britain three years ago.

According to reports received from America this week Scott goes to the States in September for TV appearances on six major networked shows.

Spokesman for Scott denied the report, but said Scott may well make his American "debut" some time this year.

Scott was this week confined to bed suffering from German

measles, and had to cancel a cabaret booking at Bolton Casino last Friday. He expects to be fit again tomorrow (Friday) and his next booking is Birmingham Cedar Club (June 6).

## THURSDAY

EASYBEATS—Top of the World, Stafford.

Bonzo Dog Doo Dah Band—Top Hat, Spennymoor, and The Sands, Whitley Bay (until Saturday).

Duane Eddy—Municipal Hall, Barry.

James and Bobby Purify—Locarno, Portsmouth.

Coasters—Whisky A-go-go, London.

Status Quo—Locarno, Bristol.

Herd—Eden Park Hotel, Beckenham.

Pop North (Radio 1—1 p.m.)—Herd, Don Partridge.

## ONE STOP FIRST AGAIN!

Arriving this week

## DYLAN'S

"MIXED UP CONFUSION" 12/6 (including postage)

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2 The Square, Richmond, Surrey.

13 Gateway House, Piccadilly Station Approach, Manchester.

# COUNTDOWN

## FRIDAY

MANFRED Mann—Cricket Club, Warrington.

Who—Belle Vue, Manchester.

Easybeats—Winter Gardens, Morecambe.

Alan Price Set—Marquee, Great Stuckley.

Simon Dupree and the Big Sound—Royal Agricultural College, Cirencester.

John Fred and His Playboy Band—Central Pier, Morecambe.

Duane Eddy—Coronation Ballroom, Ramsgate.

James and Bobby Purify—Ram Jam, Brixton, London.

Coasters—Mardi Gras, Liverpool.

Love Affair—Top Rank, Plymouth.

Joe Loss Show (Radio 1—1 p.m.)—Marmalade.

## SATURDAY

DAVE Dee, Dozy, Beaky, Mick and Tich—Imperial Ballroom, Nelson.

Manfred Mann—Exeter College, Oxford.

Tom Jones—Theatre, Coventry.

Easybeats—Town Hall, Hawick, Roxburgh.

Tremeloes—Market Hall, Haver-

fordwest.

Julie Driscoll/Brian Auger Trinity—Brasenose College, Oxford.

Alan Price Set—Hertford College, Oxford.

John Fred and His Playboy Band—Civic Hall, Nantwich, and Clockwork Orange, Chester.

James and Bobby Purify—Drill Hall, Melton Mowbray, and Britannia Rowing Club, Nottingham.

Love Affair—Winter Gardens, Weston-super-Mare.

Seekers—ABC, Exeter.

"Moving With Nancy" (BBC 1—7.50 p.m.)—Nancy Sinatra, Frank Sinatra, Frank Sinatra Jr., Dean Martin, Sammy Davis Jr., Lee Hazelwood.

"Time For Blackburn" (ATV)—Tremeloes, Marmalade, Satin Bells.

Saturday Club (Radio 1—10 a.m.)—Elmer Gantry's Velvet Opera, Episode, Marty Wilde, Terry Reid.

Pete's People (Radio 1—10 p.m.)—Alan Price Set.

## SUNDAY

TOM Jones—Theatre, Coventry.

Dave Dee, Dozy, Beaky, Mick and Tich—The Sands, Whitley Bay, and Domino Club, Bridlington (until June 8).

Easybeats—Cosmo Club, Carlisle.

Don Partridge—ABC, Great Yarmouth.

Duane Eddy—Starlight Ballroom, Wembley.

James and Bobby Purify—The Place, Stoke-on-Trent, and Sherwood Rooms, Nottingham.

Coasters—Clouds, Derby.

Seekers—Princess Theatre, Torquay.

"Show of the Week" (BBC 2—8.35 p.m.)—Andy Williams, Henry Mancini.

Top Gear (Radio 1—3 p.m.)—Bonzo Dog Doo Dah Band, Peter Green's Fleetwood Mac, Fairport Convention, Barclay James Harvest.

## MONDAY

TREMELONES—Grand Pavilion, Porthcawl.

Tom Jones—Theatre, Coventry.

Easybeats—Orchid Ballroom, Purley.

Small Faces—Queen's Hall, Leeds.

John Fred and His Playboy Band—Kinema, Dunfermline.

Duane Eddy—Town Hall, Gateshead.

Amen Corner/James and Bobby Purify—Whittlesey Barn Barbecue.

Coasters—Club 99, Barrow-in-Furness.

Love Affair—Town Hall, Tavistock.

Seekers—Winter Gardens, Bourne-mouth.

Herd—Queen's Hall, Leeds.

Radio 1 o'Clock (Radio 1—1 p.m.)—Julie Driscoll.

Coming Home (Radio 1—7.35 p.m.)—Madeline Bell, John Rowles, Unit 4 + 2, Equals.

## TUESDAY

ALAN Price Set—Colston Hall, Bristol.

Coasters—Scotch of St. James, London.

"Lulu's Back In Town" (BBC 1 9.05 p.m.)—Peter Nero, Hattie Jacques.

## WEDNESDAY

JOHN Fred And His Playboy Band—Pavilion, Hemel Hempstead.

Coasters—Cedar, Birmingham.

Love Affair—Top Rank, Swansea.

"It Must Be Dusty" (ATV)—Julie Felix, Tom Springfield.

Amen Corner—Sherwood Rooms, Nottingham.

Parade Of The Pops (Radio 1—1 p.m.)—Tony Christie, Linda Kendrick.

While France sorts out its political problems we look at another side of French life with...



## FANTONI ON FRENCH FASHION

IF PARIS is still the centre of fashion—and I have a sneaking suspicion despite Mary Quant's O.B.E. that it is—there are going to be some considerable changes in the appearances of the well dressed, up to the second, young man about Carnaby St.

The cut in men's suits is very Fred Astaire. Nipped in waists and two button single breasted jackets with very wide lapels. Tough luck all you freakers in the King's Road who have just been measured up for perspex and gold lame interwoven Tibetan smoking blazers with adjustable neon lighted trousers!

All the girls' clothes looked very pretty—the girls themselves seemed very plain compared to the average English dolly—and the big thing seemed to be red, white and navy blue pure silk headscarves.

But all clothes in France cost twice the price we pay, so it's a hard life being trendy.

If on one hand the fashion scene is still alive, the big Bohemian scene that gave birth to the modern hippie is most certainly dead. The French hippie is a second-rate copy of our own, and doesn't make it. However the ones I spoke to were very well educated but tended to take themselves a bit too seriously. They also seemed to have a wider range of interests especially in the Arts.

I didn't get a chance to talk to any actual students, they were either far too busy studying, or at the moment rioting.

The Drug Stores that have become such a big deal in Paris, and are based on those to be seen in just about any American film other than Walt Disney's "Living Desert," are in fact no more than a cross between a very expensive Woolworths, Gear, and Joe Lyons.

Still, it is nice to have a place open which sells almost everything until two in the morning.

Young Parisiens spend all their spare time going to see old American gangster movies, and they have cinemas like we have pubs. Everyone was ultra polite, and it made a change being somewhere and not have to prove it swings. Paris doesn't—it gently sways—and its rather pleasant.

Or at least, it WAS!



# Hollie Graham splits to do solo album

DISC NEWS

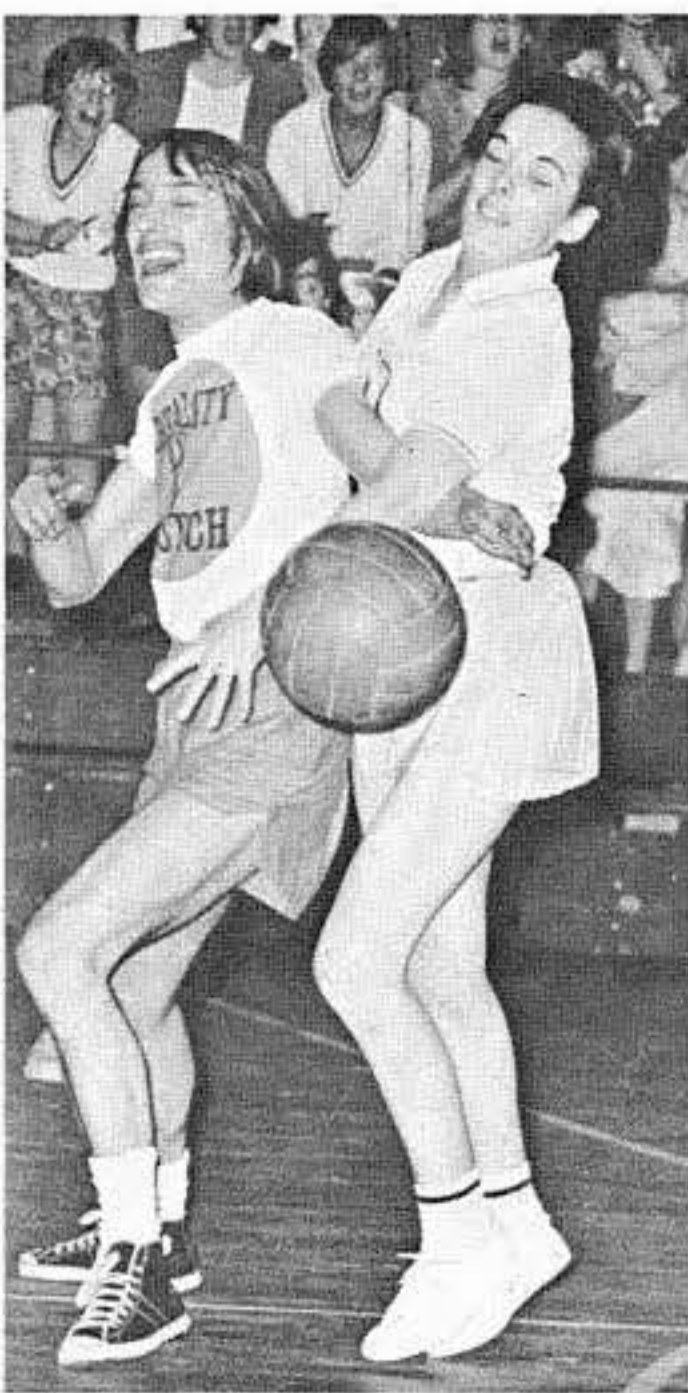
## This sporting life—Radio 1 style!

THE serious-minded call it sport; schoolgirls call it relaxation; the Harlem Globe Trotters call it a source of income . . . and Radio 1 DJ's call it absolute chaos!

We're talking about netball or basketball, for when the Radio 1 team met a team of professional netball players no one was quite sure what they were playing!

Tony Blackburn assures us he learned the rules before going to the Crystal Palace, London, last Wednesday, and for Stuart Henry it was the first baring of the kneecaps since he abandoned the kilt!

But for the packed audience it was an evening of hilarity and excitement. No one seems to know who won—and no one seems to care! Sporting lot, those Radio 1 DJ's.



• Left: Stuart Henry attempts a tricky manoeuvre; right: and is promptly revived by barefooted David Symonds, with Tony Brandon recovering nearby.

GRAHAM NASH, leading light behind the Hollies, is to split from the group to record his own solo album.

Graham confirmed rumours that he had been unhappy with the material the group had been recording for the past six months.

"This album is something I've been thinking about for a long time. I have had a lot of hang-ups musically lately because my output of songs has been much greater than the Hollies have been able to cope with," he told Disc. "And they are very personal, very un-Hollies type of numbers."

"I am staying with the group, of course. It's just that I must do the album to satisfy myself and if I hadn't been able to do it and stay with the group I would have quit to do it. I'm not really interested in what the rest of the Hollies think about it—I'm going to do it."

Graham records his solo LP in America later this year.

He also plans to fly to New York at the end of this month to record a special LP with The Fool—the Beatles' dress designers who quit England two weeks ago for America. They are close friends of Graham.

"Rose (his wife) and I go to New York on June 22 and I shall work with the Fool in brand new recording studios for two weeks. We'll then fly on to Mexico for a holiday."

Hollies completed their very successful tour with Paul Jones and the Scaffold yesterday (Wednesday), at Derby. Because of its triumph there are plans for the whole show to be brought together again for a special week-long season in London's West End in a few months time.

Hollies' stage act was recorded live by E.M.I. at Lewisham last Friday for inclusion on their new LP.

## Monkee Davy visit mystery

THE MYSTERY of missing Monkee Davy Jones continued this week as Screen Gems, London representatives for the group, waited vainly for contact, cable or phone call from Los Angeles to say whether he was on his way.

But at press-time, Davy was still decidedly not in the country.

Despite at least six people telling Hollies press representative Robin Britten that they had spotted Davy in the audience at the Hollies show at Lewisham Odeon on Friday and despite further "sightings" reported in Carnaby Street the following day.

Meanwhile Micky Dolenz turned up last week, appeared on "Top Of The Pops," then slipped away to a secret address with girlfriend Samantha Juste for "a 10-day holiday."

## Disaster song—link denied

"TENEMENT Tragedy," a new Ken Howard-Alan Blaikley song, faces a possible snub from deejays and public because of the connection between the title and the recent Ronan Point flats disaster in London.

Howard and Blaikley wrote the song for their first solo singer Heath Hampstead (formerly Tony Peters).

Disc is out next Friday (June 7) and Ken Howard told Disc: "We wrote the song before the flats disaster—I only hope people won't think we are trying to cash in. We didn't spot the connection until someone pointed it out to us, but the lyrics have no connection at all."

Radio 1 deejays reaction? Chris Denning commented: "If the disaster had happened within a few days of the disc being released I wouldn't play it. But by next Friday, memory of the disaster should have died down."

## 'TWIGGY' DAY JOINS 208 TEAM

ROGER "Twiggy" Day has been "legalised." He has been signed to join the Radio Luxembourg resident team of deejays and thus becomes the first of the Radio Caroline "rebels" to get a deejay job ashore.

Twenty-three-year-old "Twiggy," who stayed aboard the defiant Caroline South ship until the station went off the air on March 3 this year, replaces Tony Murphy at 208, flying out to the Grand Duchy today (Thursday) where he will host the late night show between 12.40-3 a.m.

Luxembourg spokesman Don Wardell told Disc: "We do not visualise any trouble over signing Roger. If the British Government had wanted to do anything about the deejays who carried on with Caroline after August 14 last year (when the Marine Offences Bill became law) they would have done so long ago."

"Roger, incidentally, wrote to us for an audition—I make the point because we would be more than welcome to audition the other Caroline favourite, Johnnie Walker. It's up to him to approach us."

Roger told Disc before leaving for Luxembourg: "I wanted to work on land for a change! Seriously, I hung on in the hope that Caroline might come back, but things are so indefinite and I needed a job. Also, I've wanted to be a 208 deejay for as long as I can remember."

"Of course I'll still be isolated to some extent by being in Luxembourg, but the difference from Caroline will be that I shall be meeting people every day—in- stead of the same 10 old faces!"

### All ex-pirates

Signing of "Twiggy" means that Luxembourg will now have a complete ex-pirate resident line-up. The rest of team are: Don Nichol (Caroline), Tony Price (Caroline), Paul Burnett (270 and Manx) and newscaster Paul Kay (London).

Coinciding with his arrival in the Grand Duchy, Roger also has a special record released through his fan club this week. In an eight-minute track, Roger talks about his days on Caroline, plays jingles and reveals how he came to collect his nickname. The disc is available only by post (11s) from UK Sounds, 89 St. Julians Farm Road, London, SE27.

### TOP OF THE POPS

PETE Murray introduces "Top Of The Pops" tonight (Thursday) when guests are: Marmalade, Engelbert Humperdinck, Elvis Presley, Herd, Des O'Connor, Tremeloes, Donovan and Union Gap.

### ENGELBERT SENT TO COVENTRY!

ENGELBERT Humperdinck follows stable-mate Tom Jones by being "sent to Coventry" for two concerts at the Coventry Theatre on Saturday, June 8.

Engelbert takes a special break from rehearsals for his Blackpool ABC summer season, which opens on June 15, to do the concerts.

The previous day (June 7), Engel appears before the Queen Mother, when he plays a concert at West Ruislip USAF base as part of the Royal Air Force fiftieth anniversary celebrations.

As previously reported Tom Jones with the Ted Heath Orchestra, is booked for concerts at Coventry from June 1-3.

## Paul, Barry split

PAUL and Barry Ryan have split up—a month after Paul collapsed with a nervous breakdown.

Barry starts a solo career on June 21 when he has a single released titled "Goodbye"; Paul, convalescing in London, hopes to take up songwriting.

Twins' manager, Harold Davison, announced on Tuesday: "The ultimate decision was made by the boys after consultation with Paul's doctors."

"The strain of show business was just too much for Paul. He has always been more keen on writing and record production than personal appearances. On the other hand, Barry is very enthusiastic about singing, so, perhaps, things have turned out for the best."

## Carl Wayne stays on with the Move

UPHEAVALS within the Move, which caused leader Carl Wayne to tell Disc he was leaving the group, have now been settled. The Move will continue as a foursome . . . at least temporarily.

Carl Wayne was un-

available for comment at presstime, but a spokesman for the group said: "Carl is definitely still with the group—and it seems that most of the misunderstandings within the group have now been sorted out."

Move's EP recorded "live" at London's Marquee Club last month,

titled "18 Minutes Live At The Marquee" is set for release by Regal-Zonophone in late June. Selling at normal price the record is the first EP to run at 33½ r.p.m. and includes "So You Wanna Be A Rock-n-Roll Star," "Stephanie Knows Who," "Sunshine Help Me," "It'll

Be Me" and "Somethin' Else."

Move make their first-ever trip to the States on July 19, doing concerts and promotion for six weeks.

At the end of August group records tracks for a new single and LP in Los Angeles studios.

Here's Fame... who captivated millions with "YEH YEH"  
Here's FAME...  
who topped the charts with "THE BALLAD OF BONNIE & CLYDE"  
Here again...  
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## Kenny Everett single in June

NEW SINGLES from Louis Armstrong, Marvellettes, Box Tops, Gladys Knight, Ben E. King, Kenny Everett, John Rowles and former Righteous Brother Bill Medley are among releases set for the next two weeks.

Next Friday (June 7) sees new single by: Barron Knights—"I Never Will Marry"; Tages—"There's A Blind Man Playing"; Louis Armstrong—"Sunshine Of Love"; Marvellettes—"Here I Am Baby"; John Mayall's Bluesbreakers—"No Reply"; Whistling Jack Smith—"Only When I Lark"; Irma Franklin—"Open Up Your Soul"; Ben E. King—"Don't Take Your Love From Me"; Bill Medley—"I Can't Make It Alone"; MGM Studio Orchestra—"Lara's Theme"; 1910 Fruitgum Co.—"Now Take A Giant Step (Into Your Heart)"; Trini Lopez—"Mental Journey"; John Fred—"Shirley"; Topol—"Wonderful Land"; John Rowles—"Hush Not A Word To Mary"; Neil Diamond—"Brooklyn Roads"; and Clive Westlake—"100 Days."

The following week (June 14) sees new singles by Box Tops—"Choo Choo Train"; Gladys Knight and the Pips—"It Should Have Been Me"; Kenny Everett—"It's Been So Nice"; and as yet untitled songs by Long John Baldry, Sandie Shaw, and Lemon Pipers.

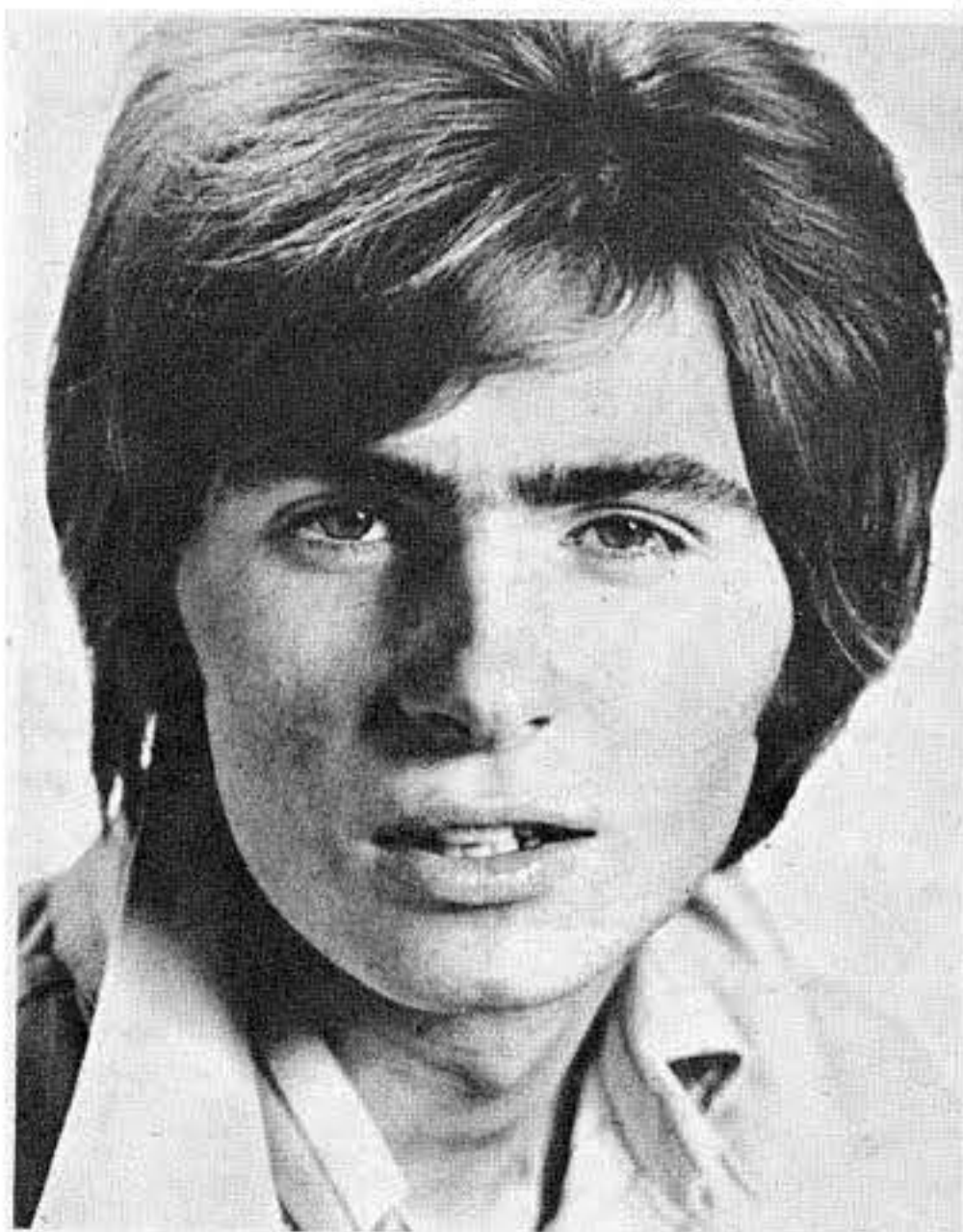
## Foundations cut world tour

FOUNDATIONS are to cut a month off their current world tour because of concern over the failure of their latest single, "Any Old Time, Baby That You're Lonely And Sad," to make a chart impression.

When their American tour ends in San Francisco on June 15, group, instead of travelling on to Honolulu, Australia, Japan, Manila, Singapore, Ceylon, Lebanon, Cyprus and Israel, returns to London to cut a new single and concentrate on promotion.

Foundations would have been out of the country until July 17, having left for the States last May 9. The rest of their world tour will now be undertaken in September before they go to Mexico to appear during the Olympic Games season.

# STONES' NEXT LP TO BE LONGEST-EVER POP RECORD



## A familiar face . . . or is it?

RECOGNISE the face? Well, if you thought it was Monkee Davy Jones or ballet dancer Rudolph Nuryev, you would be forgiven.

And if, on listening to his first record, "I've Been There," you would also be forgiven for thinking it was Scott Walker.

All of which might be just a little worrying for newcomer

Dominic Grant, who makes his recording debut on Mercury tomorrow (Friday).

"I can only say that what you hear is my own voice," said Dominic (born Keith Purdie in London's Greenwich 19 years ago). "People have tried to get me to change it, but I can't do that."

"As for my appearance, I have been confused for other people, and I suppose that will make it harder for me to establish my own identity . . . but I shall have a damn good try!"

In show business it's hard enough being original, and Dominic Grant may find he's in for a tough time.

Penny Valentine reviews his new single on page 19.

## TV series offer for girl newcomer

NEW Scottish singer Isobel Bond, whose first single, "Cry," has had her acclaimed as one of the best British girl singers to come along for two years, has been offered her own TV series of half hour shows—to start in the autumn.

Isobel's first LP, "The Heart And Soul of Isobel Bond," is released on June 7.

## Rush release for Cilla

CILLA BLACK'S new single will be rush released on June 7. Recorded in London last week it is "Where Is Tomorrow" written by Italian composer Uberto Bindi, composer of her "You're My World" smash, with lyrics by Barry Mason.

Flip side is the time track for her forthcoming film "Work Is A Four Letter Word." The film will be premiered at London's Carlton Theatre on June 6.

Cilla appears on "Top Of The Pops" (June 6) "Billy Cotton Music Hall" (15) and

ROLLING STONES' new LP may be the longest playing pop album ever to be released.

Producer Jimmy Miller, who worked with the group on the new tracks as well as their single "Jumping Jack Flash," told Disc:

"Some of the songs are so long I told Mick we might only be able to get ten on each side, instead of the normal twelve, because of the time element. He said that even if each side ran to 30 minutes he wanted all twelve titles on it."

One of the tracks—"Jigsaw Puzzle"—runs to six and a half minutes and is described by Jimmy as "quite a little epic."

## Jagger plays guitar

"The thing about this album is that it is purely and basically Stones. We aren't using any session men unless it's absolutely imperative. That's one of the reasons Mick can be heard playing guitar on some of the tracks. Of course if we need a violin, say, and nobody can play one, then we'll have to import outside help."

Stones go into the recording studio for the next two weeks to complete the album, which is still untitled. Release date is set for mid-July.

## Tremeloes fly to Miami . . . for a one-nighter

TREMELOES fly to America's Florida Miami Beach in mid-June . . . for a one-nighter!

Group has been signed to appear as special guests in the finals of the American College Queen contest on June 17. Contest will be networked on TV throughout America.

Tremeloes will fly to the States on June 15, and after the contest may travel to Las Vegas for the annual convention of their American record label, Epic Records.

Tremeloes return to the States in October for the first of tours, guaranteed to earn them a minimum of \$250,000 (£83,000). Second tour takes place in March 1969 and will include four top US TV appearances.

## Chartbound Solomon

SOLOMON KING, chart-bound again with "When We Were Young," flies to America this weekend for the first time since he came to this country and recorded "She Wears My Ring," to be reunited with his wife and four children.

He is bringing them over to England to spend the summer with him in Blackpool where he plays a summer season at the Central Pier from July 13.

## Dave Mason for Sarolta album

TRAFFIC'S Dave Mason, who produced her current single, "Open Your Hands," is to produce a first album from Hungarian singer Sarolta before her return for tours behind the Iron Curtain at the end of June.

Bee Gees and Jackie Edwards material form the bulk of the album — Sarolta's first—no LPs are issued in Hungary.



HERD managers, Ken Howard and Alan Blaikley, have signed their first solo singer. He is Heath Hampstead and he releases his first single, "Tenement Tragedy," on June 7. Hampstead appears on "Time For Blackburn" on June 15.

FREEDOM, the breakaway Procol Harum group, have their first single released by Mercury next Friday (June 7). Titled "Where Will You Be Tonight," it is written by bass guitarist Steve Shirley.

ALAN BOWN have postponed their June American tour to promote a new MGM single, "We Can Help You," written by Nirvana, to be released mid-June.

SPENCER DAVIS GROUP and Traffic play together for the first time since the split, when they both appear at an Oxford University Ball on June 22. A previously planned reunion at London's Marquee Club last month, failed when Spencer Davis' return from Scandinavia was delayed.

DOORS and Jefferson Airplane are now due to arrive in Britain in early September for concerts and radio and TV promotion.

DORIAN GRAY's follow-up to "I've Got You On My Mind" is another David and Jonathan song, "Love Is All It Should Be," released June 17. Already confirmed for Dorian is "Dee Time" (June 22), "Radio One-o-Clock" (17), "Saturday Club" (22) and "Pop North" (27).

DUBLINERS make their Australian concert debut this week. They fly to Australia tomorrow (Friday) for concerts in Sydney and Melbourne, and are in New Zealand from June 10-30. New Dubliners album "Dubliners — At It Again" is released by Major-Minor on June 15.

STATUS QUO's first US trip in September has been extended by four days—so that they can record in New York during their visit. They now leave on September 14 to 24.

Group tour Iron Curtain countries for two weeks from July 16.

TIMEBOX whose new single "Beggin" is released this Friday, will tour France for six days from July 5—and record a special live LP for the French market.

"Beggin" is released in six continental countries on June 14—Holland, Belgium, Norway, Sweden, Denmark, Luxembourg.



# THE EQUALS BABY COME BACK

No 27 THIS WEEK

PRESIDENT RECORDS

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PT 135



**I**N buckskin and boots—looking every inch the “Tallahatchie Bridge” kid—Bobbie Gentry and her cool Southern accent blew into London last week. Miss Gentry, who seems like the world’s most consistent lady songwriter, with an output that would even stagger the Minister of Works, is here for two months. She will do a special TV series for BBC2, discuss her first major film, and record her third LP.

It is no wonder then that poor Miss Gentry, by Monday afternoon, had had little sleep, seen practically nothing of London, and had nothing to eat!

“I think they’ve forgotten about me,” she said sadly in her London flat. “Because I’m here for two months I’m staying in a flat. When you’re in a hotel at least you can pick up the telephone and ask for food. But I keep forgetting I’m feeding myself—this morning I woke up starving and there was nothing here!”

Bobbie Gentry will tape her six-week colour series. It will be Britain’s first really big introduction to her enormous talents. She has written a lot of hitherto unpublished material which she’ll include on the show, and which will demonstrate why the people of Mississippi are so justly proud of their home-grown talent.

**Writes song about London**

She has reciprocated this faith in her by writing a lot of her songs around the locale—“Mississippi Delta,” “Ode To Billie Joe,” and many others. “When I started writing I was naturally very influenced by the place I had been brought up. The songs were all based on my experiences. But now, after two LPs and the singles, I’m beginning to get more abstract. I’ve written three songs since I’ve been in London—one about the actual city itself and how I feel

here,” Bobbie explained. “I’m one of those people who can write a song any place—a car, in the studio, in a plane. I believe in a certain amount of discipline though, and I try to set aside time to write. But it’s very difficult at the moment because I’m all over the place.”

While in London working on the series—which, by the way, has pushed Miss Gentry a few more rungs up the ladder in America (“They’re very impressed. It’s a very prestige thing to have a British TV series. I’m thrilled about it”)—her recording manager and arranger will fly in to finish work on her already scheduled third LP.

“I’m also having discussions about a film based round ‘Ode.’ I’ll be in it myself and I’m going to write the film score and help out in an advisory capacity. We’re filming a lot of it on location back home. That should be great because the people there will be so excited. Of course the district is a lot

more sophisticated than, say, three years ago—what with television and all—and they’ve shot a couple of films there recently so they’ve gotten used to it.

“But I love going back there. Sometimes when the schedule gets tough I long to take a few months off and go back to my family’s farm. In fact I manage to see my folks a lot more now I’m a success, because I can afford to. It’s over 3,000 miles from New York where I live and I can go back about once a month now to see everyone. Doing concerts there is the really beautiful thing. You wouldn’t believe the people that turn out there for me!”

**Cabaret in Las Vegas**

The film version of “Ode” will not be Miss Gentry’s first steps into the film world. Her songwriting talents have already been recognised as so proficient that she has written the music for two major films—one of which is the

MGM production of “Moon Shine Light, Moon Shine Bright,” which was written by a friend of hers.

When she returns to America in July she goes straight into cabaret in Las Vegas and is, in fact, fully booked up until next February! A fact which, at 23 years old, puts her well up in the star ratings—to stay.

First guests on Bobbie Gentry’s TV shows are the Hollies. First show was recorded this week for showing on July 13. Other guests are currently being booked by Bobbie and producer Stanley Dorfman.

Apart from the TV series, Bobbie flies to Holland for a TV spectacular on Saturday, Paris for an Olympia concert (June 10), and Hamburg for TV (24).

She guests in the “Billy Cotton Music Hall” (June 8) and is special guest on the “Tom Jones Show,” a 60-minute Radio 1 spectacular recorded tomorrow (Friday) for transmission on July 11.

# Bobbie Gentry—the starving star!

**BILLIE JOE GIRL HERE FOR OWN TV SERIES**



Bobbie Gentry . . . songwriting influenced by birthplace

## Hear's the hits on



## Bobby Goldsboro HONEY



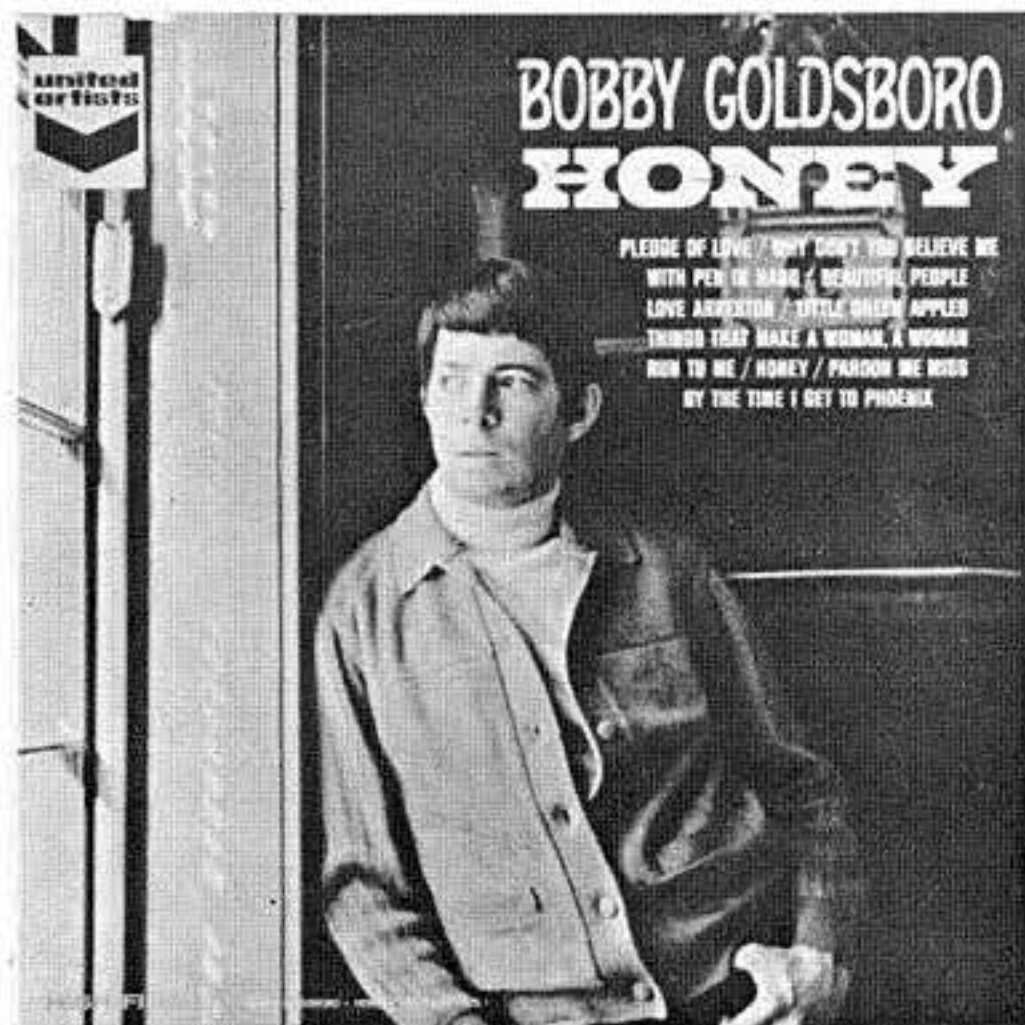
**EASYBEATS VIGIL**

# SINGLES

JIMMY ROSELLI  
“Oh What It Seemed To Be”  
UP 2220

SVANTE  
“Baby I Need Your Lovin’”  
UP 2224

JULY 7th SMASH RELEASE  
THE FORTUNES  
“Loving Cup”  
UP 2218



ULP/SULP 1195

**Spencer Davis Group**

with their new face on



ULP/SULP 1192

# SOUNDTRACK ALBUMS

Vivre pour Vivre (Live for Life) ULP/SULP 1185  
A Man and A Woman ULP/SULP 1155  
The Charge of The Light Brigade ULP/SULP 1189  
Here We Go Round The Mulberry Bush featuring Traffic & Spencer Davis Group ULP/SULP 1186



ULP/SULP 1191

**FRANÇOISE HARDY**  
il n'y a pas d'amour heureuse



ULP/SULP 1194

**MINA**  
“Bellissima”



# New Albums in Stereo



**The First Edition**  
The First Edition  
RSLP 6276 (S)



**Petula Clark**  
"A Paris"  
VRLS 3035 (S)



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Pata Pata  
RSLP 6274 (S)



**The Lovin' Spoonful**  
Best Of The Lovin' Spoonful Vol. II  
KSLP 405 (S)



**Julius Wechter  
And The Baja Marimba Band**  
Fowl Play  
AMLS 917 (S)

Distributed by Pye Records (Sales) Ltd., A.T.V. House Great Cumberland Place London W1

**T**HE Tremeloes said it before, and they say it again "We're only in it for the money!" "Honest" Alan Blakley had been neatly cornered behind the barriers at London Harrods "Way In" boutique and quizzed about the "corn" that is the basic ingredient to every successful Tremeloes single.

"We work 52 weeks a year, almost seven days a week—and we've been doing that for over nine years now—and our policy has always been to give the public what the majority of it wants.

"We've always tried to appeal to the majority, and that's the main reason we keep on playing what we do. Most of the people like it, and they're the ones who buy the records and pay to come and see us."

£ £ £

In his "Hit Talk" last week Herman said he thought the Tremeloes would carry on making similar hit records for another ten years.

"He's a gov'ner bloke that Herman," was Al's immediate answer. "In fact we've got a number we've just written we think he might like. Do you think he'd listen to it?"

And that's another side of the Tremeloes. Apart from being without doubt Britain's happiest quartet of minstrels despite nine years of continuous one-night stands, Al, Len, Dave and Rick remain genuinely modest about their achievements.

Ask almost anyone in pop what they think of the Trens, and 99% will say what good lads they are. And with the pitched battles fought every week, that's an unbelievable percentage.

£ £ £

"Mind you," continued Al, "don't think we can't get way out. We like all kinds of music and keep trying out new things on stage. But if people don't like the songs we don't try and tell them they don't know what good music is... we just drop the numbers."

"I'm a bit worried about the Hollies, though," Al confessed. "They're really just an ordinary good commercial group like us, yet they're trying to make out they're something different and better."

"I mean there's nothing very different about 'Jennifer Eccles' is

# TREMELOES



The "in-it-for-the-money" Tremeloes: (left to right) Ricky West, Len Hawkes, Alan Blakley and below Dave Munden.

## Corny... but RICH!

there? So why are they trying to be something they're not?"

"It's the same with the whole of pop music. If our kind of music suddenly fell flat and, say folk music took over, we'd just change our style."

"Of course there'd be those saying we were jumping on the bandwagon, but don't forget we've

got nearly ten years hard experience behind us. We can turn our hand to most things now!"

And one thing the Tremeloes' hands are turning to this year is writing.

"Yeah, we've got a few surprises for you coming up," continued Al who hogs every Tremeloes interview but no one minds!

"Our next British LP will be all our own compositions, and that'll be a knock in the eye for some of the critics!"

£ £ £

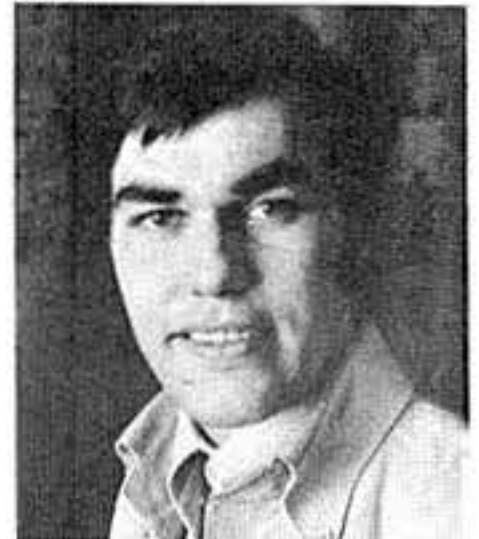
"Funny thing, every time we appear on stage, someone in the audience gets a surprise. There's always someone who comes up to us afterwards saying 'I didn't know you could play those numbers.' Some of 'em still seem to think we stand up and play nursery rhymes!!"

## Now it's jumpin' John Rowles

ENGELBERT HUMPERDINCK had better look to his laurels — John Rowles, the singer they said took the Hoop out of Engel, returns next week with his second single, "Hush, Not A Word To Mary," which looks like being even bigger than "If I Only Had Time."

Also out shortly is a first album from Rowles which, says the New Zealand, is "full of everything—soul, ballads, hippy songs—the sort of mixed bag that must show even more the difference between Engelbert and me."

Success with the new single will certainly go far to establishing him as the new solo star in Britain. "Life feels tremendous because it's all happening so quickly," says John.



"But I'm playing it cool at present. I put all my money away. I occasionally go to the Playboy Club or play roulette, but I don't really go about splurging it up."

"I want to wait and see how this new single does. It's the important one and until I see how it does, I can't be very stable. It's another ballad, by Peter Callender and Mitch Murray. I was really thinking along the lines of doing something up-tempo, but then this ballad turned up and it was so strong and appealing that I decided this must be the one."

"It has a beautiful flow and I think there's more feeling in my voice than on 'Time'."

Although it's another ballad the fans who saw him on his recent tour with Herman's Hermits now know that John has much more to offer than merely standing in front of a mike warbling away.

### Breaking

"Many people came up and told me they were amazed to see me jumping around the stage. I did up-tempo stuff such as 'Hold On I'm Coming' and closed with 'Land Of A Thousand Dances' as well as doing ballads."

"Only trouble was that after not working for eight months, I went into the tour singing too hard instead of relaxing and my throat got very red and I couldn't hit notes without my voice breaking."

"Only thing to do was to pull out of the tour for a couple of nights, but I came back and completed the tour."

"It all went incredibly well. English audiences are lovely. Certainly they scream along with the up-tempo songs, but they also listen to the ballads. But what I am really looking forward to is working in cabaret where the audience is quiet and I can do a good 45-minute act."

## Dionne's 'marriage' makes

## songs great



Dionne Warwick. . . . 'done better'

Warwick.

It came as a surprise to many people—even devoted fans like Dusty Springfield.

"Dionne and Bacharach are the perfect combination—it's a superb musical 'marriage' and always has been. I don't really see any reason why this single out of all the ones they've been doing recently should do so well. Maybe it's just a question of the right timing—certainly they've done better than this."

"In the musically lean times they never thought of splitting up because they need each other to put over their music. Nobody can quite interpret Bacharach songs like Dionne."

**THERE ARE** many famous teams—Roy Rogers and Trigger, Morecambe and Wise, Clement Freud and Henry—who have made their own particular mark in our growing up.

But probably the most famous team in our musical education has been Dionne Warwick and Burt Bacharach.

It is a combination that never fails to turn out perfect records perfectly performed. Like bread and butter Dionne and Bacharach need each other to put over their musical ideas.

The partnership started four years ago to produce some classics like "Walk On By," "Anyone Who Had A Heart," "You'll Never Get To Heaven" . . . and firmly established the couple as being the new leaders of a particular music form.

Bacharach became the "in" writer, Warwick with her tinsel silvery voice and her panther grace, the "in" singer. A series of smash hits followed.

But with the advent of new trends—the West Coast hippie movement and all that followed musically—the soft sound of Bacharach's work got suffocated and snuffed out and seemed to fade into the end of another pop era.

Bacharach and Warwick went on over the months to produce their own particular records, never swaying or changing from the chosen path. And it's a policy that paid off—last week the latest offering, a very typical Bacharach song, "Do You Know The Way To San Jose," came thundering into the chart, sung by the incomparable



**BRIAN WILSON** has given in to neighbourhood pressure. He had his Bel Air house painted purple when he first moved in, but the neighbours complained long and loud; now Brian's house is yellow. The Establishment strikes another blow for conformity.

Peter Turk has donated nearly £2,000 to the San Francisco Oracle, an "underground" type of newspaper which has been struggling along for a year or so.

THREE San Francisco groups were here last weekend, which made me happy because I like just about every SF group. The Grateful Dead, my favourites, Steve Miller, and Quicksilver Messenger Service were all in town, which kept me running back and forth a lot. The Dead's new album will be out in July (after about a year). They think it's a mind blower, so it must be fantastic—they have always been supercritical of their own work. Steve Miller and Quicksilver will have their first albums out late this month, both of them quite good.

Sunday I travelled up north to Santa Clara (near San Francisco) for a folk-rock festival. I went up with the Doors to see the Doors perform, and I was treated to a study in contrasts. The Dead and Steve and the Quick are all down-to-earth, unpretentious, friendly, and happy. The Doors are Stars and play it to the hilt. They travel in Rolls-Royces and limousines. Jim Morrison makes an entrance and is photographed wherever he stands. But the Doors are not happy and free like the others I mentioned. They keep to themselves and don't talk much.

### Freakier music

It would be impossible to say whether or not the Doors are helpless victims of their own popularity or opportunistic exploiters of chance fame, but in either case (or

## HOLLYWOOD CALLING BY JUDY SIMS



### A Beach Boy's purple haze gets the axe

both cases), the result is oppressive—on stage and off. Still, I cannot fault their music, which I have always enjoyed and which grows ever better and freakier.

Country Joe McDonald (of Country Joe and the Fish) recently became a father and announced that watching natural childbirth was the biggest high he's ever had!

The Cream are taping the Smothers Brothers' show this week—in fact, I'm due over on the set in an hour, so my frantic typing and muddled thoughts might be explained (but not excused) by my imminent deadline!

### Baez disc

New rumour: Joan Baez and Judy Collins, long the queens of the folk world, may be cutting an album together on Elektra, proceeds to go to the Southern Christian Leadership Conference, honouring Martin Luther King, Jr.

Frank Zappa finally moved back to LA after spending a year or so in New York. He moved into Tom Mix's old home in Laurel Canyon, once the site of a hippie commune (and it doesn't look much different now!) Frank will be appearing at the Whisky soon and plans to start his own record company.

Tim Buckley opened at the Troubadour last night for a two-week stay. His first set was excel-

lent; he was backed by congas, bass and vibes and at one point the four of them did some nice improvisational things with percussion—bells (three kinds of them), tambourine, etc. The second set was a trifle monotonous; Tim never seemed to come out of his reverie. But his voice is still beautiful, and the large crowd of fans was glad to have him back.

According to a record company executive, Tiny Tim made \$2,500 last year and will probably gross \$500,000 this year. He's just so very happy about it, and well he should be. He's been around for over 40 years, strumming his ukulele and singing his old songs, and now, finally, he is rich and famous and totally unchanged. God Bless Tiny Tim (which is also, incidentally, the title of his album on Reprise, which is outselling every other Reprise album).



● **JOAN BAEZ:** record to honour Martin Luther King

# NEW SPOONFUL DISC — MINUS SEBASTIAN!

LOVIN' Spoonful announced this week that they are releasing a new single. But this Spoonful single is different.

Titled "Never Comin' Back" it is the first release by the group not written by John Sebastian or any other of the Spoonfuls. Sebastian, who has always been the guiding genius of the group, was not even at the session when the cut was recorded, although he has not officially left the group.

"Never Comin' Back" has been called an "experiment" by those representing the group. Obviously they hope to discover whether the group will be accepted without Sebastian and his talent.

Booker T. And The M.G.'s played their first New York City date last weekend. The Foundations, Felix Papalardi, Gene Cornish of the Rascals, Al Kooper, The McCoys, and King Curtis dropped by to see them perform. John Fred played on the same bill with the M.G.'s.

James Brown will appear with his Revue at Yankee Stadium on June 22 for a charity performance that will benefit youth organisations. Following the show, where tickets will cost from 99 cents to 100 dollars, Brown will take his entire show to Vietnam for 17 days. He is reported to have cancelled 100,000 dollars worth of bookings to make the trip and entertain U.S. Service men.

News of the rock revival in Britain has been sparking similar happenings here. In Cleveland, Ohio, last week an "I Remember Rock And Roll Show" was held, featuring the Shirelles, Coasters, and Chuck Berry. Fats Domino was also scheduled to be

### RICHARD ROBINSON reports from New York

on the show but missed his plane and didn't make it. Berry received a ten-minute ovation. Another rock happening was the release of "Blue Suede Shoes" this week by the Beacon Street Union.

The most recent U.S. "pop festival" was held in Miami, Florida, last weekend. Shows ran from noon to midnight on both Saturday and Sunday. Each act did two shows a day, one in the afternoon and one in the evening. Jimi Hendrix, Mothers Of Invention, Blue Cheer, Crazy World Of Arthur Brown and John Lee Hooker were on the bill plus local groups. The entire festival was held at the Gulf Stream Race Track and ran well until late Sunday afternoon when it started to rain just as Hendrix went on to finish up the afternoon show. The rain continued until the middle of the evening and pretty much finished off the festival.

### Jim Webb LP

New releases announced this week included albums by Charlie Rich, Jim Webb, Fleetwood Mac and Donovan. The Mac will also have a single released here during the first week of June.

Around New York this week: Arlo Guthrie arrived back in town from concerts on the West Coast and began work on his second album. The McCoys, who recently completed an album, "Infinite McCoys," for Mercury, played at The Scene to a packed house. The group have cast off their "Hang On Sloopy" teen image and are now performing all their own material. Several critics in New York have heralded them as one



● **JIMI HENDRIX:** starred at Miami festival

of the best hard rock groups on the scene.

Blue Cheer returned from Florida festival to New York to continue recording their album and prepare their next single, "Just A Little Bit." Steppenwolf, probably the best West Coast group in recent months, travel to New York to play the Fillmore East on June 7 and 8 and then play the Scene June 9-12.

The Jackie Wilson Show comes to town next week for one night. Show features Arthur Conley. A new Elvis single is expected out in conjunction with his new film "Speedway."

Jefferson Airplane received a gold record for their million selling album "Surrealistic Pillow" before they head back to the West Coast following their New York dates. New albums from Motown this week by the Temptations and Martha and the Vandellas.



### SMALL FACES

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IMMEDIATE



**L**IVELY, lovely little Lulu is more than just a well-worn piece of alliteration — it's a phrase you just can't help using when talking about the Scots lass.

And when Lulu began her first TV series for BBC last Tuesday, the phrase still applied. Of all the pop girls who have had their own TV shows, Lulu is probably the most suited. Carrying, as she does, the whole weight of the show on her shoulders (she was only off the screen for one Rolf Harris number), she copes well against difficult odds. "Lulu's Back In Town" has no dancing girls, no elaborate choreography, and does not attempt to cram four or five

## LULU's TV series kicks off in style

guests into the 25-minute schedule. Instead we find Lulu singing numbers ranging from "Can't Take My Eyes Off You" to "Thoroughly Modern Millie, trying her comedy in a badly written sketch with "Sportsview" man Frank Bough and joining Rolf Harris in a delightful duet about sparrows! However, even Lulu cannot get laughs from a bad script —and something MUST be done about that!

David Hughes

**A** CROSS between "The Boat That I Row" and "Me, The Peaceful Heart," Lulu's brand new single "Boy" is the song she previewed a couple of weeks ago on "Dee Time."

Written by a strange mixture of talent — namely Howard and Blaikley of Herd fame and Geoff Stephens who wrote "Winchester Cathedral"—it's the sort of song Lu does so well and which, from previous sales, is so popular with her buyers. Starting with Nashville guitars joined by organ and bongos and with a strong "La Bamba" feel on the middle break, it's instantly catchy and sing-able. The sort of thing you can leap about to on a summer's day if you're

## But 'Boy' is like 'Boat' backward

agile enough. Like most of her singles it gains a lot from live appearances because she moves so well and puts over this kind of material with just the right amount of cheeky lightness. Big it will surely be. The flip side, "Sad Memories" is not slow as I expected but a rather jolly number despite the title, written by Lu's friend Mark London. He wrote the super "Best Of Both Worlds"—and also of course, appeared in the "Privilege" film.

Penny Valentine

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# LULU Boy

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## Hugh Nolan talking to Julie Driscoll's groovy...

**MISS JULIE DRISCOLL** is now in the privileged position of being able to number her fans in the thousands—and, since her overwhelming conquest of France, in the hundred thousands. Miss Brigitte Bardot, major sex-symbol and uncrowned first lady of France, is just one of them.

But not one of all those Frenchmen—or Italians, Belgians, Swedes, Danes or even Britons—is a bigger fan of Jools than her mum.

Mrs. Evelyn Driscoll—known to her friends as Cissie—has been a dedicated follower of Julie, Brian and the Trinity ever since the days of the Steam Packet, which was in fact the Brian Auger Trinity and Julie with Long John Baldry and Ron Stewart.

Julie's mother recalls: "She first got interested in singing when she was about 12 and her father bought her a guitar. She used to sort of strum and sing to herself then, and really it was quite pleasant to listen to."

"She started singing properly when she was about 15, but of course her style has changed an awful lot since then—she's improving all the time."

"In fact the whole band is. Now Brian's out of this world as an organist—he's really great."

Mrs. Driscoll is of course immensely pleased with the chart success of "This Wheel's On Fire," and likes the record very much too. "But I like an earlier record of hers called 'I Know You Love Me Not,' even more. It was written by my son-in-law actually—though he wasn't then."

"He since married my other daughter, Angie, and now they have a little baby. Everyone tells me I'm a groovy granny—but I'm not groovy at all really!"

All proud mums are notorious

# MOTHER OF INVENTION!

for having high hopes and elaborate ambitions for their successful offspring. So what plans does Mrs. Driscoll cherish for the famous Jools?

"Well, up to now I've been wishing she could get a hit here. And now she's got one. So I suppose she'll just go on from there."

"I know she really wants to act, and she also wants to get some success with a song she's written—she's been songwriting for a long time now."

"She has mentioned that she'd like to direct films sometime too, although I don't think she has much idea about it at the moment. And then there's modelling. She's a really good model—she stands well and her poses are beautiful. I think if she hadn't made it singing she'd have been a top model."

"But although it gets very

strenuous sometimes, she's really very happy with what she's doing now. It can be a strain, of course—not just the job, but the preparations for it, the travelling and rehearsing."

"It knocks her out playing on the Continent—she gets a big thrill out of it. She loves the audiences there, but she loves English audiences too. She said the other day that as long as she feels the audience responding to her she can always give a good performance. And I think that's the mark of a true professional."

Amid all this plethora of maternal pride, though, there is one thing about her daughter which Mrs. Driscoll doesn't care for too much—her highly original, fairly freaky gear.

"I don't really like that type of clothing at all. But I suppose she'll grow out of it!"



● JULIE: her mother doesn't like her freaky gear









● PETE with KAREN: "If a girl is just living with you you miss out on tax relief."

Happily-wed PETE TOWNSHEND talking...

# 'I went to make my will —and then I thought: Why not get married?'

**I**T'S TRUE," says Pete Townshend, "that marriage is on the way out. These days people seem to prefer just to live together."

But Townshend is—since last week—the latest addition to a long, long line of married group members. And he recalls his wedding day to his lovely, tall bride Karen as "one of the happiest days of my life."

So why get married—and then the week after admit that marriage is a dying institution?

## Bliss

Sitting in the brightly-coloured lounge of his London flat with the lovely Karen attending to a teatray, presenting the perfect picture of marital bliss, pop-star style, he replied:

"Like most men I thought I'd never get married. I just never felt it was necessary. Karen and I had been living together for about two years and it was okay."

"But then I realised there were so many problems if you didn't get married. Actually I went to make out my will, because I wanted to leave some things to Karen, and then I thought, 'Well, why not get married? Then she would get everything anyway if anything happened to me.'"

"And if a girl is just living with you, you miss out on tax relief, and if you should die the girl gets nothing."

"So we got married. I wanted it to be a quiet sort of thing, but of course families love that sort of thing. And funnily enough I had the time of my life at the wedding—I really enjoyed it."

But there was another—and very important—reason for the decision too.

## 'The only basic thing that means a light is love'

"I'd like to have some kids sometime, and you just can't bring up kids outside the context of society. It's true that illegitimate kids get the thin end of the wedge."

"And then again I might get a brainstorm in about 20 years time, when Karen's gone a bit grey and got a few wrinkles. I might still have a million then and I could still get pretty young chicks. So what would happen to Karen then?"

"You can call it responsibility, but it's not. It's all down to love. No family can get on under all the strains and pressures unless there's a happy union in the first place."

"You can't love an anonymous benefactor—like Dad comes home from work, throws his wage packet on the table and then goes out to the dogs. The kids just don't know who he is."

"You shouldn't always be continually striving for a change—although ambition, drive and ego are ruling parts of life. You can't keep away the bad times, but you can't keep away heaven either."

"It's everyone's right to be happy, but then you could think you'd be happy if you had a million or if you were married to Sophia Loren—but in fact it wouldn't make any difference. Just be happy with whatever happens."

With his incredible capacity for getting things together, Pete has

obviously thought deeply about the whole subject of marriage and worked out the best way to act as a married man. So — what's the formula?

"If you're married and your wife tells you to do something—just do it. Don't start arguing about who's she to start giving orders."

"Authority is out of place—and so is freedom. Neither exists in marriage. The only basic thing that means a light is love, which means everything."

"Marriage is basically hypocritical because it's applying rules and regulations to something for which there can be no rules—the coming together of two people."

"Love goes beyond sexual attraction and glamour. In the States, Karen and I are reckoned to be a glamorous couple, but glamour soon goes away when it comes up against people's dirty habits and little things, like you don't like the way the other person talks sometimes or you think they talk too much."

"It takes a lot of guts to breach your privacy as an individual. But to be an individual is only building up your own ego—the big 'I Am'—and that's what makes people hate you."

His marriage will not, Pete thinks, affect the Who's fortunes—or fans—much at all. "The whole group thing has changed. Before, guys joined groups for just two reasons—to get fast bread and lots of women!"

"I think in the States a lot of fans are just waiting for their idols to get married, so they can break their attachment."

"We've got two amazing fans here, called Linda and Lesley, who actually came to the wedding. They babysit for the group and giggle. And they seem to like pop stars AND their wives and girlfriends."

## THE COOL BACKLASH

**A**FTER the Big Beat—the Cool Backlash. Really it was Bob Dylan, big daddy of pop music 1960's-style and personal superhero of Jimi Hendrix, Taj Mahal (the singer, not the temple), Robin Williamson of the Incredible String Band, Lesley and me, to name but seven, who started it all.

When it first appeared, his vast-selling album "John Wesley Harding" staggered Dylan-addicts everywhere—not because it was so overwhelmingly

After all the frenzy of psychedelia, it's back to the simpler sounds

beautiful (that came later) but because it was so simple, so easy, so—COUNTRY!

After the heat, the crashing drum-patterns and dazzling bass-lines, the hard-beat near-psychedelic complexity of "Blonde On Blonde," "John Wesley Harding" shocked because it was simple guitar - bass - drums laid under simple melody (the words, of course, are anything but simple, but that is another story altogether).

And where Dylan leads, legions are sure to follow—thus the Byrds go country, the Beach Boys, Beatles and Rolling Stones return to simple, easy rock-n-roll, and even Traffic have announced that henceforth, simplicity is their keyword.

Not, of course, that one can accuse any of these excellent groups of purposely waiting to see what Dylan's going to do next and then leaping merrily on the proverbial handwagon, chortling quietly. "What's good enough for Dylan is good enough for me."

Roger McGuinn, of the Byrds, told me last week when the group appeared briefly in London: "It was some sort of cosmic reaction against all the hot music we've been having."

And the Byrds showed their future direction by delighting audiences with mostly their old, gentler tracks, interspersed with new tracks they've done for an LP which will be completely and unashamedly country.

And it's not really very far from country music to simple rock, which is where the Beach Boys, Stones and Beatles all seem to be at the moment.

"Wild Honey," a hit LP for the Beach Boys, moved well away from the flowery complexity of "Pet Sounds" to often just voices with a piano accompaniment.

"Lady Madonna" was simple in concept and melody—if not in those wild jazz horns in the middle break—and the Stones' new single "Jumpin' Jack Flash" is right back to their rocking "Satisfaction" days.



● BYRD ROGER MCGUINN: "Reaction against the hot music"

Traffic's Jim Capaldi was also very hung up on the idea of simplicity when he arrived back from a long American tour last week. "I feel we're going towards not so much a freaky scene but a simple, natural sound."

"Total reality is a beautiful thing and you can reach it just as easily with unamplified guitar, bass and drums."

"People like the Beach Boys are really getting back into simplicity—that's what the Motown thing is all about, too. And the new Dylan tracks, of course."

Simplicity is the word—and with rumours now flashing round that Eric Clapton, that other superhero of the '60s, is thinking of abandoning all his pop efforts and reverting to his roots of pure blues, who could doubt it?

Hugh Nolan

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

T. J. Woodman, invoice clerk, Newport



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161 Fleet Street,  
London EC4  
Phone: 01-353 5011

Editor:  
RAY COLEMAN  
Assistant Editor:  
DAVID HUGHES

News Editor:  
MIKE LEDGERWOOD

Editorial:  
PENNY VALENTINE  
BOB FARMER  
JONATHAN KING  
HUGH NOLAN  
GAVIN PETRIE  
JOHNNIE WALKER

Photographer:  
PETER STUART

In America:  
JUDY SIMS  
1635 Vista del Mar,  
Hollywood,  
California 90028

Advertisement Manager:  
ALAN DONALDSON



## SUNDAY

Woke up early to listen to the "Archers" at 9.30 a.m. I always listen to them — have done for the last 14 years and I wouldn't miss an episode.

Got up at about 10.30, and an hour later a chauffeur-driven Austin Princess arrived to take me to Brands Hatch for the Water Rats' race meeting. I wasn't supposed to have had the car to myself, but the other person didn't turn up. So there I was like a V.I.P. waving graciously to the crowds! I don't take my own car to these "do's" as I'm scared of getting it scratched by over-enthusiastic fans.

## Memories

The memories came floating back, as the last time I was at Brands Hatch was for the Radio London meetings and I must say Radio London attracted far larger crowds than this one did!

In the evening I took a girl friend to see Andy Williams at the Royal Albert Hall. A kind journalist had given me the tickets. He was fantastic. (Andy Williams, not the journalist!) I'd always been a fan of his, and having seen him I'm even more of a fan. It's great to go to a pop concert where the audiences, of all ages, actually listens, and where the artist doesn't have to vibrate his hips to get applause!



## Tony Blackburn's Diary



## MONDAY

UP at the usual weekday time of 5 a.m., and off to the BBC to do my "Breakfast Show." I never eat before the show, partly because I don't have time, and partly because perhaps I can have a faster-moving show when I'm thinking about the breakfast afterwards!

Then after tomatoes on toast, off to Mayfair and the Radio Luxembourg studios where I had to tape four hours of programmes for next week. In fact that took up the rest of the day, and as I was very tired I went to bed really early.

No... come to think of it I didn't. I met a friend and went out for a drive. I didn't drink, not that I do much anyway, but I never drink when I'm driving. Actually there's very little alcohol I do like. I can't stand spirits and I've gone off lager, so I usually just drink Coke.

Then home to bed. I don't read in bed, but I often find it's a good place for inventing jokes. I always

## Being the day-to-day account of Britain's breakfast table disc jockey

keep pencil and paper beside the bed just in case I think of a new joke to slay you all with!

## TUESDAY

THE same routine until about 10.30 a.m. and then I went down to the "Pop Inn" to have publicity photographs taken with the Disc Jockey Derby Dolly... but none of them were used in the papers!

Did a few interviews in the afternoon, had a chat with my manager, Harold Davison. I go and see him three or four times a week to sign contracts and talk about things. There's always so much happening that I have to see him to catch up with everything I'm supposed to be doing.

I did stay in during the evening. I don't like to have too many

late nights in a row, especially as I have to get up so early. I watched a bit of TV, something I rarely do, and tidied up the flat. The real mess occurs when I open all the records that come through the letter box every morning. I open them about once a week and it takes up to two hours.

I've decided though, that it's time to do a bit of spring-cleaning, and I'm going to give the records I don't want to a hospital. But I'll keep a lot of them, especially my revive-45 collection!

I do actually play records to myself in the evenings too—mostly Tamla-Motown.

## WEDNESDAY

AFTER the "Breakfast Show" I recorded some more Luxembourg programmes and then went to "Take 6" in

Carnaby Street to collect a suit I'd had made. I'm not a way-out Carnaby Street type, but my TV producer, Mike Mansfield, said the suit I wear on the show doesn't fit, and asked me to get another one!

Actually some of the stuff in Carnaby Street is very good and ordinary, and even I can look smart in it!

In the evening I drove to Alexandra Palace to take part in a charity netball match between Radio 1 DJs and a girls' team. Quite a riot. Well, more like very organised chaos really. 'Fraid our side didn't really take the game too seriously, and although I THINK we won, I'm sure we must have cheated!

Anyway, whatever the result, it took the whole evening!

## THURSDAY

AFTER a morning at the BBC, sorting out records for future programmes I went to Harrods "Way In" boutique in Knightsbridge to compare Radio 1's first live outside broadcast.

It was part of London's Festival of the Stores, and we had the Tremeloes playing "live" actually in the boutique. Hundreds of people were there too, and they were very good. It could have been bedlam if they'd tried to push forward, but they were very well behaved.

Oh, and the Trens and I also had lunch with the manager which was very nice.

Come to think of it, that was the first time I'd had lunch for

five days. I seem to manage to forget about meals without it worrying me. If I get hungry at the flat I just open a tin of Ambrosia rice! I mentioned on the "Breakfast Show" a couple of weeks ago that I like rice—when I played the Lemon Pipers' record—and I received nearly 75 cans of it. Just as well I do actually like rice.

Went to bed at 9.30, to prepare for Friday when I have to drive down to Southampton and back for the show. And on Sunday I get my first day off in five weeks.



Me on my way to work... which only goes to prove that getting up at 5 a.m. does you good!

FILMS  
GAVIN  
PETRIE

## WORK IS A FOUR LETTER WORD

FULL MARKS to Cilla Black for playing a rather unglamorous part in her very first film, and coming out of it rather well.

She plays Betty Dorrick, a mindless "marriage-is-my-goal" type of girl, who is covered in mud and oil for most of the film.

Cilla's secret of coming over well seems to be that she isn't worried by cameras, what she looks like or whether she's making a fool of herself, which seems to be the problem of pop-stars-cum-film stars, including and especially the famous four gentlemen from Liverpool.

The part isn't too demanding for Cilla as she really just has to be happy, sad or surprised, usually in that order, but she does all this professionally enough. Her voice comes over well and none of the dialogue is lost to someone who doesn't come from Liverpool.

She has, as they say, great acting potential and I'm sure she won't lack film offers after his performance.

The film itself falls short of being an uproarious evening out, by being pieces of different types of comedy clichés lumped together, and is saved from being a bore by having David Warner playing the comedy situations as if he were playing an inarticulate Macbeth.

Cilla as Betty is one of the large army of bored, bemused workers on a large housing estate in the not-too-distant future who rely on everything from a large computerised ultra-modern group of factories.

Betty has been courting Val Brose (David Warner) for six years. Val is the one member of the community who will have nothing to do with the factories, and feels his work in life is to produce mushrooms.

Betty persuades Val to get a job in one of the factories where she hopes he will earn



JUST MARRIED... and to calm down his bride after telling her they are setting up home in the rest-room of a power plant Val Brose (David Warner) pops one of his unusual mushrooms in Betty's (Cilla Black) mouth.

## Unglamorous Cilla comes up trumps

enough money to keep them after they are married and he hopes to find a hot steamy atmosphere to grow his new species of mushrooms, that when eaten raw, makes the world seem wonderful.

This triggers off the chaos. Although they are Norman Wisdom/Charlie Drakeish-type knockabout situations, played by the gangling, dead-pan David Warner they take on a refreshingly funny angle.

If you are, like myself and Val Brose, the type of person who cannot go near a machine of any sort without it going wrong, fighting back or simply disintegrating, you can imagine the situation when Val enters the fully-automatic headquarters of the factory complex.

The ending, is rather in the vein of American comedies film makers who seem to think that to have most of the cast running around shouting in the midst of chaos is funny.

Worth seeing.

## THE FOX

D. H. LAWRENCE's novel "The Fox" never sounded like the right material for a full-length feature film, dealing as it does with the intimate relationship between two young girls. Just as the real fox steals up on their lonely farm and captures the chicken, so healthy outdoor man Keir Dullea steals up on the farmhouse and captures Marge, one of the two girls, played by Anne Heywood.

Miss Heywood, as many will remember, was a beauty queen and Carroll Levis discovery, and her peaches-and-cream complexion graced many a pin-up magazine.

However, a clever American realised that under the make-up was real talent, and Anne Heywood's stirring portrayal of the tough dominant, for whom male/female relationships had previously meant nothing, is the highlight of the film.

Sandy Dennis, acclaimed star



FLYING HIGH... under the influence of Val's special mushroom, is hoisted to the roof of the power plant to escape angry officials.

of "Who's Afraid Of Virginia Woolf" and "Up The Down Staircase" keeps to the same role—the frail, frightened girl for whom every step is packed with emotion.

Despite the controversial subject, "The Fox" is directed with immense subtlety and discretion, and what could so easily have become a sordid exposé is shown with sympathy and understanding.

Opened last week at London's Warner cinema. General release shortly.

## New Singles

## Dean Martin

Bumming Around  
RS 23259

## Tiny Tim

Tip-Toe Thru' The Tulips  
RS 23258

## J.S.O.

Captain Of Your Ship  
7N 17545

## Max Bygraves

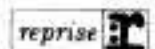
My Cup Runneth Over  
7N 17562

## Rising Sons

Just A Little While Longer  
7N 17554

## Vampires

Do You Wanna Dance  
7N 17553



Distributed by Pye Records (Sales) Ltd.,  
A.T.V. House Great Cumberland Place London W.1.





# JONATHAN KING

I WANT to tell you about a freak record. Made by a freak's freak (like a singer's singer), it is called "Tiptoe thru' the tulips" and the artist concerned is Tiny Tim.

Judy Sims told you a little about him weeks ago, but disciples, I have now heard the disc and can regale you with knowledge. It is a combination of great, ghastly and gimmick.

First listen you won't believe. A shrieking, falsetto squeal quivering off and on notes with amazing lack of technicality. But then you will realise that you have in your hands a very big hit, and you will smile at the eccentricity of the pop world. The "B" side also is hysterical. God bless you all, and wait and see what "Top Of The Pops" will do with it!

# WATCH OUT FOR TINY TIM'S TULIPS

Strong rumours vibrate around the business that a certain aged revivalist from an era gone by asked a British record company for £100,000 down and ten per cent. Then he would sign with them. Needless to say, executives fell around laughing at the nerve of it all. And didn't pay.

## Lovely Lulu

I WISH you to astonish yourselves. Listen to Joe Simon and "You Keep Me Hanging On." Very beautiful. Great new single from the 3 L's (Lovely Little

Lulu) with that missing bar gimmick once more in the chorus.

David Essex is good. Jim Webb has made Richard Harris a "pop star." The album, "A Tramp Shining," includes a concerto, "Macarthur Park." The LP has actually renewed my faith in pop music, which is praise indeed. You will realise why when you hear it. One of the most beautiful things in the world, as John Peel would say and I will probably elaborate next week.

And for the second time I'd like to mention Terry Reid, who weekly competes with Joe Cocker in this column for the "Bright Hope of '68" award. Ideal solu-

tion—go and see them both.

YOU must go round to Apple, as the nursery rhyme says. They have a carpet in reception which is made of pigs' hair and has to be watered daily. Read that sentence again.

They have a suggestions box with doves and trains and assassinated Beatles' photographs. They have Derek Taylor, who is incredibly talented and could pass into another land with no one except me ever realising his brilliance.

They have Beatles, who I am sure can be boring, witty, depressed, exhilarated and encouraging—like anyone else—unless, of

course, they have lost the ability to feel human emotions, in which case they had better get out quick. They have Bramwell and Brown, and Mal and Neil and Leaping T.D. Actually, I'm rather fond of Apple and will pray (quietly at night by my bedside) for it to succeed.

ONE Stop Records just behind H.M.V. in Oxford Street, London, is probably the best store in the country. When it has faith and believes, it orders in bulk. From America, from the Continent, from here. They have an unreleased Dylan single from Holland. They have "Bookends," and Monkee albums, and underground music. And they are making a lot of money, which proves that adventure and pioneering will always pay off.

Believe in me. See you next week.



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# GRAPEVINE

## Bob Farmer's Gossip



## Banned—Elmer Gantry's audience brainwashing

COLLEGES across the country—and it could shortly be ballrooms, too—are declaring war on pop groups, among them Move, Amen Corner and Pink Floyd, who used strobe lighting in their stage acts.

Cause of their consternation: Strobe lighting has a dangerous hypnotic affect upon audiences, particularly on girls.

Elmer Gantry's Velvet Opera, a newly happening group, are one of the first to be hit by the ban.

□ **WHO's** John Entwistle in a state of collapse (hysterical variety) over the fact that with the purchase of a set of new speakers Who were also given a six-month guarantee.

□ **BELGIAN** hairdressing magazine sent 25 winners of a competition — 18-20-year-olds — on a five-day visit to London — on a five-day visit to London to see the swinging sights. Arriving outside Hatchett's club, their courier noticed last Monday that Tuesday's Children were appearing and herded them all in explaining: "I see Mondays and Tuesdays are for children."

□ **MOVE's** Carl Wayne was bitten by a dog in Birmingham at the weekend. It belonged neither to manager Tony Secunda, nor, for that matter, to me. But it must have heard...

□ **STATUS QUO** offer you all £200 reward if you spot a van with registration LWC 351 which was stolen with £3,000 worth of uninsured equipment last week from outside their "roadie's" house in London's West Norwood.

□ **WHICH** girlie group even embarrassed the boys on a recent tour with their colourful use of English?

□ **TREMELOS** Chip Hawkes and Love Affair's Maurice Bacon don't exactly see eye to eye over Golden Shot girl Carole Dilworth... whereas Anita Pallenberg and Marianne Faithfull did see eye to eye over Scott Walker the other day.

Elmer, real name Dave Terry, told me: "Four of five colleges have already banned us from using strobes, among them Coventry and Loughborough Universities. Ballroom proprietors don't really know about the effects, but in the colleges the boffins know that stroboscopic lights are used in brainwashing, can bring out unsuspected schizophrenia and so forth.

"We were unaware of this until we suddenly realised audiences really did seem transfixed as we did our act. When the act finished, they were still standing there, staring at the stage.

Now universities up and down the country are planning to make strobe lighting illegal at their functions. Gantry is sympathetic. "Obviously these boffins know what they're talking about and it would be a sick scene if we were only going down well at dates because we were brainwashing the audience into liking us."

But in ballrooms there is still no ban. "If parents get wind of what these lights can do, there will

almost certainly be some sort of outcry," added Elmer.

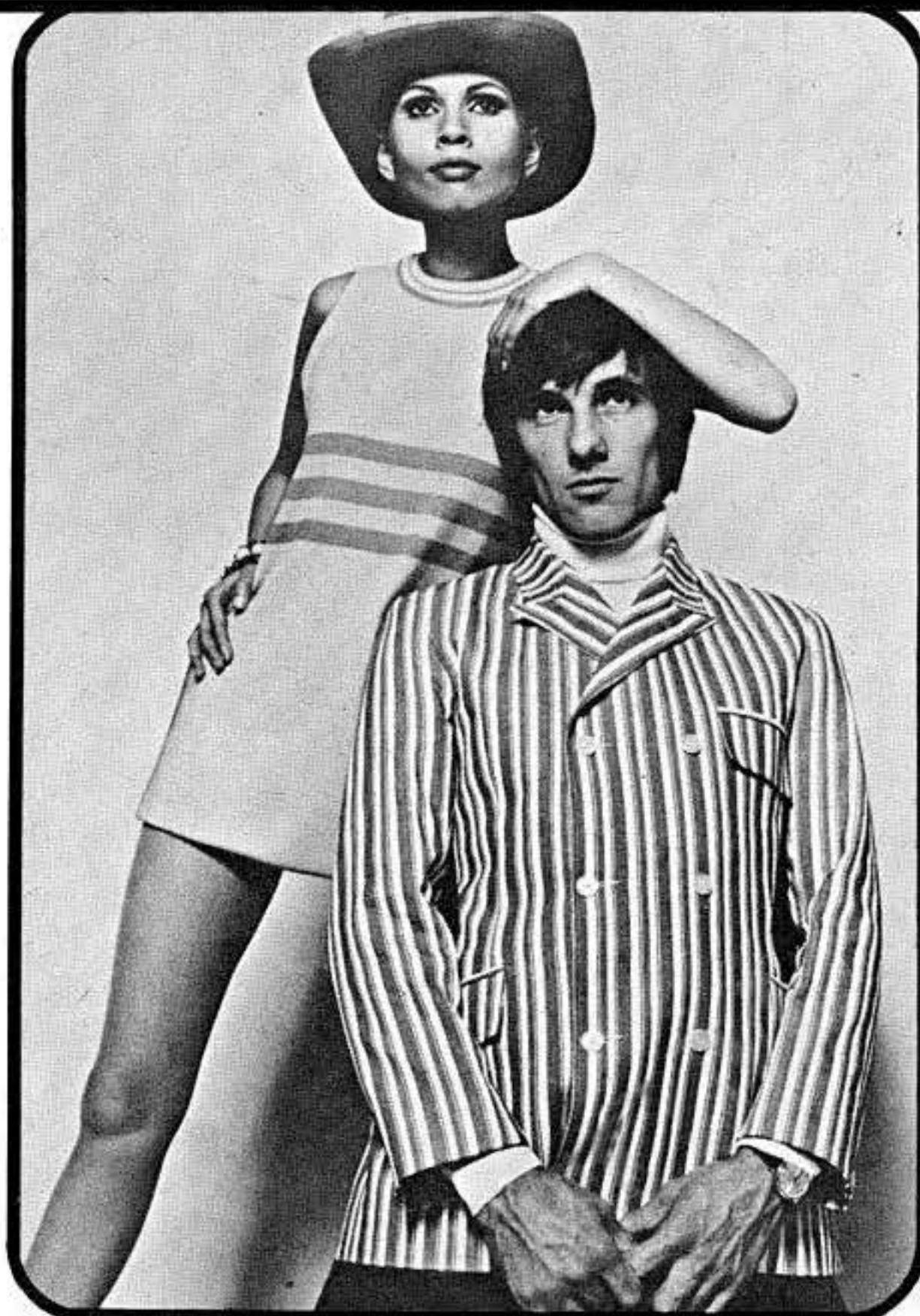
His Velvet Opera incidentally played dates to Paris students recently—but that can be purely put down to coincidence. Can't it?

## VAL'S GOOD TURN REPAID

DOING a good turn deserves one in return. Val Doonican's New Year appeal for the deaf on BBC 1 raised the remarkable total of £20,000.

The Royal National Institute for the Deaf, so delighted with the result, contacted Val's secretary to suggest that they would like to give him something in gratitude and mentioned a period pocket watch. "Which I would have thrown out because I don't go in for that sort of gear," says Val.

Instead they were told to contact the professional at Val's golf club — Sandy Lodge — who immediately suggested an £85 worth set of American clubs which had been the apple of the Dooni-



● KINK MICK AVORY and DEBBIE: see story above

can eye for many months.

Which is why Val is now the envy of all the Sandy Lodge members.

## SEEKERS TITLE TWIST

FAVOURITE pastime of the Seekers at present is spotting the clangers dropped by press critics of pop concerts.

It all started after an

Australian paper gave an ecstatic review to a song the Seekers featured, titled "Hallo, Lamp-post." Four Seekers scratched their heads then hit on the fact that the song referred to was "Feeling Groovy" in which "hallo, lamp-post" is the opening line.

Since then, in England, they've seen "Morningtown Ride" titled "All

The Little Travellers," "World Of Our Own" called "Close The Door," "Carnival Is Over" became "How It Breaks My Heart To Leave You," "World Of Our Own" was also distorted to become "New World Somewhere" and "Days Of My Life," their latest disc, was named "I'm Never Coming Home."

## NOT ONLY A KINK, BUT ALSO...

RAY, Dave and Pete may well be brought down by the poor chart response to their latest single "Wonder Boy", but the remaining Kink, Mick Avory, hardly has cause for concern.

As my picture proves, Mick is finding life full of other interests apart from pop these days. He is finding himself in constant demand as a male model, showing off the Carnaby Street clothes of John Stephen and, into the bargain, he meets the most charming people... like 21-year-old Debbie Delacey, also a model and now the Kink's favourite girl friend. Mick and Debbie bumped into each other in the new Carnaby Street department store, started chatting away, were spotted by photographer Mike McGrath and have since posed for a succession of modelling pictures, making such impressive publications as "Vanity Fair" and "Men Only." In between times, they've also managed several dates. "But it's nothing really serious," say both.

## COMMON DENOMINATOR

WHAT have Mick Jagger, Paul Jones, Jeff Beck and Julie Driscoll and the Brian Auger Trinity all in common? In the starting stage of their careers they were all associated with the various bands formed by Long John Baldry over the last 10 years.

Which is why Stewart A. Brown is a name you may know well in the months ahead. For he's been selected by Baldry for his first stab at management and record production.

"I used to be the singer in Bluesology and John has always encouraged me to record solo, so we will be going into the Pye studios in the next fortnight," Stewart tells me.

Says LJB: "I have always seemed to be able to spot talent—and Stewart has plenty. Anyway, after being in the business so long, it's about time I had a go at producing."

SCOTT WALKER is a man of few friends. He feels the business he is caught up in consists mainly of hypocrisy and false fronts, with which he has no desire to mix.

Perhaps his closest friend is Disc's own Jonathan King, a person who, as readers well know, is not to be hoodwinked and will not bow to any trend or persuasion.

How did the friendship begin? "There was no particular common interest to draw us together—just his complete honesty.

"It helps me enormously to know there is someone else who knows exactly what is wrong with this pop business. And it's good to know there is someone on whom I can lean for support. I lean more on my friends now than ever I did before.

"When I was with the Walker Brothers I never leaned on anyone—probably one of the reasons I became so depressed and fed up."

I reflected again on Scott's marathon 30-day round trip to Japan by train. Scott hates flying and wants to visit Russia again, so the Trans-Siberian Express will be killing two birds with one stone.

Why the affection for the USSR?

### Peace

"I've been there twice already, and I've found them to be a very perceptive race. Also they are more peace-loving than anyone else on earth, which will surprise you!

"I have made a lot of friends there, they are very cultured as a race, and teach me a lot about human existence.

"Scientists and doctors I've met talk of nothing but peace. They're

David Hughes concludes his frank talk with Britain's reluctant singing idol...

# SCOTT

## 'I can't think of myself as a damn Yank'

straight and dead on... with no illusions.

"Mind you, don't think the Russians aren't tuned in to pop music. On my last visit I was in a supper club where Bill Haley still lived! The group there was playing all old rock-n-roll, and as the vodka went down the excitement mounted. It was a great scene!

"They don't have pop music of their own though, and I hope they

don't cultivate it. Everything's going so well for them, and if they can stay with their feet on the ground, they'll be able to get on and progress without everything falling apart."

And fall apart is presumably what Scott thinks the Russians will surely do if pop music takes a grip on them!

"Mind you, if that got back to America I'd immediately be branded as a traitor and a Com-



munist!"

Which brought us neatly on to America, Scott's homeland, and a country he has hardly revisited since the then unknown Walker Brothers arrived on our shores.

Despite the odd TV show where he is still called an American, Britain has taken Scott as one of its own—and that's just the way Scott wants it.

### Mother

"I just can't think of myself as a 'damn Yank' any more. I've worked hard to become acclimatised to the British way of life. I've just got to throw in a few 'tally ho's' now and again and I'm away!

"But, seriously, I've liked Britain from the day I arrived, with no money. It had always been my dream to get to Europe, and having arrived I never want to go back.

"The only tie I really have with

America is my mother, and she was recently over here on holiday so I still see her from time to time.

"But America's a funny place. Last year I was going to play a music festival in Cuba. The news leaked out in the States and I was branded with every bad name in the book!

"Funny thing though, I'm told I'm becoming the 'ethnic' thing over there now. People in Greenwich Village and the like are buying my LPs and running round telling their friends about this 'great new discovery.' You know, like the Monkees with Nilsson. That really makes me laugh."

I asked Scott for his views on the apparent 'wave' of American singers entering politics in one form or another.

"I once thought I supported Robert Kennedy, but it now seems so certain he'll win the election

that I've lost interest.

"Until I gain my British citizenship next year I can't enter into politics much here.

"But I think the policy of a popular figure actively supporting a political leader is a good one—I might do it if I could find the right man!"

### Honest

In a business as devious and complicated as pop music, the greatest fear of those surrounding Scott Walker is his absolute honesty, which has brushed off his friend Jonathan King on to him.

Personally I believe the general public admires a man far more, whatever his position, if he is honest, both with them and with himself.

Certainly, after this first meeting, my admiration lies quite definitely with Scott Walker—British star supreme.

DAVID BROOK  
sings

WITCHHINDER  
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**RUGBY WORLD** (3s.) is the tip-top monthly magazine for Rugby Union enthusiasts. It is lively, authoritative, picture-packed, and appears each month. From news-agents and bookstalls. In case of difficulty in obtaining a copy, write to: "Rugby World," 161-166 Fleet Street, London, E.C.4.

# POP THE QUESTION



## When Engelbert was just a Dorsey...

? Are "Stay" and "Dom-mage Dommage" by Engelbert Humperdinck still available in the record shops? — Maria Rawson, 64 Pollitt Avenue, Beechwood, Sowerby Bridge, Yorkshire.

• "Stay," first recording made by Engelbert after his name change from Gerry Dorsey, is on Decca F12427. "Dommage Dommage" is on Decca F12496. Latter was a big hit in Europe, by the way. You should be able to get them to order.

? I am writing on behalf of my handicapped son. Has Wout Steenhuis a Fan Club. Also the address, please, of the Engelbert Humperdinck Fan Club.—Mrs. Tillman, 76 Colyers Lane, Erith, Kent.

• Write to guitarist Wout Steenhuis at Chanteclair, Seven Stones Drive, Broadstairs, Kent. Engelbert's fan letters should be addressed c/o Lorna and Bill, 44 Fontmell Park, Ashford, Middlesex.

## SUPER RUBY

? Could you provide some information on a super version of "Ruby Tuesday" I heard recently on a French radio station? The group sounded like Jefferson Airplane, but if it wasn't them, it was definitely some avant-garde American group.—Minnie Hull, Westfield, Aberdeen.

• We suspect you heard the Rotary Connection's version of "Ruby Tuesday," Minnie. The group is a collection of members from various Chicago groups who assembled as a unit for the first time to record under the direction of Marshall Chess.

Two titles from an album which has already caused a lot of excitement in the States have been issued on the Chess label here. It's CRS 8072. Titles: "Ruby Tuesday" and "Soul Man."

? Is John Sebastian of the original Lovin' Spoonful still with the group? If not, what is he doing now, is he married, and what is his age? —Verity-Anne Meldrum, 47 The Roystons, Surbiton, Surrey.

• There have been rumours that John has left the group, Verity-Anne but Pye Records say he is still with it. John was born on March 17, 1944.—which makes him 24. He is married to Lorey.

## THE OLD ANIMAL HILTON

? What is ex-Animal Hilton Valentine doing? Since the old Animals split up, we haven't heard anything of him.—Vera Browne, 1/165 Cattell Road, Small Heath, Birmingham 10.

• Better still, Vera, let Hilton speak for himself. We tracked him down to where he is living in London's Kensington. Told of your interest, Hilton said: "Bless her little heart! I left the Animals about two-and-a-half years ago. I'm doing some songwriting and have just recorded a couple of singles. They feature me singing with a backing of session musicians. I hope the records will be released within the next six months."

? Can you please tell me if the Ronettes have been in England this year? —Michael Matthews, 23 Bedford Garth, Cookridge, Leeds 16, Yorks.

• Says agent Roy Tempest: "I had two of the girls who made 'Be My Baby', and who had formed a splinter group from the original Ronettes, touring for me recently. Apparently, they had had some difference with record producer Phil Spector and moved away. They were a tremendous success on ballroom and club dates. They tore the place down. They played here for two weeks, and are going to Germany for a fortnight in August."

? Why do discotheques always play records I cannot buy? I heard Bunny Sigler's "Let The Good Times Roll" last week, but can't buy it anywhere. Help!—Roy Read, 283 Pickersleigh Road, Malvern, Worcs.

• A clear case of unco-operative record stores, Roy. The record is still available on Cameo Parkway P153.

**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.**



## NO PLAYS FOR P.J.'S 'DELILAH'

? What has happened to the "Delilah" track that Disc said was on P. J. Proby's LP, "Believe It Or Not"? Will it be released later? And has Proby ever recorded "Detroit City"? —Jackie Adams, 13 Hampden Court, Brades Rise, Oldham, Warley, Worcs.

• Says a spokesman for Liberty Records: "Delilah" was recorded at the session for the 'Believe It Or Not Album', then Tom Jones released his version as a single. So, as Tom's single was getting such a lot of exposure, it was decided to drop Proby's version from the final LP. About 15 numbers had been done for it anyway, so something had to go—and under the circumstances, 'Delilah' seemed the obvious choice. But it may possibly be issued on an EP by P.J. later."

"Believe It Or Not" is available on Liberty LBL 837087 (mono) and LBS 83087 (stereo). Adds Liberty: "Detroit City" has not been recorded by Jim Proby for release in Britain."

## Big hit for Association



**TERRY KIRKMAN** various instruments  
**LARRY RAMOS** lead guitar  
**RUSS GIGUERE** vocals  
**TED BLUECHEL** Drums  
**JIM YESTER** Rhythm  
**BRIAN COLE** Bass

? Recently I saw a group on the Andy Williams Show on TV. I have been told it was the Association. And do they have a Fan Club in Britain? Some facts about them, please.—Sheila M. Peacock, 13 Brunswick Gardens, Kensington, London, W8.

• Yes, the Association did appear on the Andy Williams Show. And perhaps you also saw them in Britain recently on "Top Of The Pops," Sheila.

The group has been a big hit in the States for some time, and now have a growing army of fans here. There have been lots of inquiries about the Association since their recent promotional trip to Britain. They hope to return later for a possible tour.

Hear their single, "Time For Livin'" and Birthday Morning," on Warner Bros. WB7195.

Association haven't at present a British Fan Club. But you may write to them c/o Barry Marshall, Arthur Howes Ltd., 29/31 Regent Street, London, SW1.

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I HAVE just experienced the most beautiful and gentle thing ever unleashed on society, and I would like to give everyone the chance to share my experience like this. 1. Obtain in one large tin of black paint with handy applicator—namely a paintbrush. 2. Dip brush in paint and then raise to eye level of your bedroom wall. 3. Now, in letters no larger than six feet but no smaller than three feet proceed to write JOHN PEEL IS KING. 4. Replace brush and consider your bedroom and yourself as having been made all the more beautiful and gentle!—ALUN HUTCHINGS, 50 Millinon House, Church Street, London, N.16.

# POP POST

## Rock and uniforms DO mean violence

AFTER THREE weeks of letters, articles in the press, and remarks on the radio, I feel it is now necessary for me to explain the reasons for the "lack of bouncers" at the Bill Haley concert at the Albert Hall on May 1.

It is well known that rockers tend to react "violently" to any form of authority, but, generally speaking, when left to their own devices, they are no more than highly exuberant.

Anyone who actually attended the concert will note that there was no actual trouble; the atmosphere was certainly electric and there was a lot of dancing in the aisles and standing on chairs. This, however, does not constitute violence.

### Complaints Dept.

HOW DARE Tony Blackburn! While interviewing Scott Walker on "Time For Blackburn" (18.5.68) he made a reference to "John and Gary going downhill." Scott quite rightly stood up for them and tried to explain the situation, but Mr. Blackburn almost brushed his reply aside.

Besides being extremely rude, he slammed at Gary and John without any proof. Gary is trying very hard to establish his talented group, the Rain, and made a big impact on his recent tour. John has tried with great determination to overcome his personal problems in order to work to achieve the attention he deserves.

So Tony Blackburn keep your uncalled for, and untrue comments to yourself.—Sandie Sellick, 8 Cheshire Close, Bordon, Hants.

As a matter of interest, there were fifteen un-uniformed rugby-playing security men seated in strategic places around the hall—just in case. They were not needed.—

J. T. JONES (Promoter), London City Agency Ltd., 41/45 Neal Street, London, WC2.

● In order to amaze millions I am writing this letter to praise, yes, praise, the BBC! I'm absolutely delighted that they have given Stuart Henry a two-hour Sunday show on Radio 1. No one deserves it more.

All they have to do now is give Stuart a regular six-hour-a-day show on Radio 1, give him his own TV programme,

and present him with a private aeroplane for his seven months dedicated service to the station! —ELIZABETH CLARKE, 23 Finlaystone Street, Coatbridge, Lanarkshire.

PLEASE tell Julie Driscoll not to touch her hair. It's the best part of her, and not even going bald could make her look better. — JOHN WALLACE, 6 Sonning Avenue, Litherland, Liverpool 21.

## Great joke on the British public — Radio 1

RADIO 1 is a joke for which the toll is being taken by the long suffering British public. They have bought their ticket and it is too late to complain



PROBY: "He's paid for his mistake"

## Are you scared of Jim Proby?

THANK YOU Disc for giving Jim Proby the write-up we know he deserves, for "Believe It Or Not." At last someone agrees that P. J. Proby is a singer.

What is the matter with everyone? Are they frightened of Proby? Why can't people give Jim a break—a break that he needs—to get him back on top again?

So all those who can only find fault with P. J. Proby, wake up! This man is a gas, and has paid for his mistake. Give him a chance now to show just what he can do.—

Misses M. SNOW and F. BOULTON, 5 Bewcastle Grove, Mowmacre Hill, Leicester.

SINCERE thanks to those who organised the recent Johnny Cash/June Carter/Carl Perkins tour, a most enjoyable and entertaining show. Let's hope it is not long before they all visit these shores again.—

MICHAEL WALKER, 58 Broomfield Road, Gosforth, Newcastle upon Tyne.

● I REALLY cannot understand Britain's supporters of Radio Caroline and London.

What did they do after August 15, 1967, or March 3, 1968? Nothing at all!

Why not march to 10 Downing Street; why not organise an offshore station, with running costs covered by members?

Please, believers in Caroline and London, don't be so indolent, do something.—RUUD KEGEL, Kerksingel 3, Berkel (ZH), Holland.

about the ride on which they are being taken.

The nation's pop radio service gives a swinging cheerful and up-to-date service for the year 1948. Unfortunately, it is now 1968 though the BBC seems not to have noticed.

When Los Angeles, a city one third the population of London, serves its citizens with 54 free radio stations, one might expect this country would deserve better than the insipid offerings with which they are bedecked.

In all honesty, could Radio 1 stand the competition of just one even third rate free radio station? Need I say more?—MR A. LOUDEN, Manchester.

era, pop music has progressed at an incredible rate. With people like Love, Country Joe and the Fish, and the Incredible String Band around, the last thing we want is a revival of that imbecilic chanting which rockers call music. Moreover rockers are aggressive, intolerant, ignorant scum. Their ill-mannered, not to say bestial behaviour with the Quotations at the Royal Albert Hall illustrates my point.—P. BELL, 97 Southwood Road, Liverpool 17.

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### CLUES ACROSS

- One on a string? (6)
- See "I Down"
- Super form of money-bag! (5)
- Laye? (6)
- "Otis" (7)
- Some land in a crescent! (4)
- and 16. "If I — — —" (4, 3, 4)
- "I Don't Want Ours To Die" (6)
- Start of the interval (5)
- Vaughan? (5)
- Ten-per-centers (6)

### CLUES DOWN

- 1 and 4 Across. Girls who get their pictures in the press? (5, 5)
- Easter walk-in? (6)
- One time at Papa Joe's? (7)
- His initial letter is Dee (4)
- Blossom time (5)
- No instrumentalist (6)
- That of the Painted Doll? (7)
- 12, 14 and 16 John (6)
- Was once on the keys (6)
- Man, what a heart-throb (5)
- They're belted in the House! (5)
- It's a cinch, almost! (4)

### Last Week's Solution:

ACROSS: 7. Fruitum. 8. Ace. 9. Offers. 10. Later. 11. Who. 12. Mac. 14. Yea. 15. Ice. 17. Acher. 18. Picnic. 20. Ear. 21. Nail file. DOWN: 1. If I Only. 2. Cuff. 3. Stereo. 4. Small. 5. Had Time. 6. Bee-R. 11. Walkers. 13. Cracker. 15. Ifield. 16. Frank. 17. A-men. 19. Neil.

### LAST WEEK'S LP WINNERS

Miss P. Tarmey, 22 Overdale, Eastfield Estate, Scarborough, Yorks. Chris Nicholls, 47 Pemberton Road, Hill Top, West Bromwich, Staffs. Ann Trow, 8 Ledbury Avenue, Davyhulme, Urmston, Manchester. Norman Briner, 76 Southdown Crescent, Blackley, Manchester. David Stark, 6 Jesmond Way, Stanmore, Middx. Dave Scott, West Lower Ward, Alintree Hospital, Longmoore Lane, Liverpool 9.

# DISCWORD

## SIX LPs TO BE WON

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



● DAVID Symonds is one of the most underestimated disc jockeys. Union Gap's current No. 1 record was the "Symonds Diamond" weeks before entering the chart. Honeybus' "Maggie" was another and I think Dave was the first DJ to play Don Partridge's "Rosie." —ALLAN CLEGG, 34 Aldred Street, Failsworth, Manchester.

I AM SHOCKED that Disc should give so much coverage to such retrogressive nonsense as a rock revival. Since the rock



# HOLLIES tour puts life into live shows



WHEN the Hollies, Paul Jones, Scaffold and the Mike Vickers Orchestra hit Lewisham Odeon on Friday, the pop world was there to see them.

Paul McCartney and Monkee Mickey Dolenz were among the strangely quiet audience who listened attentively to what was undoubtedly the best sound ever to come from a cinema package tour.

The odd screamer was uncomfortably out of place and completely ignored by everyone on stage. The applause was manual rather than vocal and the net result was immense gratification—that at last a tour had been organised carefully and professionally with the sole object of giving good entertainment and value for money.

Hollies reproduced their recorded sound to the note, with Bobby Elliott playing brilliantly. Highlights for me were their fantastic harmonies on "Times They Are A-Changin'" and "Taste Of Honey."

Paul Jones slayed all his critics with excellent stage movements, though I must confess "soul" numbers do not suit him.

His best song was Dusty's "You Don't Have To Say You Love Me," and he proved his versatility with crazy harmonica and tinny saxophone on old Manfred Mann instrumentals.

And Scaffold were... just Scaffold. Roger McGough played the drunk on "Ten Whisky Bottles;" John Gorman read funny poetry and Mike McGear sang a lovely ballad from the new LP.

But without Mike Vickers and the orchestra all these delights would have been lost. Strings actually sounding like strings, and very polished brass and reed men made the whole show jump right out of the tour rut.

I suspect the Hollies have achieved just what the Bee Gees were trying to do. Perhaps they too should see this tour, which could set the trend for the future.

I hope so. It's the live boost pop music so badly needs.

David Hughes

ANDREW, Gary, Peter and Andy were astonished. Apparently it had never occurred to them that anyone might want to see them just for their music. "But," they said, "We can't play!"

Full marks for modesty, but only three out of ten for honesty... in fact the Herd, individually and as a group, are no mean musicians, as they proved at a fairly typical one-night-stand in Aylesbury, Bucks, on Friday.

That they care about music is proved by the group's passion for jazz, and the fact that they insist on doing at least one jazz number per show. On Friday it was the fine old standard "You've Come A Long Way From St. Louis," which turned out as one of the musical highlights of the set.

## Dance

The rest of the bill was nearly all good, straight pop, mostly up-tempo stuff — "although they don't seem to dance to our music much any more" says Andrew, the group's loquacious drummer.

A few off-notes were to be detected now and then through the set—but it's a rare band which plays perfectly throughout.

The fans were well-pleased, at any rate, and the group's good, tight stage act, humorous, well-rehearsed move-

# Hey, have YOU heard the HERD?

What progress is being made by the group voted Brightest Hope of '68 in Disc's Poll? Hugh Nolan reports

ments and the indisputable fact that each member is master of his instrument more than made up for occasional accidents.

**Biggest surprise of the night was Peter Frampton, notorious pretty face of the group. See them onstage and you can forget all about what a big crowd-puller that face is—Master Frampton is an excellent guitarist who seems to be able to ignore the screams completely and concentrate on coaxing nice sounds out of his instrument. Very nice indeed... and the fact that he's also a good singer and at one point even blasted out a few funky bars on Andy's organ proves how**

under-estimated he has been as a musician.

And really, judging by the screaming, it appears that, for the fans, he is certainly not the only Herd worth bothering about. True, they scream at his more outrageous stage antics—but they also scream just about as loudly for the other members of the group. If they do scream louder for Peter, the difference is so microscopic you'd need a very sensitive decibel counter to prove it.

## Drummer

Andrew is a good, solid, conscientious drummer, with a great admiration for Traffic drummer Jim Capaldi—they were born on the same day! He breaks a lot of drumsticks and expends an awful lot of energy laying down a good solid base for the group. Gary Taylor, tall, blond bass-player, puts down some simple, hard lines for the group to follow and fully



PETER FRAMPTON: excellent guitarist

justifies his position as a good, pop bassman in a good pop group.

And then there's Andy—musically, the mainstay of the group. His soaring, crashing organ leads the other three and gives a firm identity to the overall sound. He is outstanding on the rocking instrumentals and solid on the straight pop material.

All four are vocalists of no mean ability, as they prove on the vocal-guitar-clap your hands numbers.

So... Herd, take heart. Musically, there are many hundred worse groups in the British Isles. And if you feel like playing a little more jazz-influenced numbers onstage—please do!

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# QUICK SPINS EXTRA



Florence Ballard: solo single

Nina Simone does her usual divine unbelievable and utterly uncommercial best on "Why?" (RCA).

"I Know It's Alright" by The Crowns has a wide opening and moves (Pama).

Paul Marfat has a sort of odd tango treatment of a lovely tune called "Love In Every Room" (Phillips).

Another version of "Finders Keepers," this time by Gospel Garden, certainly better than the American version but still not great (Camp).

Freddie North sings "I Have A Dream" with conviction and it's a rather nice song too (President).

"Drive My Car" isn't the Beatles number, but jerks happily along by Rainbow Ffolly (Parlophone).

One of my favourite songs in past years was "Angel Of The Morning" by Merilee Rush does a beautiful job (Bell).

"Reach Out Of The Darkness" isn't as stirring as you'd expect but is sung very nicely by Friend and Lover and I hope they'll be very happy (Verve).

The Bandwagon huff and soul their way through "Baby Make Your Own Sweet Music" and will be loved in clubs (Direction).

The old hit "Blue Suede Shoes" raved up by Beacon Street Union, but it still sounds dated (MGM).

MATT MONRO sings as superbly as ever but "The Music Played," a translation of a Continental song, certainly isn't his best to date (Capitol).

"Works Of Bartholomew" made me laugh. I think it was meant to be. The backing voices keep saying "oh dear" sympathetically behind The Rokes (RCA).

Super shimmery strings at the beginning of "My Year Is A Day" by The Beloved Ones; it starts well but deteriorates (CBS).

"Don't Lead Me On" say the Exotics, who with a name like that are asking for trouble. Pretty melody, actually (Columbia).

I'm afraid "10,000 Words In A

EX-SUPREME Florence Ballard sounds like Diana Ross on "It Doesn't Matter How I Say It" which is rather a revelation and won't please Tamla much (Stateside).

Chris McClure who used to be on a Scottish TV programme with Lulu turns up Mathis-like on "The Answer To Everything" which is a nice song nicely sung but not great (Polydor).

Bit sad about Marty Wilde's "Abergavenny" which is the sort of thing you'd expect from Max Bygraves and certainly not half as good as the things he's been doing lately (Phillips).

When are Inez and Charlie Foxx going to make another great record? They certainly haven't with "Undecided." They sound it (Direction).

"We played Games" by John Fred and the Playboy Band is a very jolly nice American song but I don't see it getting him back into the chart (Pye Int.).

Lovely backing and then an odd little voice from Flamma Sherman on "No Need To Explain" makes a rather odd, effective record (Snb).

## Rave

THEY raved about "Good Old Jim" by June Carter to me. Rave, rave. Actually she has a great strong voice but the song isn't too marvellous and the record doesn't sound commercial (Stateside).

Ex-Orlon Rosetta Hightower grits her way through "Pretty Red Balloons," a sort of soul love song, backing's good, too (Toast).

American Breed are "Ready, Willing And Able." Hurray. They sound very enthusiastic but again I'm afraid they're going to have a hard time finding another big hit (Monument).

Lovely "Summer In The City" feel about Ray Stevens' "Unwind" which does indeed unwind in the middle in a strange way (Monument).

Allan Jeffers is someone else who sounds like Scott on "Turn Back The Time," which sounds in turn like "If You Go Away." Ah me (Phillips).

Derek Martin has "Soul Power" and proves it by socking it to us in no uncertain fashion (Stax).

TEMPTATIONS have a sort of "It's Gonna Rain" with "I Could Never Love Another" which promised much more, though it's nice in gentle, feathery Tamla style (Motown).

Poor old Dave Antony's licked, he says. Aah. Nice words to "Race With The Wind" (Mercury).

## Moves

Edwin Bee sings "I've Been Loving You" with a nice gritty quality in his voice (Decca).

Nice record with lots of good brass sound is the Sandpebbles' "If You Didn't Hear Me The First Time"—moves, baby (Toast).

IDLE RACE have a pleasant sound on "The End Of The Road" but that's about all (Liberty).

The old number "Baby What I Mean" isn't added to much by the Spiral Staircase (CBS).

Max Bygraves has done "My Cup Runneth Over" and I'm sure he's released it before, or is my mind running over too? (Pye).

Steve Hart ballads his way through "Now I Know," but it nearly sent me to sleep (CBS).

Remy Valentine



# PENNY

BRITAIN'S TOP SINGLES REVIEWER



# VALENTINE

SPINS THIS WEEK'S NEW DISCS

## Reparata and a broken love affair...

**SATURDAY Night Didn't Happen (Bell)**—If anyone has woken up on Sunday morning with that "what happened to Saturday night" feeling then you'll have sympathy for this record. Although actually it's about the evils of a broken love affair, and not the effects of a bottle.

I have an odd feeling that *Reparata* and the *Delrons* is going to be one of those groups we won't be hearing much of in the next six months. Certainly this has none of the gimmicky catchiness of "Ship," in fact the tune, what little there is, is almost impossible to pick up. A very large miss I'm afraid.

OUT TOMORROW

### CANNED HEAT

**ON The Road Again (Liberty)**—This is highly unlikely to be seen as anything like a commercial proposition but it is certainly an excellent record.

Appropriately this American group have given a blistering hot treatment to the old blues number. It has a hazy opening and then widens with guitar and harmonica and this chap with a voice that sounds like an instrument. Lovely tight production, well worth having.

OUT TOMORROW

### CUPID'S INSPIRATION

**YESTERDAY Has Gone (Nems)**—I have a strange feeling this is going to give this group their first hit. Which will be nice for everyone, you'll agree.

The Teddy Randozza song that Little Anthony once did is here given the full works. A gigantic crashing production that deserves to be heard with



Reparata and Delrons: no gimmicky catchiness

all your windows flung back on a hot summer's day. It reminded me very much of a song called "The River Is Deep," if you remember it. Nice.

OUT TOMORROW

### CASUALS

**JESAMINE (Decca)**—I liked this very much when the By-standers did it some months ago and I have to admit that this is, if anything, an improvement on the original—which is rare in itself.

It has lost a lot of the original subtlety of the pretty love song about "a butterfly child"

### Kevin Westlake and Gary Farr: I was staggered!

**EVERYDAY (Marmalade)**—This is a marvellous record absolutely destined to be bought by only a few nice people and therefore not be a hit. Ah well.

I first heard this some months ago when I was staggered—having not seen the label—to find out one of the singers was ex-T. Bones Gary Farr. Good for him. He and Kevin wrote this super song which starts gently and beautifully and then rears up for a coarse, hard effective chorus. A word in passing for the production which has some of the finest, delicate, sandy guitar work I've heard for a long time.

OUT TOMORROW

but it has gained an impact with a very solid production—brass, close strings and loads of echo—that build nicely to the chorus.

OUT TOMORROW



Georgie Fame: takes a lot of the effectiveness out of the lyrics

# Georgie: a super song —but is it a hit?

**BY THE Time I Get To Phoenix (CBS)**—When I first heard this I was very disappointed.

First, it is the lovely Jim Webb song that was originally done last year by Marty Wilde and Glen Campbell with such sad effect. Next, Georgie Fame is a good artist who you expect a lot from. But the combination of this super song and Georgie's treatment just doesn't, I'm afraid, come off.

Part of the trouble is that Georgie has taken a lot of the effectiveness out of the lyrics—and the lyrics are really what counts on this number—by hanging on to the last words of each verse too long so that it becomes rather a muzzy, casual bore. I can't understand it. It sounds like an LP track, and even though it improves with playing, it certainly doesn't sound like a hit single.

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### LOUIS ARMSTRONG

**THE Sunshine Of Love (State-side)**—I didn't really mind when they got the dear old chap to do "Wonderful World" because it rather suited his gentle, warm image. But REALLY. To lumber him with a diabolical old soppy song like this is rather an insult.

This has a sort of quickstep backing and dire words. He doesn't deserve this treatment. It's making a mockery of a

fine old jazzman. Back to it Louis, it isn't necessary to make disastrous records like this.

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### KOOBAS

**FIRST Cut Is The Deepest (Columbia)**—Cat Stevens' finest song, once a hit for Pat Arnold, is now given a Vanilla Fudge treatment by the Koobas. It could do well for them, though you'll have to hear it a couple of times to really let it get through.

It starts with tumbling, crashing drums and guitar, as though the group has fallen over. Then silence. Then the song actually starts with dropping vibes and the lead singer following them down. The middle break doesn't sound too altogether but I suppose that's a minor point.

OUT TOMORROW

### DOMINIC GRANT

**I'VE Been There (Mercury)**—This is here for a very special reason. Not because it's such a fantastic record—though certainly it grows on you and the chorus is nice and who knows what might happen. But because Mr Grant is being hailed as the second Scott Wal-

ker and that sort of thing is always interesting—if only to give it a few knocks and yell "rhubarb."

In fact I can't yell "rhubarb" because they're right for once and Mr Grant DOES sound amazingly like Mr Walker. (He looks a bit like Davy Jones too, which makes the whole thing pretty mind-boggling.) He needs to brush up on his phrasing and pronunciation a bit. But that's the only grumble.

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### PATTIE LANE

**PAPER Dreams (Polydor)**—This, too, is an amazing record

—though that is not a remark to be taken in a complimentary manner. A staggering record indeed, if only for the unbelievably bad chorus. In fact, as someone pointed out to me, this lady seems to have a lot of problems.

It starts like "Angel Of The Morning" with nice guitar and a little voice and then lurches into this chorus with squeaky violin and Miss Lane doing what can only be described as a pretty sick-making happening. I suspect it may well be banned. It is here for novelty value alone. I hate it—but it's fascinating.

OUT TOMORROW

## TIMEBOX: WEEK'S BEST DISC



**BEGGIN' (Deram)**—In a week of rather mediocre boring records this one stands out as certainly one of the very best, if not THE best record.

Timebox, who are highly rated by everyone who has seen them on the club circuit, re-vamp the Four Seasons song with a fantastic frantic quality. All

bongos and vibes and some clever but not too obvious strings sweeping away. It doesn't let up for a moment and Michael Aldred has every right to be very very pleased with the production and net result. If it's not a hit there's something very very wrong and it's going to be all your fault!

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# Micky Dolenz to wed Sammy

## 'It was worth giving everything up for him'



by PENNY VALENTINE

Togetherness at "Top of the Pops" last week . . . Samantha and Micky

**SAMANTHA JUSTE**—the girl who gave up a flourishing modelling career to fly 6,000 miles to stay with the man she loves—came back to London last week after an absence of eight months. She was with that man—Monkee Micky Dolenz.

She sat close to him at "Top Of The Pops"—her long straight hair about her shoulders streaked with Californian sunlight, her voice quieter and more shy than it ever was.

She leaned on Micky's shoulder and every so often he stroked her hair comfortingly, as though protecting her from the sort of experiences he has become so used to as a part of the Monkees.

"Micky and I aren't married yet — but we probably will get married soon," she told me. "I have really never been happier than I am now. It was worth giving everything up for Micky.

### Opening new boutique

"When I went to America to be with him I was ready to give up modelling. I was tired out. It may seem a very glamorous job to people outside but it's just hard work and once the novelty has worn off you want

to get out. "I don't think I could have combined a career like that and a happy relationship with Micky. I wanted to be able to relax and spend time with him—not always be on call, rushing from one place to the next."

Sammy now lives in Hollywood, in a flat very close to Micky's house, which is currently being decorated. In the eight months she has been there she has made a host of new friends, has had a chance to sort out what she really wants and has come out of it with a very slight American accent.

"I tried so hard to stay very English when I first went out—but nobody understood what I was saying. No kidding! I used to say handbag and they looked as though I was mad. You mean purse, they said. So it became easier to adopt the American expressions."

Sammy plans to open a boutique called "George and Mabel" as soon as she flies back to Hollywood with Micky. George is the name of her new Siamese cat ("He's got a kink in his tail") and Mabel is her

new little puppy.

"After so many months of not doing anything I suddenly felt it was time I had an interest to take up my time—something that wouldn't involve a lot of travelling but would take up the time when Micky's working. He's been terribly busy ever since I went out there — there was the series, then the film and the new LP. Sometimes he worked from 7 a.m. to 7 p.m. on the set and then went straight into the recording studios. He was exhausted.

### Happier than ever . . .

"Sometimes I go to the recording sessions. Originally I was bored stiff but now I'm very interested and I get all involved with what's going on. To start with I thought 'well either you take a real interest in this or you give up' so I worked hard at it and now I find I really enjoy myself."

When Micky isn't working, he and Sammy drive to the

nearest beach — about 30 miles from their home — or go out with friends. This is usually either the other Monkees and their girl friends or close friends like Micky's stand-in, Rick, and his wife, 'Frew'.

"We spent Christmas with Micky's family in Northern California. They were marvellous to us. His sister, Coco, often comes to Hollywood to see us at the weekend — she's still studying at university."

Her trip with Micky was Sammy's first visit back to London since she left. She arrived a week before he did to visit her family in Manchester.

"It's lovely to be back — even though I love America so much. Coming back to 'Top Of The Pops' and meeting so many old friends has been fantastic. My family were so pleased to see me. They thought Micky had been very good for me. My father said I'd calmed down and relaxed much more."

"Yes, I think I understand Micky much, much better now. But it's been a very gradual thing, I've hardly noticed it. All I know is that I'm happier now than I've ever been in my life."

**WE** went to welcome Davy Jones . . . what we got instead was a woolly-topped Micky Dolenz. Still, beggars can't be choosers and after a week of assurances that Davy would be due in "any day now," the unscheduled appearance of Mr. Dolenz probably prevented French-scale strikes and riots by British teenagers.

Mr. Dolenz sat down for a chat at "Top Of The Pops" on Thursday. "Davy?" queried Micky, "He's supposed to be coming, too. But when I really don't know."

(Lulu, looking decidedly subdued, later announced: "He won't be coming. I just know he won't.")

It still seemed rather strange that Micky knew nothing of Davy's plans. "But our group has never existed like the Beatles do. We're more individual distances apart. In fact, because we're so very individual and distant from each other, maybe that's why we survived."

Not that this individuality is likely to lead to the break-up of the Monkees. "We'll go in four separate directions musically — but remain under the Monkees title."

"We've ended our TV series not because we are thinking of breaking up, but because our Establishment (the involved organisations that control the series in the same old style it has been for two years. You know the sort of thing—Davy falling in love with some little girl each time.

### 'Fed up'

"We were fed up with that. We wanted to do things differently but the Establishment didn't want to change. So we called an end to the series. Don't think those two years haven't been great—the series was the greatest thing that ever happened for us — but things have to change. You have to grow—or die."

"The way we will grow and change will show itself on our next album."

"On the new album, we all develop our own musical likes. Mike Nesmith is into big band orchestrations, Pete is for hard rock, Davy is on ballads and I really dig the Broadway show scene. A Broadway show, actually, is what we would all like to do but nothing has been set up as yet. Now that we're free from the TV series commitments, though, a show on Broadway is a likely future challenge for the group."

Dolenz, unexpectedly deep in outlook, confessed, though, that they still had hang-ups over release of their records. "I wasn't at all happy at the release of 'Valleri.' It was a two-year-old recording or almost, but the Establishment insisted on releasing it. It just wasn't representative of what we're doing now."

The Monkees, however, do seem to have much more say about their affairs than in the early days. "Columbia are paying for the film we've just completed—but we made it on the condition that they didn't see the script in advance. We wanted the artistic side to come from us."

"We haven't arrived at a title yet. At first we planned to call it 'Changes,' but someone else beat us to it with another film. Now we're toying with calling it 'The Monkees Movie Starring Victor Mature, Ed Funicello and Sonny Liston.' (Strictly for kicks, of course)."

"I believe it will be on release in the States in August. I don't know about Britain. Why they release things later over here I just don't know. It seems stupid to me."

Bob Farmer

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