

# DISC

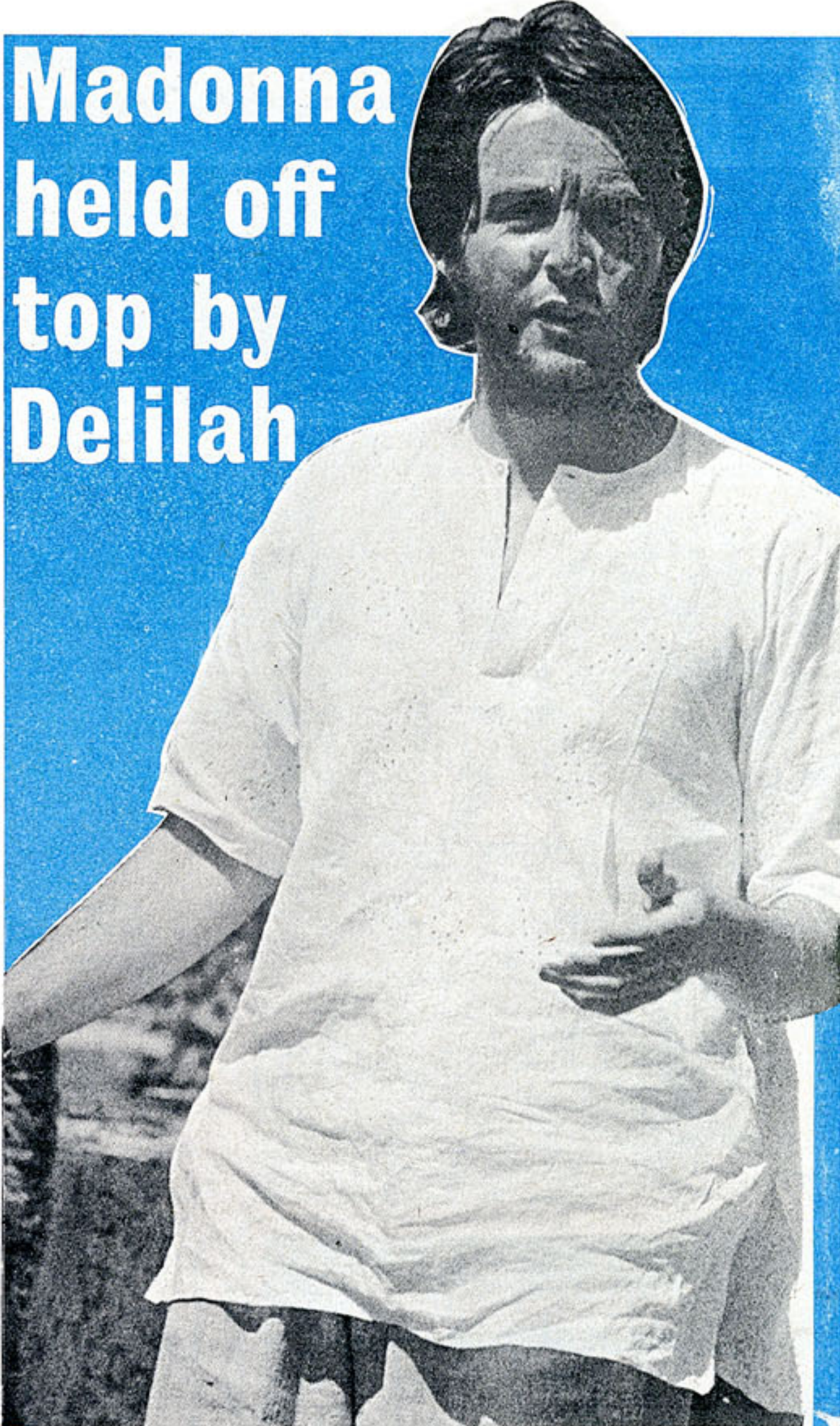
and MUSIC ECHO 1s

MARCH 30, 1968

USA 20c



## Madonna held off top by Delilah



**PAUL McCARTNEY** flew back to London this week from India — to find that “Lady Madonna” had been held from the top chart position by Tom Jones’ “Delilah.”

Picture shows Paul before he left the Maharishi’s meditation centre, with his face daubed with

paint. It was part of a Hindu colour festival in which revellers smear each other.

**NEXT WEEK**, Disc presents the Beatles in **FULL COLOUR** in a series of exclusive pictures taken in India.

For full Beatle news, turn to page 6.

## Bee Gees big tour send-off

SEE PAGE 12

## CLIFF: Euro-hit up to 8

SEE PAGE 5

**PAUL McCARTNEY** is big news this week—he wrote “Step Inside Love,” the song that has rocketed

Cilla back to the chart big-time! Cilla talks about herself — and marriage — on page 16.



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



"SHE'S My Girl" sings Tony Blackburn on his new single—and rumours say the girl in question is petite blonde "Tiger," lead singer of the Paper Dolls.

Tony's also a big fan of the girls' record "Something Here In My Heart" and has played their record every morning on his Radio 1 show.

"Tiger" and Tony met for the first time on his TV show and then again at last week's "Top Of The Pops." They're pictured here together at last Sunday's Wembley charity concert.

**Is Proby related to John Wesley Hardin?**

**P. J. PROBY** insists he is a relative of John Wesley Hardin, the real name and spelling of Bob Dylan's LP subject. "My grandmother was a Hardin, and so were all her sisters. Perhaps I've got some of the outlaw blood in me too!"

Time Box deserve far wider recognition.

What is it that's fortifying those Swinging Radio 1 men like Bruce Wyndham, Roger Moffatt and Bill Crozier? Phyllosan?

Dubliners appeared twice on one Ed Sullivan show... an unheard of occurrence. And Bee Gees, on the same show, only appeared once!



SATCHMO: a huge hit

Cilla's clothes on her TV series still give cause for concern.

Risque jokes from Radio Luxembourg's Norman St. John—wrong for the station's market.

Foundations' saxophone player Pat Burke won £133 on the football pools, his first win in 10 years.

**TOGETHER** at London's Playboy Club: John Walker and P. J. Proby.

At school Tony Blackburn was known to his pals as "Blackberry"!

Louis Armstrong film on last week's "Top Of The Pops" featured family of studio manager John Hughes.

Pete Murray believes that behind every pop person is a jazz background. "If a lot of DJs played the records they liked themselves the whole scene would change." Thank God they don't then, Pete!

Joy Marshall, a singer sadly-neglected by the pop scene, doing a nice cabaret act at London's Playboy Club.

**ARE** 50 photos of Radio 1 deejays the sort of prizes to attract listeners to enter that "Bits And Pieces" contest?

Who's latest American single "Call Me Lightning" features Roger Daltrey sounding astonishingly like Steve Marriott.

When Symbols appeared on "All Systems Freeman" last week, their stage clothes were stolen from their van and Mick Clarke had to wear a borrowed pair of BBC wardrobe trousers, hopelessly too large, and clipped together by four pegs.

Yardbirds would like to point out to Jeff Beck that their eight-week American tour next week will gross a quarter of a million dollars.

Cat Stevens and the Ryan Twins to share a London flat. Commiserations, Cliff Richard—he's lost his voice.

**Bets**

**TOUR** manager Fred Perry wants to lay bets on the Kinks arriving for the opening venue—Mansfield Granada, April 6—at the time he's asked, 2 p.m. Dave Davies says they'll be there by 12... p.m. or a.m.?

Herd road manager Barry Saich married last Friday.

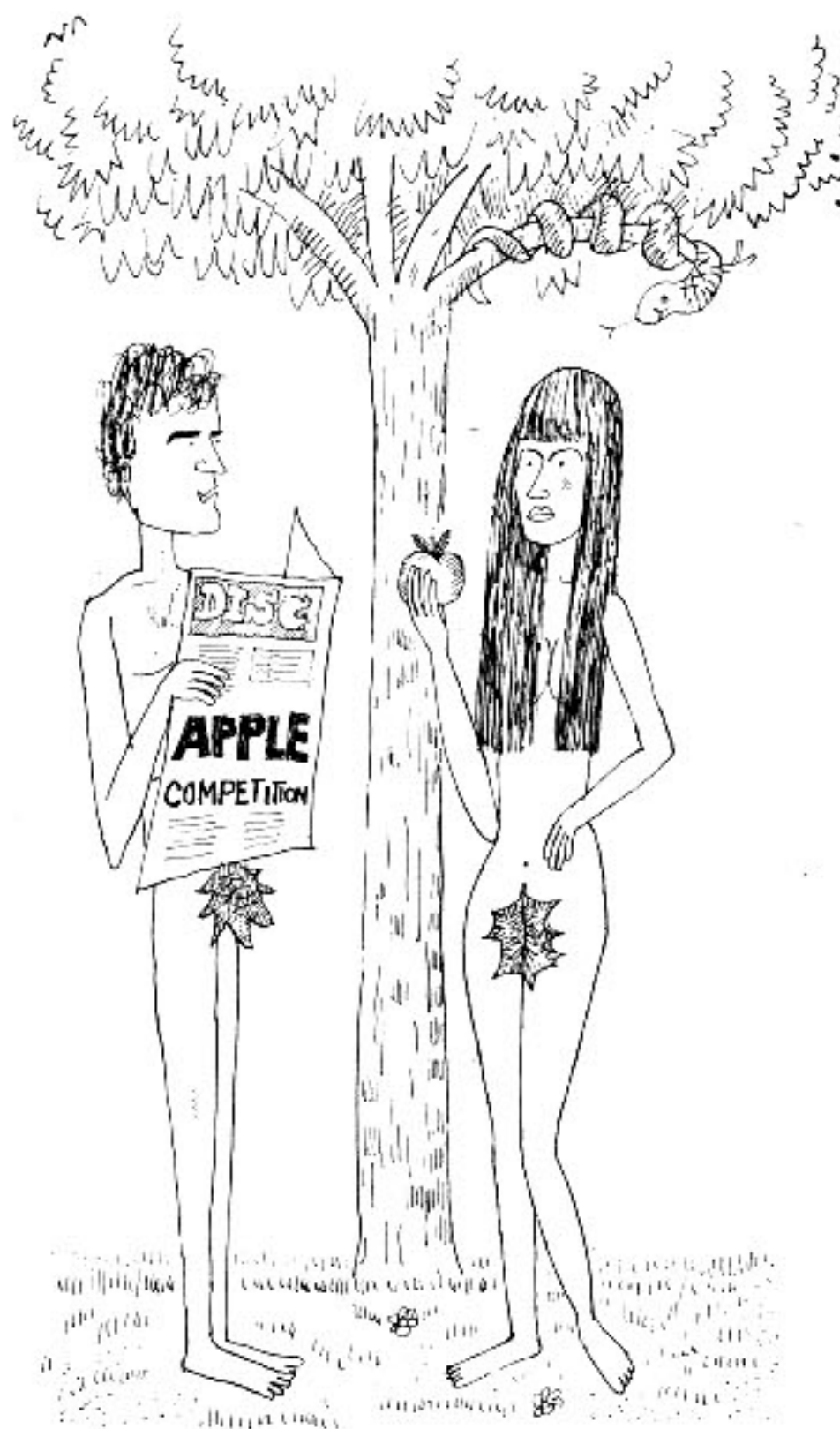
Amen Corner's celebrated Streatham abode soon to be vacated. "Too many fans have found our hiding place so we're looking for a new seven-bedroomed house near London," says Andy Fairweather-Low.

Dave Davies says that for the Kinks tour, he will do the first 50 minutes "and the rest of them will come on for the last ten minutes."

Before it all started happening, Grapefruit's Peter Swettenham planned to emigrate to Australia because he was fed up with only making small money.

Superb Simon Dupree ballad, "Part Of My Past," under consideration for Long John's next single.

**Fan Gag...by Barry Fantoni**



"Well, they're reviving plenty of oldies these days—perhaps we stand a chance..."

**MICK** Jagger, Cliff Richard and Mick Farren, lead singer with London underground group Social Deviants, are to meet on a John Peel radio show to discuss obscene pop lyrics.

Doors "Unknown Soldier" is a beautiful record by an important group, and was a large U.S. hit—BUT it will not be released here. "Their last two records did nothing here, and I've been told by Radio 1 that I won't get any airplay on this," said an Elektra Records spokesman. Shame!

Look out for Earth Opera—new Boston group whose first LP is out here in the next few months. As will be Ars Nova—two beautiful records.

With the release of "The Hangman's Beautiful Daughter," the Incredible String Band fully and finally justify their name.

**SIMON** Dee, Jeff Beck and DJ Duncan Johnson at special London Fashion Show "Love Is Blue" last week.

Tom Jones' father often goes round to his son's house to do some gardening.

Gene Pitney very proud of fact that his small son Tod can associate word "goat" with a goat's head he has on the wall of his house in Connecticut!

Easybeats manager Mike Vaughan can't get over being able to walk into a pub with long hair and not immediately be involved in a punch-up!

Tom Jones' parents very proud of their son's ability at woodwork classes when he was young.

The truth is out—Simon Dee wears those glasses on TV so that he can see properly!

Now Sandie's taken the plunge how long before her friend Cilla does likewise?

Congratulations  
**TOM JONES**  
on his  
Silver Disc  
for  
**DELILAH**



Decca F 12727 45 rpm record

**DECCA**

Decca Record Company Limited  
Decca House, Albert Embankment SE1



ROSKO: Conley digs him



# DISC TOP 30



## AFTER BATHING AT BAXTERS JEFFERSON AIRPLANE

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# CHART TOPPER



# HIT TALK

by JEFF  
BECK



## Four Tops: it's sad the Tamla empire's crumbling

I COULD see the hit potential of "Cinderella", but it's grossly aggravating, infuriating and a brain-washer of a record. Tom Jones is good—a great powerful voice. In fact his voice is so tremendous I don't think the public cares what he's singing. Nor do I for that matter!

I wouldn't like to pass judgment on the Beatles!

Louis Armstrong is on a bit of a "Hello Dolly" scene. I get the feeling someone said: "Louis, time for another record" and away he went! Still, it's a comforting thought. I'd be happy to have a hit record when I was 68!

"Rosie" is a novelty I don't particularly like. The 'B' side is better, but good luck to him, I say. Lulu's is great, especially that awkward timing in the middle. She's certainly broken down all the age barriers.

Cilla's! Fantastic. Of course the TV series has helped her, but I think it would have been a big hit anyway. I don't HEAR the Beatles in it—but no doubt it will be another McCartney gem!

Four Tops, well I'm biased. For me they are the greatest. It's sad that the Tamla empire is crumbling though, and they've got to take LP tracks for singles.

Sorry Cliff, but "Congratulations" goes right under my foot! It's so old hat, but I suppose it's catchy enough to be a Eurovision hit. Just like 1956 all over again, with "Milord" in the middle. Paul Mauriat is a bit of a blow, 'cos it's such a nice version. I didn't hear his version till after I'd recorded mine.

NEXT WEEK  
**BILL  
'CONGRATULATIONS'  
MARTIN**

- 1 (2) ● DELILAH.....Tom Jones, Decca
- 2 (3) ● LADY MADONNA.....Beatles, Parlophone
- 3 (1) ● CINDERELLA ROCKEFELLA  
Esther and Abi Ofarim, Philips
- 4 (5) THE DOCK OF THE BAY.....Otis Redding, Stax
- 5 (10) ▲ WONDERFUL WORLD.....Louis Armstrong, HMV
- 6 (4) ● LEGEND OF XANADU  
Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 7 (6) ROSIE.....Don Partridge, Columbia
- 8 (19) ▲ CONGRATULATIONS.....Cliff Richard Columbia
- 9 (7) JENNIFER JUNIPER.....Donovan, Pye
- 10 (14) STEP INSIDE LOVE.....Cilla Black, Parlophone

NEXT 20: Introducing 1910 FRUITGUM CO., REPARATA & THE DELRONS, MONKEES, ANDY WILLIAMS

- 11 (9) ME, THE PEACEFUL HEART.....Lulu, Columbia
- 12 (8) FIRE BRIGADE.....Move, Regal Zonophone
- 13 (17) IF I WERE A CARPENTER.....Four Tops, Tamla Motown
- 14 (12) ● SHE WEARS MY RING.....Solomon King, Columbia
- 15 (11) GREEN TAMBOURINE.....Lemon Pipers, Pye
- 16 (15) LOVE IS BLUE.....Paul Mauriat, Philips
- 17 (13) DARLIN'.....Beach Boys, Capitol
- 18 (30) ▲ IF I ONLY HAD TIME.....John Rowles, MCA
- 19 (21) GUITAR MAN.....Elvis Presley, RCA Victor
- 20 (23) AIN'T NOTHIN' BUT A HOUSEPARTY.....Showstoppers, Beacon
- 21 (—) SIMON SAYS.....1910 Fruitgum Co., Pye
- 22 (16) ● MIGHTY QUINN.....Manfred Mann, Fontana
- 23 (20) WORDS.....Bee Gees, Polydor
- 24 (—) CAPTAIN OF YOUR SHIP.....Reparata and the Delrons, Bell
- 25 (—) VALLERI.....Monkees, RCA Victor
- 26 (22) BEND ME, SHAPE ME.....Amen Corner, Deram
- 27 (—) CAN'T TAKE MY EYES OFF YOU.....Andy Williams, CBS
- 28 (18) PICTURES OF MATCHSTICK MEN.....Status Quo, Pye
- 29 (25) LOVE IS BLUE.....Jeff Beck, Columbia
- 30 (24) ● AM I THAT EASY TO FORGET.....Engelbert Humperdinck, Decca

● 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 (4) HISTORY OF OTIS REDDING  
Otis Redding, Volt
- 4 (3) SOUND OF MUSIC  
Soundtrack, RCA Victor
- 5 (5) 2 IN 3  
Esther and Abi Ofarim, Philips
- 6 (8) WILD HONEY  
Beach Boys, Capitol
- 7 (6) FOUR TOPS GREATEST HITS  
Tamla Motown
- 8 (7) 13 SMASH HITS  
Tom Jones, Decca
- 9 (—) FLEETWOOD MAC  
Peter Green's Fleetwood Mac, Blue Horizon
- 10 (—) OTIS BLUE  
Otis Redding, Atlantic

### AMERICAN TOP TWENTY

- 1 (1) THE DOCK OF THE BAY.....Otis Redding, Volt
- 2 (2) LOVE IS BLUE.....Paul Mauriat, Philips
- 3 (7) VALLERI.....Monkees, Colgems
- 4 (4) SIMON SAYS.....1910 Fruitgum Company, Buddha
- 5 (8) (SWEET SWEET BABY) SINCE YOU'VE BEEN GONE  
Aretha Franklin, Atlantic
- 6 (6) LA-LA MEANS I LOVE YOU...Delfonics, Philly Groove
- 7 (12) YOUNG GIRL Union Gap featuring Gary Puckett, Columbia
- 8 (10) BALLAD OF BONNIE AND CLYDE  
Georgie Fame, Epic
- 9 (23) LADY MADONNA.....Beatles, Capitol
- 10 (3) THEME FROM VALLEY OF THE DOLLS  
Dionne Warwick, Scepter
- 11 (11) MIGHTY QUINN.....Manfred Mann, Mercury
- 12 (5) JUST DROPPED IN (TO SEE WHAT CONDITION MY CONDITION WAS IN).....First Edition, Reprise
- 13 (13) SCARBOROUGH FAIR.....Simon and Garfunkel, Columbia
- 14 (14) DANCE TO THE MUSIC...Sly and the Family Stone, Epic
- 15 (17) CRY LIKE A BABY.....Box Tops, Mala
- 16 (16) KISS ME GOODBYE.....Petula Clark, Warner Brothers
- 17 (9) I THANK YOU.....Sam and Dave, Stax
- 18 (25) IF YOU CAN WANT  
Smokey Robinson and the Miracles, Tamla
- 19 (33) I GOT THE FEELIN'  
James Brown and the Famous Flames, King
- 20 (15) THE END OF OUR ROAD  
Gladys Knight and the Pips, Soul

# THE STATUS QUO

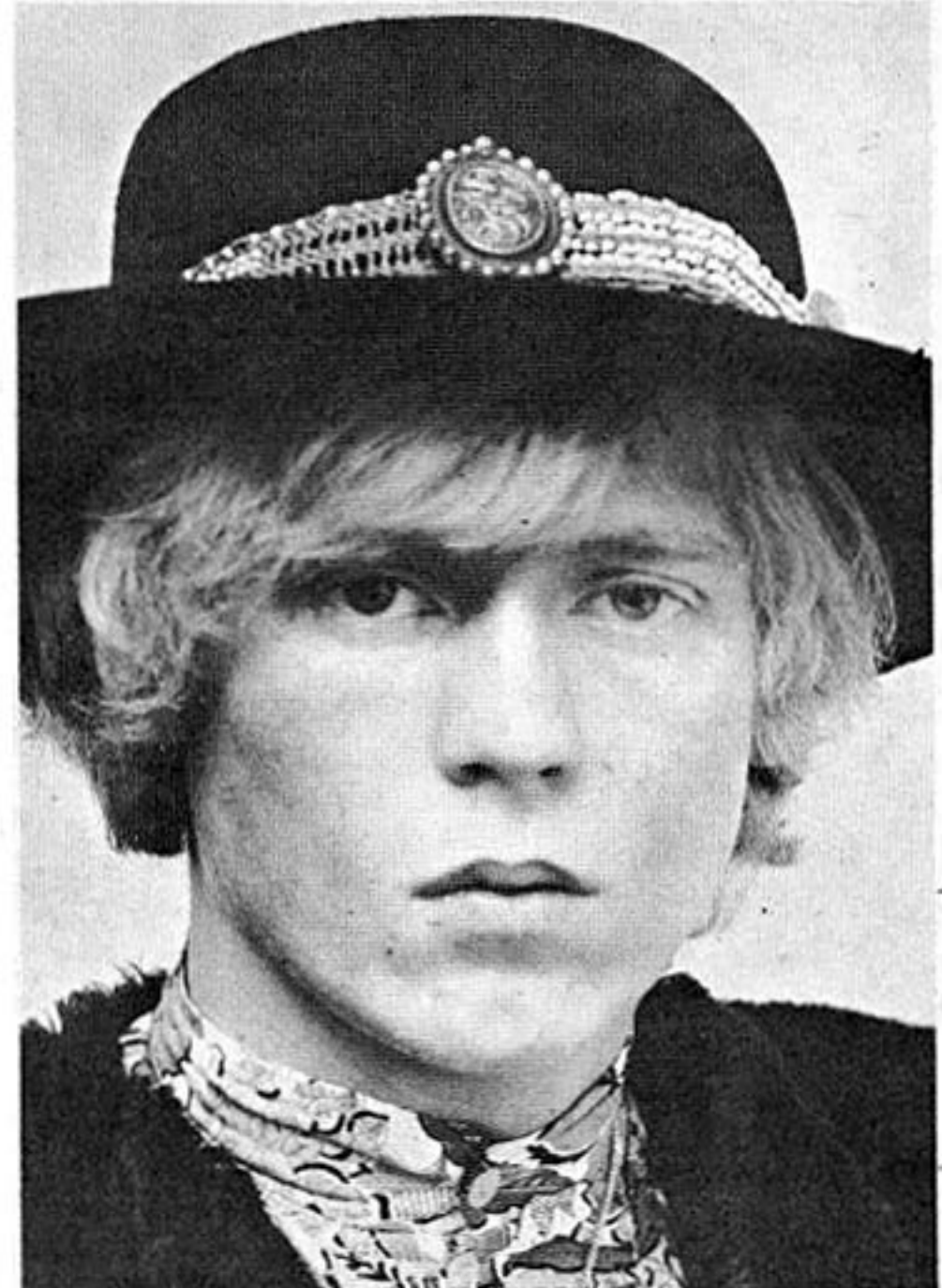
## Black Veils of Melancholy

7N 17497





# MOVE MYSTERY: ACE TO QUIT?



● ACE KEFFORD: "very sick boy"

IS CHRIS "ACE" KEFFORD, the Move's 20-year-old blond bass guitarist, seriously ill with nervous strain, quitting the group permanently? This was the question being asked in the pop world this week as a result of Ace's serious illness.

Move manager Tony Secunda told Disc: "Chris is not appearing at present because he is in a serious nervous condition and under the strictest medical care. The pressures of the pop scene have done him in temporarily. He's got an ulcer and he's a very sick boy."

"We cannot foresee at this stage what the outcome of his illness will be, but it looks likely that he'll be out of action for a few months."

"But as far as the stories of his quitting are concerned, it's a load of nonsense."

The Move, for the moment, at least, are not considering a replacement, temporary or otherwise, and are fulfilling dates as a four-piece outfit.



● FOUNDATIONS cut their new single, due for mid-April release, on Tuesday this week. A-side is undecided, but the flip is expected to be the Macaulay/McLeod "Tear Jerker-Music Worker You." Release in the States is set to coincide with group's mid-May tour there.

Cindy and Pat, Claude Francois' Go-Go Dancers from Paris joined the Foundations for Albert Hall opening yesterday (Wednesday) of the Bee Gees-Dave Dee tour, and on April 29 the group leaves for an eight-day Rome visit.

JOHN Fred and his Playboy Band set for British tour between May 27 and June 16, but venues as yet undecided.

## Amen Corner get own Welsh TV series

AMEN CORNER star in their own TV series for BBC Wales this summer. The series "Amen Corner Spectacular," starts on June 30 and will be six one-hour shows with guest artists. Producer will be John Williams, responsible for the recent "Victor Spinetti" series. During the group's appearance at the Spastics Ball at Wembley on Sunday, Amen lead singer Andy Fairweather-Low suffered a septic knee after kneeling on a drawing pin on the stage during their "Gin House" number.

## Kenny: Next Singing DJ

KENNY EVERETT today (Thursday) tapes what could be his debut single—with assistance from Don Paul, manager of Don Partridge. "I've been trying to persuade him to make a record for months and now we're finally going to do something about it," said Don. "Kenny's got a great voice."

But the single definitely won't be a comedy number with "Granny" and "Crisp," featured in his Sunday morning Radio 1 show.

"One side is in pop style rather like the Foundations and the other sounds classical with violins, cellos, violas, flutes and oboes," said Don.

Both sides were written by Harry Nilsson and Don Paul hopes a record will be out as soon as possible.

RADIO 1 DJ Tom Edwards has landed his own show on Radio 4. From this Saturday (March 30) he's to host a 30-minute early morning regional pop programme broadcast by the BBC in East Anglia.

Tom will be in a Jimmy Young-type role (spinning records, phone interviews) for "Happy weekend Everybody" (8.10 to 9.20 a.m.). Tom already has his own local TV magazine show for the BBC in the area.

## 'Talk of the Town' for Gene?

GENE PITNEY may appear at London's "Talk Of The Town" next year.

Pitney opens his spring tour of Britain at Lewisham Odeon on April 5. Amen Corner, Simon Dupree, Status Quo and Don Partridge appearing with him. Because of existing commitments Amen Corner will not appear at seven dates and their place is taken by the Love Affair—at Wolverhampton Gaumont (April 11), Blackpool ABC (13 and 14), and Derby Gaumont (15); and by Marmalade at Glasgow Odeon (April 9); the Move at Sheffield (May 3); and the Honeybus at Birmingham Odeon (April 25).

A fourth week for the tour has now been set for Peterborough ABC (May 1), Stockton ABC (2), Sheffield City Hall (3), Newcastle City Hall (4), Hammersmith Odeon (5) and Walthamstow Granada (7).

## Petula turns down Tom-Tommy Royal show at Palladium

PETULA CLARK has had to turn down an appearance before the Queen at London's famous "Palladium" theatre on May 13 — because it clashes with her American dates.

Pet was invited to star in a special charity show with Tom Jones and Tommy Steele—plus other top names—before the Queen and Duke of Edinburgh. ATV is taping the whole show for screening on May 19. Money raised will go towards the British Olympic Games team fund.

Pet, who is due back in Britain next month to start filming "Goodbye Mr. Chips,"

is having problems about a new single. She has already recorded the Tony Hatch song "Have Another Dream On Me"—but may cut new songs in April, from which the final choice will be made.

No further "live" concert or cabaret dates are being set for

Pet until next year—because of her heavy film commitments.

After "Mr. Chips" she returns to the States to consider two new offers — a Western with James Garner and a musical version of "Peter Pan."

## SAMMY HIT ALBUM AND TV SERIES

SAMMY DAVIS JNR., whose BBC series starts in June, has an album of his greatest hits out on April 26 and a single is set to coincide with the "live" 13-part "open-ended" series.

Each programme screened at peak time on Sunday evenings will last anything from 45 minutes to an hour and Sammy will sing, dance, wisecrack and interview star guests.

Said a BBC spokesman: "You can't chop an exceptionally talented world star off at an exact time." Sammy and his producer will decide when each show ends.

The series will be screened while he is also appearing in the musical "Golden Boy" at the London Palladium. The show begins on June 5 "for a limited season"—from three to four months.

## Showstoppers dates set

AMERICA'S Showstoppers — their hit "Ain't Nothin' But A Houseparty" is at 20 this week — arrive in Britain now on April 15 for a three-week tour being arranged by promoters Maurice King and Vic Peacock.

Dates fixed so far include: Birmingham (Plazas, Handsworth and Old Hill) on April 20, Purley's Orchid Ballroom (22)—three days in Scotland (26-28)—and Liverpool Victoriana (May 3), Manchester Twisted Wheel (4) and Warrington, and Nantwich Civic Hall (5).

Radio and TV dates are also being set up. Group returns to the States on May 8.

## Elvis chooses Eurovision song

ELVIS PRESLEY's next single, out in November, will be the Guy Fletcher-Doug Flett song "Wonderful World," placed third in the British heat of the Eurovision Song Contest.

Elvis is reportedly "knocked out" with the song, which with different lyrics he sings over the credits of his next film, also out in November.

"Wonderful World" is currently being recorded by French star Mireille Mathieu and by Swedish girl singer Siv Malmqvist.

## Ray Charles here

Ray Charles, his orchestra and the Raelets visit Britain in September for two concerts—at the Royal Festival Hall on September 21 and the Grand Theatre, Wolverhampton, the following day.

Charles' two-day British visit is part of a 15-day European tour.

DAVE Berry's new single, released on April 19, is "Do I Still Figure In Your Life"—a song written and recorded originally by British group the Honeybus last year.

# Countdown

## THURSDAY

Long John Baldry—Mr. Smith's, Manchester and Mr. Smith's, Hanley (until Saturday). Status Quo — Pier Ballroom, Worthing. Frankie Vaughan—Social Club, Greasborough (until Saturday). P. P. Arnold—College of Education, Brighton. Tremeloes—Locarno, Derby. Pop North (Radio 1—1 p.m.)—Spencer Davis Mindbenders, introduced by Dave Lee Travis.

## FRIDAY

Bee Gees/Dave Dee, Dozy, Beaky, Mick and Tich/Grapefruit—Victoria Theatre, Leeds. Manfred Mann—Avery Hill College, Eltham, London. Amen Corner—Locarno, Basil-don. Foundations — Roxy Cinema, Kelso and Regal Ballroom, Bonnyrigg, Scotland. P. J. Proby/Procol Harum—Industrial Club, Norwich. Move—Central Pier, Morecambe. "Record Star Show" (BBC 1—7.30 p.m.)—including Move, P. J. Proby, Dave Dee, Dozy, Beaky Mick and Tich, Amen Corner, Simon Dupree, New Vaudeville Band, Tony Blackburn, Simon Dee, Pete Murray. Joe Loss Show (Radio 1—1 p.m.)—Tony Blackburn, Shevells.

## SATURDAY

Bee Gees/Dave Dee, Dozy, Beaky, Mick and Tich/Grapefruit—ABC, Chester. Manfred Mann—Holborn College, Holborn, London. Gary Walker and Rain—Imperial Ballroom, Nelson. Amen Corner—California Ballroom, Dunstable. Foundations—Hub Club, Clydebank and Ballshill, Y.M.C.A. Move — St. John's Ballroom, York. Tremeloes—George's Ballroom, Hinkley. "Dee Time" (BBC 1—6.15 p.m.)—Gene Pitney, Duke of Bedford. "Rolf Harris Show" (BBC 1—7.55 p.m.)—Vince Hill, Don Partridge. "Time For Blackburn" (ATV)—Paul Jones, Kiki Dee, Lemon Tree, Tony Colton, Nite People, Emperor Rosko.

Saturday Club (Radio 1—10 a.m.)—Simon Dupree and the Big Sound, Peddlers. Pete's People (Radio 1—10 p.m.)—Gene Pitney, Status Quo. P. J. Proby—Civic Hall, Nantwich. Jeff Beck—College of Technology, Wolverhampton.

## SUNDAY

Bee Gees/Dave Dee, Dozy, Beaky, Mick and Tich/Grapefruit—Palace, Manchester. Foundations — Clouds Club, Derby. Move — Prince's Club, Manchester. Top Gear. (Radio 2—2 p.m.)—Tim Rose, John Mayall, Honeybus, Blossom Toes, The End, introduced by John Peel.



● P. P. ARNOLD

## MONDAY

Bee Gees/Dave Dee, Dozy, Beaky, Mick and Tich/Grapefruit — De Montfort Hall, Leicester. Amen Corner—Baths Hall, Ipswich. Foundations—Top Rank, Watford. Move — Belfry Club, Birmingham. Small Faces—Orchid Ballroom, Purley. Jeff Beck. — Winter Gardens, Cleethorpes. Radio 1 o'clock (Radio 1—1 p.m.)—Gene Pitney.

## TUESDAY

Engelbert Humperdinck — "Robinson Crusoe," Palladium, London (season). Matt Monro—Talk Of The Town, London (season).

## WEDNESDAY

Amen Corner—Pavilion, Bourne-mouth. Herd—Top Rank, Swansea. Foundations—Top Rank, Swansea.

## AND THEN WE WERE THREE . . .

## ONE STOP RECORDS

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## Cilla to Portugal

CILLA BLACK ended her BBC-TV series on Tuesday this week and flies to Portugal for two weeks' holiday with fiance Bobby Willis on Saturday.

Because of the success of her TV shows, Cilla is expected to be invited to do another series next year.

She returns from holiday in time to start her series of two-week cabaret seasons at Glasgow's Alhambra Theatre on April 22. She also appears in Edinburgh (from May 6), Batley (July 7), Manchester (August 12) and Newcastle (26). On June 10 she returns to London's Savoy Hotel for a three-week cabaret spot.

## Klaus collects

KLAUS VOORMAN, of Manfred Mann, flies to Bremen, Germany, on April 3 to receive special awards on the group's behalf for consistently high chart placings in Germany. Group do a three-day Irish tour from April 19 and tours Sweden from May 18 to 25.



# Monkees film LP, end of year tour

SPECIAL soundtrack LP from the Monkees' first feature film—currently being shot on location at Palm Springs, California—will be released in Britain to tie in with the film's premiere here at the end of the year.

The film, still untitled, has five weeks more of shooting schedule. In between, Monkees go into the recording studios to complete their new LP "The Birds, The Bees And The Monkees" for release here in May.

Group now definitely visits Britain for a tour in the autumn. It will be for three weeks and take in Scotland and the Provinces.

## Shadows tour

SHADOWS, who return from their Australian tour on April 20 and open five days later in a short season at the London Palladium with Tom Jones, are being lined up for a large Continental tour this autumn.

## Bonzos' fool song

BONZO Dog Doo Dah Band, who appear on TV's "Golden Shot" on March 31, will write a special April Fool's Day song for the programme.

Track will be recorded by the group and may be released as their new single in three weeks time.

## Status: Caroline protest march

STATUS Quo, whose new single, "Black Veils Of Melancholy," is out tomorrow (Friday), plan a march on 10 Downing Street to petition the Prime Minister to re-open the case for free radio.

Co-manager Pat Barlow told Disc: "We have acknowledged all along that the success of the group's 'Pictures Of Matchstick Men' was initially due to the exposure Radio Caroline gave us. We feel Caroline should still be there to help others. We'll make the march as soon as we have organised support from the fans."

# 'Eurovision odds against us,' says Cliff

CLIFF Richard confessed this week that the fact that no country has won the Eurovision Song Contest in successive years could go against "Congratulations," with which he attempts the Eurovision "double" at London's Royal Albert Hall next weekend (April 6).

"Psychologically, things must go against us," said Cliff, who attempts to follow Sandie Shaw's success with "Puppet On A String" in Vienna last year.

So far, 182 versions of "Puppet" have been recorded around the world—and composers Bill Martin and Phil Coulter expect another flood of versions for their new Eurovision song. Following the Californians' cover version of "Congratulations," the Phil Coulter Orchestra are recording the title for a Pye single out next Friday (5) and "Eve Is Blue" hitmaker Paul Mauriat is also planning a version.

Martin told Disc: "Perry Como and Bobby Vinton have already indicated they will do American market versions—but we've asked the publishers to prevent anybody in the States releasing the song there before Cliff's version."

"He's never had a big American

**STARS  
IN THE  
NEWS  
2**



Cliff—as he will be seen in Monday's TV play with actress Marian Diamond.

# CLIFF: SHADOWS SHOWS, WEST

## END PLAY

### Andy Williams: concert dates

ANDY WILLIAMS makes only two concert appearances in Britain with the Henry Mancini Orchestra during his European trip in May. Both shows will be in London—at the Royal Albert Hall (Sunday, May 19, and Monday, May 20).

Andy arrives about a week before the dates. Henry Mancini will front a 45-piece orchestra of top British musicians.

● Kiki Dee's new single will be her version of the Andy's hit, rush-released this Friday.

CLIFF RICHARD is planning to make concert appearances around Britain with the Shadows later this year. Also in line: Cliff to star in a West End stage play after his August working holiday in America.

For the thousands of fans who have signed constant petitions for him to do a British tour, Cliff gave the good news to Disc on Monday when he said: "I'm waiting for the Shadows to return from their Australian tour and will then ask them to join me on a series of concerts around the country."

"They won't all be staged successively. I shall do one here and one there with days or weeks gap between them. It could be that I will be doing these concerts in June and July,

because I've got a four-week season at London's 'Talk Of The Town' starting on May 13, when I will be appearing without the

Shads, and I'm spending August in America.

"Then, after America, I may well be appearing in a stage play. I can't say any more at the moment, but I'm keen on the idea—and with all these commitments, that only leaves June and July for these concerts."

Cliff originally hinted at the concert possibility exclusively in Disc last October 21 when he said: "I don't enjoy a great length of touring—if I did at all it would be on the basis of two or three days at a time, here and there."

One concert Cliff had to miss was Sunday's Stars Organisation for Spastics show at Wembley Empire Pool. A throat infection forced him to cancel his appearance and the previous day he spoke but did not sing when he appeared on "Dee Time."

"With the Eurovision Song Contest so close, my doctor warned me against singing as I would most likely have landed up with laryngitis," said Cliff.

Cliff can be heard and seen, however, on Monday when he plays his first dramatic TV role in the ATV "Playhouse" production "A Matter Of Diamonds" (8.30 p.m.). Cliff plays a partner in a robbery gang who has to get to know a girl who has inherited a diamond necklace and steal it. But Cliff falls in love with the girl—Marian Diamond—and so places himself in an impossible position.

Next major event for Cliff following Eurovision will be three charity gospel concerts with the Settlers from April 26-28 in Zagreb, Stockholm and Amsterdam respectively.

# Simon and Garfunkel —dates set

SIMON and Garfunkel return to Britain on May 23 to undertake two concert appearances—at Birmingham and London's Royal Albert Hall, on May 30 and 31.

The duo were forced to cancel appearances at both venues on their visit here at the beginning of the month due to Art Garfunkel's illness.

They will do a week's TV and radio appearances before their concerts. Their new LP, "Bookends", is released in June.

### TOP OF THE POPS

On tonight's show: Beatles, Cilla, Cliff Richard, John Rowles, Hollies, Gene Pitney, Showstoppers, Louis Armstrong, Paper Dolls. Compers: Jimmy Savile and Dave Cash.

## Herd signed for film with Tom Courtney

HERD have been signed for their first major film—an appearance in the new Tom Courtney, Romy Schneider, Alan Badel production "Otley," which starts shooting this week in London. Group is filmed in a

cameo role at Buckingham Palace. "Otley" is released in Britain in December.

Herd, whose new single "I Don't Want Our Loving To Die" is released this Friday, appear on the "Joe Loss Pop Show" on April 5.

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# ZOMBIES SPLIT... 'FELT WE WERE BECOMING STALE'



ZOMBIES, who sprang to fame with the hit "She's Not There," three years ago, have disbanded.

Says leader Rod Argent. "We felt we were becoming stale. We didn't think we were progressing musically as a group."

But the St Albans boys leave behind two new releases. A single, "Time Of The Season," released on April 5, and an album, "Odyssey And Oracle," on April 19.

Adds Argent: "We are ending our career with recordings we wrote and produced ourselves for the CBS label. We have made up our minds not to re-form even if the records are big hits."

Zombies were most successful in America where "She's Not There" and "Tell Her No" won them top awards. The boys also appeared and played in Otto Preminger's film "Bunny Lake Is Missing."

Zombies Rod Argent and Chris White plan to stay in the business, songwriting and producing. Lead singer Colin Blunstone is going into insurance. Drummer Hugh Grundy intends to stay in music. And guitarist Paul Atkinson has taken a post in computers.

# Beatles, Sandie, Engelbert and Procol win Novello Awards

BEATLES have scooped three more prizes for their songs. "Hello, Goodbye," "She's Leaving Home" and Paul McCartney's music for the Hayley Mills movie "The Family Way" are included in this year's Ivor Novello Awards.

Songs by Engelbert Humperdinck, Sandie Shaw and Procol Harum also win trophies. And Disc record reviewer Penny Valentine was among the judges.

Beatles John and Paul get first prize for "She's Leaving Home" (best British song), runner-up certificates for "Hello, Goodbye" (highest sales in 1967), the section won by Les Reed and Barry Mason for Engelbert's "Last Waltz."

## All-star pop TV series

CLIFF, Lulu, Dusty Springfield, Eddie Arnold, Dave Clark Five, Freddie and the Dreamers, Shirley Bassey, Mireille Mathieu and Frank Ifield are among stars appearing in ATV's Sunday night, comedian-hosted "Big Show," to be screened in the States as "Showtime."

The 13 week series begins April 7, when Terry-Thomas hosts a show featuring Mireille Mathieu and the Dallas Boys.

Eight shows have already been filmed and guests so far lined up include Dusty Springfield, Frank Ifield, High Windows with Dave Allen (April 21); Shirley Bassey, Matt Munro, Acker Bilk, Los Paraguayos with Shelley Berman (April 28); and Lulu, Cliff Richard, Bonzo Dog Doo-Dah Band with Steve Allen (May 5).

Series which ends July 21 also includes Four Freshmen, Liberace, Kathy Kirby, Manitas de Plata, Nina and Frederick, Juliet Prowse, Buddy Greco and Dave Clark Five.

## New Otis LP

NEW OTIS Redding LP out in May and titled "Sitting On The Dock Of The Bay" offers the following tracks: "I Love You More Than Words Can Say;" "Let Me Come On Home;" "Open The Door;" "Don't Mess With Cupid;" "Glory Of Love;" "I'm Coming Home;" "Tramp" (with Carla Thomas); "The Huckle-buck;" "Nobody Knows You;" "Ole Man Trouble."

## Delilah beats Madonna to number one spot

BEATLES have been beaten to the Number One spot by Tom Jones. His "Delilah" has pipped their "Lady Madonna" at the post.

John, Paul, George and Ringo entered at number three last week while Tom hovered at two. It is Tom's third chart-topper. Others were "It's Not Unusual" and "Green, Green Grass Of Home."

Both Beatles and Tom have won Disc's Silver Disc award for 250,000 sales of their singles in this country.

ANOTHER Beatle is back from meditating with the Maharishi. Paul McCartney and girl friend, Jane Asher, flew in from India on Tuesday morning.

No official reason is given for Paul's premature return — except that he has important business with the Beatles' Apple companies.

Paul is the second member of the group to come home. Ringo returned over a fortnight ago. No definite date has been fixed for the return of John and George. Beatles' visit to the Maharishi was expected to last two months.

Weekend reports from India that the Beatles were planning a "Peace" festival in Britain in May — in conjunction with the Maharishi — were unconfirmed by their press officer, Tony Barrow, this week.

A portrait of the Maharishi by the Beatles' artist friend, Jonathan Hague, is being submitted for hanging in the Royal Academy. Hague painted the meditator in Bangor, Wales.

And Paul's composition "Love In The Open Air" (theme of "The Family Way") was voted Best Instrumental Theme.

Sandie Shaw's Eurovision winner "Puppet On A String" was the Most Performed Work Of The Year, winning awards for Bill Martin and Phil Coulter. Runner-up was Charlie Chaplin's "This Is My Song," chart-topping hit for Pet Clark and Harry Secombe.

## Lulu

Procol Harum's "A Whiter Shade Of Pale" was judged Britain's International Song Of The Year, followed by Lulu's "To Sir, With Love." Tony Hatch and Jackie Trent were runners-up to the Beatles in the Best British Song section for Pet Clark's "Don't Sleep In The Subway."

Keith West's "Grocer Jack" was voted Novelty Song Of The Year, followed by "The Ballad Of Bonnie And Clyde," a number one hit for Georgie Fame.

Leslie Bricusse won a special award for the score of the film "Dr. Doolittle."

Presentation of the awards can be heard in a special programme on Radio 1 and 2 next Tuesday evening (9.15 to 10 pm).



## Budget shock means fewer singles

FEWER records will be released in Britain because of the latest price increase brought about by the Budget.

The giant EMI company (artists include the Beatles, Cilla Black, Move, Lulu, Cliff Richard) is already hinting that it will cut back on the number of singles released each week.

Increase in Purchase Tax in the Budget last week means that the price of an ordinary 45 rpm single rockets from 7s. 4½d. to 8s. 3½d.—a jump of nearly a shilling. LPs go up from 32s. 4½d. to 36s. 6d.

Says EMI's Ron White, pop division general manager: "We'll have to be more selective and take less chance on new records we issue."

Philips Records (Dave Dee and Co., Dusty Springfield, Manfred Mann, Herd, Esther and Abi Ofarim and Scott Walker) however, plan no cuts. Their single releases are already down to four a week.

Pye (Sandie Shaw, Kinks, Donovan, Val Doonican) report: "We're watching the situation closely." Pye release seven or eight singles weekly.

Decca (Tom Jones, Engelbert Humperdinck, Rolling Stones) is another company cutting the number of releases. Says director William Townsley: "We've been giving a lot more thought to singles released. We don't want to put out rubbish."

Polydor (Bee Gees and Stax label star Otis Redding) has also been reducing releases for some time.

## Paul weds story denied

REPORTS that Paul McCartney has said he'll wed girl-friend Jane Asher "shortly" were strenuously denied by the Beatle on arrival in London on Tuesday.

Explained press officer, Tony Barrow: "Paul has asked me to make it clear that he has NOT made any marriage plans, nor did he discuss the subject with anyone in Teheran (Persia). This report is without any foundation."

MOODY BLUES are to play concerts in the famous Carnegie Hall, New York, and Hollywood Bowl, Los Angeles, during a June tour of the States.

## DOUBLE TROUBLE FOR ENGELBERT

DOUBLE trouble for Engelbert Humperdinck . . . he had to pull out of the London "Palladium" pantomime with laryngitis last Wednesday and the following day had £500 worth of property stolen from his Jaguar.

Engel was able only to speak his way through his songs in "Robinson Crusoe" last Tuesday, then withdrew from the show, returning this week.

The robbery occurred when he left his car parked outside manager Gordon Mills's house at Sunbury-on-Thames. His briefcase, bulging with fan mail and a film script, four stage suits and expensive cine camera and recording equipment were taken.

Because of his throat infection, Engel's plans to bring out a new single for April 5 have been delayed.

The magnificent  
**TOM JONES**  
is back where he belongs—  
**No. 1 in the Chart**  
**DELILAH**



# WHO, KINKS, HERD FORM 'ROADIES' UNION

WHO, Herd, Kinks and Nice road managers were this week showing interest in a scheme which could mean better conditions for road managers in general.

Alan Bown road manager, Algie Ross, feels road managers should have a better deal and so this week, helped by Roger Manifold, Ten Years After's road manager, he has formed an association to press for better conditions.

Ross, who recently spent two days in hospital after being injured by hooligans at an Alan Bown date in Dereham, Norfolk, sees the association as protection for both groups and managers.

The new association will warn members of tough promoters and rough venues, besides levying a monthly fee towards sick benefits. It will also provide a pool of professional road managers for groups to call on in an emergency.

## Price, Lou Rawls for Lulu TV

ALAN PRICE and American singing star Lou Rawls are set to appear as guests on Lulu's new BBC TV series this May.

Other artists approached include Gene Pitney, the Everly Brothers and Buddy Greco.

The seven-week series—the first is on Tuesday, May 21—will be taped next month. Each show is split into two parts with Lulu appearing in sketches with famous straight actors and actresses, and then having a guest musical star.

Lulu returns from America, where she has completed her cabaret at the Coconut Grove, on April 1.

## Pipers, Kinks Grapefruit discs

KINKS have set next Friday (April 5) for their new single—but by presstime, they still hadn't made up their minds what to release!

Discs definitely out next Friday include: Diana Ross and the Supremes—"Forever Came Today"; Lemon Pipers—"Life Is Nice"; Love Affair—"Rainbow Valley"; Grapefruit—"Yes"/"Elevator"; Lee Dorsey—"Can You Hear Me"; Lee Hazelwood—"Rainbow Woman"; Neil Diamond—"Red, Red Wine"; Flowerpot Men—"Man Without A Woman"; Crispian St. Peters—"That's The Time"; Phil Coulter Orchestra—"Congratulations"; Hank Locklin—"Love Song For You"; Ronnie Hilton—"Happy Again"; Zombies—"Time Of The Season"; Wishful Thinking—"It's So Easy."



Marianne

# Marianne in 'horror' stage play role

MARIANNE Faithfull appears as Florence Nightingale in a horrific new play at London's Royal Court Theatre this Sunday.

The play, "Early Morning," centres round historical characters Florence Nightingale, Queen Victoria and William Gladstone. Although the play is to be shown to private audiences only, it is considered so sordid and shocking that it may still run into censor problems.

"We had a dress rehearsal on Sunday," a theatre spokesman told Disc. "And we think we shall be able to go ahead with it on the stage. But we are still waiting for a decision from the Lord Chamberlain's office—under some Act dating from the last century."

The play was written by Edward Bond, who has already caused a furore with an earlier play, "Saved," also shown at the Royal Court and which included scenes of a baby being stoned to death.

This is Marianne's second stage show. She first appeared at the Royal Court last year in Chekov's "Three Sisters," and director Bill Gaskill was so impressed with her then that he signed her immediately to play the part of Florence Nightingale.

"The part has affected Marianne

very much," a friend told Disc. "She was completely shattered after Sunday's rehearsal."

Marianne's first film, "Girl On A Motorcycle," which she made in France with Alain Delon at the end of last year, and which contains some of the most daring film scenes ever shot, is due for release here in the autumn.

### Scott, Gary tours

SCOTT WALKER will have his second single—the follow-up to his controversial "Jacky"—released in about a month.

He was in London studios this week recording several tracks from which the song will be chosen. His second album, titled "Scott II" is released on April 5. A proposed cabaret season at London's "Talk Of The Town" is still being set up.

Scott joins Gary for another tour of Japan in late July. Gary will appear with his group, the Rain, while Scott will be backed by an 18-piece orchestra. Tour will last 12 days.



## Adam plays a murderer

ADAM Faith stars as a murderer in the new stage show of Emyln Williams' famous play "Night Must Fall"—co-starring with Dame Sybil Thorndike.

This is the first time in his career that Adam has done a stage play. He auditioned for the part of Danny—a psychopathic murderer who keeps his victims' heads in a hat-box—after seeing Albert Finney in the film version.

"Night Must Fall" opens at Oxford's New Theatre on April 29 and transfers to London's West End a month later. Adam starts rehearsals with Dame Sybil next Monday. "Night Must Fall" was last presented on the West End stage over 20 years ago.

Adam's new single, "You Made My Life Worthwhile," was released last week.

SANDIE Shaw's first BBC-1 TV series will be shown in Britain in October. She starts taping the six-half-hour series, at the end of August.

On Monday night Sandie taped a track for a new single to follow up "Today"—for release next month.

DAVE DEE, lucky fellow, seems to be having a good time these days. With "Xanadu" his biggest hit for a long time his career is doing very nicely, and he was seen on Sunday arm in arm with the prettiest girl at Wembley's charity pop concert.

Her name? Rosemary Franklin. If you remember, Miss Franklin was once a Miss World winner. Which, you'll admit, can't be bad.

### Val colour TV

VAL DOONICAN stars in his first-ever colour TV spectacular for BBC-2 this summer.

The hour-long show, which has Matt Monro as a guest artist, is also likely to be Val's first TV spot shown in America.

Val opens a four-month summer season at Torquay from May 31 to September 21. He has a new single out in May.

# Herman, Donovan, Seekers set

TERRY REID, former singer with Peter Jay's Jaywalkers, starts his solo career with a song written by the hit team of Tony Macaulay and John McLeod.

"Far" released early in April.

Says ace producer Mickie Most: "It must be a number one. It's certainly the best thing I've done since 'House Of The Rising Sun' or

"Sunshine Superman."

Mickie also revealed that Herman's Hermits' next single on April 12 is "Sleep Joe," part-penned by John Carter, responsible for Herman's "Can't You Hear My Heart Beat" hit.

This week Mickie was recording the Seekers with an American number set for April 19 release. He's in the studios with Donovan next Monday to do his next release, "Hurdy Gurdy Man."

Title is "Better By

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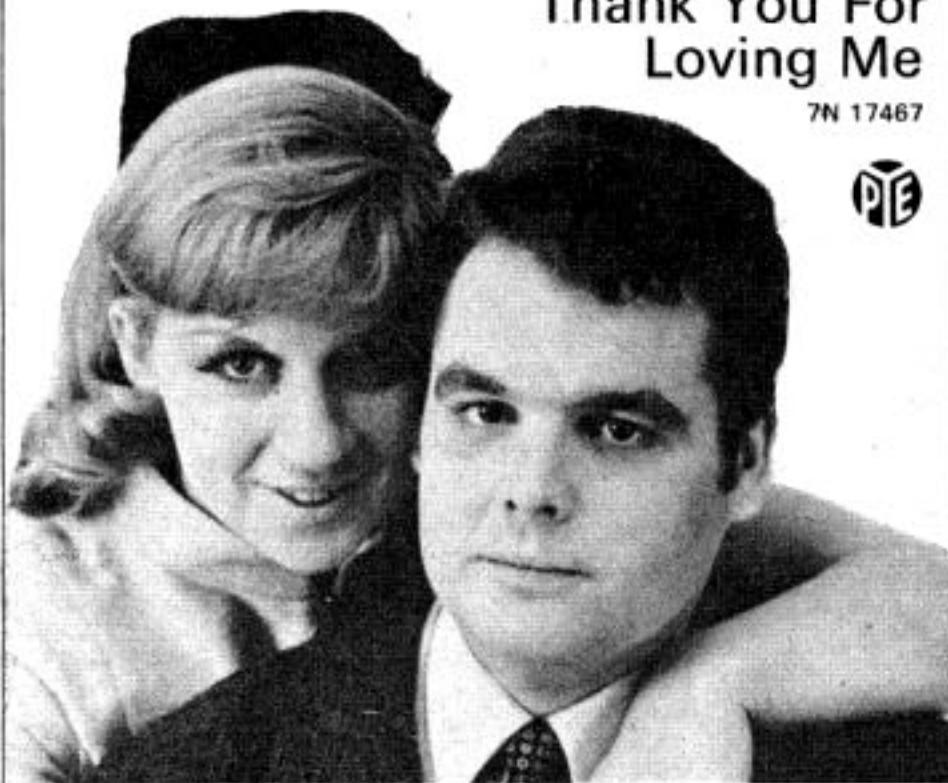
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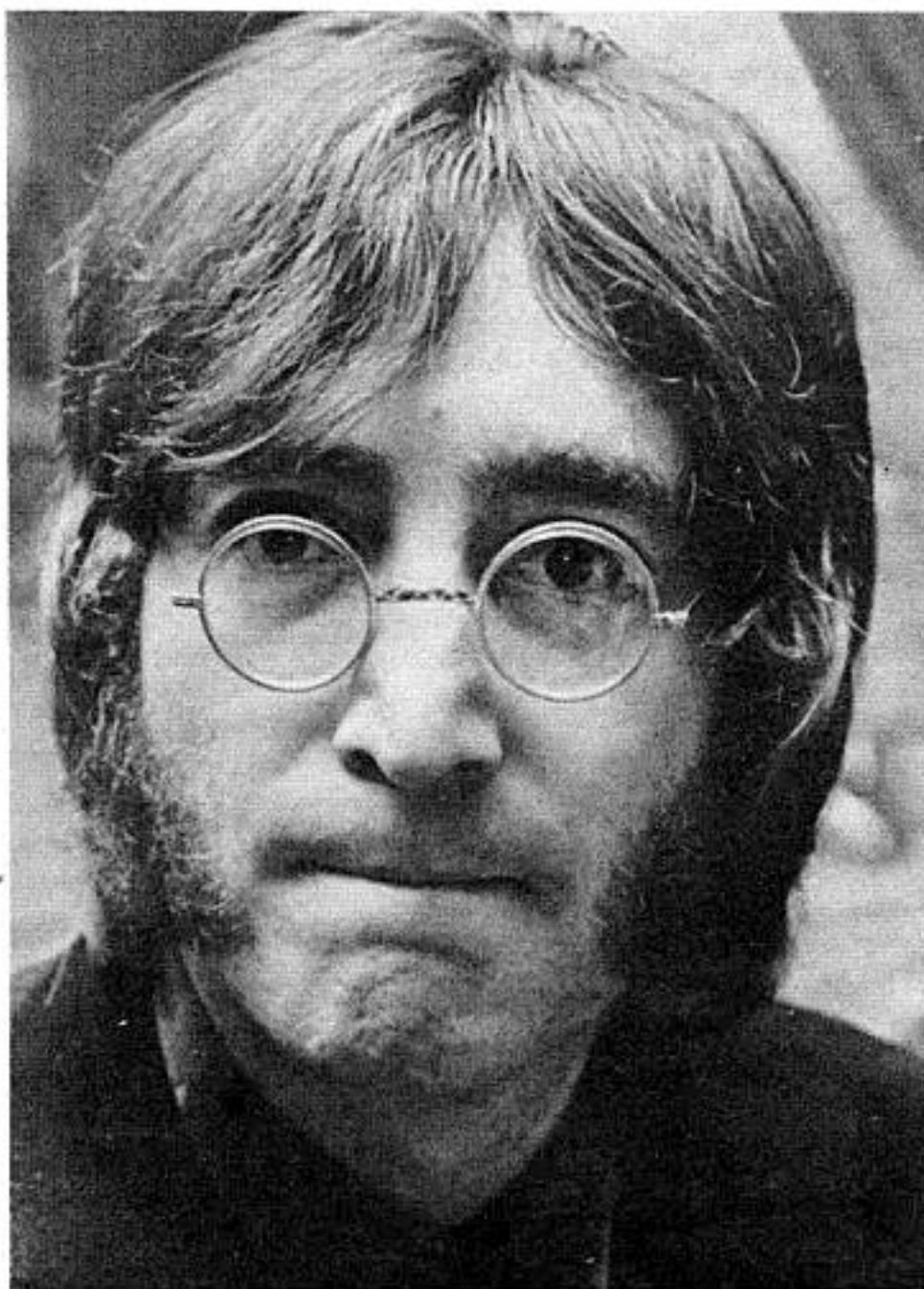


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JOHN: demanded the impossible on 'Strawberry Fields Forever.' And he got it!



PAUL: works songs out on the piano with the other three Beatles adding ideas.

**M**AGICAL they indeed are, but an awful lot of very real blood, sweat and tears go into producing those beautiful pieces of plastic which eventually end up whizzing round the turntables of the world's record players as new Beatles records.

"Sgt. Pepper's Lonely Hearts Club Band"—probably the Beatles' major single work to date and quite rightly one of the biggest-selling albums of last year—was started as long ago as November of 1966.

But it took 700 hours of solid studio work before the six-man team which makes all Beatle records was satisfied that it was finally fit for public consumption.

The six—John Lennon, George Harrison, Paul McCartney, Ringo Starr, producer George Martin and recording engineer Geoffrey Emerick—were, towards the end of the mammoth job of producing this major work of art, working in the studios from seven at night to four the next morning.

Recalls 22-year-old Londoner Geoffrey: "All our social life went for a Burton. We were just living for the record. We'd all leave the studio exhausted—and then be back the next day. Finally, to finish it, we were working weekends as well.

"But it was well worth it in the end."

It was indeed... earlier this month the album picked up four trophies in America's famous annual Grammy awards, for "Album Of The Year," "Best Contemporary LP Of The Year" and for the "Best Album Cover."

And Geoffrey, hitherto silent member of the six-man team, who has been working unrecognised with the Beatles since the days of "Paperback Writer," triumphed

## Hugh Nolan talks to Geoffrey Emerick, Beatles' recording engineer since 'Paperback Writer'



by winning the "Best Technically Engineered Album" section.

"I've never heard of an engineer on the pop scene in this country winning this award before," says Geoffrey. "But it seems more of an achievement to me to have taken it away from the Americans!"

The story of "Sgt. Pepper," and most other Beatle records, is a story of four members of the team—the group—asking the other two—Geoffrey and George Martin—for the impossible. And, eventually, achieving it.

"We were all working as a team, one unit, and we all wanted something really good. They kept asking George and me for fantastic things which just seemed impossible at the time."

The way they worked was that one of the Beatles—often John

or Paul—would come into the studio with an idea, play it on the piano and then the others would work on it from there, with all four adding ideas.

Both George Martin and Geoffrey name "A Day In The Life" as their favourite "Sgt. Pepper" track. "Towards the end of doing the album we were getting a bit overwhelmed—I mean we weren't losing our tempers or anything, it was just that we couldn't see it ever coming to an end.

"So whenever things started slowing up we'd play 'A Day In The Life' to cheer us all up!"

Geoffrey's favourite Beatle track, though, is "Strawberry Fields Forever," judged by many as the best record the Beatles ever made.

"'Strawberry Fields' was made up of two different sessions. We

started it and John didn't much like what we were doing so we redid it the following week. One particular bit, though, turned out to be better on the original, so John wanted to use that with the rest of the song from the second session.

"We thought it was impossible at the time, because both bits were in different keys—it meant sliding down the scale and all sorts of things. But John wanted to do it—so we did it."

Geoffrey's career with the Beatles started when their former engineer, Norman Smith, left. Geoffrey had been at EMI since he left school, learning the intricacies of an engineer's job.

"The Beatles needed another engineer and George Martin picked me. I suppose he had his own reasons—he said I was 'adventurous.'"

"George is the producer—and that's it. He's a great person to work with, he understands everything. He's always ready to help out musically on Beatle records when they get stuck."

And George's faith in Geoffrey as the one engineer adventurous enough to get the Beatles' weird and wonderful ideas down on tape was amply repaid this month... in the shape of a tiny model gramophone with antique horn attached—a Grammy award.

## Conley: Keeping Otis' memory alive

"I AM now trying to work harder than ever—to keep soul music alive, and to keep the memory of Otis Redding alive."

These sentiments must be close to the hearts of thousands and thousands of soul fans, but to Arthur Conley, in Britain for just 24 hours last week, they have a special significance.

For Arthur might still have been one of the great unknowns, were it not for Otis, who discovered and guided him through "Sweet Soul Music" and "Shake, Rattle and Roll" right to his latest "Funky Street."

"We all took the news very badly," Arthur said, and his voice automatically changed tone. "Personally I couldn't work for three weeks afterwards. I just sat at home in the dark thinking and wondering what I could do next.

"I decided the only way was to really work harder than ever before... which is why I'm here now, without my band."

In fact Arthur didn't know his tour had been cancelled until a day before he was due to come. He was bitterly disappointed, but decided he

might do some good himself, just promoting the single.

"I will be back soon, though," he added, "complete with my seven-piece band and my vocalists Earl Sam and Betty Harris."

### Deliberate

Otis' "The Dock Of The Bay" and Eddie Floyd's "Big Bird," the two latest Stax singles, seem to mark a definite change in the arrangement and mood of soul music. Was this a deliberate move?

"I don't know. When I first heard Otis' single I

didn't think it was his type of song. It was so different from his usual music, but whether it indicated a change in Otis' material I shall never know.

"Certainly I've got no plans to change my style!" Would Arthur consider repeating the process and finding a protegee for him to guide to success?

"Maybe one day. There sure is a heck of a lot of good talent around in the States, and I'd like to have the chance of producing some records.

"But right now it's hard work. Real, hard work!"



Arthur: 'back soon'





# Peter Frampton's Diary



## SUNDAY

**R**ISE at 9.30 a.m. feeling highly shattered after a hectic night in Tottenham. Unbelievably it is a day off!

After a piece of singularly soggy toast (horrible) I carefully steal my guitar and amplifier from the group van and steam away to Islington—"The Pied Bull."

There I am to meet organist Graham Bond for a mind-blowing lunch-time jam session.

Being an eager beaver I'm at the bar by 11.15 and studiously set up my equipment. No road manager today, and I feel very proud to remember where all the wires and cables go.

11.45, and in waltzes a well-known journalist, closely followed by his sister carrying a vast drum kit! It's all right for some, I think. We're all ready to go... but no Graham Bond! Instead, herald the arrival of another gent with blues guitar and long hair, insisting he deputise for the errant organist.

A vast crowd of four drinkers has assembled in the bar, so we decide it's time to blow! But the blues guitar man and my Wes Montgomery efforts do not blend very harmoniously, and we grind to a halt after 15 minutes.

My competitor happily decides it's time he went to a one-nighter in Birmingham; swiftly disconnects his machine and succeeds in blowing up my amplifier! I think it was the matchsticks in the plug that did it! One Scotch and Coke later we call it a day.

2 p.m. Back to Beckenham to wash my hair, have a bath, and pick up a friend! Oh, and I did eat, too. Sunday lunch was poached eggs on toast.

5.30 Away to Hammersmith to see the first house of Buddy Rich and Tony Bennett—and more dramas. My tickets had been supposedly left at the door—and you know what happens then. "Oh, no sir. Sorry—no tickets. What was your name again?" After a verbal battle, we're admitted—to the centre of the front row stalls! 9.30 p.m. and I'm home again, determined to have an early night.

## MONDAY

**I** DON'T like Monday mornings very much, so I don't get up till 12.30 p.m.

We have to be at the BBC Theatre by 2.30 to record "David Symonds Show," and as I still have a broken amplifier and guitar I must be there a bit earlier.



At the theatre, we meet Alan Bown, not to be confused with Andy Bown! A few months ago we started a rumour that they were brothers, and now people keep coming up to them saying, "Yes, you do look alike"; whereas in fact there's

## Being a personal account of the day to day adventures of Peter Frampton, Esq., musician and vocalist of England's musical band, the Herd

no similarity at all between them!

We're supposed to finish at 5 p.m. but like us, we over-run, and finally leave at 7 p.m. for a last-minute booking in Essex.

I leave my car somewhere in New Oxford Street, and Barry (who was our road manager until we promoted him to chauffeur) drives us to the hall, which is in a school, in our new Ford Zodiac.

Every booking leaves me with one memory—and this time it's the gents' loo! It is miles away down six locked corridors! I have to call the caretaker, who carefully leads the way, unlocking and locking each door as we come to it. And there's nothing more embarrassing than having someone waiting for you outside the loo. Everywhere was in darkness, so I had to grope around on my hands and knees!

Apart from that, we couldn't hear ourselves play on stage for the screams, but that is getting very usual these days. Of course I like the screams, but it would be nice if audiences would LISTEN sometimes. We can only hear ourselves when we're practising, and we're sometimes quite surprised with our efforts.

We finish playing and immediately zoom back to London. Luckily my car has not been stolen. I say that because my favourite guitar was taken from it last week, and I'm very wary about leaving it anywhere now.

2.45 a.m. I finally creep in through the front door and up to bed, and read George Orwell's "1984" until I fall asleep. The book doesn't frighten me; in fact I can't believe it.

## TUESDAY

**A**NOTHER free day... BUT I had to get to Bow Street magistrates court by 2 p.m.!

No, I'm not in any trouble. It's just that as I'm still under 18, I have to get a special permit from the magistrates every time I work out of Britain, and have to report to them when I return. I'd forgotten to do this when we came back from Sweden, and was being threatened with the forfeiting of £100! It's all supposed to be to my benefit. Every foreign city we play, I have to report to the British Consul, whose job it is to take care of me and ensure I'm being treated properly. But really, it's all a bit of a drag.

After that, Tuesday was rather a social day. I met Andy, with Steve Rowlands and Dave Dee; went to Just Men in Chelsea and bought two pairs

of off-the-peg trousers and got a parking ticket!

I've decided it's cheaper to get parking tickets! If you want to be safe, you have to park miles away and take buses, so in the long run it's cheaper to park outside the door and risk a ticket!

Then on to the Chelsea Cobbler to pick up a pair of boots I'd had made. I've now decided they're too small, so I've sold them to our road manager for the same price I bought them!

Home for tea (poached eggs on toast again); and then off to the Astor Cinema, Bromley, to see "Up The Junction." I'd read the book and seen the TV play, and I must say I enjoyed the film too. Don't know why the critics gave it such bad reviews.

## WEDNESDAY



**G**raham Nash: guitar We pick up Gary in Streatham and Andy and Andrew in London and reach the airport by 7.30.

Sit around in silence drinking terrible, vile, horrible cups of tea. It's blowing a gale and sleeting too, so we're all feeling pretty miserable—except Andy who's happy as a lark for some unknown reason.

Everyone's happy in Manchester—Gene Pitney (who's worried in case his baby screams in the wrong places); Hollies (who give us endless advice about what to do and not to do when we eventually make our first trip to America) and the Karlins (who just stand around looking lovely).

I'm beginning to regret the poached eggs on toast I had at the airport. They were cooked in vinegar, and were almost as bad as the tea!

Graham Nash lends me his guitar for our number, and I'm seriously thinking about buying it.

We eventually leave Manchester at 10.30 p.m. and I'm straight to bed at 2.40 a.m.

## THURSDAY

12.15 p.m. rise and shine! Mother is at home with 'flu, so she brings me a cup of tea and... would you believe, poached eggs on toast!

I decide I'd better go and buy some shoes to replace the

ill-fitting boots, but without success.

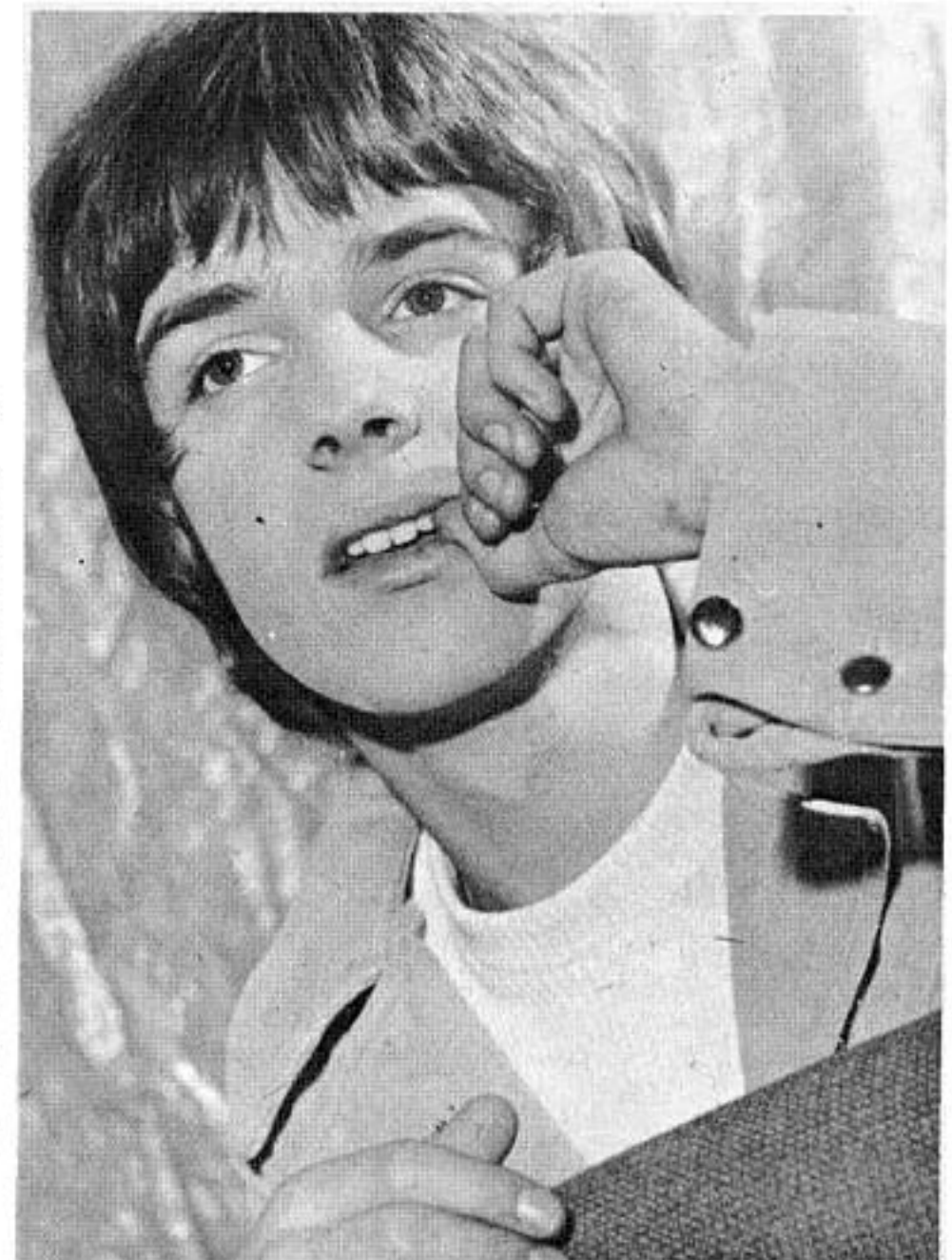
Come back for 3.30 p.m. lunch and vow to pass the free time putting some of my musical thoughts on to Andy's super tape recorder, which I've borrowed. It's a great machine, 'cos you can tape one thing on top of another, and so make a complete acetate record. We make all our demos on it.

My good intentions are dashed when I suddenly remember my diary—which is what I'm doing now, with the time at exactly 5.14 p.m.!

By the way if anyone has seen a Guild Black Star guitar, dark green slightly faded, with extra switches... it's mine. So please return it to me. I promise a reward!

SEE YOU NEXT WEEK.

*Peter Frampton*



# LOOK OUT!

## NEMS RECORDS

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**DISC  
SIX PAGE  
TOUR  
SPECIAL**

**Page One. Names, dates and places. All the facts on big tours coming your way**

**GENE PITNEY, AMEN CORNER, DON PARTRIDGE, SIMON DUPREE and the BIG SOUND, STATUS QUO, LUCAS and the MIKE COTTON SOUND, Compere Tony Brandon.**

- APRIL**
- 5. Lewisham Odeon.
  - 6. Hanley Gaumont.
  - 7. Coventry Theatre.
  - 9. Glasgow Odeon. (Marmalade replace Amen Corner).
  - 10. Manchester Odeon.
  - 11. Wolverhampton Gaumont. (Love Affair replace Amen Corner).
  - 12. Leeds Odeon.
  - 13/14. Blackpool ABC (Love Affair replace Amen Corner).
  - 15. Derby Gaumont. (Love Affair replace Amen Corner).
  - 17. Cardiff Capitol.
  - 18. Bristol Colston Hall.
  - 19. East Ham Granada.
  - 20. Bournemouth Winter Gardens.
  - 21. Leicester de Montfort Hall.
  - 23. Gloucester ABC.
  - 24. Portsmouth Guildhall.
  - 25. Birmingham Odeon. (Honeybus replace Amen Corner).
  - 26. Sutton Granada.
  - 27. Finsbury Park Astoria.
  - 28. Liverpool Empire.
  - 30. Still to be fixed.
- MAY**
- 1. Peterborough ABC.
  - 2. Stockton ABC.
  - 3. Sheffield City Hall (Move replace Amen Corner).
  - 4. Newcastle City Hall.
  - 5. Hammersmith Odeon.
  - 7. Walthamstow Granada.

Disc's Tour Reporter **STEVE WEBBE**

**Partridge off**

**DON PARTRIDGE** will not now feature in the final week of the Gene Pitney package. He told Disc this week that he's quitting the tour to visit the States for TV and personal appearances. At presstime promoter Arthur Howes had not lined up a replacement.

**BEE GEES, plus the Orchestra conducted by Bill Shepherd; DAVE DEE, DOZY, BEAKY, MICK, and TICH, GRAPEFRUIT. FOUNDATIONS** replace Dave Dee on starred dates.

- MARCH**
- 29. Leeds Town Hall.
  - 30. Chester ABC.
  - 31. Manchester Palace.
- APRIL**
- 1. Leicester de Montfort Hall.
  - 4. Cambridge Regal.
  - 5. Slough Adelphi.
  - 6. Sheffield City Hall.
  - 7. Birmingham Hippodrome.
  - 10. Carlisle ABC.
  - 11. Glasgow Green's Playhouse.
  - 12. Edinburgh ABC.
  - 13. Stockton ABC.
  - 14. Liverpool Empire.
  - 17. Portsmouth Guildhall.
  - 19. Hanley Gaumont.
  - 20. Bolton Odeon.
  - 21. Hull ABC.\*
  - 22. Lincoln ABC.\*
  - 24. Salisbury Odeon.\*
  - 25. Romford Odeon.\*
  - 26. Exeter Odeon.\*
  - 27. Cardiff Capitol.\*
  - 28. Tooting Granada.
- MAY**
- 1. Cork Savoy.
  - 2. Dublin Adelphi.
  - 3. Belfast ABC.

Disc's Tour Reporter **BOB FARMER**



● THE FOUNDATIONS

**ESTHER and ABI**

**MARCH**

- 28. Croydon Fairfield
- 30. London Royal Albert Hall.
- 31. Newcastle City Hall.

**APRIL**

- 1. Manchester Free Trade
- 2. Bristol Colston Hall.
- 3. Leicester de Montfort
- 6. Bournemouth Winter Gardens.
- 7. Liverpool Odeon.
- 8. Birmingham Town Hall.
- 9. London Royal Albert Hall.

**GEORGIE FAME and the COUNT BASIE ORCHESTRA**



● GEORGIE FAME

**APRIL**

- 16. Hamburg.
- 17. Frankfurt.
- 18. Telerecording BBC-2 Colour TV spectacular.
- 20. London Royal Festival Hall.
- 21. Rotterdam.
- 22. Streatham Odeon.
- 24. Leeds Odeon.
- 25. Newcastle Odeon.
- 26. Glasgow Odeon.
- 27. Manchester Free Trade Hall.
- 28. Finsbury Park Astoria.
- 30. Birmingham Odeon.

**KINKS, HERD, TREMELOES, GARY WALKER and the RAIN, OLA and the JANGLERS, LIFE 'N' SOUL,**

**APRIL**

- 6. Mansfield Granada.
- 7. Walthamstow Granada.
- 8. Bedford Granada.
- 9. Exeter ABC.
- 10. Gloucester ABC.
- 11. Cardiff Capitol.
- 13. Newcastle City Hall.
- 14. Leicester de Montfort
- 15. Birmingham
- 16. Northampton
- 17. Peterborough ABC.
- 18. Chesterfield ABC.
- 19. Chester ABC.
- 21. Liverpool Empire.
- 22. Manchester Odeon.
- 24. Cambridge ABC.
- 25. Slough Adelphi.
- 26. Chatham Central Hall.
- 27. Bournemouth Winter Gardens.
- 28. Coventry Theatre.

Disc's Tour Reporter **DAVID HUGHES**



● GARY WALKER



● ANDREW STEEL



● THE KINKS

**Are you a Super Fan?**

**THIS WEEK** Disc launches its search to find Britain's Super Fan.

A Superfan is no ordinary human being. Their collection of autographs is mouth-watering, they are the envy of their friends, they have adopted a very successful line in evading bouncers, they are agile enough to climb into dressing rooms and polite enough to get what they're after.

A superfan is a fairly crafty but in no way unpleasant person. They know what they want and they get it, whether it means standing in the pouring rain for an hour waiting for a star to come out back stage, or using valuable breath power in politely chatting to the stage door keeper. Superfans keep tabs on all stars and know all the best places to get hold of them. It is rare that a superfan is ever outwitted.

If you are lucky enough to be chosen as Disc's superfan of 1968 you will win the fantastic prize of the top ten records every week for a whole year!

To qualify as a superfan all you have to do is answer correctly the questions below. When you have done that write in not more than 25 words why you think you're Britain's best fan.

**1. You have heard that Engelbert Humperdinck is eating in a famous restaurant in the West End. Do you:**

- (a) Phone the restaurant, pretending you are the secretary from his office, and find out if he IS there then go along and wait outside until he comes out.
- (b) Snuck through the back kitchen, rush to his table and demand an autograph.
- (c) Not bother to go because it looks like rain and you think you won't get in anyway.

**2. Your favourite group are entrenched in their dressing room and refuse demands from the pavement to come out. Do you:**

- (a) Stay outside sending one party of friends to cover each available exit and grab them as they dash into a waiting car—then throw yourself at the window risking life and limb.
- (b) Climb up a convenient drainpipe, hide in the toilet and just walk into the dressing room.
- (c) Discover how to get backstage then just walk around as though you have every possible right to be there.

**3. Gene Pitney is half way through his third number on stage and you are in the back row trying to make him see you. Do you:**

- (a) Storm down the aisle waving a pair of scissors trying to get a lock of his hair, evading all bouncers and clambering up on stage only to find you have ended up falling in the orchestra pit.
- (b) Write a letter to him pleading for said lock of hair.
- (c) Find out where he gets his hair cut then rush in before they get a chance to sweep up and grab handfuis.

**4. You have found out where Steve Marriott's parents live and you want to go and talk to them. Do you:**

- (a) Phone up and ask politely if you can come and what time would be convenient.
- (b) Pretend you are a journalist after an interview and face the dire consequences when you arrive and they discover you're not.
- (c) Dress up as a "McDougalls Are Coming" girl, go to the front door and ask appropriate questions deviously chatting up Mrs. Marriott about Steve in the meantime.

**5. By chance you happen to see your favourite star walking casually down the street. Do you:**

- (a) Scream, clasp your best friend and yell "it's him, it's him" until he's disappeared.
- (b) Go up quietly and say "could I have your autograph", already prepared with pen and paper so that time is not wasted.
- (c) Follow him like Pinkerton's Detective Man until you find out where he's going, then follow him in and grab him once he can't escape.

Once you have answered all the questions send the answers along with the reason you think you should be Disc's Superfan, in not more than 25 words, to:

**Superfan Competition**  
Disc,  
161 Fleet Street,  
London, E.C.4.



# Pitney Junior steals show!



IT HAS never been so apparent as it is now that someone is about to steal the glorious limelight from Gene Pitney.

Mr. Pitney, as befits a true star, is unconcerned about the fact—mainly, one suspects, because the criminal in question happens to be his seven-month-old baby Tod Edward Pitney.

Lurking under that grand name is a bundle of romper-suited charm with huge blue eyes. Tod is in town for the first time in his life—installed with Gene and Lynn Pitney in a quiet flat in London.

Gene is back in London again for a two-month visit—half to promote his new single "Somewhere In The Country," and the rest of time devoted to a tour with Don Partridge, Amen Corner and Simon Dupree.

But it's Tod Edward who is getting a lot of the attention. In the flat, which Pitney has set foot in only a few hours before Disc met him, Tod was the centre of attraction.

"Look," said Pitney, making appropriate baby noises for the occasion. "He doesn't even know he's in London—he thinks he's still in Connecticut. In fact he probably doesn't even know about Connecticut!" To celebrate this statement Tod Edward did a quick and spirited lurch to his feet and stared knowingly at his father's glass of brandy.

This tour will be Gene's sixth in Britain and, unlike most artists who seem to do nothing but run down tour formulas and moan about the amount of travelling they have to do, he's looking forward to it enormously.

## Bored

"I can't understand why people grumble about tours. It seems to be that nobody wants to go on stage and actually perform, that's the trouble. They just walk on stage and sing, a lot of people who have hits aren't prepared to actually give the public a performance and so naturally the public gets bored.

"I'm looking forward to seeing Don Partridge because I've heard a lot about him and he sounds an interesting guy."

Another strange fact on the touring front is that each year Gene Pitney's audience seems to get older.

"I noticed it about four years ago when I could see a smattering of older people around—like a 90-year-old grandmother who sat in the front row one night. Really I'm not kidding! I think it's developed now to a half-and-half audience for me—older people today seem much more involved and interested in pop music than they used to be.

"This time I'm going to include a medley of my songs because as each year passes there is so much more stuff to include.

"Really, I think that after one more tour like this I'd like to go into proper concert things, where, ideally, I could do some stuff with a guitar, some folk numbers, C & W numbers, that kind of thing. I've moved towards it in a way by the release of my new record which is the kind of number that gives me a chance to breathe on stage. Sometimes all those high pitched dramatic things can really take it-out of you!"

# Why Simon and the Big Sound love the noise of fans' screams...

"I used to think the screamers were a bit of a drag," said Simon Dupree in an eve-of-tour interview. "But they're important because they make for atmosphere, although could be the mums and dads will come to hear Gene Pitney."

Simon and the Big Sound last toured Britain in March 1967—with the Beach Boys for six days and they can barely disguise their enthusiasm for next week's nation-wide tour topped by Gene Pitney with impressive support from Don Partridge, Status Quo and Amen Corner.

"This tour's four times as long and we're really looking forward to it as it'll give us a break from ballrooms and clubs," he said.

"We don't know Don Partridge yet but Gene's a great bloke and Status Quo and Mike Cotton Sound are great guys as well and we know Blue Weaver of the Amen Corner."

The boys are currently deciding the format for their 18 to 20 minute second half spot—but it will include "Kites" and "For Whom The Bell Tolls" and towards the end of the super-tour they'll begin to promote a new single.

"If this tour is a success it will probably re-establish tours in general," Simon said. "In other words it could either be a turning point or breaking point.

"I think the groups on the Bee Gees tour are rather worried by their equal status popularity-wise but ours is more evenly divided with Gene the undisputed star.

## Rivalry?

"Perhaps it would be better if these three Spring tours were staggered. There could be a drop in attendance with them on so close together.

"I liked the original line-up with Paul Jones and the Bonzos and we're sorry they couldn't make it but I think this tour's good value for money."

Simon and the Big Sound aren't really worried about inter-group rivalry on the tour.

Said brother Phil: "Of course one group would like to be best but I don't think there'll be any animosity or jealousy—and you can't be jealous about another group's act if it's better!"

Despite the group's experience and professionalism they are often apprehensive before a stage show.

"We don't get nervous before a gig but we do before a stage show," said Simon. "We think what if everything goes wrong?—like it did at a Sussex University gig we played."

And Phil added: "My heart goes out to new groups on their first tour—it must be nerve wracking."

Simon and the group plan to divide half their travelling time between the tour coach and their car.

"We'll try to get home to Portsmouth on every possible occasion when we've days off, otherwise we'll become stale," said Simon. "You've got to break it up somehow."

The Dupree brothers, originally from Scotland are looking forward to boisterous Scots audiences.

"All audiences are nice," said Phil, "but there's more atmosphere in the North and in Scotland."

The group's road manager who used to work for Dave Dee has told the boys that by the third week of a tour the groups become stand-offish and by the end are at each other's throats.

"We don't know but I'm looking forward to the last night drink up," said Simon.

The group don't think they'll have any hotel trouble.

"Hotels generally don't like groups with long hair but we're quite sober," said Simon.

"And it's not the group's fault when fans come to the hotel and start shouting—anyway we try to keep the hotel location as secret as possible.

"We'll be putting our road manager on a body-building course because these girls are stronger than anyone!—and we might even need an anti-girl spray!"

During the group's last tour the audience sat and listened but they aren't so sure they'll do the same this time round and certainly not at their home town of Portsmouth.

"We haven't played there for ages," said Simon. "It'll be quite funny and I expect there'll be a big turn out of our fans."

## Communication

During the first few dates of the tour the group will be establishing audience communication.

"Whoever they are we hope we can appeal to all of them" he said. "We see ourselves as a bridging the gap group . . . capturing both scenes."

Said Phil: "On stage we always look very bright and well turned out. We don't like groups who turn up with unwashed collars. It's part of our act to attract the eye."

It's positively all happening for Simon Dupree and the Big Sound—as they tour their new LP is released, written by brothers Ray and Simon and their sister-in-law Eve King with Paul Smith.

Said Phil: "After the tour we need some sort of break because we've been on the go since January 1967 and after it's over we'll all be getting a little bit weary."

Will they ever tire of tours? "Not for a long long time" said Simon. "Not in the foreseeable future," said Phil.

And Simon added: "There's usually some fun on tours, drinking and talking into the early hours."



SIMON DUPREE: NOW THINKS 'SCREAMERS' ARE IMPORTANT

WATCH THIS ONE SHOOT INTO THE CHARTS!

# KIKI DEE

## Can't Take My Eyes Off You

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**RONNIE ALDRICH**  
piano



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LYNN PITNEY



On stage at every show for about 50 minutes . . .

**H**ITCH 'EM UP and move 'em out! The Bee Gees wagon train starts rolling tomorrow (Friday) along the trail, dusty we trust, to Leeds with the boys themselves, Dave Dee, Dozy, Beaky, Mick and Tich, four wide-eyed Grapefruit, a menage of road managers, agents, publicists, yours truly and some 30 other assorted musicians aboard.

And those 30 other assorted musicians constitute an entirely new concept of pop tours. They could be the start of something very big . . . a pop package show in which the public really gets the goods.

The musicians are, of course, the men who will sit behind the Bee Gees to produce the sweeping orchestral sounds you hear on all the Bee Gees hits. They have already been hired for Bee Gees concerts at London's Saville Theatre, Los Angeles and the just-finished German tour . . . but this is the first time that a pop group in Britain has ever gone out on a theatre tour with such an enormous entourage.

Explains Barry Gibb, the unofficial leader and spokesman at all times for the Bee Gees: "We haven't hired these musicians merely to try and be flash and impressive—our main purpose is to be able to reproduce faithfully the sounds on our records to a live audience.

"It is only fair that the fans who pay to see us should get a reproduction of our hit records—which obviously form the basis of our act—as near perfect on stage as possible.

"I'd like to think that this tour will give the lead to other groups. The Beatles? Well, why not?"

"The musicians are all session men and professionals. Of course they are costly, but we're not too worried about the amount of money we make. A tour is to show yourselves to the public. The money must be secondary.

"Obviously, only big groups with a lot of money behind them can afford to stage this sort of tour—but if they can afford it, then they should go ahead like us."

The backing musicians will travel separately from the Bee Gees, on the tour coach or by train. Problems of how to fit everybody on to small stages along the five-week tour will simply be answered by building extensions to the stage "as we did in Germany."

But after all this ballyhoo, Bee Gees are beginning to think that their musical style should alter if they are to stay popular.

### Elephant

"We're moving away gradually from the big, dramatic ballad scene," says Barry. "Our new single, 'Jumbo', is not a ballad. But the B-side, 'The Singer Sang His Song', which was, at first, to have been the A-side, was too much like our other singles. Something had to be done and 'Jumbo' is certainly a change for us.

"We thought up the song around the idea that every child has an imaginary pet. In the song, 'Jumbo' is the imaginary elephant who trails around with the child. I know that when I was small I used to daydream about having a lion as a pet."

The switch away from the straight, dramatic ballad was a wise decision by the boys. They are all too aware of what happened to the Walker Brothers, who persisted with the same sort of dramatic sound and then saw their discs gradually start making less and less impact on the chart.

"Words" was a big disappointment to the Bee Gees, failing even to emerge in the top ten after their huge hits with "Massachusetts" and

by **BOB FARMER**

"World". "I'm commercial-minded. I expected those two songs to do well, but I always thought that 'Words' was a mistake. A nice Top 20 ballad, but definitely not Top Ten.

"Still, the comparative failure of that song, together with the complete failure of our second single in Britain, 'To Love Somebody', must rank as the major disappointments we've had after a year in this country.

"As for the highlights, I think our show at London's Saville Theatre, appearing for the first time on 'Top Of The Pops'—I was petrified—doing the German tour, which was a fantastic riot, and winning a gold disc for 'Massachusetts' must rank as the highlights."

Very much the lowlight for Barry's younger brother, Maurice, was the recent break-up of his romance with Lulu.

"He's got over it now and doesn't care any more. But I was in the room when Maurice was talking to her on the phone to the States about the row over his saying she had proposed to him . . . except that he didn't get a word in edgeways!

"He just didn't get a chance to speak. She monopolised the conversation and just wouldn't listen to him. It seems to me that if they can argue halfway round the world, there can't be much of a romance going in the first place. If there was, surely they would wait and talk it out together when she got home?"

And if you feel that this sounds like an elder brother putting his nose in where he's not concerned, you should realise that Barry is very much regarded as the leader of the group. "I like to think I'm the leader and they seem to take it for granted, which is fine.

"We all get along fine now, although in the earlier days things were a little difficult between us brothers and Vince Melouney and Colin Petersen. They felt like the outsiders and it didn't help that they never worked with us on writing songs.

"But that's in the past and we're all together now."

# BEE GEES all set with a JUMBO-sized backing group on a hit tour

Although, Vince and Colin plan to fly home to Australia at the end of the tour in May to visit their families and friends. Barry, and possibly Robin, are taking off to Egypt.

"We've got a month's holiday and I'm keen to go to Cairo to look at the tombs and pyramids. I'm very interested in archaeology. And while I'm there, I intend to study Egyptian music. I get the feeling that it might one day become fashionable on the British pop scene, just as Indian music did.

"At the moment, though, it seems to be rock. But to say we're having a rock revival is absurd. Rock has never been out. Everything the Beatles ever did was rock-n-roll.

### Violent

"I can't personally see rock becoming very big, partly because it means all the Teddy boys want to come back, too, and they just don't have healthy ideas and people wouldn't want it. The world may be pretty violent these days, but London itself is anything but.

"Anyway, trends just don't seem to happen any more." "As far as dress goes, the upright Bee Gees have very fixed ideas. "Thank goodness the hippy gear is going out of pop. I've talked to pop fans and they simply hate these scruffy, hippy groups. They'd rather see Cliff Richard or Scott Walker looking smart in their suits. It's so much more healthy.

"That's why we always dress smartly for stage appearances. You owe that much to your public. We'll be wearing well-cut suits with shirts and ties, or quality casual clothes, for this tour. And our musicians will be in tuxedos."

And what, in return, will they expect from their fans? "If they want to scream through our songs, they're welcome. We want them to do anything they like, just so long as they appreciate us.

"Dave Dee says he expects a lot of mums and dads in the audience, but I'm expecting a heck of a lot more teenyboppers. Especially

after our reception in Germany. There, we had an incredible time.

"We were playing to audiences of 5,000 and there were riots galore. At one hotel—Berne, in Switzerland, actually—the front door was broken down by fans and at Munster in Germany we had to spend the night at an Army barracks because we couldn't get past the fans outside the hotel we were supposed to be staying at.

"I don't know whether we'll get anything like that on this tour, but the line-up of the bill looks good. Take Dave Dee. They are perhaps one of the most commercial groups on the scene with a great stage act.

"As for Grapefruit, I haven't seen them yet, but if the Beatles are prepared to get behind them then they must be pretty talented boys."

Bee Gees, however, will take up the whole of the second half of the show, being on stage for something like 50 minutes. Isn't it a bit too long? "On the contrary, I think 50 minutes is just about right. Certainly, the fans in Germany felt that way."

SO, WAGONS ROLL!

The Bee Gees—  
from left to  
right:

Maurice Gibb,  
Robin Gibb,  
Barry Gibb,  
Vince Melouney  
and Colin  
Petersen.

They say they  
have hired the  
big orchestra  
to accompany  
them on tour  
"so we can  
reproduce  
faithfully the  
sound on our  
records to live  
audiences."

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**THE CALIFORNIANS**  
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**THE BALLOON FARM**  
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**WILLIE MITCHELL** **LONDON**  
Soul Serenade HLU 10186

'Thank goodness hippy gear is out'





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**NOW!**



# Kinks: breaking the 'Lazy' image — but only just!

by Bob Farmer

LAST TIME they toured, their co-artists on the bill included such acts as Goldie and the Gingerbreads and the Riot Squad . . . which shows that it is small wonder most of us assume the Kinks spend all their afternoons, sunny or otherwise, lazing around.

They have the unfortunate image of being incredibly lazy people.

But, believe it or not, Messrs. Davies (Major and Minor), Michael Avory and Peter Quaife have finally decided, two years afterwards, that it is time their faces were seen around England again.

Outsiders might assume that Davies, Avory and Quaife would be unwelcome after deserting the disc-buyers for so long.

Extraordinarily, the opposite is the case.

The Kinks have remained consistently successful where most of their early contemporaries have since fallen by the wayside.

## Drink

And when they open a three-week tour at Mansfield Granada on April 6, topping over the Tremeloes, Herd, and Gary Walker's Rain, the fans will flock to see them.

For one reason, they—or Ray—write such super songs; for another, the Kinks are such crazy likeable characters.

I took two of them—Dave and Mick—for a drink the other day (one usually does take the Kinks for a drink; rarely is it the other way round). Were they really as work-shy as their image encourages us to believe?

"Well, we are lazy for one thing," said Dave, who has devoted most of the past two years to playing soccer, until he decided to go solo occasionally. "But we haven't done a tour until now because we just didn't think it would



KINKS... 'LAZY' BUT THEY LOVE TO PLAY FOOTBALL

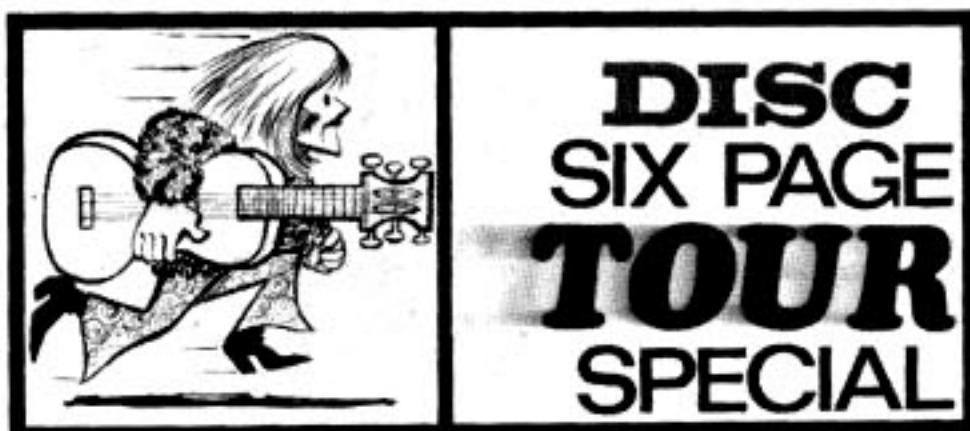
be particularly profitable. The money on tours hasn't been too good lately.

"But now we believe the scene's changing, so we've decided it's about time we toured again."

At which Mr Avory added: "Yeah, we haven't been exposing ourselves here for ages—apart from the odd strip show, that is.

## Cool

"But we're not the only people who haven't worked. You've got to cool it a bit. We've played everywhere in Britain in the past, so we decided to cut down on ballrooms and gradually the whole scene ground to a halt and we don't do any ballroom dates at all any more.



"Anyway, we're fairly well off so we don't miss the money."

So why this sudden urge to work again? "Well, as we haven't been exposed here, we thought it would be nice to do the rounds again and then leave it for another five years!

"We are all looking forward to the tour—it will be hard work, as well, which we ain't done at all for ages!"

Amazingly enough — although one shouldn't be amazed as the Kinks are topping—the tour includes among its free days (when the promoter gives the groups a day off) a Friday and Saturday, which surely should be good nights for getting in the audiences.

"Yeah, well you see," explained Mr Avory, "we like to have our weekends free to go out."

But will they be also taking any unofficial days off, a misdeed with which they're well associated? "Oh," gasped Dave, "we're bound to do most of this tour. Whether we miss out on a few dates depends on our obligations, like football matches and trips abroad and film offers!"

Don't worry, Master Davies (Mister, actually, he came of age last month) was only joking . . . I think.

And although the Kinks are not actually the more industrious among our British groups, they do appear on a lot of dates in Europe. "Between drinks and parties, of course," added Dave.

"As for the Herd, they have their own scene and I don't think we'll lose out to them."

## Amen are worried about equipment problems

AMEN CORNER, last minute bookings on the Gene Pitney tour, are primarily worried about the dates they've had to miss.

"We were dead chuffed when the tour was offered to us," said baritone sax man Alan Jones, "but it's a shame we can't play every date. Trouble was we already had several other bookings contracted, so there was nothing we could do about it.

"Still, I'm pleased the Move, Honeybus and Love Affair are stepping in for us, I'm sure they'll do a good job!"

"This tour looks great on paper. I only hope all the groups can sort out their equipment problems. Often there are so many different amplifiers and things on stage, there's just no room to move, and chaos breaks out."

"Actually with this tour it's very difficult to judge what the audiences are going to be like. We're all admirers of Gene Pitney, but we're not sure whether people listen to him or scream! And he appeals to all age groups.

"If they choose to listen, then we'll put in a few more ballads, but if they scream we'll just try and beat them with loud raving sounds.

"Simon Dupree and Status Quo are also good mates of ours, so we should have a good time off the stage as well as on it.

"Tours are in fact very relaxing after a lot of one-nighters; and once we've got our brand new act properly rehearsed we might even be able to take things a little easier.

"And that'll be worth looking forward to!"

## NEW DRUMMER IN TREMS LINE UP

YOU MIGHT be forgiven for thinking the Tremeloes are looking forward to their tour with Kinks and Herd with some misgivings.

After all, it is only a fortnight since they returned from South America where 30,000 screaming Latins witnessed each and every one of their concerts.

But, hastily we add, cast away any such thoughts.

"South America already seems so long ago we've forgotten about," said chirpy Alan Blakley.

"Of course we're looking forward to the tour—we always do; and especially as the Herd and Gary Walker are with us.

The Herd are great. They're always saying that about us, and we feel the same about them.

The Tremes have a special surprise for you this time called George. "But he's not a 'he' really," says Alan, "he's an it! A machine which plays drums like Buddy Rich!"

"We were given him while we were in New York and he's fantastic. You set him up to the beat you want, switch him on and away he goes. And as our next single 'Helluhah' features two sets of drums we're opening up our act with that number.

"So the curtains will open and there will be George, glowing and flashing in the dark, sending out one hell of a noise — and no Tremeloes to be seen!"

"We find we can never play really well on tour—although of course we always rehearse what we're going to do, and try to keep it as musical as we can.

"Still you'll be able to judge what we sound like when we arrive in your town. If you keep quiet you might even hear us!"

## FRENCH RUMOUR: 'GRAPEFRUIT USING BEATLES AS



Grapefruit: Not nervous

GRAPEFRUIT say they're not at all nervous; their manager Terry Doran says they must be most scared. The event in question is the Bee Gees tour which puts the group in front of the public for the first time since they were formed at the start of the year.

But it's not merely the fact of facing a live audience at last that should have them shaking in their shoes. Instead, it's the fact that Grapefruit have got to impress the public.

They have lived through two months of fame and fanfare since it became known that this was the first group formed by Apple, the Beatles-backed organisation, and that John Lennon and Paul McCartney were taking an active interest in the group.

## Party

Apple and RCA, their record label, threw a launching party attended by everybody who was anybody in pop. The Beatles were there, so were the Hollies, and Stone Brian, Hendrix, Donovan.

Grapefruit then made a record, "Dear Delilah," got every possible promotion from TV to radio and inevitably it entered the chart . . . not a major mover, but a satisfactory result for a first record.

And still they have stayed hidden from the public. Not since Sandie Shaw was cocooned away from us all for almost a year before manager Eve Taylor permitted the people to gaze upon her have

## 'DISC' REPORTER

any artists been so closely guarded as Grapefruit.

But now comes the crunch. Are they as good as their advance publicity? Terry Doran, who wears his hair in a cloud of curls and manages Apple with flair and remarkable friendliness, says: "Of course, it's going to be a bit of an ordeal, but the group have dropped in together well and general reaction has been good.

"The intention never was to start working to the public from the start, but instead to use their creative talents by recording their material. I'd like to think that as far as writing goes they will be in strong demand because their material is getting better all the time."

"But there was a limit on keeping them hidden. So we immediately accepted when the Bee Gees manager Robert Stigwood, invited Grapefruit to go out on this tour."

## Nervous

But when Grapefruit began the tour last night (Wednesday) in the formidable Royal Albert

## SESSION MEN'

Hall in London, their previous appearances together, apart from TV amounted to a short spot at the Dolce Vita restaurant in the West End, an equally short spot at their launching party and the White Hart hostelry at Acton "which is where we do our rehearsing."

They are not, therefore, exactly attuned to audiences. "But we're not nervous," says John Perry, their spokesman with the same pert appearance as Steve Marriott. "All our build-up has given us confidence and if we don't win the audiences over with our grapefruit yellow suits which really are something to see, then we've got our own happy songs."

## Planning

They will also see much more of the fans than merely on stage. Grapefruit are planning personal appearances at record stores all along the tour—a practice which many other groups seem rather foolishly to have forgotten about.

But what will the fans see in them? Apart from the fact that they are probably the most appealing—visually—group to emerge since the Small Faces, Grapefruit (John, songwriter George Alexander and the

Swettenham brothers, Geoff and Pete, who looks like Peter Frampton's understudy) are frequently labelled as "that lucky Beatles group." "When people ask us about the Beatles, we simply say we work for Apple Music, which is vastly different," says John, "but it was a bit much in Paris last week when the rumour was going round that the Beatles played and sang on our disc, 'Dear Delilah!'"

## Exciting

Paris provided them with their first-ever trip abroad and they all agree flying was the most exciting thing to happen to them. Before that it was being mobbed in Manchester when they broadcast "Pop North." The tour should provide even more memorable thrills. But says the sage Master Perry: "We don't want to be overnight sensations, for the faster you rise, the quicker you fall. We want to build up on solid rocks instead of cardboard boxes."

He should have been a writer . . . but then again, after this tour and the impact they will undoubtedly achieve, he'll be far better off being a Grapefruit.



# As Dave Dee's group set off on tour . . . think about a lonely star's WIFE



by BOB FARMER

● The hardest-working group of them all, Dave Dee and Co., grab some sleep . . . they'll get little enough on their tour with the Bee Gees!



Mick Wilson and his wife Pauline pictured after their wedding a year ago. "Pauline and Mick went out for three years before marriage," says Dave Dee. "She knows what he went through to get where we are, and doesn't stand in his way when we're up against a three-month schedule away from home."

**PITY** Pauline Wilson this weekend. No, she's not a distant relative of the Downing Street residents; instead she's the sole wife in the Dave Dee, Dozy, Beaky, Mick and Tich group and the loneliness of this long distance wife is going to be great indeed in the coming months.

For while Pauline stays put at home, husband Mick and the other members of the outfit began, last night, at London's Royal Albert Hall, what must be one of the most gruelling schedules any pop group has undertaken.

Dave Dee have now started their British tour with the Bee Gees and apart from the odd day off, Pauline and Mick won't be meeting between now and the next three months!

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They leave the Bee Gees tour for six days—April 21-27—but spend that time in Europe on the first part of their Continental tour with Herman's Hermits, before returning to complete the Bee Gees tour. Mick can then meet his wife for one day before the boys are off again—this time (May 6) on a 20-day tour of America.

### Pining

Back again to Britain on May 27 and then off again a day afterwards to complete the second half of their Continental tour which takes them up to June 28.

By which time Pauline will be pining, Dave Dee and Co will be collapsing and the hardest-working group in pop will be taking a much-merited three-week holiday away from it all. Why do Dave Dee work so hard when, with eight whacking hits under their belts, any other group would surely slow down the dates, sit back and live a little luxuriously?

Says Dave himself: "Only fools and horses work. I'm not a fool and I'm not a horse, either, so where we fit in I'm not sure. But seriously, the thing about this business is that, unless you're the Beatles, your success can be very shortlived. So you either work damned hard while you're successful and make what you can, or you're silly to yourself and splash your money around while you're on top and end up one Sunday in a national paper

## DISC SIX PAGE TOUR SPECIAL

sobbing 'I'm penniless, I'm broke.'

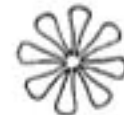
"Our attitude is that what we're doing is a job, maybe more glamorous than most people's work, but a job just the same. The difference is that ours is a job whereby, if you've got your nut screwed on properly, when it does end for you, you'll have saved enough to say 'I've got £X invested and I can pick and choose what I want to do for the rest of my working life.'

"It's very sad to read of these penniless ex-pop stars, because contrary to what many members of the public think, it's not money for old rope. It's real hard work. I defy anybody who doubts this to come out for two weeks with us and still stick to their opinion afterwards."

### Women

Even so, Dave Dee's dedication does seem a little tough on unfortunate wives like Pauline Wilson. "The thing is that when the group was first formed, we made an unwritten stipulation that none of us would bring girlfriends on band jobs.

"We did this because we saw what tagging girls along had done for other groups. They would bring a gang of girls to their ballroom dates and then get very uptight when the management refused to admit them unless they paid or else stopped them going backstage into tiny dressing rooms. Consequently, the group would go onstage feeling fed up and give a poor show.



"Women and pop don't mix. That's my personal motto anyway—it's why I've steered clear of getting married! But as for Mick's marriage, Pauline and he were going out for three years before it all started happening for us and so she knows what he went through to get where we are today. Therefore, she doesn't stand in his way when we fix up to do the sort of schedule facing us in the next three months."

Very level-headed fellows, these Dave Dee people . . . and very professional, too. Being on the same bill as the 40-piece backed Bee Gees would be enough to unnerve most outfits. Not Dave Dee.

"I can't see that there'll be any comparisons drawn, because we are so different. There is no comparison between the Bee Gees and us.

"Certainly it must be great to have all those guys blowing behind you and you've got to get a great sound—but we shall open with the 'Magnificent Seven' theme, with me armed with a couple of Colt revolvers which don't half make a bang when they go off.

"We have always tried to put on a good stage act. On our first tour, with Gene Pitney, we based it on comedy; when we went out with the Walker Brothers a year or so ago, we did the sexy act; this time we just aim to present a slick, fast-moving thing.

"I can't comment about the others on the bill because I've never seen the Bee Gees, Grapefruit, the or, for that matter, Foundations, on the stage. I always think you can only judge a group by how they present themselves on stage so if you want my opinion of them ask me after the tour. Then I might have a go!"

Except, Dave, that it will take three months to catch up with you!

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# THE 'STEP INSIDE LOVE' GIRL OPENS OUT!

THEY SAY Northerners have their heads screwed on firmly. That they look you in the eye—and say what they think. They have a saying up there which goes: "Put your money where your mouth is." And that's certainly true of Miss Cilla Black, the Liverpool lass whose fame and fortune has not gone to her pretty head.

Cilla may sing of starry-eyed things like romance and lost love. But get her talking on such things as marriage, cooking, fashion and boy-girl relationships, and you'll soon find she has a sensible, down-to-earth attitude far removed from the tinselled, wispy world of show business.

## Discipline

Cilla on marriage, for instance: "I'd like to have a baby right away. It wouldn't matter if it was a boy or girl. When I was sixteen, I thought I'd like a girl. I would be able to buy her pretty clothes and things. But now I don't mind."

"And I don't believe in all that nonsense about bringing up children yourself. I'd have a nanny. If you can afford it, I don't see why you shouldn't. And I don't see why children shouldn't be disciplined. Not that I'd ever get the belt out, but I do think children should be chastised if they do something naughty. I can't bear to see children spoilt."

"Only one thing worries me about having a baby—that it might not turn out to be normal. I saw a programme on TV showing abnormal children. It was very sad. I find this sort of thing very frightening."

Cilla on cooking: "I think I'm a fantastic cook. But I'm only

# Cilla... on marriage: I'd like to have a baby right away!

just getting practice in cooking. My mother would never let me do it.

"I can cook a roast or leg of lamb or chicken. And I can cope with casseroles. But I'm hopeless at omelettes. Can you tell me how to prepare an omelette?" she says with a giggle.

"I'd much rather prepare a meal myself than eat out. When I eat in restaurants, I so often end up with tummy trouble."

Cilla on fashion: "When I was young, I dressed to please the boys. I think most girls do this when they're going out with boys. The boys tell the girls the sort of things they like, and girls try to please them."

"Then, as you get older, you dress to please yourself. I've never been one to follow fashion slavishly. If I like something, then I wear it. Those Maxi-culottes I wore on 'Top Of The Pops,' for instance. They were so warm, I kept on wearing them."

"But I don't like the thigh-length boots if they're worn with mini-skirts. You have to wear men's suspenders to keep them up, and nothing looks worse than black suspenders showing if you're going upstairs."

"I definitely think mini-skirts

will be in for at least another two summer seasons. The boys like them so much."

"I hear plunging necklines are supposed to be in, but I don't think it looks very attractive if all that flesh is hanging out, do you?"

Cilla on hair: "I've given up my bubble cut. Frankly, I loved it. But it's not very flattering on TV. It makes you look old. So I went to my hairdresser and had it de-permed. He was very upset."

## Thousands

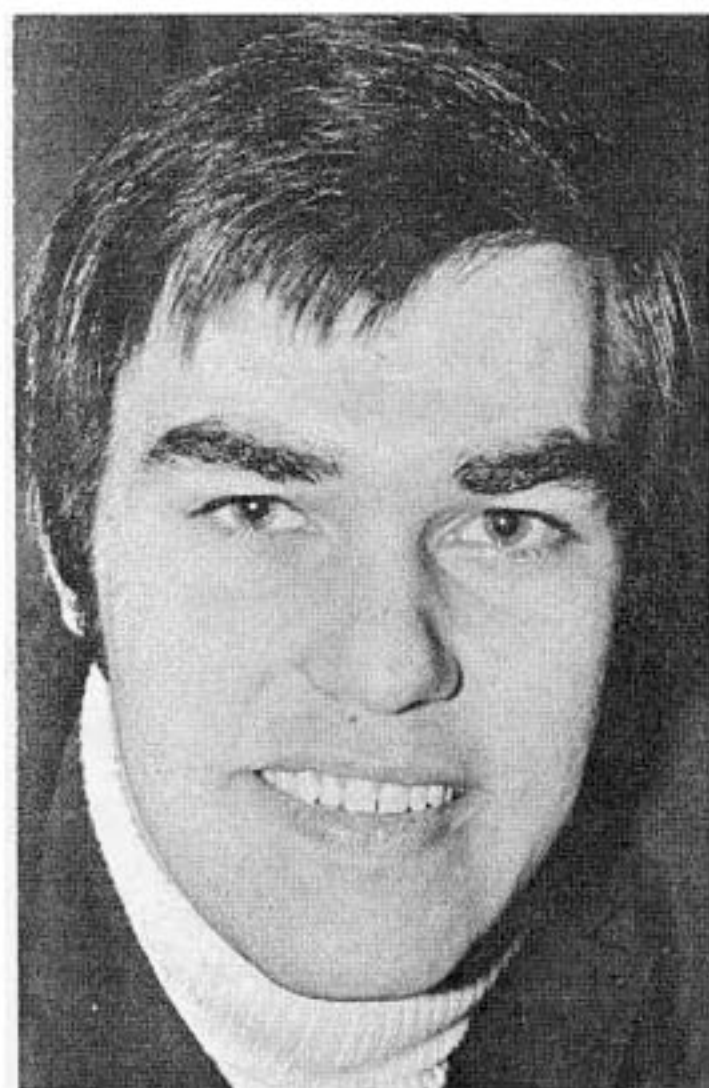
As for marital relationships, Cilla may be a mod miss, but she certainly doesn't go along with the free-for-all attitude that married couples can have affairs on the side. She firmly believes that if a married man seeks "other interests," then there is something definitely wrong with that marriage. "People shouldn't get married if they feel this way," she says firmly.

Cilla on money: "I must have lost thousands of pounds in turning down offers to advertise things like eggs, soap and milk. But I just can't see myself doing it. I'm not in this business for money. I'm in it because I enjoy singing."

# 'I'm in this business because I enjoy singing'

All of which indicates that Cilla is still, at heart, the same sincere girl who used to check coats at the Liverpool Cavern—and sing for fun.

"Of course, it's a big thrill at first when you 'become famous,' she says. "When you find people giving you that much more attention—asking for autographs, and pointing you out to their friends. But you overcome this phase, and in the end it becomes a part of your natural life. You just accept it. Not that you ever cease to be grateful, though..."



THREE GIRLS CAME UP TO ME AND SAID 'OOH LOOK—ENGELBERT'

# JOHN ROWLES: THERE IS A RESEMBLANCE—

by STEVE WEBBE

FOR a split second I thought I was in Engelbert's Palladium dressing room but it was Kiwi newcomer John Rowles who'd wrung my hand.

John bears an uncanny resemblance to Engel and I asked him about it.

"People stare at me on tubes, and when I was looking for a flat three girls came up to me and said 'ooh, look, Engelbert,' but on the whole I'm trying to avoid moulding my career and looks on his," he said.

"I saw him recently on television and could see the resemblance in his movements, but I must admit I sort of closed my eyes."

"The likeness could help my career, but I've changed my hair and got rid of my sideburns to avoid looking like Engelbert, and my manager Peter Gormley has even objected to songs that are too much like his."

Nevertheless, John and Engel share a rugged, sultry charm which has not gone unnoticed.

John, whose debut single for the MCA label titled "If I Only Had Time" climbed to number 18 this week, is one of a family of eight children and hails from Kawerau, in New Zealand's North Island. His ambition is quite simply to stay in Britain to make the Big Time and he has packed a load of experience into his 21 years.

Experience which this week John looked back on from the standpoint of one who has just received the key of the door.

"I was 21 on Monday, and I can tell you the best present was seeing my record where it is," he said. "It's doing real fine and has sold over 30,000 copies already."

John's showbiz career began when he left school at 15. "I worked as a pipe fitter's mate and played in a group called the Shadows, but I soon got fed up and grabbed my guitar and left for Auckland."

"I sang and played in a trio at the Picasso Club there, but I only stayed two weeks because I was spotted by an Australian promoter who invited us to Australia. The trio was called 'Johnny, Eddy and Lucy' and we performed at the Riverside Club, Melbourne."

## VERY SCARED GOING SOLO

After three months of gaining valuable experience playing and singing, the girl quit the group and John and Eddy left for Sydney to join the Sundowners.

"I was with the group for ten months, then I got fed up and

# BUT I'M NOT TRYING TO LOOK LIKE ENGEL...

thought I'd have a go myself," he said. "I was very, very scared about going solo and I began with a tour of Queensland, competing and singing."

"My name got around and I made my first record, 'End Of A Rainbow,' followed by 'Please Help Me I'm Falling,' and both got into the top 30."

John then switched to the club circuit. "I made very good money and got known around the clubs, but I couldn't go any further."

"For one thing, all the TV shows including 'Bandstand,' which I was on, were coming off." So John decided to get away, and he chose England.

"A BBC producer, Harry Walters, came over with the Shadows and saw my act at the Motor Club, Sydney, and he recommended me to Cliff Richard's manager, Peter Gormley."

"Peter was over later with the Shads and was quite impressed. He suggested I come to Britain and here I am."

John said he finds England a lot like New Zealand and he doesn't feel homesick as he often imagines he really is in New Zealand.

"In Australia you're only as big as Australia, but here there are opportunities throughout the

world. If I make it here I'd be in a world class and striving for bigger and better things."

John admitted things are a bit of a drag right now. "It's all going very slowly, but I'm not bored. We're writing songs and we hold parties. I'm sure it'll all pay off. We have to budget a lot after living in Australia, but we're living all right and I do like English girls."

## TOM JONES MEANS EVERY WORD

What does he admire in other artists? "I like material done with feeling. I like ballads that make you cry and I'm sure Tom Jones means every word he sings."

John used to play rugby and snooker and he was keen on swimming. "I'll have to cut out cigarettes—they must do a lot of harm. I drink mainly orange juice and have an occasional scotch."

John, surprisingly clean living and prepossessing in an age of eccentricity, is convinced it's the song rather than the singer.

"It doesn't matter who you are, it's the record that counts," he said, adding: "And you're only as good as your last record." If John Rowles gets a holiday

this year he'd like to go to France. If he makes the big time he'd like to see the whole world and buy his mother a beautiful home.

He has been lucky. He has never been made to do his National Service and he is being groomed by an accomplished manager.

"Peter's been marvellous and it was through his contacts that I got on 'Top Of The Pops.' He's guiding my career in his own way and I've a lot of faith in him."



Shadow Hank: manager suggested John came to England

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# TOM JONES



## The Welsh boy success really didn't change

### PENNY VALENTINE finds the real Tom Jones from his parents, Tom and Freda Woodward

FREDA and Tom Woodward can remember the time when their son Tommy would go every night to the bus stop in Pontypridd and sit on the wall to wave goodnight as his father went off to work in the pits.

They can remember how he cried all night long once—because his father hadn't been able to sit in the same seat on the bus and wave: "Dad's disappeared, and I don't know where he's gone."

They can remember how every time his father bought a new pair of miner's boots Tommy would rush to put them on his six-year-old feet and march to the end of the road with a bowler hat on his head.

They can remember an awful lot of things about Tommy Woodward, and now that he's Britain's biggest star they smile happily and sweetly and say they knew one day he'd make it. "We just never imagined it would be this fast and this big."

Today their son—Tom Jones—IS big. Bigger than even all those people who saw him slogging in clubs back in Wales ever thought he'd be. He has a fantastic house just a few miles away from his parents in Shepperton, Surrey. They themselves have for the past six months been living in his old one.

"We never expected to have the house. He never mentioned it. Just one day I was in the kitchen and he turned round and said, 'You like this house, mum, don't you?'—and the next thing we knew we were moved up to London from Wales," said Mrs. Woodward.

When you meet Freda and Tom Woodward you can see where



'Seeing him on TV is like having him here'

Tom gets a lot of his charm from. They are friendly people, unworried by outer show and formality. They greet you at the front door with a great Welsh camaraderie that flows all over the open plan house as they lead you past the kitchen-bar and into the main room. Where the sun streams through the windows, a fire burns in the grate, and a contented cat lies snugly on the carpet.

On their sideboard is a big picture of Tom, on their table is a solid gold lighter he bought them for a wedding anniversary present last year. Even the cat is overwhelmingly affectionate for a 16-year-old, leaping on your lap with a warm purr.

#### Proud

"We've had him since Tom was 12 years old," said Mr. Woodward as tea and chocolate biscuits were whisked from the kitchen. "And however long Tom is away—it can be six months—when he comes back and visits us that cat knows him and goes over and just sits at his side."

Freda and Tom are justifiably proud and interested in what Tom Jones is doing. They laugh now as they remember how frightened they were to watch him in his first "Palladium" show because, with true parental concern, all they could think about was how tired he must have been with all the travelling.



CELEBRATING SUCCESS . . . TOM JONES WITH HIS MOTHER AND FATHER

"Now seeing him on TV is like having him here—we never worry because he is so competent and at ease now. Well that comes with experience, love, doesn't it?" said Mrs. Woodward. "I love pop music—I'm well up on it really. I get all the pop papers and I like to know how Tommy's records are doing. When we first heard 'It's Not Unusual' as a demo record I felt sure it was going to be the big hit he was after."

"It's lovely for us now being so close to him. Tommy was always a home boy at heart and he always came to see us in Wales. But it got hard for him because it's quite a distance to travel and then he had to go round to see all the relations or they got upset."

"I'm glad he's never changed. He's always coming here with Linda and Mark or we go over to their house, and he's much more contented as a person now. It's funny; even at the beginning I knew he'd stay the same. I remember being interviewed and asked if we thought success would change him. I thought for a minute and then said 'No he's got great strength of character—I don't think he will.' And he hasn't has he? His dad and I go out to a pub with him and he chats to everyone and signs autographs. It's lovely."

"You know Tommy's always been singing. Parents say that I know, but it's true. When he was about five or six he knew all the songs and we'd go to a wedding and Tommy would suddenly whisper 'Mum, when are they going to ask me to sing?' and he'd always end up getting up and doing a few songs—people loved it."

In fact they loved it so much that even that bastion of women's societies, the Ladies Guild, used to invite him along when Freda Woodward went in the afternoons.

#### Tearaway

"They didn't allow children really, but they always begged me to bring Tommy along and he'd come in and start beating out a rhythm on the table and give his favourite song—which around then was 'Ghost Riders In The Sky.'"

"After those days we always knew he was going to be a singer for ever. Even when he was on the building sites. You know he had this reputation for being a bit of a tearaway with his clothes and things but he wasn't really, not any more than the other lads in Wales. At home if your son comes in saying someone's just hit him, you tell him to go back and sort it out himself—parents never get involved. That's why the

kids used to gang up and Tommy has always been able to take good care of himself."

Although Mr. Woodward has spent over 40 years as a miner he was never upset that Tom didn't want to go into the pits.

"There's a marvellous sense of comradeship there that you won't get anywhere else—but the life is a tough one," he said.

A quiet reserved man, it takes a lot to make him talk about the times he has narrowly escaped death, about the scars on his face where pit slag fell on him, about the time he couldn't return to work for two days after carrying a dying boy on a stretcher out of the pits and getting home to find his jacket soaked in blood afterwards.

"Tom came down the pits once—when he came down to Wales after he was famous—and we were going down in the lift. We didn't stop where we were supposed to and Tom thought the lift had gone out of control and was going to smash into the bottom—he was pretty scared!"

### The Jones fans

Tom Jones fans have never been a problem to his parents—even though they've given them a few amusing incidents to think back on.

Like the time when: "Green Green Grass" was a big hit and Tom's fans came round to his parents house every day putting bits of grass through their letter box!

Two fans turned up from Birmingham and were given such a marvellous reception by the Woodwards that they stayed all day.

"They were very sweet. They bought me a coffee set and a cheese board and when his father told them that the lighter was a present from Tommy, everytime he went to light a cigarette one of them would shoot forward with the lighter in her hand just so she could touch it."

#### A LETTER FROM THE LOVE AFFAIR

Dear fans,

Thank you very much for sending all those lovely letters. Please excuse us if you haven't yet had a reply, but we promise you that every letter will be answered although it will take a little time as there are so many. Our new single will be issued next week on CBS 3366. The "A" side is called "Rainbow Valley" and was written by the same writers as "Everlasting Love"; the "B" side is called "Someone Like Me" and was written by all of us. We hope you like it.

Our Everlasting Love to you all,

Steve, Mick, Rex, Lynton and Mo,

The Love Affair

## The Show Stoppers live up to their name

THE SHOW STOPPERS... or how a completely unknown group with a completely unknown sound on a completely unknown label crashed into the charts.

It's a pretty impressive achievement and the fact that two members of the group are Solomon Burke's younger brothers may explain it. The Show Stoppers made up of the Burke brothers, 19-year-old Alex and 18-year-old Laddie, together with another pair of brothers, 19-year-old Timmy and 18-year-old Earl Smith, formed the vocal group while still at Germantown High School in their home town of Philadelphia.

The Show Stoppers may be paving the way for a new sound. Where Tamla favours strings and Stax goes for a funky, bluesy effect, the "Philly Sound" uses more brass and less strings and the end product is probably more commercial and sophisticated.

At least Beacon Records of Willesden think so. The new independent label is confident that "Ain't Nothing But A Houseparty"—the company's first release—will spearhead the Philadelphia eardrum invasion.

The Show Stoppers have played major U.S. R & B stages. Their stage act has been seen at Philadelphia's "Uptown" and New York's "Apollo" as well as at leading Washington and Baltimore venues.

The group is determined to reach the top in soul music and both Alex and Laddie have received a good deal of inspiration and encouragement from Solomon Burke. Alex, shy and prone to stuttering offstage, undergoes a complete transformation when the group launches into its dynamic stage act.

They recently shared a bill with Soul greats, The Four Tops and Sam and Dave but they were hardly overshadowed—the audience greeted the end of their spot with a standing ovation!

The group's next single could be "Shake Your Mini," which is doing well in the States, and if "Ain't Nothing" takes off, Beacon Records plan to follow it up with an LP.





# pop the question

## ALL ABOUT D'ABO: HIS BEST FRIEND JUST ISN'T HUMAN

**?** I WOULD like to buy one of those frilly shirts worn by Michael d'Abo. — L. Frisken, 79 Meldon Terrace, Heaton, Newcastle-on-Tyne.

Please tell me what kind of cigarettes Mike d'Abo smokes, what shampoo he uses, the size shoes he takes, his fave deejay and his fave group? Also, who is his best friend? — Val Grimsdale, 35 Hamilton Rd., Grangemouth.

Michael actually bought his shirt in the Chelsea Antique Market, in London. But he says you may get a similar one from Carnaby Street.

And here are the answers to Val's questions: Michael smokes Benson and Hedges tipped cigarettes, or Senior Service untipped. He uses Silvikrin shampoos, digs the Beatles the most, likes Simon Dee best of all the deejays, takes size 8 in shoes, and says his favourite friend is "my cat."

### Engel's Identity

**?** MY brother says Engelbert Humperdinck wears an identity bracelet, my dad says he doesn't. Could you please tell me which one is right?—L. Lloyd, 13 Borrowdale Rd., Langley Estate, Middleton, Manchester.

Both are! Engelbert has a gold identity bracelet, but he doesn't wear it all the time. He couldn't wear it while playing "Robinson Crusoe" at the London Palladium, for instance. It would be out of character with the part—like wearing a wrist watch. (And Engel has a solid gold one with a matching bracelet which set him back £300).

**?** TITLES, please of the songs by Donovan in the film "Poor Cow" and are they available? — John Mann, 40 Old Road, Frinton-on-Sea, Essex.

• Donovan wrote and sang the title song of "Poor Cow," which is the B side of his current hit, "Jennifer Juniper." He also sang "Be Not Too Hard" in the film—the song that became a hit when recorded by Joan Baez. Donovan has not recorded this. His composition "Colours" was featured in the film and sung by Terence Stamp. Donovan, of course, had a big hit with this song.

**?** IS DEEJAY John Peel courting or married, where does he come from, what is his age, and where can I write to him personally, apart from the inevitable BBC?—Julie, 285 Slessor Road, Beaconside, Stafford.



CLIFF in his Rock-n-Roll days

• John has been married for two-and-a-half years. He was born in Wirral, Cheshire, on October 30, 1939—which makes him 28. Write to him at 67 Crookham Road, London, S.W.6.

**?** WHO is Julia Foster (The actress in "Half A Sixpence") married to? Is she one of the Four Pennies or one of the Moody Blues?—Miss P. Finch, 1 Barns Court, Rigwell Road, London, E.16.

• Julia is married to Lionel Morton, formerly lead singer with the Four Pennies.

**?** I HAVE a single by Duane Eddy entitled "Because They're Young." Any offers? — Tony Powell, 19 Clearmount Drive, Charing, Nr. Ashford, Kent.

• Would any Disc reader who digs Duane like to write to Tony direct?

### Otis tracks



Otis Redding

**?** WHEN DID Otis Redding's album, "Otis Blue" come out and what are the tracks on it? — Marilyn Brooke, 10 Tynley Avenue, Dulwich, London, S.E.19.

• IT WAS issued in October, 1966, on the Atlantic label, Marilyn. Numbers of the record are: 587036 (mono) or 588036 (stereo). Titles: Side 1—Ole Man Trouble, Respect, A Change Is Gonna Come, Down In The Valley, I've Been Loving You Too Long; Side 2—Shake, My Girl, Wonderful World, Rock Me Baby, Satisfaction, You Don't Miss Your Water.

**?** AS you know, this year Cliff Richard celebrates his tenth anniversary in show business. Can you tell me exactly when he was launched on to the scene?—IRENE ROWLEY, Kingsdown Road, Upper Holloway, London N.19.

• Yes, and of course Disc was first with news on Cliff. On August 9, 1958, Jack Good, who produced "Six Five Special" and "Oh Boy," wrote in his weekly column: "Yesterday I heard the most amazing first recording made by a teenage artiste in Great Britain."

"The product of a 17-year-old boy from Cheshunt, Hertfordshire—and the mind just boggles. Which is why I am including Cliff Richard and the Drifters in the first "Oh Boy" show on September 13, 1958." This was Cliff's TV debut, and two weeks later "Move It" was rising up the chart.



• D'ABO . . . starting a frilly fashion trend?

**?** WHEN is the LP, "Pandemonium Show," by Nilsson going to be released? John Peel and Kenny Everett have played it, and Jonathan King raved about it in Disc, but I have seen no news about its British release.—Pete Richard, The Yews, 10 Town Street, Sandiacre, Nottingham.

• Set your mind at rest, Pete. The LP is released on April 5 and Jonathan King tells us Nilsson will be appearing on his "Good Evening" show on March 30.

**?** HAS THE theme music from the film "Robbery" been recorded? — Mr. G. Gould, 22 Harlesden Road, Willesden Green, London, N.W.10.

The original soundtrack recording by the Johnny Keating Orchestra is available on Decca LK 4890.

**?** WHAT has happened to Radio London's chief DJ Tony Windsor? He's now almost the only ex-pirate never heard on the BBC.—JOHN KERSWILL, 35 Drayton Avenue, Orpington, Kent.

• Tony is currently working for an organisation sending British-made radio

shows to the States. You're unlikely to hear him on the BBC, as he has very, very strong views about the whole concept of Radio 1, not the least being that he refuses point blank to work with a producer. Once commercial radio arrives in Britain, we guess Tony Windsor will be heard again.

## Do you have a question to Pop?



IF YOU have a question about anybody or anything on the pop scene, just cut out the "Pop The Question" coupon and attach it to the top right hand corner of your letter or postcard and send it to:

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# Juliet finds Romeo . . . Grapefruit's Geoff dates Olivia

SHAKESPEARE didn't see it this way, Zeffirelli had someone else in mind . . . but Juliet herself, attractive 16-year-old Olivia Hussey has her own pet Romeo, Geoff Swettenham, 20-year-old drummer with Grapefruit.

And where's Leonard Whiting, the real Romeo in the film? "Oh, he's quite all right about it. Doesn't mind at all. All this talk about them having a real-life romance just wasn't true," says Geoff.

He first met Olivia at "Dee Time" in which they were both appearing a couple of weeks ago, and they've been seeing each other constantly ever since.

"She's a lovely girl, but we haven't talked about getting engaged or anything like that," Geoff tells me. Both, for one thing, are too busy. She has film offers; he has just started Grapefruit's tour with the Bee Gees and Dave Dee.



• JAGGER

## The Hollie who brings in lolly!

THE Invalid Children's Aid Association should be eternally grateful that Graham Nash, the Hollies leader, was in bad health the other day.

Not that they are uncharitable people themselves. It's simply that if Graham hadn't been to see his Harley Street doctor, the Aid Association wouldn't be coming into some considerable financial assistance shortly.

The wife of the doctor, who has Paul McCartney and Mick Jagger among his register, is on the committee of the Association and, as Graham showed interest, suggested the Hollies should stage a charity concert in aid of the invalid children.

"Great idea," was Graham's reaction and he and the Hollies are now working on a plan to put on a show in London's Royal Albert Hall in October. "But not just for charity—we'll also ask groups that are appearing to donate 100 guineas towards the charity."

## PIPALUK

a new single by

**RONNIE ALDRICH**  
piano

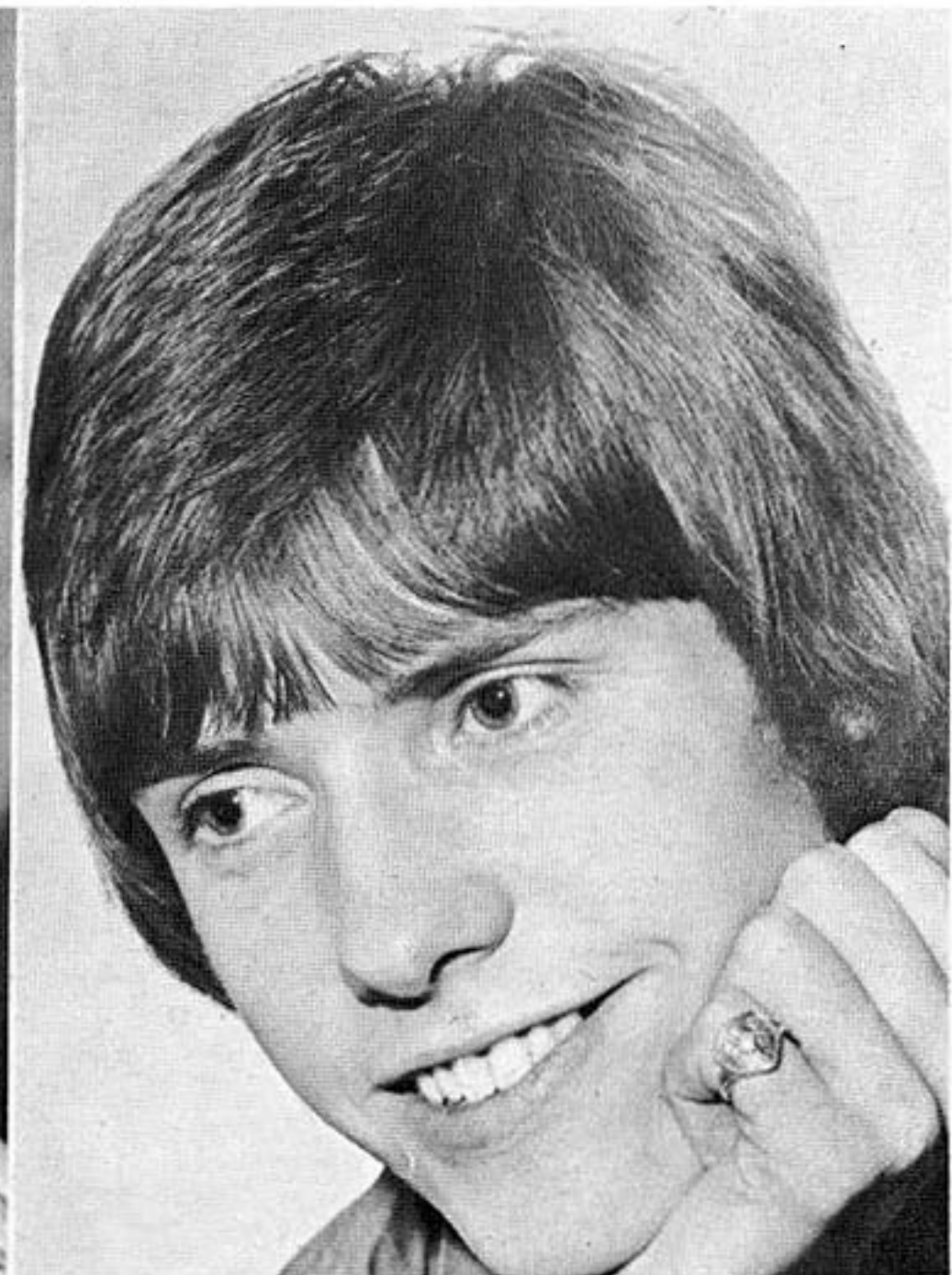


DECCA

F12762

BEACH BOY MIKE LOVE returning last week to the States after meditating in India changed planes at Bangkok Airport and spent 15 minutes in the lounge, which was empty apart from Gary Leeds, who was also jetting home—from Japan.

Messrs Love and Leeds are old friends, or so Gary thought. "He just looked right through me—didn't know me. It's all most alarming, this meditation. We didn't speak at all!"



• OLIVIA HUSSEY, star of the film "Romeo and Juliet"—romance with Grapefruit's Geoff Swettenham

# GRAPEVINE

## Bob Farmer's Gossip Column



## JOHN PEEL show on Radio Luxembourg

AND here's some news from your friendly station of the stars. Radio Luxembourg is planning to pull John Peel into their new-look programmes which start this weekend.

With such top Radio 1 names as Tony Blackburn, Alan Freeman, David Symonds and Pete Brady already signed up, 208 have invited Peel, the personality everybody seems to want, to host his own show six nights a week between 12-40-1.10 a.m., with the tentative title "The Other Side Of The Track."

In fact this is to be only a pseudonym for the "Perfumed Garden" show which won him fame with Radio London.

208, incidentally, received a big response when we mentioned in "Scene" two weeks ago that they were looking for one more resident deejay for the station.

Don Wardell, former head deejay and now working in an executive capacity, tells me: "We got 54 letters and 50 phone calls which shows how valuable a mention in 'Scene' seems to be."

Unfortunately tailpiece to it all, however . . . before the phone calls and mail started flooding in, the post was filled—by former Caroline North deejay Tony Prince. And, no, he's not the first Caroline "rebel" to become legalised. He quit the ship before August 14.

## Watch this name: TONY PETERS

AS everything Ken Howard and Alan Blaikley touch turns to gold, a young 22-year-old Londoner called Tony Peters should start ordering his first Rolls right away.

For Howard and Blaikley, the pop writer/managers who climbed aboard their particular gravy train by handling the Honeycombs and have since hoisted Dave Dee, Dozy, Beaky, Mick and Tich and the Herd to triumph, have decided "after a long, long search" to sign up a solo singer.

### Voice

Mr Peters is he. "He looks like a cross between Cliff and Engelbert (which can't be bad) and we have written what we feel could be a first big hit for him which he will be releasing in the next six weeks," admits Alan.

"Ken and I have always wanted to manage a solo singer but it was a question of waiting to find someone with an exceptionally good, strong voice and with the good looks as well."

Mr Peters has these qualities. He's also tried to use them. He's made several singles, none of which attracted any attention. So he is to change his name—under the new management of Howard/Blaikley.

Seem to remember someone called Dorsey doing the same with a manager called Mills . . .

## Why Kenny's insults are ignored . . .



DISCOVERED the other day just why Michael "Family Favourites" Aspel never answers back those Kenny Everett insults each Sunday morning . . . Aspel's programme is broadcast on the world service which doesn't take Everett's show.

So Aspel can hardly answer back — half his listeners wouldn't have heard the previous Everett acid.

Actually those "insults" are Aspel's Sunday highlight. "He sits there rolling around with laughter," I was told.

## Out This Week—

# MORNING SUN



TF919



# NITE PEOPLE

Appearing—Mike Mansfield's Southern TV. Production 'TIME FOR BLACKBURN'—This Weekend Also alternate MONDAYS from 8th April at London's MARQUEE







# RADIO ONE: POP DOWNFALL OF THE POP SCENE

WHAT HAS happened to pop music?

A glance at the Top Twenty today is like peering into a distorting mirror at the ghastly reflection of how pop music has deteriorated since the arrival of monstrous Radio 1.

New ideas, individual sounds, are now back in America, while here the rot has set in, and the charts have been taken over by the Darby and Joan clubs!

And how the mighty DJ's have fallen! They no longer inject life into the scene, but are merely cardboard robots, revolving round the great God BBC.

How long before everyone else is infected, and the whole pop scene sinks into complete mediocrity? — MRS. GRACE McMULLIN, 125 High Street, Godford St. Peter, Warminster, Wilts.

WHAT A drastic mistake BBC-TV is making! Fancy dropping "All Systems Freeman" and keeping washed-out old shows like "Top Of The Pops."

At least Alan got on with his show without a load of blubbing and fooling around—and I shall be very sorry to see him go. — BRENDA PRIME, 14 Grovefield, The Avenue, London N11.

JONATHAN KING, I'm with you in the BBC gunpowder plot.

Count me in, and I'll provide the explosives, with an extra large stick to go under Jimmy Young's seat! — NICHOLAS MOULSDALE, Radley College, Abingdon, Berks.

CONGRATULATIONS, Jonathan on your best column ever!

I'll willingly strike the match that blows up Radio 1, and have decided that "Silence Is Golden" on my radio until the day Caroline returns... which I know it will. — O. WILLIAMS, Norland, Tydd, Wisbech, Cambs.

THE ATTITUDE of Jonathan King to Radio 1 is venomous and vindictive. He surely only listens to the radio now to find someone new to criticise.

Please get rid of Mr. King quietly. Blowing him up with gunpowder is too noisy. Let him just fizzle out of our minds for ever. — JUDITH SCLARE, Pollokshields, Glasgow S1.

I AM sick to death of hearing Jimmy Young every day saying "This is your show"—when without a doubt it is the most boring and repetitious load of old rubbish ever to go on the air!

No, Jimmy, it's not my show, and it's a pity you can't wake up to that fact. — BETTY GREAVES, Woodway, Surbiton, Surrey.

A ROCK-N-ROLL revival? God preserve us! Doubtless our ancestors will welcome the return of the greasy idols, but let us all who appreciate cultural music, rebel now!

If not, we too may be devoured. — COLIN BRINTON, 73 Grange Road, Harwich, Essex.

HOORAY for Jonathan King!

I know we've got smokeless zones to keep the air clean. It's about time the air was also cleansed of the revolting pollution emitted from the Radio 1 studios.

Thank goodness for Radio Veronica, even though it IS in Dutch. — ANDREW AXTEN, 13 Morley Road, Halstead, Essex.

SO RADIO 1 boss Robin Scott thinks Luxembourg is "a bit of a giggle."

Well how's this for a bigger giggle Mr. Scott? "Radio 1 will replace the pirates. It will be just like the pirates." That's very funny isn't it!

But who said it? You did, Mr. Scott—you did! — PETER MURPHY, County Down, N. Ireland.

WHAT A shame David Hughes is such a pessimist!

Has the message still not hit home? British people love and need Radio Caroline, and we just won't allow it to die that easily.

Caroline will return, and soon too. So thanks all the many supporters who have managed to remain more optimistic. — JONATHAN NORTHAM, Free Radio Association, 239 Eastwood Road, Rayleigh, Essex.

DAVID HUGHES' article on Caroline was a marvellous, though sad tale. He portrayed everything all Caroline fans feel and hope.

No, I'm not complaining—just wanted to congratulate him on a wonderful, truthful column.

I just hope Caroline still comes back. — LINDSAY MOSTON, 1 Sullivan Crescent, Harefield, Middlesex.

## Changed Jeff

JEFF BECK might have changed his recording style for "Love Is Blue," but when I saw him last week his blues was still sensational.

So before people start complaining, they might like to find out more about him.

True, Clapton is Britain's best blues guitarist, but Jeff Beck still comes a close second! — M. GEORGE, 42 Limerston Street, London SW10.

TONY BLACKBURN is a hypocrite!

He keeps saying how much he admired Caroline, but I'm sure he's only doing it to gain more fans.

Come off it, Tony. If you really liked Caroline you'd be back there working for her. — PAT WARD, 15 Palmer House, New Cross, London SE14.

IT'S GOOD to see Dusty Springfield back again! "The London Palladium" show needs talent like her... a great change from the usual rubbish on that TV programme. — MISS P. AUSTIN, 17 Kingsford Avenue, Nottingham.



Stones LP... stupid?

## Don't dismiss their majesties

HOW can the Rolling Stones' "Their Satanic Majesties Request" be dismissed as "stupid" and "retrogressive?"

I've listened to the album over 40 times, and only now do I realise it is nothing short of brilliant.

The only thing retrogressive about the Stones is that they won't be producing their next album.

Vivian Parslow, 16 Rousham Road, Bristol 5

KENNY EVERETT'S remarks on his Sunday show, are only meant to be funny. Everyone must realise that! Including Michael Aspel!! — DAVID SMITH, 48 Pennycroft Road, Uttoxeter, Staffs.

SO DISC launched Peter Frampton did they?

In my opinion he should have been launched floating face down with a few bricks tied round his neck for good measure! — TRISH HALL, 17 Bank Street, Melksham, Wilts.

CONGRATULATIONS Amen Corner on a wonderful debut album, "Round Amen Corner."

We've never enjoyed spending 32s. 7d. more. So before anyone thinks of knocking the group again...listen to this LP first! — MAL, SUE AND SHIRL, Ripplingdale, Bourne, Lincs.



Nancy Wilson: finds no fault

WHO DOES Dusty Springfield think she is?

If singers of the calibre of Nancy Wilson can find no fault with the Grand Gala du Disque, why should she?

It's high time Miss Springfield climbed off her high horse, threw away that terrible curly wig, and realised she can ill afford to make trouble. — GEORGE BANKS, 18 Campbell Road, Longsight, Manchester 13.

## Badly treated Maurice Gibb?

WHY HAVE you treated poor Maurice Gibb so badly?

He is very very upset about his broken romance, and all the publicity you've given Lulu and Davy Jones has only made him feel worse.

So give Maurice a little sympathy.

How would YOU like it if it happened to you? — MAUREEN WELLS, 74 Grove Buildings, Chelsea, London SW3.

## With feeling

SANDIE SHAW sang "Words" on Cilla's TV show with more feeling and depth of meaning than Robin Gibb could ever muster!

I'm not a great Sandie Shaw fan, but this would be a No. 1 single for her. — BARRIE WOODCOCK, 44 Hall Farm Drive, Twickenham, Middlesex.

## PIPALUK

a new single by

RONNIE ALDRICH piano



DECCA

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## CLUES ACROSS

- How you Love Me? (8)
- One of those of the Matchstick Men? (7)
- Group-feeling? (4)
- Thought the world of (6)
- Low creepy creature (5)
- They were ringing once for me and my girl (5)
- Dusty, for example (6)
- Price Set? (4)
- Weekly Disc feature (3, 4)
- Miss Juniper! (8)

## CLUES DOWN

- Issue a sound? (5)
- To be a good looker you need more than one (3)
- Pipers' fruit (5)
- 5 and 6. Esther and Abi's No. 1 (10, 10)
- Steiger? (3)
- Lovely statue! (4)
- Only half-detached? (4)
- Percival? (5)
- Runner underfoot (3)
- Our Dame in France (5)
- Sometimes broody female (3)

LAST week's solution: ACROSS: 3. Eric. 7. Ibrox. 8. Isles. 9. Eden. 10. Elgar. 11. Diana. 12. Tape. 14. Rosie. 16. Opens. 18. Easy 20.arkin. 22. Didge. 24. Tutu. 25. Owner. 26. Niece. 27. V(O)ung. DOWN: 1. Fire. 2. Brigade. 3. Exert. 4. Cinder. 5. Ella. 6. Ashamed. 13. Solomon. 15. Soldier. 17. Sentry. 19. Young. 21. King. 23. Ever.

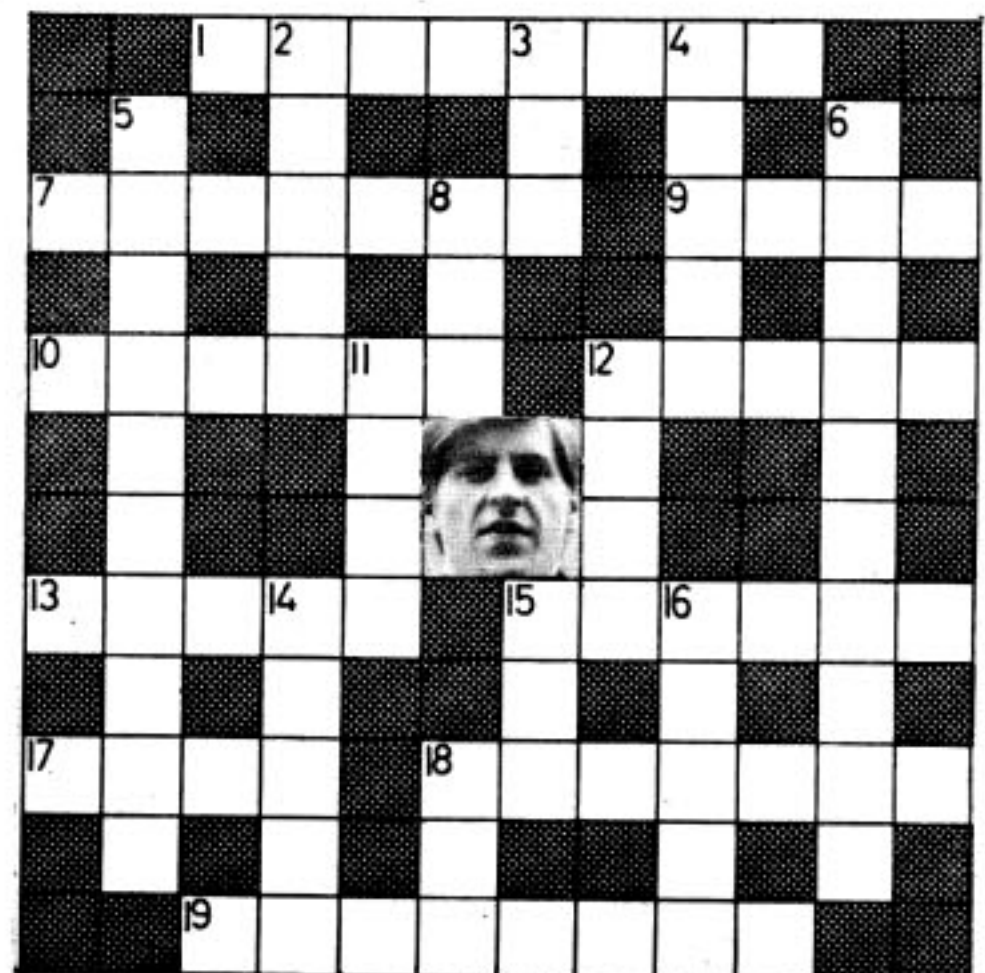
## LAST WEEK'S LP WINNERS

Stephen Gornall, 12 Birch Road, Garstang, Preston, Lancs. Derryn Fursland, 26 Chamberlin Avenue, Bridgwater, Somerset. Sheila Curr, 23 Ancrum Drive, Dundee, Scotland. Gregory O'Donoghue, 32 Silverstream Gardens, Bangor, Co. Down, N. Ireland. Esta Brown, 31 Elmwood Road, Herne Hill, London, SE24. Linda Waldron, 46 Pemberton Road, Wood Church, Birkenhead, Cheshire.

# DISCWORD

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# The birds who sing 'My-my-my' on Tom's 'Delilah'



PRETTY GIRLS FOR GHOSTS! Marian Davies, Maggie Stredder and Gloria George—the Ladybirds—members of the pop "ghost squad" . . . singers who are never stars.

YOU HEAR their voices nearly every time you turn on your transistor. Each week they sing on four top TV shows. They're probably the most successful group in showbiz. BUT THEY'VE NEVER HAD A HIT!

Their names are Maggie, Marian and Gloria, the three girls of pop's "ghost squad," the Ladybirds, content to be more heard than seen.

For four years they've been the vocal backing on countless hit records—"It's easier to list the stars we haven't sung with, than those we have"—and are doing very nicely, thank you.

"It's hard work but we like it," they say. "And we don't have any worries. We're never seen on camera so we needn't worry what we look like. We don't have problems with balance or arrangements either."

## Work

The girls are virtually on call 24 hours-a-day, seven days a week. Sometimes singing long into the night on sessions. They've "Ooohed and Aahed" for Cilla; and "La la laed" for Sandie.

If you listen closely you'll hear them doing the "My-my-my" bit on Tom Jones' "Delilah."

"We're not bothered about the money if a record's a hit. We've been paid for our part and that's it. But it's nice to know we've helped make it a hit."

Ladybirds' leader is blonde Maggie Stredder, an ex-Vernon Girl from Liverpool. She knows the scene inside out.

She met Gloria George when they both did a stint on the "Stars And Garters" TV series. They teamed up with Marian Davies when they found there was plenty of studio work for girls who could sing in harmony.

"We've had five records out in our own right," revealed Maggie. "But none of them did anything. Even if they had been hits we'd have been too busy to promote them."

## Exciting

Probably the highlight of their career was winning last year's Eurovision Song Contest with Sandie Shaw. Her "Puppet-On-A-String" was just another of the number one "hits" they've had.

Session work, of course, takes up most of their time. And recently they've found themselves with regular spots on TV—"Dee Time," "All Systems Freeman," "International Cabaret" and the Cilla series. At "Top Of The Pops" each week their faces are almost as familiar as the show's stars.

"It's exciting for us not knowing what's coming next," says Gloria. "But we don't just sit back and wait for the work. Maggie's on the 'phone as soon as she gets wind of a new show coming up."

Does pop affect their private lives? Maggie and Gloria are married.

"We hardly see our husbands," grinned Gloria. "But they're very understanding. I could never see myself as a domestic housewife now anyway. We leave the cooking and cleaning to the men!"

Mike Ledgerwood

anything that men had done—and better. Fun palaces were set up for entertainment; television became artistic and non-grasping. At all times sweet music was available at the push of a lady's slender finger.

I could hold myself in no longer.

"Paradise," I cried, "allow me to join you!"

Instantly I became visible. Thousands of amazons set up a shriek of horror on seeing my beard. As one they leapt towards me—fingers flashing razor-sharp nails—teeth cruelly bared.

I ran. As I hit the mirror I felt a fang graze against the calf of my leg. But I was out, back in the normal world of the club. Normal, but oh so dull!

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IMPORTED RECORDS

## A simply Incredible new LP

INCREDIBLE STRING BAND: "The Hangman's Beautiful Daughter." Koeaddi There; The Minotaur's Song; Witches' Hat; A Very Cellular Song; Mercy! I Cry City; Waltz Of The New Moon; The Water Song; Three Is A Green Crowd; Swift As The Wind; Nightfall. (Elektra).

Between the two of them, the Incredibles play nearly 20 instruments on this overwhelmingly beautiful LP. Robin Williamson wrote seven of the ten tracks—but Mike Heron wrote the very long and impressive "Very Cellular Song" and together they sing and play the newest, most spell-binding music to be heard on record.

Their songs are simple and pretty, or at times bitter and powerful. They use sounds in somehow the way Traffic does—to create moods, atmosphere. There's a line in "Cellular Song" about "Here we go slithering and squelching on," while the music—which could be a water harp—makes you feel that you indeed are sliding down a muddy hillside.

The Incredibles have been living in rural Scottish simplicity for the past few years, so their songs are about the basic things—sunshine, children, water and fire; and about crazy, magic, fairy tale things.

There's more than a touch of Scottish feyness about their music. Stop reading—and just listen.

## This is where too much of Jimmy Young might lead us...

VERY peculiar really. There I was, in a normally busy club, bustling faces hustling about me. I walked past the fruit machine—looked into a full-length mirror.

Funny—that wasn't a reflection, was it? Must be an artistic doorway—and without thinking I stepped through. I knew it was a mirror—I'd seen it a hundred times before; yet I temporarily forgot, and stepped over the glassy threshold.

## Palace

It was very dark. I looked back, but could see no light, so I went on. Gradually the blackness lifted, turning to grey.

I was in a vast fun palace, thronging with brightly clad ladies. Tinkling smiles, long dresses, jewels hanging from their necks, wrists and fingers.

Glibly, superficially they chattered to each other—feeling out of place in my sombre suit among their squealing velvets and tinted face I drifted, apparently unnoticed, from heaving bosom to giggling throat and listened to hear where I was.

GOOD HEAVENS! I COULD HARDLY BELIEVE IT! ENGLAND IN THE TWENTY-FIRST CENTURY!

For the sake of history and science I hereby relate a précis of the facts I discovered by mixing quietly with the women of the fun palace. I knew by

## JONATHAN KING COLUMN

now that I was invisible to them, and could go where I liked.

In the late sixties the women of Britain had become so fed up with the eternal scourge of H. Wislin and the irritating Jimmy Young phoning them in the middle of their busy day that they revolted and assassinated every male in the land.

Then they sat back and looked about. They allocated each other official positions, set up hundreds of well-run commercial radio stations, split the country up into tiny segments which they managed each individually.

By now they had perfected a method of immaculate conception, and gave birth only to baby girls. Taxes were abolished; the debts of previous generations scratched out. Diamonds became the new currency (a valuable mine having been discovered in South Devon).

After fearful jealousy and hatred from the world countries, international relations settled down well. Soon, continent after continent followed suit—men became entirely extinct.

This new society had very few drawbacks; women found themselves quite capable of doing



# PENNY VALENTINE

BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS



## Herd: it could be anyone —but good and commercial

SOMEONE pointed out the other day that although **BILLY J. KRAMER** has been making better and better records he doesn't seem to have had much luck. Perhaps "1941" will help him. Certainly the very best record he's made. A cover of an American song this version is much more solid and very well sung indeed (CBS).

For their first single I would have thought the **INCREDIBLE STRING BAND**, who are, would have been wiser to issue another LP track and not "Painting Box." But that's just my opinion. They are brilliant as usual (Elektra).

**HARPERS BIZARRE** are truly to be counted on for coming up with consistently delightful records. Really that's the only way to describe it. "Cotton Candy Sandman" is pretty and charming and well worth having (Warner Bros.).

I MUST admit to putting on **JACKIE TRENT AND TONY HATCH** "Thank You For Loving Me" with a shaky hand. But—surprise—it turns out to be like Tamla and Atlantic and swings quite well really (Pye).

Amazing thing is that I like **DEL SHANNON's** voice on songs much more now than I used to. On "Thinking It Over" he strides out with echo and gutsy feeling. Jeff Beck-type guitar and dirty brass. Wanders a bit but I like it (Liberty).

**FLEETWOOD MAC** march on with yet another blues record that's not going to get anywhere but will doubtless add to their reputation. "Black Magic Woman" it's called (Blue Horizon).

**VIKKI CARR** manages to make essentially boring songs sound quite convincing. She does with "No Sun Today" which starts like "Can't Take My Eyes Off You" but then disappears to nowhere (Liberty).

**FORTES MENTUN** is a bit of a staggering name for any group—unless they're a restaurant—but actually on "Saga Of A Wrinkled Man" there is a beautiful production job with doomy whispering voices. Trouble is lyrics—too clever (Parlophone).

PUT on **WILLIE MITCHELL's** "Soul Serenade" and I guarantee you won't take it off. It moves and moves like no other instrumental I've heard for a long time (London).

I have but one wish—and that is that **TIM BUCKLEY** would write a new tune. On "Wings" he sings prettily and the orchestration is divine but I've heard the song time and again from him (Elektra).

### QUICK SPINS

Amazing—the **CALIFORNIANS** have done "Congratulations" and made it sound very good and like La Bamba (Decca).

A long time ago now Uncle Derek Taylor sent me an LP of **NILSSON** from the USA. I liked it very much and just as I was going to rave Mr. J. King returned from the same place and did my raving for me. I shall not forgive him for getting in first but all I wanted to say was that on that LP there were certainly much better tracks than "One." Thank you (RCA).

TWO versions of "Young Girl," one by **PRECIOUS FEW** who have a nice feel but don't really make the song sound much (Pye), and one by **UNION GAP** who have such a good lead singer it sounds better than it really is (CBS).

**GRAPEVINE**, no relation to Grapefruit, have a nice opening and arrangement on "Things Ain't What They Used To Be Anymore," but the voices are muzzy (Liberty).

Mr. **STEVE DAVIS**, who wrote "Take Time Out To Know Her," should have stepped in lively and handed Tom Jones this before he saw "Delilah." It's certainly a much better sort of blues-C-and-W-based song. Steve sings it with a lot of casual feeling but it needs a name to sell it (Fontana).

**ROGER WHITTAKER** sounds just like Rex Harrison doing "Talk To The Animals," which is rather disturbing to say the least (Columbia).

I remember **GEORGE BEAN** from a long time ago and "Bring Back Lovin'" is pleasant but not really positive enough for me (CBS).

There have been some daft records but I think "The Magical Musherishi Tourists" by some extraordinary people called **MORRIS AND MITCH**, and is about—oh did you guess?—you know who, takes the biscuit (Trend).

And **JIMMY TARBUCK**, comedian extraordinaire, sings the old Hank Williams number "Your Cheatin' Heart," and much as I like Mr Tarbuck, I really did prefer the original (Parlophone).

**I DON'T Want Our Loving To Die** (Fontana) — The odd thing that struck me about this latest single from the Herd is that in all the flap and excitement about claiming them as a great group I had overlooked the fact that it had happened so quickly there was no real Herd style. So that on this record quite honestly it could be anyone singing—I hasten to add that it's good and very commercial. It is also the first record on which they've all sung with a very hammed-up opening, and then it bounds and leaps like a lot of monkeys. Another thing that struck me was the similarity in tune to the Easybeats' "Music Goes Round My Head." You listen.

Altogether a nice change, a very well produced record, and a hit indeed.

OUT TOMORROW

### NIRVANA

**RAINBOW Chaser** (Island) — It's a strange thing about this record. First when I put it on I was rather disappointed because the group I have loved in the past had suddenly made a great concession to commercialism in their approach, I thought. Then I listened again to the phrasing and odd brass and weird magic sounds and thought "wrong again, PV it isn't commercial at all." Then, the day after, I heard it on the radio and thought it stood a very good chance of being a hit — especially with those little chorus voices picking up the end of verses. So . . . we shall see.

This third Nirvana single has been produced by Muff Winwood with a great solid deliberate and yet at the same time witch-like feeling. A very interesting record.

OUT TOMORROW

### JOHN WALKER

**I'LL BE Your Baby Tonight** (Philips) — Hot on the heels of his return to these fair shores and presumably to clear up the reason why he ever left John Walker has a new single released.

From Dylan's LP, this looks like being the one track most covered. There's nothing wrong with John's version, that has a very easy feel about it, it's just that personally I thought he sounded a lot happier on "Open The Door Homer" on the flip side.

OUT TOMORROW

## BACHELORS SUIT C-AND-W!

**THE Unicorn** (Decca)—From this record, dear readers, we can see how for the past five years the Bachelors have been mistaking their way. It did not lie in the harsh grating harmonies of the past. No indeed, it lay in music such as this. You may think I am being sarcastic but I'm not. Really the Bachelors are much better suited and sound far more human on a pretty little C-and-



Diana Ross and Supremes: worth every single penny

## Supremes—like a zip of lightning

**FOREVER Came Today** (Tamla Motown)—Needless to say, it has taken the massive talents of the Supremes, Tamla, and Holland, Dozier and Holland to brighten up a week of rather uninspiring music.

This is a morning record, full of icy notes and sparkling delivery. It is back to the style of "Reflections" with, instead of a morse code backing, a very sexy electric saw type of sound. The lovely Miss Ross leaps lightly through the lyrics about having found love with Cindy and Mary chanting in on the chorus. It is a long record and worth every single penny you can scrape together. A hit? Of course, how could it fail — it's like a zip of lightning.

OUT NEXT FRIDAY

### FOUR SEASONS

**WILL YOU Love Me Tomorrow** (Philips) — The first time I heard this version of the old Shirelles song I was at a house called "Cornflake" and it was played to me by members of the Rupert Bear Fan Club. I didn't think much of it actually.

Away from the influence this week and locked in my lonely

garret I can see it being a hit. They've chucked every instrument into the arrangement a la Spector, and a violin trailing Frankie Valli's voice.

Towards the end it breaks for a violin solo and then comes bounding in again. Very clever.

OUT TOMORROW

### STATUS QUO

**BLACK Veils of Melancholy** (Pye) — I was rather surprised that "Matchstick Men" did so well, but there it did. And on the strength of that I should think this, being a much better record, should do very well indeed.

OUT TOMORROW



Four Season's Valli: very clever

It reminds me of a lot of things — sort of Vanilla Fudge crossed with "Hey Joe." A very interesting opening that it picked up again as a middle break. At times the actual record becomes a bit messy but I think overall it sounds like a hit.

## PIPALUK

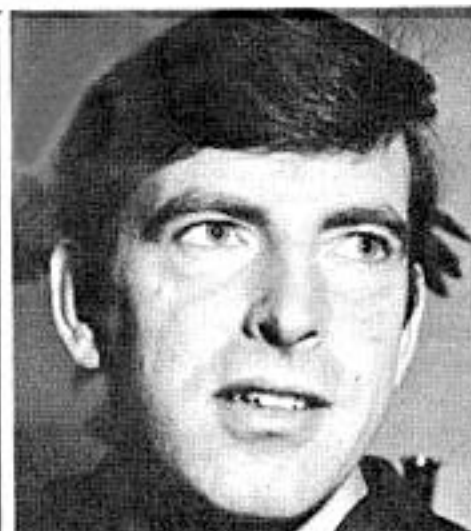
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Bachelor Dec: sounds more human

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OUT TOMORROW



# DISC

and MUSIC ECHO 1s

MARCH 30, 1968

USA 20c

## SANDIE AND JEFF AT HOME



### Beatles in India

First great colour pictures of the Beatles at their meditation centre. The colour pictures every pop fan will want to keep—and you can get them ONLY in Disc NEXT WEEK!

### P.J. PROBY:

'Hundreds of people come to see me but they never tell their friends where they've been. It's as though I'm a dirty word.' A fantastic interview with Jim in next week's Disc!

### BEE GEES

—pictures and stories of their big tour of Britain... in Disc next week.

ORDER YOUR COPY NOW!

WHAT sort of man has it taken to catch Sandie Shaw? Hard to imagine anyone finally grabbing the mercurial Miss Shaw, whose eye on the future has been constantly glossed with the image of fast cars, jet flights and a life of great luxury. But if it was going to take anyone to hook Sandie into married life, it would seem 24-year-old Jeff Banks had a winning hand from the beginning.

A dynamic young business tycoon, Banks originally started in the fashion world when he decided to open "Clobber," a very successful boutique in Blackheath, London, three years ago. He immediately caught everyone's attention with his design ideas and, once "Clobber" was well established, moved on to work in the design field with Sandie, when she launched her own fashion collection.

A business friend of Jeff's, who has had close dealings with him for over two years, describes him as:

"Very sweet and unaffected but with a very shrewd business brain."

"He has absolutely no false front and you can't help being impressed with his vitality. His first love is definitely the fashion design field, and when he plans a fashion show you know you're in for something very different and very exciting. He likes stark, simple ideas—he usually shows clothes against white walls and has models stripping down from coats to underwear."

"When he first met Sandie to

discuss fashion he was very enthusiastic about her plans and ideas. At the same time, I didn't realise he had an emotional interest at all, although he always took a lot of time and patience to thank people for showing an interest in her dresses, and after her 21st birthday party he phoned the people he knew to thank them for turning up.

"He's very casual. He talks to you like an old friend and uses words like 'scene' a lot, and he likes casual clothes. Not scruffy, but just comfortable—like bell-

bottomed trousers and shaggy coats.

"He has a very well-planned life. He's one of those rare people who never forget to phone you back if he's not in when you call him. He smokes a lot and likes going to parties and clubs, but at the same time he spent quite a lot of time and money on his flat at Blackheath getting it the way he wanted—it was never just a place to sleep for him.

"Nobody at all knew he and Sandie were going to get married. He said that when he picked her up and drove her to Green-

wich for the wedding they were both dressed pretty ordinarily—Sandie had no stockings on. He dropped her at the front of the building and she went in by the back door. Then he drove around for five minutes to make sure the coast was clear and went in. The ceremony only took four minutes because they'd signed all the forms beforehand, and Jeff said the two porters who were witnesses kept looking at them with great sympathy—obviously thinking they hadn't got any money at all!

"He was very, very happy after

they got married. He said, 'We'd been going out for a while and suddenly we just decided we wanted to get married with no fuss and bother—so we did.'

"One of the main reasons he's so fond of Sandie is that, despite her interest in pop, she's always shown enthusiasm for his work. For instance, on the Saturday before the story broke about the wedding Sandie went down to 'Clobber' and helped out behind the counter because they were so busy. I don't think anyone even realised who she was!"

## BITE AN APPLE, WIN A PRIZE!

THE great Beatles talent search is on... tomorrow night (Friday) scouts from Apple Publishing, the company set up by the Beatles to discover new pop talent, will be spying on local groups in Leeds.

Next week they will be slipping in secretly to dancehalls in Manchester, Leicester and Sheffield... thanks to tip-offs from DISC readers.

Which groups will they be watching and perhaps signing to stardom? It's up to YOU!

Disc last week announced Apple's nationwide talent contest with a difference... the difference being that Apple want Disc readers to vote for their favourite local groups, giving reasons in not more than 15 words.

Apple are then counting the votes and seeing the favourite group in each major city along the Bee Gees-Dave Dee-Grapefruit tour which opened last night (Wednesday) in London.

At the end of the tour Apple will announce the unknown group they have signed to a recording contract and the full Beatles-backed 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 reasons for doing so, will then win...

- A day's outing to London, with all expenses paid;
- A lunch with Grapefruit, the first unknown group signed up by Apple and now hitmakers with their first record;
- A free raid on the world-famous Apple boutique in London's Baker Street, together with a voucher worth £25 each towards the purchase of Apple clothes.

Last week we asked readers living in the area of Leeds, Manchester, Leicester and Sheffield—the first major cities on the Bee Gees tour—to vote for their local favourites.

And, judging by the fantastic response, you heartily agree with the Beatles, Apple and Disc that the unknown groups out in the provinces, who never have the same chance of discovery as the London-based groups, thoroughly deserve this once-in-a-lifetime chance of pop fame and fortune.

The votes are still flooding in from these four centres, but while they are being counted, Disc is moving on to four new cities. This week we want readers living in the areas of BIRMINGHAM (for the Midlands)... GLASGOW (for Scotland)... STOCKTON (for the North-East)... and LIVERPOOL to nominate your favourite local group NOW.

Birmingham, Glasgow, Stockton and Liverpool readers enter here

The top group in \_\_\_\_\_ is :-  
 (Insert your city here)

Reason \_\_\_\_\_

Name \_\_\_\_\_ Age \_\_\_\_\_

Address \_\_\_\_\_

Fill in the voting coupon published on this page, remembering to give your reason, name and address. Next week Disc will switch this exciting search to another four major cities along the tour. Send your entries to APPLE TALENT SEARCH, DISC, 161 Fleet Street, London, EC4.