

DISC

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MARCH 23, 1968

USA 20c

DAVY
with
LULU in
colour!

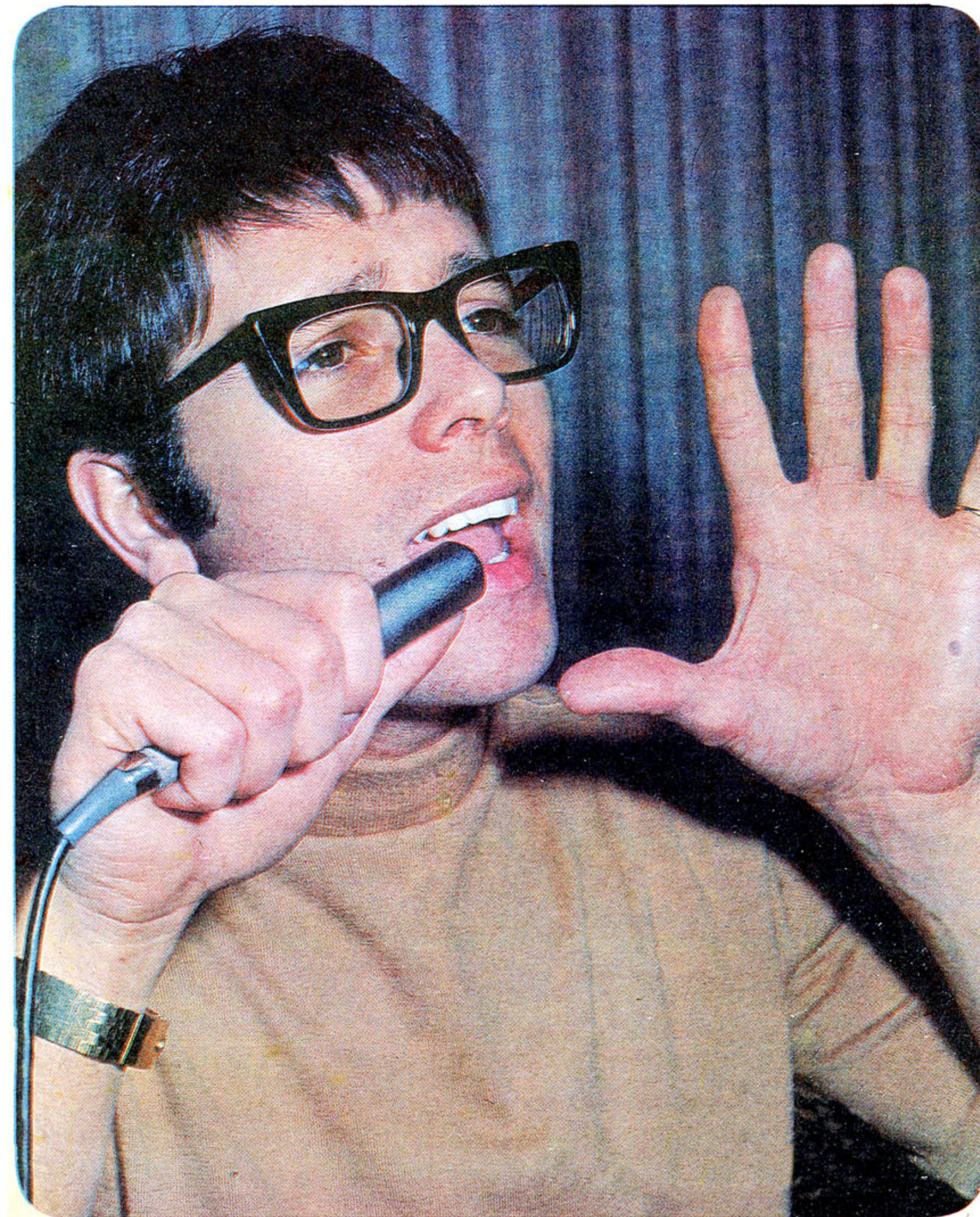
SEE PAGE 12

Help the
Beatles
and win
a prize

SEE BACK PAGE

RINGO
hits out
at
Radio 1

SEE PAGE 11



SANDIE
'Even when
she was
little she
wanted
a quiet
wedding'

Her mother should
know! Full story of
the marriage shock:
page 4



FRAMPTON
to star
with Dave
Dee in
'Xanadu'
film

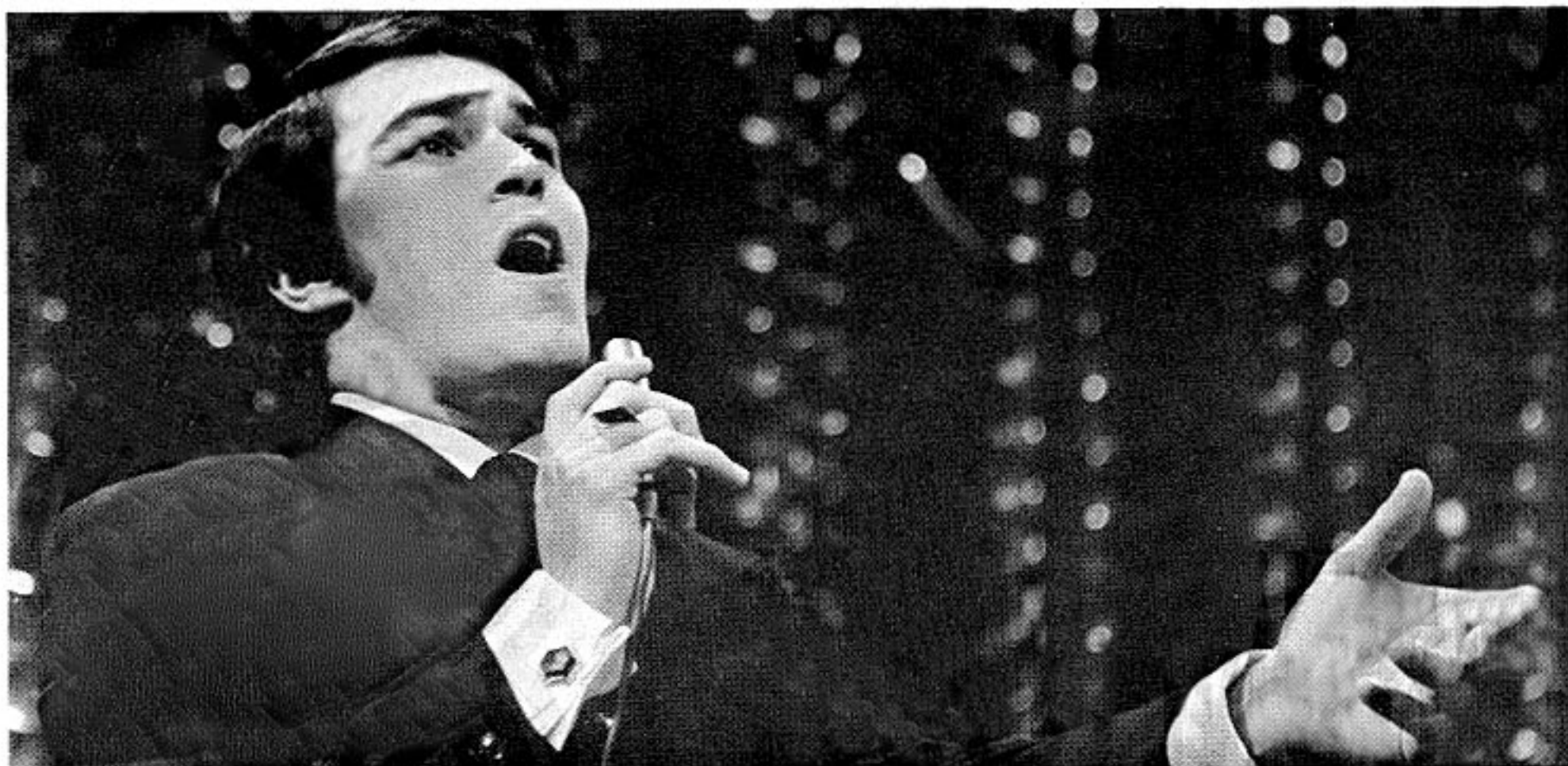
But Dave's missed
the top spot again.
See page 6



"Congratulations," Britain's entry in the Eurovision Song Contest, is a hit! Cliff Richard's single shot to 19 in today's chart. On page 8: a special article which tells how Cliff has become the church's best Public Relations Officer. DISC colour picture by PETER STUART.

SCENE ★ All the week's pop gossip ★ SCENE

HUMPERDINCK'S DOUBLE!



LOOKS LIKE HUMPERDINCK, sings like Humperdinck, is . . . well no, he's not Engel's brother, cousin or uncle. In fact, the face in this picture is one we're going to be seeing a lot more of. It belongs to young New Zealander, John

Rowles, who has already received a lot of attention on his first single, "If I Only Had Time," and to prove his popularity—viola!—in the chart he came this week at 30.

WASN'T Max Bygraves embarrassing on "Dee Time?"

Never mind, Jonathan—you can always share your sadness with Maurice Gibb . . .

Paul Simon raving over Moody Blues' "Days Of Future Passed" LP.

Embarrassing: "Time for Blackburn" on Saturday.

Why did Simon Dee wear

pretentious glasses on his show?

Joe Cocker used to play most of his Sheffield dates with Dave Berry. Whatever happened to Dave Berry?

Stuart Henry breezed into Disc offices last week looking like a renegade Richard III.

PETER Asher and Paul McCartney recently spent a lot of time at London Press

Exchange working on advertisements for "Apple."

Would you believe—**ARN-OLD GEORGE DORSEY**—Englebert's real name—revealed on Radio 1's "Scene And Heard."

Episode Six girl Sheila Carter celebrated her 21st birthday on Monday.

Former Luxembourg DJ Colin Nicol now working for agent Terry King.

Radio 1's Keith Skues must have had the worst run of luck in show-business for years. Yet he still comes up smiling.

With the rock revival under way, it's time for Screaming Lord Sutch to strike again?

Watching "The Golden Shot" on Sunday makes you realise why the name has been abused!

Nervous

Max Bygraves and Simon Dee good friends?

Love Affair's Steve Ellis rushed to hospital on Saturday with severe stomach pains which mystified all doctors.

Moody Blues contemplating a musical version of "War and Peace" or "Hansel and Gretel" for their next LP.

Move's Ace Kefford out of the group for three weeks with nervous exhaustion. Too much fire-fighting? Move carry on as a quartet.

Rupert's People have vanished in France! And the gendarmes have launched an intensive search.

Soul

"Up Tight An' Outsight," the Stax/Atlantic appreciation society launching Wednesday record nights at London's Pink Flamingo, compered by Rick Dane.

ERIC Burdon on the flop of his last single "Sky Pilot" in Britain: "I knew it wouldn't happen. Everything I'm writing at the moment is geared for the States. With the Vietnam war going on, 'Sky Pilot' really means something in America." What's in a name? Plenty if

your name happened to have been Gerry Dorsey. Look what Engelbert Humperdinck did for him! Hot on his heels comes Tony Ellingham, a likeable lad from Kent, who now becomes Dorian Gray. Dorian's first single "I've Got You On My Mind" is set to make the Top 30—so once again the critics can eat their sarcasm.

We agree with "Top Of The Pops." Cilla's "Step Inside Love" could be a No. 1.

Is Georgie Fame really enjoying his trips abroad?

Doll

WHAT was Johnnie Walker doing near Broadcasting House the other day?

Is Jeff Beck too scathing about Yardbirds when group's success put him where he is?

Does Barry Alldis really appreciate Don Partridge's humour?

Don Partridge has received the first fluffy doll of his career—thrown at him by fans in Birmingham Town Hall.



• **PETER ASHER**: working with McCartney

Top of the pops

GUESTS on "Top Of The Pops" tonight (Thursday): Four Tops, Cilla Black, Spencer Davis, Louis Armstrong, Lulu, Tony Blackburn, Tom Jones, Esther and Abi Ofarim and Arthur Conley. Comperes are Pete Murray and Radio 1's David Symonds.

BACK from South America last week—four sun-tanned Tremeloes, bursting to talk of their overwhelming success.

Among their reminiscences: The time the road manager fell into a deep moat surrounding the football pitch, in the middle of which they were playing! Playing four times a night from midnight to 6 a.m. to crowds of not less than 30,000. Rejoicing in the knowledge that, in South America at least, they are more popular than the Beatles and Monkees. Indescribably horrific drivers, one of whom turned manager Peter Walsh's hair grey overnight. The extraordinary measurements of South American ladies. And lastly, the complete luxury in which they lived. And they're looking forward to going back again!

Another Hermit comes out of his cave! Derek Leckenby, lead guitarist with Herman, engaged to 21-year-old secretary Leonie Rosenbloom last Saturday. A summer wedding is planned.

"I Shall Be Released," a Bob Dylan song which arrived here with "Mighty Quinn" has been snapped up by U.S. soldier Marc Ellington for single release next month. Marc escaped from the Vietnam war in horror and is now resident in Britain.

CILLA, the only live artist in "Top Of The Pops" studios last week, nearly succeeded in breaking her ankle on BBC concrete stairs!

Strong rumours that Samantha Juste and Micky Dolenz are married. Sammy plans to open a boutique in Hollywood.

"Top Of The Pops" producer Colin Charman says he'll book Bill Haley for the show if he'll do "Rock Around The Clock."

Among the dancers on "Top Of The Pops" last Thursday "Dr. Who's" Victoria (Deborah Watling) and Jamie (Frazer Hines).

Jimmy Savile did last week's "Top Of The Pops" with a suspected cracked rib after a wrestling bout in which he threw his opponent on top of the Mayor of Hull.

"I couldn't drive my Rolls Royce," he explained. "And when you can't drive a Rolls—Boy, you are poorly!" He went to see a specialist as soon as he got home from the show.

EX-CAROLINE DJ Tom Edwards handled his first "Top Of The Pops" appearance superbly last week.

Otis Redding film on "Top Of The Pops" last week—shot around London Docks—nicely handled by the show's studio manager John Hughes.

Jimmy Savile—after 86 bouts—is rated eighth among the country's welterweight wrestlers.

Asked what books he likes reading most, Move's Roy Wood replies "Bev Bevan's!"

They're saying nice things about the first LP from London group the Social Deviants. Called "Ptooft," it's out next month but will NOT be in your record shops. "It's an underground record and will be released entirely through underground outlets," says producer Stephen Sparkes.

REFRESHING to meet someone like Peter Green in pop—imagine: he's happy with what he's doing, doesn't want to move on to anything else AND he sells records!

John Peel's late-night-Wednesday Radio 1 show is getting back towards his "Perfumed Garden" days . . . last week he played 17th century French Baroque music, the Stones, San Francisco's Blue Cheer and far-out modern jazzman Sun Ra and his Solar Arkestra. Plus poetry and stories. Nice!

The Nice went down so well in the States that they're booked to return there in May. Not bad for a non-hit group, but hardly surprising if you've seen them live. . . .

That very good group the Family have just finished their first LP. Their fans include the Beatles and a host of other



• **SAMANTHA**: married?

stars, so it should be well-worth waiting for.

John Peel is right—Tyrannosaurus Rex, heard on his Wednesday night show, are very good indeed.

Pop stars who complain about inferior recording facilities in Britain should try the new Trident Studios, off London's Wardour Street, opened recently by Norman Sheffield, one time pop star himself. Aside from 24-hour/seven-day recording (which includes the rare eight-track machine), he also boasts the most modern preview theatre in London's filmland.

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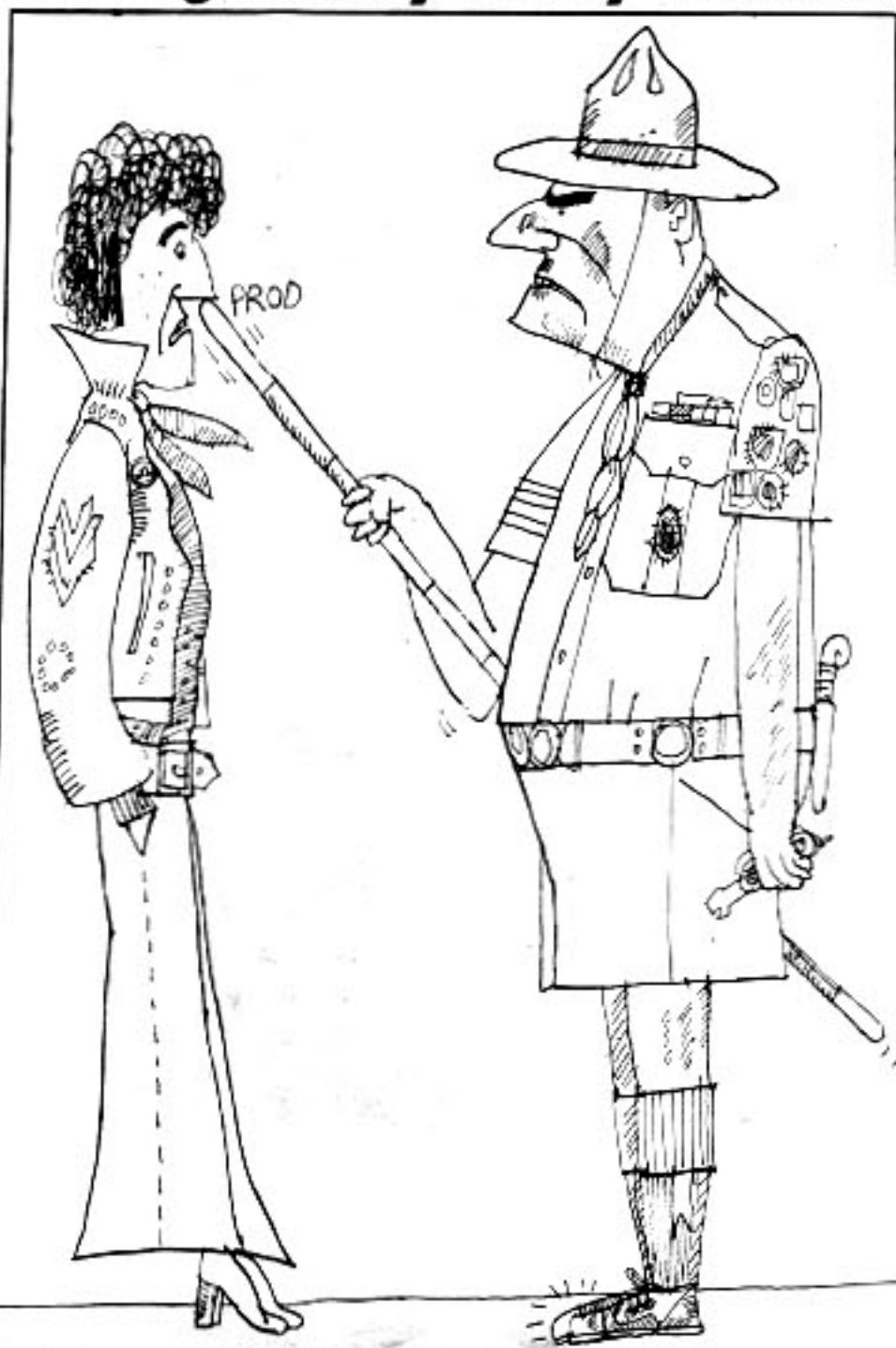
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Fan Gag . . . by Barry Fantoni



"Hippies! Beats! Mods! Rockers! It's time you young people stopped dressing up, and made men of yourselves!"

DISC TOP 30



an exciting first LP
ROUND
**AMEN
CORNER**
SML 1021 DML 1021
12" stereo or mono LP record
Deram Records, Decca House, Albert Embankment, London SE1



CHART TOPPER



HIT TALK

by **CHRIS DENNING**



Esther and Abi are so twee —just utterly nauseating...

"CINDERELLA Rockefeller" just isn't my kind of music. It's so twee, particularly when they perform it, coyly ogling each other, and what on first few hearings seemed slightly charming is now utterly nauseating. I'm amazed at Dave Dee. They keep coming up with so many different sounds and all of them make the chart. "Xanadu" is superb, but a lot of the credit for Dave Dee's success must go to their songwriter-managers Howard and Blaikley. "Rosie" is an anomaly to me. It has a definite charm and yet I hate myself for liking it. When Tom Jones first hit

with "It's Not Unusual" I thought him great, but since then his singing and my tastes have gone in different directions. But I do admit to liking "Delilah". Lemon Pipers? Beautiful record. Absolutely superb. And the Otis record is one of his best, but is it just because of the mystique that surrounds an artist when he dies at his peak? I wonder, morbid as it may seem, whether this would have done so well if he wasn't dead. Grapefruit's disc deserves far more attention—from deejays particularly—than it has received. Very good record that deserves to be in the top five.

Lulu's hit makes me very embarrassed. On "What's New" I said I didn't think it would be a success and hoped Lulu wasn't listening. She was—and now it's a hit. To make things more embarrassing, I have grown to like it! I dreaded Jeff Beck beating Paul Mauriat as he was better known in Britain, so I'm delighted Paul has won the race for the Beck version doesn't compare.

**NEXT WEEK
JEFF BECK**

- 1 (1) ● CINDERELLA ROCKEFELLA
Esther and Abi Ofarim, Philips
- 2 (4) ● DELILAH.....Tom Jones, Decca
- 3 (-) ▲ LADY MADONNA.....Beatles, Parlophone
- 4 (2) ● LEGEND OF XANADU
Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 5 (8) THE DOCK OF THE BAY.....Otis Redding, Stax
- 6 (3) ROSIE.....Don Partridge, Columbia
- 7 (6) JENNIFER JUNIPER.....Donovan, Pye
- 8 (5) FIRE BRIGADE.....Move, Regal Zonophone
- 9 (14) ME, THE PEACEFUL HEART.....Lulu, Columbia
- 10 (19) ▲ WONDERFUL WORLD.....Louis Armstrong, HMV

NEXT 20: Introducing CILLA BLACK, FOUR TOPS, CLIFF RICHARD, SHOWSTOPPERS, & JOHN ROWLES

- 11 (7) GREEN TAMBOURINE.....Lemon Pipers, Pye
- 12 (9) ● SHE WEARS MY RING.....Solomon King, Columbia
- 13 (11) DARLIN'.....Beach Boys, Capitol
- 14 (-) ▲ STEP INSIDE LOVE.....Cilla Black, Parlophone
- 15 (18) LOVE IS BLUE.....Paul Mauriat, Philips
- 16 (10) ● MIGHTY QUINN.....Manfred Mann, Fontana
- 17 (-) ▲ IF I WERE A CARPENTER.....Four Tops, Tamla Motown
- 18 (12) PICTURES OF MATCHSTICK MEN.....Status Quo, Pye
- 19 (-) ▲ CONGRATULATIONS.....Cliff Richard, Columbia
- 20 (13) WORDS.....Bee Gees, Polydor
- 21 (23) GUITAR MAN.....Elvis Presley, RCA Victor
- 22 (15) BEND ME, SHAPE ME.....Amen Corner, Deram
- 23 (-) AIN'T NOthin' BUT A HOUSEPARTY.....Showstoppers, Beacon
- 24 (20) ● AM I THAT EASY TO FORGET.....Engelbert Humperdinck, Decca
- 25 (29) LOVE IS BLUE.....Jeff Beck, Columbia
- 26 (16) SUDDENLY YOU LOVE ME.....Tremeloes, CBS
- 27 (25) DEAR DELILAH.....Grapefruit, RCA Victor
- 28 (17) GIMME LITTLE SIGN.....Brenton Wood, Liberty
- 29 (30) NEVERTHELESS.....Frankie Vaughan, Columbia
- 30 (-) IF I ONLY HAD TIME.....John Rowles, MCA

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

Top Ten LPs

- 1 (1) JOHN WESLEY HARDING
Bob Dylan, CBS
- 2 (2) DIANA ROSS AND THE SUPREMES GREATEST HITS
Tamla Motown
- 3 (3) SOUND OF MUSIC
Soundtrack, RCA Victor
- 4 (5) HISTORY OF OTIS REDDING
Otis Redding, Volt
- 5 (10) 2 IN 3
Esther and Abi Ofarim, Philips
- 6 (4) FOUR TOPS GREATEST HITS
Tamla Motown
- 7 (7) 13 SMASH HITS
Tom Jones, Decca
- 8 (-) WILD HONEY
Beach Boys, Capitol
- 9 (6) BRITISH CHARTBUSTERS
Tamla Motown
- 10 (8) SGT. PEPPER
Beatles, Parlophone

AMERICAN TOP TWENTY

- 1 (1) THE DOCK OF THE BAY.....Otis Redding, Volt
- 2 (3) LOVE IS BLUE.....Paul Mauriat, Philips
- 3 (2) THEME FROM VALLEY OF THE DOLLS
Dionne Warwick, Scepter
- 4 (4) SIMON SAYS.....1910 Fruitgum Company, Buddah
- 5 (5) JUST DROPPED IN (TO SEE WHAT CONDITION MY CONDITION WAS IN).....First Edition, Reprise
- 6 (7) LA-LA MEANS I LOVE YOU.....Delfonics, Philly Groove
- 7 (8) VALLERI.....Monkees, Colgems
- 8 (9) (SWEET SWEET BABY) SINCE YOU'VE BEEN GONE
Aretha Franklin, Atlantic
- 9 (10) I THANK YOU.....Sam and Dave, Stax
- 10 (17) BALLAD OF BONNIE AND CLYDE
Georgie Fame, Epic
- 11 (25) MIGHTY QUINN.....Manfred Mann, Mercury
- 12 (24) YOU GIRL.....Union Gap featuring Gary Puckett, Columbia
- 13 (29) SCARBOROUGH FAIR.....Simon and Garfunkel, Columbia
- 14 (16) DANCE TO THE MUSIC.....Sly and the Family Stone, Epic
- 15 (15) THE END OF OUR ROAD
Gladys Knight and the Pips, Soul
- 16 (22) KISS ME GOODBYE.....Petula Clark, Warner Brothers
- 17 (28) CRY LIKE A BABY.....Box Tops, Mala
- 18 (12) EVERYTHING THAT TOUCHES YOU
Association, Warner Brothers
- 19 (19) TOO MUCH TALK.....Paul Revere and the Raiders, Columbia
- 20 (6) I WISH IT WOULD RAIN.....Temptations, Gordy



NEW SINGLE
JOHN FRED & HIS PLAYBOY BAND
Hey Hey Bunny
7N 25453

HEY, SANDIE—YOUR MOTHER

SHOULD KNOW!

by PENNY VALENTINE



Sharing a secret... Sandie and Jeff talk while Tony Blackburn looks on

SANDIE SHAW shocked the showbiz world at the weekend by becoming Britain's first top pop girl to marry — and her wedding nearly two weeks ago was as big a surprise to her parents as everyone else.

"We didn't hear about it until Saturday when Sandie phoned her father and myself," Sandie's mother, Mrs. Barbara Goodrich, told me on Monday. "Yes. We were a bit surprised, but then we had met Jeff a great many times and we knew the way they felt about each other."

At party

Sandie married 25-year-old dress-designer and boutique-owner, Jeff Banks, at a secret ceremony at Greenwich Register Office after taking out a licence on March 5.

Jeff, who has been closely connected with Sandie through the design and production of "Sandie Shaw's Dresses," had been "going steady" with Sandie since last summer.

I last saw them together at Sandie's twenty-first birthday party which she threw at London's Madame Tussaud's Waxworks — at that time the romance was a closely-guarded secret.

But when Jeff walked through the door Sandie rushed up to him, threw her arms round his neck and planted a big kiss on his cheek. She was photographed exclusively with him and Tony Blackburn at the party by Disc's Peter Stuart.

Jeff collected Sandie from the Harley Street nursing home she was taken to over a fortnight ago for an operation, and

whisked her off to Greenwich. There, with only two hall porters as witnesses and Sandie disguised in a red wig, the couple were wed.

"Of course, Sandie's our only daughter, but as long as she's happy that's all that matters," said Mrs. Goodrich. "I'm not surprised the wedding was so quiet. Ever since she was a little girl Sandie had said she would never have a big wedding because she didn't want a lot of fuss and bother. "Even if she hadn't been in the pop business she would have still got married in the same way."

Sandie flew to Spain on Sunday to do concert appearances. On Saturday night, to celebrate

Jeff's twenty-fifth birthday, the couple took friends, including Cilla Black, to a Chelsea club until 4 am.

Sandie and Jeff will live in a specially-converted flat near Blackheath, London.

Mayall-Mac link

THERE'LL be a reunion for Peter Green's Fleetwood Mac and John Mayall's Bluesbreakers on Easter Monday (April 15) when the two groups make their first-ever joint appearance.

Both are on the bill for a barbeque dance at Thurleston, Leicester, which includes Alan Bown, Jimmy James and the Vagabonds, Equak, Soft Machine and Fairport Convention.

Before Peter formed the Mac, he was himself a Bluesbreaker.

Manfred Mann—Leascliff Hall, Folkestone.

Dave Dee, Dozy, Beaky, Mick and Tich — Dreamland Ballroom, Margate.

Foundations — Plaza, Handsworth, and Plaza, Oldhill, Birmingham.

Tremeloes — Teachers' Training College, Dudley.

"Dee Time" (BBC1—6.25 p.m.) — Joe Brown, Easybeats, Adam Faith, Paper Dolls, Cliff Richard, Lois Lane.

"Rolf Harris Show" (BBC1—7.55 p.m.) — Esther and Abi Ofarim.

Troggs — Kinema Ballroom, Stranraer.

Plastic Penny — Imperial Ballroom, Nelson.

Jeff Beck — Wilton Hall, Bletchley.

Saturday Club (Radio 1 — 10 a.m.) — Shadows, Paul Jones, introduced by Keith Skues.

Pete's People (Radio 1—10 p.m.) — Acker Bilk, Peddlers.

Simon Dupree and the Big Sound — Gliderdrome, Boston.

SUNDAY

Jeff Beck — Boat Club, Nottingham.

Tremeloes — Working Men's Club, Kettering.

Move — Adelphi, West Bromwich.

Long John Baldry — Mr. Smiths, Manchester, and Mr. Smiths, Hanley.



ELVIS: All set for film number 27

Bobby Gentry TV series here

BOBBIE GENTRY — America's "Ode To Billy Joe" hit girl—is lined up for her own series in colour on BBC-2 starting in May.

Disc understands that Bobbie will star with guest artists in six half-hour weekly shows for producer Stanley Dorfman, former "Top Of The Pops" producer, whose Julie Felix shows on BBC-2 have proved very popular.

"Ode To Billy Joe" is Bobbie's only British hit so far — but, although it got a lot of airplay last autumn, failed to make the Top ten.

In America recently she scooped three coveted Grammy Awards — as "Best Female Vocal Performance," "Best Performance Of A Contemporary Song" and "Best New Artist."

Lemon Tree: special film

LEMON TREE have made a special film for US TV to promote their first single, "William Chalker's Time Machine"—filmed by Southern TV's Mike Mansfield at Esso's Refinery in Southampton.

Group appears on "Time For Blackburn" this Saturday and goes to Holland and Germany for three days TV on April 6.

ELVIS: Live A Little, Love A Little

ELVIS Presley's new film is due to start in early spring. The film, a zany comedy, presents Presley as a young car dealer trying to hold down two difficult jobs while being pursued by a beautiful, kooky girl.

Presley made his screen debut in 1956 in "Love Me Tender" and has since appeared in 26 films. "Live A Little, Love A Little" marks his eleventh film for MGM and his ninth with director Norman Taurog with whom he first teamed up to make "G.I. Blues."

Recently, Academy award-winning Taurog directed Elvis and Nancy Sinatra in MGM's "Speedway." Douglas Laurence, who is to produce EI's new film, produced the recently-completed "Stay Away Joe" which stars Elvis.

MONDAY

Amen Corner — Bettwys Social, Newport, Mon.

Radio 1 o'clock (Radio 1—1 p.m.) — Hollies, John Rowles, The Paper Dolls.

TUESDAY

Amen Corner — Ice Rink, Bristol.

"Cilla" (BBC1—8 p.m.) — Dudley Moore Trio, Roy Hudd.

WEDNESDAY

Bee Gees/Dave Dee, Dozy, Beaky, Mick and Tich/Foundations / Grapefruit tour — Royal Albert Hall, London.

Jeff Beck — University of East Anglia, Norwich.

Parade of the Pops (Radio 1—1 p.m.) — Symbols.

Supremes, Herd, Lee, Status, singles set

NEW SINGLES by Diana Ross and the Supremes, Lee Dorsey, Paul Anka, Eddie Cochran, Grapefruit, Status Quo, Herd, John Walker, Four Seasons and David Symonds are among releases set for the next two weeks.

Released next Friday (March 29) is: Roger Whittaker—"Talk To The Animals"; Barbara Ruskin—"Is This Another Way"; Gilbert Beaud—"L'importance C'est La Rose"; Fortes Mentum—"The Saga Of The Wrinkled Man"; Nilsson—"One"; Paul Anka—"Can't Get You Out Of My Mind"; Grapefruit—"Yes"; Willie Mitchell—"Soul Serenade"; Jackie Trent and Tony Hatch—"Thank You For Loving Me"; Status Quo—"Black Veils Of Melancholy"; Dean Martin—"You've Got A Place In My Heart"; Harper's Bizarre—"Cotton Candy Sandman"; Eddie Cochran—"Summertime Blues"; Wayne Newton—"All The Time"; Herd—"I Don't Want Our Loving To Die"; John Walker—"I'll Be Your Baby Tonight"; Jay and the Techniques—"Strawberry Shortcake"; Four Seasons—"Will You Love Me Tomorrow."

The following week (April 5) sees new singles by: Mel Torme—"A Day In The Life Of Bonnie And Clyde"; Diana Ross and the Supremes—"Forever Came Today"; Lee Dorsey—"Can You Hear Me"; and Radio 1 DJ David Symonds—"Here Is The News."

New albums in the shops next month include Lovin' Spoonful—"Everything's Playing"; Bill Cosby—"Hooray For The Salvation Army Band"; Bee Gees—"Antique Bee Gees"; and "Jimi Hendrix" Smash Hits."

A new band for Don

DON PARTRIDGE didn't seem too brought down over the loss of his beloved one-man band this week—in fact he's incorporated a drum roll into his new kit!

Don lost the band when the Jaguar-Daimler in which it was stowed was stolen outside Birmingham Town Hall. Last week he made humorous appeals for its return on "Late Night Extra" and "The Kenny Everett Show."

"It definitely wasn't a publicity stunt," said his manager Don Paul this week. "It was a drag and one thing we didn't want to happen but I think his new gear may sound better than the old."

Don spent a hectic 15 hours and £50 assembling his new equipment. "I was working away only minutes before he went on at the Fiesta Club in Stockport and then we had to use Sellotape," said Don Paul, adding, "Friday and Saturday was a horror scene for me."

After a guest appearance on the Rolf Harris Show on March 30, Don's film plans are going ahead. Filming will begin when Don finishes touring with the Gene Pitney package, but the subject will not be his discovery and rise to chart fame.

"We had thought about this but we like a script we've had submitted which starts with Don getting done for illegally busking and then becomes a fairy tale in a sleepy village," said Don Paul. "He wanders off but misses his girl friend. He then buys a pan-technician and in the final scene drives off into the sunset playing his guitar."

Paul—Hollies tour definite

PAUL JONES and the Hollies will definitely tour Britain in late spring.

Paul is waiting for the group to return from their current US trip to talk about plans and dates for the tour.

Paul, whose single "And The Sun Will Shine" was released a week ago, flies to America for a promotional visit late next month. He also goes to Hollywood for talks with film chiefs about a follow-up to "Privilege."

Further TV and radio dates to promote his single include "All Systems Freeman" (Friday), "Pop North" (April 8), "Joe Loss Pop Show" (9).

Cabaret, tour record for Seekers

SEEKERS do a three week cabaret season at London's Savoy Hotel in late Spring.

Group returned from their current tour of Australia this week and go straight to the recording studios to cut tracks for a new single and LP with Mickie Most.

Seekers make a four-week tour of America from April 20.

Countdown

THURSDAY

Herd—Dorking Halls, Surrey. Love Affair — Locarno, Stratham.

Frankie Vaughan — Greasborough Social Club (until March 30).

Amen Corner — Pavilion, Worthing.

Tremeloes—Locarno, Swindon.

Pop North (Radio 1—1 p.m.) — Simon Dupree and the Big Sound, Malcolm Roberts.

Simon Dupree and the Big Sound — Civic Hall, Brierley Hill, Worcestershire.

FRIDAY

Move—Hillside Ballroom, Hereford.

Moody Blues — Middle Earth, Covent Garden, London.

Amen Corner—Highbury Technical College, Portsmouth.

Foundations — Central Pier, Morecambe, and Winter Gardens, Blackpool.

Herd—Whisky Agogo, Newcastle.

"All Systems Freeman" (BBC1—6.40 p.m.) — Gene Pitney, Procol Harum, The Herd, Paul Revere and the Raiders (on film). Critic Paul Jones.

Troggs—Town Hall, Dumfries.

Plastic Penny—Winter Gardens, Morecambe.

Jeff Beck — Technical College, Walthamstow, London.

"Time For Blackburn" (Southern) — Gene Pitney, Spencer Davis, Merseys.

New singles out today include:

Bee Gees—"Jumbo," Gene Pitney—"Somewhere In The Country," Hollies—"Jennifer Eccles," Procol Harum—"Quite Rightly So," John Fred and his Playboy Band—"Hey Hey Bunny," Tony Blackburn—"She's My Girl," Monkees—"Valleri," Plastic Penny—"Nobody Knows It."

SATURDAY

Love Affair—Civic Hall, Nantwich.

Move—Tangerine Club, Addington.

Status Quo — California Ballroom, Dunstable.

Procol Harum—Winter Gardens, Weston-super-Mare.

Amen Corner — Wickham Hall, Romford.

Herd—Wallasey Technical College.

Dusty misses awards to back Britain

DUSTY SPRINGFIELD has pulled out of the world famous Academy Awards concert in Hollywood on April 11—so she can be in Britain to promote her new single.

She was to have sung "The Look of Love"—the Bacharach number from "Casino Royale"—which has been nominated "Best Film Song of the Year."

Says Dusty: "I've spent quite a lot of time out of the country recently because I felt I had an obligation to overseas fans."

"But I'm also aware I have an obligation to fans here, too. So I'm curtailing plans to devote the next four months exclusively to British appearances."

She has also cut short her cabaret season at "Issi's" in Vancouver, Canada, from 14 to 10 days. She flew there at the weekend and opens tonight (Thursday).

Her booking ends on March 31 and she returns to London via New York to collect some song arrangements.

A last-minute song, Jimmie Rodgers' "It's Over," has given Dusty second thoughts about releasing "Magic Garden," the Jim Webb number, as her next single. She recorded it last week, and the title chosen will be out on April 4.

In late April Dusty starts recording the six half-hour shows for her ATV series starting May 7. Her month-long "Talk Of The Town" spot opens June 10. And her new album is still being completed.

Her next trip abroad will be around November when she is set for a second three-week series at "Chequers" club, Sydney, Australia, and cabaret in Los Angeles, Las Vegas and possibly New York.

Manfreds cut 'Brigade' song

MANFRED MANN have recorded the title song from the new David Hemmings / Vanessa Redgrave film, "The Charge Of The Light Brigade."

The track, on which all the Manfreds star, will be included on a special United Artists LP of the film score to be released early April.

WHO'S TV JINGLE MAY BE NEW SINGLE

A SONG, written by the Who's Pete Townshend and originally intended as a commercial "jingle" for American TV, could give the group two simultaneous hits in the States.

It is a number called "Little Billy," which Pete was commissioned to write for the American Cancer Society as part of an "anti cigarette smoking" campaign. But so many fans have latched on to the catchy "jingle" that the group is considering releasing it as a single—alongside their current record "Call Me Lightning."

Explained a Who spokesman: "The American Cancer Society gets equal time and space in magazines and on TV as cigarette advertising. Pete was asked to write a 'jingle'—but ended up with a full-length song. Now fans are clamouring for it on record."

Who return to Britain from the US on April 8 to start rehearsals for the pilot of their TV show "Sound And Picture City."

"Call Me Lightning" is their next single here on April 5.

Everlys, Buddy for Lulu TV

LULU has been inundated with film offers during her cabaret appearance in Hollywood.

Lulu, who starts work on her follow-up film to "To Sir With Love" in Britain this autumn, told Disc:

"It's wonderful. But the trouble is Marian (her manager), and I try not to book me too far ahead. This year went completely mad and I'm fully booked until next January now—so I don't know when I'll be able to undertake any of the films. I'm reading scripts while I'm here."

DAVID JACOBS OWN TV SERIES

DAVID Jacobs, whose last pop TV appearance was the final "Juke Box Jury" show on December 27, may get his own half-hour series this summer.

BBC TV confirmed this week that a light entertainment show—with David as compere—was being planned.

Said David: "I'm as much in the dark about it as anyone. We have still to have a production meeting. I haven't even negotiated a contract yet. As far as I know it isn't a pop show."



Mutual admiration society: Britain's Peddlers present Tony Bennett with their new LP in London this week.

LOVE AFFAIR SET FOR BIG SOLO TOUR

LOVE AFFAIR — whose number one hit, "Everlasting Love," caused considerable controversy on the pop scene when it was revealed they hadn't played on the record — are to make a massive tour of Britain in May . . . ENTIRELY ON THEIR OWN. No supporting acts are billed to appear with them.

The ballroom trek opens at Reading on May 1 and ends at Doncaster on June 7. The tour replaces a planned package with the Small Faces.

Love Affair's new single is "Rainbow Valley," another song by the writers of "Everlasting Love," released by CBS on April 5. It features the group

backed by an orchestra. Label credits read: "The Love Affair With The Keith Mansfield Orchestra." Group has kept its promise to play on the record but is augmented to achieve the "big band sound," similar to "Everlasting Love."

Love Affair also play on the B-side of the single—"Someone Like Me," written and produced by them.

The group's tour of Top Rank Ballrooms across Britain is sponsored by Yardleys, the cosmetics company. Full dates are: Reading (May 1), Birmingham (3), Bristol (6), Brighton (8), Sunderland (10), Cardiff (13), Watford (15), Preston (17), Southampton (20), Croydon (22), Leicester (24), Henley-on-Thames (27), Sheffield (29), Plymouth (31). Remaining June dates are Swansea (5) and Doncaster (7).

'Smothers Bros.' TV show off

BBC TV's "Smothers Brothers" show is coming off at the end of the month. Reason: viewing figures have fallen since the series started in January.

Explained the BBC: "Their show has been nowhere near as successful as we hoped. This kind of American humour obviously hasn't gone down in this country."

Smothers' show featured many top-line US stars.

Andy-Hank TV

ANDY WILLIAMS' London concerts with the award-winning Henry Mancini Orchestra in May are to be filmed in colour by the BBC.

The shows—probably at the Royal Albert Hall (no dates are yet set)—will be screened as a special spectacular in colour on BBC-2 and black-and-white on BBC-1. They will be shown at a later date.



Townshend: anti-cigarette song

Bachelors' single

BACHELORS' new single, "Unicorn," is rush-released on Decca this week. B-side is "You've Got To Say We're Through."

Samurai here

JAPAN'S Samurai have signed a recording contract with United Artists. Their first single will be out in April.

Maus that quit roars back!

JOHN MAUS, the ex-Walker Brother who quit Britain at the end of last year to continue his career in the States, has roared back again.

He arrived in London three weeks ago and has already recorded a new single. It is "I'll Be Your Baby Tonight," released on March 29.

John told Disc: "I didn't desert Britain. I just went home for a while to see my folks. I never planned to stay in the States permanently."

"I may do some promotion



on my record—it's a Dylan number off 'John Wesley Harding'—but I haven't sorted things out yet."

About reports that he would change his pop name back to Maus, John said: "I guess I'll have to stay Walker for a while—but I want to get right away from the Walker Brothers."



Billy J. launches NEMS label

BILLY J. KRAMER, whose major hits "Do You Want To Know A Secret," "Bad To Me" and "I'll Keep You Satisfied" were all Lennon/McCartney songs, is to launch the new NEMS label on March 29.

NEMS Enterprises, the company formed by Brian Epstein, handles the Beatles' business affairs.

Billy's single is "1941," cover version of the American hit by a singer called Tom Northcott.

Seasons trip off

EAR operation for Frankie Valli, lead singer of Four Seasons, has led group to cancel British visit in early April.

They were to have opened with a concert at Hammersmith Odeon on April 6 and guested in ABC-TV's "Eamonn Andrews Show" the following day. Group's new single, "Will You Love Me Tomorrow," still out March 29, a Goffin-King number won a Gold Disc for the Shirelles. Seasons give the song an up-tempo treatment.

EUROVISION 1968

CLIFF

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STARS IN THE NEWS 3

Amen, Cliff, Dave Dee on Wembley TV

AMEN CORNER, Dave Dee, Dozy, Beaky, Mick and Tich, Move and Procol Harum are among stars appearing in highlights of the "Daily Express Records Stars Show" at Wembley, to be screened by BBC-TV on March 29. The BBC has selected 50 minutes from the show, to raise money for the "Stars Organisation For Spastics."

Hosting the spectacular will be DJs Tony Blackburn, Pete Brady, Dave Cash, Simon Dee, Kenny Everett, Alan Freeman, David Jacobs, Don Moss and Pete Murray.

Other groups and artists appearing on TV are: Easybeats, Flowerpot Men, Foundations, New Vaudeville Band, Kenny Ball's Jazzmen, Spencer Davis, Simon Dupree, Chris Farlowe and the Thunderbirds, Cat Stevens and Cliff Richard.

Bob leaves...

BOB Lang, guitarist with the Mindbenders, has quit the group to concentrate on his business interests in Manchester.

His place will be taken by Jimmy O'Neill, of the Uglys. Mindbenders are currently looking for an organist to make the group up to a four-piece. They record a new single next week for release in April.

... Barry joins

SONGWRITER Barry Mason is the latest to join the ranks of Radio disc-jockeys, when he takes over the Monday "Midday Spin" from Tom Edwards on Easter Monday, April 15.

Mason, who has been responsible for many No. 1 hits with fellow-composer Les Reed, is the first Radio 1 signing with no previous DJ experience.

GEORGIE FAME COMES HOME

GEORGIE FAME finally returned to Britain late on Saturday night—after a trip to Italy.

This week he taped a TV commercial for Macleans toothpaste, recorded several more tracks for his next British LP with Denny Cordell and went straight into rehearsals for the first of the Jimmy Tarbuck ATV shows, on which he is special guest.

Andy knocks the rock!

THE Rock-n-Roll revival this week came in for strong criticism from Andy Fairweather-Low, lead singer with Amen Corner.

"We've been playing this sort of music for months and months," he told Disc on Tuesday, "but now we've just got to stop or we'll be in for the knocking again."

"That's the trouble with any new music craze. Unless the kids associate you with it from the start, you get branded as 'jumping on the bandwagon'."

"We still want to carry on playing the music we want, but we've just got to disassociate ourselves completely from the rock-n-roll revival. We've come in for such an incredible amount of knocking already, that the time has come to try and avoid any more."

"The rock craze will not last more than about a month. It's fated right from the start, because it's suddenly been blown up out of all proportion. It will die in the same way as Flowerpower died, and

HERD'S PETER FOR 'XANADU' FILM PART

HERD'S Peter Frampton—pop's "Face of '68"—may have a leading cameo role in the new Dave Dee film, "Legend Of Xanadu," which is due to go into production this year.

Also lined-up for the film is Esther Ofarim who stars as female lead.

"Xanadu" is currently in discussion stages. Ken Howard and Alan Blaikley, managers of Dave Dee and the Herd, were meeting this week with director Mike Mansfield and American producer Joe Vegoda.

A special TV series—the first of which would star the two groups—may be shown in Britain this year. Howard and Blaikley told Disc that

the series—each of which would star one single group on each show—received a lot of interest from both the BBC and Yorkshire TV.

Dave Dee's new LP "If No-One Sang" will not, as previously reported, contain one track of total silence.

"I know we're stupid," Alan Blaikley told Disc on Monday. "But we're not that stupid!"

Herd's new single "I Don't Want Our Love To Die"—a Howard/Blaikley composition—is released on March 29. The first single on which all the group sing individually, it receives its first airing on "All Systems Freeman" this Friday.

TOM JONES: SIX-WEEK SEASIDE SEASON

TOM JONES, the Ted Heath Orchestra and Roy Castle are set for a six-week summer season at Bournemouth Winter Gardens, starting June 6—the first time Tom has played a summer season.

This follows immediately after his four-and-a-half week season at the "London Palladium," which opens on April 25.

"Tom has broken the record at the theatre for advance bookings," said a spokesman this week. On the bill with Tom are the Shadows, and two comedians are still to be booked.

Following his Bournemouth season Tom has been offered a series of weekly spectacles for one of the ITV companies. Agent Colin Berlin and manager Gordon Mills are considering the offer, and if it is declined, Tom may go ahead with his first feature film.

His controversial South African tour is set for late October and early November; he makes his second nation-wide British tour with a big band at the end of November; and tours Australia and New Zealand late January 1969.

An offer for Tom to star with Tommy Steele in an ATV spectacular in aid of the British Olympic Fund on May 13 (to be televised May 19) has not yet been accepted.

Tom this week qualified for a Silver Disc, marking over 250,000 sales of "Delilah."

SIMON TO OPEN A BOUTIQUE

SIMON Dupree and the Big Sound open their first boutique on April 13 in Portsmouth.

The boutique, called "Dustbin," is a group venture to be run by Simon's younger brother, Terry, who is not in the group. All clothes will be designed by the group and Simon's sister, Eve.

Simon Dupree appears on "Whistle Stop" (March 28) to promote their single, "For Whom The Bell Tolls."



Jimmy Savile with his mother: on TV together

LONG JOHN AIMS FOR ITALIAN HITS

LONG John Baldry, who has recorded his recent hits in Italian, leaves for Italy in May to promote them.

Songs' lyrics have been written by Dominic Modugno, who wrote the hits "Volare," "Come Prima," and "Romantica." Long John, who speaks fluent French and German had no difficulty with the new words.

His new single may be "When The First Year Shows," penned by Elton John, once with his former group, Bluesology.

Kiki cabaret

KIKI DEE does her first-ever British cabaret season for seven weeks starting in mid-May.

Kiki goes to Germany to star in her own 30-minute colour TV spectacular on April 14. Her new British single is released on April 19.

Savile's 'Travels' start in April

JIMMY SAVILE'S Radio 1 spot—he joins the station six months after it started—will be an hour-long records/interviews show called "Savile's Travels" in mid-April.

No exact starting date has been set, but according to Radio 1 boss, Robin Scott, it will be heard at a peak hour at the weekend.

Says Scott: "We've been working on a pilot show for several weeks and Jimmy's spot will have a completely new format. He wanted to do something different; and we didn't want just another DJ show."

Jimmy told Disc: "I do an enormous amount of travelling and the BBC have given me a tape-recorder to talk to all sorts of people on all sorts of subjects. It will then be cut to size and my choice of music will be slotted in. There'll be no chat about the records played—but at the end an announcer will list the ones heard. Choice of records will range from Otis Redding to Elvis, and Buddy Holly to Ray Conniff."

The zany Savile has already "chatted up" a wide variety of people. In one interview he talks to a French girl and a Chinaman in their own language—"because they don't speak a word of English." He also meets a Cypriot discotheque owner who has forgotten his native tongue after living here for five years; a man who has spent 21 years of his life in a wheel-chair; three teenage girls; and the chief casualty officer of a big Northern hospital.

Explaining his delay in joining the Radio 1 team, Jimmy says: "We're like Charles Clore and Aristotle Onassis. They know about each other but don't often meet. I'm very busy and we've



• Lennon: Gold Rush!

Scaffold show

SCAFFOLD, whose "Do You Remember?" was released last week, star in their own concert at Croydon's Fairfield Hall, on April 5.

They appear on "Whistle Stop" (March 22) and "Dee Time" (23).

Grapefruit disc

GRAPEFRUIT'S next single is likely to be "Yes," a song written by the group's John Perry, released on March 29.

GARY Walker has just returned from Japan where his record "Catie Morning Moon" entered the charts at 11 and, says Gary, will be number one this week.

Californians do 'cover' of Cliff's 'Congratulations'

CLIFF RICHARD'S Eurovision song—which enters the chart at 19 this week—has already been covered, by a four-piece British group called the Californians.

Their version of "Congratulations" is rush-released by Decca this week.

Californians—John O'Hara, Pete Habberley, Mick Brookes and Keith Evans—come from Wolverhampton. They made quite a name for themselves on the Walker Brothers' tour in April last year.

An earlier release—a "cover" of the American hit "Sunday Will Never Be The Same"—got a lot of airplay but didn't make the chart.

'Madonna' sells a million

BEATLES' "Lady Madonna" has started a different kind of Gold Rush. In America this week the single notched up one MILLION sales — after only seven days on release. It immediately qualifies for a Gold Disc award.

In Britain, too, the record—straight in the chart at No. 3—is selling fast. It was expected to pass the 250,000 mark this week (automatically qualifying for a Disc Silver Disc)—and was only out last Friday.

Hope that the Beatles would soon start work on their third major movie was strengthened on Tuesday with the news that Apple Films men Dennis O'Dell and Neil Aspinall had flown to India for talks with John, Paul and George.

Beatles press officer, Tony Barrow, confirmed this week that the group had been approached to contribute a song for a charity album in aid of the British Wildlife Fund—as a result of an idea by comedian Spike Milligan.

Explained Tony: "Beatles are among many artists being approached to do this and have agreed to record a song for the LP. It could well be 'Across The Universe' (the title revealed exclusively by Disc two weeks ago)—but this is not definite."

Songs from the group's "Yellow Submarine" cartoon film will be released around August as either an EP (four or five new numbers) or another LP—including the new material and already-released "Sgt. Pepper" songs.

HOLLIES JOIN ALAN

HOLLIES, due to return from their highly-successful tour of America this week, appear on "All Systems Freeman" tomorrow (Friday).

They do Radio 1's "David Symonds Show" (25), "Jimmy Tarbuck Show" (28) and "Dee Time" (April 13). Group flies to Germany on April 5 for two days of TV.

Their new single, "Jennifer Eccles," written by Allan Clarke and Graham Nash, is released this Friday.

Cilla 'covers' Gene, Tremeloes

HITS by the Tremeloes, Gene Pitney and Gladys Knight and the Pips—plus her latest single—are among tracks on Cilla Black's new album, "Sher-oo!" out next month.

Full tracks are: "What The World Needs Now," "Suddenly You Love Me," "This Is The First Time," "Follow The Path Of The Stars," "Misty Roses," "Take Me In Your Arms And Love Me," "Yo Yo," "Something's Gotten Hold Of My Heart," "A Man And A Woman," "Step Inside Love," "I Couldn't Take My Eyes Off You" and "Follow Me."

Cilla's BBC-TV series ends next Tuesday with guests stars the Dudley Moore Trio, Roy Hudd and Freddie Davies.

Symbols to U.S.

SYMBOLS go to America for two weeks from April 17 and appear on "The Joey Bishop Show" on April 24.

Group, whose "A Lovely Way To Say Goodnight" was released last week in Britain, appear on "Pick Of The Pops" (March 27) and "Pop North" (April 4).

Showstoppers

SHOWSTOPPERS — in the chart this week at 23 with "Ain't Nothin' But A Houseparty"—arrive in Britain within the next two weeks for radio/TV and ballroom dates. They return again in April to join a nationwide tour.

SINGLE by Tony Rivers and the Castaways titled "I Can Guarantee Your Love" on the Polydor label has been switched from March 29 to April 5 release.

HUMPERDINGK'S SHOWBIZ 'DOUBLE'

WITHIN the space of a week Engelbert Humperdinck has carried off two major showbiz awards.

After winning the Variety Club of Great Britain's "Show Business Personality of 1967" last week he went on to receive the Carl-Alan Award for the "Outstanding Recording Artist of the Year" on Monday with "The Last Waltz." "I'm knocked out," said Engel. "To have this on top of last week's award is just too much. I'm absolutely delighted."

At Monday's award ceremony attended by Prince Georg and Princess Ann of Denmark (seen with Engelbert), the Bee Gees were named as "Outstanding Recording Group" and Tony Blackburn as "Outstanding DJ." Bandleader Johnny Howard ended Joe Loss's 10-year reign when he received the Carl-Alan award for "Best Band of the Year."

The Johnny Howard Band, 10 musicians and three singers, is heard regularly on Radio 1 in the "One O'Clock Show" and the "David Symonds Show." Johnny is also resident at the Orchid Ballroom, Purley, until he begins a series of one-night stands in October.

Previous record stars to win Carl-Alan awards have included the Beatles, Searchers and Cliff Richard.

Dolls for USA

PAPER DOLLS, whose "Something Here In My Heart" is bubbling under the Top 30 here, go to America at the end of August for three weeks of radio and TV on the record.

They appear on "Dee Time" this Saturday and are set for next week's "Top Of The Pops."

STARS
IN THE
NEWS
4



• Engelbert receiving his latest award from Princess Anne of Denmark and her husband Prince Georg.

CHUCK BERRY, CRICKETS, LEAD BIG U.S. INVASION!

NEW CHART entries the Showstoppers, plus Reparata and the Delrons, Chuck Berry, Larry Williams, Crickets, Lee Dorsey, Garnett Mimms, James and Bobby Purify, Gary US Bonds, Freddie Cannon, Junior Walker and the All Stars and Pattie La Belle and the Belles head an enormous invasion of American artists over the coming months.

Showstoppers, whose "Ain't Nothin' But A Houseparty" enters the chart this week at 23, arrive in Britain on May 3 and tour until May 19 for promoters Henry Sellers and

Danny O'Donovan. Other artists coming in for O'Donovan are:

G. Clefs (who had a hit a few years back with "I Understand") (March 29-April 18), J. J. Jackson (April 19-May 5), Fascinations (May 3-19), James and Bobby Purify (May 17-June 2), and Oscar Toney Jr. (May 31-June 2).

Tentatively booked also are Pattie La Belle and her Belles (September), Freddie Cannon and Gary US Bonds (June), Junior Walker and the All Stars (July) and Reparata and the Delrons—"Captain of your Ship"—(May).

Roy Tempest, for whom the Impressions and Marvelettes (NOT the original groups) are currently touring, brings in Chuck Berry on June 14 for ten days; Larry Williams on May 31 for a fortnight, and the Crickets on May 24 for 14 days.

Also set by Tempest is a 17-day tour for Garnett Mimms from April 19, and Lee Dorsey for three weeks from May 31.

Full dates and venues will be announced as and when they are fixed.

As already reported Duane Eddy and Bill Haley both arrive for tours at the end of April, and appear together on two dates; London Royal Albert Hall (May 1) and Cardiff Sofia Gardens (May 3).

Other American artistes due

Tim Buckley date

AMERICA'S Tim Buckley plays his first-ever date in Britain on March 30 when he makes a guest appearance at the Incredible String Band's concert at London's Royal Festival Hall. Then, in mid-April, Tim shares a concert tour of America with the Incredibles.

Tim, who is in Britain for five days only, plays London's Speakeasy (March 31) and Middle Earth (April 5) clubs. He will also tape an appearance on Radio 1's "Top Gear."

DONOVAN HOME —CONCERT, ALBUM

DONOVAN'S next single—his follow-up to "Jennifer Juniper"—may be another of his own songs, "Hurdy Gurdy Man," released within the next fortnight.

Manager Ashley Kozak explained: "Don is due back from India this week and will record 'Hurdy Gurdy Man' and another title before a final choice is made."

Donovan has been meditating in India with Beatles John, Paul and George and has completed the script for his full-length film.

Added Ashley: "The difficulty now is finding the right director to interpret the story. It's basically a musical fairy tale story and shooting should begin in Britain before the end of the year."

Paul McCartney and Hollies Graham Nash are among star names being approached with parts.

Don's best-selling double album "Gift From A Flower To A Garden" is now definitely set for release here in early April. Another LP—recorded "live" in Los Angeles—will follow.

His first British date is tonight (Thursday)—a charity concert at London's Royal Albert Hall.

RADIO CAROLINE: 'We'll be back... sometime'

RADIO CAROLINE is still off the air, but Ronan O'Rahilly told Disc this week: "I have regained new optimism, and I now really think we will be back... sometime."

Ronan's morale has evidently been boosted by the avalanche of mail from Caroline listeners, and if Disc's mailbag is anything to go by, Caroline need have no fear of ever losing its many supporters.

Meanwhile, the Caroline DJ's, most of whom are now back in London, are busy finding new jobs.

Said Roger Day this week: "I still don't really know what I'm doing, but whatever happens, if Caroline ever comes back on the air, I'll be the first out there."

Andy Archer from the South ship is now working for a music publishing company in London; Carl Mitchell is wowing the Dutch teenagers in an Amsterdam discotheque; and Stevi Merik is contemplating resuming his singing career.

Bud Ballou has returned to America; Robbie Dale returns from Spain today (Thursday) and Johnnie Walker is still lying low, contemplating which of several offers he will accept.

Added Ronan: "Although there is no major change in the position, I feel a much better man than when I last spoke to you, and have taken a positive outlook again."

New Eric single

ERIC Burdon and the Animals and American group the Cowsills both have new MGM singles released on April 11.

Eric releases "Anything" with his US hit, "Monterey," as the B-side. Cowsills put out "In Need Of A Friend," the song originally considered as a single for Gene Pitney.

Hear the **united**
hits on
this
label



O'Rahilly: 'new optimism'

Stone Charlie is a dad!

CHARLIE WATTS, one of the two married Rolling Stones, became a father on Monday.

His wife Shirley (25), a sculptress, had a baby girl. It is their first child. They were married in 1964.

Drummer Charlie said at his Lewes, Sussex, home: "We've not agreed about the name yet—but we should know in a day or so."

Tony-Rich TV

TONY BENNETT and Buddy Rich have filmed an hour-long spectacular for ATV—but no screening date has been set.

new single MGM1394

'she's my girl'

by

Tony Blackburn



Liberace here: concerts, TV

LIBERACE, the showman of the grand piano, arrives in London this week for concerts, TV and promotion on his new single, "Happy Barefoot Boy."

First TV appearance is the "Eamonn Andrews Show" this Sunday.

Only London concerts are two shows at the London Palladium (April 7), when he will be accompanied by the Bob Miller concert orchestra, and Liberace's regular vocalists.

A TV spectacular for Liberace is set for ATV screening later in the year. Disc understands the bill will be completed by a top British group.

Beach Boys, Maharishi tour

BEACH BOYS and the Maharishi Mahesh Yogi are set for a tour together of major American colleges and Universities, starting on May 3.

The project, which has been under discussion for several months, will team the Beach Boys with the Maharishi for the series of concert-speaking engagements.

Tour kicks off in New York and ends in Los Angeles on May 20, during which time an estimated 800,000 students will have heard the Maharishi.


The tour follows Beach Boys Mike Love and Bruce Johnston's visit to the Maharishi's retreat at Rishikesh, India.

Prior to this, Beach Boys tour America for 18 days from April 5, and expect to gross over one million dollars (£300,000).

A new British tour by the Boys is still being discussed, but, according to promoter Arthur Howes: "The ball is now in their court."

TOP SINGLES FROM PYE

THE JACK DORSEY ORCHESTRA
Soul Coaxing (Ame Caline)

7N 17501 

THE TEE-SET

What Can I Do

7N 25452 

PENNY NICHOLS
Look Around Rock

7N 25451 


DR. MARIGOLD'S PRESCRIPTION
My Old Man's A Groovy Old Man

7N 17493 

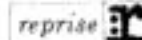
THE TONY HATCH ORCHESTRA
Birds

7N 17496 


DERMOT O'BRIEN & THE CLUBMEN
Rosin The Bow

7N 17490 


THE FIRST EDITION
Just Dropped In (To See What Condition My Condition Was In)

RS 20655 

THE ASSOCIATION
Everything That Touches You

WB 7163 

THE 1910 FRUIT GUM CO.
Simon Says

7N 26447 

CLIFF: the church's swinging Public Relations Officer!

CLIFF RICHARD, whether you consider him as nutty as a fruit cake or, as he really is, as nice as pie, is unquestionably doing a splendid job for his Saviour. That much must be conceded whether you believe in the Bible or not.

The reason why Mr Richard is such a sterling disciple hit me while reading "The Way I See It" (Hodder and Stoughton, 3s 6d), a paperback publication written by the star himself on his beliefs about Life at large.

He can communicate. The Church's biggest failing in present day society is its failure to communicate with the layman at large. It attempted to update the ancient language of the Bible, but at the same time church services retain their same monotonous pattern and the idea of becoming a churchgoer remains utterly alien to outsiders.

Cliff, for his part, turns the teachings of Christ into amiable coffee-bar banter—"He was a man like us . . . His mother was a woman, a human; His Father is God. What a Person! You really ought to get to know Him" and "I must admit I still get knocked out when God answers my prayers. I think 'That's lucky' and then realise, 'but, of course, I prayed about it.'"

He writes—and talks—with the same enthusiasm as if he were a teenybopper raving about a pop star, or a youngster boasting about his favourite football team.

It's nice, natural, easy-to-understand comment on a subject that is normally couched in outdated, incomprehensible terms. Cliff makes Christ sound much more the human than the Church's ministers ever make Him out to be.

Cliff makes Christ a person to chat about easily and without embarrassment; the Church made him a foreboding figure about whom it is indecent to talk above a whisper.

Having read the book, you may still find yourself unable to share Cliff's enthusiasm for Christ, but you will have to admit that he makes fair points with his friendly humour and those who still sneer, I suspect, will have altered their attitude to Cliff to one of at least understanding, if not admiration.

And yet, I wonder, would he have attained such a high degree of self discipline and decent living if he had not been in show business?

It's easy for Cliff to comment in his book that, boring



● CLIFF with another evangelist, Billy Graham

as it might sound to others, his Sunday style of living—church, Bible classes, Youth Fellowship meetings is his favourite day of the week.

But what would Sundays be to him if, like millions of other people, he lived a 9 a.m.-5 p.m. office routine each weekday with a Saturday night dancehall date as the highlight of the average week?

Instead, Cliff leads a fan-

tastic life of making box-office films, appearing at first nights, making hit records, starring in his own TV spectaculars, singing our song for Europe, being mobbed by fans wherever he goes, adored and able to marry any one of a million girls if he so desired.

Small wonder, then, that he can seek out something so utterly different on one day of the week and get a kick out of it!

Although, in fairness to him, Cliff comments: "After a show . . . gradually, the excitement would wear off and I'd find myself thinking: 'What a drag this all is!'"

"This was before I began even thinking about religion."

BOB FARMER

After the anti-Vietnam war riots last weekend . . . my message is:-

ALL YOU NEED IS LOVE!

BY JONATHAN KING

others. But we don't want to go on as we are—pushed by people we did not select into situations we don't like.

In a way we need a blueprint for our emotions. So see if my ideas coincide with yours.

We are capable of deciding for ourselves. So we want INDIVIDUAL MORALITY, arising from our own tutored instincts, guided by facts and wisdom. I believe that if we all start from scratch, looking inside ourselves, we will find our individual codes have a lot in common.

But society has thrown up so many inhibitions — we need to start again.

TRUST, LOVE, FELLOWSHIP — aren't they common

to the basic natures of all humans? Yes—I believe they are—if we are left to ourselves to start with.

We want to FULFIL OUR TALENTS. Once we are aware of our capabilities, we can proceed in a direction. How many have a truly genuine direction at the moment?

Can I assume that—basically—every race or kind of creature discovers that certain sections fulfil certain needs? Get back to our roots; and farmers, engineers, artists, leaders, business men will all emerge. Is not a society naturally self-contained?

This philosophy is not a drop-out one. It is a drop-IN one. If we each and every one work out our own ethical

code, and quietly adhere to it in our lives, in our way of bringing up our children, in our treatment of others, we must triumph. Not by force, or violence.

Not by charging in and taking command. It's not necessary. When enough of us are doing what we believe to be right, society (which is the majority) will follow suit by definition.

We will grow up, and they will die off. This is the revolution of our youth.

If we can stick to our ideals, if we can resist the temptations when we reach a position to touch them, we will pull through.

Unless they blow us up first. My greatest fear is that so many young people are just young old people.

That is all I have to say this week.

FOR THE FIRST TIME IN DISC I am taking a fairly general topic and treating it very seriously. I think I have said enough anti-fan remarks to have permanently alienated the idiot hysterics anyway; I honestly believe readers of this column do think, and smile, and care about music, and youth, and life.

It is inspired by the riots at the weekend. Am I right in thinking that our generation—teens and early twenties—are fed up and dissatisfied with the whole state of adult civilisation? The positive aims of the Communists seem just as off the mark as the vague mental belches of our own Western leaders.

We don't want to fight or kill anyone. We don't subscribe to the intolerance of our elders. We do not accept a vast amount of their moral codes.

We can see good and bad in them — some of us feel certain things, others feel

DON: the anti- teenage idol!

"I DREAD fan hysteria. People will only come to see me because they think I'm good looking, or because they reckon I'm a fool."

Thus 'Snakehips' Don Partridge swiftly sums up his reactions to his tour with Gene Pitney, Simon Dupree and Amen Corner, which opens at Lewisham, London, on April 6.

Which may sound strange, in view of the mass hysteria which is certain to greet the three main pop acts on the bill.

How does Don see himself, thrown into the middle of the pop inferno?

"As the humorous item," he replies glibly. "What's the point of doing anything if they scream? I'd much rather they listened."

"If I can't be heard, I'll play simple attractive numbers—but if they listen, they'll get good songs and good guitar playing!"

"I doubt if they'll scream for me, but if they do, I'll try to calm them down."

Will he enter into the spirit of the tour, and sign autographs?

"Certainly . . . if anyone ask me."

"I'll probably feel a bit lost on the tour to begin with," he confesses, "but I'll try to keep them happy!"

So for Don Partridge the streets of London really have been paved with gold.

"I'm the first of the ugly people to make it," he quipped, adding mischievously: "The streets of gold have been dug up by the Irish and taken back to the Mountains of Mourne."

But Don freely admits the debt he owes busking and its stars. If his apprenticeship on the streets was rewarding, it was also tough.

It bred self-assurance and determination and gave a unique song to a tired hit



● "I doubt if they'll scream for me on the tour, but if they do, I'll calm them down"

parade.

"I'm not worried about my image—I don't care about it," said Don. "Once I've got enough money and a house, I'll be splashing money all over the place. I like to see poems and books my friends have written in print so I'll get a publisher to do the job and with money I'll be able to finance a busker's concert at the Royal Festival Hall."

Don says the concert will feature both British and Continental talent, including "old enemies."

While busking in Paris Don stayed in the Latin Quarter near the Odéon. His European travellings usually lasted about six months but France became a favourite

stamping ground, though he confesses to a strange liking for Heligoland.

"Sometimes I was on my own, sometimes I'd pick up with someone and when I thought they'd got tired of my jokes, I'd move on."

Far from wilting under the strain imposed by his new life, Don has found a new creative impulse.

"This pressure is good for me, I'm getting lots of new ideas," he said. He already has quite a few ideas for his next single but he hasn't actually recorded anything yet. He is to begin work on an LP which will include a 14 minute talking blues "to make me appear intellectual." Some numbers are

to be recorded live.

If Don can't be seen busking in Leicester Square, he still goes down there to see his street-singing mates.

"We meet in pubs whenever I can. It's a bit different because of hangers on. I can't talk with friends without being interrupted so I invite them to my place," he said.

Besides his busking buddies, does he have more friends now? "I've got more potential friends. I let them buy me drinks—it's almost patronising if I buy large rounds, but I buy my share," he said.

He'd better watch out! With all those artists on tour together, his share will be mighty expensive!



● TOMMY BISHOP: "It'll be fantastic to see his act"

Rocking with Haley next month . . .

"It's bloody hard work," said Tommy Bishop earnestly. And Tommy should know because with the Rock-n-Roll Revival Show, he's helping to spearhead the British rock revival.

"Everybody's looking for something new. The scene's hardly booming. I mean this soft, sweet harmony is all right, but people start chatting about the weather."

The six-man London group are out to provide all the excitement of rock-n-roll by recreating the old sound with a '68

image. Tommy, formerly of Jimmy Powell's Dimensions and now lead singer of the Revival Show, says they do "a bit of everything" in the act—including Gene Vincent, Bill Haley and Elvis numbers. The group, who have already appeared on "All Systems Freeman," guest on "Dee Time" on April 6 and star with Bill Haley in a London Albert Hall concert on May 1. Freddie "Fingers" Lee is also on the bill with his raving "At Last It's The 1958 Rock-n-Roll Show."

Tommy says the advance sales of the group's first record

"Midnight Train" are very encouraging. All the boys in the Revival Show are accomplished musicians—in contrast with the three-chord merchants who abounded in the mid 'fifties rock boom.

"We're literally out to entertain. We don't want any of the violence popularly associated with rock-n-roll," he said. "We don't wear long jackets or crepe shoes but we try to strike a happy medium between old and new gear."

Tommy does all the old rock numbers on dates and reports a terrific response.

"Everybody gets up and jives and the ones who don't, just don't know how," he says.

Tommy is certain the rock revival will be as big as the R & B revival of some years back.

"I'm sick of weird sounds and I think we're far more entertaining than psychedelic groups," he said.

The group, who have already had offers from Germany and Italy, are longing to meet Bill Haley.

"It'll be fantastic to see his act," said Tommy.

"We want to go on a rock tour—we have a great act you know."

GUESS WHO'S COMING TO NORTH LONDON!



"HEPBURN AND TRACY . . . MAKE THE FILM SO ENJOYABLE . . . ENTERTAINING, WARM HEARTED."
Daily Express

"POITIER'S GENIUS . . . TRIUMPHS AGAIN!"
Sunday Mirror

"FASCINATING NIGHT'S ENTERTAINMENT. DON'T MISS IT!"
Rave Magazine



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Joe Cocker's Grease Band —going round in circles!



Joe Cocker: 'a new sound'

"EACH TIME I go to town, I see your face in the crowd," sings Joe Cocker on his single "Marjorine."

The single is already causing such a furore in pop circles that it seems we shall all be seeing Mr Cocker's face in the crowd and picked out for stardom very shortly.

Joe Cocker is 23 and comes from Sheffield. His group is called Joe Cocker's Grease Band, "because we wanted to choose a name that would upset everyone and that's what we came up with."

At the moment there is only one member of this odd set—one Chris Stainton who writes songs with Joe Cocker. The rest were lost on the way from Sheffield to the recording studios in London and Joe is currently re-forming the group. "Going through the usual boring endless auditions to find an organ player, a guitarist and a drummer."

Steel dust

Joe Cocker is a very charming man who sounds like Georgie Fame when you speak to him. He chuckles a lot but is still serious enough to realise that the Joe Cocker Grease Band are going to have to come up with something pretty staggering to break the pop circle wide open. And they will, no doubt about that.

They've already had a pretty good start. Before the record was out and before they'd hardly had time to get the Sheffield steel dust off their shoes, they had played a date at London's hard-bitten Speakeasy Club with Traffic. And people had already begun to talk about them with a new found respect. Since then they have been working on an LP of songs Joe and Chris have written.

"We only started to write a year ago although I've been singing since I was 16. Some of the stuff was real rubbish and we tore it up. I suppose we've done ten decent songs and quite honestly we haven't liked anything as much as 'Marjorine'—which is rather a worrying thought."

Blues-centred

In seven years Joe Cocker's career has remained very Sheffield-based and the stage act very rhythm and blues influenced.

"We found it was getting a drag. You can't play anything you want to up there—it's a bit desperate. They won't open their ears to a new sound, so we were doing Tamla-Motown covers and blues centred material."

"What we aim to do is bring something very new to the pop field because it's very hard to break in with any amount of success unless you do. On stage we're pretty wild. All this talk about a rock-n-roll revival is a joke—it's only rhythm and blues again—everyone's running around in circles."

"Marjorine" is not Joe Cocker's first single. No indeed. There is the never to be forgotten time he recorded a cover version of a Beatles number for Decca some years ago.

"It was," said Mr Cocker, "the most terrible record I've ever heard—and didn't sell a copy!"

—PENNY VALENTINE

THE GREAT ROCK-N-ROLL REVIVAL



Special Disc investigation into the first big pop news of '68 — the rebirth of rock. Last week we published an in-depth feature on what rock-n-roll was all about. Now, Disc readers answer back with their own views . . .

'A commercial revival—it'll go the same way as flower power'

THE TRUTH is out! If pop lovers don't exactly dismiss the much vaunted rock revival they take it with a very large pinch of salt.

"It's more of a commercial revival than anything else and I think it'll go the same way as flowerpower and be dead in two or three months", said a fourteen-year-old boy Disc spoke to this week.

Richard Lee, of 83 Linden Way, Southgate, London N. 14, went on: "Commercialism will kill rock but blues may come in behind it." He remembers Bill Haley and rock's strong, insistent beat.

"I must say I like the piano on Tommy Bishop's 'Midnight Train.' I think I'd rather hear new groups play rock-n-roll but generally I prefer forward-thinking groups like the Cream and Jimi Hendrix," he said.

A rock revival certainly doesn't impress 15-year-old Colin Barrow of 31 Oaklands Avenue, Thornton Heath, Surrey.

"It's just Motown extended and re-labelled rock-n-roll," he said. His favourite rockers are Chuck Berry and Elvis and he feels that rock with its simple, heavy beat is easier to dance to than currently popular music.

"New groups won't be able to reproduce the old rock sound and I'd rather listen to the originals though without all the violence that was attached to it." He is sure 18 or 19-year-olds would rather listen to the original rock exponents.

'OVER-PUBLICITY WOULD KILL IT'

A 21-year-old clerk, Paul James of 52 Myrddin Road, Bonymaen, Swansea, feels much the same.

"The rock era cannot be recreated as the music just constituted a part of it. I think it's a passing phase and no one could play it like the originals—in fact rock never really died," he said, "I'd rather hear re-issues and a lot of these have been deleted."

James feels there might be a revival "but it depends whose hands it gets into . . . over-publicity could kill it."

Sixteen-year-old Richard Chapman of Meadow Farm, Gristhorpe, Filey, Yorks, is "fed up with the same old music."

He would like to hear rock again and although he thinks original rock records will sell again he is sure the Who and the Move would do it well.



ONE of the original rock-n-rollers—Little Richard in his hey-day. Will we be in for such sights again? Disc readers aren't so sure . . .

Peter Thomas, 15, of 3 Greys Park Close, Keston, Kent, is also disenchanted with pop music.

"Although I really like Simon and Garfunkel, Bob Dylan and the Mothers of Invention I'd buy rock if it's as good as it was when Elvis, Bill Haley and Jerry Lee Lewis were around."

He thinks on the whole new groups won't be able to capture the spirit of rock.

"I'd like to see a revival but I don't think it will be successful," he said.

Fifteen-year-old Regan Terry of 7 Tower Close, Orpington, Kent, likes music "you can decently dance to" and thinks rock might catch on for this reason. She liked Elvis Presley but prefers the newer sounds of the Beatles, Bee Gees and Move.

Eighteen-year-old Janet Ingleby of La Hogue, Bowden, Pangbourne, Berkshire, described the current exhumation of rock as a "revolution that isn't."

'REVOLUTION IS WELL UNDER WAY'

Her tastes have become jazz orientated but include Scott Walker and Jack Jones. "I don't think I would like rock anyway," she said. In contrast 15-year-old Janet Jones of 121 Alma Road, Winton, Bournemouth, Hants, thinks the revolution is well under way already, spearheaded by the two greatest phenomena in pop—the Beatles and Elvis Presley. "Rock has a good beat for dancing and it's far more exciting than the pop that's about at the moment," she said.

Anne Smalley, a 15-year-old from 9 Broughville Drive East, Didsbury, Manchester, is emphatic.

"I'm fed up with flowerpower and I'd like to hear rock but I wouldn't buy it."

And Ann Murrell (22) of 232 Burton Road, Lincoln, is equally convinced.

"I'd rather hear new sounds," but adds: "If rock catches on we'll have to follow the trend, won't we?"

ME



JEFF BECK

Talks to STEVE WEBBE

BIRTHPLACE: Walsington, Surrey, June 24, 1944.

GROUPS IN: Yardbirds.

INSTRUMENTS PLAYED: Guitar.

CLOTHING TASTES: In present state of finances a pair of Levis and a five-bob tee-shirt. If finances improve two pairs of Levis and two tee-shirts. "I usually have clothes made but they turn out such junk."

EATING / DRINKING TASTES: Rosé, all foods. "I'm the best cook in the world—after all, I lived on my own for two years and I know what tastes good." Cooks pilaf, curry, steaks—but strictly for himself.

MUSICAL TASTES: "The charts don't impress me except 'Love Is Blue' and I'm pleased it's made an impression. In fact, I'll be pleased if it makes

the top twenty." Very personal tastes, but likes every kind of music. "What I don't like I detest."

READS: "I don't. I haven't had the time to read over the last six months." Filmgoer, saw "17" recently. Thinks newspapers contradict themselves so much. Deplores "Coronation Street" and "Peyton Place." "The 'Magic Roundabout' is the best thing on television."

VIEWS ON MARRIAGE: Recently parted from his wife. "I got out at the right time, it was better for both of us. I may go down and see her, but I don't feel obligated." Says he has no marriage plans this decade.

HOME: Now in Chelsea, previously Sutton, Surrey.

HOBBIES: Pale blue Chevrolet Stingray, and black '32 Ford. "Like the one Bon-

nie and Clyde are killed in."

POLITICS: "Infuriates me. I have no power in that scene, my views don't mean anything."

RELIGION: No.

LIKES / DISLIKES: "I could go on all night for an honest answer."

AMBITIONS: To marry a rich widow. To produce successful singles, considers LPs just a necessity. "I can't really look that far ahead, but I've got my eyes open for film parts. I don't want to start by making the tea, I want a big part."

ADVICE TO YARDBIRDS: They ought to look back and think about the old magic, in records like "For Your Love" and "Shapes Of Things." Is pleased to be out of the Yardbirds. "When a group's doing that badly it's just punchupville."

RINGO . . . talking about the drag of Radio 1

RINGO mourns the death of pirate radio. All four Beatles have always been big supporters of the ships... and when Caroline joined the casualties last week, Ringo was sorry. "The pirates helped to keep the scene alive and lively—it's been duller since they've been gone."

'Hanging out the washing'

"We're left now with the monopoly of the BBC, and what seems like half a dozen terrible bands playing for most of the day. Twelve to one's the best time—at least you get some up-to-date records then."

"But sometimes I put the radio on about 11.30 and you get all that stuff like: 'Hello, this is Mrs. Smith from Barnsley and I'm a housewife.'"

"Really, Mrs. Smith, isn't that wonderful! Well, what the weather like up there in Barnsley? Ah yes, nice day for hanging out the washing then. . . ."

"Then from two till five it's Pete Brady and the usual bands, then Roundabout, and that's it. It's not really very exciting, is it?"

'Radio One or nothing'

"It's not good for the scene, because it's a fact that we've got to have some action on the radio, and competition. There was so much more variety with the pirates, and if they were still around legally, the BBC would have to fight harder to catch up."

'If the BBC isn't worried about competition, let them set up commercial radio on land.'
The Beatle talks to RAY COLEMAN

"But what happened was that they got rid of the pirates by law and told us: 'You'll have this or nothing.'"

"If the BBC isn't worried about competition, they ought to set up commercial radio on land. It could easily be done properly."

If pirate radio still existed in Britain, it would definitely be saying and playing a lot about the revival of rock-n-roll.

Ringo talked about rock, and about their decision to put out "Lady Madonna" as the new Beatles single.

"I can't really believe a lot about the return of rock—well, not rock as we all know it, anyway."

"Rock-n-roll happened about 1956, and what we're getting now is something similar but not the same. It's just called rock-n-roll because people want to call it something, and rock sounds OK."

"But the thing is, a rock scene doesn't happen overnight. It takes months, maybe a year, to creep up and get any strength. It's too early to say yet whether there's a big rock revival."

'Madonna is a bash at rock'

"Anyway, the only records I can think of that are anything like rock are 'Fire Brigade,' Elvis's 'Guitar Man' and ours."

"Still, it would be nice, for a few months, to have rock-n-roll. I think it all started with Bonnie And Clyde—the violent bit sort of fits the music, doesn't it?"

"But we can never get rock the same as it used to be. Music changes all the time, and the people who play the music today can't do it like it was played by, say, Bill Haley. It'll be a new kind of rock-n-roll, because new people will be doing it."

'We'll still make singles'

"Lady Madonna" is the Beatles' OWN rock-n-roll record, Ringo said. "We've been trying to make a rock-n-roll record ever since we started, and as far as I know we haven't done a decent one yet. This is another bash. It's pretty near it."

"But you see, it must be a combination of all the things we've been through, like straight beat, country, twist, psychedelic and other labels. You can't just go into a recording studio and say: 'Right, let's make a rock record,' because you automatically put every bit of your experience into everything you ever play."

Ringo denied rumours that they would not be issuing any more singles, but would concentrate purely on recording LPs.

"Not true—rubbish. We still like making singles, and like anybody in this business we like getting single hits. We've never had more than four out in one year, because we don't like being rushed."

Trying to stop smoking

"It always takes us quite a time to make anything—it takes us so long to make an album these days—but they're the best we can do at the time, and we wouldn't put out anything we didn't like."

When the Beatles make records, they stay in the studios until they're happy with their sounds. The hour doesn't matter. And they often smoke heavily.

John and Ringo have tried to give up cigarettes, but without success. "It's just a habit, but so hard to break. I find that after a day of cutting them out, I'm back smoking."

"I say to myself: 'That's good, I've given up smoking'—then a few minutes later I find a fag in my hand, and I can't even remember lighting up."

"I've just about packed up drinking. I just decided that I didn't like it any more. I have just the odd bourbon or bottle of beer, but nothing like I used to. I've found there's more to do in life than think about smoking, or drinking."

My hobby is photography

"I've got a good new hobby—developing films. There's a lot you can do with a negative, and I'm interested a lot in colour photography—well, I've always been quite keen on the camera, but now I've bought the equipment and it's good to



● RINGO with his wife Maureen — they drive through the night to Liverpool

develop all my own films."

Ringo, the proud and happy family man, plans to sell the Facel Vega car he has had since 1964, and buy a Mercedes-Benz.

"The Facel Vega's been a good car, and it's only done six or eight thousand miles. But I've been thinking about it, and I reckon it was a good car to have when I was single. You know — it looked nice and flash."

"I just don't need to buy a car now for the sake of it looking nice and flash. We just fancy a nice new car that's comfortable."

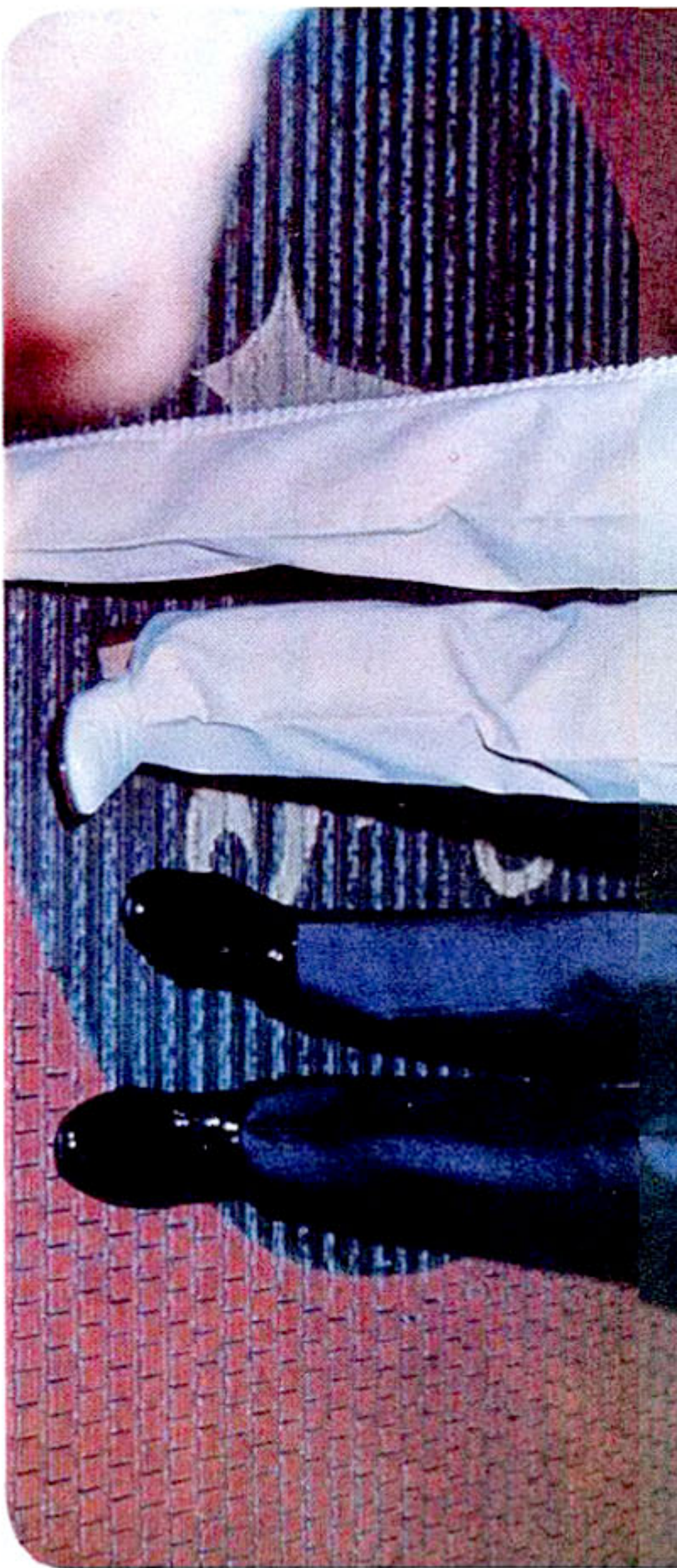
It's a shame that Ringo's comfort won't extend to listening to Radio Caroline or Radio London on his car radio... he'll have to fix a record player in the car, so that he can choose his own music on his regular through-the-night drives to Liverpool!

A fresh look at teenage skin problems

There comes a time when you need to take a fresh look at your particular skin problem. You may be doing all the right things—getting plenty of fresh air, and a good night's sleep, eating fresh fruit and vegetables, keeping your skin clean—yet still your spots, pimples or blackheads won't go away. In this case it's time to take new action. Start using DDD. DDD is well known as a skin remedy that clears up skin problems even when others have failed. This is because DDD has a unique formula of five antiseptics that penetrate under your skin and destroy the germs that are the real trouble. DDD soothes and relieves irritation—you aren't tempted to scratch—and spread—the spots. DDD is easy to use. You wash your face thoroughly with hot water and DDD soap. You apply DDD immediately after drying your skin. Do this each morning and evening and you'll find your minor skin problems soon vanish.

Balm 3/3, 4/-, 4/3. Liquid 3/3, 5/3, 7/3. Soap 1/8.

Hear the **united artists** hits on this label



MORE THAN ANY OTHER GIRL in the pop world, Lulu's love life is destined to make front page news.

Her natural buoyancy makes her stand out in any crowd. So that you notice her first and then look to see who she's with.

More than Cilla, Sandie, Dusty or Anita, Lulu's romantic life is dragged out in the open. Partly because she is so openly **admissive, chatty and forthright**—because she is in no way a **secretive person.**

Fond
First there was a steady romance with one of her Scottish backing group—the Luvvers. Everyone saw marriage on the horizon even though Lulu was only 15. But she and the backing

group split. Now, of Alex Bell, she admits: "I couldn't have married him. I'm still fond of him but our outlook and ideas are different and when I bump into him now I can see it would never have worked." After that came a member of Britain's Frugal Sound. THAT news appeared in the papers after the couple were involved in a car crash. Her name was linked with escorts around town like footballer George Best, Paul McCartney, and — while on tour with

them — the Walker Brothers. But nothing serious came into Lulu's life until Maurice Gibb of the Bee Gees.

Rumours
For over three months while her career rocketed and soared, the Maurice/Lulu romance kept steady with constant phone calls round the world. In a business where romance flies out of the window at a breath of rumour and counter-rumour; where any girl trying to carve a solid career for herself is in constant danger of having a great career

'Davy took me out for a supper of fish and chips'

but a lonely life to go with it; the couple plodded on.

Two weeks ago it all came to a rather nasty end because the rumours got out of hand and at 19 years old the couple probably weren't strong enough to combat the talk.

Now, in America, Lulu has been almost inseparable from Davy Jones.

"We're very friendly while I'm here but quite honestly I don't see it as a very steady thing because when I come home we'll be hundreds of miles apart and you can't run a successful rela-

tionship at that distance," Lulu told Disc from her suite at Los Angeles Ambassador Hotel this week.

Lulu was having to work hard every night at her show at the Coconut Grove in Hollywood. She said she had come to respect the fact that her friendship with Davy is "lovely but not serious. I'm just enjoying myself very much."

Holiday

When Disc spoke to her she and Davy were planning a four-day holiday at Palm Springs — the luxury desert resort that has

feted some of Hollywood's top film names.

"It's funny because I first met Davy when I appeared on the Monkees concerts. I had this image in my mind from what people had said that he was sweet and nice and cuddly and I thought, 'ugh! That can't be true—I bet he's conceited and unbearable.'"

"Then I met him and he turned out to be a really nice guy."

"He's been with me most of the time I've been here — and he's given me a wonderful time. He's come to the show nearly every night and I went to the film

studios where's he's working at the moment, doing the Monkees film.

"The other night, you know, I suddenly said to him that I fancied fish and chips. And before I knew where I was he'd whisked me off to this place called 'The Pearty King and Queen' and we had huge plates of fish and chips. It made me feel as though I was back home!"

"It's been so nice to have him around at the shows because I was terrified when I started. It's a very big thing to do at my age and Davy and Tom Smothers (of the Smothers Brothers) gave me so much encouragement."

Stuck

Apart from the good times Lulu's been having there was also the shattering moment when she and Davy

were stuck on the Los Angeles freeway for three hours—trying to get to Mike Nesmith's house!

"I was getting quite hysterical towards the end. The thing was we missed the turning and after that we had to drive on and couldn't turn back. You can't imagine what it's like driving for three hours in the wrong direction—I thought I was going to scream!"

"Davy thought it was a big laugh, but then he has that sort of sense of humour and I suppose it's just as well one of us kept sane."

'I thought he'd be conceited but he turned out a nice guy'



Love loves to love love! Lulu and Davy in America

STEPPING OUT together in Hollywood: Lulu and her boyfriend, Davy Jones of the Monkees. They make a handsome couple . . . and a DISC photographer was there to make sure thousands of our readers—fans of both stars—got this giant souvenir colour picture.

This special Lulu and Davy picture is the first in a series of pictures to make it easy for DISC readers to build up the best pop colour collection in Britain. **NEXT WEEK**, we feature the **BEE GEES** in glorious colour . . . in the week they start a concert tour of the country. Make sure you get **DISC** next week and every week!

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Part five of Disc's profile on The Move. This week: Roy Wood

'I was surprised when my songs were hits'

REALLY, the history of the Move, famed popular music band, over the past fifteen months is the history of Roy Wood. Hitwise, Roy IS the Move, because he's the one who writes those simple tunes and crazy words which keep butchers' boys whistling for hours.

Before "Night Of Fear," the Move's first hit at the beginning of last year, Roy admits that he only wrote a few things "for a laugh."

But with the release of the Move's first album—now receiving staggeringly good reviews up and down the country—Roy really comes into his own. He wrote ten of the 13 tracks, and most of the ten have that indefinable something that means "this would be a hit if it was a single."

And of course Roy is solely responsible for writing "Night Of Fear," "I Can Hear The Grass Grow," "Flowers In The Rain" and "Fire Brigade"—the four top ten records which have brought the Move to the brink of international fame.

Already far-seeing groups are realising that Roy Wood songs are very likely to be hits—Cliff Bennett is doing one for his next single, as are Stacks, the Birmingham group managed by Move drummer Bev Bevan—and it wouldn't be in the least surprising to see a rash of cover-versions of tracks from the Move's LP coming out as singles in the near future.

So what is the hit-making formula of Roy Wood, unexpected new pop genius whose crazy, zany, catchy simple songs are suddenly setting the chart on fire?

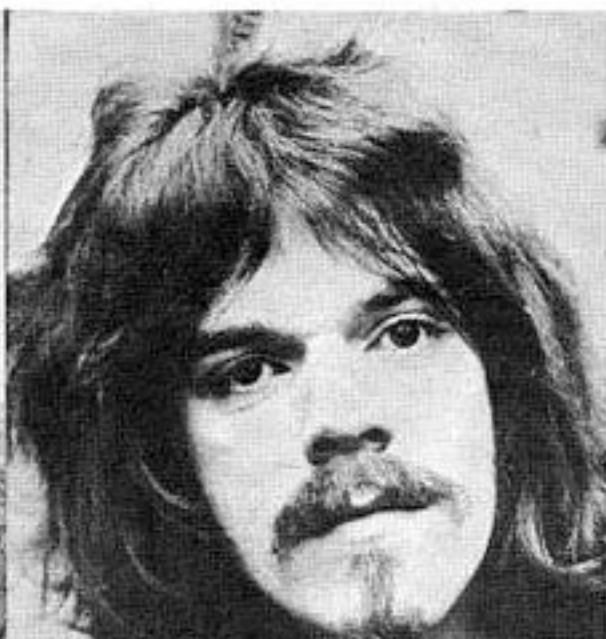
UNUSUAL

"I just try to constantly think up unusual things to write songs about," says Roy, Musketeer-bearded and mustachioed and now wearing probably the most outlandish clothes in the whole group—and the Move were never noted for their restraint.

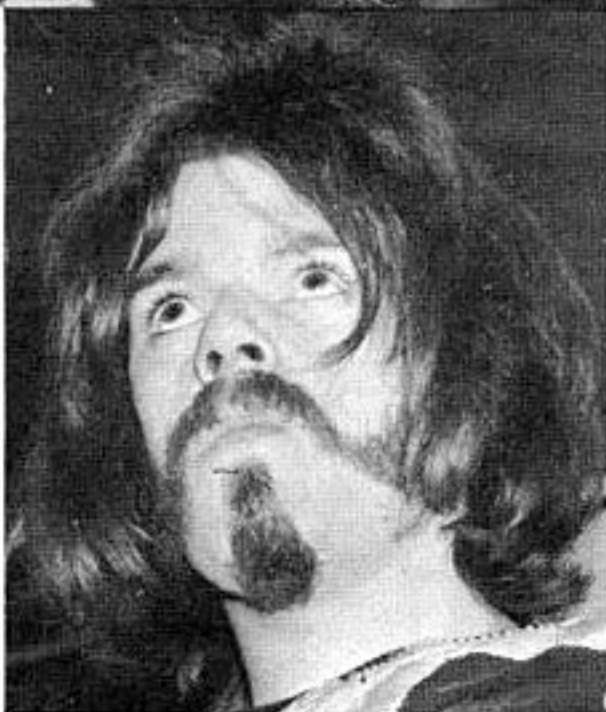
"At first I was very surprised when we got hits with songs I'd written. But I found that to be any good I had to write the songs as close to the day when we had to record them as possible.

"If I wrote a song before and the group learned it and played it onstage for a few months we'd find that by the time we actually got to the studio we'd all be cheesed off with it so we'd never record it.

"That's the only trouble with the LP—we took so long bringing it out that a lot of the songs sound so old now.



YOUR MOVE



"Really we tried to keep it as simple as possible, with no phrasing and no freak-outs. Just basic songs."

Which is, in a way, quite a courageous step, considering how the Move built up a tremendous club following on the strength, mainly, of wild, hard, instrumentals. So what of the Move's future on record?

Says Roy: "We would like to progress on record—but we'd still keep our songs basically commercial. After all, you have to appeal to the kids."

"That's the trouble with these West Coast groups. There are a few good groups out there but there's just a terrific lack of good song material."

One of Roy's biggest ambitions right now, is, like the rest of the group, to break out in a big way in the States, where they visit for the first time in June. And, once he finally gets there, Roy is dying to try his hand at—surfing!

HECTIC

"It's funny, because I'm not a good traveller. I don't really like going away from home at all. And I'd love to go surfing there!"

Like Bev Bevan, his mate in the group, Roy is fanatically pro-Brum and prefers the simple home life to the heavy in-club looning indulged in by

far too many of the pop fraternity.

His private life has remained remarkably unchanged in those two hectic years since the Move first started as a group.

"Life has become busier. We don't get so many nights off now, for a start. But things haven't really changed much—I still like to do the normal things in my free time, like go to the pictures and take my girlfriend out."

"The only way it's drastically changed is for the better—now it's possible to buy things which I've always wanted. Like I've just bought a Jaguar, something I've always wanted."

Roy, probably the quietest member of the group and certainly the most shy, quite happy with his own thoughts and his own unique sense of humour (that's where all those songs come from), is as puzzled as the rest of the group by this "we-hate-em-all" image which everyone seems to think the Move is really like.

"I wouldn't really say we were trouble-makers—I think we're basically a quiet group. This image we've got just seems to have come along."

A QUIET group? Roy amplifies further, taking each member of the group in turn and giving a thumbnail sketch, based on two years of sharing dressing rooms, hotels, meals,

vans on the road and stages.

Trev: "Basically a raver. He hates officialdom and enjoys being cheeky to people like policemen and traffic wardens—the original uncouth youth! But he seems to be able to accept anything that comes along and take it in his stride."

Ace: "A very strange person to get along with. He's a great worrier and gets offended very easily. He has some good ideas, but somehow after spending two years with him in the Move I still somehow feel I don't know him properly."

Carl: "Very outspoken. He makes a very good leader. Always knows what to do for the best in a crisis. He's got a great business brain and I'm sure he'll end up with more money than all the rest of the Move put together."

Bev: "A very level-headed type—I find him the easiest in the group to get on with. Basically quiet, but has mad fits every now and again!"

"Me? Well, I wouldn't say I was thick—despite recent comments by our lead singer!"

But it is obvious that come what may, Roy's private little world of fire brigades, Kilroy, lime-green underpants and Cherry Blossom clinics where the patients are so happy, will provide a source of hits for the Move for some time yet. . . .

HUGH NOLAN

Simon - Garfunkel: 'It's a lonely life at the top . . .'

SIMON and Garfunkel, whose reputation grows with each new record they release, think that one of their greatest influences on the British pop scene has been through the Hollies.

"They spent a lot of time at our recording sessions picking things up, watching the way we work. It obviously affected their own style quite a bit, we could see that," explained Paul Simon.

"In a way it's stealing, yes. But in the good sense. After all, everyone steals from everyone else. We do it, The Beatles do it. It's more a question of liking something you hear, taking it and presenting it your way."

Whichever way they've influenced pop, certainly Simon and Garfunkel are very insulated for a pop force. They write and sing to please themselves. Nobody pushes them. They record when THEY want to.

It doesn't really worry them that their hits in Britain are few and far between—their fan following is still huge enough to warrant sell-out notices at London's Royal Albert Hall where they were due to appear last week before the unfortunate collapse of Art Garfunkel.

Paul Simon, waiting to join his colleague in New York, was staying at London's ultra-smooth Hilton Hotel. A small dark-haired man, he is reputed to be a millionaire. But he is sad and he is lonely.

Neutral

He lives in a house in New York and can only write his beautiful songs when he is there—somewhere he knows, where he won't be disturbed, where he is completely at home.

"I can't write in hotels or anywhere outside influences can get to me. It takes me ten days to write when I'm at home—three to unwind and get going."

"Money is a very neutral thing to me. People say I'm a dollar millionaire—I don't really know. I could be. All I know is that I'm a lonelier person than I ever was at the beginning. It's a lonely life being part of this business, people watching you, looking at things you do."

"It's been bad lately. That's why there was such a gap between our 'Parsley, Sage, Rosemary And Thyme,' over a year ago, and our new one 'Bookends.'"



Paul Simon: 'money is neutral'

I couldn't write anything for over six months."

"Bookends"—a very eagerly awaited album if ever there was one—is due to be released here in April. It has a theme running through it—from childhood to death. On one track Paul and Art went round old people's homes in New York and got them to talk. The entire track is devoted to their voices.

"It was very interesting. We're a long, long way from old people. They have a world of their own."

Change

"I had the idea for this album immediately after the other one. A common theme is becoming more popular in America. Our's starts with a track called 'Save The Life Of My Child' and goes on in ages. Lyrically I think it's far better than anything we've done."

"It took us a long time to get it together because you change your mind about so many things. I have re-formed my ideas. When I don't have any ideas—well I just stay silent."

—PENNY VALENTINE



"We CAN play down most noises but not shrapnel," admitted Reg Presley after the U.S. State Department had this week quashed Trogg plans to tour war-torn Vietnam.

The group hoped to play G.I. audiences there on completion of their first North American tour.

"Of course we'll be playing to kids in the U.S. who'll wind up in Vietnam but we wanted to give the troops some of what they're getting back home," said Reg.

The State Department informed the group that U.S. forces could not protect them as they were British subjects.

Protection

There is in fact still a chance that the Troggs will get to Vietnam. Current approaches to Australian and New Zealand governments are designed to win allied protection for the group. This however might limit any tour to areas in which Australian and New Zealand forces are operating—largely

by STEVE WEBBE

in the south of the country. "We'd go ahead with the tour if we can get protection from them," said Reg. "We'd be so close to the war I don't think we'd realise it was all happening to us."

The Troggs' first ever American tour, starting on March 27 for a month, takes in, among other cities, New York, Philadelphia, Chicago, Washington, Detroit and Dallas besides West Coast venues.

It kicks off appropriately enough in New Hampshire near a town called Andover!

"To make an American tour pay you've got to fix up quite a few dates and we'll be playing Pacific concerts at Los Angeles, San

Francisco and Hollywood," Red told me.

The group appear on two coast-to-coast TV shows and if "Love Is All Around" climbs higher in the American charts they could be invited to guest on the Ed Sullivan Show.

Taboo

The group's latest single, "Little Girl," is not climbing as fast as the group would like.

"I don't think that's because its about an illegitimate girl. It might have been if it was stated more bluntly and given a rock beat," said Reg. "Of course with Caro-

line gone we have to rely solely on BBC air plays," he added.

Reg feels the song is the best he has ever written and points out that illegitimacy is not taboo in films so why exclude it from records?

"Love Is All Around" is the fourth hit the group have had in the United States. They hope to have an LP out to coincide with their next tour and their fourth British LP will be released in June.

Careers

When in Hollywood Reg is to have talks with film-men who want him to write a

film score. "It's another field I'd like to go into," he said.

The Troggs undoubtedly have one of the largest fan clubs in Britain. "It's highly organised and fans really get their money's worth when they ask for details about the group," said Reg. "Our immediate sales are from the fan club . . . got to keep them happy," he observed.

How would the Troggs like to see their careers shape up?

"I'd gradually like to see us do a little more cabaret. We'll drift in that direction and probably devote half of the year to cabaret and the other half to touring," he told me.

U.S. says 'no' to Troggs' tour of Vietnam

IT is an awe-inspiring fact that nearly every day the small bevy of faithful fans hover hopefully outside Paul Jones' London house.

"Good morning, Rose," says Mr Jones as he walks out. "Good Evening Jane," he says as he comes home. It is amazing because in the past 18 months Paul Jones' contact with his fans has, to say the least, been somewhat remote, and he is the first to admit this fact.

Paul Jones, over a year ago, was to be the greatest pop star in Britain. Everyone thought so, and everyone said so. He was foreseen to have the jamiest and creamiest career ahead of him.

But something went wrong. After "Privilege" there was a dearth of hit records.

He would make another big film. He didn't. He would make big pop tours. He didn't. He virtually disappeared from the British fan in a cocoon of non-appearances and wisdom-filled statements that put him on a pretty high-flown platform compared with many of his counterparts.

New Single

"The problem was that when I went on stage people liked me, and when I made records they were so boring by comparison that nobody bought them," said Mr Jones, with his usual talent for succinctly wrapping everything up in one statement.

In fact this year all our worries would seem to be over, and all predictions would seem to be coming true.

Next week his new single—the first produced by Peter Asher—is released. It is the Bee Gees' "And The Sun Will Shine," it has Paul McCartney playing drums and Jeff Beck playing guitar on it and for the first time Paul Jones is happy with a single. Although he is off the Gene Pitney tour he will do another big tour here this year.

He will also do a Broadway show and eagerly awaits the outcome of a film he starred in called "The Committee."



He has signed for his first BBC TV series and there is a strong chance he will move into a dramatic stage role.

"Of course there's a great conflict between my career in acting and my pop career. But the pop world is my life; like my friend Pete Townshend, I believe it is a very valid form.

"I believe in it in a way not many other people seem to. I don't see this separation between financial gain on one hand and, for the sake of an expression, 'artistic achievement' on the other.

One-Nighters

"For me pop means solely a matter of communication. That's my ultimate aim. Music to me is a desperate attempt to communicate with everyone and I will never end up wearing a mohair suit, clicking my fingers and singing 'Lady Is A Tramp' because that's the death of communication."

"It has taken me the past year to sort out my ideas and my approach. I don't regret it. I've done tours abroad in that time and—well I might as well blow my own trumpet—they have been absolutely fantastic.

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PAUL JONES



Making a come-back without ever having been away

"I don't think I made any wrong decisions—it's very difficult to see yourself as others see you. The thing was that I couldn't make records. When I left the Manfreds I was never happy in the recording studio—I didn't like the atmosphere.

"I could have worked very hard in the last year doing one-nighters and things here, but I can't work properly if things aren't working properly for me. I enjoy getting up on stage and singing better than anything else in the world, but if everything isn't just right I feel that the people who have paid good money to see me aren't seeing the best.

"I'm playing for late stakes if you like. You see I take a long term view of this business. I have a snobby attitude to pop really. Anyone who is sensitive and intelligent and thinks their audience deserves something good, should be snobby.

"A lot of the people now who are superficially big stars won't be around soon. So much of the stuff posing as pop music today is laughable—it's the sort of thing that they satirized 30 years ago!



"They'll be the mohair suited finger-clicking lot soon—and good luck to them!

"From where I sit I can look ahead and back and quite honestly I don't look like a terrible failure."

He doesn't to me either. The calm assurance in Paul Jones' voice is such that when he says he will be in pop for the rest of his life, he makes you believe that indeed it will be true.

AND SO Dave Dee, Dozy, Beaky, Mick and Tich have got to grin and bear it again. Always the bridesmaids, never the brides, "Legend Of Xanadu," like "Zabadak" and "O.K.A.Y." and "Save Me" and "Bend It" and "Hold Tight," is narrowly going to miss the No. 1 spot.

It's a cryin', rotten shame. Nobody else, excepting the Beatles, shows such chart consistency as Dave Dee. Nobody else, excepting but nobody among Britain's leading groups, has never failed to make the No. 1 spot.

Dave Dee was not exactly weeping when I commiserated with him this week. But he did admit: "I'd be lying if I said we were not greatly disappointed.

"It would have been so nice to get a No. 1 after narrowly missing so many times. You keep thinking to yourselves: 'This is the one'—but it's the same story each time. Someone else, who's never had even one hit before, pips you on the post.

"Esther and Abi have never had a hit here before. 'Zabadak' was edged out by the Foundations' first hit.

"We just have to look at it philosophically. As long as we can carry on at least getting near the top with our singles, it's better than getting a No. 1 and then fading away with the follow-ups."

Melody

Consequently, the so-sporting Dave Dee has got no grouse against the Ofarims. "I first saw Esther and Abi appearing on the Continent long before British audiences first saw them and they used to have fantastic receptions. I used to wonder why on earth nobody had heard of them in England.

"So it doesn't surprise me that they've finally made it here... although this record isn't representative of them at all. I heard it and thought 'what have they done!' but when I saw them do it on TV I thought it would click. The point is they put it across so cleverly on TV. Basically, you have to think their record is a load of rubbish, but they perform it so well on stage and it has an unforgettable melody that you find yourself whistling even when you really don't like it."

Write

Nobody can accuse Dave Dee and Co. of failing to come across impressively in front of camera, with or without that whip. But in the ballrooms, too, they work tremendously hard to put over an enjoyable act. At present, they are plotting an entirely new act to counteract the considerable competition the Bee Gees' 40-piece backing orchestra is going to give them on the tour that opens next Wednesday in London's Royal Albert Hall.

Nevertheless, DD, D, B, M & T do not seem to enjoy quite the credit they deserve. Don't they, for instance, feel it would be rewarding for once to write their own A-side, instead of always relying on their talented manager-writers Ken Howard and Alan Blaikley.

"The answer to that, as I've said before, is why stop when you're winning. But I tell you what—we're including guns in our stage act for the Bee Gees tour. Perhaps if we go round the country killing off a few of the audience at each performance that will get us some publicity in the national papers!"

Missed again! that's the sad tale of Dave Dee, Etc.



● Dave Dee: Gunning for the number one spot

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• DEBORAH WATLING: "I would never marry an actor"

TV SCENE: SPOTLIGHT THIS WEEK ON THE GIRL STAR OF 'DR. WHO'

PLAYING VICTORIA in "Dr Who" amid all those Daleks and odd machines that splurge pink smoke across your TV screens is Deborah Watling.

She has not gone unnoticed by the small boys who sit glued to their sets at 5.15 each Saturday—or by the bigger boys either for that matter.

Deborah Watling is 20 but looks like a schoolgirl. Sometimes it can be a disadvantage:

"I always get cast for nice little girl roles. Of course, there's plenty of time to grow up but I'd love a really meaty nasty part."

She has thick, chestnut hair and is small and quick. She comes from a very famous theatrical family—her father Jack stars in TV's "The Power Game" and sister Dilys has appeared in more West End plays than she can remember.

"It wasn't really a foregone conclusion that I'd go on the stage," Deborah explained as we carefully picked our way across the "Dr Who" set at the BBC's studio and managed to find refuge on a bunk. "In fact, originally I wanted to be a dentist." She giggled. "My family thought I'd gone bonkers because I was so dim at school—so that fell through."

Deborah has a long list of appearances to her credit, including playing "Alice" in the TV presentation, various TV plays like "Calf Love" and an appearance in the "Power

Debbie, among the Daleks...

Game" with her father. "People outside the business do think that having a famous family helped me get on. But I was always determined to do it on my own. I told my father and he agreed. I have my own manager and agent.

"You know, it's funny. Everyone thinks when we're at home together all the family talks about is acting—which just isn't true. Of course, we talk about work but we're a very ordinary family really."

Rotten cook

Deborah is very close to her family and to prove it she lives only two miles up the road from her home in Buckhurst Hill, so that "I can drop in for meals because I'm a rotten cook."

Being in "Dr Who" has given her her first taste of a long running series.

"It's got lots of advantages. For one thing you're constantly in the public eye and it means

a regular job. But on the other hand it's meant I've had to turn down a lot of offers because I'm committed.

"Also it means I don't have a lot of free time. I have boy friends—nobody special because I don't think of marriage and things yet—and I like going to clubs, but I don't get a lot of social life.

"On Sundays, which is my really free day, I like to go horse riding or just get into my new little car and drive away for miles. It gives me a great sense of freedom.

"I would never marry an actor—or at least if I did it would mean giving up my career. Because the jobs would clash and that starts trouble.

"I wouldn't say I was a hardened career girl. But I'd like to make a success of being an actress, even if in the end I just go away and get married and have a couple of children."

Penny Valentine

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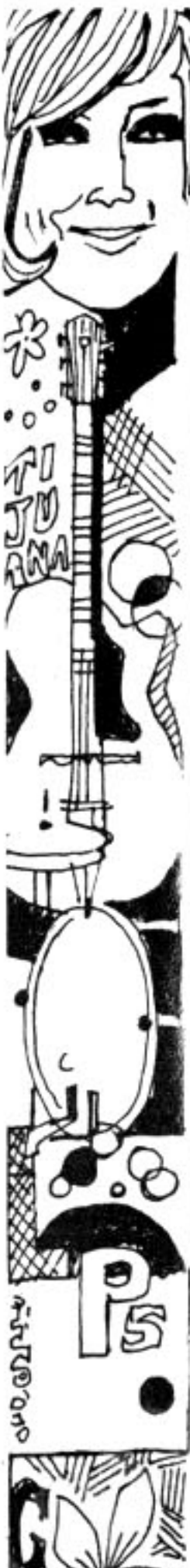
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A Great Fan Club Fiddle?



"I HAVEN'T received newsletters from the fan club since I joined last July"... "I have written twice, with a five-shilling postal order; but after four weeks I've had no reply"... "It took eight weeks after we sent our 7s 6d's before we got our fan club folders"... "Where is the promised Christmas magazine?"

These complaints are typical of many of the furious fan letters which arrive in Disc's "Pop Post" bag every week on the subject of fan club management.

Pop stars often preach about how much they owe their devoted fans—but there is a distinct feeling of dissatisfaction among many at the moment.

The matter is brought to a head this week with a letter to Disc from three girls who claim they are owed nearly TEN POUNDS by a fan club to which they belong.

The cash, they say, is due as a refund on a fan club organised holiday last summer. The girls paid for, but missed, part of the holiday—and have been trying to retrieve the rail fare and additional expenses ever since.

Despite repeated approaches to both the club secretary and accountant, and the stars' management, the three girls from Nottingham are still out-of-pocket, they say.

"My friends and I are thoroughly disgusted at the way we have been treated. We feel we have been cheated out of our money. And there are OTHER girls who are owed money—but are too scared to do anything about it," says their lengthy letter.

No reply

They add that their parents even wrote to the pop stars' management on their behalf—but received no reply.

What a startling situation! And, together with the other complaints, it poses the ugly question: Is There A Great Fan Club Fiddle?

One wonders how many other fans have suffered a similar fate. How much hard-earned pocket money has gone astray in this way? Pop stars involved in these incidents would be equally enraged if they knew how their fans have fared. After all, where would some of our big chart names be if it wasn't for the band of faithful followers religiously buying their records?

As one complainant points out: "I feel fans should be treated with respect—and not just taken for granted!"

Disc asked a few fan clubs for their comments and reaction to members' criticism. Says 18-year-old Judy Barrett, who has run the 4,500-strong Bee Gees club since last July:

"I try and open all the mail first—and reply immediately to people who send money. If I get any complaints—and there are very few—I send off an apology right away."

Her reply is endorsed by

by MIKE LEDGERWOOD

Maureen Ferbrache (24), backbone of the Dave Clark Five club (12,000 members).

"Yes, anything with money involved I deal with straight away. I think what a lot of fans don't realise is that many clubs are run part-time. It's often a hobby."

"Consequently there may be too much involved to be able to do the job properly. Things can get out of hand."

"Dave and the boys take a great interest in their fans. They come into the office a couple of times a week to help and see what's happening."

Walker Brothers' fan club, when the group was at its peak, numbered some 15,000. Admitted Carole Stewart, who ran it virtually single-handed for 18 months:

"Fan clubs are difficult to run smoothly. Things got very chaotic, of course, when the boys split up. Two girls took over Scott's side, another in Dorset deals with Gary and I handled John, until he went back to the States."

"It's true that fans don't realise the amount of work involved. They tend to think that they're writing to a big office with loads of different departments. I often had girls to help me open the mail—but things do pile up. Then you take a week to sort it all out. But by then, the next lot of mail needs answering."

"It's often a never-ending battle. Fans should try and remember this when they have to wait for replies."

Whatever the answer to this fan club fiasco, they could all take a leaf out of the Beatles' book.

Questions

Forty thousand strong at the last count, it is excellently operated by Freda Kelly, ably assisted by two full-time helpers, plus area secretaries in every county of the country.

Apart from general club queries and new membership, the girls work almost round-the-clock answering questions from the public using the well-known telephone service.

Says NEMS press chief, Tony Barrow: "We try and give prompt and proper replies to all correspondence. Freda always gives priority to new members enrolling. They're usually acknowledged within three weeks."

"Other things—like general queries—take a bit longer as a result. But bearing in mind the work involved, a wait of a few weeks isn't that long."

"Beatles believe, like all pop people should, that fans come first."

DUSTY: the International Incident girl

DUSTY SPRINGFIELD looks upon herself as a constant International Incident.

First there was the punch-up in South Africa—and subsequent walking out of our star under what was almost an armed guard. Then there have been the numerous pie-throwing incidents—backstage and at parties.

There was her shattering arrival at Basin Street USA to find she and Mr. Buddy Rich did not get along—and our star and Mr. Rich continued not to get along twice nightly for two weeks. Her latest escapade was last week in Holland where our star did not appear because of a row between her manager and officials of the "Grand Gala Du Disque."

Foreign

Now all this would be fame alone. But heaped on this heady list of happenings came varying newspaper reports. Dusty Springfield is front page material and seems to run into more trouble than a ten-ton truck.

"Ah ha," I think as I set foot on foreign soil—"here comes International Incident 204!" said Dusty explaining her fate away deep in the heart of Philips recording studios in London last week, where she was trying to resolve yet ANOTHER problem—whether to release her version of Jim Webb's "Magic Garden" or a ballad called "It's Over" written by Jimmie Rodgers.

"I seem to be fated. And yet really things are blown up out of all proportion. The other day I received a paper from America which called me 'the blonde singer who has constantly flirted with trouble!' And yet when I was in California I only went to the pictures once, in two months, you could hardly call that flirting with trouble could you?"

Upset

"Of course sometimes I get upset about things. I was shattered by the Buddy Rich incident because it wore me down night after night. In fact when I did the Palladium with him the other day we didn't exchange one single word."

"The Holland incident was different because it wasn't actually me having a row. The band was great but Vic (her manager) and the officials were doing their nuts and I was standing in the middle laughing my head off! In the end it became a matter of principle

'It's amazing how things get distorted but sometimes I could cry with fury'

and neither would back down.

"I always read the papers and it's amazing how things get distorted. A story can start here and by the time it's reached Australia I'm a real ogre. Of course it depends if I get out of bed in a good mood or not. If I do I just laugh it away, but sometimes I could cry with fury. I know some people hate me and they seem to like taking it out of me in the papers. I don't know why—maybe it's because I'm

rich and famous, ha ha!"

A sad state of affairs indeed and yet lo' over the horizon comes a happy ray of sun—after ten years of leading the life of a nomad, moving flat and belongings after only a couple of weeks—our star has finally found a place to call HOME.

It is, in fact, a house in W8 close to the Bayswater Road. Four bedrooms, a garden, a veritable home from home. Dusty finds it as hard to believe

as those around her that she has managed to actually own something.

"It's a funny feeling. Yes it makes me feel more secure. It's a base and I've never really had anywhere to call my own and come back to."

"But true to form, I worry. For instance I keep rushing round to the house and looking at it and thinking 'I paid all that money for a pile of bricks—ridiculous!' In some lights it's a very beautiful house—you have to catch it at the right moment!"

"Of course it'll be like a hotel with all my friends there. But at least bodies won't litter the floor—they can actually sleep in beds now!"

"I can't really believe the house is mine. I have to keep going and looking at it to see if it's still there. I'm very happy because it's mine—it's very exciting."

SWINGING CHELSEA —FORGET IT!

A VERY wise gentleman once pointed out that if there was one thing worse than the Kings Road, Chelsea on a weekday, then it was Kings Road, Chelsea on a Saturday. How true. I would like to meet him and shake his hand.

A few months ago I moved into a new flat in Chelsea overlooking the river and with a nice view on a pretty day, with daffodils next door. I managed to put up with the knowing nods and winks I got when I was asked where I lived. I even managed to stay unswinging enough not to go pubbing on Sundays and stand bored stiff on a pavement with a pint in my left hand.

Groovy?

I thought I was far enough away to remain oblivious of the fact that I was on the doorstep of the "grooviest road in town." But not so. Forced by circumstances to go shopping there last week—the supermarket round the corner

was closed—I took a deep breath and ploughed up the heart of swinging London.

It was a terrifying experience.

While the Salvation Army gamely asked for our souls to be saved and "Come To Jesus" the masses of Kings Road morons abounded. There were hundreds of them. The brilliant spring sunshine made it all seem worse, bathing them all in such a glorious glow, showing off their peacock finery to the world. Announcing they were swinging and free. How free is free?

Mindless they surged forward. Up the Kings Road one side, down the Kings Road on the other. In the past I have bumped into some very strange people in the Kings Road, when I least

expected it. Jonathan King and Kit Lambert once leapt in front of a car I was in with a death-defying move. Denny Cordell lost his children and I bashed DJ Rick Dane with my rhubarb in the Safeways Supermarket.

Empty

Unfriendly I may be. But at the weekend I like to get away from the pop world and shut myself off in a personal euphoria. I do not want to be one more blonde parading the streets. I don't want

to have to dress up and look blank, scurrying from hip shop to hip shop spending money I don't have. I don't even want to stand on the pavement and stare, or get trodden underfoot or be "in."

Stay away from the Kings Road, children. It is boring and dull and nobody cares one tiny bit about you. It is a frightening place to be on Saturday when the tourists have just found swinging London. It is sadly empty and devoid of feeling. I'd rather be cheerful and out of it all.

PENNY VALENTINE



BILL and Phil, the songwriting men, were sitting in their windowless shoebox of an office in which it would be impossible to swing a string, let alone a puppet, and from where they have written successive British entries in the Eurovision Song Contest.

"Puppet" is reputed to have made them something in the region of £50,000; the worldwide affection felt for Cliff Richard will assure an accrual of something similar for "Congratulations" if, as seems likely, it also succeeds when the event is staged at London's Royal Albert Hall on April 6.

It was the morning after the Cilla show on which it was revealed that not only was "Congratulations" the winning song but that it had polled an impressive 171,000 of the quarter-million votes.

A magnum of champagne stood unopened on the only table in the office. Bill had just provisionally booked a suite in the swish Royal Garden Hotel where he and Phil will host an after-the-contest celebration (?) party on April 6. The mood of this particular moment, however, was not one of riotous rejoicing. Bill and Phil wanted, instead, to put the record right.

Criticise

Phil Coulter, an unremarkable young Irishman, small, friendly and somewhat inconspicuous, explained: "Many people in the pop business have said some harsh things about 'Puppet'. They said it was a corny song. Now they're saying the same about 'Congratulations'."

"We'd like to let it be known that we agree they are corny songs, but the point is that they have both won. These people who criticise fail to realise that these songs are aimed at the Eurovision public and judges and not at the pop public at large. What the Continentals like and what the British pop public consider good are vastly different.

"People seem to think that songwriters are old men sitting in Denmark Street offices churning out 'moon in June' lyrics and not

BILL and PHIL



The songwriting men

being in touch with the scene at all. It's a fallacy. There are few old men sitting in Denmark Street offices these days.

"We both go the clubs a lot. That's where you must pick up ideas. And, as everybody calls us the 'Puppet' writers, it might be as well to point out that we've written songs for such groovy guys as Geno Washington and Herbie Goins."

Phil and Bill Martin, a grey-haired bustling Scot whose eyes never stop twinkling, decided to write songs together on a two-year trial basis. Bill had been in music publishing; Phil was an arranger; but both agreed that writing was a much more satisfying outlet for whatever creative flair they possessed.

"Much of our early stuff must have been bad" said Phil. "Any writer has a lot of rubbish

to get out of his system before he can hope to start finding the right songs.

"A songwriter's life is one disappointment after another. Nine out of every 10 songs he writes are a flop. He needs the encouragement of one big hit. 'Puppet' did that for us."

The biggest bonus, money apart, that 'Puppet' gave them, they think, was personal exposure. "Songwriters don't get much credit. How many people," asked Bill, "could honestly say who wrote 'Green, Green Grass Of Home'? But most people know we wrote 'Puppet'. The Eurovision contest gives so much credit to the writers."

Otherwise both found themselves able to fly to different countries every month last year; Martin started indulging in his passion for new suits; Coulter doesn't sweat any more

when the gas bill drops through the letter-box. Martin has a house in Sunbury-on-Thames, a flat in Chelsea and a Lotus Elan. Coulter has a house in Highgate, drives a Honda sports car.

Success also gave them the chance to sit down and score a musical—a lifelong ambition for both—based on the life of Robbie Burns, Scotland's Bard and folk hero, for which film and theatre companies are currently competing for first showing.

"It was a gamble, deserting the pop scene for five months, but that musical had been a monkey on our backs," said Bill. "Then to come back and write the new Eurovision song, beating 250 other entries, was a wonderful boost. And remember, our song was just tossed in with the other 250 and it wasn't until the Cilla show that the identities of writers were revealed."

Conceit

Things haven't gone to their heads, however. They are still very natural, gaining almost as much enthusiasm over the new single they have written for Plastic Penny—"Nobody Knows It"—as they have for Cliff Richard's "Congratulations".

Martin and Coulter, both married, speak highly of Cliff. "It was very hard to follow Sandie Shaw, but Cliff is a great singer, a real professional. With his great Continental following, he must stand a splendid chance of winning for Britain again."

And if you suspect any conceit in that statement, forget it. Bill told of the time they arrived in Brazil last summer, when "Puppet" was No. 2 in the local chart and another of their songs, "When I Tell You That I Love You" was No. 3.

"As we got off the plane for this Brazilian Song Festival, somebody stuck a mike in front of us and asked 'What have you written?' We named these two songs.

"Then the interviewer stopped a small American called Sammy Cahn and asked the same question. 'Oh,' came the answer, 'Call Me Irresponsible, All The Way, Three Coins In A Fountain, High Hopes' and so it went on. 'I tell you, Phil and I just crawled off that plane!'"

The death of a song

N.S.P.C.R.S. (National Society for the Prevention of Cruelty to Record Shops) ordered the inquest this week on "Hold Back The Daybreak," the Long John Baldry follow-up that embarrassingly did hold back so reluctantly that it barely bubbled beneath the chart.

On record shop counters all over the country gathering dust, lie large stocks of the single that should have swept Baldry back into the Top Ten almost as fast as "Let The Heartaches Begin" took him to the top in December.

Disc's Penny Valentine passionately predicted: "It will be a big hit and why not, indeed, for it is worthy of the name." LJB's celebrated scrapbook contained countless other reviews of the record. To a man, and woman, with only one exception, everyone was ecstatic about "Daybreak."

Baldry sang the song on every major TV show, on every important Radio 1 programme, and now, five weeks later... nothing. Baldry is back to the chart oblivion in which he wallowed for ten years; his many fans, friends and business associates are baffled; and the record shops are counting the cost.

What went wrong? LJB offers an explanation:

Similar

"I think people are still 'Heartaches-minded'. It means they won't accept anything new from me until they get that song out of their systems.

Perhaps it was too similar in mood or it could be because there are so many ballads being issued these days that people are a bit confused by it all.

"All I do know is that I must be the worst enemy of the record shops."

But despite the disc's unaccountable failure, Baldry isn't at all brought down. He showed no tendency to plunge out of the window while we were talking, although admittedly it was only on a first floor which would hardly have done much damage to his 6 ft. 7 in. frame.

by BOB FARMER

Instead he confessed: "I'm really slightly amused by the fuss it has caused. Everybody working with me took it for granted that 'Daybreak' would be a big hit. Now they're flapping like mad and will all be on their toes to avoid another disaster with the next disc.

"The thing is that having a No. 1 has had the effect of helping into a new field—cabaret—which is most lucrative. And 'Heartaches' itself has become something of a standard, which means that both it and I are now assured of being around for a time. Whenever I start singing that song now, the whole audience picks it up after the first few bars and joins in with me. It's a really rather great feeling."

But the verdict, meanwhile, on "Daybreak" must be: Death, by person or persons well known... the public.



● LJB... Record Miss



MOTHERS OF INVENTION: "We're Only In It For The Money." Are You Hung Up; Who Needs The Peace Corps; Concentration Moon; Mom And Dad; Bow-Tie Daddy; Harry, You're A Beast; What's The Ugliest Part Of Your Body; Absolutely Free; Flower Punk; Hot Poop; Nasal Retentive Calliope Music; Let's Make The Water Turn Black; The Idiot Bastard Son; Lonely Little Girl; Take Your Clothes Off When You Dance; What's The Ugliest Part Of Your Body (reprise); Mother People; The Chrome-plated Megaphone Of Destiny (Verve).

The cover is a cruel, accurate send-up of "Sgt. Pepper," down to the last detail—including cut-out card, double fold-out picture, collage of the Mothers standing in front of a very freakish collection of people. Everything the Beatles did, the Mothers have done—but in such a different way. Probably the most elaborate send-up in the history of records!

The record ends on the same long, electronically drawn-out note—but there, really, any similarity between the two ends. "Money" out of the cover—difficult though it is to ignore—is an incredibly freaky record with electronic pieces, hard rock and just voices laughing (creepy), resulting in modern music which it would be folly to class as pop, or jazz, or even "modern classical"—close though it gets at times to all three.

It's pure Zappa all the way, with those weird Zappa lyrics about things like Ronnie's numies, Kenny's little creatures on display, cops shooting kids and Mod-A-Go-Go stretch elastic pants.

'Mothers' LP: send-up of the Beatles



● MOTHERS OF INVENTION: staggering record

A record like this transcends all boundaries, provoking thought at all levels. Just like "Sgt. Pepper" it would be worthy of a review in "The Times" as a serious piece of contemporary music, but is just as deserving of a review in Disc (several months, unfortunately, before its release here) because it is about 87 per cent beat music. A staggering record, highly recommended to freaks of all ages!

"MAGIC GARDEN" If we can't have the FIFTH DIMENSION here in person, and it seems that we can't despite a reportedly fantastic stage act and the sporting of the two most gorgeous girls in the American pop world, then the next best thing is to listen to their second LP (Liberty).

"Magic Garden" is a complete collection of Jim Webb songs done by his favourite group, produced and arranged by him. As a complete album it is superior to their first "Up Up And Away" and seems destined to meet the same glorious fate of having nearly every track recorded by other people. Apart from the title number, the track most likely to be snapped up is "The Girl Song."

"THIS IS SOUL" The time will shortly come when Atlantic have so many Soul Selection albums on the market, they'll run out of songs to re-record. "This Is Soul" has the advantage of costing only

12s 6d, so once again we can say... if you don't know what soul is all about, try this selection. Included are "Knock On Wood," "Fa - Fa - Fa - Fa - Ra," "Sweet Soul Music," "When A Man Loves A Woman" and "War And Tender Love." Only of interest to newcomers to soul (Atlantic).

"The freaky cover to "Chuck Berry Live At Phillmore Auditorium" (Mercury) raises one's hopes. But it's not Chuck the rocker, but Berry the bluesman. With the exception of "Johnny B. Goode," every track is a slow dreamy (or dreary, depending on your taste) electric urban blues. Some will undoubtedly call it his best album to date, but we found it very monotonous. What about a rock-n-roll revival then?

NANCY WILSON and BARBRA STREISAND never fail to please in their choice of album material. Nancy brings rare beauty to songs of love and loneliness in "Lush Life" (Capitol) highlighted by Ella's "Midnight Sun," French-tinged "When The World Was Young," "Sunny" plus the title track.

Barbra is always "Simply Streisand" (CBS) and nicely so for the more familiar "My Funny Valentine," "Nearness Of You" and "When Sunny Gets Blue." She sings—according to that man of music Richard Rodgers—"with

the depth of a fine 'cello or the lift of a climbing bird." Agreed. Both are fine songbirds with extraordinary feeling and expression.

DAVE DEE's controversial track "Loos Of England" and other Howard/Blakley songs, plus "Puppet" pair Martin and Coulter's "We've Got A Good Thing Goin' " and the group's own numbers make up "DDDBMT," a set of previously released material now available on Fontana as a "Stereo Special" which plays at Mono also.

A deluge of orchestral albums this month:-

Best is probably "New Dimensions" by the Les Reed Sound (Deram). Les's personal touch resurrects several of his big hits, such as "It's Not Unusual," "The Last Waltz," "There's A Kind Of Hush," and a possible forthcoming hit, "Silver and Blue." Surprisingly to some, they all sound better without the words!

"Discotheque A La Carte" finds the orchestras of James Last, Bert Kaempfert, Kai Warner, Max Greger and Roberto Delgado with tunes, popular and new, excellent for candle-light smooching! (Polydor).

No less than 28 well-remembered favourites on "Nightclub International" (Polydor) with Fritz Schulz-Reichel and the Bristol Bar Sextet. (We don't believe THAT name!)

Blood, Sweat and Tears are our latest rave

IT'S raining—big wet drops that somehow find their way through the smog to the ground, not realising that it isn't supposed to rain in southern California. (Palm trees offer no shelter whatsoever. . .) Rain always has a curious effect on Los Angeles; people stay home from work and school, some people never learn how to drive on wet streets and have accidents, the hills crumble into mud and fall on passing motorists, and everyone looks slightly bewildered because it's actually raining in Los Angeles.

In spite of the weather, it was a good week for pop music (but then, musicians are such a hardy lot).

A new group from Columbia called **Blood, Sweat and Tears** opened at the Whisky for only three days, during which time they blew a considerable number of minds (mine included).

Two members of the group, **Al Kooper** and **Steve Katz**, used to be with the **Blues Project**; **Jim Fielder** was at one time bass player with the **Buffalo Springfield**; the group rounds out with a drummer (**Bobby Columby**) and a brass section composed of saxophone, trombone, and two trumpets. Eight people playing rock, jazz . . . whatever you want to call it . . . with intricate,

tight arrangements framing some incredible solos. Really good.

On the minus side (sort of), **Moby Grape** has disbanded after one year and one album and no surprises. **Neil Young** says he will leave the **Buffalo Springfield** (for the second time) after they complete their April tour. If this group ever gets together—really together—they might have a chance, but in the meantime they plague themselves with ego trips that render any coherence impossible.

Monkees

The **Monkees'** movie will feature a walk-on by **Frank Zappa**, no less. He comes on screen after **Davy** has sung a song and makes a derogatory remark about the song. That's all, except that **Zappa**, for some reason, is leading a huge cow around by a leash (in the

HOLLYWOOD CALLING BY JUDY SIMS



movie, although I wouldn't be surprised if he did it all the time).

Love may possibly have a hit record (after all these many moons of nothing). "Alone Again Or" is from their third album; heavy radio play is forcing it out as a single. Meanwhile (like, at the same time) (like, now), the **Doors'** new single, "Unknown Soldier," isn't being played on the radio because it's "controversial." We have reached the point where

FRANK ZAPPA takes part in Monkee movie

an anti-war song, is controversial . . . I thought we went through all that before with **Dylan** . . .



● New picture of **BIG BROTHER AND THE HOLDING COMPANY**, rapidly becoming one of the hottest groups in Los Angeles, mainly through the singing of **Janis Joplin**. Photographed around her, from left: **Sam Andrews** (guitar), **Peter Albin** (bass), **Dave Getz** (drums), and **James Gurley** (guitar).

Byrds

The **Byrds** have added a fourth; this time it's **Gram Parsons** who plays keyboards (formerly with the **Great Submarine Band**—a group that never surfaced).

And now, dear friends, let us have a moment of reverent

silence for the Passing of an Era. The **Whisky A Go Go**, long the bastion of U.S. discotheques, the model for countless carbon copies here and abroad . . . has removed the famous glass cage in which danced the discotheque dollies in the first flurry of fab and gear.

No more the gyrations, the spangled costumes and gum-chewing, bleached blonde dancers.

No more ogling, no more sensuous movement . . . it's all gone, driven away by reality and indifference. Mourn its passing . . . but only for a minute.

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How Esther and Abi beat Britain

IN JUST TWO MONTHS, **Esther and Abi Ofarim** have broken their biggest and toughest barrier, Great Britain . . . by accident!

It's now common knowledge that "Cinderella Rockefella" was never intended to be issued as a single, but was slipped in as a comedy relief on their latest LP "3 In 2."

Only when the couple decided to perform the song on the "Rolf Harris Show" was the commercial potential of the number realised, and . . . well the rest is history!

Filming

Have the Ofarims now realised that commerciality is the key to success in Britain, and if so, do they intend to make any drastic alterations to their act?

The pair were out in London filming life in the Swinging City for German TV on Monday, but manager **Obi Semel**, who has guided them along the path to success, spoke openly.

"We have always believed that by getting better and better we have automatically become more commercial. **Esther and Abi** have never considered themselves as being a commercial proposition.

"They have simply worked hard and well to the best of their talents and abilities, and the result has of course been most gratifying."

How does **Mr. Semel** see the future of the Ofarims?

"Since the success of "Cinderella" we have received many, many very exciting offers, both on TV and on the stage, I also can see **Esther and Abi** becoming even better and more professional, but I do not see them altering their act to any noticeable degree.

"As far as our forthcoming tour is concerned, it will not be so different from any of the Ofarims' previous tours.

"The majority of their songs are in English, although in the course of a concert they sing in 12 different languages."

Will the Ofarims settle in Britain permanently?

"No, I'm sure we couldn't do that.

"Although we have always regarded Britain as the most exciting, challenging country we have ever played in, we could not settle here permanently.

"There are so many places we visit during the year, and we could not suddenly let them down."

Esther and Abi DO intend to buy yet another house in London, to add to their collection of homes throughout the world, and they are likely to spend a considerable amount of time here in the near future.

This week they started rehearsals for their first TV series, to be screened in colour on BBC-2 for six weeks from May 18.

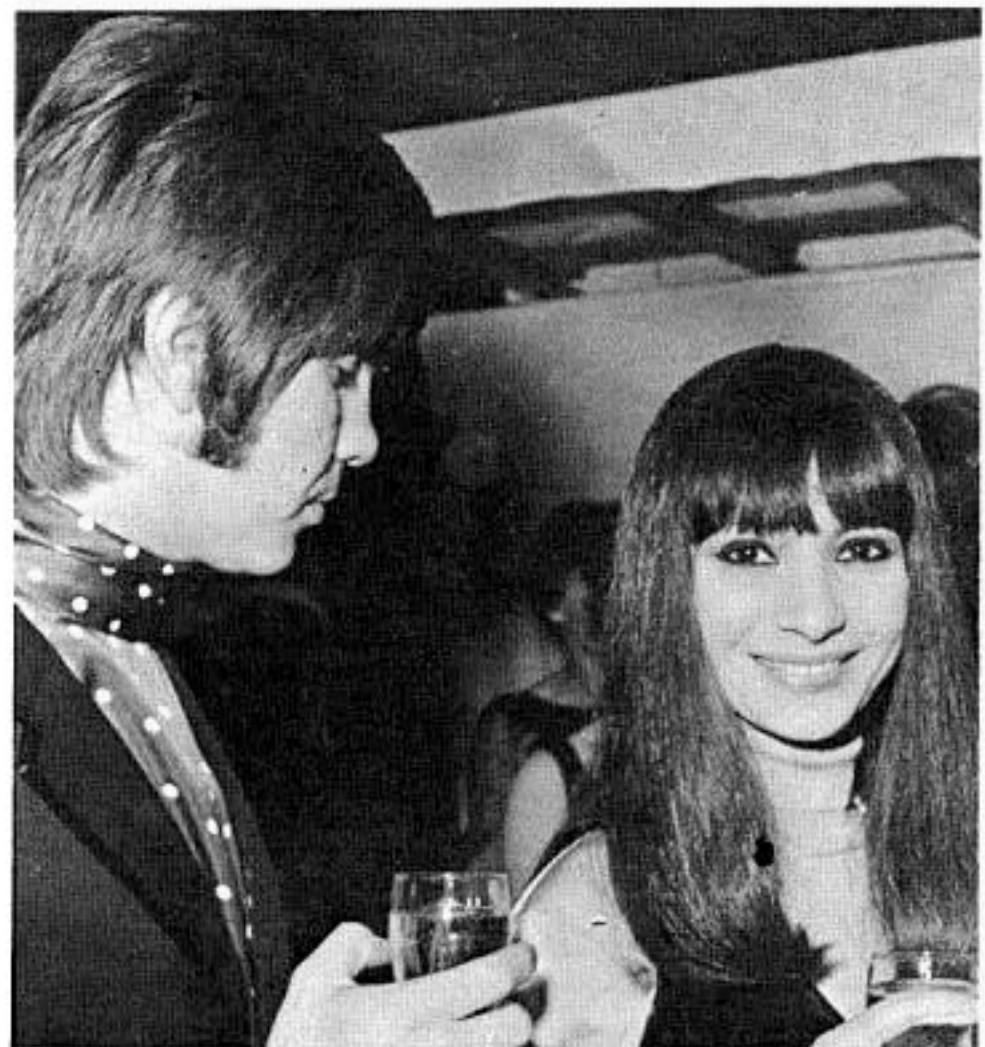
Some indication of the mood of the series, to be called simply "Esther and Abi Ofarim," can be judged from the first booked guest artists, classical guitarist **Julian Bream**, and top French singer **Gilbert Beaud**.

Musical

Also under way for the duo is another TV series for ITV under producer **Mike Mansfield**; a film of "The Legend Of Xanadu," and possible starring roles in "Funny Girl," the musical in which **Barbra Streisand** starred in London's West End last year.

The Ofarims' tour, starring just the duo and their Dutch accompanying group, opens at **Chatham Central Hall** on March 27.

Other dates are: **Croydon Fairfield Halls** (28), **London Royal Albert Hall** (30), **Newcastle City Hall** (31), **Manchester Free Trade Hall** (April 1), **Bristol Colston Hall** (2), **Leicester De Montfort Hall** (3), **Bournemouth Winter Gardens** (6), **Liverpool Odeon** (7), **Birmingham Town Hall** (8), and **London Royal Albert Hall** (9).



● **Esther and Abi**: start British tour on March 27



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IS PENNY VALENTINE CALLING HIM Saint Donovan?

AS IF the colour photograph of Donovan, which succeeded in making him look like Kathleen Harrison advertising "Mother's Pride" (Disc March 9) were not enough, are we seriously expected to take Penny Valentine's accompanying sentimental drivel?

No doubt Miss Valentine believes that

Donovan's ascension to the bosom of the Lord is imminent, but even John the Baptist was never described in such sychophantic terms.

So, PLEASE keep the psycho-religious hysterical sex-fantasies of your gooe-eyed journalists in check!

—DOMINIC HERSCHEL, 10 Dale Road, Crayford, Kent.

Come back' Caroline!

IF THE Postmaster General thinks we are going to listen to the cosmopolitan station now Caroline has gone off the air, he's got another think coming.

I shall never listen to Radio 1. If Caroline doesn't come back I'll sell my radio and listen to records.—DISC FAN, 99 Cranford Drive, Hayes, Middlesex.

WITHOUT Caroline it seems as if a piece of my life is missing, and I'm losing interest in pop music.—DAVID FARR, 66 York Road, Cheam, Surrey.

Scandal

HAVE YOU fallen into the clutches of the GPO? Why did you have to make such a big scandal out of Caroline's disappearance?

It was simply that the boats need re-insuring, and they'll be back in a fortnight, I say.

How can you say we'll lose faith in Caroline? — JONATHAN MYER, Hill Farm House, Rodmell, Lewes, Sussex.

CAROLINE please come back! I don't half miss you, and all my friends feel the same. My wireless was always tuned in to Caroline—and it still is. If it doesn't return I'll sell the radio. I'm not going to waste money on batteries to listen to the rubbish Radio 1 turns out.—I. BROWN, 5 Snowden Road, Moreton, Wirral, Cheshire.

I DON'T know what to do since Caroline went off the air. I'm ill in bed, and Radio 1 only makes me feel worse.—ROBERT DENT, 109 Ditchfield Road, Hoddesden, Herts.

LISTENERS to Caroline will NEVER lose faith—and David Hughes should realise that.

Life will never be the same without Johnnie Walker and Roger Day, and I will never listen to Radio 1. Caroline's DJs gave up their freedom for us. We should remember them.—CHRISTINE STOCKER, 6 Cross Road, London, N.11.

Confident

TRUE, I am upset by the sudden disappearance of Radio Caroline without any warning.

But I have not lost faith in the station, and I eagerly and impatiently await its return. I am confident Caroline will return.—CAROL TOMLINS, 12 Lonsdale Road, Bexleyheath, Kent.

I WILL listen to Radio Caroline for as long as it lives. I hope it lives for ever, and will never lose faith. I don't believe in Radio 1,



Mad about something? Write to "Pop Post," Disc and Music Echo, 161 Fleet Street, London, E.C.4.

and Jimmy Young is absolutely terrible.

Hurry back, Caroline. — CANDY BRIDGE, 9 Waterfield Drive, Warmingham, Surrey.

Thanks

AN OPEN letter of thanks to all past and present Caroline DJs.

They are all great boys who have given up a tremendous amount to carry on broadcasting.

Let's wish them all the very best—wherever they may be.—MRS. EDITH WOODGER, 3 Brigstock Parade, Thornton Heath, Surrey.

RADIO Caroline must return! If not, a great big chunk of freedom, warmth and love will be knocked out of our lives.

We will become morons like Radio 1 listeners... so please, please return!—IAN STEWART, 13 Orchard Grove, Portchester, Fareham, Hants.

WHAT A cheek Michael D'Abo has — saying Paul McCartney brings out his Elvis voice on "Lady Madonna."

Paul has only one voice — his own—and it's not half as good as Elvis! — KEITH WATT, 99 Upton Road, Moreton, Cheshire.



• Paul . . . Elvis voice?

I'M FED up with seeing pictures of Tony Blackburn every week. Why does he get all the publicity? Radio 1 is boring to listen to, but Radio Caroline always had a happy atmosphere. Every time I hear Mr. Blackburn's voice I go to sleep.—C. SMITH, Southgate, London, N.

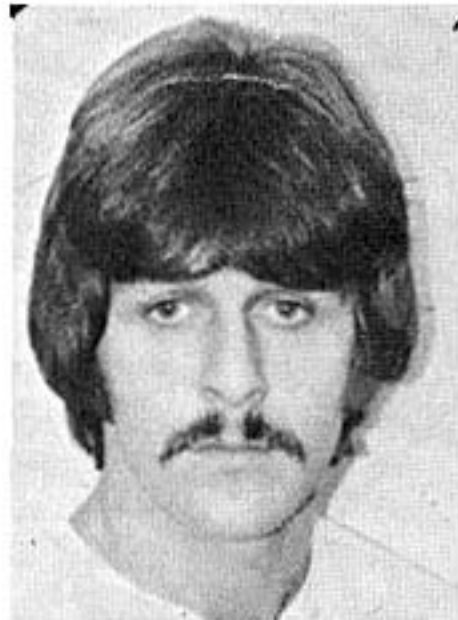
Song contest: ultimate in boredom

CLIFF RICHARD singing Britain's entries for the Eurovision Song Contest, was the ultimate in boredom.

His entire vocal range consists of approximately half an octave. — DENNIS MERRIVALE, Chesterfield Road, Sheffield.

HOW COULD the BBC subject us to such rubbish? Cliff Richard's six "Songs For Europe" were just nursery rhymes.

What on earth has happened to the talents of Greenaway and Cook, Mike Leander and Martin and Coulter? — S. C. GOLDSMITH, 68 Norwich Road, New Costessey, Norwich.



• MOVE OVER, Carl Wayne! Your only reason for not liking the Move's music (Disc 9.3.68) is that Roy Wood has taken over the singing.

And after seeing you in action recently we can quite see why!—ROY WOOD FANS, Elwyris House, Felstead, Essex.

JONATHAN KING is purely jealous! Just because HE can't wiggle like Tom Jones he starts his knocking again.

Mr. King, you are a very tiny fish in a big Pop ocean, and it's about time you were put in your place. — MAGGIE WILLIAMS, 80 Beaufort Road, Ashton-under-Lyne, Lancs.

BLACK marks to Penny Valentine and Jonathan King for daring to breathe "tasteless" and "Delilah" in the same sentence. Tom Jones is superb in everything he does and this song is no exception. Stop knocking Tom Jones. He's the best and most versatile singer the world has known — or is likely to know — for a long time. — JEAN SHERWOOD, 2a Redvers Road, Christchurch, Hants.



DONOVAN . . . REMIND YOU OF ANYONE?

For and against . . .

DOES Barry Mason never read his Disc? Penny Valentine is the best, most comprehensive and fair-minded reviewer in the business.

Happily, she is always frank and honest about banality, boredom and mediocrity... J. F. BRACKEN, Lancashire Hall, Ormskirk, Lancs.

A TRUE critic does not base her criticism on personal taste. That is not constructive criticism — merely, ignorant, big-headed cattiness.

It is a pity that the standard of Disc has to be lowered by Penny Valentine's reviews! — MRS. P. WOOD, 3 Heathside, Avenue, Coxheath, Kent.



Love Affair arguments

I'M fed up with everyone knocking the Love Affair. It's about time we had some more really young groups instead of all these old men trying to look like teenagers.

Pop is for the younger generation, by the younger generation — so up with the Love Affair! — LINDA WILLIAMS, 92 Recliffe Street, Keighley, Yorks.

HAVING heard the Love Affair "live," I can only suggest that they take their session musicians with them on tour! Their musical ability is practically nil.—A. WATSON, 52 Bantaskine Street, Falkirk, Scotland.

Radio Scotland chief dies

I WISH to express my deepest sympathy and regret at the death of Radio Scotland's chief Tommy Shields.

His programme brought comfort to the lonely, companionship to people in hospital, and guidance to young children.

I hope sometime in the future someone will try to accomplish what this man was giving to the world. —IRENE McCRAIG, 13 Ballewan Crescent, Blane-field.

• IF I were imprisoned for a million years I could never tire of listening to "The Notorious Byrd Brothers."

No words can describe my feelings for this album—which was worth every penny of the trip to London to buy it!—JAKI, 556 Bramford Lane, Ipswich, Suffolk.

CLUES ACROSS

- 3. Burdon, Little by Little? (4)
- 7. Glasgow park (5)
- 8. Spots like Capri (5)
- 9. Garden of Kane (4)
- 10. Sir Edward, composer (5)
- 11. Dors? (5)
- 12. Put on record (4)
- 14. Don Partridge's girl (5)
- 16. Starts the show (5)
- 18. Is it this to forget Humperdinck? (4)
- 20. Harvey or his family? (5)
- 22. An ancient one (5)
- 24. Ballet skirt (4)
- 25. He has something there (5)
- 26. She's related to you (5)
- 27. "Victor Sen —" nothing less than "19" (4)

CLUES DOWN

- 1 and 2. Move number that often goes to blazes (4, 7)
- 3. Put forth pressure (5)
- 4 and 5. Rockefella companion (10)
- 6. Far from proud (7)
- 13 and 21. Recent first Silver Discer (7, 4)
- 15. Tin fighting man . . . (7)
- 17. . . . who is on guard? (6)
- 19. Like those Rascals Jimmy, Susannah, etc.? (5)
- 21. See "13"
- 23. "— lasting Love" (4)

Last week's LP winners

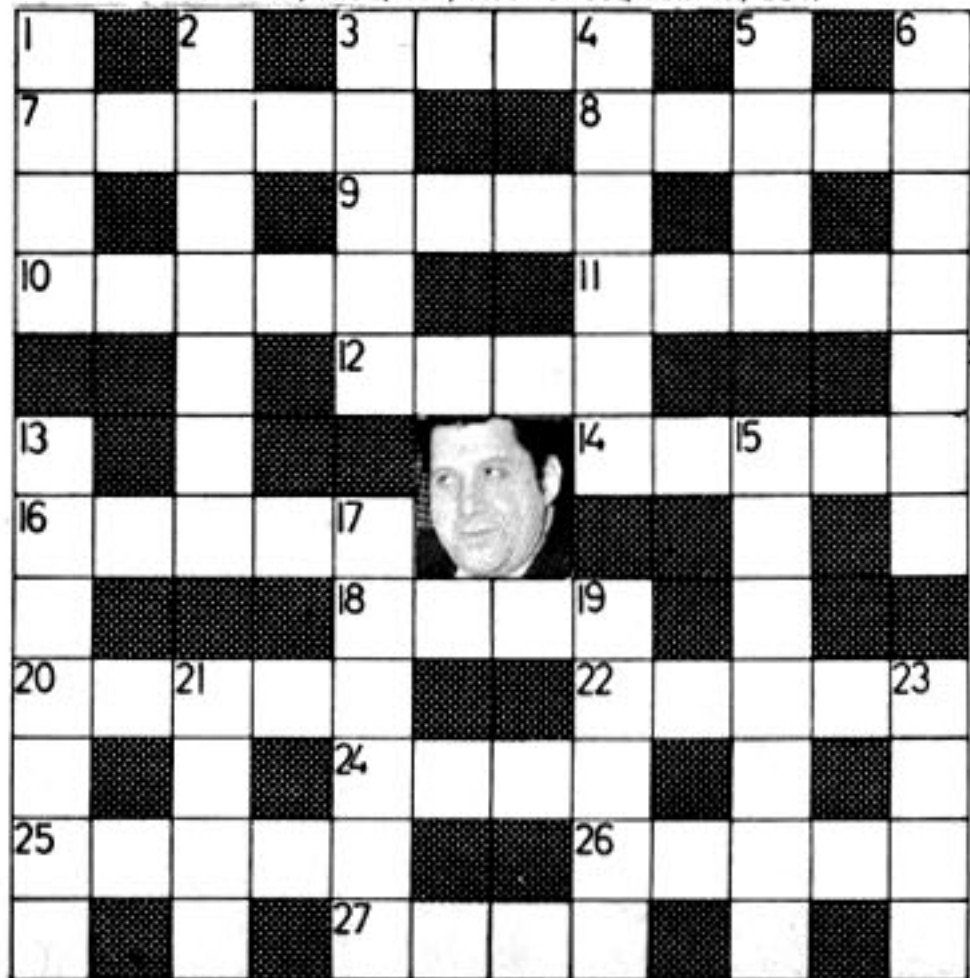
Sylvia Hall, 19 Joyce Road, West Road, West View, Hartlepool, Co. Durham. Miss V. Fowler, 24 Vicarage Road, Winslow, Nr. Bletchley, Bucks. Miles Doubleday, Little Orchard, North Road, Ringmer, Sussex. Miss K. Buttivant, 245 Bassett Road, Friar Park, Wednesbury, Staffs. June Morbey, 34 Edinburgh Road, Wellingborough, Northants. Peter McCoy, 609 Kenilworth Road, Balaill Common, Coventry.

Last week's solution

ACROSS: 1. Big Brother. 8. Climbs. 9. Thank. 10. Telly. 11. Season. 15. Bend Me. 17. Award. 19. Virgo. 20. Mikado. 21. White satin. DOWN: 1. Field. 3. Bobby. 4. Titles. 5. Exams. 6. Scot(s). 7. Skins. 12. Above. 13. Import. 14. Hawaii. 16. North. 17. A-nita. 18. Door.

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MATT MONRO: a hit at Talk of Town

MATT MONRO is a superb singer. He is neither an actor nor a comedian, so he cannot be labelled "all-round entertainer."

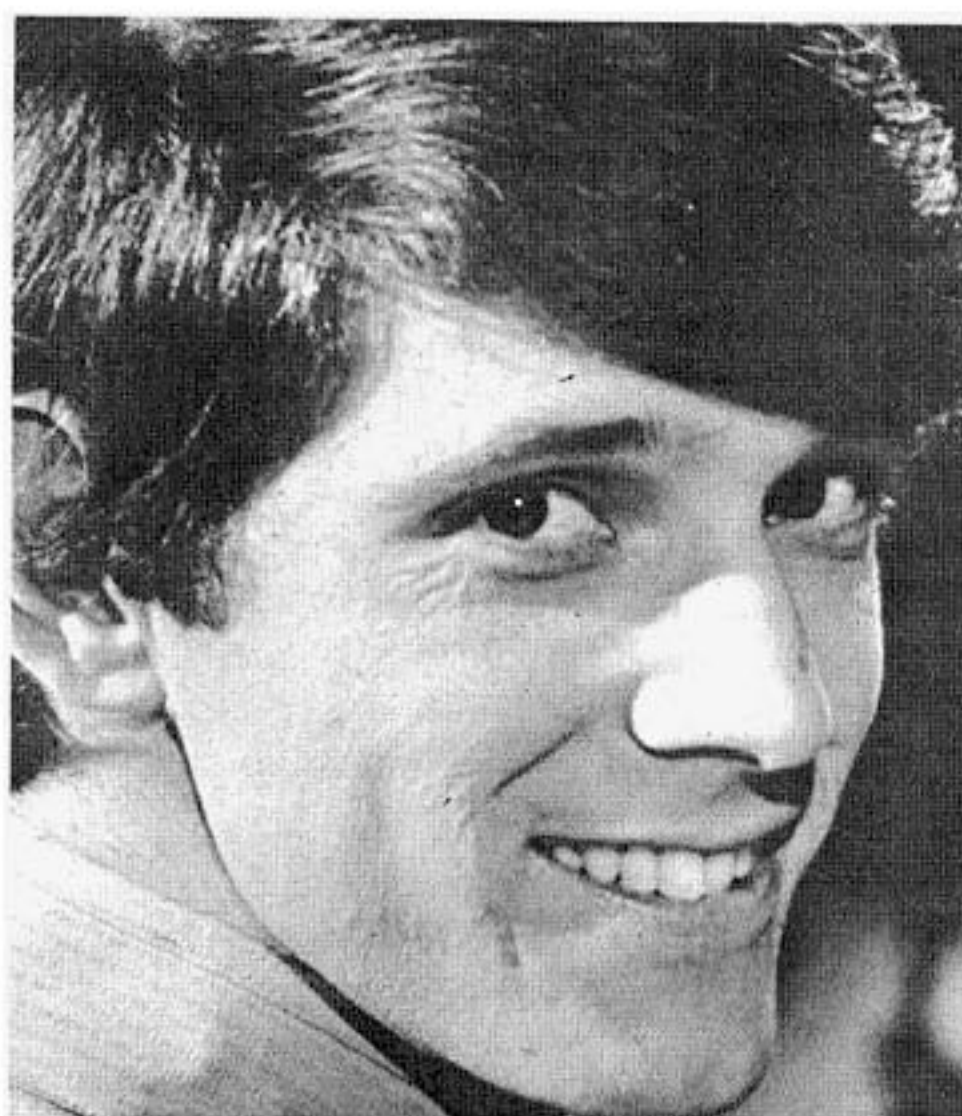
But as a singer, he is high in the international class, and if you enjoy warm, tuneful, tasteful handling of some lovely songs, his current season at London's Talk Of The Town is well worth seeing.

Matt's pitching, phrasing and projection of standards like "The Shadow Of Your Smile," "This Is All I Ask," "Love Is A Many Splendoured Thing" "Maria" and "Portrait Of My Love" is flawless.

His chat between the songs might drag, but his singing makes it worth waiting. With the return of the ballad to popularity, Matt's work is better than anyone else in the country.

The show is also featuring a spectacular new revue, "Fine Feathers," starring Grazina Frame.

Ray Coleman



● JOHN FRED with his Playboy Band: strong on "hey heys"

QUICK SPINS: No, JOHN FRED can't disguise a flop follow-up

THEY'LL never have another like "Judy In Disguise" and as if to prove it JOHN FRED comes up with a sort of fast soul number called "Hey Hey Bunny" which is short on words but strong on 'hey hey heys!' (Pye Int).

I have an odd feeling "Tonopah" by SANTOS MORADOS might grow on enough people to make it a hit. I'm a bit worried about the group's name—especially as they come from Stepney. But the lead singer is great and the song is like Old Shep but in the desert (Island).

Two oldies and goldies—BILL HALEY with "Rock Around The Clock" and BUDDY HOLLY's "Rave On" are released this week by MCA. They have stood the test of time well, though for me Buddy Holly wins hands down. But then he was always great anyway.

A surprise! ROGER MILLER from whom I usually fear nothing but nonsense, comes a very lovely, gentle, soft record called "Little Green Apples" which you must sit and listen to (Mercury).

AMERICAN BREED don't look like they're going to do it again either with "Green Light" which is insistent to the point of making you scream (Dot).

David Bowie, who I like a lot, wrote, "Silly Boy Blue." BILLY FURY does a grand job up there on the mountain top while down here everyone blows their heart out (Parlophone).

LIBERACE lives! And to prove it comes "Happy Barefoot Boy," all tinkling piano keys and warm strings. Smile, darn you, Smile! (Dot).

Two versions of a good American-type song called "L David Sloane." One by MICHELE LEE (CBS) and one by KAY GARNER (Pye). I'd say Kay just wins on this rather bitter little thing. I quite like it, in an odd way.

I'm very tired of WILSON PICKETT humping his way through records. They sang "gotta gotta gotta" in the office to the backing. And it's like that." It's called "That Kind Of Love" and will be good for clubs (Atlantic).

Sincerity

ALBERT WASHINGTON sings Otis's "These Arms Of Mine" with almost hysterical sincerity (President).

If you like the rather freakish tones of WAYNE NEWTON you will love "All The Time." I can leave it alone, personally (MGM).

MERSEYS have been having a thin time lately and despite its cheeriness I don't think "Penny In My Pocket" is going to help much. Professional, but it gets a bit boring (Fontana).

Mark Lindsay claims credit to having written "Too Much Talk" for PAUL REVERE AND THE RAIDERS. Listen, then put on the Beatles record.

Growling

Always liked JAMES ROYAL'S voice and he does a great growling job on "Call My Name." Nice (CBS).

MATT MONRO drifts through "One Day Soon" but I felt the melody line rather uncomfortable (Capitol).

Haley, Holly stand the test of time so well...

GRAHAM BONNEY might well have a hit with Dylan's "I'll Be Your Baby Tonight." Hawaiian guitars and a touch of the Everly Brothers, for-sooth (Columbia).

Nice opening to JAY AND THE AMERICANS' "French Provincial," then they seem to get a bit lost (United Artists).

Penny

A Les Reed/Barry Mason number I really liked is "Loving Or Losing You" sung with feeling by PENNY LANE, who ought to change her name (Columbia).

A shame that when Otis Redding's latest lovely record is doing so well they should release "Lovey Dovey" by OTIS AND CARLA, which could well drive you completely mad (Stax).

The funny thing is how well Les Reed's melodies sound when done in French. MIREILLE MATHIEU, after "The Last Waltz," does "I'm Coming Home" with French words and it's lovely (Columbia).

Weepy

BRENTON WOOD sounds like Billy Stewart on "Baby You Got It." Not another "Gimme Little Sign" but attractive enough (Liberty).

"How Peculiar" is a rather odd, nice record by DOBIE GILLIS, whose voice I like a lot (United Artists).

Absolutely nauseating is THE HOUSEHOLD'S weepy "21st Summer," which only the Americans could have made (UA).

"Simon Says" by AMBOY DUKES moves, but kept reminding me of the old hand jive days (Polydor).

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● PENNY LANE: should change her name

RAY Davies wrote "Up The Airy Mountain" and THE MUD sing it. It sounds a bit like Tolkein and has loads of charm about crispy pancakes. I like it (CBS).

Two versions of a raving thing called "My Old Man's A Groovy Old Man," which admittedly doesn't sound too promising. RAG DOLLS (Columbia) and DR MARI-GOLDS PRESCRIPTION (Pye) fight it out.

Folk singer PENNY NICHOLS has a lovely long warm guitar intro to "Look Around Rock," which has nothing to do with the revival and is all oversinging and very pretty (Pye Int).

Off-beat

PETE KELLY'S SOLUTION have a good lead singer but "Midnight Confession" got lost after the good opening (Decca).

Association's "Cherish" done with fervour and a rather deep voice by one RUTH. Attractive in an off-beat way (Columbia).

One of those frantic, well done love songs is BARBARA RUSKIN'S "Is This Another Way?" which she wrote herself (Parlophone).

ROOKS AND JERRY have a great outdated and somehow new intro to "I Got What It Takes." I laughed. Then they sound like Sam and Dave (Direction).

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VALENTINE

SPINS THIS WEEK'S NEW DISCS

CONGRATULATIONS, CLIFF

—NATURALLY IT'S A HIT!

CONGRATULATIONS (Columbia) — Hot on the heels of his leading energetic performance of our entry to Eurovision on the Cilla Black TV Show comes Mr. Richard's single of said song.

I don't like the song — though I can see those abroad will dig it greatly. I can almost hear it in French — and Hindustani too for that matter. Despite all the not liking it has inveigled its way into my mind so that I find myself singing it at odd times, which is very disturbing. Naturally a hit. My goodness they won't stop playing it!

OUT TOMORROW

MONKEES

VALLERI (RCA)—The Monkees, who haven't been sounding like the Monkees lately, come bursting back with something I can see leaping through their series with them running through fields, along beaches and riding the wild surf—hurray! (Actually I can't because we're not going to see the series anymore).

And therein lies a point. It is interesting to see, in the light of that, how well this single will do with no promotion. Ah Monkee fans snuck out of your homes at dead of night and buy up all the copies now! You will anyway.

And so to the record—Spanish guitar introduces a tambourine-backed Davy. The song is about the girl he loves and has a lot of "oh yeah's" and "come on's" and actually

is a conglomeration of a lot of records. Messy for me but perhaps I'll like it better in time.

OUT TOMORROW

TONY BLACKBURN

SHE'S My Girl (MGM)—The wholesome Mr Blackburn, with his schoolboy face, sounds much more at home on this number than on his last single. In fact he sounds like a good clean American campus boy with a set of powerful lungs, and injects a great deal of warmth and feeling into this pretty love song.

Some confusing time changes make it even more endearing. Should do well—especially if it gets the amount of plugs the other one did. And mothers will warm towards it especially. Good for them!

OUT TOMORROW



Bee Gees: many will be glad to hear they've changed their style

Bee Gees advance to a Cream style . . .

JUMBO (Polydor) — At the last minute Polydor decided to switch sides from Robin's sad little "The Singer Sang His Song" to this. It's all very confusing. Isn't life hard enough!

"Jumbo" is a very odd record. Certainly an advancement for the Bee Gees, and many I know will be very glad to hear a change from the usual Bee Gees' style which they were getting worried about. Commercial? Ah, that's another question. With Cream-type guitar heaving away in the background Barry sings of the mysterious "Jumbo." On first play I thought it was a jolly children's song about a toy elephant. But subsequent airings give me the impression that something far more sinister is afoot. We shall see. I find it hard to see where this is going to end up.

OUT TOMORROW

PROCOL HARUM

QUITE Rightly So (Regal Zonophone)—This will grow on you. Yes, it will because it did on me. I had to play it twice

because the first time I thought it rather lacking in something. The third time I liked it, though certainly you couldn't say immediacy was one of its better points.

What is, is the production, which is fine and solid and determined. Much more so than we're used to from Procol. At the beginning Brooker's voice didn't quite come across but then in we go and with some featured organ and a middle break like a Jim Webb song I can't remember and some wailing guitars. It is truly professional stuff. And a hit too.

OUT TOMORROW

JIMMY RUFFIN

I'LL Say Forever My Love (Tamla Motown)—And so we say farewell to all these clever new British records and revert back to type. In fact, back to good old dependable Tamla,

who never fail to come up with something to make you feel at home in there, with a tune you think you know, and a chorus to yell your lungs out at.

This is such. Jimmy Ruffin of "I'll Pass This Way Again" disappointment (because it wasn't a hit) will probably reach the same fate with this. Shame, shame. I love it and will play it endlessly. Because it means something to me, so there.

OUT TOMORROW

ROD STEWART

LITTLE Miss Understood (Immediate)—In the midst of all the famed artists shovelling out records this week, in creeps this. This is a Mike d'Abo song and a Mike d'Abo produced record. It is absolutely great and won't be a hit.

It won't be a hit because—oh, a million reasons, not the least being that I am potty for it. It also just isn't commercial. It has classical 'cellos and des-

perately sad words—a very open feeling about it and Mr Stewart sounds so unhappy and goes completely mad, à la Chris Farlowe in parts. Play it, play it.

OUT TOMORROW

PLASTIC PENNY

NOBODY Knows It (Page One)—Now this will surprise a lot of people who thought Plastic Penny would follow up "Everything That I Am" with a lousy number.

This is, in fact, a very good song written by those mastermen Bill Martin and Phil Coulter and a far cry from the stuff they dish up for international contests. The organ sound is again strongly featured with an almost semi-classical feel about the melody line. Despite all the goodies about this record it is more involved than their hit and therefore I don't see it doing so well. But a record to be pleased with, Plastics, yes, indeed.

OUT TOMORROW



Hollies: hardly the progress they are so proud of

Hollies: destined to shoot straight to number one

JENNIFER Eccles (Parlophone)—Of all the records out this week this is the one that's destined to shoot straight to number one. Which may or may not please the Hollies because it is hardly the progressive stuff they are so proud of.

No indeed. It's back very much to "Carrie Anne" and even further. An immediately catchy number, very simple and basic which everyone can wolf whistle and sing along and leap about to. Which they will. Very very commercial. The "King Midas" fans may weep a little

but it's better for the group, this sort of stuff. By George, it is.

OUT TOMORROW

GENE PITNEY

SOMEWHERE In the Country (Stateside)—I'm very sad about this record. I also hope I'm very wrong about this record, because on the first few plays at least I find it very very disappointing.

The main thing is that the song really isn't suited to Pitney, or vice versa. I can see

what he's done — with the thought that the story line will probably bring back pictures of "Tulsa" and "Town Without Pity." But sitting now I can't remember the melody line and his range is absolutely wasted. It's a nice enough number but lacks any real power or punch. I'd rather hear him on more personalised things and since he's here to promote it in glorious person it would all seem a great shame, even though it will be a hit.

OUT TOMORROW

TONY COLTON

IN The World Of Marnie Dreaming (Columbia) — And yet another PV special that probably won't see the light of day—oh yes, optimistic, that's me.

This time it's Tony Colton, who has written many songs for many stars, and now turns up on his own with a lovely little song about a child and a child's pink cotton wool world. It's done with masses of tenderness and very good strings.

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Star tour bonanza

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What a fantastic line-up of stars are off on the road: Gene Pitney, Bee Gees, Herd, Kinks, Simon Dupree, Tremeloes, Dave Dee, Dozy, Beaky, Mick and Tich, Don Partridge, Status Quo and Amen Corner are among them.

Next week's DISC brings you all you want to know about the tours: which stars are appearing where—and when!—plus their hopes and plans for their shows.

Disc's staff reporters are going on the road with the stars.

BOB FARMER travels with the Bee Gees, Dave Dee and Grapefruit, who open at London's Royal Albert Hall next Wednesday (March 27).

STEVE WEBBE joins Gene Pitney, Amen Corner, Simon Dupree, Status Quo and Don Partridge when they start their tour at Lewisham Odeon on April 5.

And DAVID HUGHES will bring you all the gossip and chat from the Kinks, Tremeloes, Herd and Gary Walker's Rain, who link up for a tour starting at Mansfield Granada on April 6.

So for the big tour news, it's DISC all the way!

HOW great a fan are YOU?

During the weeks of these three big tours, we'll be searching for the girl who can really claim to be "The Greatest Fan Of The Year."

Fabulous prizes could be yours, so watch DISC next week for full details of this unique contest!

AND that's not all! Also beginning in Disc next week... PETER FRAMPTON'S DIARY.

Exclusively for Disc, Peter Frampton of the Herd, known throughout the land as "The Face of '68" (the name WE gave him), begins his personal diary next week.

Meet this big star as you have never met him before, as Peter tells you, day by day, all the exciting, interesting, unusual and personal things that happen to him.

PETER FRAMPTON'S DIARY will make compelling reading.

Make sure you don't miss out—by placing an order for Disc TODAY at your papershop.

Fantastic new contest starts today... win free clothes from Apple

THE BEATLES are looking for a new unknown pop group to promote—and they want DISC readers to help them in their search!

Some group, somewhere in Britain is going to be lifted out of obscurity, signed up and set on the road to unlimited stardom just as is happening today to the four lucky boys who go to make Grapefruit, the group who set out next Wednesday on the fantastic sell-out Bee Gees-Dave Dee tour.

Which is where YOU come in. Apple, the company set up by the Beatles to discover, sign and promote new pop talent, are rightly aware that all over Britain there are hundreds of unheard-of groups who, with the right handling, could be every bit as big as today's top pop names.

Says Apple talent scout Mike Berry: "Either because they are afraid of giving up jobs and coming to London to try to gain a recording contract or simply because of lack of local encouragement, many very talented groups just aren't getting the chance they deserve."

The Beatles and Apple want to give the unknown groups their chance—and Disc agrees. This is why we are joining forces with Apple to unearth a new group and we want YOU to find them for us.

The Bee Gees tour is visiting all areas of the country and Apple scouts will be travelling, too,

to see the local groups nominated by Disc readers in each city.

We want you to fill in the coupon published on this page—but only if you live in the areas listed this week—naming the local group you feel deserve a chance of stardom, giving your reasons in not more than 15 words.

Apple will then count your votes and see the favourite group in each city before naming—at the end of the tour—the group they have signed to a recording contract and the full promotional facilities of the Apple organisation.

And six lucky readers, who voted for the winning group and, in the opinion of Apple, gave the best reason for nominating them, will then win...

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The Bee Gees-Dave Dee-Grapefruit tour starts next Wednesday so, if you live in the areas of LEEDS... MANCHESTER... LEICESTER... and SHEFFIELD, please nominate your favourite local group NOW.

Next week Disc will publish the voting coupon again... but for four more areas along the tour. Send your entries to APPLE TALENT SEARCH, DISC, 161 Fleet Street, London, EC4.

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