

# DISC

and MUSIC ECHO 9d

OCTOBER 21, 1967

USA 20c

**CLIFF: My future** page 10



**Beatles link with Stones** page 5



**Soulmen**  
**tour a**  
**smash!**  
**Page 8**



**PROCOL crash States!**

PROCOL HARUM, up to No. 7 this week, could have an American No. 1 on their hands by the time they arrive in New York next Friday (27). The group's second single, "Homburg," has sold over 250,000 copies in the U.S. since its release there two weeks ago.

Before the group left for a Zurich TV date on Monday, accompanied by their

founder/manager, Keith Reid, they were told by co-manager Tony Secunda from Los Angeles, that the three-week U.S. tour is already close to a sell-out and that Ed Sullivan has now offered them two dates on his networked TV show during their stay.

● Pictured above, left to right, are Matthew Fisher, Robin Trower, Dave Knights, Gary Brooker and (seated) B. J. Wilson.

● Matthew Fisher goes solo! Page 4.



**HERD**  
**leap to**  
**eight!**  
**Page 9**

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

**JOHNNY Moran** raving about Dusty's New LP. Stevie Wonder got plenty of laughs at EMI's party in his honour in London when he said: "I agree with Governor Wallace, who said: 'I don't believe in segregation. I believe in slavery.'" Loads of congrats to Lulu on getting American chart-topper with "To Sir With Love"—she and Pet Clark are the only British girls to have made it.

**Daily Mirror headline:** "Move to end Rhodesia deadlock." What will they get up to next?

On the move: new Fulham house bought by Kenny Lynch; £10,000 St. John's Wood house for Eric Burdon and wife Angie; new one nearby for Lulu.

## Nancy

Good scoops for David Symonds on Radio 1 last Thursday: first play for Alan Price's new single, "Shame," and first British interview with Bobbie Gentry.

Scott McKenzie went to the same high school as Tim Rose.

**POP in court last week:** Tory QC Quintin "Belt Up, Beatles" Hogg appearing for Labour Premier Harold "Move Cartoon" Wilson.

Tottenham football team formed supporters' club for The Timebox after hearing them at London's Playboy Club. To help kick-off the release of the group's "Don't Make Promises" single, Spurs presented a football bearing good luck messages.

Wedding bells soon for

mother and daughter Sinatra? Nancy Sur.—first wife of Frank — to "Thoroughly Modern Millie" producer Ross Hunter; Nancy Jr. to longtime photographer friend Ron Joy.

Bonzo Dog Doo Dah Band excellent entertainment at London Raymond's Revue Bar party to launch their album "Gorilla."

Why does DJ Mike Raven call Georgie Fame "George"? Close friends know him as Clive.

Nearly all Radio 1's DJs at

EMI party for Stevie Wonder and Jnr Walker and the All-Stars last week.

Dave Clark Five's first single since May, "Everybody Knows," spotlights guitarist Lenny Davidson as lead singer.

Single described by Disc's New York writer Nancy Lewis as "unbelievable" and "indescribable" from ex-Spoonful Zal Yanovsky is released here on October 27. Title: "As Long As You're Here" with "Here You're As Long As" as the B-side!

Nice: Sandie Shaw's mother phoned Penny Valentine to congratulate her on last week's Disc interview. And Dusty wrote to Penny from Australia to thank her for the interview with her six weeks ago!

Sam and Dave should meet Radio 1's Mike Raven while they're here—without him they might never have been known.

Emperor Rosko can be heard in French six days a week from 5-6 p.m. on French Radio Luxembourg.

Presenting the star without any flowers in his hair . . .



If you go to "Top Of The Pops," wear some smiles on your faces! Scott McKenzie is pictured after receiving Disc's "Silver Disc" for quarter-million-plus sales of "San Francisco." With him at last week's "Top Of The Pops" are Pete Murray, BBC-TV production assistant John Hughes, and Sammy Juste.

Bee Gees' new record, "Words," absolutely beautiful. First single they produced themselves, too.

Fortunes seeking temporary bass/vocalist to replace Rod Allen who enters hospital on October 27 for three weeks for the removal of gall stones.

After Spain, the Swedes attempting to invade British pop. First came Ola and the Janglers, and this week Tages, five sons of wealthy Swedish businessmen, began ballroom tour for Arthur Howes.

Herd amazed to hear their hit breaking out in San Francisco and other American areas.

Last week's national press item that Playground group were originally encouraged by Monkee Davy was first revealed in "Scene" six weeks ago; Playground's Chris, incidentally, was the other English boy originally planned to appear in the Monkees group.

## Proby

Were the EMI parties for pop stars or to show the latest Mike Lennox clothes fashions?

New London group discovered their name—Doctor Marigold's Prescription — refers to the bubonic plague.

Tony Blackburn cutting a new ballad single.

P. J. Proby hasn't lost his magic. Two luscious dollies, Elaine and Barbara, croupiers in a Birmingham casino, hitch-hiked from Birmingham to visit him in London.

Is it true they can hear the music in London's Bag O' Nails in Cape Kennedy?

Simon Dee lives so high up in a block of flats at London's Maida Vale his enemies could get at him only by helicopter.

P. J. Proby says he was lazing about like the Flowerpower crew at one time. "Only difference—they didn't call us Beautiful People. Just bums," he cracks.



BEE GEES' BARRY GIBB: their new single is "Words."

Does Cilla's new hair style really suit her? See page 11. Lulu's little Yorkshire terrier is ill.

Cheer up—the Four Tops ARE coming to Britain next year, says a special report from Motown.

Pete Drummond should not put down rival deejays — especially when they're better than him.

Bee Gees' song, "Words," which Georgie Fame sings in "The Mini Mob" film, would be a natural hit for Cliff Richard.

Scott Walker in an unusually talkative mood on Sunday's "Eamonn Andrews Show."

Nostalgic time on TV for film fans at the weekend. ITV's screening of "The Misfits" starred the late Marilyn Monroe, the late Clark Gable and the late Montgomery Clift.

P. J. Proby and Georgie Fame played rugger in London's "Bag O' Nails" club after closing time.

Zoot Money and Georgie Fame revel in the tale of how they were nearly picked up by two young men in a Mini on the motorway. "We'd been looning around down at a club in Surrey and were all 'camped-up' in kaftans and things. I had my hair back in a rubber band. These guys mistook us for a couple of chicks, obviously, and started to chat us up!" recalls Georgie.

Peter Janes|EMPERORS & ARMIES

c/w Go Home Ulla|203004



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CAT STEPHENS' FIRST PRODUCTION

The Sound of Peter Janes on



New Deram recording group, the Dream, latest bookings for the Tremeloes/Traffic tour.

Ex Radio 390 D.J. Woolf Byrne planning a "Rosko-type" show for BBC German service.

Emperor Rosko plans to make his own jingles, buy five more mynah birds, and give his car away in a contest on future "Middy Spins."

Canadian Duncan Johnson asked to portray Sherlock Holmes for American commercial—"because I had an English accent!"

Ed. Stewart's 'Myrtle' is a real person. "I talked to her for about ten minutes by mistake on a crossed telephone line," he said.

Keith Skues compering his own weekly Thursday night show at London's 100 Club.

Week's most ominous name: an antique shop in Marylebone, London, called "Remains To Be Seen."

Keith Bateson, most zany producer ever allowed inside the BBC's majestic walls.

Value-for-money dept: For 7s 6d a year, members of Stax/Atlantic appreciation society get photographs of all S/A artists, full biographies, and the largest monthly newsletter we have ever seen.

Let's hear it for Decca, who are still plugging Robert Knight's great "Everlasting Love."

Percy Sledge's hairstyle quite unbelievable.

Nashville Teens making their second LP—in five years!

Skip Bifferty have painted their lawn at Putney red! Disbelievers are invited to call in and inspect—any time!

Circus group off to Brighton to record the sea for their next record!

## Fan Gag—by Barry Fantoni



"This Walter Gabriel is a great disc-jockey, but his records are a bit of a drag. . ."

# DISC TOP 30



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# CHART TOPPER



- 1 (3) MASSACHUSETTS ..... Bee Gees, Polydor
- 2 (1) ● THE LAST WALTZ... Engelbert Humperdinck, Decca
- 3 (2) HOLE IN MY SHOE.....Traffic, Island
- 4 (4) FLOWERS IN THE RAIN...Move, Regal Zonophone
- 5 (6) THERE MUST BE A WAY  
Frankie Vaughan, Columbia
- 6 (7) THE LETTER.....Box Tops, Stateside
- 7 (16) ▲ HOMBURG.....Procol Harum, Regal Zonophone
- 8 (14) ▲ FROM THE UNDERWORLD.....Herd, Fontana
- 9 (5) REFLECTIONS.....Diana Ross and the Supremes,  
Tamla Motown
- 10 (8) EXCERPT FROM A TEENAGE OPERA  
Keith West, Parlophone

NEXT 20: Introducing FOUR TOPS, KINKS,  
SHIRLEY BASSEY

- 11 (26) ▲ BABY, NOW THAT I'VE FOUND YOU.....Foundations, Pye
- 12 (13) ODE TO BILLIE JOE.....Bobbie Gentry, Capitol
- 13 (15) WHEN WILL THE GOOD APPLES FALL.....Seekers, Columbia
- 14 (10) THE DAY I MET MARIE.....Cliff Richard, Columbia
- 15 (19) KING MIDAS IN REVERSE.....Hollies, Parlophone
- 16 (12) BLACK VELVET BAND.....Dubliners, Major Minor
- 17 (29) ▲ ZABADAK.....Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 18 (9) ITCHYCOO PARK.....Small Faces, Immediate
- 19 (11) LET'S GO TO SAN FRANCISCO.....Flower Pot Men, Deram
- 20 (27) ▲ YOU'VE NOT CHANGED.....Sandie Shaw, Pye
- 21 (17) ● JUST LOVING YOU.....Anita Harris, CBS
- 22 (25) YOU'RE MY EVERYTHING.....Temptations, Tamla Motown
- 23 (22) FIVE LITTLE FINGERS.....Frankie McBride, Emerald
- 24 (21) ● SAN FRANCISCO.....Scott McKenzie, CBS
- 25 (18) ● I'LL NEVER FALL IN LOVE AGAIN.....Tom Jones, Decca
- 26 (28) LOVE LETTERS IN THE SAND.....Vince Hill, Columbia
- 27 (20) GOOD TIMES.....Eric Burdon and the Animals, MGM
- 28 (—) YOU KEEP RUNNING AWAY.....Four Tops, Tamla Motown
- 29 (—) AUTUMN ALMANAC.....Kinks, Pye
- 30 (—) BIG SPENDER.....Shirley Bassey, United Artists

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

# HIT TALK

by EMPEROR  
ROSKO



## Sorry, Dave Dee — you can do better than this!

ENGELBERT's is a No. 1 record so what can I say about him? It's not my kind of music, but I admire anyone who can get to No. 1.

I kind of like the "B" side of Traffic's better—I don't know why, I just do, but if there hadn't been another side, I would have liked "Shoe."

Bee Gees' is a fantastic record, and the title is the most difficult word in the American language.

Frankie Vaughan? Well, he's got his public, and they will continue to buy his records. I admire him for being anti-hippies and just hope he didn't say all

that just for publicity.

"The Letter" is my record of the month. It will be a No. 1. Cliff's almost sounds like a show tune. He sings very well, but this is no better or worse than any Cliff Richard record.

I would reserve judgment on the Herd. I don't mind it, but I want to wait and see what they come with next.

The Hollies are changing their bag and they must be very careful. I preferred "On A Carousel" and "Carrie Anne," but they are nice guys and I tend to support them.

"Homburg" is an instant hit,

and has a fuller sound than the first one. The only thing that will keep it from No. 1 will be another Engelbert-type disc.

I dig Sandie Shaw very much, but she's not happening with the times. It's a good record and had it been released 18 months ago would have been a smash. Now I don't know.

Sorry Dave Dee, but I think you can do a lot better than "Zabadak"—you must think commercially.

NEXT WEEK:  
MIKE RAVEN

### Top Ten LPs

- 1 (1) SGT. PEPPER  
Beatles, Parlophone
- 2 (2) SOUND OF MUSIC  
Soundtrack, RCA Victor
- 3 (3) SCOTT  
Scott Walker, Philips
- 4 (4) DR. ZHIVAGO  
Soundtrack, MGM
- 5 (5) BEST OF THE BEACH BOYS  
Beach Boys, Capitol
- 6 (9) RELEASE ME  
Engelbert Humperdinck,  
Decca
- 7 (—) HIPSTERS, FLIPSTERS, FINGERPOPPIN' DADDIES  
Geno Washington,  
Piccadilly
- 8 (6) PIPER AT THE GATES OF DAWN  
Pink Floyd, Columbia
- 9 (10) CRUSADE  
John Mayall, Decca
- 10 (—) WALKER BROTHERS STORY  
Walker Brothers, Philips

### AMERICAN TOP TWENTY

- 1 (3) TO SIR WITH LOVE.....Lulu, Epic
- 2 (1) THE LETTER.....Box Tops, Mala
- 3 (2) NEVER MY LOVE.....Association, Warner Bros.
- 4 (8) HOW CAN I BE SURE.....Young Rascals, Atlantic
- 5 (15) EXPRESSWAY TO YOUR HEART  
Soul Survivors, Crimson
- 6 (24) IT MUST BE HIM.....Vikki Carr, Liberty
- 7 (10) SOUL MAN.....Sam and Dave, Stax
- 8 (4) LITTLE OLE MAN.....Bill Cosby, Warner Bros.
- 9 (9) GIMME LITTLE SIGN.....Brenton Wood, Double Shot
- 10 (13) YOUR PRECIOUS LOVE  
Marvin Gaye and Tammi Terrell, Tamla
- 11 (16) GET ON UP.....Esquires, Bunky
- 12 (12) HEY BABY, THEY'RE PLAYING OUR SONG  
Buckingham, Columbia
- 13 (18) A NATURAL WOMAN.....Aretha Franklin, Atlantic
- 14 (5) ODE TO BILLIE JOE.....Bobbie Gentry, Capitol
- 15 (6) HIGHER & HIGHER.....Jackie Wilson, Brunswick
- 16 (7) COME BACK WHEN YOU GROW UP  
Bobby Vee and the Strangers, Liberty
- 17 (23) PEOPLE ARE STRANGE.....Doors, Elektra
- 18 (11) APPLES, PEACHES, PUMPKIN PIE  
Jay and the Techniques, Smash
- 19 (34) INCENSE AND PEPPERMINTS  
Strawberry Alarm Clock, Uni
- 20 (37) PLEASE LOVE ME FOREVER.....Bobbie Vinton, Epic



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# Procol Harum man to do solo album

**BONZO DOGS ON 'DEE-TIME'**  
 BONZO Dog Doo Dah Band appear on Simon Dee's "Dee Time" TV show this Saturday (October 21) and have been booked for London's Saville Theatre a week later (29)—as a result of a show they gave at Raymond's Revue Bar recently to launch their album "Gorilla."

**Shirley strikes big**  
 SHIRLEY BASSEY — who had big chart hits with "I Who Have Nothing" (1965), "Reach For The Stars" (1963) and "As Long As He Needs Me" (1962)—is the first artist to make the hit parade with a song from the new smash musical "Sweet Charity."  
 Her "Big Spender" enters this week at 30.  
 Other singers who have already recorded numbers from the score include Dusty Springfield, Tony Bennett, Barbra Streisand and Connie Francis.  
 Shirley will have a new album, "One Of Those Songs," out soon. Both her new single and the LP were produced by Norman Newell.

PROCOL HARUM organist, Matthew Fisher, is to "go solo" for the first time in his career when he cuts a special instrumental LP next month.  
 The album is the decision of the group and record producer, Denny Cordell.  
 "Fisher is a genius—and this LP will just be another extension of Procol Harum as a group. Of course, there is no question of him leaving the group at all," Cordell told Disc on Monday.  
 Some of the tracks will be composed by Matthew and Procol will make guest appearances on various tracks.  
 "Other famous names will contribute musically towards the LP—they will remain anonymous, but no doubt everyone will recognise who they are," added Cordell.  
 Procol's follow-up single to "Homburg" has now been completed and will be released late December. Their LP, "Procol Harum," will be out next month.

### Bobbie Gentry may return next year

**BOBBIE** Gentry flew back to the States on Saturday after a whirlwind three-day visit to Britain with the promise of returning for a longer stay at the end of January.  
 Bobbie is due to appear at the San Remo Song Festival in January and then plans to make appearances in Britain.  
 While in London she wrote several songs for her next album in the States, which she is recording at present. EMI, meanwhile, are issuing her first album, "Ode To Billy Joe," in Britain in a month's time. It features 10 songs, nine of which were penned by Bobbie.

### Ben E. King here

**BEN E. KING**, former lead singer with the Drifters, was due to arrive in Britain today (Thursday) for five weeks of one-nighters.  
 Ben, whose big solo hits include "Spanish Harlem," "Stand By Me" and "Amor, Amor," takes off tomorrow (Friday) at London's Caribbean Continental Club.  
 Other dates: Forest Gate Upper Cut (21), Bexley Black Prince (22), Birmingham Cedar Club (23), Hanley The Place (24), Castleford (26), Manchester Prince's and Domino Clubs (29), and London's Marquee (30) and Scotch of St. James (31).

## 'TOP OF THE POPS': CHRISTMAS

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### TV SPECTACULARS

"TOP OF THE POPS" plan special spectaculars over the Christmas period. There may be two extra shows—in addition to the regular programme seen on the Thursday prior to Christmas.  
 "But I can't say anything definite yet about additional shows," "Top Of The Pops" producer Johnnie Stewart told Disc on Tuesday. "But it should follow the format of last year's programmes, when we had three."

Johnnie plans to feature all artists who topped this year's chart. "And we may include other items, like American artists who have had a long run in the chart. We are working out plans at present."  
 Johnnie also confirmed that major changes would take place in "Top Of The Pops"—as exclusively revealed in Disc on October 7. "But it wouldn't be right to reveal anything at this stage," he added.  
 1967 chart-toppers likely to be featured on the Christmas shows are: Tom Jones (No. 1 with "Green Green Grass Of Home"), Monkees ("I'm A Believer"), Petula Clark ("This Is My Song"), Engelbert Humperdinck (two No. 1 hits with "Release Me" and "The Last Waltz"), Frank and Nancy Sinatra ("Something Stupid"), Sandie Shaw ("Puppet On A String"), Tremeloes ("Silence Is Golden"), Procol Harum ("A Whiter Shade Of Pale"), Beatles ("All You Need Is Love"), and Scott McKenzie ("San Francisco").

### Flower Pot follow-up

FLOWER POT MEN were in the studios on Monday recording the follow-up to "Let's Go To San Francisco." Title is "A Walk In

### New Tremeloes disc next week

TREMEOLES, who returned from a 10-day Scandinavian tour on Monday, release a new single—"Be Mine"—next Friday (27).  
 They play the disc on "Pete's People"—the Pete Murray Radio 1 show—on Saturday, "Easy Beat" (Sunday), "Top Of The Pops" (26), "Swingalong" (November 6) and "Dee Time" (25).

In between these dates, Tremeloes start their package tour with the Who, Traffic, Herd and Marmalade next Saturday (28) at Sheffield City Hall.

### Eric plays 'Frisco

ERIC Burdon, whose "San Franciscan Nights" single was released on Friday, is currently playing three "San Franciscan nights" during his American tour.

The Sky," another Carter-Lewis composition, and release date is provisionally set for November 10.

On Wednesday the group flew to Denmark for its own 25-minute TV show, and today (Thursday) has a half-hour radio show in Copenhagen.

From November 21-25 they play ballrooms in Denmark and return to Britain for a one-nighter at Hinckley St. George's Ballroom (October 28).

Group guests in Radio 1's "Pete's People" (November 4) and the same night plays Nelson Imperial Ballroom. On November 6 it appears in German TV's "Beat Club" and tours Ireland between November 10-12.

SIMON Dee introduces "Family Choice" on Radio 1 and 2 for two weeks from next Monday (October 23).

# countdown

WHERE THE STARS ARE JUMPING THIS WEEK

### THURSDAY



*Junior Walker—in Castleford*  
**DEL Shannon**—Cavendish Club, Sheffield (until October 21).  
**Stevie Wonder**—Locarno, Bristol.  
**Move**—Pavilion, Worthing.  
**Tremeloes**—Cliffs Pavilion, Westcliff-on-Sea.  
**Pop North** (Radio 1—1 p.m.)—Paul and Barry Ryan, Amen Corner.  
**Late Night Extra** (Radio 1—10 p.m.)—Unit 4 + 2 introduced by Barry Aldis.  
**Jnr. Walker**—Crystal Bowl, Castleford.  
**Duane Eddy**—Whisky A-Go-Go, Wardour Street, London.

### FRIDAY



*Alan Price — Manchester's Belle Vue*  
**HERD**—Newport Agricultural College.  
**Dubliners/David McWilliams**—City Hall, Newcastle.  
**Stevie Wonder**—Royal, Tottenham.  
**Move**—Grand Pavilion, Porthcawl.  
**Joe Loss Pop Show** (Radio 1—1 p.m.)—Move introduced by Tony Hall.  
**Late Night Extra** (Radio 1—10 p.m.)—Fortunes introduced by Mike Lennox.  
**Jnr. Walker**—Imperial Ballroom, Nelson, and Central Pier, Morecambe.  
**Alan Price Set**—Belle Vue, Manchester.  
**Duane Eddy**—Prince's Club, Manchester.

### SATURDAY



*Frankie Vaughan—London's Festival Hall*  
**DAVE Dee, Dozy, Beaky, Mick and Tich**—Plaza, Handsworth, and Plaza, Oldhill, Birmingham.  
**Mindbenders**—Pavilion, Southend.

### MONDAY



*Jackie Trent—on 'Late Night Extra'*  
**MOVE**—Silver Blades, Streatham, London.  
**Monday, Monday** (Radio 1—1 p.m.)—Moody Blues, Neil Christian, Georgie Fame introduced by Dave Cash.  
**Late Night Extra** (Radio 1—10 p.m.)—Tony Hatch and Jackie Trent introduced by Pete Myers.  
**Jnr. Walker**—Ram Jam Club, Brixton, London.

### TUESDAY



*Julie Felix—on BBC-2*  
**JULIE Felix Show** (BBC 2)—Manfred Mann.  
**Tremeloes**—Starlite Room, Kingsway, Southport.  
**Pop Inn** (Radio 1—1 p.m.)—with guests introduced by Keith Fordyce.  
**Late Night Extra** (Radio 1—10 p.m.)—Settlers introduced by Bob Holness.  
**Jimi Hendrix Experience**—Marquee, Wardour Street, London.

### WEDNESDAY



*Tremeloes—at Stevenage*  
**JUKE Box Jury** (BBC TV)—Tony Hatch, Jackie Trent.  
**Parade Of The Pops** (Radio 1—1 p.m.)—Dave Dee, Dozy, Beaky, Mick and Tich introduced by Denny Piercy.  
**Late Night Extra** (Radio 1—10 p.m.)—Alex Welsh Band introduced by Terry Wogan.  
**Tremeloes**—Locarno, Stevenage.  
**Jnr. Walker**—City Hall, Sheffield, and Cutlers Hall, Sheffield.

**Amen Corner**—Wickham Hall, Romford.  
**Herd**—Golden Torch, Tunstall.  
**Dubliners/David McWilliams**—Concert Hall, Glasgow.  
**Stevie Wonder**—Gliderdrome, Boston.  
**Golden Shot** (ATV)—Dave Clark Five.  
**Move**—Gaiety Ballroom, Ramsey.  
**Tremeloes**—Civic Hall, Nantwich.  
**Frankie Vaughan**—Royal Festival Hall, London.  
**Dee Time** (BBC TV).  
**Val Doonican Show** (BBC TV)—Bachelors, Roy Budd.



*Val Doonican—BBC-TV*  
**Saturday Club** (Radio 1—10 a.m.)—Spectrum, Trogs, Young Idea, Madeline Bell introduced by Keith Skues.  
**Pete's People** (Radio 1—10 p.m.)—Bee Gees, Marmalade, Ivy League introduced by Peter Murray.  
**Kinks**—Liverpool University.  
**Jnr. Walker**—California Ballroom, Dunstable, and Metropole Hotel, Brighton.  
**Alan Price Set**—Metropole Hotel, Brighton.  
**Duane Eddy**—Manchester Technical College.  
**Clyde McPhatter**—Prince's Club, Manchester.

### SUNDAY



*Dubliners—in Nottingham*  
**DEL Shannon**—Wetheralls Club, Sunderland, and La Dolce Vita, Newcastle (until October 28).  
**Herd**—Beau Brummel Club, Stoke-on-Trent.  
**Dubliners/David McWilliams**—Theatre Royal, Nottingham.  
**Stevie Wonder**—Belle Vue, Manchester.  
**Who/Vanilla Fudge**—Saville Theatre, Shaftesbury Avenue, London, WC2.  
**Tremeloes**—Locarno, Wakefield.  
**Happening Sunday** (Radio 1—10 a.m.)—Procol Harum, Amboy Dukes, John Walker introduced by Ed Stewart.  
**Top Gear** (Radio 1—2 p.m.)—Hollies, Move, Tim Rose, Soul Sisters, Amen Corner, Clockwork Orange introduced by John Peel and Pete Drummond.  
**Jimi Hendrix Experience**—Pier Ballroom, Hastings.  
**Jnr. Walker**—Tofts, Folkestone.

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# STONES—BEATLES LINK: STARS GIVE THEIR BACKING

POP'S biggest merger—the proposed link-up between the Beatles and the Rolling Stones—received full showbiz backing this week as other top names voiced their views.

Who spokesman Pete Townshend, firm personal friend of the two groups, said: "This is a great idea. We virtually record ourselves anyway—but the Beatles and the Stones between them should be able to get one of the best-equipped studios in London, which will help the small groups they take on immensely.

"These small groups will be able to have the best instead of the rubbish they often have to put up with. I know of one very promising group who used to get fed up because their recording company would only allow them an hour to do a session—which is hopeless.

"The Beatles/Stones idea will end all that business."

It is widely-known that individual members of the two top groups are already recording independently. Mick Jagger has talked of working with Marianne Faithfull in the studio, also P. P. Arnold; and Bill Wyman manages groups of his own.

News of the giants joining forces was "leaked" last Saturday by Disc columnist Jonathan King on his "Good Evening TV" show.

He said this week: "It's a very stimulating idea which will do a lot of good things for the business. Personally, I suspect they'll go into behind-the-scenes business—setting an example to a lot of other groups.

"They're a unique power in pop, virtually free to do as they please, and also close friends. I see it as a big business merger."

But a statement from the Stones' publicist, Les Perrin, on behalf of the group, stressed that the widely-publicised merger talks between Mick and Paul Mc-

Cartney were "purely exploratory."

The full statement says: "In view of statements made over the weekend, but not emanating from the Rolling Stones, that a business merger between them and the Beatles is imminent, it is felt that the position should be clarified.

"MICK JAGGER STATES THAT PREPARATORY CONVERSATIONS OF A PURELY EXPLORATORY NATURE WERE HELD BY HIM WITH PAUL McCARTNEY.

"Discussed was the possibility, or advisability, of opening a recording studio at some unspecified future date. These conversations have NOT been resolved and any assumption to the contrary should be considered premature.

"It should also be pointed out that the report indicating that the Stones are without management



Tom Jones: Palladium show

is incorrect. "Mr. Allen Klein, of New York City, has been the business manager for the Stones for the past two years. The situation remains unaltered.

"The European agent for the Rolling Stones remains Mr. Tito Burns, of Harold Davison Ltd., London."

Beatles press officer, Tony Barrow, said of the Mick-Paul talks: "They want to organise recordings in a studio of their own—and also record other talent. But this venture, of course, would not interfere with the present recording commitments. The talks were very much of an exploratory nature."

Graham Nash of the Hollies, said: "I think the whole thing sounds a very good idea. There's certainly a lack of a lot of facilities on the recording scene here. There are often a lot of problems to overcome before you get what you want.

"We've already formed our own record production company—for ourselves and to record other people. The business could only benefit from what the Beatles and Stones plan."

# Tom, Sandie, Lulu for Royal Variety Show

TOM JONES, Lulu and Sandie Shaw headline a swingback to pop at this year's Royal Variety Performance at the London Palladium before the Queen and Prince Philip on Monday, November 13.

Bob Hope tops a very pro-British bill which also includes—from the chart world—Val Doonican, Ken Dodd, Rolf Harris, Harry Secombe and the Rockin' Berries.

Vikki Carr flies over from the States specially to appear. Rest of the artists: Tommy Cooper, Dickie Henderson, Mireille Mathieu (France's new singing star), the Rumanian National Dance Company, the Bluebell Girls, and Tanya, the elephant.

Bernard Delfont, who co-presents the show, said: "This year there has been more opportunity to make it a very British show because our artists have done so well internationally."

The show, in aid of the Variety Artists Benevolent Fund, is being televised by ATV the following Sunday, November 19.

Lulu, current number one in America and breaking box office records with her "To Sir, With Love" film, told Disc: "Frankly, I've known about the Royal Variety for months, but I was told to keep it a close secret. How do I feel? Of course, I'm absolutely knocked out. And my mother hasn't recovered from the news yet. She's going insane about it!

"This is something we've all dreamed about. We've seen the show on TV, but now I shall be in it myself!

"It's great to have a No. 1 hit in America. But America is so far away. This is all happening here at home.

"I am having special dress designed for the occasion. Probably it will be in royal blue—or turquoise. Or both.

"What shall I sing? 'To Sir With Love' and probably something else. But I don't know yet. It's all so exciting."

## Floyd, Nice join Move—Hendrix tour



Floyd: Albert Hall

FULL line-up for the Jimi Hendrix/Move tour has now been settled. On the bill, which opens at London's Royal Albert Hall on November 14, are Jimi Hendrix Experience, Move, Pink Floyd, Amen Corner, the Nice, Eire Apparent, the Outer Limits and compere Pete Drummond.

The tour plays Bournemouth Winter Gardens (15), Liverpool Empire (18), Coventry Theatre (19), Portsmouth Guildhall (22), Cardiff Sofia Gardens (23), Bristol Colston Hall (24), Blackpool Opera House (25), Manchester Palace Theatre (26), Belfast Festival of Arts (27), Chatham Town Hall (December 1), Brighton Dome (2), Nottingham Theatre Royal (3), Newcastle City Hall (4), Sheffield City Hall (5).

Further dates may still be added.

## CAT, RYANS TV

CAT Stevens and the Ryan twins are featured on a half-hour's programme of Cat Stevens' songs on Flemish TV on November 4.

On Bonfire Night, Cat plays a one-night in Belgium.

# Mamas, Papas concert is off

MAMAS and Papas concert with Scott McKenzie at London's Royal Albert Hall a week on Monday (October 30) is now definitely OFF.

Widely-varying reasons for the cancellation have been given, including comment from Mama Cass Elliott that they had withdrawn as a protest after her arrest earlier this month.

The group's manager, Lou

Adler, told Disc from Brussels: "It would not be incorrect to say that the Mamas and Papas have no plans to perform in Europe or America, or elsewhere, in the immediate future. No one can say what the future holds. And no one could say that they will never sing again."

Cass is now the only member of the group still in Britain. Denny Doherty has returned to Los Angeles, while Michelle and

## Alan Price may do own Saville Show

ALAN Price Set—their new single is planned for the second week in November—may do their own show at London's Saville Theatre before Christmas.

Said Alan on Tuesday: "Everyone's agreed to the idea in principle—it's now just a question of getting the right people together at the right time."

Alan hopes the show will be on the lines of "An Evening With Alan Price," featuring the Set, with full orchestral backing and including many Randy Newman songs.

Price Set's next single is another of Alan's compositions, "Shame"—a number he put together in about 20 minutes. They play it on Jonathan King's TV programme, "Good Evening," this Saturday.

"It's back to the dance beat," he explained. "More solid than either 'Simon Smith' or 'The House That Jack Built.' I wanted to revert to the band's sound."

An album titled "A Price On His Head" will be out before Christmas. A States trip, with the Set, is being fixed for February.

## Petula here for lightning session

PETULA Clark flew to Britain for a 24-hour recording session on Monday. She was rushed to Pye studios in London where she recorded her new single—a Jackie Trent/Tony Hatch number—with Tony Hatch.

Single will be released next month. Petula is due to come back to Britain then to start work on her new TV series.

John Phillips are in Paris with Scott McKenzie.

Top impresario Tito Burns, who booked the Albert Hall and arranged the concert, told Disc on Tuesday: "I am absolutely disgusted over the whole arrangement. Whatever the reason for them withdrawing it is quite diabolical.

"If this is all they think of their British fans, they don't deserve to have any."

## 200 POLICE FOR LENNON FILM PREMIERE CROWDS



Joan Baez; demonstration

## Joan Baez war protest

FOLK singer Joan Baez was one of 40 demonstrators arrested in Oakland, California, this week after protests against the war in Vietnam began in 30 U.S. cities.

Miss Baez filed a claim in San Francisco seeking refund of the part of her income tax used for military purposes. She asked for £13,000 to be returned—more than half the money she paid in taxes in 1965.

Her tax for 1966 has not been collected. Miss Baez and her "peace school" supporters claim they are conscientious objectors and say they should not have to support U.S. war policy.

Recently in a "Daily Mail" interview Marianne Faithfull voiced similar protests about money spent on arms and war. She said she proposed withholding part of her tax as a protest—and hoped the Beatles and Stones could be persuaded to do likewise.

## KEITH WEST DROPS PLANS TO GO SOLO

KEITH WEST has dropped his plans to leave the Tomorrow group and turn solo—because of the failure of the group's disc "Revolution" to make the chart.

Keith originally planned to leave because of increasing commitments in conjunction with the success of the "Teenage Opera"—but only if Tomorrow had a hit with "Revolution."

The first of two albums featuring the whole of the "Opera" will be released next summer, followed by a second album next Christmas.

Mark Wirtz plans to invite two or three well-known singers to appear in the film and on the records of the opera, which will star Keith West. In addition, the opera's spoken parts will be taken by well-known actors.

As previously reported, Keith West's next single, "Sam," will be another excerpt from the opera, and the flip is "The Paranoiac Woodcutter's Theme" by the Mark Wirtz Orchestra.

Film deal for the opera has not yet been finalised, but Wirtz says a definite decision is expected before the New Year.

A contest is being organised in co-operation with Disc to find a new group to appear in the film.

SOME 200 police had been briefed to control the crowds expected to greet the record turn-out of stars attending the West End premiere of John Lennon's "How I Won The War" film at the London Pavilion yesterday (Wednesday).

Theatre manager Douglas Wills told Disc on Tuesday: "I have been in touch with Savile Row police station to tell them about the premiere, and the many stars who will be attending.

"There were between 150 to 200 police keeping control when we showed the Beatles film, 'Hard Day's Night' and 'Help!', so if it is anything like that, it should be quite an occasion."

Hundreds of invitations have been sent out by the United Artists film company. The list includes the Beatles, Rolling Stones, Spencer Davis, Procol Harum, Ryan twins, Manfred Mann, Anita Harris, Cilla Black, Cliff Richard and the Shadows and Sandie Shaw. Deejays include Alan Freeman, David Jacobs, Pete Murray, Dave Cash, Johnny Moran Mike Raven and Mike Ahern.

"How I Won The War" is expected to go on general release on November 12.

Paul McCartney and George Harrison flew unexpectedly to Sweden this week to join their Indian mystic leader Maharishi Mahesh Yogi.

They travelled from Copenhagen to Malmo and by car to Falsterbohus, a wealthy resort in southern Sweden where the Yogi has set up a "meditation academy."

Geoffrey Ellis, a director of NEMS Enterprises, the Beatles office, has been appointed joint managing director of NEMS.

## Frankie Vaughan: Christmas shows

FRANKIE Vaughan creates what is probably a show business precedent this winter by playing two shows on Christmas Day.

He opens an eight-week variety season at Glasgow's Alhambra Theatre on December 15, and such has been the demand for tickets that the two extra shows have been added.

Says Frankie, who is taking his wife and three children to Glasgow with him: "I was hoping to keep Christmas Day for a private family love-in."

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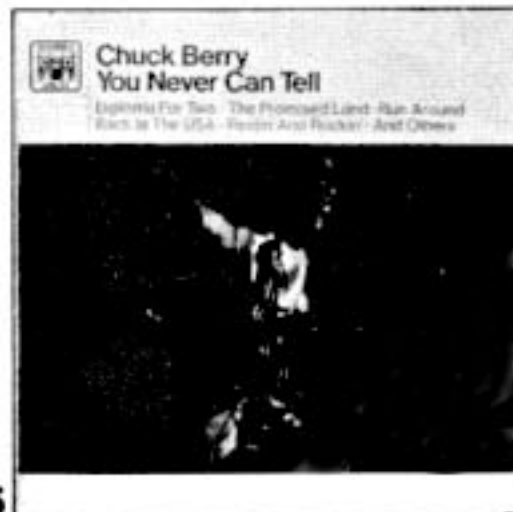
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3



4



5

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You Never Can Tell  
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# BEE GEES' FIRST TOUR HERE IN SPRING

AS THE Bee Gees smashed to number one with "Massachusetts" this week, news broke that the group would do their first-ever tour of Britain next spring.

The tour is for three weeks from the beginning of March and the group will work with the 30-piece orchestra that backs them at London's Saville Theatre on November 19.

"We're planning this tour in the hopes that our visa problems will all be sorted out and

we will still be working in Britain," Barry Gibb told Disc.

The group are still waiting to hear the Home Office decision on renewal of work permits for Australian members Vincent Melouny and Colin Petersen.

"Our Saville appearance will be a sort of preview. We'll do a mixture of our own songs and other people's—like the Cream's "Strange Brew"—and a few folk songs. We want to show we're not just another beat group, and I think people get a bit fed up hearing all one group's compositions anyway."

The group's follow-up single to "Massachusetts" is a sad, ethereal song called "Worlds"—released early next month.

## New Faces single

SMALL Faces, who've spent the past 10 days on flying visits to Milan, Luxembourg, Paris, Helsinki and Oslo, returned to Britain yesterday (Wednesday) to start work on a new single and LP although no titles have yet been chosen.

They break off recording to make appearances in Belgium this weekend. Currently, there are no plans for a British tour in the spring.

FRANKIE Vaughan and Bachelors respectively guest on Simon Dee's "Dee Time" BBC-TV show this Saturday (21) and 28.

## Stuart on 'Jury'

SCOTLAND'S Stuart Henry, the Friday "Midday Spin" man, becomes the first of the new Radio 1 deejays not previously with the Light Programme to appear on "Juke Box Jury" when he joins Jackie Trent and Tony Hatch on the October 25 panel, for which one more name has to be announced.

Stuart makes a guest appearance at Stevenage Locarno on Monday (23).

## Sounds change

SOUNDS Incorporated, latest signings to the Arthur Howes Agency, have their first vocal single released on October 27.

The disc, titled "How Do You Feel," is also the first release by Polydor under the Arthur Howes production company.

## Felice: permit row

Felice Taylor, who was due to fly into Britain last week for promotion and radio/TV dates for "I Feel Love Coming On," has been unable to obtain a work permit.

"But we are still trying," said a spokesman for President records.

## Gene Pitney here

GENE PITNEY flies into London on November 1 to begin a two-week promotional visit for his new single "Something's Got to Hold Of My Heart." He appears on "Pete's People" and "Golden Shot" (November 4).

Other dates set for him are "David Symonds Show" (6), "Pop Inn" (7), "Juke Box Jury" (8), "Top Of The Pops" (9), and "Dee Time" (11).

# CLIFF'S 'EUROPE' SONGS ON CILLA TV



Andy: hospital rush

CLIFF Richard will sing his songs for Europe in the fifth of the nine "Cilla Black Shows" to be screened by BBC TV starting Tuesday, January 30.

Cliff sings six songs in the February 27 show and viewers will be invited to select the best song which he will perform the following week (March 5) as Britain's entry in the Eurovision Song Contest, being staged next year at London's Royal Albert Hall on April 6.

The Cilla Black TV series is the first of her career and will be screened for 50 minutes each Tuesday at 8 p.m. Cilla will feature dance routines and a weekly comedy spot besides singing and she will also introduce a celebrity—not necessarily from show business—each week. Also planned: international guest artists, although apart from Cliff, no bookings have yet been announced.

Cilla has completed two sides for her new single—no titles yet announced—which will get a November 24 release.

CRICKETS, backing group to the late Buddy Holly, have been booked by promoter Roy Tempest for a two-week British ballroom tour commencing November 17.

## Gigi for 'Talk'

GIGI Galon, the unknown American girl singer who takes over from Anita Harris on the Engelbert Humperdinck tour (November 12), flies into Britain on October 22 to tele-record a guest appearance on Engel's ATV series, and also plays a week's cabaret at London's famous "Talk Of The Town" restaurant.

Gigi will not now have a single released to coincide with the tour. Tapes flown in last week proved unsatisfactory.

Fans annoyed that Engel's tour is missing Edinburgh, have sent him a petition containing 8,000 signatures. Engel will now break his journey between Glasgow and Newcastle on December 2 to attend a special civic reception in his honour. there.

## AMEN CORNER MAN COLLAPSES

ANDY Fairweather-Lowe, lead singer with Amen Corner, was rushed to hospital on Saturday after collapsing in Cardiff during rehearsals for "The Victor Spinetti Show."

Amen Corner were half-way through the first of three numbers when Andy was taken ill. He was rushed to Cardiff General Hospital where acute laryngitis and exhaustion were diagnosed.

Group had to cancel appearances on "Pop North" and Barnet on Tuesday and Bletchley, Wednesday.

Because all the clubs in Sheffield have been closed, a planned live EP to be recorded at Mojo Club has now been switched to Wickham Hall, Romford, on November 11.

## Matt Monroe: big London cabaret

MATT MONRO stars in cabaret at London's "Talk Of The Town" throughout March of next year.

This is one of a series of British cabaret engagements being undertaken by Matt, who now lives in America.

Other dates: Greaseborough Social Club (December 3, week), Edinburgh Pentland Club (December 10 week), Stockton Fiesta (January 14, week), Batley Variety Club (fortnight from February 11).

Tomorrow (Friday) Parlophone issue Matt's version of the title ballad from the Haley Mills film, "Pretty Polly."

This is Matt's first British recording since "Born Free" two years ago and the new song is in line for a 1968 Academy Award.

This week, Matt Monroe starts a series of cabaret engagements in Australia. After visiting his family in Hollywood, he flies to Britain at the end of November.



Townshend: wrote 'Sell-out' LP tracks

# NEW WHO LP SOON

WHO perform their new single "I Can See For Miles" on the new BBC 1 show "Twice A Fortnight" on Saturday. They also appear on Southern TV's "New Release" (Monday) and have recorded plug jingles for Radio 1.

Group also has a new album out on November 17, titled "The Who Sell Out." Again most of the tracks were penned by Pete Townshend, but the rest of the group also have compositions included.

At the end of their tour with the Tremeloes, Traffic, Herd and Marmalade—it opens at Sheffield City Hall next Saturday (28)—Who go back to the States on November 15 until early December to play several concerts and appear on the Ed Sullivan and Smithers Brothers shows.

And they are likely to be out of the country for much of the early part of 1968, following probable acceptance of offers to tour Australia from January 18 for two weeks and to tour America for five weeks from the end of February.

## Beach Boys' LP

NEW Beach Boys album, previously planned for release in the New Year, will now be in the shops during the first week in November.

Tracks are: Heroes and Villains, Vegetables, Fall Breaks And Back To Winter, She's Goin' Bald, Little Pad, Good Vibrations, With Me Tonight, Wind Chimes, Getting Hungry, Wonderful, Whistle In.

# CLIFF-SHADOWS FILM SECRET



SHADOW BRUCE

CLIFF Richard has now finally decided on a script for his next film with the Shadows—but he and manager Peter Gormley are keeping plot and title a secret for the next few weeks.

"Last time we thought we had the right script—a film about war—we announced this and then looked a bit stupid when we dropped the script because we felt there was too much war going on," says Cliff, "so this time we're announcing nothing until everything is drawn up."

Shooting for the new film is expected to start in January.

Cliff is due back from his Tokyo trip next Wednesday (25) and will rehearse and record his last year's London Palladium pantomime, "Aladdin," which Rediffusion are televising on Christmas Day. Cliff's Far East trip was primarily to appear at the opening of Billy Graham's Tokyo crusade, but while there he has made two concert appearances and also a TV guest spot.

## Peddlers on TV

PEDDLERS, whose new single, "You're The Reason I'm Living," a former hit for Bobby Darin, is released on November 10, appear on "Spotlight" (November 5), "Jimmy Young Show" on Radio 1 (9), "Dee Time" (11), "Engelbert Humperdinck Show" (17), "Saturday Club" (18) and "International Cabaret" from Spain (22).

# Georgie: London hotel season

GEORGIE FAME, currently attending jazz festivals in Poland and Czechoslovakia, and off next week to represent Britain at the Brazil International Song Festival, does a three-week season at London's Mayfair Hotel at Christmas.

He appears at the hotel theatre from December 22 to January 13 backed by a guitar, bass, drums and flute quartet.

"It'll be the first really different thing I've done

for about a year," he told Disc before flying out. "I've got a couple of new tunes I've done myself I'd like to try. It could be a nice little scene. I'd stand there and sing, have a little chat—perhaps play piano and organ."

Georgie flies to Rio De Janeiro for the Brazil festival from October 24 to November 2. Britain's entry is the Bill Martin and Phil Coulter composition "Celebration." (See story page 18.)

## VANILLA FUDGE HERE FOR NEW DATES



Fudge: at Saville

DESPITE rumours that Vanilla Fudge would not be returning to Britain after their current Continental tour, the group was due to open a week-long series of one-nighter dates at Leicester's De Montford Hall on Wednesday night.

The group, who pulled out of their tour with the Traffic two weeks ago, have been playing dates in Germany and Holland. They appear at London's Speakeasy Club tonight (Thursday), Nottingham (21) and Blaises, Kensington (23).

The group has the first half of the bill with the Who at London's Saville Theatre this Sunday (22). Their new LP, of which ten tracks have already been cut, will be completed when the group returns to America, and released next spring.

## John Walker: new disc dates

JOHN Walker has a large number of radio and TV promotion dates for his new single, "If I Promise," released tomorrow (Friday).

First booking is "Top Of The Pops" tonight (Thursday), and other dates are: Radio 1, "Happening Sunday" (22), "Pop Inn" (24), "Eamonn Andrews Show" (29), "Dee Time" (November 4). John then flies to the Continent for French and Belgian TV (November 8-9) and returns to tape the "David Symonds Show" (week commencing November 13) and "Pop North" (17).

A British concert tour is definitely being planned for next March and John will probably be star guest on the show. Meanwhile John flies to Australia in January for a two-and-a-half week tour followed by a possible tour of Japan with Scott Walker.



## Lulu: day-flight to USA for TV show

TOP American TV personality Ed Sullivan has waived a cast-iron rehearsal rule to enable Lulu to star on his show on Sunday.

Lulu flies to the States on Sunday morning for the Sullivan Show that same evening, then returns to Britain the following day.

Peter Prichard, British talent coordinator for Ed Sullivan, told Disc on Tuesday: "Normally, with British artists, Ed Sullivan insists on at least three days' rehearsals beforehand. But as Lulu is appearing at the 'Daily Mirror' Gorgeous Girls Ball at the Royal Albert Hall on Saturday, he said he understood the position."

Lulu guests on "Dee Time" on October 28 and "Crackerjack" on November 10. She is likely to appear on "Top Of The Pops" on November 2.

At present she is considering film and cabaret offers from the States. She will definitely fly out for a Red Skelton TV show in Los Angeles in December. It will be recorded between December 3 and 6 for transmission on Boxing Day.

## Prunes tour here

AMERICA'S Electric Prunes start a tour of Britain on November 25 at Birmingham's Plaza Ballroom, Royal Lincs Ballroom, Cromer (December 2) Bath Pavilion (4), Forest Gate and Ilford (9).

They appear at London's Saville Theatre (26) and Speakeasy Club (28).

## Pete Murray off

PETE Murray, only recently recovered from the attack of pleurisy that put him in hospital for a few days, flew to Beirut for a short holiday this week and will miss his "Pete's People" Radio 1 show on Saturday. David Gell will deputise.

Pete is flying back in time to take over again next Saturday (28). On November 22, Pete is on the "Juke Box Jury" panel.

## FOUNDATIONS FOR ROYALTY

FOUNDATIONS—who rocketed to 11 in the chart this week with "Baby, Now That I've Found You"—have been booked for two star shows—one before Royalty and the other for the Lord Mayor of London.

Group appears at a Royal performance of Billy Smart's Circus at London's Clapham Common on

October 31 (a member of the Royal Family attends each year); and plays for the city's Lord Mayor and civic dignitaries at a banquet on November 11.

On November 15 they start a five-day Scottish tour, followed by four dates in Northern Ireland (20-23).

# One million dollars for Beatles' 'Mystery' tour

AT LEAST one million dollars (over £300,000) will be paid for the Beatles' "Magical Mystery Tour" spectacular to be shown on TV!

Companies all over the world are bidding for the TV rights. Among them are the three major American TV networks, plus independent U.S. programme sponsors. There are also more than 40 offers flooding in from

many other countries, among them Germany, Japan, Australia, South Africa and Mexico.

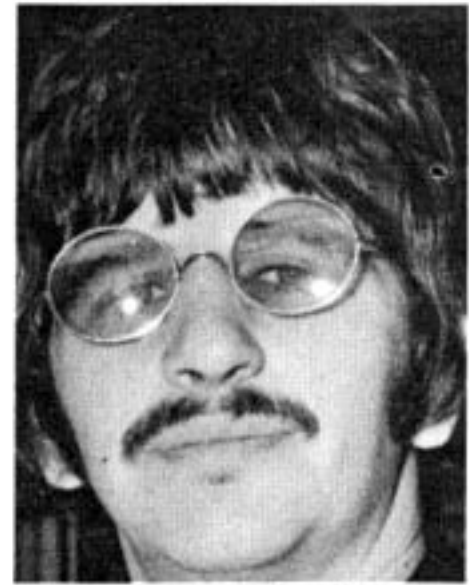
The spectacular will also, of course, be seen on British TV, but it was not known at press-time whether it would be on ITV or the BBC. NEMS Enterprises press officer Tony Barrow denied on Tuesday a rumour that the spectacular would be seen both on independent TV and the BBC.

"The Beatles will not show the production to TV executives until the film editing and sound recording is completed," he told Disc on Tuesday.

"They are now working on this, and may have to postpone their pending trip to India until the New Year."

Beatles were flying to India to study meditation under the Maharishi Mahesh Yogi for three months from the beginning of November.

The "Magical Mystery Tour" spectacular should be completed by the end of October and ready for sale to the various TV bidders by the beginning of November. It should be screened in Britain on Christmas Eve or Christmas Day and simultaneously in many other countries.



Ringo—to Rome for film part

## Ringo for Rome

Ringo, chosen to star with Richard Burton and Marlon Brando—plus many other stars who will be playing cameo roles—in the film of the controversial novel "Candy," flies to Rome for ten days at the end of November for his film assignment. He plays the part of Emmanuel, the gardener.

## Spence in crash

SPENCER Davis escaped injury when his Mini-Cooper was involved in a collision as he was driving home from seeing the Flower Pot Men, of whom he is manager and agent, appear on the Traffic-tour at Croydon last week.

His secretary Lee Packham and Stephanie Wood, sister of Traffic's Chris Wood, who were passengers, also escaped injury.

## HERD: LIGHTNING TOUR OF EUROPE

HERD do a lightning eight-day whistle-stop tour of Europe next month to promote their single "From The Underworld."

The tour takes place in Belgium, Holland, Germany, France, Italy and Spain—where the single was released this week.

Group returned from TV appearances in Germany this week. Herd have rebooked for two appearances on "Beat Club" there next month and in December.

Their first American EP is released this Friday. Titled "I Can Fly," it consists of three tracks from their forthcoming LP. Herd fly to America on January 6 for two weeks' promotion.

photographs taken in London at night.

Included was London Airport—where they trespassed on to the tarmac and came back through immigration, only to be accosted by officials asking from where they had immigrated—and shots on the Eros statue and in Smithfield market.

Returning home in their limousine, the car skidded, almost colliding with the gates of Buckingham Palace.

## RYANS ESCAPE

PAUL and Barry Ryan were almost arrested by London Airport officials and nearly paid a surprise visit on the Queen—all because of a late night photo session!

The twins had been out with photographer Jamie Grainger, son of actor Stewart Grainger, having

DAVE DEE, Dozy, Beaky, Mick and Tich visit America for a fortnight's promotional tour from December 11 to 22. They will do four TV shows while there.

Dave's next LP is released in Britain in the first or second week of December.

The boys go to Holland for TV and concerts from October 27 to 29.

## TOP OF THE POPS

On tonight's (Thursday) "Top Of The Pops": Foundations, John Walker, Seekers, Dave Dee and Co., Box Tops, Traffic, Val Doonican, Herd, Bee Gees.

## Rosko on JBJ

EMPEROR Rosko makes his British TV debut on November 29 when he appears on "Juke Box Jury."

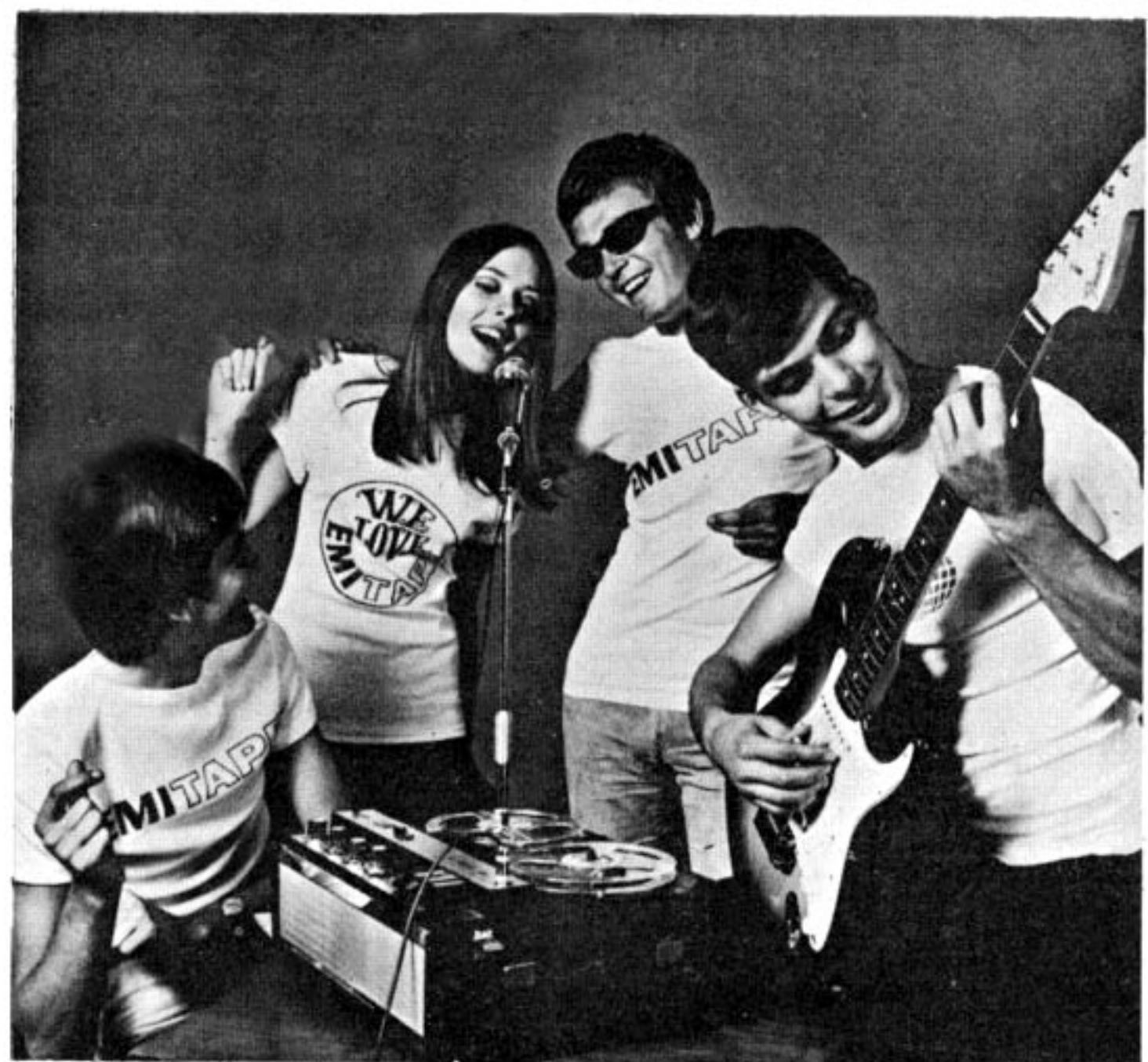
But first of the new-wave Radio 1 deejays not previously with the Light Programme to make a 'Jury' debut is Scotland's Stuart Henry, the Friday "Middy Spin" man. Stuart joins Jackie Trent and Tony Hatch on the October 25 panel, for which one more name has to be announced.

Tony Blackburn joins the "Jury" for the November 8 show.

## P. J. PROBY MISSES FROST TV SHOW

P. J. PROBY's non-appearance on Rediffusion's David Frost programme on Wednesday of last week (11) brought a flood of calls to Disc's offices.

As correctly reported in Disc, Proby was scheduled to appear. But a Rediffusion spokesman said this week: "There was a backlog of people who had been booked to appear, and unfortunately Mr Proby had to be omitted on this occasion. We hope to have him on at a later date."



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## Where it's all happening!

Londoners, if you missed Finsbury Park and Hammersmith, there's still hope left for you if you book at Croydon now.

Rest of the tour dates:

Oct 29: Liverpool Empire  
31: Sheffield City Hall  
Nov 1: Manchester Odeon  
2: Gloucester ABC  
3: Birmingham Odeon  
4: Cardiff Capitol  
5: Coventry Theatre  
6: Croydon Fairfield Hall

## ON TOUR WITH THE SOUL EXPLOSION

### Sam and Dave: tired, hungry but still swinging!

● by DAVID HUGHES

JUST three hours after the Soul Explosion touched down at London Airport last Friday, the strains of "When A Man Loves A Woman" were floating out of Polydor Records' London studios.

The Sam and Dave Show, featuring Percy Sledge and Arthur Conley, was very tired and very hungry — but obviously delighted to be back in Britain, "playing to all those Soul Brothers."

"And if you were knocked out last year, man," an anonymous dark voice told me, "you are not going to believe this year."

"You see," said Dave (he's the taller one), "we've brought our own band over with us this year—and if you think we dance, you wait till they do the Shingaling."

I waited—24 hours until the first house, first night at London's Finsbury Park Astoria.

Inside, a three-quarters-full house—and for a first night that's not bad — greeted the Sam and Dave orchestra in true Apollo style as they swung into "Mercy, Mercy, Mercy." Five saxes, trumpet, trombone, guitars and drums — and a really tight sound.

In the wings, Sam and Dave, dressed in baggy boiler suits, cheered the band on, and encouraged the two warm-up artists, Sam Baker and Linda Carr.

Sam and Linda are regulars with the band and from the applause they received they could have been bill-toppers in their own right.

Small, chubby Percy Sledge, beaming under an incredible head of hair, is just a little worried. He only met the band the day before and they've rehearsed for just two hours. But the band, led by bass guitarist - leader - MC Little Charles—"well, that's what I am on that programme, man, but everyone calls me Chuck-a-

Luck, with the emphasis on that luck"—is ready for him.

Percy sings his heart out in a semi-doubled-up position. "Heart Of A Child," "Warm And Tender Love," "It Tears Me Up" and "When A Man Loves A Woman" come over crisp and clear and the audience is right there with him.

Interval time, and up in the bare, barren dressing room Percy is mopping up, and non-stop drummer Clarence examines the warts on his right hand before replacing his driving gloves.

"Man," sighs Percy, "that is the grooviest band I ever played with."

Arthur Conley can't wait to get on stage. "I'm so happy to be back here, you don't believe," he shouts. The crowd were as happy to have him with "Shake, Rattle And Roll," "Sweet Soul Music" and "Whole Lotta Woman," plus the incredible dancing that made him the hit of last year's tour.

Then Sam and Dave—and they were better than last year, and the band did the Shingaling, and we did find it all very hard to believe!

Again the hit of the show was "When Something Is Wrong With My Baby," which reduced everyone to amazed



ARTHUR CONLEY: 'I'm so happy to be back here'

silence. "Hold On I'm Coming" and it was all over.

Outside it was still raining, but no one seemed to care. Inside, Sam was talking excitedly

to a fan on the phone. "So nice to have you drop by," he shouted as I left.

But then, it was so nice to have been there!



● PERCY SLEDGE: 'grooviest band'



● SAM and DAVE: better than last year, and with their own band

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## FILM ROUND-UP



● JULIE CHRISTIE in a scene from 'Far From The Madding Crowd'

## JULIE CHRISTIE triumphs in drama classic

"Far From The Madding Crowd" (U). Starring: Julie Christie, Peter Finch, Terence Stamp, Alan Bates. Showing at the Odeon, Marble Arch, London.

ANOTHER resounding success for the excellent Julie Christie, admirably cast in this screen drama of Thomas Hardy's best-selling classic. She more than succeeds in portraying the difficult role of a young woman irrevocably entangled with three contrasting men in her life.

It is a deeply-moving masterpiece which also gives the turbulent trio of Finch, Stamp and Bates an ideal opportunity to prove themselves in different directions.

### Love

Finch, the mature gentleman farmer whose love is too gentle to fan the flames of her emotions; Bates as the honest shepherd in love totally and hopelessly; and Stamp, dashing, swash-buckling, the fluent soldier, who induces feelings far beyond her control.

Together they provide a complicated triangle of personalities and feelings in a story of life in the late nineteenth century, set amid the rolling farmland of the

West Country.

Miss Christie is Bathsheba Everdene, a proud, beautiful farm-owner, who finds herself caught in the complicated tapestry of life. So perfect is she for the part that it might have been tailor-made—had the story not been written 60-odd years before she was born.

"Far From The Madding Crowd" is at times a heavy, tiring film (it lasts 168 minutes in all) but can't fail to hold your interest. A lifetime of drama, romance and tragedy is crammed into a comparative short period—and although it starts off rather slowly, succeeds in satisfying curiosity.—Mike Ledgerwood.

## A puzzle at 'Point Blank' range

"POINT BLANK," a new MGM thriller, is undoubtedly the strangest commercial film you are likely to see this year.

Starring Lee Marvin and Angie Dickinson, it is a classic example of a director determined to inject new life into a well-worn plot—and the result is mass incomprehension, which even MGM in its synopsis have been unable to untangle.

The basic plot is very simple—the story of a man's revenge on his wife and his best friend, both of whom have double-crossed him and owe him money.

That much I understood, but scenes are cut and mixed, time sequence goes completely by the board, and dialogue frequently bears no relation to either plot or character, and you will emerge from the darkness wondering what on earth happened and why!

Bafflement is occasionally appeased by an exciting scene, a piece of incredibly ridiculous dialogue, some brilliant photography and the sullen, rugged features of Lee Marvin.

But all in all—a most peculiar film.—DAVID HUGHES.



## THE FACE OF 1968 SPRINGS OUT OF THE 'UNDERWORLD' HIT GROUP

# The star of the Herd who must be seen

by PENNY VALENTINE

**PETER FRAMPTON** is the lead singer of the Herd. He is 17 but looks 15. He appears on TV or on stage, and little girls fall screaming savagely upon him, or whimper over their seats. Big girls tend to want to mother him. He is a very pretty, very sane, frighteningly well-adjusted boy.

**He finds being good looking and young quite a drag.**

"I suppose I'm aware of my looks for a short time. I'm not deliberately sex-conscious when I'm playing or on television; I mean I don't egg the girls on. But I must admit we get some pretty wild scenes when we play.

"We were at Streatham Ice Rink and I was terrified. There were all these girls with skates on tearing after us. They pulled my shirt off and were going mad. I thought scenes like that were over.

"The thing about looking young is that I look even younger than I am. And most of the girls I meet in the business that I like are much older than me. It's a real drag. The thing is I am really much older than most 17-year-olds in pop. I've been playing with semi-professional groups since I was 14, so I've always been in the company of older people, and when you're in the business that young you soon learn what's going on.

"Because I look young, people think they can put things over me, but I think I know now who to trust. I'm quite hard really."

Because of this, Frampton is one of those people you sometimes meet where almost nothing that meets the eye is actually true. He looks shy, quiet and easily impressed. In fact he is pretty tough, with a streak of common sense that no words have taught him.

It's just as well. With the Herd shooting skywards with their records and with Peter in line for his first film part next year it will need a very steady head on those young shoulders to cope with the adulation sure to come Frampton's way.

**Despite the looks, despite the screams, basically it is the music that Frampton worries about most.**

"I think we're making it. Now people know my name without me knowing them that's the first sign you're getting somewhere. I wouldn't say we're aware of success or anything. I mean, obviously you get a kick out of reading about yourself. It's one thing waking up in the morning and seeing your face and another thing seeing yourself in print. But it's amazing how blasé you get. At one time any mention we got in the press had us delirious. Now it's the big things. Maybe after that it will be nothing.

"The thing is, the group is made up of interesting musicians who are going to do some interesting things musically. I think we're an exciting group to watch because we rely a lot on audience participation. And we're learning all the time.

"For instance, we appeared at the London Saville the other week and had quite a hard time with the audience there. I was upset to start with but it did us good in a way because that was such a hard audience and in the end they were 'giving'—that was good for us.

"One of the saddest things about pop music today is the way audiences get taken for a ride. I mean, they can go and watch a man standing on stage playing guitar with shaggy hair who plays pretty diabolically and they go mad. They don't realise what's happening.

"You can play something very loudly and very badly and they lap it up. You can play something really great and quietly and on the whole they ignore it.

"The trouble is people like the Cream and Hendrix, who are marvellous, know what they're doing, and the audience go and watch and because people go mad at certain things the people in the audience who don't really understand, then go off and listen to someone trying to do the same thing, only badly, and they think it's great!"

As you will have gathered, Peter Frampton from Beckenham is not just to be dismissed as a pretty face. To him success means that the chemist—up the road where he lives with his parents and brother Clive—now gives him advice about shampoos.

"I've never made any enemies, so I'm not worried about the people I may meet on the way down. I have this attitude to life. I try to be very polite and friendly but I really just go my own sweet way."



● PETER: 'I suppose I'm aware of my looks, but I don't egg the girls on'

**DEL SHANNON**, back in Britain on a cabaret tour, is a shrewd business man—apart from being one of the most successful stars this side of the Atlantic.

Almost seven years ago he had a huge hit with a song called "Runaway" which sold between three and four million copies around the world, amassing him a small fortune in royalties which he immediately invested.

"I bought 40 acres of land in Victorville, California, for about \$90,000 (about £30,000). Today it's worth three times that," he explained.

"It was just barren land at the time, but now they're building all round it and it's worth many thousands of dollars.

"And just before I came here again I did a deal for 80 acres of land on the side of a mountain."

And Del is probably the only pop star who owns his own oil well, too.

"I have a 20-year lease on a rig in Kentucky. We keep drilling and have had a good strike which brought a few thousand pounds. But there's plenty of time for the big strike yet!"

"They tell me I don't have to ever work again," he said. "But this is the life. I still want hits and work all the harder."

## DING DONG DEL!



## Young Rascals —getting 'Sgt. Pepperish!'

IT WAS a very quiet, somewhat tired, softly-spoken Young Rascal who flew into London unannounced last week.

But Felix Cavaliere, who spent two days in the city with his manager "straightening out the fact that we couldn't do the tour and making some contracts," as well as renewing acquaintances, still managed to spare me a few minutes.

"We were all very disappointed that we couldn't make the tour," he said, "but Eddie Brigati, the youngster of the group, has been pretty sick lately."

### Peace

"Since 'Groovin' became a hit the world market has been opened to us, and we would really like to do a world 'peace' tour, including Britain and such places as Japan, Turkey, South Africa and possibly Vietnam if they will let us.

"I feel very strongly about peace, and if we can do anything to help bring peace, then we will."

How come the sudden change in style from the days of "Gloria," "Good Lovin'" and "Love Is A Beautiful Thing"?

"We are at last playing the kind of music we really wanted to play," was the honest reply.

"Before, we played what people wanted us to play, and we felt we had to wait until



Rascal Felix: 'peace tour'

we were really accepted before trying something new. It's ironic that it was our first 'new' sound, 'Groovin', that brought us our first hit in Britain.

"We are at present working on a new album which will be yet another progressive step. It should sound a wee bit 'Sergeant Pepperish', in that we're experimenting with more sounds.

"I've just started learning sitar and I really hope to be able to spend about three hours talking to George Harrison in the two days I'm here. I feel our interests are the same.

"We'll soon be embarking on our first film, although I don't think we're quite prepared for writing our own script yet!"

"Still, we'll be here in the New Year with something we hope is just a little different—and we look forward to seeing you all then!"

DAVID HUGHES



A recent photograph depicting Mr. C. Barber and gang. The Marmalade Phonographic Record Company man Shamus 'Bugsie' O'Rourke unearthed them at the house of Mr. P. McCartney, the celebrated penner of songs. Mr. McCartney afterwards disclosed that he had in fact lost a little number entitled 'Catcall'.

Mr. Barber later asked Mr. O'Rourke if he would be so kind as to mention that he had recently written a song entitled 'Catcall' which will needless to say be issued on the aforementioned label on October 20th.



## Inquest on that debut tour... Boring—that's the '67 package scene

—says TRAFFIC'S  
JIM CAPALDI

AFTER the disastrous opening night of the Traffic, Vanilla Fudge tour last week—and poor attendance figures all over the country for pop tours in general, the question now arises: have pop tours had it?

Are they as dead as dodos after seven years of hard slog and the same format? Is it in fact time now for a complete re-think of the tour scene?

Already groups like the Hollies have said they will never tour England again. Single artists are rapidly following suit. They find tours exhausting, aggravating and unrewarding.

But in the end it all boils down to the audience.

"They have seen too many tours. They have seen too many artists run on for 20 minutes and go off again with a rotten comper coming in at intervals.

"No wonder they're cold and fed up, I'd like to see the style of tours that are going round now abolished," says Jim Capaldi, drummer with the Traffic.

For the Traffic, their tour was their debut of slogging together round the country. They nearly didn't slog at all.

"After that opening night we nearly walked out. We thought the Vanilla Fudge had a rough time; the whole thing was terrible. Then we had Chesterfield which was as bad.

"But as we started to move up North the whole scene got much nicer. In fact we enjoyed it in a way. I think really audiences up North are far, far better.

"The thing is they're warm and appreciative, probably because they read about everything that's happening in London and look forward to seeing it.

"The trouble with Southern audiences is that they're sick of enjoying themselves. The new fashion is to go out and have a really miserable time!

"We'd done some tour dates in Sweden before we opened this tour so it wasn't quite so bad as going on cold, as it WAS our first tour.

"But when an audience just sits there unenthusiastically you don't think 'what a rotten audience', you think how bad you must be.

"Also we were doing material from our next LP they had'n't heard. Quite honestly, I don't think they really understood what was happening most of the time. They still screamed at Stevie, of course, but they hadn't a clue as to what we were up to.

"But then in less than 30 minutes how can you show them? It's like running on and running off and achieving nothing except showing our faces.

"The trouble with the current format is that a promoter will choose name groups from the hit parade and—even though they obviously appeal to different sectors of an audience—put them all together in the hope that each group's fans will trot along and sit with closed ears through the other acts.

"The thing is, of course, that in the end nobody turns up. By the time we go out on the Who package on October 28 we will have got together the audience we want and it should be okay."

But meanwhile—according to box office receipts—the only artists that will drag people out into the cold are Tom Jones and Engelbert Humperdinck.

"I'm not really surprised," said Jim. "They are artists who have great hordes of fans secreted away. Fans that actually exist and are real and are growing in huge quantities.

"Seriously, the only way pop shows are going to survive is a complete format change. If we can get our own scene together we'll have just two acts—each doing a half each to show what they can do."

## BOB FARMER finds the answer

ON March 12 last year, Disc announced to a disbelieving pop world the impending retirement of Cliff Richard, because of his intention to become a teacher and increasing commitments to the Christian way of life he had chosen to lead.

Cliff has since been hustled, hounded and harried by Press and public. "Cliff denies it," "Cliff confirms it," "In two years' time," "In 10 years' time" have been the subsequent headlines.

His fans are baffled and bewildered by all these claims and contradictions. Just what will Cliff do? A few days before he celebrated his 27th birthday last Saturday, Cliff consented to lay before those same confused fans—many of whom have been with him since it all started nine years ago last August with "Move It"—the real truth about his intentions. Cliff chose Disc in which to clear away the confusion.

That confusion became more contaminated last week when the national press pounced on a conference—called to reveal Mr Richard as next year's Eurovision Song contestant for this country—to bombard him with more questions about his future. Next day every national paper carried a story stating: "Cliff drops plans to retire."

Well, we asked Cliff, what does this mean?

"I didn't make the announcement," was the pure and simple answer. Then how did it come about? "The same way it first came about that people said I was retiring. What I said was that I might retire next year or I might retire in ten years' time. And they said: 'Cliff may retire next year' which is true, I said that. And I also said I might retire in ten years' time, which they didn't report.

### 'A bit annoying'

"So when I said the other day that I want to be available for the next Billy Graham film (he has recently completed the first, titled 'Two A Penny') so therefore I definitely shall not be retiring this year, they announce 'Cliff changes plans—he won't retire'. I'm getting used to it, but it is a bit annoying that I can't say what I really want to say without them saying what they want to say!"

Which, roughly translated, means that while Cliff can promote Christianity through the medium of films made by Billy Graham's and other Christian companies, he will

**PART 1**  
of  
**another**  
great  
**DISC**  
exclusive!

not retire. Only when this opportunity ends, will he turn to teaching and turn his back on show business. And that is why it is impossible for him at present to name any definite retirement date.

"Right. Until the Billy Graham film came along, I was quite ready to leave this year, because I wasn't really doing anything to advance my beliefs in show business. And the first concrete thing I've done in show business as a Christian is this Billy Graham film and that's the only way in which my ideas about retirement may have changed.

"It's not that I want any less to be a teacher—I want to be Cliff Richard purveying Christianity to an extent and I want to be able to do it in this kind of film. And I would be a fool if I didn't agree I could do more for Christianity by staying in show business to do films like this than retiring.

"I think we'll do a second Billy Graham film but if, after two films, they decide that evangelically the medium's wrong and that people are not being converted or it's mean-

● Audiences are sick of enjoying themselves.  
It's the fashion to have a miserable time ●

## FOUNDATIONS —EIGHT NAMES FROM NOWHERE



FOUNDATIONS—that new name from nowhere taking the hit parade by storm with the very listenable "Baby, Now That I've Found You"—is not so much a pop group... more a complete organisation.

For a start, they are EIGHT in number, range from a tender 18 to a positively "ancient" 37 by pop standards, and hail from as far afield as Elstree and Trinidad.

Just for the record, here's their lengthy lineup: lead singer Clem Curtis, organist-singer Tony Gomez, lead guitar-singer Alan Warner, bass-singer Peter Macbeth, drummer Tim Harris, trombone Eric Alandale, and tenors Pat Burke and Mike Elliott.

"We're just one big happy family," explains Pete Macbeth. "There's no leader as such. In fact, if the band ever broke up it would be like the end of the world for us."

As it is, their world is just beginning—a smash hit from a "sleeper" single released as far back as August 25. "Although we did feel we'd get a hit, we were beginning to give up hope. It's almost taken us by surprise!"

Foundations is a name to conjure with for a start. It tends to remind one of building sites, women's underwear and cold creams.

"We wanted a name which would give the impression of something really beginning," added Pete. "Foundations sounded a natural choice."

"We're after a really big band sound complete with big vocals," explained "baby" of the group, Tony Gomez. "It'd be nice to have a trumpet in the line-up, too."

On first hearing—and even subsequent ones—"Baby, Now That I've Found You" is remarkably reminiscent of Tamla Motown and the Four Tops.

"If people think that—then we take it as a compliment," said Pete. "We're not copying anyone in particular but would like to get somewhere between Tamla, who have the voices, and the Stax Sound, which has the brass."

Do the Foundations feel old compared with some of the young groups?

"Young groups seem to have a stranglehold on the chart, it's true. We hope to give a lot of people new incentive," explained Pete. "We've only been together about ten months and this is our first record—so we've still a lot to do."

"We'd like to try to become a good soul band. Apart, perhaps, from Geno Washington, there's nothing that good in this country."

In order to blaze a new trail of soul sounds, the Foundations have amassed a collection of around 1,000 States singles never released in Britain.

"We knew some of the established soul hits before they happened," added Tony. "We latched on to Eddie Floyd's 'Things Go Better' and the Markeys' 'Soul Finger' long ago."

● STARNOTE: One pop name who got away from the Foundations is the much-publicised Arthur Brown.

"He was with us for a while about four months ago—but then left to start his own scene," said Tony.

45 RPM  
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RCA VICTOR

**FRANK SINATRA**

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Answer to the big pop question of the moment:

# CLIFF

## WILL HE REALLY RETIRE?

ing nothing to them, then I come to a dead end and unless there's some other medium in show business, then I want no further part of the business.

"You see, I could quite easily be in show business without ever doing a Billy Graham film and still be a Christian, but for my own selfishness I want to do something more than that for what I believe. It's selfish and personal, but that's the way I feel and if I can't bring my religion into my work then I'd rather not be in the business. I'd prefer to do something where I can bring my religion into it."

### 'Not in my hands'

That "something" would most certainly include teaching. Would it not be possible to combine teaching with part-time pop scene work?

"No, because I know too many teachers and I've seen the way they work. For a start, it's a 9 a.m.-4.30 p.m. job and it doesn't usually end at 4.30. It tends to go into the rest of the day as well and one can't sud-

denly say 'I'm sorry, I've got to have this spring term off to make a film'.

"It would really be an impossibility, so I would have to give it up completely — show business, that is — and I don't mind doing that."

"But when you corner me and say when are you quitting, humanly I can't give anything more definite because it's not in my hands. I don't want the decision to be mine. It's up to the Christian film people to tell me when I'm of no further use to them."

In the meantime, he plans to complete his teaching qualifications. "I've got two subjects—I need three more. That could happen in two years or it could take a little longer, because, while I'm continuing a show business career, I'm cutting down time to study by a great deal, although what I've done these last two years, for instance, is cut down my work."

"I don't have to get qualified, by the way. At the teachers' training college I went to, the guy said he'd be willing to accept a candidate who had no qualifications if he could just

pass an interview, but for my own satisfaction I don't want to start in this way."

But as there is no urgency about qualifying, as there is no urgency, either, about retiring, can the fans hope for the nationwide Cliff Richard tour for which they've campaigned for so long?

"For a start, I must say I don't enjoy a great length of touring—if I did at all it would be on the basis of last time, which was three days at a time here and there. Touring is a state of mind and I don't have that state of mind any more. It's just a great race from one city to another and one doesn't really enjoy it. I enjoyed it in the beginning, but not now and that would be unfair to the fans because I hate to perform when I'm not liking it."

### 'Feel sorry for fans'

"One reason I don't tour any more is because I don't think it'd be successful any more. When I first started the big thing was one-night stands and everybody did it, but I'm not the only one who doesn't tour any more. The touring facet of show business seems to have dropped considerably. There aren't as many successful package shows as there used to be. I feel sorry for the fans who are way up north in Scotland and never see their pop favourites, but I'm not sure what one does about it."

You, however, should be sure now of Cliff's future plans—as long as he's wanted in religious films, he'll stay in show business. When the offers end, he'll opt out to teach.

● **NEXT WEEK:** Cliff talks about his conversion to Christianity—and the way it has exploited his name.



## CILLA gets a touch of the Thirties!

OUR Cilla has changed her urchin-style hair-do for a hippie bubble cut. She took this drastic step only last week, and emerged from her London hairdresser's looking—in her own words—"Like Shirley Temple in one of those films from the Thirties."

"Everybody thinks I look very strange," she twinkled. "But I like it. I've had it permed. One thing, I can always de-perm it."

In keeping with her new look, Cilla was bubbling about her forthcoming BBC TV series. She starts it in the New Year.

It's a 50-minute spot each week at the peak viewing time of between 8 and 9 p.m.

Enthuses NEMS executive Bernard Lee: "These TV spectaculars will give Cilla tremendous scope as an entertainer. She will be singing, dancing and doing sketches with guest artists."

She'll also be doing interviews with her visiting celebrities. "But I don't really look on anything like this as interviewing," says Cilla. "I like conversations with people I am interested in. And it will be people I admire I shall want on the show."

### Will the Beatles be her guests?

"When I was told it was a top budget show, I immediately started mentioning some people I would like to have."

"The producer laughed and said: 'It isn't that big a budget.'"

Which prompted the question: Had Cilla asked for the Beatles?

"I'm not saying," she laughed. "That would be giving the game away. But I can say I would like Bob Hope to be one of my guests. I met him when he was over here for the 'Eamonn Andrews Show'."

Were there any pitfalls in similar TV shows which Cilla wanted to avoid? "Well, I don't get that amount of time to sit down and watch other TV shows," she said. "We've got some very good ideas for my shows, and our main object will be to present something new—and entertaining."

"Having 50 minutes will be great fun for me. I shall have different artists doing sketches with me each week."

"But I don't want people saying, 'Oh, it's 'The Cilla Black' Show'—that wouldn't seem right. In fact, we haven't decided on a title yet. It will probably be called something simple—like 'Cilla'."

So watch out for Miss Black—bubble-cut version. If she keeps her new hair-style that long.—LAURIE HENSHAW.



● 'Like Shirley Temple'

group records		this week		45 RPM RECORDS
<b>SOL RAYE</b> While I'm here DM 154 DERAM		<b>JIMI HENDRIX &amp; CURTIS KNIGHT</b> Hush now HL 10160 LONDON		
<b>ATRA JNR.</b> with a steeple 1639 FOR		<b>BRENDA LEE</b> Where's the melody 05976 Brunswick		<b>BRIAN COLL</b> Life turned her that way MD 1085 emerald

# THE NEW STONES?

**THE MOVE** are moving up in the same way as the Stones. Rebels, hated by parents. 'I aim to make them bigger,' says manager Tony Secunda

AS Whitehall seethes, the Prime Minister sues and Mr Quintin Hogg, Q.C., pontificates about violent and malicious personal attacks, the younger generation of Britain suddenly have found new heroes in the eternal battle against their elders.

Once it was the Rolling Stones who led the revolt against convention and its values. By dressing in what was then outrageous attire and letting their hair grow to lengths that hadn't been seen since the Regency period. By being thrown out of hotels. By doing little to discourage the great unwashed image.

Parents were appalled; their children just cheered.

But even the most unruly rebels can't keep it up for ever. The Stones, it seems, have quietened down, gone to the country, become part of the establishment, figure only in the chit-chat gossip columns and suchlike.

Someone had to move in and therein lies the clue. The new rebels have gone much further than the Stones ever went. They've brought violence to their stage act, written strongly suggestive lyrics for songs like "Night Of Fear" and now, with the publication, promotion and prosecution of THAT postcard, they've stamped themselves the new pop stars parents love to hate.

For Rolling Stones, read "The Move."

For Andrew Oldham, read "Tony Secunda."

"I think this is probably quite true—we have replaced the Rolling Stones as the rebels of society," says Secunda, 27, London-born, educated at a private school in Sussex.

"The Stones have joined the sort of Peter Cook-David Frost set. I'm pleased. The Move have still got more things to do musically, but I hope they can develop like the Rolling Stones developed. It is my aim to make them that big or even bigger. They've the ability to be bigger both musically and as personalities."

The publicity and probable distaste from parents in general will not worry the Move at all, contends Secunda. "Public distaste just wouldn't bother them. And they certainly haven't changed at all during all this business of the case. You see, they just don't care about the mums and dads—they're strictly for the younger generation. They don't care whether the over-25s come to see their shows or not."

It is not, either, a carefully contrived image.



• MOVE: "They're very honest, realistic, and only typical of most young people on the scene today"

"The Move, though, having been in places like Hamburg where they had to work ridiculously long hours hardened them to the business. Basically, they're very honest and realistic and only typical of most young people on the scene today."

But, accepting there is no contrived image about the Move, surely the postcard scandal was a deliberate publicity stunt which went wrong financially but certainly scored in headlines?

"This isn't so. We've always issued a postcard to publicise a new record."

"I certainly didn't think I'd be sued."

Secunda also disagrees that he got more than he bargained for in the money he must now lose to the charities listed by the Premier. "I don't regret it at all—after all, the Move came out of the whole business very well indeed."

It would appear though that there's almost indecent haste in hustling out a follow-up single to "Flowers," namely the November 3 release of "Cherry Blossom Clinic." A case of recovering some cash?

"I think it's just the fact of it being in the can and wanting to release it. We would have brought this new one out about now whatever had happened."



## The private hell of the 'Big O...'

WHILE the rest of us have been shrilling gaily to the sounds of the Traffic, Bee Gees and other upstarts of British pop '67, nobody has known of the past few days of drama surrounding one of the top chart names of all, Roy Orbison.

For the Big O, as his army of fans affectionately title him, is only just recovering from an illness that could have left him infirm for life.

Roy went into hospital recently and doctors diagnosed a kidney stone, on which they operated but could not remove. "Roy," they told him, "there is only one answer and that's

to remove the kidney completely."

"I was shaken badly," said Roy on the phone to Disc from Nashville this week. "If this had happened, I would have been little better than a cripple for the rest of my life. Unable to undertake anything too strenuous, certainly unable to carry on with my career, especially at a time when I have broken into the film business."

"Anyway, I went home from hospital feeling pretty depressed and then tried another hospital, where they told me they'd try again to remove the kidney stone. This time, thank goodness, the operation was a success."

"It's only a couple of weeks ago now, so I'm still pretty weak, but it's great to know that

I haven't had to lose a kidney after all."

It's great for Big O fans to know, too, that he plans a trip to Britain at the beginning of February. "I go to Canada on November 15 to tour from Vancouver to Ottawa and I'm supposed to make an Australian trip before coming to England via the Midem Music Festival in Cannes in January."

"This time in Britain I'll be doing a few concerts and television, but this time no theatre tour. I'm trying instead to crack the cabaret field."

The avoidance of a theatre tour, of course, could be put down to the fact that he must still be extremely weak after the exacting hospital operations. But it could also be the an-

swer to a thin year from the chart point of view.

"Well, I had two top ten hits in Britain in 1966 so I still regard myself as a big pop personality in Britain. And maybe my new single 'She' will be successful. It's a typical 'Orby-type' ballad and cynical in a way, with lines like 'misery and sorrow, but the reason for tomorrow'."

Misery and sorrow, indeed, have kept pretty close company with the Big O in the past year. First he had to suffer the tragic death of his wife after a motor-cycle crash; now comes the kidney operations.

"Maybe my luck's about to change again—anyway I'm looking forward to being back in Britain. I love your country," added 'Orby.'



HERE COMES THE NICE

"THE THOUGHTS OF EMERLIST DAVJACK" should, if there's any justice, be as well-known as the thoughts of that other gentleman, Chairman Mao-Tse Tung, before the year is out.

Emerlist who? Actually it's the first parts of the names of the four members of the Nice, a group you may not have heard of yet but which is knocking them out at "in" clubs from the Speakeasy in London to the Mojo in Sheffield to various well-known night-spots in Ryde, Isle of Wight.

The Nice—organist Keith Emerson, 22, bassist and singer Lee Jackson, 23, guitarist and singer Dave O'List, 17, and 23-year-old ace drummer Brian "Blinky" Davison—first got together to back P. P. Arnold, but broke with her when she left for America a couple of months ago and they found they were producing far more original sounds than they had as just a backing group.

For the last month the Nice have been hard at work at a studio in Barnes getting all their musical thoughts—and there are a lot of them—down on record. The sessions are masterminded by the Rolling Stones' engineer Glyn Jones, and between them they are producing some incredibly beautiful records—"The Thoughts" being perhaps the most startling.

Despite his extreme youth Dave O'List is rapidly proving himself as one of the most original guitarists to come out of Britain in a long time. Playing in a basic Eric Clapton style Dave also writes most of the group's music with organist Keith.

Given to wandering off into beautifully fragile Bach-inspired organ passages in the middle of some powerhouse, driving Nice number, Keith will soon be recognised as one of this country's top organists. When excited he tends to leap on to his instrument and play with his feet, meanwhile cracking a large whip.

Lee, a Geordie who now lives in the midst of Soho's jungle, enjoys the company of the opposite sex and making home-made tapes, writes most of the strange lyrics which go with the group's self-written songs. "Flower King Of Flies," "Dawn" and "Azrael" all include beautiful words which are more akin to modern poetry than pop songs.

Until its sad demise 18 months ago because of the death of its leader, Brian Davison was the driving force behind the Mark Leeman Five, a highly-respected group. Now he is probably Britain's most creative drummer who can generate intense excitement or build gentle atmosphere with equal facility.

Hugh Nolan

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# RADIO 1 PAGE

BY RADIO 1-UP-MAN DAVID HUGHES

Last week we introduced Emperor Rosko, Kenny Everett, Keith Skues, Mike Ahern, Mike Lennox and Tony Blackburn. Now meet six more Radio 1 keymen.



★ Ed Stewart

BORN in Devon in 1941—"and that's the truth"—Ed began his broadcasting career at the age of nine, "sending messages home to relations in Newfoundland."

At 16 he went to Hong Kong to play bass with a jazz group, "but it never materialised and I became film critic, record reviewer and DJ with a Hong Kong station."

Returned to Britain in 1965 by doing a commercial for an airline firm in return for free flights, and joined Radio London in July of the same year "after being turned down twice by Caroline."

"Stewpot" spent two years and six weeks on the MV Galaxy and now comperes "Happening Sunday" every week.

"It was a great challenge," he says, "specially following David Symonds, but I have tried to make it as much like the old 'Stewpot' show as possible by just being myself."



★ Mike Raven

GOING under his own title of the "Oldest Living Teenager In Captivity," 42-years-old Mike can claim most of the credit for introducing soul music to this country through his daily shows on Radio 390.

After a chequered career as ballet dancer, classical dancer, flamenco guitarist and production manager, he helped raise £11,000 towards the cost of starting Radio Atlanta.

Took over Radio Invicta in its dying breath, changed it to Radio King and broadcast "alternate hours using different voices." Left Radio 390 for his own Luxembourg show which ended the week Radio 1 was born.

"I have very definite tastes in music," he says, "but I like a great deal of pop music as well."

Now comperes his own blues show every Sunday evening as well as contributing to Radio 2's "Roundabout" and other programmes.



★ David Symonds

ONE of Radio 1's few land-lubber DJ's, 24-year-old David is a former Oxford University student, New Zealand forester and Wellington barman—"I made the most wonderful whisky sours in the world!"

He left his Botany degree course for New Zealand "in search of adventure" and eventually joined a small radio station outside Wellington.

Returned to Britain in December 1965, and joined BBC a month later doing "general staff duties, plus the occasional Breakfast Special."

Now comperes the daily "David Symonds Show" as well as two shows a week for Radio Luxembourg.



★ Johnny Moran

RESPONSIBLE for Radio 1's only pop news show, "Scene and Heard," which goes out every Saturday tea-time, Johnny began his career in Melbourne, Australia where he was born.

Came to Britain in 1963 "to study drama, but I spent all my money on the way over." Became an actor with a repertory company on starvation pay. "After being turned down point blank by the BBC in 1964," he joined Radio Luxembourg for two years.

"The scenery was lovely but I felt very isolated," he says, and back in London he taped several shows for Radio London before joining the BBC.

"I have never known the BBC to be so enthusiastic about anything" he says of Radio 1.



★ Pete Drummond

ONLY a couple of months younger than Tony Blackburn, 24-year-old Pete first began broadcasting in Kansas City.

"I was working in the States with a repertory theatre company and by the time the play ended I was broke."

Spent his first weeks as a DJ imitating Paul McCartney and John Lennon and after 18 months returned to England, "because I wasn't earning enough dollars to turn myself into a worthwhile American citizen."

With Radio London from October 1966 until the day it ceased broadcasting, and now comperes Radio 1's longest show, "Top Gear" on Sunday afternoon.

Says: "I'm now playing the music I really like and feel it should be taken seriously."



★ Duncan Johnson

BORN in Canada 29 years ago, Duncan spent "five years wandering round Canada working here and there" before joining a small radio station doing "absolutely everything."

Came to Britain four years ago because "I'd never been here before" and after various jobs as film extra, male model and assistant stage manager in a small repertory theatre, joined Radio London.

Left last year "to become programme controller for Radio City," but events there threw him back into unemployment.

Now comperes "Midday Spin" every Tuesday as well as Radio 1's daily quiz show "Crack The Clue," which will shortly go out three times a day and is already bringing 20,000 letters a week.

## Background to Radio 1 jingles

RADIO 1 on 247—fun for the weekend." "Radio 1 is Wonderful."

Yes, the jolly jingles play an integral part in the swinging new image of Radio 1, and if perchance you have noticed a resemblance between them and the old Big L jingles... you're right!

They come in little cassettes for instant playing from a film in Dallas called "Pacific American Music Systems"—whose business is jingles.

Kenny Everett, together with Johnny Beerling and BBC presentation man Mitch Raper got their heads together some months before the station opened and thought up the phrases, sent them off to Dallas where the backing tracks were added and a jingle choir employed to sing the merits of the station.

Says Kenny: "We're planning a whole new series of jingles for November—and none of these will sound like Radio London."

## But where are the disc dollies?

SHOULD there be girl DJ's on Radio 1? Why, when the station opened last week, was there only one female voice—relegated to interviews alone? Why no chatty feminine touch as needle touches disc? Why no oozing of "super" and breathy love poured over good-looking artists with sexy voices?

### Smashing

Does this mean hundreds of starving female radio types cast into the confines of the Labour Exchange? Does it mean hoards of females marching with placards yelling "Bring back Jean Metcalf To Swinging Radio 1"? Does it mean searching high and low for a radio equivalent of Cathy McGowan to tell us everything is "smashing"? Are we upset that there's an apparent men-only rule for DJs?

The answer, from me anyway, is NO.

As a girl I suppose I should be disgusted that there is yet another great bastion of society not fallen into the



Cathy McGowan: "smashing"

hands of us grasping females. But really, does anyone want to squirm in embarrassment as girls—either sweetly feminine and drooly, or super masculine and swinging—take over record sessions?

I like listening to and watching men. No girl makes a successful DJ whether you see her or hear her. If they're feminine it's a disaster, and if they're trying to get in on the men's wavelength's it's stomach-curdling.

### Dreams

Who wants duket tones sweeping over you as you consume your morning ration of sugar-puffs? More likely if you are a boy you'll want to go straight back to bed, and if you're not you'll switch off.

There are some things better left to men—and disc jockeying is one of them.

Mr Robin Scott, who, bless him, did TRY, sums it all up.

Mr Scott tested loads of eager birds for DJs' spots on Radio 1. He eventually gave the whole thing up as a bad job.

"They were either too sweet or too forced," he declared in exasperation.

So give up your dreams, girls, of being Britain's female answer to Rosko—and get back to your tapestry! —

PENNY VALENTINE.

## MICHAEL CRAWFORD JOHN LENNON

### HOW I WON THE WAR



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# ? pop the question ?

COULD you please tell us what Gene and Lynn Pitney have called their son? We read that Lynn had had the baby, but no name was mentioned. — LINDA, IRENE, YVONNE and BRENDA.

● The young Pitney has been christened Tod Edward.

SOME facts, please, about Alan (Tremeloe) Blakley's brother, Mick. — ANNE HUGHES, 6 Stone Parade, Morley, Yorks.

● Mick Blakley, who is 20, is at present drummer with a new group called the Blossom. He went to a London grammar school and worked in the accounts department of an insurance broker. Naturally his favourite artists are the Tremeloes, and his hobbies are photography and collecting records.

CAN any Disc reader help me obtain "Searchin" and "(Ain't That) Just Like Me" by the fabulous Hollies? I'll pay any price. — LESLEY TURNER, Mill House, Crowtree Lane, Louth, Lincs.

● Anyone want to get rich quick?

IS John Banks, the ex-Mersey-beats drummer, still in the pop world? — ROSEMARY LOWE, 2 Kylemore Avenue, Bispham, Blackpool.

## PITNEY JNR. TAKES A BOW!

● Indeed yes, Rosemary. John is at present drumming with Rupert's People, whose second single, "Prologue To A Magic World," has just been released.

WHAT are the tracks on the Association's LP, "Renaissance"? — ALOIS KRALLER, 8262 Altötting, Siebenburgenstrasse 6, Germany.

● I'm The One, Memories Of You, All Is Mine, Pandora's Golden Heebie Jeebies, Angeline, Songs In The Wind, You May Think, Looking Glass, Come To Me, No Fair At All, You Hear Me Call Your Name, Another Time Another Place.

INFORMATION, please, about Nirvana? — JANE HOLLAND, 11 Kings Road, Lancing, Sussex.

● Five boys and a girl make up this very talented group, whose second single, "Pentecost Hotel," was given a rave review by our Penny. They are: Ray Singer (21)—lead guitar; Alex Spyropoulos (24)—piano; Pat Campbell-Lyons (22)—vocals; Sylvia Schuster (22)—cello; Brian Henderson (24)—bass

guitar; and Peter Kester (21)—drums. The group came together through the careful hands of Muff Winwood, and recently made their public debut at London's Saville Theatre.

IS there any news of a record by Nico and the Velvet Underground, whom I heard on John Peel's Radio London shows? — MICHAEL SNELL, 16 Vanattart Road, Forest Gate, London E7.

● News is that Verve are rush-releasing an album, "The Velvet Underground and Nico," as quickly as possible, and this is the same disc John was using on his "Perfumed Garden" programme.

IS it possible to obtain the lyrics of the Herd's "From The Underworld"? — ANN CLARK, 20 Silver Lock Street, London SE16.

● You can buy the lyrics from your local sheet music supplier or direct from Lynn Music Ltd., 162 Charing Cross Road, London W1.



● Gene Pitney: son called Tod Edward

## FAN CLUBS

TONY BLACKBURN: Edwina and Jenny, 59 Athlone Road, Tulse Hill, London SW2.

BEE GEES: Judy Barrett, 5th Floor, Sutherland House, 5-6 Argyll Street, London W1.

JOHN and SCOTT WALKER: Chandos House, 45-46 Chandos Place, London WC2.

ED STEWART: Gill, 17 Curzon Street, London W1.

ANITA HARRIS: 2A Drayson Mews, Kensington, London W8.

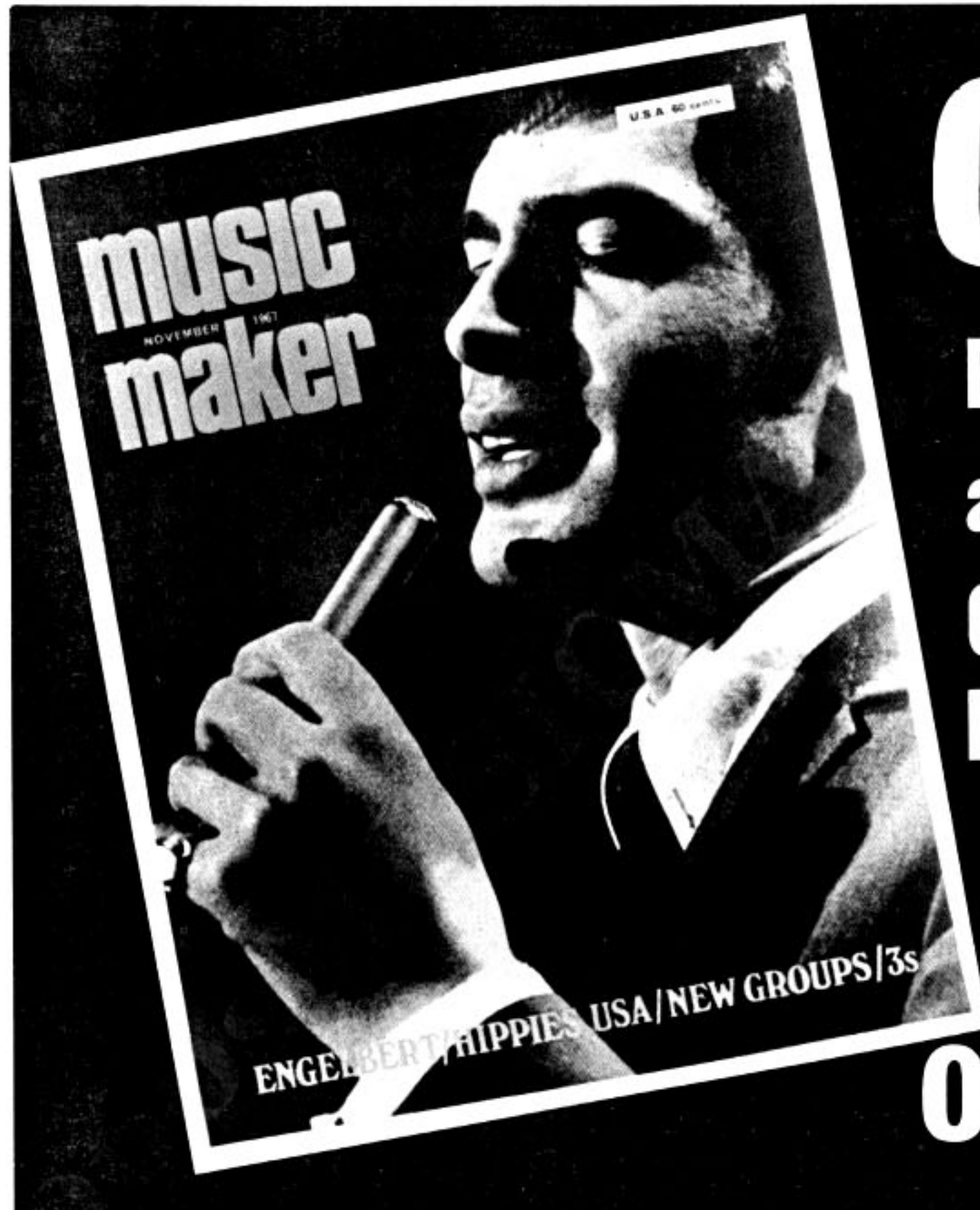
CHRIS FARLOWE: 47 Gerrard Street, London W1.

AMEN CORNER: Sue Rose, 7 Denmark Street, London WC2.

GENO WASHINGTON: 47 Gerrard Street, London W1.

PETULA CLARK: c/o Mr. Harry Young, 10 Highfield Road, Ramsgate, Kent.

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



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# POP POST

## DISC STAR LETTER

### HARDEST THING IN POP: KEEP YOUR OWN MIND!

THE hardest thing in the pop world is to keep your own mind. There are people who are ready to snatch it, bite it and squeeze it. One of the biggest hang-ups for me is the misinterpretation of everything I do and say. And this goes for a lot of people I know.

With everything you try to achieve there is always someone there to block it. It will shock you to know just how many talented people there are whose chances are stamped down by short-sighted businessmen whose only connection with music revolves round £ S D.

I know of a group who were recently beaten-up by the strong-arm men of a big promoter because they refused to sign up to his monopoly, which would have meant obscurity.

I may be lucky, but what is luck without happiness? And this is something I will have only when complete freedom of expression and opportunity are given to all.—**STEVE** (Cat Stevens), London, WC1.



Monkees: fans miss Jonathan King show

# MOVE FOLLOW THE BYRDS' IDEAS

**JONATHAN King** says the Move try to sound like the Byrds. I agree. I suppose this is a compliment to the Byrds, but it's about time this over-talented and underrated group as **King** described them were given more credit here.

Few people recognise what they're doing until months later when it's taken up as the new "in" thing with no mention of its originators. The Move prophesy the space kick is going to be the next scene; the Byrds realised this months ago. Their "CTA 102" is a great musical reflection of life in the space age. No wonder **King** says the Move's imitation was the funniest noise of the week — the Byrds' sound is equalled by no one.—**NANCY BROWN**, Warren Road, Kingston Hill, Surrey.

I HATE to say it, but **Jonathan King** isn't going to have many Monkee fans watching his TV programme, as the Monkees are on at the same time. I'd like to watch his show, but I'd rather see the Monkees. Sorry, **Jonathan!**—**LORRAINE OLIVER**, 2 Whitton Avenue East, Greenford, Middx.

SCENE (Disc, 7.10.67) said: "New Turtles pictures show only five members. So what has happened to **Jim Tucker**?" My pen-friend in Pennsylvania tells me **Jim** has quit, which is a cryin' shame!—**ANNE MORTON**, 16 Kings Road,

Wallsend, Northumberland. I WAS at the Saville on October 1 and heard all the groups mentioned in **David Hughes'** review (7.10.67). I tried my best to hear **Keith West** above the crashing of Tomorrow, and was only saved from boredom by the fantastic **Pink Floyd**. They are alive and different, with an unbelievable style of putting over electronic music.—Perhaps you did not understand . . . ?—**MISS C. WILSON**, The Rosary, Church Hill, Dartford, Kent.

WHAT'S going on? First we heard **Dusty's** new LP will be released in September, then October, and now not until November. Of course, it will be well worth waiting for, but this is going a bit too far. The fans are getting a raw deal.—**BRENDA READ**, 101 Burnt Ash Hill, Flat 4, Lee, S.E.12.

• All **Gary Walker** fan club members please contact us as we haven't got a full list of members and want to send out latest details. This is now the only **Gary** fan club in existence.—**CHRISSE and DEVI**, 8 Dalny Street, Levenshulme, Manchester 19.

### Cliff's got guts to be a Christian!

WHY should **Cliff** becoming a Christian make him an object of sarcasm (Disc 7.10.67)? Any intelligent person knows it is sensible not to smoke or drink if you don't want to impair your health, and I certainly don't think **Cliff** unusual in being happy with his family and recoiling from the suggestion of sex before marriage! What is sanctimonious about having the guts to stand up before thousands of people and declare a belief in Christ? If everyone was like him the world would be a better and safer place to live in.—**RITA COOK**, 124 Bevan Way, Chapeltown, Nr. Sheffield.



Samantha: gagged?

EVERY time I watch "Top Of The Pops" I wonder why **Samantha** Juste never speaks. I often think she could introduce the show much better than the DJs. Come on, **Johnnie Stewart**, take the gag off **Samantha!**—**FRANK VOSS**, Little Bookham, Surrey.

### WALKERS: trying to find a new image



Scott: battling

THE unique atmosphere created by the inaccessible **Walker Brothers** is lost. Now **John** and **Scott** are desperately battling to establish new identities. After being brainwashed by the manufactured perfection of the "Scott" LP, "Take It Easy" seemed genuinely enthusiastic and warmly appealing in comparison.—**ELAINE HOWEY**, 26 Morris Lane, Leeds 5.

• Obviously I did not, which is why I asked someone to explain their appeal!—**David Hughes**.

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11				12	13
14				15	
16					
17				18	19
20					
		21			

### CLUES ACROSS

- Really big speeches (8)
- Bluff king (3)
- Speakest thou? (6)
- Creeque way (5)
- Come out on top (3)
- Plant juice, stupid (3)
- Brief request to play the "B" side? (3)
- Healthy as can be (3)
- Black girl! (5)
- Repeat numbers? (6)
- Ferrer? (3)
- At which **Cindy** is Supreme? (8)

### CLUES DOWN

- Where you might pawn discs? (7)
- and 3. Should she be in at No. 10? (4, 6)
- Cora's changed her boy! (5)
- Waltz after all? (3, 4)
- Do the instrumental bit? (4)
- Very widely experienced? (7)
- That Excerpt way? (7)
- Bad times when some get swept away (6)
- Snaky dance (5)
- Where canvas is way in? (4)
- One we adore (4)

LAST week's solution: ACROSS: 1. Amen Corner. 7. Abel. 8. Peaches. 9. Lonnie. 12. Greer. 14. Vince. 16. Rascal. 18. Rolling. 20. East. 21. Two Summers. DOWN: 2. El-Len. 3. Ode. 4. Nicer. 5. Paul Revere. 6. Estrellita. 8. Pie. 10. Noon. 11. Idle. 12. Ga-Ga. 13. Eric. 15. Cello. 16. Rag. 17. Steve. 19. NFU.

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AMS 711

## TONY JORDAN

The Wind Calls  
7N 17393

## KENNY BALL & HIS JAZZMEN

Before I Was A Man  
7N 17398

## THE REAPERS

Banks Of The Ohio  
7N 17404

• Yes, **David Hughes**, your bias is showing. I am a young housewife, a lover of pop music and I enjoy every minute of **Radio 1!** **David Symonds** is superb, and so is **Tony Blackburn**. But **Jimmy Young** and **Pete Murray** are like old, well-loved friends and I love their sincere friendliness — so different from the false insincerity of the pirates! — **P. WARE**, Marple, Cheshire.

• I reckon the **BBC** has spent so much money publicising **Radio 1** they didn't leave enough in the kitty to buy any records. What other explanation is there for hearing about a dozen records over and over again? If I hear **Sandie** or **Diana Ross**, **Eric Burdon** or **Cliff** once more — I'll go beserk! — **ANNE VERITY**, Raynes Park, London SW20.

• What a pleasure to read **Frankie Vaughan's** "Hit Talk" (7.10.67) — constructive, sensible and complimentary reviews. The perfect answer to all those who label **Frankie** as a "square." He's more "turned on" and in touch with the pop scene and modern life than most of the "beautiful people" will ever be.—**JOAN ARCHER**, 39 Chestnut Avenue, Andover, Hants.

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# Spotlight on the backroom boys who plot the stars' routine . . .

WHAT is a road manager? A road manager must not mind going without sleep, or food. He must not mind being blown up on stage when something goes wrong with the equipment. He must not mind lugging arm-stretching equipment around.

He must be firm with fans who sneak secretly into dressing-rooms and who then turn round and get nasty. He must be able to repair cars, drive cars, wake up pop stars, get groups to the right place at the right time.

You will therefore gather that the poor, hard-working, under-recognised life of a roadie is not for just any 18-year-old who fancies himself in a group and thinks that's the best way to get there. The roadies' lot is not always a same one—but there are compensations. Here are six top road managers in Britain and their lives:



★ Sandy (Procol)

**AGED 21,** from London, Sandy McGregor has worked for the Procol Harum since their first record.

"I dig their music very much and I think that's half the battle. Some people are road managers because they're frustrated musicians but that doesn't interest me. I don't envy them their job; sometimes, of course, you think 'how great' but on the whole it's just damn hard work.

"As a road manager you get a fair whack of the breaks going anyway but really it's just a job and it's a job I like to be good at. You get some rough jobs like turning away fans who come for autographs and people go away muttering about you. But you just have to ignore it all."



★ Bob (Who)

**AGED 22,** Bob Pridden, who comes from Ickenham, Middlesex, has been a road manager for over two years.

"Who are fantastic guys to work for. It's hard work, yes, but it's worth it.

"People think groups have an easy time. But when you're a road manager you know they don't. It's not much fun driving 300 miles and then getting screamed at and going home. I hate sloppy road managers, and there are quite a few around. You have to be organised, especially with a group like the Who, who have so much equipment. I have to put stuff together after they've smashed it up on stage. Sometimes it's quite a headache."



★ Alan (Move)

**AGED 25,** Alan Harris comes from Birmingham and has been with the Move since they started two years ago.

"People have the wrong idea of road managers. They think you just drive to a gig and hang around waiting. But it takes me about 30 minutes to get equipment on stage and set up and another 30 to take it all down. The Move, of course, use a load more lights and stuff than most other groups so I have another road manager to help.

"He's very big and that's great because he deals with the fans as well. Really they're a big problem. You can talk to them nicely and usually they understand and go away. But sometimes they can get very nasty."



★ Dave (Small Faces)

**AGED 24,** Dave Clark (no relation to the musician) comes from Leyton and used to be road manager of the Truth. At one time he was a group manager but then he met the Faces and it all started happening.

"I have to get them all up in the morning. It isn't easy but who likes getting up in the morning? People ask me if I envy the Faces, but quite honestly I feel sorry for them. They don't lead a great life having parties every night.

"A road manager has to work hard and be careful. Once Mac and Stevie were thrown about five feet in the air when something went wrong with the equipment. It's my job to see things like that don't happen."



★ Barry (Herd)

**AGED 26,** and from South London, Barry Sarch, of the Herd, has worked as a disc-jockey, architect and porter.

"I really wanted to be a group manager but I never had the guts to take a gamble—or the money. You can get very fed up as a road manager—especially at 3 a.m. in the morning.

"I wouldn't like to be a member of any group. I get quite annoyed when you see road managers trying to muscle in on the group scene.

"You have to be able to deal with fans firmly but kindly. I mean nobody wants to be disliked, but if it's your job to get the boys out of a gig and away without trouble then you have to do it no matter how many people you upset."



★ Johnny (Traffic)

**AGED 23,** Johnny Glover comes from London and was road manager for the Spencer Davis Group for four years.

"Lots of people come into the road manager business and treat it as though it's one long laugh. But it isn't and if you treat it seriously it's one of the best jobs going. It's hard work of course. The Traffic have a stereo public address system that takes me three hours to put up and take down again. It means we often don't get away until after 2 a.m.

"Fans are great fun. I've never had any trouble—mainly because the boys aren't bothered. Stevie doesn't think of himself as a star so he doesn't go mad and try to escape."

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Mick Jagger believes in little green spacemen; Simon Dee believes in poltergeists. Here's the full spine-chilling story of the



## SHAKE, RATTLE & ROLL GHOST SCENE

**MICK JAGGER**, claims girlfriend Marianne Faithfull, has seen "little green men" alighting from a spaceship. She has also seen them herself, she adds.

Perhaps a not-so-startling admission in this day and age of space travel, unidentified flying objects and science fiction tales—and particularly in a week which has produced yet another UFO and an even more spine-chilling mystery in America.

In a "Daily Mirror" story headlined "The Flying Saucer men have killed our horse!" is an account of a horse found dead on a ranch in desolate mountain country in California.

What's strange about that, you may enquire? Answer: its brain had been methodically removed and there was nothing in the centre of its spinal column, central part of the nervous system.

A goulash prank perhaps? Some weird witchcraft rite? Even a pathologist was perplexed.

But the local rancher believes a flying saucer touched down

on his land and beings from outer space may have conducted the macabre "operation." Six large identical holes and scorched earth from exhaust marks were found nearby.

Certainly a story to make you think twice. And add to this reports more recently of a "gleaming silver disc" seen hovering over Devon.

Too many people are quick to reject these reports as "rubbish," "figments of imagination" or "optical illusions"—but ARE THEY?

Only last week, Hollies' Graham Nash told Disc: "I don't believe we come from this planet. It's my belief that other planets put their own type on Earth—and are watch-

ing to see who wins out."

Startling thoughts, indeed! We investigated and sought other stars' suspicions.

Says Georgie Fame: "I believe in everything! Certainly in the powers of the Beyond. When you consider we're only a minute part of the Universe, how can we say what ISN'T there? There's got to be something! That horse story intrigued me. Whoever these people are—I hope they're friendly."

Well, what about ghosts and the spiritual scene, we wondered.

Adds Georgie: "I've never seen a ghost—but I would be quite prepared to come to terms with one if I did."

What about the girls? "That's a funny thing," said Cilla Black. "I was only talking about science fiction books last week. Somebody asked me if I believed in flying saucers."

"I like to keep an open mind on the subject. I do think it is possible that flying saucers and people from Outer Space have landed in

America and Russia—but the Governments are hiding them and keeping quiet about it!

"But we don't really know for certain, do we?"

"Ghosts? They're a different thing. I've always thought of them as frightening. I don't think of them as spectres of people who have died. Though I do believe in Afterlife. But I don't believe in ghosts as grey shapes or things in white sheets."

"I did go to a spiritualist once—and she said I would marry a policeman about four years ago. Well, I didn't. But she did tell me a lot of things about past events that were true. I also think there is a lot to be said about faith healing."

Dozy, of Dave Dee's group, is another firm believer in flying saucers.

"Nobody will believe me," he announced, "but I'm sure I saw one myself once. I was out walking with my fiancée in a village called Charlton St Peter, near Salisbury, and saw this thing in the sky."

### Flashing

"At first I thought it was a shooting star. But it was going very fast and didn't burn itself out. There was also a red light flashing on and off. We watched it for about ten minutes until it disappeared."

"Yes, I believe in everything, too. Until it's disproved!"

Paul Jones has taken a pretty matter-of-fact look at out-of-this-world subjects like religion in the past. So what did he think of those flying saucer stories?

"It's hard for me to make any comment on this subject," says Paul. "But on the evidence that has been produced, I would say its more probable than improbable."

"Wasn't there a report about a man in America who said he had been kidnapped by some Martians who had landed?"

"I'm not saying, though, that you should believe anything just by reading about it. But I do think you have to keep an open mind."

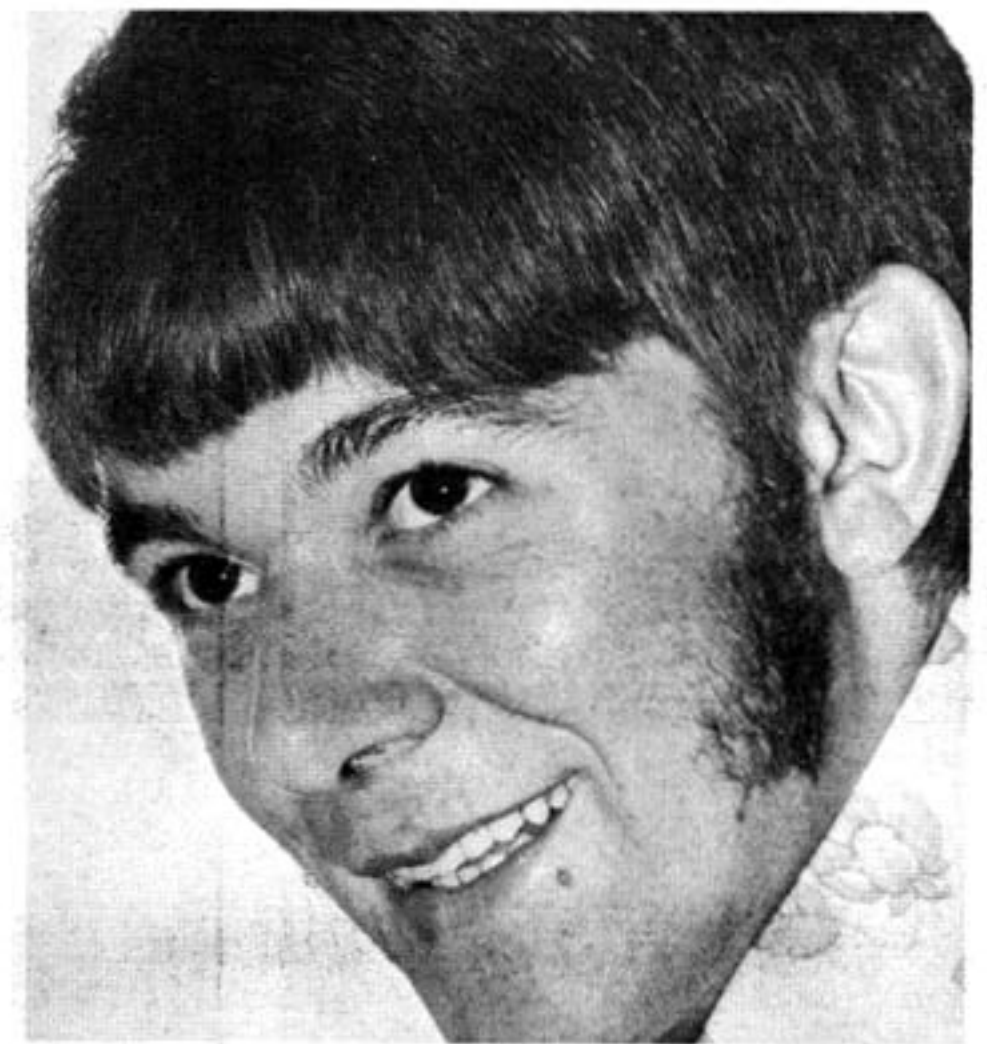
### Saucers

A word from the Who's Pete Townshend—who may or may not be speaking with his tongue in his cheek. Pete makes no comment on flying saucers, but he does claim to have seen a ghost.

"When I was in Douglas, Isle of Man, during the weekend of the T.T. Races, I saw a ghost rider. I learned that apparently it was of someone who had been killed in the 1944 T.T. races."

Well, well... We have news for Pete. There weren't any T.T. races in 1944. Remember—the war was on.

But perhaps someone saw a ghost race there...



Dozy: 'Nobody will believe me, but I saw a flying saucer myself once...'

### The night the ghost visited Traffic...

TALKING about ghosts, Johnny Glover, Traffic's road manager, tells me of the mysterious night when painters were at the group's cottage in Berkshire.

They painted Stevie's bedroom floor and then left—carefully checking to see all doors and windows were locked behind them. The next morning they unlocked the cottage to find—mysterious white footprints leading from and going to nowhere at all, right across the floor!

"When I arrived at about 8 a.m. and walked in behind them they nearly died of fright!" said Johnny.

## Paul, Manfred, Herman, Roy, Dusty and Cat hold hands!

WHAT have Paul Jones, Manfred Man, Herman and Roy Orbison in common at the moment? Answer: a flop record! Yes, believe it or not, these stalwarts of the pop scene, veterans of the chart by today's standard, have failed to register with their latest releases.

And they're not the only ones with "hits" that missed. Equally consistent hit parade contenders like Dusty Springfield and Cat Stevens have failed miserably—making only the lower reaches with "Give Me Time," and "Bad Night."

So what's the reason? The comparative "death" of the pirates perhaps? Their persistent plugging was once almost guaranteed to get an artist into the national chart.

The "name" stars haven't even made it on the strength of their obvious popularity. An established artist like Paul Jones, with two big solo smashes to his credit, and a huge fan following, should have made his mark with "Thinkin' Ain't For Me" on this alone.

Roy "The Big O" Orbison hasn't shown either with "Cry Softly Lonely One"—about which Disc reviewer Penny Valentine said: "It doesn't knock me out. His fans will like it though." But the "Big O" followers, quick to complain over any criticism about their hero, obviously didn't like it enough to make it a smash. He's now trying again with "She."

Then there are the comparative strangers in the chart. "First-timers," usually reckoned to register with follow-ups on interest value alone.

People like Aretha Franklin ("Respect"), Arthur Conley ("Sweet Soul Music"), Vikki Carr ("It Must Be Him") and Pat Arnold ("The First Cut Is The Deepest").

Young Rascals' "A Girl Like You" and the New Vaudeville Band's "Green Street Green" received generous airplay. So did Paul and Barry Ryan's "Claire." Nothing!

Perhaps the most surprising "miss" in recent months was the Bee Gees' "To Love Somebody." Stars and DJs alike went into cartwheels of ecstasy over this follow-up to "New York Mining Disaster 1941." Again nothing.

Similar sentiment was



• DUSTY: miss

—but a lot of people have said it's too complicated. The change of rhythm throws them completely. The arrangement is too complicated. Fans can't dance to it for a start. It throws them all over the place.

"The strange thing is that more and more people are coming up to me now to say they're growing to like it after all!"

However, one person who isn't having any bad nights over the failure of "A Bad Night"—another song with an involved arrangement as it happens—is Cat Stevens. Says he: "If I had set out to make a commercial sound I would have been disappointed. But I had produced the sound I wanted to. I'm quite happy about it."

Herman's Hermits, who have also had his galore, always managed to sound distinctively different each time—until "Museum." Then he pops up sounding suspiciously like Donovan-ish with a rehashed "Sunshine Superman." Chart result—NEGATIVE!

And in a highly-competitive business like pop where the adage "You're only as good as your last record" so often rings true there must be many pop people doing a lot of thinking at the moment.

showered on "Homeward Bound" boys Simon and Garfunkel whose "Fakin' It" received rave reviews.

So what do the stars themselves think of the sobering situation? Answers Manfred Mann, whose group has had ELEVEN big hits in a row, including a couple of chart-toppers: "I thought 'So Long Dad' was commercial, but obviously we were wrong. It's a bit doomy that it didn't take off—but it's a lesson we've learned."

### Dance

"People rush around saying our records are good and will always get somewhere—but it just isn't true that anything we do will happen. The scene is changing to a certain extent. Records that are 'automatic' sellers are very few."

Manfred's former lead singer, Paul Jones, got off to a sparkling start as a solo star with top ten slots for both "High Time" and "Bad, Bad Boy." His follow-up "Thinkin' Ain't For Me" has been out over a month, Paul's had all the "plug" spots—but still no hit.

Says John Burgess, the Jones boy's record producer: "I still think it should have been a hit

# Georgie—all set to win Brazil's song festival



Georgie Fame: song by 'Puppet' pair

THIS time next week Georgie Fame will walk on to the stage of a huge open-air auditorium in Rio De Janeiro and in front of a vast audience, before an all-star panel of judges, attempt a "double" for Britain in the song festival stakes.

What are his chances? Last Friday I had an exclusive "sneak" preview of the song he'll sing in the Brazilian Song Festival—and for my money it's good enough to do the trick.

"Celebration," that's the title, has a lot of good Latin rhythm and is altogether a very jolly song. It conjures up a happy-go-lucky carnival atmosphere and has simple yet commercial lyrics.

Georgie's chances of success are further enhanced by the fact that the number was penned by Bill Martin and Phil Coulter, the "Puppet On A String" pair who sent Sandie Shaw to success in the Eurovision Song Contest earlier this year.

## Tailor-made

I heard gentle Georgie sing it to Phil's piano accompaniment at a reception at the Brazilian Embassy. The result was wildly applauded by the Ambassador and his party.

"We could just tip the scales with it," explained Georgie. "It's virtually tailor-made for the South American market. Bill and Phil have gone the whole hog with this one."

"I love Afro-Cuban and Latin stuff. It's always appealed to me."

"When I was asked to go to Brazil for Britain, Rik Gunnell, my manager, explained I'd have to sing our entry—

whatever it was. I didn't mind. I'd sing 'Auld Lang Syne,' baby—if it got me to South America. It's one of the few places in the world I'd be content to never return from. I don't think I'll be disillusioned."

"Celebration," says Georgie, will probably be an immediate single release in S.A.—but, unless he does win, saved for an LP here.

Meanwhile, the fast-moving Mr. Fame—he's attending jazz festivals in Prague and Warsaw this week—has had his time cut out filming "The Mini Mob," a movie which cast him, appropriately, as a pop star.

"That was the only reason I accepted the part," he explained. "But this sort of acting is not really my scene. But I don't think it will do me irreparable damage. And I've enjoyed making it."

"It's supposed to mirror the 'Swinging London' scene, complete with dolly chicks. It's mainly for the States so they're cramming as much in as possible. We're actually sending the whole thing up as a bit of a farce—without

becoming too obnoxious. Otherwise I'm sure it would all be a terrible tragedy.

"I'd like to attempt something fairly serious on the screen. Something more compatible to my character."

Naturally he sings in the film. Before flying off to Warsaw at the weekend he played me a tape of one of the numbers.

"I have to sing to this chick while we're walking through a garden—with me pouring my heart to her. The song's called 'Words' and is by the Bee Gees. It would suit Engelbert or Cliff—but it's not me at all. But it is different."

MIKE LEDGERWOOD



SANDIE: Eurovision success

# LULU's in town—to the tune of £20,000!

IN three weeks' time Lulu becomes a proudhouseholder for the first time in her life—when she moves into her own £20,000 luxury house in St. John's Wood, London.

The house is her first proper investment since she became Britain's hottest export to America since the Beatles.

"Well, I've been looking for a nice flat for the last two years," she said.

"And the only one I liked was £57,000. I thought if I was going to spend that kind of money I might as well invest in a town house. The one I've bought is only a year old and consists of three floors. It has a little garden and a nice garage."

## Rushing around

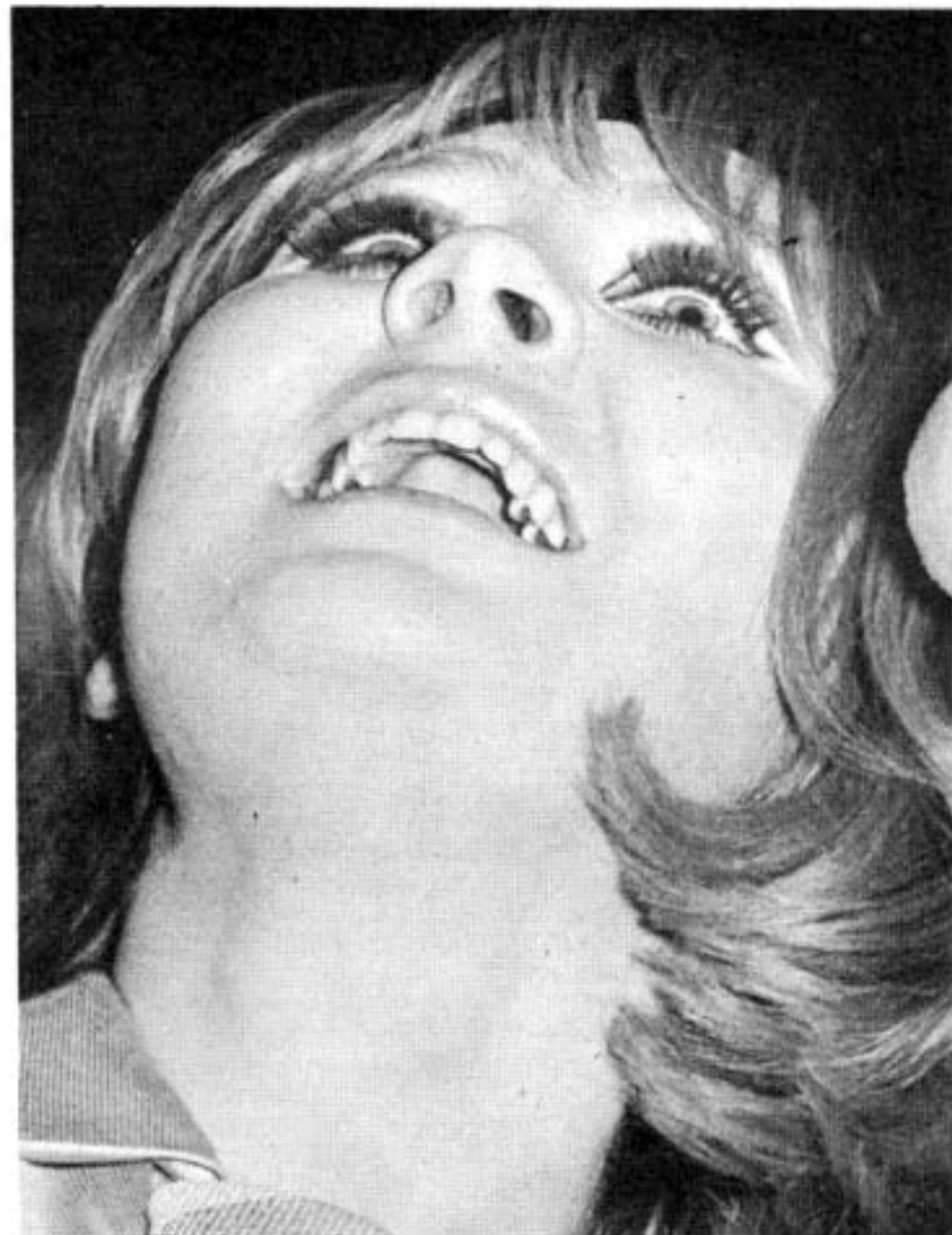
"Actually, it won't mean living on my own because Mrs Gordon—whom I live with at the moment—is coming with me, and my brother Bill is coming down from Scotland next year to study acting, so I'm hoping he'll come and stay too."

"At the moment, I'm rushing around looking for furniture—especially a four-poster bed!"

"And my mother's coming down from Scotland to help with the decorating."

"It's marvellous actually to spend my money on something worthwhile. Usually I just fritter it away."

"Money doesn't really worry me because I've still got the mainstay of it to come from America from the single—and my new LP apparently has an advance there of quarter of a million, which is unbelievable."



LULU: 'I thought I might as well invest in a town house'

"I have marvellous accountants who look after all my money problems. I just spend like a lunatic until they say 'stop,' then I try to cut down."

The new Lulu house will no doubt become famous for little gatherings of friends—Lulu being the friendly creature she is.

"I'm really looking forward to inviting everyone round. I'm even going to take cooking lessons at Cordon Bleu—just to impress everyone!"

PENNY VALENTINE.

## Flower Pot men chrysanthemums and the great battle . . .

### DEAR DISC:

Thanks to Penny Valentine for her review of our act on the opening night of our tour with Traffic/Fudge/Tomorrow. She is obviously, a perceptive sensitive and hip young lady, but we must pull her up on one of her criticisms of our act.

She said that "throwing half dead chrysanthemums at the audience was NOT a good idea." Sorry to seem un-flower about it, but we violently disagree.

The chrysanthemums were carnations!

Throwing them AT the audience is original—and what nicer to throw at an audience than flowers, which, in spite of the recent commercialisation, still symbolise—to us, at least—all things beautiful.

And nobody handed the flowers back at the box office, so presumably our intention of giving the fans some tangible memory of us paid off.

We love you Penny. — TONY, NEIL, ROBIN AND PETER.

## Jonathan King Column

IT should have been a hit some time ago by the Left Banke. One of the more beautiful tunes to emerge from the States—"Walk Away Renee." Now—track two, side one of their next album—the Four Tops have recorded it as best they and Tamla Motown could. And it is very, very good.

E.M.I.—a word from a quiet listener who is tired of the current Tops single already because it is ordinary—issue "Walk Away Renee" on a 45 r.p.m. record tomorrow. The public will buy it—King is telling you.

The second thing of great beauty this week is the new Tim Hardin LP. This singer has an unbelievable voice—broken, quiet, sad, gentle. It is the voice of the man who wrote and felt "If I Were A Carpenter."

Behind him, wheeling high strings, echoey in the background, a silver veil stretched over the blue skyline misty in the morning with personal tears. Simple words of love, un-complicated tones of feeling. Yes, yes oh yes.

There it was—a quiet mention on Rosko 3 last weekend—"Mr. J. K.—It's O.K.—We're

making it pay." What's more—it was O.K.—the whole show was slicker, cooler, more original and in better taste than it previously had been. So the King/Rosko battle never really got off the ground!

Good new Alan Price called "Shame" which sounds large, fierce and soulful. And there's Lulu striding masterfully above the previously unconquered American charts. She's a nice girl, and her career is climbing steadily upwards, which is good to see.

Lots of letters—thank you, keep writing to Jonathan King again and yes, I will try to come up and see all you fine people in Geordie Land who have spoken good, fair, bad and constructive words about my ITV show.

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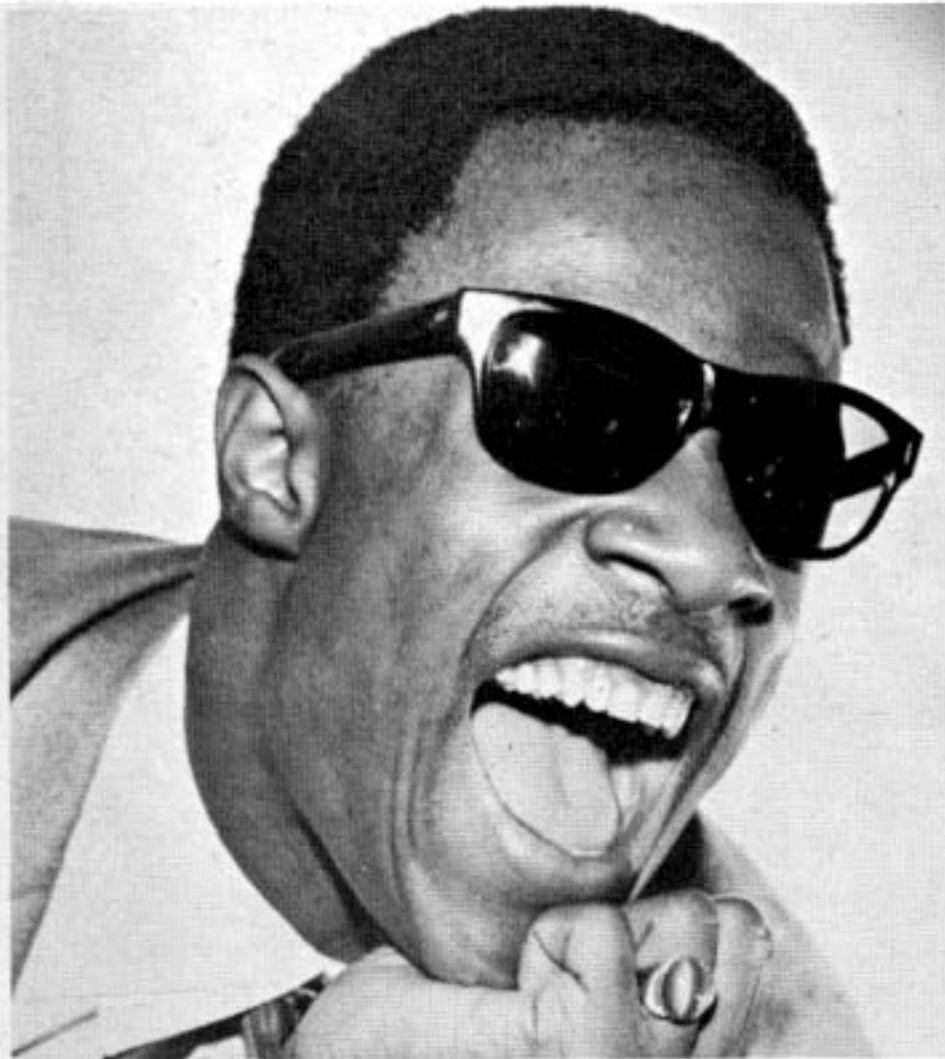
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BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS

## PENNY VALENTINE



● Stevie: a riot of harmonica, strings and voice

## QUICK SPINS:

**BECAUSE** it's such a strange little song "Teddy Bear" may draw attention. It is odd because lyrically it reminds me of six years ago, but it has a Cat Stevens sort of arrangement, lurching and hiccupping away. **GARY JAMES** growls around the lyrics with cheerful abandon but I was a bit worried about the pianist at one part who sounded like he had lost his place (**Polydor**).

A gentleman freaked out blindly and ecstatically when I first played "Spazz" by the **"ELASTIC BAND"** in my office. I'm sorry I cannot share his enthusiasm for a song that is so ugly it makes me feel sick. But credit where it's due. Brilliantly made with their voices sounding just like an elastic band stretched and then let go. It will do well where people gather to hold strange ceremonies (**Stateside**).

**JULIE FELIX** does her usual commendable job on "Magic Of The Playground." I remember Kay someone doing it a little while ago and it is an attractive song. But that's all (**Fontana**).

**LEE DORSEY** sounds better than usual on "Go Go Girl"—and there was room for improvement (**Stateside**).

**TIM** Hardin's song "Don't Make Promises" done with moaning guitar in creeping-up-on-you style by the **TIMEBOX**. Nice vibes break up in the middle and it builds well. I'd have liked the lead voice forward and more aggressive personally but thank you "Teenage" anyway (**Deram**).

**HAPPENINGS** bob up again with another understated brilliant production on "Why Do Fools Fall In Love" (remember THAT one, folks?). Anyway it really isn't good enough for the treatment. But I loved the label (**Puppy Records**).

Very strange for **BARRY McGUIRE** to suddenly emerge with Dylan's "Masters Of War." Of course still a marvellous biting attack which still holds good today and McGuire sounds terrifying in his intensity. But it's still odd (**RCA**).

My favourite group are still **LEFT BANKE**, who manage to surface time after time with beautiful records of complexity. "Desiree" is no let down. Difficult to follow, uncommercial and superb (**Philips**).

Paul McCartney wrote the instrumental "Cat Call" for **CHRIS BARBER'S BAND** and it is a succinct solid little tune. I'm not a great instrumental fan myself so I can't really judge its chances, but it's pleasant professional

## Stevie Wonder: tuneless — but a knockout!

**I'M WONDERING** (Tamla Motown)—When I first heard "I Was Born To Love Her" I didn't go overboard because as usual I gave a fairly flippant, immediate, one play judgment. Later I came to believe it was indeed a marvellous bit of work.

When I first heard this follow-up I thought how strange it has no tune and all the good things that happen come in too late and it sounds like he's pushing down walls with his voice. But remembering what happened last time I played it constantly over a weekend and it now knocks me out.

It DOESN'T have a tune but it thuds breathlessly on with Stevie's voice double and sometimes treble tracked and words you can hardly hear but it doesn't matter. There's only an inkling of harmonica until towards the end when everything goes berserk in a riot of harmonica and strings and voice. I'd have still liked THAT earlier, but for sheer insistence you can't beat this.

OUT TOMORROW

## JIMI HENDRIX

**HUSH** Now (London)—After all the fuss and bother over the last old Hendrix track with Curtis Knight—and the subsequent releasing of that on Jimi's current label—up pops another old track. Which just goes to prove you can't win.

Actually this isn't too great with Hendrix's guitar making under-water sounds, but it won't hurt his myth anyway.

OUT TOMORROW

listening (Marmalade).

**I** ONCE remember hearing a very dodgy recording of the famous raver "Turn On Your Love Light" and I thought it was by **JERRY LEE LEWIS**. But I could have been wrong because now it turns up by him beautifully handled but without the least hint of suggestiveness (**Philips**).

**PERCY SLEDGE'S** "Pledging My Love" sounds solid but dull (**Atlantic**).

When I was young—and long before I loved Tim Hardin—I admired tremendously the sad, lovely voice of **JIMMIE RODGERS**. I am therefore delighted to see him back on "Child Of Clay" which is a bit of a pretentious song but worth listening to just for that voice (**A & M**).

I have never understood the great awe in which **JOHN MAYALL'S BLUESBREAKERS** are held so "Suspicious" did not move me to a frenzy. I remember meeting Mayall once when he lived in a tree and found him a charming chap (**Decca**).

**BARRY MASON** comes up with a bit of utter nonsense and rubbish on "Rowbottom Square" which they'll like on the **Billy Cotton Bandshow** (**MGM**).

**POOR** Albert the sunflower! I must admit I giggled at the tale of "Albert" as told with tragic solemnness and a few moments of madness by **TALES OF JUSTINE**. I liked the sound of him standing there in the rain (**HMV**).

I seem to recollect liking **ROY HARPER** before. Certainly "Mid-spring Dithering" is well worth listening to with his hesitant voice and guitar-playing (**CBS**).

"I Believe In You" is pretty standard soul stuff by **SAM BAKER**. More plugs please, **Monument**, for your lovely Robert Knight record instead!

Some nice ideas on "Two Little Ladies" by **CROCHETED DOUGHNUT RING**—funny little ethereal icicle sound and parts reminding me of "Mellow Yellow" (**Polydor**).

## Donovan: after an age, a pretty jazz disc

**THERE** Is A Mountain (Pye)—After what seems like an age—and where HAS he gone anyway?—Donovan pops up with this rather pretty jazz-orientated record. It is "Mellow Yellow" with a West Indian influence, bongos, and warm, shuffling sound, hand-clapping, and his voice sounding like sand going through a timer.

It's hard to tell, at this stage in things, whether it is commercial. Certainly it will offend nobody's parents—and that's the kind of thing that's making the chart these days. Actually the flip "Sand And Foam" has more moving beauty, sounding like the crystal-voiced Donovan of his youth, on a lively tale of Mexico. Let's all go.

OUT TOMORROW

## CREATION

**LIFE** Is Just Beginning (Polydor)—It was a toss up whether I'd give this or Left Banke a big review this week. This won because they are a British group and it will probably get more plugging. Ah me, such is life—but that doesn't mean this isn't a good record.

It is in its way very good. It starts with sort of medieval strings and then voices coming in from away off. Vocals sound vaguely Beatlish crossed with the sort of phrasing that reminded me of a song from "Ali Baba." Only complaint—I'd have liked a few more words.

OUT TOMORROW

Lovely harmonica at the beginning of **TONY JORDAN'S** "The Wind Calls" but after that it sounds like a film theme. Pretty though (**Pye**).

## MARVIN GAYE AND TAMMI TERRELL

**FOR** Your Precious Love (Tamla Motown)—Making Tamla fans warm and jingling and rushing out and buying it in America this record may just about do the same thing here.

In a way I hope it doesn't merely because this is the sort of record Tamla can turn out with their eyes closed and is nowhere near the electrifying "Ain't No Mountain High" which these two first got together on. However it is slow and stately and competent. With chorus voices going "ooh ooh ooh" and Marvin and Tammi breathing the lyrics over lush strings. It's the chorus that will get it off the ground.

## OUT TOMORROW PETER, PAUL, MARY

**THE** House Song (Warner Bros.)—I know this record is not going to mean a thing. But it does to me. And I include it here this week simply because it is the most beautiful record I've heard.

OUT TOMORROW

## MADELINE BELL

**PICTURE** Me Gone (Philips)—This might just be the record Madeline's been looking for to get her off the ground—though it's hard for me to judge because I'm so familiar with the song.

It is, perhaps you will remember, the number first done by

## ERIC BURDON: BEST RECORD HE'S MADE

**SAN** Franciscan Nights (MGM)—I must admit I squirmed a bit at the opening of this record when Eric in a tin box does a sort of "Dragnet" intro as to why it was made. But the thing is that he is so incredibly sincere about it all, and once the actual song begins you can hear that.

Once the actual song begins indeed you can hear many things including the fact that it is probably the best record he's made with an incredibly pretty tune and warm voice. It is, naturally, about SF, about Hell's Angels and the cops and the whole scene there. He digs it. Whether you do or not you must own up and admit this is a good, well-made record.

OUT TOMORROW

Miss Evie Sands superbly, then by Dave Berry disastrously. Well Madeline reverts back to the superior original for her interpretation and I must say the sound and production on this is really excellent. Some may think even a little too professional and smooth to dent the chart. We'll see.

OUT TOMORROW



## PYRAMIDS

**TRAIN** Tour To Rainbow City (President)—I have not exactly welcomed this extraordinary invasion of a million and one blue beat and ska records lately with open arms. They nearly all sound the same, pretty in a sleepy way, but BORING.

But this is actually a very funny record in an inoffensive way. I did laugh—especially when it came to the Prince Buster bit. A gentleman gives us a running commentary on this train journey and they all send themselves up. Won't do anything of course, but still.

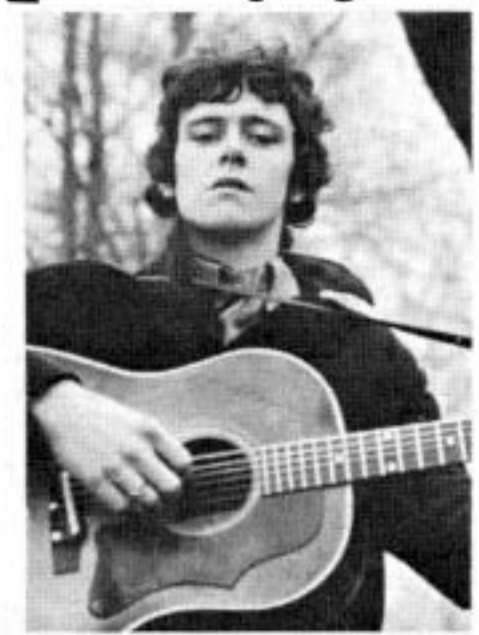
OUT TOMORROW

**BARBARA RUSKIN** wrote and sings "Come Into My Arms Again" but it hasn't got much form even though the string section does its nut (**Parlophone**).

Rather smooth blue-beatish song is "Pata Pata" by **PATSY MILLICENT TODD** written by the "Click Click" girl Makeba. All confusing because I thought the girl sounded like Millie taking time off (**Doctor Bird**).

Great falling-down dance band sound on **KIP ANDERSON'S** "You'll Lose A Good Thing." He does his beat with a sympathetic voice chipping in with understanding "oh yeah's" (**President**).

"Building With A Steeple" is a bit of lyrical coyness with a nice tune done by **FRANK SINATRA JNR** sounding like his father (**RCA**).



Donovan: West Indian feel

## BRENDA LEE

**WHERE'S** The Melody (Brunswick)—I wouldn't say this was the best record Brenda Lee had ever made but simply because it ISN'T—because it's such an easy singalong thing—and because she's due in, this might do something.

It has a very obvious coming-down tune that reminds me of lots of other songs and just goes on repeating the same melody line. But she has such a capable voice. Brenda actually manages to inject the pretty useless lyrics with some meaning and carries the whole thing on her mini-shoulders. Applause.

OUT TOMORROW.

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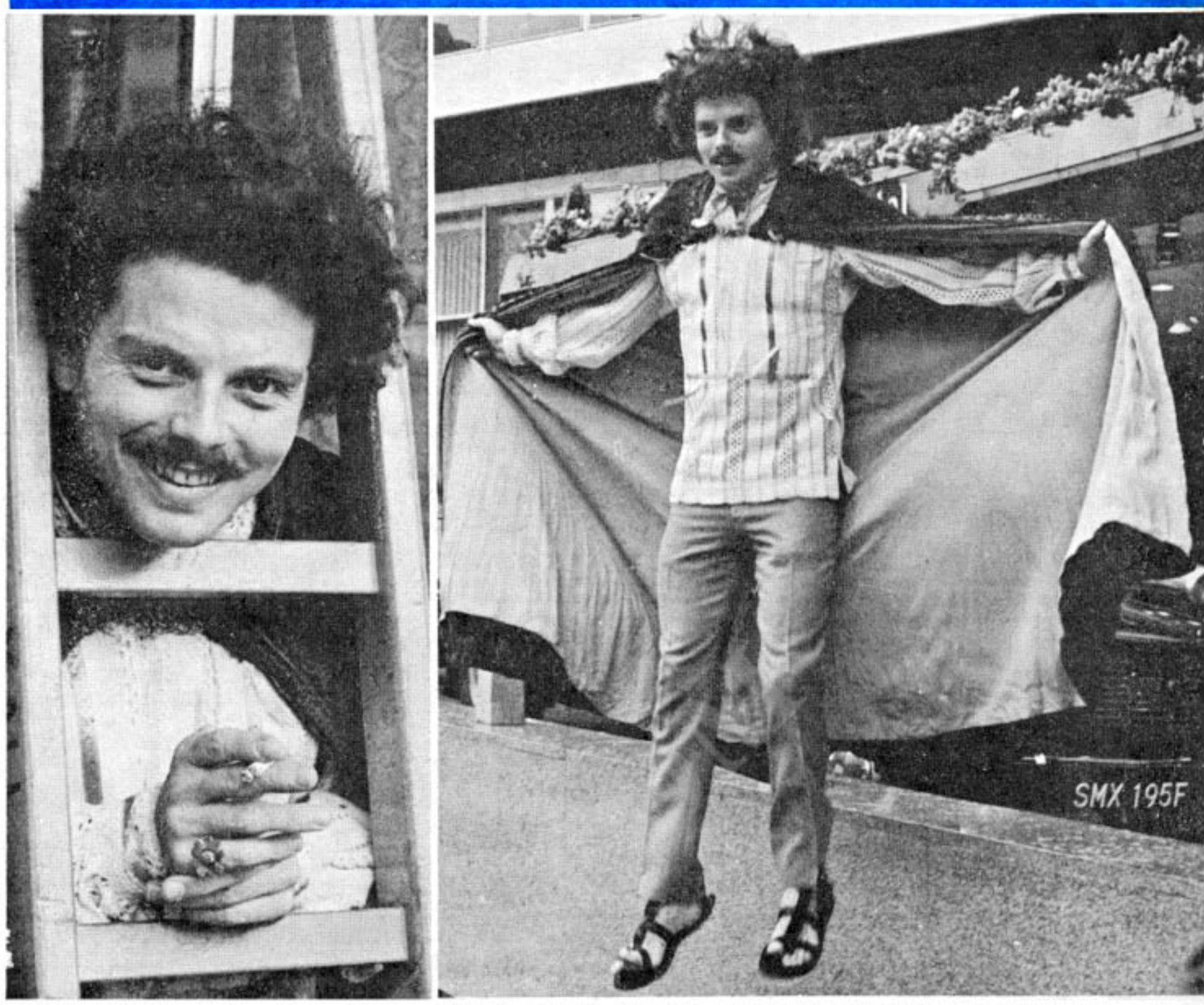
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# The odd habits of SCOTT McKENZIE!



SCOTT McKENZIE'S most prized possession is a small figurine of a cloaked monk—he carries it everywhere he goes and he brought it to London last week when he came with the Mamas and Papas and his new record "Like An Old Time Movie."

The monk is Scott's private "in" joke. Apparently this particular sect of monks had a habit of pulling their cloaks across their faces when people questioned them too much. Mr McKenzie has a cloak, too—dark green velvet with blue and gold braid—and when he's tired of being asked the same questions, he pulls

his cloak over his face, inscrutably monk-like. Now you know the secret, too!

These exclusive photos of gentle Scott were taken outside his hotel in London by Disc's Peter Stuart, who says Scott is one of the nicest, most co-operative stars he's photographed. "He has a natural sense of fun, willing to even stand on his head if asked." He wasn't, but it was a nice thought.

On Thursday, Scott left for Majorca to join the Mamas and Papas on a tour of Europe. Accompanying him was 21-year-old Anne Marshall, daughter of actor Herbert Marshall.

Love is all you need. . . .

## WHY BOBBIE GENTRY DIDN'T JUMP . . .

THE sumptuous Miss Bobbie Gentry recently returned to the bridge of sighs, more commonly called Tallahatchie Bridge, where Billie Joe and an unidentified flying object met apparently untimely ends—to do some publicity pictures for Life Magazine.

And she was suddenly assailed with a chorus of cries of "Don't jump, Bobbie!"

And after such spectacular recognition, what on earth would Miss Gentry want to jump for anyway?

"Ode To Billie Joe" is being turned into a film and Miss Gentry, with her face and figure, is certain to enjoy a starring role.

All on the strength of one record. Mind you, she also happens to be among the more intelligent girl singers going.

"Maybe so, but then the others don't have so much control on what they sing, because they're not writers like

me so it's not fair to make comparisons."

She says she's delighted Diana Ross of the Supremes is getting the right recognition at last. Miss Gentry, on the other hand, has received immediate recognition with her first record.

"I don't make protests in my songs," she says, carefully offering a "no comment" to her conclusions about the American way of life, and, more particularly, the strange state of affairs in the Southern States from which she hails.

"I was born in Chickasaw County, Mississippi," she says, without much Southern drawl, "but I was unaware of what was going on there until much later, after I'd left."

"Really, though, my songs are a theme of indifference because indifference is a good thing. To go on functioning in life, you have to build up a sense of indifference."

She started writing songs at the incredibly early age of seven, mastering the art of writing and reading music while with a church choir and improving her ability by a scholastic stint at the Los Angeles Conservatory of

Music.

She has since learned to play piano, banjo, vibes and electric bass and before branching out on a solo career with the famed "Ode" headed a trio titled "Gentry Three."

Then one day she walked into the recording studios of Capitol in the States, produced her "Ode" and proceeded to have a hit inside a month.

On the strength of it, she arrived in Britain last Thursday, stayed only until Sunday, squeezed in the odd public appearance including the David Frost Show ("He compered one of the finest television shows America has ever had—but it went over their heads"), and spent most of the time writing songs.

"I've always been an ambitious person, but I never imagined I'd have a hit with my first record," she says.

"I think people caught on to 'Billie Joe' because it was a story song and everybody likes stories.

"No, I am not going to say what was thrown over the bridge, but I don't know why everybody is so concerned. It wasn't a true story I was singing about."



"No, I'm not going to say what was thrown over the bridge"

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