

DISC

and MUSIC ECHO 1s

AUGUST 2, 1969

EVERY THURSDAY

Donovan finds Utopia!

on his dream island—
Interview: page 9



SCOTT: DRUNK? NOT ME

SCOTT WALKER hotly denied this week that he was drunk onstage at Blackpool last Sunday when some of the audience demanded their money back.

"I'll admit I had a few drinks between shows—But I WAS NOT DRUNK!"

"I had a ferocious headache after the first show and took some pills the doctor prescribed following my road accident. Obviously the two things didn't mix."

"I must have been a bit incoherent because I didn't know what was going on. But it was only about one per cent of the audience which complained."

And in answer to criticism that he sang the same song twice—Tim Hardin's "Black Sheep Boy"—Scott explained: "It must have been deliberate. The fans were shouting out for it. It's just that some idiots got uptight about hearing it twice."

After Scott's show at Blackpool ABC about 100 fans—mostly middle-aged—stormed the theatre manager's office demanding their money back.

Said Maurice King, Scott's manager: "They claimed he was drunk and said they didn't pay to hear the same song twice. This whole thing has choked me. Once again it's a case of a small minority spoiling things."

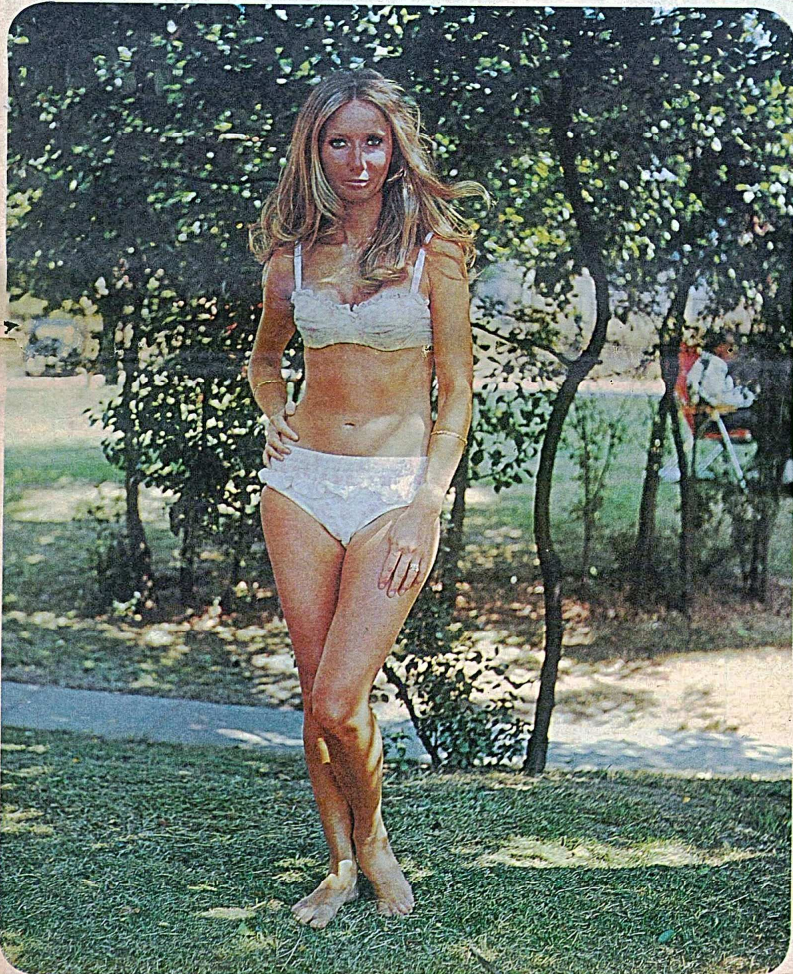
Scott sang to a total of 6,000 people at the two concerts—his first "live" shows, aside from cabaret bookings, since his British tour last autumn. He took three curtain calls after the second house.

A member of the audience told Disc: "I saw the second house and Scott went down a storm. There wasn't any obvious trouble from the audience. He got a tremendous reception and the crowd erupted with enthusiasm when he sang 'Make It Easy On Yourself.'"

There will be no refund of ticket money to the angry minority either. Says ABC director David Jones: "We regret that a small minority of patrons found cause to express dissatisfaction. There is no question of a refund since the audience saw the entire show."

Last word comes from Scott: "The whole thing's possibly entirely my fault. I didn't realise what was going on. I didn't intentionally go on to do a bad show. And if I'd heard anything very upsetting from the audience I would have walked off anyway!"

**Scott on religion:
Turn to
back page**



With her second hit single at 8 in today's chart, Clodagh Rodgers plays it cool in the garden of her London home

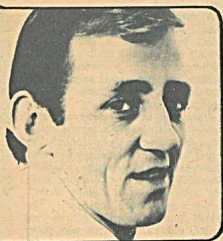
CREME CARAMEL My Idea 7N 25495



HELEN SHAPIRO You've Guessed 7N 17785



DICKIE ROCK Uncle Tristan's Moonship 7N 17806



FROM PYE

Amen Corner return to Wales

"WE'LL fly high in the sky..." ran an old Amen Corner hit. It came true, almost, last weekend when the group went to open a flying display at Royal Naval Air Station, Brandy, Haverfordwest. They toured the show on a fire engine. 18,000 people were there, including two staunch fans who travelled from Liverpool. And the boys enjoyed a musical dinner in the sailors' mess.

From left: Dennis Bryon, Clive Taylor, Andy Fairweather-Low, Alan Jones, Blue Weaver.



SCENE

SCENE: EMY's recording studios, St John's Wood, London. The time: one day last week. John and Yoko Lennon arrive in huge white Rolls-Royce and head for Studio 3. They are followed by a big double bed, complete with candlewick spread, which is manhandled down to the studio with them. There Yoko climbs into bed and microphones are set up around her. The explanation: Yoko can't sing standing up!

Quote-of-the-week from Robin Gibb: "I'll always be a Bee Gee—although I'll never work with them again. In my mind, I'll always be Bee Gee Robin Gibb. And I feel quite proud about it."

Group touring British clubs under name of Rotary Connection is from Australia, says Pye Records, and bear no relation to the American group of the same name.

Billy Fury arrived in Redruth at the weekend for a ballroom date without his travelling group, Influence, who, travelling from Newcastle by train could not get a place on the London train to Cornwall because of holidaymakers. So Fury accompanied himself on guitar for his 45-minute act.

Jane Birkin single "Je T'Aime... Moi Non Plus" selling like hot cakes all over the Continent—and THEY can understand what it's all about!

Keith Skues disastrous on "What's New."

Clodagh Rodgers looked uncomfortable with her backing on "Do Time."

Track Records tried to insure Marsha Hunt's mop of hair—and everyone turned them down!

MINUTE's silence for Mike d'Abo's Siamese cat Alfie who passed away last week.

There's very little "live" music on Radio 1—"dead" music, may be...

Assorted guests at Frank Allen's London party last week included his fellow Searchers, Michael d'Abo and Maggie London, Peter Wyngarde, songwriters Howard and Blackley, Tom Springfield and Kenny Young, boxing champion Alan Ruddkin, half Chelsea football club, Dana Gillespie, David Garrick and a lady fire-eater.

Love Affair spent past few days at a remote hotel near Newbury, Berks, which Steve Ellis says is haunted.

Among the hits Manfred Mann might have had: Tremeloes' "Suddenly You Love Me" and George Farnie's "Ballad Of Bonnie And Clyde." They had first option on each, but Manfred turned them down as unsuitable for the group.

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HUMBLE Pie's Peter Frampton has just moved into a new Hampstead flat—"and for the first time in my life I'm proud to have people come and see me."

Which well-known record producer describes the Herd's old records as "Swiss Cottage riffs with two Walker Brothers middle eights?"

Watch out for amazing changes in Tremeloes' style on next album... and possibly single, too.

Move's single "Curly" might hit top five at least.

MARRAKESH Express, the single from the Crosby, Stills and Nash album, has strong drug connections. And Marrakesh, in Morocco, is currently a big drug centre.

Watch out for new Otis Redding LP "Love Man" out this month, and including incredible version of Jackie Wilson's "Higher And Higher."

Promoter Mervyn Conn engaged on Monday to 23-year-old Laura Symonds, resident dancer on "Roy Castle Show" every Saturday on BBC-1.

Sign of the times? Spirit of John Morgan John Fagin's wife, Linda, expecting baby, to be called either Module or Modula, depending on sex!

Ave Marsha Hunt and David Jacobs the best of friends?

Among scintillating items in latest Keith Skues club broadsheet are hints on ironing and care of your car!

Sour grapes in Don Allen fan club magazine? Of Johnnie Walker they write: "It's all over—he lost his fight for freedom and joined the BBC." But wouldn't Don have done the same, given the chance?

Michael d'Abo reveals he nearly went solo some two years ago when he went to Immediate and made a single called "In The Beginning." It was never released after Manfred told him: "You'll be successful and you'll want to leave us. You can't do that."

STEVE Ellis is rather perturbed by the fact that his 13-year-old brother digs progressives like the Cream, on "If the young kids are getting so advanced, surely, over his life, we won't last much longer," he moans.

Have P. J. Proby and Scott Walker switched roles, then?

Untrue that the Love Affair's latest hit is another Keith Mansfield production job as many deejays are saying in fact Alan Hawkshaw produced. Americans Zager and Evans, whose single "In The Year 2525" tops the U.S. chart, went shopping in Kings Road, Chelsea, on Saturday.

More attention please for David Bowie's "Space Oddity!" American promoters going wild over new British group Gypsy.

New Tim Hardin LP disappointing.

On future records, Tich, Dozy and Beaky plan to share the singing between them that Dave Dee's going.

In Malaysia Microbe's "Groovy Baby" No. 1 in the hit parade—above "Ballad Of John And Yoko."

Former Carlin Music and MGM promotion man Geoff Morris moving to MCA.

Equals hired an "executive" Jet from London's Heathrow Airport after "Top Of The Pops" to keep a date at Salisbury City Hall where they had agreed to play free for staff and patients. Cost: nearly £800.

Why doesn't David Jacobs list his Sunday night TV guests TALK—instead of cutting them short with another question as soon as they get started?

STEVE Rowland, of Family Dogg fame, celebrating till the small hours, returned to his Chelsea flat at 5 a.m. on Sunday to find he had locked himself out, secured a ladder and in the act of climbing through his window was swooped on by two police squad cars mistaking him for a burglar.

DISC
and MUSIC ECHO

TOP 30

Rock steady

THE KINGLY BAND AND MALCOLM'S ALL STARS

12" Mono LP The Decca Record Company Limited
Decca House Albert Embankment London SE1

LK5002

DECCA

Advertisement

- 1** (1) **HONKY TONK WOMEN**
Rolling Stones Decca
- 2** (3) **GIVE PEACE A CHANCE**
Plastic Ono Band, Apple
- 3** (2) **IN THE GHETTO**.....Elvis Presley, RCA
- 4** (11) **SAVED BY THE BELL**.....Robin Gibb, Polydor
- 5** (4) **SOMETHING IN THE AIR**
Thunderclap Newman, Track
- 6** (5) **HELLO SUSIE**.....Amen Corner, Immediate
- 7** (10) **IT MEK**.....Desmond Dekker, Pyramid
- 8** (16) **GOODNIGHT MIDNIGHT**
Clodagh Rodgers, RCA
- 9** (7) **THAT'S THE WAY GOD PLANNED IT**
Billy Preston, Apple
- 10** (9) **BABY MAKE IT SOON**.....Marmalade, CBS



Decca

HIT TALK

Marmalade are way-out!

by Desmond Dekker

ROLLING STONES have a good record. Nice rhythm and lyrics as usual. And the Plastic Ono Band is good with a nice arrangement. First time I heard it, it didn't register. But I like it now. Great.

I like Amen Corner. I worked with them in Amsterdam recently on TV. They're nice guys. And I like their record, too. Billy Preston's hit is catchy. He's very talented. A good Beatles discovery.

I like the harmony on the Marmalade song. It's way-out. It should be a big hit.

Clodagh Rodgers stands a good chance of another hit. I really liked "Wake Me, Shake Me." She's a good little singer. She deserves a nice follow-up.

I like Cilla's song. Like the way it's arranged. It should be a big hit for her. And Stevie Wonder's promises to be another smash.

Like Jim Reeves, too. He has a real fine voice and the songs are always so relaxing. Just right for sitting down with a soft drink and listening. They bring back memories.

Love Affair is a great little group. But I thought this record would have happened a little more quickly for them. And there's a nice piece of arrangement in the Dells. I like that switch from one song to the other. It's very cleverly done.

Next Week:
ROBIN GIBB

- 11 (17) **MAKE ME AN ISLAND**.....Joe Dolan, Pye
- 12 (6) **BREAKAWAY LIFE**.....Family Dogg, Bell
- 13 (8) **MY CHERIE AMOUR**.....Beach Boys, Capitol
- 14 (25) **BARABAJAGAL**.....Stevie Wonder, Tamla Motown
- 15 (22) **BARABAJAGAL**.....Donovan and Jeff Beck, Pye
- 16 (12) **PROUD MARY**.....Credence Clearwater Revival, Liberty
- 17 (13) **BALLAD OF JOHN AND YOKO**.....Beatles, Apple
- 18 (24) **CONVERSATIONS**.....Cilla Black, Parlophone
- 19 (14) **TIME IS TIGHT**.....Booker T and the MG's, Stax
- 20 (16) **LIGHTS OF CINCINNATI**.....Scott Walker, Phillips
- 21 (21) **GIMME GIMME GOOD LOVIN'**.....Crazy Elephant, Major
- 22 (30) **I CAN SING A RAINBOW/LOVE IS BLUE**.....Dells, Chess
- 23 (15) **LIVING IN THE PAST**.....Jethro Tull, Island
- 24 (23) **WET DREAM**.....Max Romeo, Unity
- 25 (25) **BRINGING ON BACK THE GOOD TIMES**.....Love Affair, CBS
- 26 (28) **WHEN TWO WORLDS COLLIDE**.....Jim Reeves, RCA
- 27 (—) **EARLY IN THE MORNING**.....Vanity Fare, Page One
- 28 (20) **OH HAPPY DAY**.....Edwin Hawkins Singers, Buddha
- 29 (26) **WHAT IS A MAN**.....Four Tops, Tamla Motown
- 30 (27) **DIZZY**.....Tommy Roe, Stateside

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

AMERICAN TOP TWENTY AND BRITISH TOP TWENTY ALBUMS CHARTS: PAGE 18

BUBBLING UNDER

DIANA ROSS & THE SUPREMES

No Matter What Sign You Are
Tamla Motown TMG704

CUPID'S INSPIRATION

The Sad Thing Bell BLL1069

THEME MUSIC FROM THE FILM

2001: A Space Odyssey Columbia DB8607

MARVIN GAYE

Too Busy Thinking About My Baby
Tamla Motown TMG705

THE MOVE

Curly Regal Zonophone RZ3021

BOX TOPS

Soul Deep Bell BLL1068

EDDIE FLOYD

Don't Tell Your Mama Stax STAX125

TEA & SYMPHONY

Boredom Harvest HAR6005

MAMMA CASS

It's Getting Better Stateside SS8021

SOUNDS NICE

Love At First Sight (Je T'Aime ... Moi Non Plus) Parlophone R5797

EMI RECORDS (The Gramophone Co. Ltd.)
EMI HOUSE 20 MANCHESTER SQUARE LONDON W1A 1ES

DILYS WATLING... have another dream on me

A brand new single from Pye 7N17791



PROGRAM



Be in

... by enjoying the best of British folk this weekend at Fifth Cambridge Folk Festival, Friday, Saturday and Sunday, Cherryinton Hall, Cambridge. Entry 17s, 6d per day or £1 10s. For the weekend, and artists appearing, in no particular order include: Dubliners, Patrick Sky, Al Stewart, Johnstons, Alex Campbell, Ralph McTell, Straws, Young Tradition and Noel Murphy.

... by growing a moustache. Everyone's doing it, including Alan Blakley, Len Hawkes and Dave Munden of Tremeloes. Move's Carl Wayne and many others. Personally, we don't like them, but each to his own!

Clothes Line

DONOVAN was in London's trendy Mister Fish last Friday stocking up on clothes. His bill, well over £50, included shirts, suits, trousers and a cape. Also in there last week, Rolling Stone Charlie Watts who bought a velvet suit and some shirts, Maurice Gibb and Hollies—who ordered some suits to be made.

Look In

IT'S THE "silly" season for TV, and with it a rash of repeats of varying quality.

Not to be missed, "The Sound of Soul" (London Weekend, Saturday 11.40 p.m.)—a whole hour with the quite fantastic Nina Simone. Also spot in the audience entire Manfred Mann, Esther and Abi Ofarim, Paper Dolls, Cat Stevens and Johnnie Walker.

Joe Brown welcomes his lovely wife Yvonne, Joe Dolan and Helen Shapiro on last of "Set 'Em Up Joe" series (London Weekend, Saturday, 6.50 p.m.); regions 6.15 p.m.)

Bobbie Gentry duets with Don Partridge on "When I'm 64" in her show next Wednesday (BBC-2, 9.55 p.m.); Frankie Vaughan stars in "Mike and Bernie's Show" (Thames, Monday, 6.55 p.m.), and Cliff Richard joins "The Sooty Show" next Wednesday (Thames, 4.55 p.m.).

Of the other repeats, "Show Of The Week" (BBC-2, Sunday, 10.15) looks best with Rolf Harris introducing Russ Con-

way, Noel Harrison and Nana Mouskouri, but you might also enjoy Matt Monro in "International Cabaret" (BBC-2, Saturday, 9 p.m.).

Love Affairs fans must not miss the group on "Colour Me Pop" this Saturday (BBC-2, 10.45 p.m.).

Lastly, more straight acting for Joe Brown, who stars in "Episode," next Tuesday's Somerset Maugham story (BBC-2, 9.05 p.m.).

Trimmed

BOTH RINGO Starr and Paul McCartney had haircuts by Leslie Cavendish last week, and Paul has opted for the fringe of the early Beatles days. Leslie also accompanied Robin Gibb to the "Top Of The Pops" studio for last-minute snipping before the show. (See page 7.)

Tune In

RADIO debut for Thunderclap Newman on "Synonyms On Sunday" (Radio 1, 10-noon), plus new Howard Blakley group Windmill.

Fortunes guest on "Johnnie Walker Show" (Saturday, 2.35 p.m.) and Tony Brandon welcomes Move, Easybeats, Episode Six and Honeybus all next week (Monday-Friday, 5.15-7.30 p.m.).

Stuart Henry has "Radio 1 Club" all to himself next week (Tuesday, 2 p.m.). Honeyray, Perth, County Antrim; Arcadia Barroom (Monday); London, Lower Regent Street (Tuesday); Hanley, Top Rank (Wednesday); Eastbourne, Winter Gardens (Thursday); London, Top Rank Palace Ballroom (Friday).

And finally, beat the BBC ban on "Wet Dream" and "Je T'Aime... Moi Non Plus" by tuning to Radio Veronica, 190 metres. They're playing them all the time.

Discotheque

HATCHETS, 67 Piccadilly, London W.1. Tel. MAY 2001. Hatchets has "gone soft" and undergone a complete renovation/redcoration. Gone are the aluminium pillars and metal furniture; in its place luxurious leather padded seats and tables, much deep red carpeting and walling, and the accent is now on complete comfort.

Open on seven nights a week, with live groups on four nights and amazing resident DJ by

name Stepper Gill, who actually *talks* to the audience.

No membership required and admission £1 per night, 25s. on Saturdays. However, you can become a supporter member for £4 a year which not only admits you at 10s. a night, 15s. on Saturdays, but also free to occasional members only nights. Drinks in five shilling units with champagne £4 a bottle. Sandwich snack of three granary bread sandwiches filled with steak, plus crisps and salad, for 10s. Also full restaurant upstairs at fairly reasonable prices.

Films

MONTE CARLO OR BUST (U). The chase, or the race is the thing that makes for bulging box office cash boxes. And a few years ago a breakthrough in the race idea came into movies with "It's A Mad, Mad, Mad, Mad World," one of the funniest movies of the decade.

But as is their wont, film moguls have hammered the idea to death, and this story of the Monte Carlo Rally of the roaring twenties is as bad as the first film of its kind was good.

It follows the adventures of various entrants in the contest from their starting points round the globe. The central characters being Terry-Thomas, the smooth bad guy employing any tactics to win, Tony Curtis, the shortsighted, good-guy mechanical genius.

But best were Peter Cook and Dudley Moore as two stiff-upper-lip British Army in India pukka gentlemen. Apart from that, a waste of time. Now at London's Plaza. General release from Sunday.

KAKATOYA — EAST OF JAVA (A) is, the film company says: "a compelling drama of greed and sacrifice set against the impending cataclysm of a volcanic eruption," but is really more like a vehicle for the excellent and realistic Cinema effects, with a weak storyline and characterless characters. Well worth seeing for the photography and atmosphere. London's Astoria Cinema from Sunday. No general release yet.

All change!

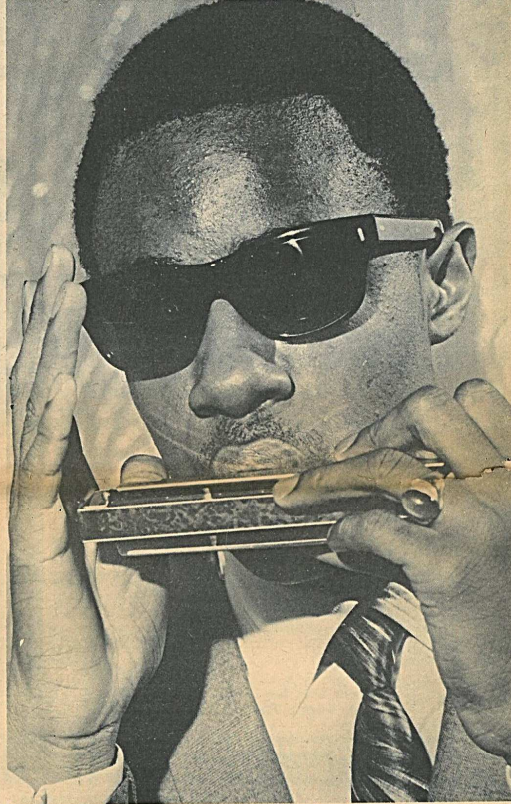
NINTH Jazz and Pop Festival has the last-minute change of venue because of complaints from local West Drayton residents. Starts at 8 p.m. August 8, but now at Plumpton Racecourse, near Lewes, Sussex.

Festival

Tom Paxton, Pentangle, Julie Felix, Liverpool Scene, and Indo-Jazz Fusions and Gary Farr.

7.11 p.m.: BOB DYLAN and the BAND.

Weekend ticket costs a mere £2.10s. Camping facilities available. Apply for tickets by post only to Eleri Crane, Dept. August, 8, Twiston House, Ward Road, Toftand Bay, Isle of Wight. And hurry, there's a top limit of 100,000.



Is this dedicated to the one he loves?

A dedication to a Filtration? Quite possible, for appropriately as Stevie Wonder's latest single "My Cherie Amour" rockets 11 places up the chart to 14, his new fiancée Earnestine Peace, 20-year-old lead singer with the Filtrations, joins him in America.

Filtrations have had to

return home to the States with expiration of their work permit, bringing a golden opportunity for Earnie's romantic reunion with Stevie, whom she met when the two toured together with the Foundations

in March this year. And even if the Filtrations never return to Britain, Earnie is sure to be here in September when Stevie is expected back after another large-scale concert tour.

On the way

TO COINCIDE with his appearance at the Isle of Wight Festival on August 31, Bob Dylan single released on August 29: "Lay Lady Lay"—a track from his current LP, "Nashville Skyline."

First of the "John Davison

dusty SPRINGFIELD makes rare visit to British recording studios next week when, among other tracks, she records song by Clive Westlake, composer

of her last two British-produced hits, "I Close My Eyes" and "I Will Come To You."

Birthday

KARL GREEN of Herman's Hermits celebrates his 22nd birthday today (Thursday). He's with the rest of the group in Las Vegas.



Bob Dylan

ISLE OF WIGHT has got to be the place to go at the end of the month for Second Lo.W. Festival of Music. Here's the full lineup:

Saturday, August 30, 2 p.m.-midnight (25s.), Who, Moody Blues, Fat Mattress, Joe Cocker, Bonzo Dog Band, Family, Gypsys, Marsha Hunt and White Trash, Ainsley Dunbar, Pretty Things, Blodwyn Pig, Free, Blonde on Blonde and King Crimson.

Sunday, August 31, (£2.) 2 p.m.: Richie Havens,

Fiery Creations Limited present



Isle of Wight Festival of Music, August 30 & 31st
Woodside Bay near Ryde, I.W.

Saturday 30

the Who Moody Blues Fat Mattress Joe Cocker
Bonzo Dog Band Family Free Pretty Things
Marsha Hunt & White Trash Battered Ornaments
Aynsley Dunbar Retaliation Blackwyn Fig Gypsy
Blonde on Blonde Edgar Broughton Band
King Crimson 25/-

Sunday 31

Bob Dylan & The Band Ritchie Havens Tom Paxton
Pentangle Julie Felix Gary Farr Liverpool Scene
Inba Jazz fusions Third Ear Band £2

Two day ticket £2-10

FIERY CREATIONS LIMITED TAVISTOCK HOUSE WARD ROAD TOTLAND BAY ISLE OF WIGHT
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TICKETS NOW ON SALE AT THE FOLLOWING PLACES:

BARROW-IN-FURNES: William Kelly Ltd., 70 Dalton Road.
BATH: Green & Marsh Ltd., 2 Burton Street.
BEDFORD: Frasers Music Ltd., 6 St. Loyes Street.
BIRMINGHAM: Lynch & Powell Ticket Agencies, 67 Blenheim Road, Kings Heath. 621-449 3557.

The Diskery, 62a Hyrax Street.
BLACKPOOL: Crane & Sons Ltd., 26 Adelaide Street.
BRADFORD: Alfred Moore Ltd., 26 North Parade.
BRIGHTON: Bredons Bookshop, 3 Bartholomews.
BRISTOL: Box Office, Colston Hall.
BOLTON: Harket and Howarth (Music) Ltd., 27/29 Goodwin Street, Folds Road.

BOURNEMOUTH: Minns, 5/7 Gervis Place.
BURTON-ON-TRENT: Abbey Music, 5/6 Market Place.

CAMBRIDGE: Millers Music Centre Ltd., Sydney Street.
CARDIFF: Barratts, 74 St. Mary's Street.
CARLISLE: J. P. Dyers Ltd., 149/151 Botcher Gate.
CHESTERFIELD: C. E. Hudson & Son Ltd., 3 Market Hall Bldgs.
COLCHESTER: Hodges & Johnson Ltd., Botolph's Street.
COVENTRY: H. Paine Ltd., 14 Fairfax Road.
CRAWLEY: L. & H. Cloake Ltd., 34-36 The Boulevard.
CROYDON: L. & H. Cloake Ltd., 14 St. George's Walk.

DARLINGTON: George A. Williams & Son Ltd., Blackwell Gate.

DEAL: Goulden & Wind Ltd., 42 High Street.
DERBY: Dalton & Sons Ltd., London Road & Sadler Gate.

EDINBURGH: Edinburgh Book Shop, 57 George Street.
EXETER: The Music Shop, 11 City Arcade, Fore Street.

GLASGOW: Hayley Ferguson Ltd., 54 Queen Street.
GLOUCESTER: County Music House, 121 Barton Street.

GRIMSBY: H. Poole Ltd., 3 Osborne Street.
GT. YARMOUTH: Allans Music Shop, 24 Broad Road.

HAVANT: Havant Instruments, 10 Market Parade.

HULL: Paragon Music Stores, 60 Paragon Street.

IPSWICH: Ipswich Music Centre Ltd., 16 Queen Street.

LEEDS: R. Barket & Co. Ltd., 91 The Head Row.
LEICESTER: Dalton & Sons Ltd., 76 Granby Street.

LEIGH-ON-SEA: Hodges & Johnson Ltd., 37/43 Broadway St.
LIVERPOOL: Rushworth & Dresper Ltd., Whitechapel.

LONDON: Harlequin Record Shops.
36 High Holborn, W.C.1.
96 Berwick Street, W.1.
129 Cannon Street, E.C.4.
116 Cheapside, E.C.2.
150 Fenchurch Street, E.C.3.
167 Fleet Street, E.C.4.
67 Gt. Titchfield Street, W.1.
35 Hay Market, S.W.1.
36 High Holborn, W.C.1.
163a Kilburn High Road, N.W.6.
41 Liverpool Street, E.C.3.
121 Moorgate, E.C.2.
119 New Bond Street, W.1.
201 Oxford Street, W.1.
28 Stratton Ground, S.W.1.

MANCHESTER: Baratts Ltd., 86 Oxford Street.

NEWBURY: P. A. Baker Ltd., 47 North Brook Street.
NEWCASTLE-ON-TYNE: The Record Centre, 3/4 Granger Market.

NEWHAVEN: Clive Erickson Music Ltd., No. 1 Bridge Street.
NEWPORT: H. W. (Music Centre) Ltd., 9 Skinner St.

NORTHAMPTON: Midland Music Centre, 6 Cowper Street.
NORWICH: W. E. Wilson's (Music) Ltd., 24 Lion Street.

NOTTINGHAM: Clements Pianos Ltd., 21/23 Derby Road.
OXFORD: Russell Acott Ltd., The Music House, 124 High St.

PLYMOUTH: Holiday Information Bureau.
PORTSMOUTH: Minns, 67 Osborne Road.

PRESTON: J. Gregaewood & Son, 20 Guildhall Street.
READING: Hickie & Hickie Ltd., 153 Friar Street.

ROCHDALE: Bradley's Music, 69/71 Drakes Street.
ROMFORD: Hodges & Johnson Ltd., 209/211 North Street.
RUGBY: Berwick's Record Shop, 2 Sheep Street.

SCARBOROUGH: Bernard Dean Ltd., 10/12 St. Thomas St.
SELSEY: G. R. J. Goodwin, 75 High Street.

SHEFFIELD: Crane & Sons Ltd., 12 Earl Street.
SLOUGH: Hickie & Hickie Ltd., 3 Old Crown, Windsor Road.

SOUTHAMPTON: Minns, 150 Above Bar.
SOUTHEND-ON-SEA: Hodges & Johnson Ltd., Victoria Circus.

SWANSEA: Picton Music, 13/15 Picton Arcade.
TAUNTON: Minns, 14 Bridge Street.

YEovil: Minns, 4/6 Park Road.
YORK: Gough & Davey Ltd., Clifford Street.

WINCHESTER: Whitwam's, 70 High Street.
WOLVERHAMPTON: Cliff & Halifax, The Record Centre, Snow Hill.

I enclose.....to cover the cost of the tickets

NAME.....

Address.....

I enclose a stamped addressed envelope.

DYLAN: Three hours non-stop with the Band at I. o. W.

BOB DYLAN and the Band will play for a minimum of three hours non-stop at the Isle of Wight pop festival on Sunday, August 31.

"There is no maximum time limit for Bob's show. He can play all night if he wants to," revealed promoter Ray Foulk, who returned to

Britain at the weekend with a signed contract from Dylan and his manager, Albert Grossman.

This will be Dylan's only appearance in Britain, or anywhere else on the trip. Foulk added that rumours of Bob appearing in a Hyde Park Show around the time of his visit

were unfounded.

Dylan is known to have turned down much higher fees than the Isle of Wight offer to come to Britain. Explained Foulk: "We didn't offer an incredible amount, but I think Bob liked the idea of the Isle of Wight as a venue and was in sympathy with the aims of the concert from an artistic point of view."

Dylan and the Band will be the main attraction on Sunday evening. And Richie Havens is signed for an appearance earlier the same day.

MAX ROMEO, BACHELORS BANNED BY BBC

BBC have banned two records—one for alleged obscenity, the other because of advertising—by Max Romeo and the Bachelors respectively.

Max Romeo's "Wet Dream," which has been in the chart for several weeks and reported to have sold around 150,000 copies

since release last March, is considered "unsuitable."

But Alan Freeman, who refers simply to "a record by Max Romeo" when reeling off the chart placings in "Pick Of The

Views," put a stronger point of view.

"It's a load of rubbish, it's a bad-made record and no DJ would waste his time with it," Freeman told Disc.

"And the title? Well, I ask you!"

The Bachelors' "Punky's Dilemma," a Paul Simon song, has run into trouble because of the first line of the lyrics—"I wish I was a Kellogg's Cornflake." Radio 1 chief Douglas Muggidge says that although he likes the line and finds the whole record pleasant, "it is an advertising reference which cannot be ignored as there are other brands of cornflakes."

He has told DJs and producers they can play the disc provided they delete that first line—but the Bachelors have, in any case, agreed to re-record the opening line with an altered lyric.

Mills now Pop's big boss!

GORDON MILLS, manager of Tom Jones and Engelbert Humperdinck, is the new "King of Pop," following a £300,000 share deal this week by which he acquired the agency of top showbiz impresario Harold Davison. Mills (52), a former bus conductor and until five years ago member of the Vicounts singing group, is today probably the most powerful man in pop. His business interests now include—apart from Tom and Engelbert—the careers of names like Dusty Springfield, Lulu, Mary Hopkin, Dave Clark, Hollies and Amen Corner, as well as Frank Sinatra, Tony Bennett, Ella Fitzgerald and Jack Jones.

Mills' publicist, Chris Hutchins, said on Tuesday: "Gordon becomes more powerful now than Epstein ever was. He is the biggest king-pin in British pop."



Iale Race Come With Me LBF 15242



The Searchers
Kinky Kathy Abernathy
LBF 15240

Classics IV
Everyday With You Girl
LBF 15231

MARMALADE'S Graham Knight was badly burned last week when his sports car caught fire outside a supermarket in London.

Graham burned his arm when he tried to open the bonnet of his K-type Jaguar after the engine caught fire in East Finchley High Road. Only the quick-thinking of supermarket manager, Mr. R. Hall, who rushed to the rescue with a fire extinguisher, saved Graham and his wife.

The accident happened when Michelle, who was driving at the time, switched on the ignition. Aided by the car's radio, she's still recovering from shock. Luckily she and her dog, "Sacha," were able to jump out as soon as the fire started.

Picture shows Graham, with right arm bandaged after the accident, at home with Michelle and Sacha.



DONOVAN: Glasgow free show — TV series set

DONOVAN will make his next "live" concert appearance in Glasgow in the autumn—if plans to stage a FREE show with guest stars go through.

Says Donovan: "I think it would be nice to give people

New advert manager for Disc

JOHN Hassinger has been appointed advertisement manager of Disc and Music who has been on the advertisement staff of the Melody Maker for three years.

Hassinger succeeds Alan Donaldson, who has been appointed advertisement manager of Music Business Weekly, the new paper being launched by Longacre Press.

Peter Wilkinson is executive director (advertising) of Longacre Press.

Julie, Brian split: official

JULIE Driscoll has now parted company from the Brian Auger Trinity. She is unlikely ever to tour with them again. And her next single will be recorded with a studio orchestra.

Anne Ivy of Marmalade Records, Gomelesky's label for which both Brian and Julie record, confirmed the news. "Although it's quite possible they may get together for the occasional big concert one day, they'll never go out on the road together again."

outside London a chance to have some free entertainment. I want to get the Incredible String Band and perhaps the Marmalade to take part in a sort of free-for-all.

"I don't want any electrical instruments and would like the Marmalade to do Glasgow street songs—"Ye Canna Shove Yer Granny Alfa Bus," that kind of thing, the sort of numbers nobody would expect from them and which, the audience could join in with."

Also in the autumn, Don hopes to start a series of his first-ever colour TV series. The shows—for which Donovan has submitted original ideas himself—were originally revealed in Disc on May 17.

The Vic Lewis office, which handles Donovan, told Disc: "Both subjects are being discussed

at the moment. Mr. Lewis is in touch with Glasgow and also with Sir Lew Grade about the series.

"The series would be for ITV and probably start with a spectacular in December and a six-week series around February."

Donovan goes to America at the end of September for a two-month solo concert tour. While there he guests on the "Andy Williams" TV show.

Top of the Pops

ALAN FREEMAN introduces "Top Of The Pops" tonight (Thursday), with guests Donovan, Joe Dolan, Diana Ross and the Supremes, George Forme, Billy Preston, Love Affair, Cilla Black and Rolling Stones.

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Talking to two singers who have left the security of top groups

HE certainly looked like a star! And that's important. Despite the heat he wore a dark blue, three-piece flannel suit, white shirt and cherr-

red tie. From the top of his Leslie Cavendish cared-for head to the toes of his "Anello and Davide" designed boots he was the epitome of sartorial elegance. A Tom Jones-size cigar, perhaps the only thing out of place, completed the picture.

This was Robin Gibb. Already he is moving slowly and surely towards that "superstar" tag enjoyed by Jones and Hummelink. He has, for a start, an assured advance of £150,000 on record royalties—even if he never sells another single. Also another £100,000, because, from selling his shares in the Gibb songwriting company to brothers Barry and Maurice. Then there's the £35,000 new home in the heart of Surrey, too. And he hasn't even started earning yet.

"People have been asking him if he needed the Bee Gees for the money," pointed out manager/publisher Chris Gunning, the man behind Robin's new career. "But the truth is—he didn't. And anyone who can make more money now because he's not going to split it with the family!"

One of the important things in pop is that you're going to be a star—then you're going to look like one. It's no good going onstage to sing if half the audience is better dressed than you are. So, in order to look like a million dollars, you've got to spend that much!

Unlike some other pop singers, Robin is not an ordinary extravaganza. He's polishing his shoes with his

suits before sending them to the cleaners!

"And why not?" he reasons. "The suits are dirty anyway. That's why they're being cleaned." Big brother Barry, you may recall, always boasting about his wealth, is reported to clean his car with cashmere sweaters!

But, basically, Robin is not trash with cash. "I'm only extravagant to a point," he confesses. "And then it's always in connection with work."

"It's extremely important to look good. It makes me feel good. I never wanted to be a handsome guy. I love being ugly. I practise expressions in the mirror. In that respect, I think I have a characteristic face."

Shoes

"But I do like to look nice," he added. And looking nice means 20 suits. Some often costing as much as £150 each. They're from Bailey and Witherall, London, and vary in style, though he favours three-piece and frock coats. He often buys his casual clothes off-the-peg. "I have that kind of body," he grins.

Looking nice means—between 50 and 60 shirts. They're from the six boutique with long, button-down collars always. He wears a

Looking nice means 50 pairs of shoes. From "Anello and Davide" and

Robin Gibb shines his shoes with his dirty suits

by MIKE LEDGERWOOD

bought four pairs at a time, in different colours. Always ordered with a mild Cuban heel and round toes. "I have very big feet! Others bought are in the flat French style and patent leather. Mine are

Looking nice means ties. Again from Take Six, but his taste is conservative. They're usually of the popular wide variety. And blazers—preferably in red-and-white stripe, his favourite colours, topped by long, matching woolen scarf. "Like a schoolboy," he laughs. "I'll be in gym-slip next!"

Looking nice means well-groomed hair, too. It's tended by the Beatles' friend, Leslie Cavendish, and shampooed and trimmed before each TV date. "I let go really long that time, didn't I?" he recalls. "I

finally had it cut to make it healthy. I'm growing it again, but I'll keep it shaped.

"If it's too long it can't breathe. I don't want it all over the place again like Denis The Menace" in the "Beano." Now I'm told I have a very healthy head of hair. I used to think it was pampy to have a shampoo—but it's best for your scalp."

Looking nice means... smiling nice. "I bath as soon as I get up, and before I go to bed. It's so relaxing. Opens the pores of the skin. "And I like to change my after-shave. I get sick of my own smell." Favourites are "Tabax" and "Old Spice." And he also revealed the secret of that supreme coolness. It's a special formula "Eau De Cologne #711" he picked up in East Africa. "It's terribly hard to get," he explains. "It's like trying to get drugs. Now I fly to Amsterdam for it specially. It's about £10 a bottle, but works wonders!"

Part of the grooming—Leslie Cavendish tends Robin Gibb's hair

THE day was grey which made it a suitably sombre setting. Michael d'Abo, lately lead singer with Manfred Mann and struggling to get himself together before he becomes forgotten, sitting miserably in the backyard of his Bayswater house and saying: "I'm probably the most pessimistic person in London."

Enlarging and explaining: "Everything seemed fine a few months ago. I was going to Broadway to star in the American version of Gulliver and I assumed I'd gradually move into a Tony Newley type of thing. Now look at me—the show's fallen through, I'm out of work, on my own and obliged to face the fact I must go back to square one and be a pop singer all over again."

But behind all these black clouds, he does see for himself a silver lining of sorts. This is surprising since, to use the current colloquialism, Mr. d'Abo is almost paranoid in his apparent lack of self-confidence. He fervently believes he won't "bomb out" as badly as his predecessor Paul Jones did when he decided to go solo as a pop singer.

For Michael is totally in charge of his first solo single although he admits: "The responsibility of trying to make your own record is absolutely terrifying. And I've got to pay for it all as well. I feel very alone. You badly need support—you want to ring up Tom (McGuinness) or Manfred and get their opinions."

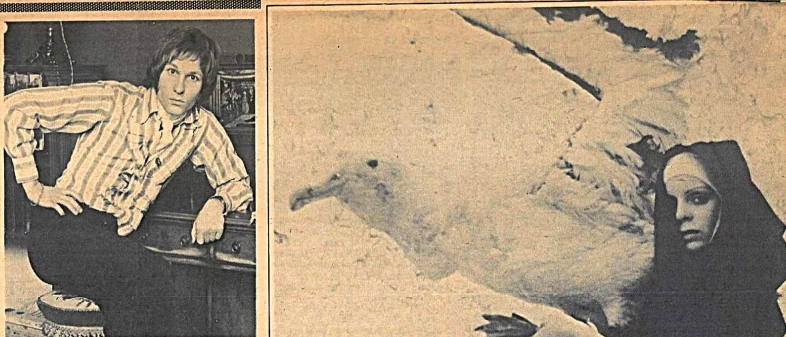
At least, however, he had the substantial help of songwriter supreme Tony Macaulay in composing the song he's releasing as a single in September, which has the provisional title of "Woman In My Life." Macaulay, with whom Michael wrote "Build Me Up Buttercup" for the Foundations, is, says Mr. d'Abo, "terrifying in his analysis of what sells a pop song. Manfred Mann is the case. They've both analysed the business, found out what sells and have this tremendous musical intelligence."

"The average people in pop make their records after listening to a demonstration disc and don't differ much from the original. But Manfred had this knack of changing the chords so that the eventual record sounded very different to the demo disc. He did this with Dylan material on several occasions."

"Watching all this happening was good training for me. It taught me to match what natural talent I had with an analytical approach. I like to think my time with the Manfred group was a degree in pop."

And now The Graduate is getting ready to release his first solo single. He says he has had to do so within six months of leaving the Manfreds or else he'll get forgotten. "But everybody thought I'd do acting."

"So I'm back to pop. I'd like to have a jazz blues backing group, but I'll probably end up getting more of an ordinary backing group doing all the well known clubs. It would be nice to get away from pop. I'd like to prove the idea of Manfred and the Cream—equating as valid good music. That's why I want to produce film music, an Irish cell band, soul music and jazz. ("She's fascinating—she makes no pretensions to being a singer"). What I don't want to



Depression sets in on Mr. d'Abo

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happen to me is that I end up keeping about Finsbury Park Astoria on the Foundations front!"
He says it's sad the Manfreds split up—"but it was definitely the best thing to do."
"But I think we handled the split up rather badly. The trouble was we never had adulation or big-time handling. I'd have liked us to have gone out with a bang. I'd have liked us to have done a 30-minute TV show titled 'Manfred Mann In Memoriam' but we suddenly broke up instead and the main thing I miss is security. To be suddenly on your own is quite alarming."
"But thank you for coming—it's nice to know I'm not yet forgotten."

BOB FARMER

SMA TALK



ALLIX: "I glad we survived"

Still living for the sun!

VANITY Fare's first hit was "Live For The Sun"—a year ago—and it's appropriate that they should celebrate their latest hit "Early In The Morning" with a trip down the River Thames on a sweltering afternoon!

"We do all live for the sun," says a bronzed Dick Allix. "We love it, and I'm sure it makes us feel and play better!"

"There have been a few changes since we were last in the chart, mainly in the form of our organist, Barry Landman. He comes from Cambridge, but was playing with another Kent group, Kippington Lodge, before he joined us."

"We decided that with the money from Sun, instead of buying a flash car or a house for our parents, we'd buy an organist! We'd always wanted one."

"Barry's made an enormous difference to us as a group—not only have we a much fuller sound now, but the addition of an extra voice has improved the vocal harmony immensely."

"What has really surprised us over the last year is that we've never heard people referring to us as 'one hit wonders'. Every week we were expecting that sort of comment, following a hit single with two flops, and we're delighted to have survived."

"Mind you, we've never been out of work, and we've not had to change our style of music deliberately to please the audience."

"And we've no intention of changing and becoming serious-minded musicians playing for ourselves. We've found that even university audiences want to be entertained and get fed up with serious groups standing about on stage and not giving a damn about the audience."

Touch of the Blarney

JOE DOLAN may be a new name in the English chart, but to Ireland he's been one of their most famous singers for years. Almost too many years.

"The point is," says Joe in a broad Paddy accent, "we've got as far as we can go in Ireland. We've topped the charts, drawn bigger crowds, than anyone else, done TV so much we've fed up looking at ourselves, and played in every nook and corner."

"We formed a Showband when we left school, eight years ago. Seven in the band plus me. And we're still very much in demand—we play five nights a week."

"Of course we have reaped the benefit. I've got a jet-engine hydrocraft which I drive in the Loch near where I live (40 miles from Dublin)."

"But we've got to go somewhere else—we've exhausted Ireland. All our records have got into the Irish charts, but I was almost giving up at getting one in the English chart."

"We go over to England every Monday and Tuesday for recording and routing, the studios in Ireland aren't good enough. But now we're planning a three-week tour in England in September. I don't know what sort of reception we'll get. In Ireland we do any type of music, mostly pop for people to dance to. But we'll probably change the whole set-up for England, we won't be doing any pop numbers."

"It's a completely different scene of course. In Ireland you only need to sell 25,000 records to get to the top. But we'll have a go in England. We've played America and got good reactions—mind you that was mostly in Irish clubs!"

"But I'm not that old—only 25! And if Thunderball Newman can make it (he's 40 but isn't he?) well then so can I!"

DOLAN: "We've exhausted Ireland"



MELANIE: "I miss my mum"

Songs for the piggybank

LITTLE Miss Melanie is the beautiful 21-year-old from New York who with just her songs, her voice and her guitar manages to get a lot closer to us all than most hugely electronic groups. She was in London last week, for talks about writing the complete score for a new film, "All The Right Noises," starring Tom Bell, Judy Carne and Olivia Hussey.

"Singing and travelling have been my whole life for some time now. But luckily it's been an inspiration—the last couple of songs I've written have all been about that."

"You find you're living your whole life like that. It becomes everything: your home life and your work life become the same thing. So whereas before you'd maybe write about a lost love, now you write about an audience."

"It's not a lonely life because you're so busy. But it is loneliness that makes you need the audience when you sing to them onstage... and that's probably when you give your best performance."

"I've been recording a lot in London—now I've got about enough stuff down for a third album."

"But in a way it's very discouraging to write a song and then get it recorded straight away, because you should live with a song for a while, play it onstage and let it grow and develop. I'd almost like to keep some songs in a piggybank!"

"I do miss my mother and sisters a lot, though. They're still at home in Manhattan, but I've bought them some antique rings from Europe."

"It's funny: when I was 16 I ran away from school to go to California. "I was quite happy to be caught, though, because I missed my mother so much!"

A different dream

MAX ROMEO'S hit—the song that dare not speak its name—has been out since March and sales are in excess of 150,000. Since Radio 1 DJs refuse to play it and Alan Freeman fluffs and stutters something like "At No. 23, a record by Max Romeo" in his chart readout on Sundays, its success is the more amazing.

Says short, 19-year-old Jamaican Mr Romeo: "When I made the record I didn't realise that the words had a different meaning in Britain. Back home in the West Indies, the words are supposed to be taken literally and if you listen to the lyrics rather than just take in the song's title, you'll realise this."

"It would have been an even bigger hit than it has been if the BBC hadn't decided that the song was dirty and refused to play it."

"There's no point in arguing with the BBC. If I did, then they'd probably just take it out of the chart completely. Anyway, I'm not going to make the same mistake with my next single—"Miss Goonie" which is out in a few weeks' time. I've made absolutely sure that there's nothing doubtful in the lyrics."

"I think the people who've been buying the record are the white kids. They like the reggae because it's so much easier to dance to than, say, soul and the twist were."

"The fact that it's a hit certainly doesn't surprise me. "It's the first really big hit I've had, but I'm not planning to live permanently in Britain because I like Jamaica too much. I've also heard what winter is like in London."

"Anyway, although I'm single I've a girlfriend back home and it was she, in fact, who thought up the name 'Romeo' for me. I'm actually called Max Smith, but she calls me Romeo because I'm supposed to be romantic. I think she's right, actually!"

ROMEO: "Why argue?"



LYNNE: "I write what I like"

NOT another Move!

ASK anyone who has seen them, and they'll tell you **Idle Race** is one of the best live groups in Britain today. Ask the group and they'll tell you they're losing their self-confidence. For try as they may, they cannot get a record in the chart.

"Everybody says 'that should make the chart, but great and I can't understand why that last record of yours didn't make it,' until I start thinking myself 'Why didn't it?'" says guitarist and chief composer of the group, Jeff Lynne.

"It does get you down. We've done five singles, all written and produced by me, and the latest 'Come With Me' is out now. We've even cut down on dates to concentrate on recording—it's only one or two every gig a week now compared to three nights before."

"It's good because it does give me time to think and write, and that amount of stage work does give us enough money to live on. It's not that bad, but it would be much better if we were in the chart. Just a record in the chart opens so many doors."

"I write what I like and hope people will like it—I can't write things I'm not interested in. We've already been accused of the fact that 'Come With Me' sounds like the Move."

"But I think that it does. I've known Roy Wood of the Move for about four years now, we often see each other—he's a great person. But we should usually be working together. I don't think I pitched the song or was influenced by him. "I've got a tap at home and I can do melody tracks and all the different ones so I can get as many tracks as I like down at home. It's a great way to do it."

Opera for TV

WITH two successive "misses" singles and a lack of radio and TV appearances, you might be forgiven for thinking the Kinks had gone into hibernation. Not so, as Ray Davies is hasty to point out.

"Of course I'm disappointed that those records didn't make the chart, but the fact is that as a group we've been working harder lately than ever before. "Of course LP will be my opera 'Arthur', which is released in September, and is already due to be filmed by Granada TV in colour. I don't want to reveal the story at the moment, but it's just a single album. I don't regard most double albums as being value-for-money. They are just spun out to fill the time. My style of writing has always been very compact, and the longest track on the LP is just six minutes."

"I originally conceived the idea over two years ago when 'Dedicated Follower Of Fashion' was in the chart, but at that time we were working so much I could never get further than the basic concept."

"But after we'd finished our 'Village Green Preservation Society' LP I managed to get working on the opera. At that time Granada asked me to do something for them, so I suggested 'Arthur' and they seemed quite pleased with the idea. They'll be using proper actors with the Kinks playing the music."

"Apart from this album there's also a new album we've been working on for a while which should be out shortly, and a double album, which should be released just after 'Arthur', to mark our fifth year in the business."

"And contrary to what so many people think, the Kinks are still eager to work and play gigs. Our new guitarist, John Dalton, has settled in very well and we're anxious to start touring the country again."

DAVIES: "we want to tour"

Donovan

Donovan's new life with his girlfriend Enid and his baby son Donovan Jerome; his home-grown potatoes and aubergines; his wood cutting and fire-making on his very own island in the wild wastes of Scotland, has finally made him at peace with the world.

It hasn't taken much to give him his own sort of Holy Grail. On his island near the Isle of Skye, desolate and beautiful, he has positively and totally reverted to nature. And has found his home.

Donovan bought the island a year ago with only a few broken down stone houses, a few crofters and a few fishing boats for company.

He loves it—and it shows. He is relaxed, untense and happy.

Donovan and Enid and ten of their friends have taken up residence on the island to form a new community in modern day terms, and yet it is a really ancient community.

It is almost an experiment—cut off up there and removed from everyday life as we know it. A gentle pace that fits precisely all the things Donovan has been talking about for years.



At the moment everyone is living in caravans waiting to restore five old cottages where the wind has worn away the bricks, and an old Victorian schoolhouse which will be the community centre.

"We have run into a few problems. For instance when you think about these kind of things you don't envisage that everyone will have strong and different personalities," says Donovan.

"We argue and shout at each other but it's good. If you have a home where there's no arguing then something's wrong. We may shout but at least it proves we're friends."

After the caravans were rowed across from the mainland and installed Donovan returned to London and bought barrels full of seeds from Sutton's in Bond Street. They were duly planted and then everyone stood back and reverently watched them flourish.

Now, he says, they have enough potatoes to feed an army and have even managed to grow aubergines which is a bit of a flash thing to try and grow up there.

"It's really beautiful," he says. And it sounds it. "The people there love us and respect us as sort of land-clearing tinkers. We all wear ear-rings and go into the chemist for sunshades on a rainy day and they think it's great."

"The girls go and visit the women there for tea which takes seven hours with grace said first, and then mostly the talking is about the weather. It's a lovely slow life."

"You can say to someone: 'Look my tap's leaking can you come up and fix it?'—and they look at you very slowly and say: 'Well now, maybe tomorrow—come and see me next week about it.' They have this lovely Continental feeling of 'tomorrow will do'."

Apparently all the girls in the community are intent on proving they are 1930's film stars, and spend hours making black and white silent movies fluttering around the island.

While the main objective which is to set up a kind of travelling circus and little revues — is still in the planning stages.

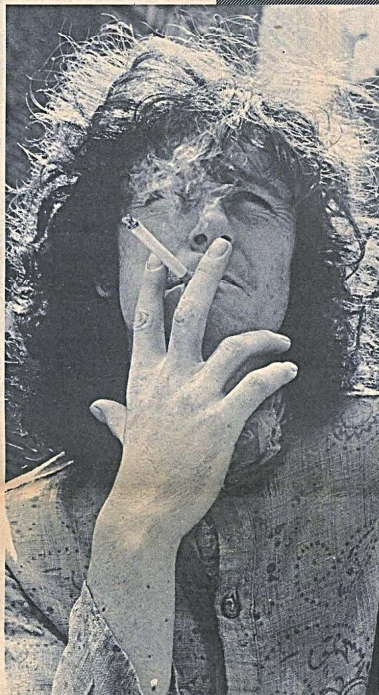
Donovan is happy on his island and even off it, because of its existence, because it is a concrete fact that his ideals have come to pass.

"My ideals haven't changed since I was 14 because I left school and worked for two weeks in one factory and then two in another and so on."

"I was very, very poor and then suddenly I was very rich. I didn't have time for my ideals to get corrupted. They remained intact. I still believe that goodness, kindness, beauty are the best things in the world. Even just downright Hello. how

are you-ness' isn't dead. I used to be an ardent young rebel and I talked too much. Now I respect other people's humanity. I think I'm lucky to be standing on my own two feet and be alive. And if I don't get so involved about things like Vietnam it's because when you're a writer and poet you see things eternally. I see the business and huge-ness of everything. So Vietnam is quite a small problem compared to the eternity of man."

"I suppose my outlook is pure. But that's not bad — beauty is." And he laughed. One of the main things that has intrigued people is Donovan's incredible contact with children. It has been a deliberate and lasting love affair, and is undoubtedly nourished by Donovan's own almost simple outlook which is as unspoilt, in many ways,



by Penny Valentine

as their own. Possibly more than anything else, this is the one thing that holds most attraction for him. Some parents have even been known to get a bit annoyed when Donovan has been around because their children take so much notice of him.

"I love children because they're so free. My friend has a little girl who loves dressing up to go out, she's like a little princess. If you suggest she should put her white socks on she'll say 'Oh but they're dirty', then rush off and find an even dirtier pair and put THEM on — just to show you she has a mind of her own."

"I want to put on free concerts for children and the BBC rang up the other day to ask if I'd do some TV shows for them. 'Of course,' they said, 'we won't be able to offer you your usual fee,' and I thought it was marvellous.

"Kids make you want to get into their thing, the great thing they have going for them."

"You suddenly realise how fleeting their little sand-castles are — and yours too for that matter. They play with toy soldiers and motor cars and mock your very way of life. They flash on you in the middle of a room so that you're woken up and see things a new way."

"If you're depressed they feel it straight away. If I'm hung up or annoyed about something I hate myself for it and they can make me lose that feeling."

"I want to get to children because they're so pure that they're easy to mould one way or another — why shouldn't it be my way?"

"You know, the other day I was thinking of the answers I'd give my little boy when he started asking the kind of questions kids do ask. Like 'why is the sun yellow?' Well I'd just say — 'Because it's happy'."

"I suppose my outlook is pure... but that's not bad

—beauty sells.
I want to get through to kids because you can mould them"

Congratulations to the

Rolling Stones for winning a Silver Disc

with

Honky-Tonk Women/You can't always get what you want

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DECCA

NEXT WEEK: Donovan talks about his future, why pop stars should make TV commercials and how his dream of musicians "playing together for the people and charging nothing" has come true.

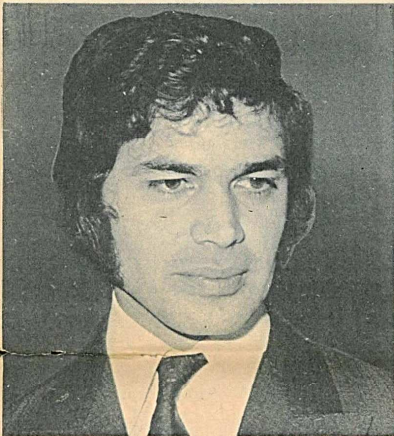
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The best single **ENGELBERT HUMPERDINCK** has ever made is called 'I'm a better man'. His voice seems to have grown to an even greater range, used to the full on this beautiful happy Bacharach/David ballad. The arrangement is as brilliant as usual, with lush orchestration guaranteed to put you in a mellow mood. This has all the ingredients of a number one, and it's on Decca, number F 12957.

I was lost for words when I saw the title of the next single in this week's releases. Can you believe 'The night I chased the women with an eel' because I couldn't. Now that I know the full story the title doesn't seem so surprising! It's the theme music from a very successful show of the same name, currently attracting hordes of theatregoers to the Comedy in London's West End. The music wasn't scheduled for release as a single, but the audience reaction to it was too good to be ignored. It's by **THE COMEDY PLAYERS**, and it's written and produced by none other than **Jonathan King**. Decca F 12956 is the number.

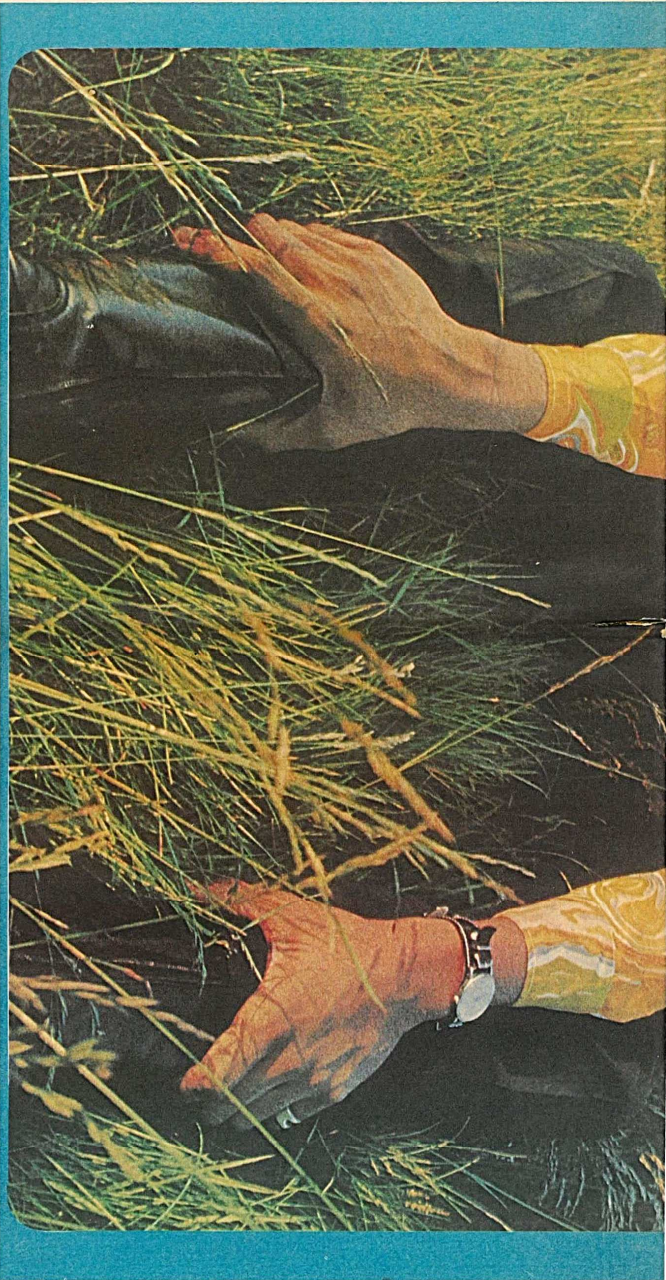
More theme music, this time from a T.V. show in the States that's taken over for trendiness where **Batman** left off. 'Quentin's' theme by **THE CHARLES RANDOLPH GREEN SOUNDE** has done what you'd expect of an in show theme tune and zoomed up the American charts, and even without seeing the show there's no reason why it shouldn't do the same here. It's one of those hypnotic, haunting things that gets in your head. This is on London HLD 10283.

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Billy Preston has an old LP in the shops — but it's NOT how he and Apple planned it!

BILLY PRESTON is the young American whose gentle, soulful music has been loved by George Harrison and transferred to our ears by the hit song "That's The Way God Planned It."

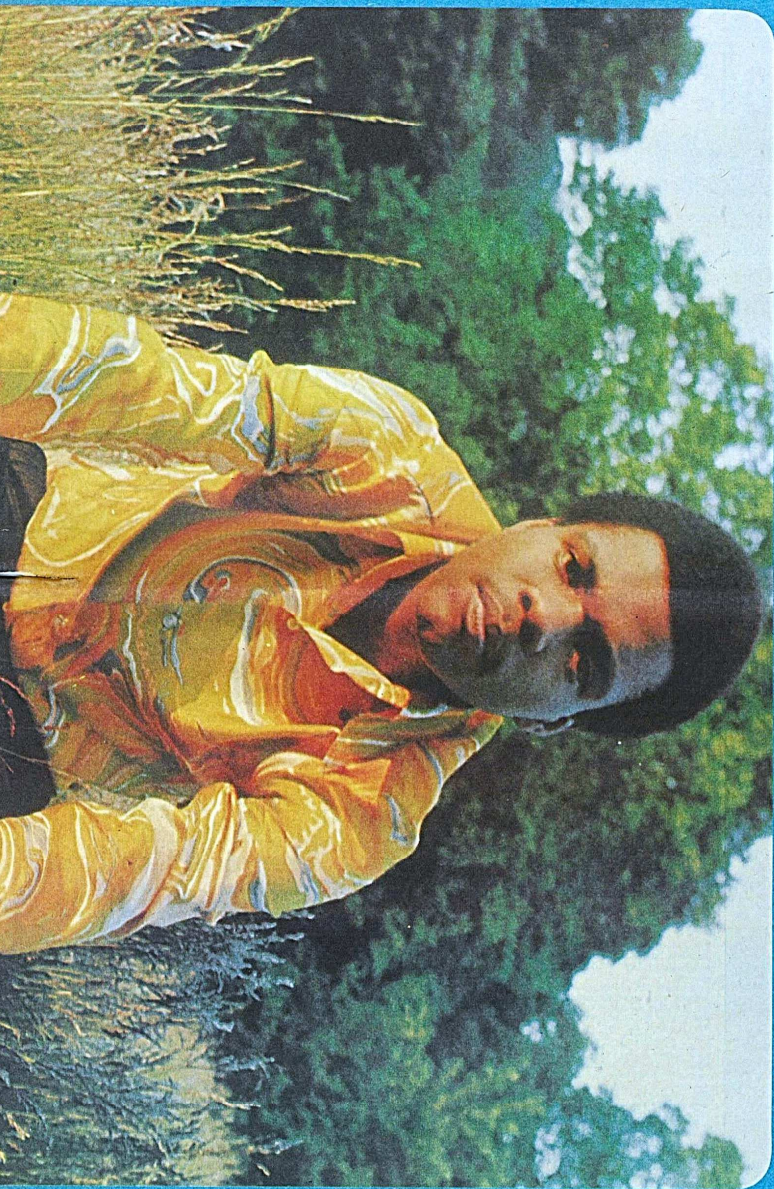
His first Apple album, which, like the hit single, features the talents of Eric Clapton, Spoon, Baker, and Keith Richards, is out

But released now is another Billy Preston LP—of material recorded when he was signed to the "Soul City" label in the States. Little's "Grease Soul" and it is a bluesy, funkish LP. The album includes "Bring It On Home To Me," made famous by the Animals, Sam Cooke's "Good News," and even "I Can't Stop Loving You," originally done by Billy's idol, Ray Charles.

"Grease Soul" is also messy soul. The numbers on it are sounds more suited to the blues or to the soul of the 1950s rather than today's soul citizens. Mike Raven rating it in his sleeve-note as a "first class" instrumental album. It's by no stretch of the imagination that!

Apple's comment: "Billy's music has always been appreciated, and although previously-recorded music is still good it's not the music of today which has brought him his present chart success."

"This will surely be the music 'today's people' will want to enjoy—and can be enjoyed at length on his Apple album 'That's The Way God Planned It' out on August 22."



Doors show what rock is all about!

LAST Monday night the Doors gave two performances at the Aquarius Theatre on Sunset and Vine in Hollywood. Both concerts were sold out, but of course they would be—the Aquarius accommodates only 1,200 people.

Approximately 2,500 people, then, filed through the Aquarius and heard the Doors record their first live album.

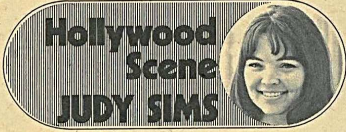
They also heard two of the best Doors concerts—and probably two of the best rock shows ever.

I could tell you what happened—I could list the songs played and sung. I could talk about the audience, the rapport across the stage. I could write several convoluted paragraphs about the instrumental and vocal magic, and I could even get out our thesaurus and look up obscure synonyms for "great," "magnificent," "powerful," "moving," "could, but obviously I won't."

I can't begin to convey in printed words how good it felt to watch and hear the Doors do hard, rock and gutsy blues, the familiar songs from the first album, and a couple of new tunes. It felt damned good, and it felt almost as good to hear so many people talk about the shows with awe, respect and wonder.

After two years of enduring burn taps from the press concerning everything from Morrison's growth to the quality of their songs and performance, the Doors brought it all back home, as in the saying goes, "back to the roots."

No freakiness, no uptightness. Waves of affection back and



forth. Great music. But you'll hear it all on the album, which will probably be out in the fall. It's what the Doors are all about and always have been, and, in a way, in its own microscopic way, that album from those two concerts is what rock is all about.

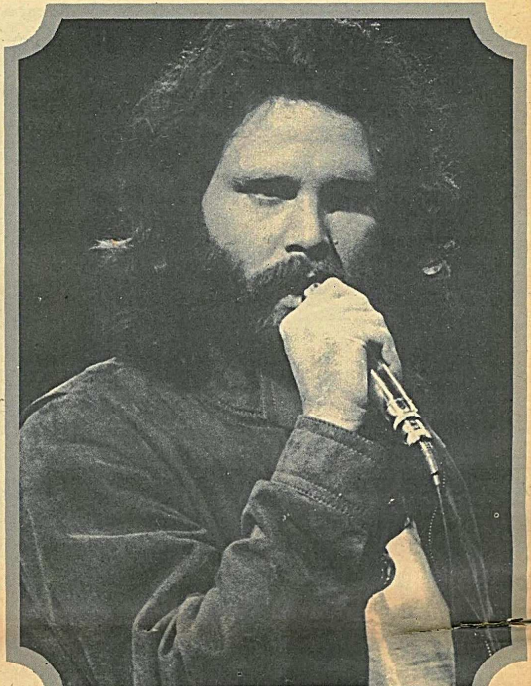
An interesting observation for Disc readers: the poem, "Ode to LA While Thinking Of Brian Jones, Deceased," which Jim wrote for Disc last week, had been printed up and was handed out to the audience.

PENTANGLE opened at the Troubadour last night, but couldn't go; never fear, I'll see them later and duly report back on the America-eye view of those British minstrels—

MANY radio stations banded "The Ballad Of John And Yoko" across this country because local station managers objected to the words "Christ" and "get us some peace." Here in allegedly liberal Los Angeles, the Number One rated station (not by me), KJH, played the record but skipped out the offensive words. KRLA, the Number One rated station (by me), did a very funny (to me) production wherein they gave themselves an award for "Christing out the bleep."

DAVID Frost's telly programme is a favourite here. Not only does he have interesting guests, he hosts a TV show that does not insult our intelligence; what's more, he's not a moro; what's more, he's British. And sometimes funny. Running a close second in the popularity race (as revealed in all of both my friends) is the Dick Cavett show where interesting people talk and perform. Dick Cavett isn't a moro, either. Obviously, these two shows are doomed to fail.

CANNED Heat was scheduled to give a concert at the Hollywood Bowl, that famous bastion of hard saxes and open air, poor visibility and dissipated sound. It was rained out. That doesn't sound too traumatic to you British, for whom rain is a source of almost-daily damp, but in sunny Los



Doors' Jim Morrison . . . with new beard

Angels, nothing is rained out. Hardly ever.

PETER Tork, ex-Monkee and a nice person, has moved out of his enormous house in the hills. I was told that he can no longer afford the house, so he's sub-beneath David Crosby's house, letting it to Stephen Sills, who had been inhabiting a small room which is now occupied by Peter Tork.

The fortunes of rock and roll continue to revolve.

WENT to a Joe Cocker recording session at A&M's plush studio. I'd never met Joe or the studio before; the building was a bit whelming, with its crystal chandelier and superglowy huge photographs of A&M recording artists; Joe was just great, a nice friendly non-star-type person. They didn't actually get anything recorded while I was there, but they started in on "Hey Landlord." So far about seven tracks have been recorded at various locations. The Great Band played—no famous

side men this time, but it sounded good. It also sounded a lot like his first album with all those famous side men.

Had a brief chat with the Chambers Brothers before they left of the group and formed another on their album, which was supposed to be finished last week.

Steve Miller got married, to that gorgeous girl named Kim. And we landed on the moon. So much for small talk and trivial gossip.

BUBBLING UNDER STRONGLY

BLUE BEAT RECORD OF THE YEAR (1969)

"HOW LONG WILL IT TAKE"



sings
Pat Kelly
on
Pama/Gas
115

A Beautiful Recording
Hear it Nightly on
Luxembourg
Ask for it on BBC

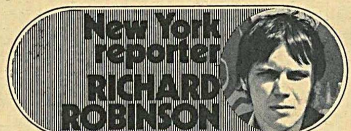
LANDING a man on the moon not only created newspaper headlines around the world, it created an incredible number of records, almost all of which you'll never hear.

From such financially patriotic songs as "There's An American Flag On The Moon" to "Poor Moon" singles came running out of every record company in America last week smack into the pop charts. I haven't heard any of them on the radio, so I'm guessing that radio stations in this country have more sense and self-respect than record companies.

A number of the single records raised their heads with notes scrawled not very subtly that if you didn't play the record you didn't love America, the flag, moon, and apple pie. Others, like the one Canned Heat released, were a little more realistic. Their effort, "Poor Moon," was written by lead guitarist Al Wilson. The story of a young man who has watched the moon all his life and doesn't want to suffer the same fate as this planet.

Other singles there were albums about the moon flight from every company, some of which weren't bad and had a sense of history.

Frankie Lane is entering pop music. Frankie has signed with a Boston based folk record company, Orca, as a producer. This is the first time he's been involved in anything of the sort and I'd say



that he has a good chance of success. His first project is to start working with her revue at the Las Vegas-like Mr. Kelly's in Chicago. The Association returned from a month-long vacation this week and began their summer tour with an appearance in New

York City. The first show was a charity concert with the net proceeds of the event going into a scholarship fund for underprivileged youngsters.

Oliver, a former warm up man on the Mitch Ryder show, has just sold a million copies of his version of "Good Morning Starshine" from "Hair."

Everyone's cashing in on the moon!

● **Blind Faith** tour seems to be going well although most people are rather surprised that Steve Winwood rather than Eric Clapton seems to be the musical force.

● **Anthony** and the Imperials have changed their name back to Little Anthony And The Imperials hoping that people will remember them from years ago and come to see them for the memories.

● **Edwin Hawkins**, leader of the Edwin Hawkins Singers, has taken some of the male members of the group and formed another group (sort of a group within a group) called the Four Brothers. The new Hawkins album has been finished and sounds very much like the first ones, nothing was lost from using New York recording studios, lots of tracks, and all the other technical things people sometime lose control of when recording.

● **Janis Joplin** attending press parties last week with the art work for her new album cover under her arm. She was showing it to anyone who might be interested and seemed to be collecting opinions.

DURING the Monkees' first full length feature film—"Head"—Mike Nesmith turns to Mickey Dolenz and calls him a "dummy."

"I'm a dummy" he yells, going berserk and knocking out Sonny Liston, Davy Jones and three cops. "No!" says Peter Tork suddenly appearing almost angelically shrouded in mist. "I'm the dummy Mickey—don't you remember I'M the dummy."

And this passage really sums up what the Monkees have tried to do in this film. To show that rather than being four separate identities they were a product of the plastic American society. A product of a TV company and a film studio and were given their characters, rather than allowed to express their own individuality.

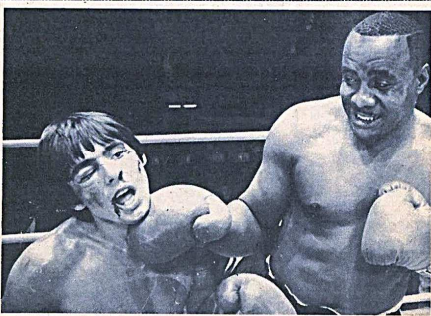
To prove this the film and director Bob Rafelson have used the pre-fabricated nature of America. It's all rather confining. In many ways, if this was the Monkees' first film they were trying to prove, it doesn't really come off. In using this media—TV, Keystone cops, floating across grassy dunes, photo-

Monkees — a film about nothing, but why?

graphed through blurred trees technique we've become accustomed to—the film comes dangerously near to merely being an 85 minutes long extension of what we're used to from the group. So it's hard to decide exactly who this film is aimed at. If it's at Monkees fans, they will understand all of it. If it's at people who enjoy seeing the monkey being extracted from the American society—it's doubtful they would want to see the Monkees doing it.

But for those who want a sheer visual experience then that's a different matter. Rafelson has used

a lot of effects we've almost come to expect—that well worn but still horrific shot of the Vietnamese soldier being executed, the cross cutting between the Monkees in concert and weeping Vietnam women, the send up of American TV and the American war film/western film/musical—but he has also managed to involve some very effective and beautiful camera work and use of merging special color. Some of the film is funny. Frank Zappa makes a classic contribution leading a cow across a film set and speaking three slow lines, and there's a delightful send-up of the Italians at war. But after



Coming off worse in an encounter with ex-heavyweight champion of the world, Sonny Liston, is Monkee Davy Jones. But it's not for real. This is a scene from "Head."

the first half I discovered I had a rip roaring headache and didn't feel all that sad when the Monkees committed slow beautiful suicide by leaping off the Golden Gate bridge in San Francisco. Even though they were accompanied

"trendy" excuse in cinema today. It's sad. If a film's about nothing then why bother to make it?

● The film will go on release in the autumn.
Penny Valentine



Mac Kisson—Young Blood's first signing.

YOUNG BLOOD TO REVIVE R-n-B

By **JOHNNIE WALKER**
Young Blood is a new record label. Young Blood is on the verge of huge success. Young Blood is the most exciting thing that's ever happened to British r-n-b and its musical force will have far reaching influence all over the world.

Without having yet released their first record the label has negotiated contracts worth about £30,000 for release of their product abroad.

Atlantic Records are at present very heavily involved in setting up a huge deal with the United States—totally confident that Young Blood will smash the American charts widely. Coals to the fire indeed.

And who is the man behind it all? Best described as a dark-haired Joe Brown, ex-East Ender Miki Dallan has been the new member of a band that has realised a long held ambition to run his own r-n-b label.

At 27, Dallan can boast ten solid years experience in the music business. Years spent writing and recording many hits for many people, including some measure of success with his own Strike label and Neil Christian (remember "That's Nice"?)

It's likely he will go on to establish his own sound with Young Blood and has got together a resident house band comparable with the best set-up of Booker and M.S.'s.

Dallan's rhythm section, however, is a heavier trio, made up of four guitars, electric bass, double bass, drums, percussion and organ.

Young Blood begins circulation this Friday with two singles, Get Down With It/Satisfaction. It's a huge raver from Mac Kisson—the younger, but one member of a West Indian family of proven music who can be heard on the record.

It ends with the "Satisfaction" (and hence the double title) but much heavier than the first two singles before. I confidently predict this one to top the r-n-b charts in a couple of weeks from now, to become the number one disc of the month.

Can Go Down," by Jimmy Powell, is the other release, slower paced and beautifully.

A judged scene needs new variety is Young, talented, unbelievably groovy and with a touch of the translation to the new lease of life r-n-b has been waiting for. Watch out!

By Mike Ledgerwood

Things just ain't what they used to be on Pop TV

For months the number one, indeed the standard, of shows has been slipping alarmingly. Now only old faithfuls like "Top Of The Pops" and perhaps "Dec Time" within their foolproof—if a little tired—formula remain.

Yes, since the passing of "Ready, Steady, Go!" and the departure to the States of that genius Jack Good, a dark shadow has fallen across our TV screens.

One it was almost "to" call "RBSG or like at 'Joke Box Jury,' as it became known. We may not have liked Cathy McGowan's corny comments or warmed to David Jacobs' mechanical smile—but both became compulsive viewing simply because from them you could generally expect—the unexpected.

Now there is nothing new. The only two shows with any real spark of life—Jonathan King's "Good Evening," an excellent vehicle for intelligent late-night viewing; and "A Whole Scene Going," a brave attempt to capture the teenyboppers—have not seen the light again. No conscious attempt has been made for a long time to provide something different and revive this dying excitement. Oh, yes, there WAS Tony Blackburn, spurred on by the inventive mind of producer Mike Mansfield.

And innumerable series set round names like safe big-viewing attractions like Tom Jones, Dusty Springfield, Cilla and Lulu. But basically each was similar in both content and format. No one wanted to take a chance and try something new.

So what's happening? For a repeat, the lack of pop TV is limiting the market. Now viewers are not getting the opportunities. And the fans, those that are sick of the repetitive signposts of "TOTP" and "Dec Time," are switching their interest elsewhere.

Two men with very definite ideas about how pop should be portrayed on the "box" are Barry Langford, 38-year-old ex-BBC man with show-like "HIT" and "Beat Room" and "Gadzooks" to his credit; and Michael Leckerbecht, bearded genius behind Germany's top-rated "Beat Club," the show every star I've met has spoken about glowingly. Both are experts and speak from experience.

Says Barry, who has been trying for years to interest TV people in decent pop formats: "Pop shows done to the TV people in general have always catered for the kids alone anyway. People don't seem to realise that if the housewives listen to pop on the radio, like they obviously will, why can't they see it on TV?"

Young Leckerbecht is wide open that an enormous amount could be done. I think it is the germ to which he has applied his TV-wise. Companies always played safe and stuck to the same old system. Now the fans just don't want to know."

"TV pop people are too complacent," he declares. "They won't go out looking for new names. So much so that the pop labels have stuck to this tired format. We have people comparable to America's Smothers Brothers.

"I'm seeing them all the time in my travels. In the past five years I've seen a young talent has grown up within the business. It's a young man who is a young music lover. Using young performers rather than stringing out the old. Let's have music and comedy combined in a new way.

"People like to laugh. And pop isn't just the music. It's anything that's popular. Musical tastes stretch from Muzical to Amen Corner today. And there's so little difference between the classical and pop sounds."

"If just one TV company would take the bull by the horns and have a go—the whole media would be busted right open again!"

Mike Leckerbecht is 32 and boss of "Beat Club," the monthly, all-happening, high-powered pop show based in Bremen and beamed throughout Germany to around 12 million viewers. It is also screened in such far-flung, unlikely pop places as Africa, Argentina and Bangkok.

"Beat Club" is a prestige show. The standard fee—whether you're



Flashback to "Ready, Steady, Go!" during a performance by those thwarted mods, the Who. (Left to right) John Entwistle, Keith Moon, Roger Daltrey, Pete Townshend.

Whatever happened to pop shows on TV?

is undoubtedly the best show around. A typical show stars around 15 acts and last about an hour. There are two comperes. Our own DJ Dave Lee Travis, Radio Caroline refugee, and a dolly German miss. All the acts booked are either British or American and apart from the musical content, presented often in very ingenious ways, there are interesting bits.

A recent show, for instance, included assorted film clips, a report of the Blind Faith London concert, snip interviews with the Stones and Clodagh Rodgers, a one-minute report on a trendy shop in Amsterdam, and an up-to-the-minute news bulletin.

Some one on British TV lately controls in this country—and start thinking about putting the pop scene well and truly back on the "box."

Says Mike: "I saw 'Top Of The Pops' the other evening. It's very good. But there's more to TV than just showing what's going on stage all the time.

"With a little thought there are a million ways to be different. And he's illustrated his point many times over the four years the show has been running. Ask any artist who has appeared and they'll tell you that "Beat Club"

Crosby Stills, Nash LP—a gem

CROSBY, Stills and Nash are names being shouted the length and breadth of the States at the moment. They are America's own personal "supergroup"—breakaway stars from the Byrds, Buffalo Springfield and our own Hollies. These three musicians are doing more than most to put what's becoming a tottering pop scene into the right perspective.

Over a year after Dave Crosby, Steve Stills, and Graham Nash first put their heads together to plan this new pop "revolution," a unique debut album is unshashed. Titled simply "Crosby, Stills and Nash" (Atlantic) it is one of the finest examples of imaginative and melodic ideas heard for a long, long time.

It's all great listening for each musician. Perhaps Graham's "Marrakesh Express," the obvious single, and his very personalized "Lady Of The Island" are better for what they are. While Steve's seven minutes of heartbreak in "Suite Judy Blue Eyes" and Dave's "Long Time Gone" are worthy of special mention. ★ ★ ★



Jethro's Ian Anderson: a gas live, but not on record

It judge Jethro by the cover!

JETHRO TULL: "Stand Up." A New Day Dawns (Mercury); Jethro: "The Leicestershire Squares." Back To The Family (Capitol); "The Sun Shines In A Easy Fat Man; We Used To Know Reasons For Waiting; For A Thousand Mothers (Island).

To rock music, there are two kinds of groups: the live bands and the record bands. Beatles are the perfect example of the latter, and to a lesser extent so are the Byrds. And there are an awful lot of bands, too, which fall into the first category—bands which no one should ever miss the chance of seeing live but on record you can take them or leave them. Good examples are Chambers Brothers, Led Zepplin—and, apparently, Jethro Tull.

In fact the most impressive thing about the whole album is the sleeve, with the most beautiful woodcuts of the band and (of course—the title!) pop-out, cut-out figures of the group inside the double-gatefold sleeve, a la children's picture books. Obviously it cost someone a large packet, but just as obviously it will sell an awful lot of copies since Jethro are a very popular band—and deservedly so, because they ARE a live gas.

It's a shame that with so many albums about which are musically far more interesting, more so because to spend their money on the rather than look around for the best. "Stand Up" is by no means a bad album; but it could be certainly, one whole lot better. ★ ★

Lovely Pig

LOVELY first album by *Blodwyn Pig*. "Aband Rings Out." *Blodwyn Pig* was formed by *Blodwyn* Abrahams, who used to blow a funky lead guitar with Jethro Tull and left to get his own thing together, which thing is happy to relate, he has indeed got together with quite some success.

Nothing particularly original, but what *Blodwyn Pig* do they do with a whole lot of soul—they obviously feel every note, and that's nice. Some fine horns by Jack Lancaster helps the band to break quite successfully out of the pop-garage-drum imitation, while *Aud Pyle* lays down a vibrant bass-line and *Ron Berg* does some exciting driving things on drums. *Mr Abrahams* himself is quite a gas, too. Very well worth a hearing (on Island). ★ ★ ★

AMERICAN singer *Al Wilson*, whose producer is *Johnny Rivers*, shows he has a strong, throbbing ear on "Searching For The Dolphins" (Liberty). Super songs include "Driving Time," "By The Time I Get To Phoenix," "The Snake" and "Looking For Arrangements." Very good LP. ★ ★ ★

THE NEW LPs

LP STAR RATINGS

★★★★ Outstanding LP

★★★★ Good LP

★★★ Fair LP

★ Poor LP, not recommended

FUGS are unique in the history of revolutionary rock. They've been going for quite some years now and are still far and away the most outrageous band to be heard—and their earlier recordings are even more outrageous than their later ones, which is a gas. And, even nicer, with the release of New York's ESP-Disk label, it's now possible to obtain their early work here (and—~~not~~—~~from~~—~~the~~—~~same~~—~~place~~—~~as~~—~~before~~—~~time~~). "Virgin Fug" is the first, and it is a classic example of the Fugs' anarchistic and very funny music. Lots of songs by one of the band's three resident poets *Tull Kupferberg* and "Inclusion" *The Ten Commandments*, the fine "G.I.A. Man" and "Hallelucation Horrors." Musically they're often atrocious—but the Fugs have so much more going for them that it doesn't matter in the least. ★ ★ ★

Soft Train

SOME really pleasing sounds for people who dig the softer side of the scene comes from a new American group, *Sea Train*. Their first LP, called simply by their name, has some interesting instrumental sounds by a good group of vocals by *John Gregory*, who also plays guitar. Refreshing and recommended (A & M). ★ ★ ★

"SING-IT" With *Joe Henderson* (the "Family Choice") is a terrifying thought, but if you're in the bath with nothing to do have a quick chat with *Joe of "Boom Bang-a-Rang," "Those Were The Days"* of *Consensus Dupont*." (Mercury). ★ ★

The NEW seasons here!

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Splendid Quicksilver

ENCOURAGINGLY splendid second album from San Francisco's *Quicksilver Messenger Service*, "Happy Trails." Highspots are a complete side of improvisation on *Bo Diddley's* vintage "Who Do You Love," metamorphosed into "When," "Where," and "Which do you love" as well, and the front cover picture, a glorious mock-Western thing in extravagant night in the desert coils. *Quicksilver* are another West Coast group in the fine acid rock tradition, but after all they've been playing it for quite some

time now and, naturally, the music has gained a fine edge of subtlety and incisive musical authority which the early West Coast group albums—though a hell of a lot of fun—naturally lacked. And "Happy Trails" is probably the finest or one of the finest examples of the genre to be heard yet. A lovely musical experience (on *Capitol*). ★ ★ ★

LONNIE Mack cannot really be called either a blues or a jazz man: it's something between the two. His self-titled Elektra album includes *Chuck Berry's* "Memphis as an instrument," another great jazz instrumental in "Why" and Leadbelly's "Roberta." Whatever you'd call it, it's a great sound! ★ ★ ★

'Warm' Herb Alpert sounds so cool

HERB ALPERT: "Warm." The Sea Is My Soul; Without Her; Marjorie; Girl Talk; Oh-La-Di, Oh-La-Di; Zazouza; The Continental; Great World; Warm; To Wait For Love; Sandtime (A&M).

From A & M, the original *Mr. A.*—*Alpert* (Herb) and the original *Mr. M.*—*Moss* (Jerry) get together for their latest joint masterpiece. Now that Herb has found his voice there's unlikely to be any more pure instrumental albums from the *Tijuana Brass*, and here we find "To Wait For Love" and "Without Her."

On the instrumental side there's a swinging "Marjorie" being absolutely no relation to *Joe Cocker's* song of the same title, a

very rollicking "Oh-La-Di," and the ultra-smooth "Girl Talk."

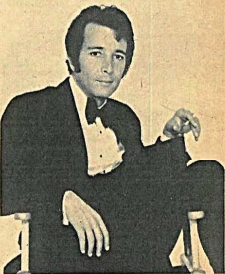
Of the new songs "Zazouza" stands out as the best. Jerry's Latin American beat in the true old Alpert style.

And if all this doesn't tempt you, the full colour cover sports a handsome close-up of the heart-throb on the front, backed with a dreamy shot of Herb riding along the beach.

"Warm" is the title; cool is the effect; and in these balmy summer evenings you can't be without this album. ★ ★ ★

MUSIC maestro *Bill Bacharach* makes his singing debut on the title track of his latest album "Make It Easy On Yourself" (A & M). The cover of *Mr. B.* won't exactly set your heart on fire, but do can blame him for having a gas, and besides, the accompanying instrumental tracks more than make up.

For our money *Burt* is the most consistent and most varied writer and arranger of beautiful songs in the last five years, and this album is no exception. ★ ★ ★



HERB ALPERT: at last he's found his voice

TO see Steve Ellis leaping about on stage at Love Affair appearances, you'd think he was a born entertainer . . . in fact he was a self confessed cringing coward.

To meet Steve Ellis ofstage is to find a really friendly young man full of that Cockney capacity for charm and wit . . . in fact it's only in the last year or so that he stopped being, again in his own words, "a right cocky little . . ."

"Looking back, that's exactly what I must have appeared like to people," he admits. "Around the time of 'Everlasting Love' I had a huge chip on my shoulder against the pop world for the way we were victimised over admitting we didn't play on that record.

"I think we had some right to be a bit fed up, but I certainly didn't help matters by being extremely aggressive, unco-operative and mucking about all the time. I must have made me a lot of enemies."

It got to such a stage that co-manager Sid Bacon even made Steve read "How To Win Friends And Influence People" in the hope that he would take a few hints. "Sid vows by that book—he applies its principles to all his dealings with people, but I don't know if it did me any good.

Yobs

"We really had this reputation for being a load of little yobs and to an extent it was true. But it got out of proportion. Dance hall promoters would arm themselves with boulers where we were booked because they'd heard we put bottles over promoters' heads.

"That was only true of one promoter, but I was very confident at all I was trying to disappear and avoid paying us."

The Ellis one-up comes today because he feels the Love Affair has at last wiped clean all the smears and really started to win some respect for their musical ability.

"Being No. 1 came as a big shock to us all. We were not really able to take it in and treated it all as one big joke. We were arrogant and mucked about and didn't care. We made ourselves unpopular with

Top Of The Pops' by fooling around and annoying the cameramen.

"People took it the wrong way. They forget that we were only around 17, while Maurice was merely 15. We were simply very young and very stupid and I had about half-a-dozen inferiority complexes and I suppose behaving like this was the way to hide them."

"I was an absolute coward—I didn't have any confidence at all. I'll never forget, for example, the very first time I sang on stage with the group, which was then called the Soul Survivors and consisted of Morgan, Maurice, myself and two others.

"We played this date at a place called Watney Hall in Stevenage where the promoter was the father of Humble Pie's Jerry Shirley. I was so scared of going out on the stage that I hid in the lee and plunged my face in cold water in the wash basin because I

How I stopped being a objectionable little monster and earned to be loved, by Steve Ellis . . .

was sweating so much. They forced me on and I just stood there petrified, but somehow I got the songs out although I kept rushing offstage to pour more cold water over my head.

Hate

"Today I really thrive on having an audience. Work gets rid of all my frustrations and inhibitions and I really let myself go. But in the old days I hated it so much that I used to stand there singing with my back to the audience staring at the wall, or I'd find an excuse to turn my back on them by bending down and pretending to check the mike lead. It was terrible—I just used to stand there like a lemon."

So why the happy change to today's Steve Ellis? "All the fuss over 'Everlasting Love' made us realise that life wasn't a joke any more. When the follow-up, 'Rainbow Valley' became a hit, we realised we'd have to buckle down, behave, act sensibly and treat promoters and TV people right."

The rebelliousness still wasn't right out of his system. Last year, Sid Bacon, who, like a lot of others, sees Steve as an obvious solo star

of the future, paid for his protégé to have a series of singing lessons with Maurice Birman, who had precisely two lessons. I was made to sing the scales and that single 'Somewhere Over The Rainbow'. Imagine me doing that! I said 'Forget it and never went back. I take the view that singing is something inside you."

There was also the time, again a year ago, when the group's other manager John Cokell, decided that they should smarten up on stage. "Tee shirts and jeans were out, we wore teds, instead we were to wear ghastly frilly shirts. We hated it. We'd rip them to pieces ourselves, then go to John and tell him we'd got mugged the previous night and had our clothes ripped."

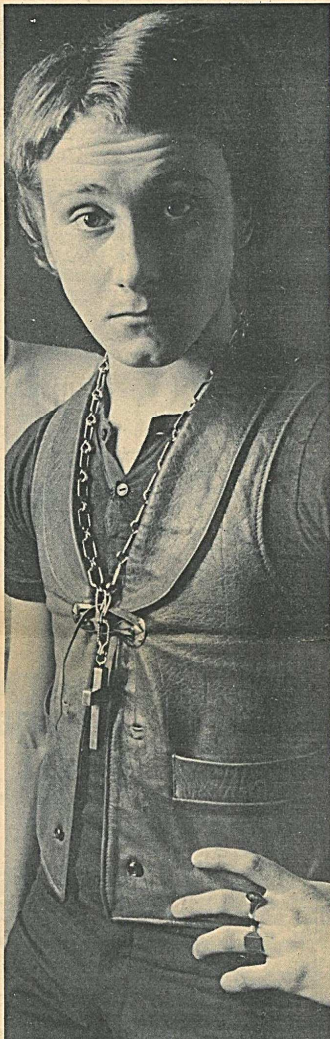
"I've grown up—looking back to what I view as the ordinary makes me shudder."

Bob Farmer

In series of Blackpool summer shows. High Numbers are now known as the Who.

TONY JACKSON announces he is to quit Searchers at the end of the month to start his own group.

ON The chart scene Manfred Mann's "Doo Wah Diddy Diddy" jumps to No. 2, with biggest chart jump of the week going to Billy Fury's revival of "SwanTWISTY." "It's Only Make Believe."



Steve Ellis: 'Chip on my shoulder'

Zager and Evans . . . thousand mile journey

'Lend me £200 for a hit'

DANNY Zager and Rick Evans were in London last week to promote their No. 1 American single "In The Year Of 2525." Two precise speaking young Americans they bravely put themselves in debt to make the single—by borrowing £200 from a club owner, when money was low.

Evans, who wrote the song four years ago and has never had a chance to record it before, explains: "Denny and I had been friends for seven years, in and out of different groups. I'd written '2525' in about 30 minutes one day and a few weeks later we thought if we could capture the same feeling on record we'd be okay."

"We did the number on stage at a few clubs and it seemed to be the kind of thing people liked straight away so we thought if we could capture the same feeling on record we'd be okay."

"We didn't want to get tied down with contracts and record companies. We weren't earning a lot of money then so we asked this club owner friend if he'd lend us the money to record the number ourselves. I guess it was a bit of a risk but nobody really knew us then."

"We went to Texas because it was the closest studio we knew had a good engineer. It was a journey of a thousand miles with this \$200 dollars clutched in our hands. We got a few hours and strings together and sang as we had in the clubs. Then we left it. We didn't have enough money to spend on advertising but the DJs seemed to like it and once they'd played it things suddenly started happening."

"The new album is pretty profound really. None of this 'rock' or 'pop' stuff. We've done enough of that in the past. I feel pretty strongly about most of the songs I write. Over the years I guess there's about a 100 of them—although I have to admit some are pretty dreadful and worth forgetting about. We don't write together because I like writing alone—I'd conflict for two creative people to constantly see eye to eye unless you're very lucky."

ROLLING Stones forced to flee from the stage of Blackpool on to the sea after a riotous night of avoid fighting, screaming fans who had bombarded them with bottles, chairs and anything they could throw. Mick Jagger admits his 'pretty bitter' about criticism of the group.

RADIO station KFVB in Los Angeles offer job of resident staff announcer to John Lennon on hearing rumours he is to leave the Beatles. John politely, but firmly

Maurice Bacon . . . only 15 when he hit top

Remember? 5 YEARS AGO

From Disc, August 1, 1964

declines.

NEW BRITISH r-n-b group, the High Numbers signed by promoter Arthur Howes to appear with Beatles, Animals, Searchers and Gerry and the Pacemakers

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as now being worn by Pop Stars, Models and Hippies.

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TEENAGERS! Pen Friends anywhere! S.a.e., brings details. Teenage Club, Falcon House, Burnley, Lancs.

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

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OPPORTUNITY KNOCKS! Both sexes, all ages. S.a.e. for details. Postal Penfriends, 25 Earls Court Road, London, W8.

FREE LISTS, DETAILS. Penfriends, Romances. Worldwide Contacts. All ages.—Jeans, Exeter, Devon.

PEN FRIENDS everywhere. Age 17 upwards. Open to all. Details free. Mary Blair, 47/21 Street, Brighton, BN1 3JL.

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INTRODUCTIONS to new friends of the opposite sex. Post Members only. 16 awards everywhere.—Write for details, stating name. Market Introductions (Department 10), 60 Neal Street, London, WC2.

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PEN FRIENDS at home and abroad. Stamped envelope, for details.—European Friendship Society, Burnley, Lancs.

UNUSUAL PEN FRIENDS! Exciting different pen pals. Details for reply: Do8 Bureau, 13 Spring Lane, London, E8, Rusby, Warwickshire, England.

D.A.T.E.I.N.E. COMPUTER FRIENDS. THE NEW WAY TO MAKE NEW FRIENDS.—Giving dates for everyone, everywhere. FREE! Functionaries without obligation from D.A.T.E.I.N.E. (Dept. D), 16 Strandford Road, London, W8. Tel. 01-937 0102.

BLUSHING SHYNESS. Nerves quickly overcome by pen pals. 40-year-old tendency.—Write now to: Henry Rivers (Dept. D.C.19), 22 Mary Street, Huntington.

FOR FREE LIST OF PEN PALS send a stamped addressed envelope to World Wide Friendship Club, 46 Cemetery Road, Denton, Manchester, M34 1ER, (Stage age).

MALE, 25, seeks shy, sincere girlfriend age 24-26, in sunny area. Post please.—DE.656.

MALE (26), tall, seeks girlfriend.—Sevensnaks, Tunbridge Wells, Surrey. Post please. Own car.—Box DE657.

MALE (18), seeks girl in York area.—Box 114289.

TRENDY YOUNG MAN (20), buying sports car, seeks companionship of attractive long-haired girl. Photo attached. Box DE.660.

MARGARET'S Scottish Pen Club. Many lonely people wish to write you.—S.a.e. 155 Links Street, Kirkcaldy, Fife.

MALE (18), seeks girlfriend in South Lancashire area.—Box DM.25, De.643.

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YOUR OWN Tape Recordings transferred to records.—S.a.e. for details: R. J. Policy Tape to Disc Service, Scrantby, Gt. Yarmouth.

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QUALITY DEMONSTRATION RECORDS. Supply tape/manufacture—Disc, Music, Falcon House, Road, Heron, Stoke, Staffs.

LYRICS WANTED by Music Publishing House—11 St. Alban's Avenue, London, W1.

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by composer of popular songs

Scrivener's Services, 38, Devon Chamber, 70 Oxford Street, LONDON W.1.

AMERICAN COMPANY looking for songs to publish and record.—Send demo or tape (not returnable): Ron Sawyer, Cyclone Records, Suite 403, 6209 Sunset Boulevard, Hollywood, U.S.A.

SONGWRITERS. We'll put your material on disc, for demonstration purposes, in our fully equipped studio. We employ top pro musicians and vocalists. Free music settings to words. Send words, manuscript, or demo tape.—City Music, Scrantby, Gt. Yarmouth.

TUITION

ALL STYLES POP SINGING. Personal or Postal Tutor. Beginners Encouraged.—M.A.R.I.C.E. BURNHAM SCHOOL, 30 Baker Street, London, W1M 2DS. Phone 01-363 0466.

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BLACK PRINTZ DJ returning August from Scandinavian tour, seeks engagements.—Box DE658.

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Advertisers are requested to supply one bank and two trade references should the ad. contain a request for money.

All classified advertisements must be prepaid and should arrive not later than first post Friday for insertion in the following weeks name—Address communications to Classified Ad. Dept., "DISC AND MUSIC ECHO", 161-166 Fleet Street, London, E.C.4. Phone 01-353 5911, Ext. 334.

Reply to a Box Number should be addressed to "DISC AND MUSIC ECHO" offices. Please make all remittances payable to "DISC AND MUSIC ECHO". Cheques and P.O.s to be crossed "D.C. and M.E. Bank". We have the right to refuse to insert any advertisement—even though accepted and paid for—and to make alterations necessary to the maintenance of its standards.

Please insert my Advertisement under heading.....

I enclose Cheque, Cash, Sign Here

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SPECIAL NOTICES

UNITED D.J.'s APPRECIATION SOCIETY?

A. We are a group of devoted people consisting of Disc Jockeys and real enthusiasts who are determined to succeed in our aim, come what may.

Q. What is the aim of the society?
A. It is a nutshell, our aim is to bring back RADIO CAROLINE and reinstate the D.J. in the quickest time possible—.

Q. How can I find out more about the society and how can I help?
A. First send a stamped addressed envelope to: **DR. ZIMMER, 34 MILLFIELD, SITTINGBOURNE, KENT**, for details, and then ask everybody you are supporting the society which is the most desirable and determined.

Q. Is there a slogan for the society?
A. Yes, our slogan is: It's all the way with U.D.J. and that means CAROLINE. Thank you for being so frank—thank you for asking.

FAN CLUBS

CASUALS FAN CLUB.—S.a.e.: Jo, 9 Hayes Hill, Ewell, Surrey.

ED STEWART Stewart Fan Club, c/o Gill Harold Davison Ltd, 235/241 Regent Street, W.1.

LOVE AFFAIR FAN CLUB. Stamped addressed envelope to: Box 26/20 Theobalds Road, London, W.C.1.

SIR JOHNNIE WALKER FAN CLUB.—S.a.e.: P.O. Box 17, Southall, Warwickshire.

TOM JONES OFFICIAL FAN CLUB.—Stamped, addressed envelope to: 10 and 14, P.O. Box 25, Post Office, Weirbridge, Surrey.

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STONEHALL HOUSE HOTEL (20 minutes West End). First-class rooms and breakfast hotel. Terms from 22/6 daily. Hot and cold, fully centrally heated all rooms. Showers/bath inclusive. TV/Radio lounge. A.A.R.C. recommended.—37 Westcombe Park Road, Blackheath, London, SE3. 01-838 1395. Surrey.

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ROAD MANAGER seeks position with Artist.—Ring 874 7595, 78 Sanson Road, Wandsworth, SW18.

BREAKTHROUGH COMMERCIAL RADIO MAGAZINE No. 9 on sale now! Details s.a.e.—Mike A. Leonard (Dept. 13), 2 Avonley Road, Liverpool L12 8QJ.

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RECORDS: Save 7/6 on Ppl 37/6 LPs for 30/-, 43/9 LPs for 36/- + 1/- postage on each LP. Singles 7/- each. Minimum 4 + postage. S.a.e. with invoice.

-NOR RECORDS, 59 Ellerton Road, Dagenham, Essex.

DO YOU LIVE IN SWEDEN, NORWAY, FINLAND, DENMARK, GERMANY, HOLLAND AND YUGOSLAVIA, etc., then try **TANDY'S** famous mail order export service and get all your records quickly and cheaply.—Details and free lists of new releases from: **TANDY'S** (Dept. 20) Wolverhampton Road, Warley, Worcestershire.

RECORDS: BAZAAR, 50/600 from 2/-. Write for lists—1142/1146 Argyle Street, Glasgow, C3.

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OVERSEAS CUSTOMERS supplied free of British purchase tax. Orders over £10 are post free. All British orders supplied post free.—Roms Music Shop Ltd, Pioneer Market, Hford Lane, Hford, Essex.

BRAND NEW 45's—3 for 5/-, post free—2nd Addition lists—28 big bargain packed pages. Send 4d. stamp.—David Chadman, 132-134 Kirkgate, Wakefield.

BANDS

POP GROUPS. Bands, Mobile Discographers, Specializing in new releases.—Specialize in prizes!—Clayman Agency, 247 55th St., New York, N.Y.

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PUBLICATIONS

RUGBY WORLD (3z) is the tip-top monthly magazine for Rugby Union enthusiasts. It is lively, authoritative, picture-packed and appears each month. From a new album which is due for release in October, only other albums by the group are the ones you mention.

pop the QUESTION

Thunderclap Jim and that Fillmore T-shirt

Where can I purchase, in England, a Fillmore West T-shirt as worn by Jim Fitzmaurice of Thunderclap Newman, on the cover of Disc (July 12)—C. Ferris, 157 Rany Avenue, Greenhill, Sheffield 8.

It was brought back from the States by Roger Daltry, the Who, for Brian Russell, of the promotional department of Track Records. Brian lent it to Jim Fitzmaurice for a "Top of the Pops" TV show which produced another state inquiry: "We had over 50 letters about it," says Brian.

Perhaps some enterprising shirt manufacturer in Britain will make some reproductions. Otherwise, you may have difficulty in obtaining someone.

Where can I obtain a copy of the words and music to "The Box Gies songs"—D. Jarvis, Greenslade Road, Cheltenham Wood, Birmingham 14.

There's a lot of Bee Gees songs from their "Yes" EP available at 7s 6d. You should be able to order it through your local music shop. Please send a P.O. for 7s 6d to Abigail Music Publishing Company, 67 Brook Street, London, W.1.

Is a new LP by Roy Orbison on the way? Buck R. Salisbury Road, Merton, London, S.W.19.

At present, there are no new albums or singles scheduled for Roy. But there may be something later.

I have been told that Frank Sinatra and Glen Campbell will be appearing this year. Is this correct? D. Merritt, 110 Uplands, Weymouth Garden City.

Do you know where Frank Sinatra is visiting Britain? But Glen Campbell is coming over in the autumn for TV appearances on the forthcoming Tom Jones series.

Who is on the cover of the Fairport 67? They's LP "Unhalfbricking"—B. Kelly, Euston, W.1.

Who are the parents of girl singer Sandy Denno? Jefferson Airplane. Ages of the members, heights, etc.—Miss B. Nicholson, Kirkcandrews Farm, Kirkcandrews, Edin. C.18.

Marty Balin, born 1943, height 5 ft 9 ins, weight 135 lbs, dark brown eyes and hair; Gene Slick (24), born Chicago, 5 ft 11 ins, 111 lbs, brown hair and eyes, now lives in San Francisco; Jorma Kaukonen, born December 23, 1940, 6 ft 11 ins, 140 lbs, blue eyes and brown hair; Jack Casady, born April 13, 1944, 5 ft 11 ins, weight 140 lbs, green eyes, brown hair; Paul Kantner, born March 11, 1941, 5 ft 9 ins, 135 lbs, Spencer Dryden, born New York, April 7, 1941, height 5 ft 9 ins, dark brown hair.

Where can I write to "Love Me" the other members of the Marmalade band? They are a group and someone had singer Dean Ford also a Scott—and is married?—G. J. Westall, 14 Westhall Gardens, Brackley, Northamptonshire.

Write to Marmalade, c/o Roz Fleetwood, 6 Southampton Place, London, W.1. Southampton Place, Dean Ford comes from Airdrie in Scotland. He is married.

When will Love's "Love Four Five" be released? I have three LPs by the group "Love", "Capo", and "Forever Changes." Have they recorded other than Hugh Davis, Noel Slioh, Llanelli, Carmel, Wales.

"Love Four Five" will be available in October. Only other albums by the group are the ones you mention.

Where can I write to the Jack Jones fan club, and have the name of an album coming out—Christine Lindley, 17 Clive Green, Bracknell, Berkshire.

Address of the Jack Jones fan club: Miss Angela Eden, 64 Roswell Road, Southampton. Amen Corner has been working on a new album which is due for release now.

Glen Campbell: on TV

We welcome your questions. But each question MUST be accompanied by one of these seals. Pin it to your letter or postcard and write to: "Pop the Question", Disc, 161 Fleet Street, London, E.C.4.

CUT HERE

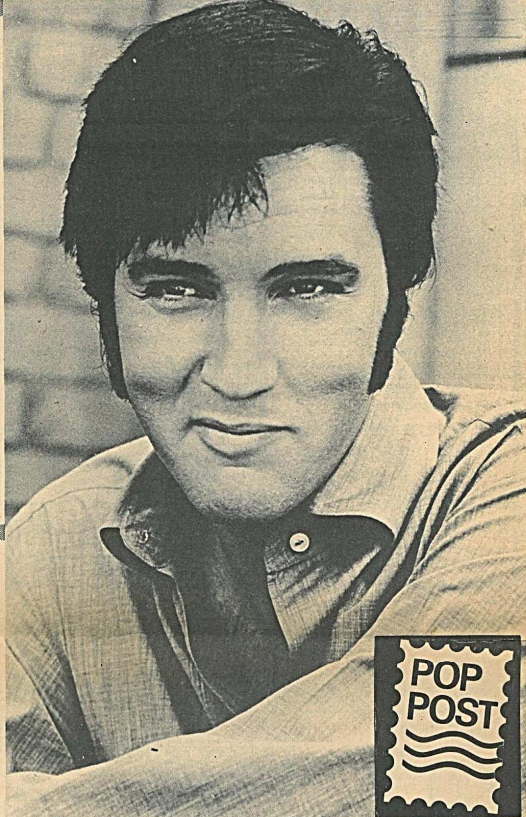


Elvis: sub standard 'King'!

ELVIS Presley fans must rate among the most nauseating people in the world. He has a hit record every four or so years, and they call him the "King," a title he was deprived of years ago by John Paul, George and Ringo.

What Presley fans seem to forget is that every year he

has a substantial number of singles and LPs issued so surely in among them the occasional good song must crop up and is therefore a hit, but really the vast amount of it is sub-standard material and they still call him "King." Ugh! — T. L. Graham, Apt. 10a, 15 Mount-garrie Road, Glasgow S.W.1.



I TUNED in to Radio 1 Club last week, mistaking it for Radio 4, and heard Peter Savroft singing "Take Off Your Clothes." What a saucy song! And yet it illustrates the sheer hypocrisy of the BBC for... it's been a record, it would have been... but as it was one of their own "live" tapes, they didn't even bother to check it. Next they'll be having the NDO singing rugby songs! — Stephen Robinson, 45 Chalmister Road, Worcester Park, Surrey.

WHEN on car will people give up this ridiculous argument over whether the "Chorus" in "The Ballad of John and Yoko" is or is not swearing (P. Redmond, Disc, July 12, and countless others). I couldn't care less if it is. It's a fantastic record and people can

take it how they like. As for the comparison with "Oh Happy Day"—have you ever heard two records more unlike? — Pat Douglas, Coventry.

TO SAY the Virgil Brothers (Disc July 19) have only been together six weeks is just rubbish! I bought the Virgil Brothers' first version of "Temptation 'Bout To Get Me" early in 1968. I consider it far better than this re-recording which has been re-issued in England.—Miss J. Finlay, 13 Minster Crescent, Leicester.

ROBIN Gibb hasn't won the fight (Disc 12/7/69). No one has. It's not even a question of winning. Barry refuses to work with him until he's had an apology, that's all—Marie Gurton, 7 Dighton Road, Wandsworth, London, S.W.18.

MOST pop fans would much rather listen to records than "live" music on the radio, and there is no doubt that they all hate listening to bands, such as the N.D.O. This country is supposedly a democracy, and the people do pay for the BBC—their only radio service. So is it at all unreasonable to expect the BBC to give Radio 1 listeners the type of musical entertainment they want, instead of noisy bands, which went out of fashion 20 years ago? — Russell Carey, 4 Whitlands Road, Cirencester, Glos.

CLUES ACROSS

7. See "15 Down"
8. Tina's partner (3)
9. "Klezmer" — by Stonepillow (6)
10. Forste Saga heroine (5)
11. Custard cream (3)
12. No rubber (3)
14. Negative word (3)
15. Group expression (3)
17. "Helo" — (3)
18. Johnny narrator (6)
20. Double act? (3)
21. Vanessa? (8)

CLUES DOWN

1. "Shack" (7)
2. That Foxy Rabbit? (4)
3. Just a moment (6)
4. Miss Ross? (5)
5. Said to be golden (7)
6. Murray or Townsend (4)
11. The Apple's Billy? (7)
13. U.S. star surname (7)
15. and 7, One Beale (6, 8)
16. "Happy" (5)
17. A or BY could be (4)
19. The genuine article (4)

Last week's solution

ACROSS: 1. Oh, Shaggy, 2. Jane, 3. General, 4. (W)inchester, 12. Clara Bow, 14. Dream, 18. Arena, 19. The Best, 23. Helga, 25. Helga Sade.
DOWN: 2. Mummy, 3. Eve, 4. Devil, 5. Family Does, 6. C. S. Lewis, 7. C. S. Lewis, 11. Mrs. C. S. Lewis, 13. Aunt, 15. Aunt, 16. Asa, 17. Dwell, 19. C. S.

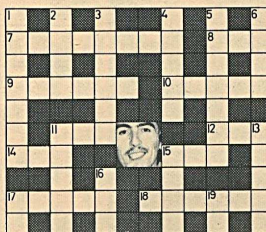
Last week's winners

G. McHaffin, 9 Hazel Grove, Westbury, Wilt., Mr. P. Robinson, 2 Grange Drive, Melton Mowbray, Leics., Mr. J. Hunt, 48 Baginbun Way, Bishampton, Cheshire, Mrs. J. Brown, 12, Mrs. Tracie Botterill, 44 Marine Square, Brighton, Mrs. Miss C. Brown, 23 Pemberton Close, St. Albans, Herts.

DISCWORD

SIX LPs TO BE WON

First six correct entries win FREE LPs. Send answers by first post Monday to: 'Discword', DISC, 161, Fleet St., London, EC4.



ELVIS: his 'King' title was taken from him years ago by the Beatles

BEING an ardent Noel Harrison fan, I have bought his latest single "Sparrow," and although it is the far better version it probably won't be a hit because of it being the flip of Mary Hopkin's big hit "Goodbye." So come on budding talent—fantastic as you may be, chances are if a song isn't considered good enough by an established star to be an "A" side, you will not make it a hit either.—Joanne Manion, 19 Moorlands Avenue, Davyhulme, Manchester.

I HAVE stood by and seen readers knock Bee Gee Barry Gibb for long enough. It is about time someone stood up for him. Why should readers take sides with Robin Gibb when they do not know both sides of the story? If they were really devoted to Robin as they make out to be, then they would admit when he was wrong. But do they? No, they just make all kinds of false accusations against Barry. If there is any needling to be done then do it to Robin for a change. But leave Barry alone.—Miss Linda Reeve, 56 Woodfield Crescent, off Highgate Road, Baskin Heath, Birmingham 12.

WHILE on holiday in England recently I was taken to a night club in the north of England. There I saw P. J. Proby and to my amazement he was magnificent. Being a regular reader of Disc and Music Echo, I wondered why this singer has not had any recent

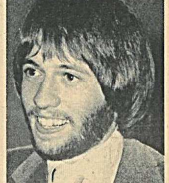
record releases. I know he is not very popular, but surely he must make records.—H. Laurent, 132 Chaussees de Gard, Gelnak, Brussels.

MAURICE Gibb, I'm convinced, is one of the most underrated composers and musicians of our day. You only have to listen to "Idea" and "Odessa" to realise that—but he is always, always referred to as Lulu's husband and never as an artist in his own right. This is true in so many other cases where a musician's talent is overshadowed by marriage to a celebrity.—Martin Field, Warwick.

RE Caroline Boucher's article on Andy Fairweather-Low, if he's got sex-appeal what on earth has Alan Clarke, or any of the Hollies for that matter, got? Their have more sex-appeal in their little fingers than he has got in the whole of his body. They can sing too, not just screech. Come on, Caroline, get your sense of proportion right.—Miss P. Brown, London, S.E.

Caroline replies: One man's meat is another man's poison. If everyone else found the Hollies as

attractive as you do, then there wouldn't be an Amen Corner. ANDY Fairweather-Low has come in for too much knocking. The Andy I know is thoughtful, kind and always has a smile for his fans no matter what time it is, or how tired he may be. He'll interfere if he sees a boomer getting a bit rough with a girl fan. As for his voice going on stage, how many other singers in the same state would just refuse to appear? Andy doesn't because he would not upset his many fans. Stardom will never change him. So come on everybody, stop knocking Andy, please.—"Amen Corner Fan," 29 Silvermere Avenue, Collier Row, Romford, Essex.



Maurice Gibb: under-rated

PENNY VALENTINE

BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS



Fifth Dimension has impact but no subtlety

SUNSHINE Of Your Love (Liberty)—The reason I always loved the Fifth Dimension apart from their amazing talent—was their ability to be technically brilliant and insinuate their way into your mind. Lately they seem to have dropped all this in favour of a rather crass attack policy with their voices, so that all that lovely subtlety has gone.

Shut. This springs to mind particularly on this record, their version of the Cream number and they go at it hammer and nails. Impact it certainly has, and after "Aquarius" it should do very well. But I'm not over-enthusiastic.

OUT TOMORROW

TIM HARDIN

SIMPLE Song Of Freedom (CBS)—I'm sure it's fairly obvious that it would take a man from Pinkerton's Detective Agency to find a more ardent Hardin fan than me. I must declare my bias now.

That being so you'll understand why I'm so delighted about this record. For one thing it's the first single to ever made that doesn't sound as though he was about to die. For another I do believe it stands a pretty good chance of

being more than nice. Written by Bobby Darin (oddly since he recorded Hardin's Carpenter

and Tim made no bones about how he felt on THAT score), it has a nice building feel and is a cross between Hardin's usual simplicity and a slight gospel tightness. It's refreshing, it sounds lovely and it is for all these reasons a very happy record.

OUT TOMORROW

DOORS

TELL All The People (Elektra) Doors continue to baffle me with their records. After their last melodious offering that only let their usual feelings drift through occasionally comes this attractive and, I would have thought, highly untypical record. None of the aggression, either in vocal or backing attack, we're used to from them. They do make an attempt to attack us lyrically but that's about all. For the rest it starts with brass then drifts into Jim Morrison's voice. Actually it's so normal I found it got a bit dreary towards the end.

OUT TOMORROW

SONDS NICE

LOVE At First Sight (Parlophone)—I fully expected an instrumental record of that lovely little Jane Birkin song I reviewed last month—and that in

Chambers Bros. doing their nuts!

WAKE UP (Direction)—And you'd find it hard to do anything else with this really raving powerful tight record from the Chambers Brothers that gives me hope for the future—especially as I haven't really ever seen what all the fuss in America has been about concerning this group.

Anyway one that will certainly be played to death, and might give them their first hit too.

A brass intro that reminded me of "Turn On Your Lovelight," and then some really coarse biting singing as though everyone's doing their nuts.

OUT TOMORROW

their wisdom the BBC and Mrs. Mary Whitehouse have seen fit to jump on. And here it is featuring some nice organ playing and some pretty straggles and making it all sound very pretty, which it is, and very romantic. I should think it will do quite well and if, in passing, it manages to help along the original vocal one then I couldn't be more pleased.

OUT TOMORROW



HUMPERTINCK: makes it sound as easy as if he sang it in his sleep



Tim Hardin: a happy record

Fifth Dimension's Marilyn

Engelbert, with the nicest song he's done yet

I'M A BETTER MAN (Decca)—Well now. As Alice was given to remark—curiouser and curiouser. For the first time since he started recording Engelbert has had the sense to choose a very nice song from Burt Bacharach and Hal David, instead of the

usual dreary, forceful ballad. I applaud it.

He drifts along on typical David tricky notes—the one that run into each other and

that only Dionne Warwick can usually manage to survive on—and sounds as though it was so easy he did it in his sleep. I'm a tiny bit

worried about the pace which makes the song lose a little impact but I hope it's a hit because it's the nicest song he's done. **OUT TOMORROW**

Quick Spins

ONE of my most liked groups—the Fortunes—do a new and very good version of the theme from "The Alamo." The production is very good and the whole record shines with the professional touch. I'd like them to have a bit while I admire the record I wonder a bit at the choice. Still it may do well for the styling alone (United Artists).

Mike d'Abo's highly individual touch with lovely piano introduces the first new Twinkle record for a few years. Called "Micky," the tune is catchy but the whole thing is made to sound much better by d'Abo's production and those good, tight girl soul voices (Eman).

"Reaching For The Sun" is the best record Nicky James has ever

made. Parts of the melody reminded me strongly of my favourite Cream number—Jack Bruce's "We're Going Wrong" (staggeringly so, in fact). A very good big band sound. Nice (Phillips).

Peter Lee Stirling manages to sound like the Beach Boys warmed up on "Big Sam." A good record on sound value but lyrically it would have thought a bit dated (MCA).

Lou Christie comes thundering back with that incredible voice of

his on a tight little commercial pop record called "I'm Gonna Make You Mine" a song remembered from way back. Clean, crisp sound and it might do very well (Buddah).

Playground's "Things I Do For You" a record you could totally ignore should you want to (Nems). As Wilson sounds more like Lou Rawls than ever on the Four Tops song "Shake Me Wake Me." A slowed-up version that sounds like an album track (Liberty).

"Have Another Dream On Me" has a very strong chorus and Marlin Powell has a nice voice (CBS).

Ex-Buffalo Springfield man Neil Young comes up with "The Loner"—a rather messy record I thought (Reprise).

Jon Mitchell gives "Chelsea Morning" her usual perfect treatment with that lovely catch tripping up her voice (Reprise).

Extraordinary Dion's almost classic "Abraham Martin and John" given a weird treatment by Moma Tabbey, who sings like a female Louis Armstrong. Odd (Mercury).

James Brown does his usual bit on "Mother Popcorn" all huppating and aggressive but the brass is a jinking joy (Polydot).

"Hallelujah" is an arresting record by Deep Purple with Hendrix/Fudge backing and mournful close voices singing almost gospel lyrics. I rather like it (Harvest).

Bryan Yemas, they said, sounded like Tom Jones. Well, I may have cloth ears but I can't see the comparison myself on "The Train." A rather high-pitched voice the man's got. Oh well (President).

"The Night I Chased The Women With An Eel" is a title to put you off. In fact, it's an instrumental by the Comedy Players, it says here—it sounds like a poor man's copy of Mason Williams (Decca).

Geminale's "Something Special" isn't really. Just a lot of pretty but undistinguished pah-pahing on the vocals (President).

MOON SHOTS!

JOHNNY HARRIS ORCHEL: Footprints On The Moon (Warner Bros.).

CAPE KENNEDY CONSTRUCTION CO.: First Step On The Moon (President). Two moon records—and more to follow obviously. The first is an instrumental that's really delightful and reminded me of "A Man And A Woman."

The other is a weird thing that starts with a slowed-down tape of the astronauts reading from Genesis on the last moon shot, with a kind of religious organ feel going on in the background.

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AUGUST 2, 1969

EVERY THURSDAY

BLIND FAITH is the name PLANNED It is the title of the latest rave group. of a current hit. Today THAT'S THE WAY GOD we spotlight the church.

What do pop people really think about religion?

Six stars answer six questions.



Tony Blackburn



Andy Fairweather-Low



Christine Holmes



Pete Townshend



Dean Ford



Scott Walker

Do you believe in God?

I THINK so. I believe there's some sort of power—some force behind everything governing our lives. I don't necessarily believe there's a man sitting up there on a seat judging us.

NOT really. I never really think about it, I just carry on from day to day and let things take their course and I get brought up and brought down. My life is balanced. If something good happens then something bad happens. You're born and you die. Fullstop.

YES I do, because that's the way I've been brought up.

YES, and I think deep down I always have believed. I think the atheist and agnostic ideals are just delaying processes — part of the search to find God. Everybody deep down inside knows they are part of a much bigger existence and consciousness we call God.

IT'S a very difficult question to answer. I believe in a sense, but I believe that God is a good power of someone rather than a person in the sky. God is a sort of mental telepathy, a subconscious spirit of good. It's a good belief and you can still pray to God.

NO. Because there's no foundation for me to do so. I think Jesus existed and was a very brilliant man, and knew things about levitation—there's one theory that he was an astronaut. He was ahead of his time, a magician, but just a fanatic, and that's all there was to it.

What do you think is the role of the Church in society today?

IT'S a little bit out of date, it's not in touch enough with the up and coming generation and it hasn't moved forward enough, science is too far ahead of it. Religion is based on us being on this earth, it hasn't taken into account that we may get away to the moon. The Church should be helping the underprivileged and invalids.

NON-EXISTENT for me and a lot of the kids as well, because it's doing nothing. It's so far away from reality it's not true. It spends all its money on keeping the churches but not on dealing with the problems of today. The Church of England is the biggest property owner in this country. They're using it to keep alive old things which is wrong.

IT'S less important now than it used to be because people—especially young people—are finding a new level for themselves which our parents never had. I don't think it's as important as it has been — it's more than ever an individual thing now.

THAT'S very difficult. Obviously the Church has served people over the centuries by providing an organised religious life. People do still demand ceremonies — but I think Church existence has today become mainly out of date.

IT SHOULD take a more definite stand. In the case of the Pope, although I'm not Catholic I think he should change his ideas but because he has such power over so many people. So he should try to promote peace. I don't believe one man should have so much power, but as he has it should be put to good use.

TAKING money from a lot of poor people in poverty stricken countries, hypocrisy—what more can I say than that? It's a pretty strong business—the role of the Church.

Do you like to see churchmen coming to terms with youth as 'swinging vicars', or do you think they should be more sombre and retain their authority?

SWINGING vicars never quite come off. People who want religion by all means have it, but people who don't want it shouldn't have it forced on them.

The swinging vicar is something for the kids to catch on to. The only thing he needs is money and backing. "Swinging vicar" is a cynical term, but he's getting to grips with the problems which the Church is so far away from.

I DON'T know. I think it's important that they take an active interest in what people are doing, especially young people. It's a traditional thing with the Church to be sombre and dignified, and I think I'd prefer that to a hippy priest. That would feel funny and look funny.

I DON'T think there should be any ordained ministers. Disciples of figures like Christ, or Buddha or Meher Baba should just be disciples and lovers, in which case their lives will be OK anywhere. I think you can get by without having teachers, but that doesn't mean you have to avoid any kind of ceremony.

I DON'T think they should be swinging vicars. Some of them are changing their ways by expressing themselves and instead of reading straight from the Bible as it was written they compare it with modern day living. This is good and more true to life. People want to hear it like that. But that's as swinging as they should get.

I DON'T think too much about vicars. My only religious contacts was to do with monks when I was in this monastery. I believe they're something going for them spiritually, that's where religion does people good because they're drawn together by love and working together in a community like Communism. But the ordinary vicar makes me ill.

What is the best message the Church can project?

PEACE, love and to stop fighting and try and get rid of violence. And I think they should back the space programmes, they're very important, and man will never stop now he's on the moon.

I DON'T know. Basically to me it's just down to the people. You can be a Christian anywhere, you don't have to go to church and be a certain denomination to be good. I don't really know about that one, because messages can't come from the Church. The Church certainly hasn't got a message at the moment.

LOVE makes the world go round. That's what it's all about, and that's what religion is all based on.

I CAN'T really say any message. At the moment the Christian Church is about to lose its influence. The reason why so many young people are so dynamically opposed to the Church is because they are all searching for the truth. Youth is desperately lost and angry and the Church is not fulfilling its needs.

LOVE thy neighbour and peace.

I DON'T know. Because there's no message I believe that they can project that I would like and would like to listen to. It's all based on the Bible and I think the Bible is a load of crap.

Why do you think attendances at churches of many denominations have dwindled over the last few years?

BASICALLY because within the Church they're fighting. Catholics are fighting the Protestants in Ireland, and when religion can't agree within its own circle how on earth can they really expect people to go to church when they're preaching peace and aren't observing it? It's a terribly sorry state when religions can't keep the peace. Also the Church has lost contact with people.

FROM the things I've said previously. It's just the Church is so far away from life. Everything you touch is not just reality, it's the fact that now people from the Bible it's trying to keep alive.

BECAUSE of this individual thing I was talking about. People now are thinking more than they used to. In Henry VIII days when he broke from the Catholic Church everybody accepted what he did, and what their parents did and what was expected of people will not allow themselves to come into society as they used to. They have their own ideas.

The memory and figure of Christ was once very powerful. What's happening now is that all the ceremonies of the Church still remain, but not fervour in the man himself. This is probably why there's been a rise in mysticism — it's going back again to the early stages of getting people want a figure like Christ again today — someone who will fill them with that kind of inspiration.

BECAUSE the Church is something for old people, you can't change old people, their minds, they are people that have believed in the Church all their lives. The main thing is they're not going to grasp on to anything new. They have a certain age they have to think for themselves. People that they're not going to be struck down by death are happy because they don't go to church.

BECAUSE people are becoming hip to the hypocrisy of Church. It isn't even lazier any more, it used to be when people just couldn't get themselves together to go. It's a new sort of Renaissance if you like, a realisation about it all.

What question would you most like to ask God?

WETHER he's got a colour television set. No, I'd ask him why it is that he creates babies and children that aren't properly formed. Why his work isn't always perfect.

I WOULDN'T even know how to state I'd most probably try to be too clever. And probably end up asking whether he liked the Rolling Stones.

HOW long have you been up there?

WHO am I?

I DON'T believe in him as a person so I couldn't ask him anything. If you pray for him and ask him something, then you're asking a part of yourself something.

WHY? That's all.