

DISC

and MUSIC ECHO 9d

NOVEMBER 11, 1967

USA 20c

Beatles: new single!

See
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4

DAVE
DEE TV
SERIES

★
TOM on
a HIT
TOUR



Russia celebrates the 50th year since the Revolution . . . and Britain today celebrates 5 years of the BEATLES! The pop Revolution began 5 years ago this week with 'Love Me Do.' A 4-page Beatles special starts on page 10

Beatles during shooting of their TV "Magical Mystery Tour" which goes on world TV at Christmas. Picture: John Kelly

BABY, NOW THAT I'VE FOUND YOU

CLASS MANAGEMENTS

say fantastic FOUNDATIONS!

Well done with your FIRST record achieving top of all national charts

PYE RECORDS

Offer their congratulations to the FOUNDATIONS on achieving their first record No. 1 in the charts

ROBERT STIGWOOD

Congratulates the FOUNDATIONS for a fine first recording and a worthy No. 1 in all the charts

WELBECK MUSIC

as publishers, are proud to be associated with the FOUNDATIONS' hit Number One chart success "Baby, Now That I've Found You"

FROM THE FOUNDATIONS

Another first—this time their FIRST album

Release date November 24th on Pye NPL 18206 titled "FROM THE FOUNDATIONS"

DISC TOP 30

Engelbert Humperdinck



THE LAST WALTZ

his
2nd LP

SKL 4901 LK 4901 12" stereo or mono LP
The Decca Record Company Limited Decca House Albert Embankment London SE1



CHART TOPPER



HIT TALK by MIKE A'HERN



- 1 (2) **BABY, NOW THAT I'VE FOUND YOU**
Foundations, Pye
- 2 (1) ● **MASSACHUSETTS**.....Bee Gees, Polydor
- 3 (4) **ZABADAK**.....Dave Dee, Dozy, Beaky, Mick and Tich,
Fontana
- 4 (3) ● **THE LAST WALTZ**...Engelbert Humperdinck, Decca
- 5 (10) ▲ **AUTUMN ALMANAC**.....Kinks, Pye
- 6 (16) ▲ **LOVE IS ALL AROUND**.....Troggs, Page One
- 7 (8) **THERE MUST BE A WAY**
Frankie Vaughan, Columbia
- 8 (6) **HOMBURG**.....Procol Harum, Regal Zonophone
- 9 (5) **HOLE IN MY SHOE**.....Traffic, Island
- 10 (24) ▲ **THERE IS A MOUNTAIN**.....Donovan, Pye

NEXT 20: Introducing DAVE CLARK, DES O'CONNOR, LONG JOHN BALDRY, FELICE TAYLOR

- 11 (7) **FROM THE UNDERWORLD**.....Herd, Fontana
- 12 (17) **SAN FRANCISCAN NIGHTS**.....Eric Burdon and the Animals, MGM
- 13 (18) **I CAN SEE FOR MILES**.....The Who, Track
- 14 (11) **FLOWERS IN THE RAIN**.....Move, Regal Zonophone
- 15 (13) **YOU'VE NOT CHANGED**.....Sandie Shaw, Pye
- 16 (12) **WHEN WILL THE GOOD APPLES FALL**.....Seekers, Columbia
- 17 (20) **IF THE WHOLE WORLD STOPPED LOVING**.....Val Doonican, Pye
- 18 (9) **THE LETTER**.....Box Tops, Stateside
- 19 (15) **ODE TO BILLIE JOE**.....Bobbie Gentry, Capitol
- 20 (19) ● **JUST LOVING YOU**.....Anita Harris, CBS
- 21 (—) **LET THE HEARTACHES BEGIN**.....Long John Baldry, Pye
- 22 (14) **REFLECTIONS**.....Diana Ross and the Supremes, Tamla Motown
- 23 (26) **BIG SPENDER**.....Shirley Bassey, United Artists
- 24 (—) **EVERYBODY KNOWS**.....Dave Clark Five, Columbia
- 25 (29) **I'M WONDERING**.....Stevie Wonder, Tamla Motown
- 26 (—) **CARELESS HANDS**.....Des O'Connor, Columbia
- 27 (23) **BLACK VELVET BAND**.....Dubliners, Major Minor
- 28 (27) **YOU KEEP RUNNING AWAY**.....Four Tops, Tamla Motown
- 29 (—) **I FEEL LOVE COMING ON**.....Felice Taylor, President
- 30 (22) **EXCERPT FROM A TEENAGE OPERA**.....Keith West, Parlophone

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

Kinks? Load of rubbish —a nothing record

"MASSACHUSETTS" deserves to be where it is. I hope it will be around the top for another six weeks, and am sure it will do the same in America.

I thought the Foundations' was Tamla-Motown when I first heard it. Great to dance to, but I don't think they'll get another hit.

Engelbert is a fantastic singer. Everyone knocks him, but he's had years of experience and is an excellent performer.

Dave Dee seems to work to the same old formula. It's nothing

very spectacular. And the Kinks' is a load of old rubbish—a nothing record which wouldn't have meant a light if anyone else had recorded it. And I can't hear the words!

Sandie Shaw mainly seems to have hits when Chris Andrews writes for her. He is one of my favourite writers and she is one of my favourite singers—so I like it!

Troggs—this love thing is over, but you'll probably have a hit! Eric Burdon's is a knock-out—a great artist with a great voice.

I said rubbish about the Kinks—treble rubbish for the Who.

I can't make any sense out of it, just a noise. Why do people buy this sort of record?

I like Val Doonican because he's an Irishman! Seriously, he's got a great voice. I don't care if I am a square!

Everybody said Donovan's would be a hit—except me. I still think it's an incredibly boring dirge.

Stevie Wonder's is fantastic, marvellous, and definite top ten.

**NEXT WEEK:
STUART HENRY**

Top Ten LPs

- 1 (1) **SOUND OF MUSIC**
Soundtrack, RCA Victor
- 2 (2) **SGT. PEPPER**
Beatles, Parlophone
- 3 (3) **BREAKTHROUGH**
Various Artists,
Studio Two
- 4 (7) **BEST OF THE BEACH BOYS**
Beach Boys, Capitol
- 5 (4) **UNIVERSAL SOLDIER**
Donovan, Marble Arch
- 6 (9) **BRITISH CHART-BUSTERS**
Various Artists,
Tamla Motown
- 7 (5) **SCOTT**
Scott Walker, Philips
- 8 (6) **DR. ZHIVAGO**
Soundtrack, MGM
- 9 (—) **BEE GEES 1st**
Bee Gees, Polydor
- 10 (8) **RAYMOND LEFEVRE**
Raymond Lefevre,
Major Minor

AMERICAN TOP TWENTY

- 1 (1) **TO SIR WITH LOVE**.....Lulu, Epic
- 2 (2) **SOUL MAN**.....Sam and Dave, Stax
- 3 (3) **IT MUST BE HIM**.....Vikki Carr, Liberty
- 4 (7) **INCENSE AND PEPPERMINTS**
Strawberry Alarm Clock, Uni
- 5 (5) **YOUR PRECIOUS LOVE**
Marvin Gaye and Tammi Terrell, Tamla
- 6 (9) **THE RAIN, THE PARK AND OTHER THINGS**
Cowsills, MGM
- 7 (10) **PLEASE LOVE ME FOREVER**.....Bobbie Vinton, Epic
- 8 (8) **A NATURAL WOMAN**.....Aretha Franklin, Atlantic
- 9 (4) **EXPRESSWAY TO YOUR HEART**
Soul Survivors, Crimson
- 10 (6) **NEVER MY LOVE**.....Association, Warner Bros.
- 11 (23) **I CAN SEE FOR MILES**.....Who, Decca
- 12 (12) **I'M WONDERING**.....Stevie Wonder, Tamla
- 13 (18) **LOVE IS STRANGE**.....Peaches and Herb, Date
- 14 (15) **IT'S YOU THAT I NEED**.....Temptations, Gordy
- 15 (16) **LET IT OUT**.....Hombres, Verve Forecast
- 16 (21) **HOLIDAY**.....Bee Gees, Atco
- 17 (13) **HOW CAN I BE SURE**.....Young Rascals, Atlantic
- 18 (14) **PEOPLE ARE STRANGE**.....Doors, Elektra
- 19 (24) **EVERLASTING LOVE**.....Robert Knight, Rising Sons
- 20 (11) **GET ON UP**.....Esquires, Bunky



incense

peppermints

7N 25436

EXCLUSIVE! BEATLES SINGLE TITLES



Herman: US-TV acting role

HERMAN has been offered a straight acting and singing role in a big American TV film production to be shot in mid-January for the CBS network. It will be his first film part without the Hermits and shooting is expected to last three weeks.

Herman, 20 on Guy Fawkes Day, returned from holiday over the weekend and is spending the next ten days in the recording studios to work on a new single for mid-December release.

The group is off again—it only recently finished a mammoth American tour—to do shows in Brazil and Argentina (November 17-25), before moving to Mexico for a further eight days' appearances and winds up in Miami from December 8-10 for a Jackie Gleason TV show spot.

Another American tour, on a shorter scale than the last, is tentatively fixed for late February, which will probably coincide with a simultaneous American-British release of the group's new film "Mrs. Brown, You've Got a Lovely Daughter."

FRANCE'S first psychedelic happening—at the Paris Palais Des Sports (Nov. 17-18)—features an all-British Bill.

Among artists appearing on the all-night show are Dantaliens Chariot, Spencer Davis, Keith West, Cat Stevens, Soft Machine, Exploding Galaxy, and, of course, Suzie Creamcheese.

"HELLO, Goodbye" and "I Am The Walrus"—these are the titles of the new Beatles single out on Friday, November 24, their follow-up to the world-wide smash, "All You Need Is Love."

"Hello, Goodbye" was specially written by John and Paul as the topside of the new release and only completed last weekend. Paul is lead singer, but the backing also features the voices of Paul, John and George.

Flip comes from their TV spectacular, "Magical Mystery Tour," John is lead singer here, but again the voices of John, Paul and George are heard in the backing.

This song — one of five plus an instrumental in "Magical Mystery Tour"—is one of the big production numbers in the film and is heard during a sequence shot at West Malling, near Maidstone, Kent.

The recording was completed some weeks ago, but—according to Beatles spokesman Tony Barrow—"the boys wanted to write a completely new song to be the topside of the new single release, so they came up with 'Hello, Goodbye'."

Beatles are filming a TV clip of "Hello, Goodbye" for insertion in various TV programmes. None had been fixed at presstime.

Final sequences for the "Magical Mystery Tour" TV spectacular were shot at Ringo's home at

Weybridge, Surrey, last Friday.

December will see the release of the other songs from "Magical Mystery Tour," but no further details were available at presstime.

New Year priorities for the Beatles are a new LP and their third film, following "A Hard Day's Night" and "Help!" And the next film may well be an all-Beatles production. Added Tony Barrow: "Though 'Magical Mystery Tour' is a TV film, this is the first time they have produced, scripted, cast and starred in a film. This may well prove to be a prototype of their next film assignment."

The animated cartoon film, "Yellow Submarine," which features 12 songs by the Beatles—including four new ones—should be ready for release in March or April.

New Tom Jones disc by 'Last Waltz' men

TOM JONES' new single, released next Friday (17), is a Les Reed/Barry Mason composition "I'm Coming Home." Reed and Mason also wrote Engelbert Humperdinck's chart-topping "Last Waltz." Flipside is manager Gordon Mills' song "I'm The Lonely One."

A new album from Tom, tentatively titled "Christmas Special," is due for release at the end of the month.

Tracks are: Yesterday, Danny Boy, I'll Never Fall In Love Again, Funny How Time Slips Away, A Man's World, I Know, Hold On I'm Coming, Don't Fight It, Keep On Running, I Was Made To Love Her, You Keep Me Hanging On and Getting Ready.

The Ted Heath Orchestra, with conductor Johnny Harris, has been added to Monday's Royal Variety Show bill specially to back Tom.

Disc editor Ray Coleman writes: Tom played me his new single last week—and it is certain

to be an enormous hit. It has a fantastically commercial sound, a little better than his recent hits, and the words are perfect for his beefy style. And with a title like "I'm Coming Home," it ought to be a real Christmas smash. Tom decided in favour of this song rather than his new version of "Danny Boy," which will now go on his LP. This, too, is an excellent track with Tom miraculously stopping it from sounding corny.

Herd single hold-up

HERD's new single "Paradise Lost," due for release next Friday (17), has now been put back until December 1 because of the success of "From The Underworld."

Lead singer, Peter Frampton, suffering from acute influenza, has been told by his doctor to cancel all further appearances—but Peter has said he will continue with the group until Friday, when their current tour with the Who ends.

Group goes to Denmark and Sweden for eight days from February 3. Its first LP, "Flight," is released in December.

MURRY Wilson, father of Beach Boys Brian, Carl and Dennis, flew into Britain this week to promote his own album: "The Many Moods Of Murry Wilson."

MEDITATE WITH FELIOS ANDROMEDA
BELLA FT269A

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Countdown

THURSDAY



Move: at Portsmouth Locarno

MOVE—Locarno, Portsmouth.
Frankie Vaughan—Variety Club, Batley (until November 18).
Bonzo Dog Doo Dah Band—Nottingham College of Art.
Dave Dee, Dozy, Beaky, Mick and Tich—Locarno, Bristol.
Simon Dupree—Birdcage, Harlow, Essex.
Georgie Fame—Top Hat Club, Spennymoor, and Collingwood Club, Hartlepool (until November 11).
Engelbert Humperdinck / Anita Harris / Rockin' Berries—Gau-mont, Hanley.
Tom Jones / Kathy Kirby / Ted Heath Orchestra—Odeon, Manchester.
Who / Tremeloes / Traffic / Herd / Marmalade—Granada, Maidstone.
Pop North (Radio 1, 1 p.m.)—Amen Corner introduced by Dave Lee Travis.
Late Night Extra (Radio 1, 10 p.m.)—Unit 4+2 introduced by Barry Alldis.

SUNDAY



Gene Pitney: on "Happening Sunday"

FOUNDATIONS—Plaza, Old-hill, and Plaza, Handsworth, Birmingham.
Happening Sunday (Radio 1, 10 a.m.)—Gene Pitney, Tremeloes introduced by Ed Stewart.
Top Gear (Radio 1, 2 p.m.)—Bee Gees, Tomorrow featuring Keith West, Bonzo Dog Doo Dah Band, Peter Green's Fleetwood Mac, introduced by John Peel and Tommy Vance.
Long John Baldry—The Place, Hanley.
Herd—Clayton Lodge, New-castle-under-Lyme.
Engelbert Humperdinck / Gigi Galon / Rockin' Berries—Odeon, Exeter.
Simon Dupree—Leofric Hotel, Coventry.
Bonzo Dog Doo Dah Band—Wetheralls Club, Sunderland (until November 18).
Nice—Kirklevington Country Club.

Tom Jones Package—New Victoria, London.
Herd—Shenley Green Youth Club, Birmingham.
Alan Price Set—Crystal Bowl, Castleford.
Pop Inn (Radio 1, 1 p.m.)—Guests introduced by Keith Fordyce.
Late Night Extra (Radio 1, 10 p.m.)—Peddlers introduced by Bob Holness.

WEDNESDAY

PARADE OF THE POPS (Radio 1, 1 p.m.)—guests introduced by Denny Piercy.
Late Night Extra (Radio 1, 10 p.m.)—Marian Montgomery introduced by Terry Wogan.
"Engelbert" (ATV, 7 p.m.)—Topol.
Tom Jones Package—Odeon, Leeds.
Jimi Hendrix Package—Winter Gardens, Bournemouth.
Engelbert Humperdinck Package—Odeon, Manchester.
Juke Box Jury (BBC 1, 6.35 p.m.)—Lulu, Lord Arran, Scott Walker.

BRENDA LEE HERE FOR CABARET DATES

BRENDA LEE, who flew back to Britain from concert dates in Germany at the weekend, developed severe influenza on Monday. But she will continue her planned tour here, starting at Milden-hall Airman's Club today (9).

Brenda does a week's cabaret doubling at Bridge-house Ritz Club and Wake-field Savoy Club from November 12 and a week doubling at Spennymoor Top Hat and Stockton Fleeta Club from November 19.

Anita single next month

ANITA HARRIS, who finishes her fortnight's spot on the Engelbert Humperdinck tour at Taunton Gaumont on Saturday (American Gigi Galon takes over for the rest of the tour from Sunday), is planning to release the Lionel Bart-Russ Conway song, "Always You and Me," as her next single on December 8.

The disc, title track of Vince Hill's new album, is also featured on Anita's "Just Loving You" LP, which also has a December 8 release date. The album features a nine-minute "Beatles Rhapsody" in which Anita puts together her favourite Lennon-McCartney songs. Other tracks: "You've Lost That Lovin' Feelin'," "Ave Maria" (with one harp and 30-piece choir), "San Francisco," "Whiter Shade Of Pale," "Just Loving You," "Turn Around" and three new songs.

FRIDAY

ENGELBERT Humperdinck—Capitol, Cardiff.
Move—Royal Hall, Harrogate.
Tom Jones Package—Odeon, Birmingham.
Who / Tremeloes Package—Adelphi, Slough.
Alan Price Set—Pink Flamingo, Wardour Street, London, W1.
Joe Loss Pop Show (Radio 1, 1 p.m.)—Gene Pitney introduced by Tony Hall.
Late Night Extra (Radio 1, 10 p.m.)—Fortunes introduced by Mike Lennox.
Foundations—Chislehurst Caves, Kent.



Sandie Shaw: on Royal Variety show

SATURDAY

JOHN Walker—Kitson College, Leeds.
Bonzo Dog Doo Dah Band—Bath University.
Golden Shot (ATV, 8.25 p.m.)—Mark Wynter, Bachelors.
Good Evening (ATV, 6.30 p.m.)—Guests introduced by Jonathan King.
Julie Felix—Guild Hall, Portsmouth.
Simon Dupree / Foundations—Lord Mayor's Show, London.
Val Doonican Show (BBC 1, 7.55 p.m.)—Vikki Carr, Wayne Newton.
Dee Time (BBC 1, 6 p.m.)—Gene Pitney, Brenda Lee, Peddlers.
Barron Knights—Sheffield University.
Jimi Hendrix Experience—Sussex University, Brighton.
Engelbert Humperdinck—Gau-mont, Taunton.
Tom Jones Package—Odeon, Hammersmith, London.
Herd—Pier Ballroom, Hastings.
Jimmy James And The Vagabonds / David McWilliams / The Span/Ten Years After—Saville Theatre, Shaftesbury Avenue, London, WC2 (one performance only, 8.30 p.m.).
Alan Price Set—Leicester University.
Des O'Connor Show (ATV, 10.20 p.m.).
Saturday Club (Radio 1, 10 a.m.)—Kinks, Brenda Lee, The Alan Bown! introduced by Keith Skues.
Pete's People (Radio 1, 10 p.m.)—Alan Price, Bystanders, Barron Knights.
Troggs—Flowerpot, Birmingham.
Long John Baldry—Durham University.

NICE—Marquee, Wardour Street, London, W1.
Dave Dee, Dozy, Beaky, Mick and Tich—Orchid Ballroom, Purley, Surrey.
Lulu/Sandie Shaw / Tom Jones / Val Doonican/Rockin' Berries—Royal Variety Show (to be televised November 19).
Engelbert Humperdinck Package—Colston Hall, Bristol.
Herd—Top Rank, Cardiff.
Monday, Monday (Radio 1, 1 p.m.)—Troggs, Kippington Lodge, Ross Hannaman introduced by Dave Cash.
Late Night Extra (Radio 1, 10 p.m.)—introduced by Pete Myers.
Foundations—Queens Ballroom, Wolverhampton.
Troggs—Top Rank, Cardiff.

TUESDAY

JIMI Hendrix Experience / Move / Pink Floyd / Amen Corner / Nice—Royal Albert Hall, London.

QUIK BUY
CAN'T SLEEP
BY QUIK MISS

THANK U VERY MUCH
THE SCAFFOLD
NOEL GAY MUSIC

ENGELBERT ON MISSED TOUR DATES

DISAPPOINTED Engelbert Humperdinck fans in Portsmouth and Bournemouth will be able to see their idol after all—probably on December 9 and 10 respectively. Engel had to cancel his appearances at the towns on Friday and Saturday because of a 'flu attack. The Rockin' Berries took over at Portsmouth, and in Bournemouth comedians Terry Scott and Hugh Lloyd deputised. Engelbert resumed appearances at Leicester on Sunday. "The Last Waltz", title of Engel's new LP, released by Decca next week, includes the title track, "Everybody Knows," (currently at No. 24 in the charts by Dave Clark Five), Stevie Wonder's "A Place In The Sun", "Walk Hand In Hand" and two other Les Reed/Barry Mason compositions, "Long Gone" and "If It Comes To That."

Traffic: big charity shows

TRAFFIC have been booked for two big charity pop shows in London and top the bill of a concert at Sweden's "Teenage Fair." On November 20 they join Cliff Richard and the Shadows and Georgie Fame at London's Royal Festival for a show in aid of the International Film Fund (publicising world poverty); and two days later (22) are in Sweden with Paul Jones, the Young Idea, the Crazy World Of Arthur Brown and the Blossom Toes for the final day of the "Teenage Fair" in Gothenburg.



● The common wooden chair has some peculiar uses—not the least being to get little Brenda Lee (4 ft 9 in) and large Long John Baldry (6 ft 7 in) together for a chat. This history-making event took place on Monday, when Brenda and John met up at the "Saturday Club" studios. And unless the chair has been around it would have been a case of Miss Lee having a splendid conversation with Mr Baldry's knees!

Bee Gee Robin hurt in train disaster

BEE GEE Robin Gibb lay under "heavy sedation" suffering from severe shock and cuts on Monday after narrowly escaping serious injury in the London train crash in which over 50 people died at the weekend.

Robin was travelling back from a day at Hastings with his girlfriend, NEMS employee, Molly Hullis, when the crash occurred.

"I heard a rumbling and we started to go over. I just pulled my girlfriend out from under a seat and jumped through the window," Robin said when he was taken to Lewisham Hospital.

The Bee Gee and his girlfriend were discharged from hospital late on Sunday night and taken to their parents' homes. Robin went to Penn in Buckinghamshire, where his mother said on Monday that delayed shock had set in and the doctor had put him under heavy sedation.

Group's American tour, set for next year, now opens on January 27 in Los Angeles. They open the brand new Forum Stadium, which holds 20,000 people. The boys have been guaranteed a mammoth £10,000 (30,000 dollars) for the two concerts.

FLATT, SCRUGGS BATTLE

FLATT and Scruggs, whose "Foggy Mountain Breakdown" is the hit tune of the film "Bonnie And Clyde," are subject of an unprecedented occurrence in the British record industry.

One week after the tune had been issued on a single by CBS, Mercury Records have released an almost identical version—also by Flatt and Scruggs.

Said a spokesman for CBS: "We are now looking at this as a battle of promotion, as, apart from the label, there is nothing to differentiate the two records."

Bee Gees expect to start filming their £30,000 TV fantasia "Cucumber Castle" next week," depending on Robin's state of health.

Scripted by the boys themselves, the production—by Southern TV's Mike Mansfield—is being loosely based on "Camelot" and the title comes from one of the tracks on their album "The Bee Gees 1st."

Location shooting will be at a castle near Maidstone in Kent and the film made primarily for America in colour. British viewers will see it in black-and-white and the cost of production is being borne by Southern TV and Bee Gees' manager, Robert Stigwood.

Footnote: The Southern TV pop series "New Release"—also produced by Mike Mansfield—has been accepted for national networking and begins a 13-week run in January with Tony Blackburn compering.



FOUNDATIONS HEADING FOR SILVER DISC

FOUNDATIONS are number one! The eight-strong Cosmopolitan group, whose hit, "Baby, Now That I've Found You," has "slept" since release on August 25—only entering the chart a month ago at 26—has ended the Bee Gees' three-week run at the top.

And they are also in line for their first-ever Silver Disc award (for British sales of 250,000).

The group's follow-up has already been recorded and is another John Macleod / Tony Macaulay composition—but, so far, a title hasn't been decided.

Their first LP, retitled "From The Foundations," is out on November 24.

Foundations will probably join one of the major package tours of Britain next spring.

Hendrix, Move, Animals, for giant pop show

A MAMMOTH all-star pop show—the first of its kind at the venue—is planned to take place at London's Olympia on Friday, December 22.

Full details were not available at presstime, but stars in line to appear are Jimi Hendrix, Move, Eric Burdon and the Animals, Graham Bond Organisation, Paper Blitz Tissue and possibly the Pink Floyd.

Paper Blitz Tissue have a single out on December 8, featuring the theme from the BBC play, "Boy Meets Girl." Jimi Hendrix's follow-up album to "Are You Experienced" is out on December 1. Title is "Axis Bold As Love."

Jimi starts a tour with Move, Amen Corner and Pink Floyd at Royal Albert Hall, London, next Tuesday (14). He is likely to tour America again in February next year.

SMALL FACES had to cancel a five-dates ballroom tour of Ireland this week when Steve Marriott was taken ill with jaundice and ordered to rest for a week by his doctor.

LULU TURNS DOWN OWN U.S.-TV SERIES

LULU, who holds on to the American No. 1 chart position for the third week running with "To Sir With Love," has had to turn down offers to play a season at the Copacabana, New York, and her own U.S.-TV series—because of pressure of work.

Her manager, Marian Massey, told Disc on Tuesday: "We have been inundated with so much work, it is a question of what we're NOT doing rather than what we are. Because of the time factor, it's impossible to accept most of the offers that are coming in."

● Nobody gets into their work with quite as much enthusiasm as Lulu—as the picture (left) taken on Saturday night shows.

Lulu appeared before a record crowd of over 1,000 at Nantwich Civic Hall, where she nearly fell into the audience putting over the point of one of her numbers.

Next month all those satisfied customers will be able to have another big chunk of Lulu's talents—when they rush out to buy her new LP, "Hey Lulu!"

The TV series would have tied Lulu to a five-year contract.

Nevertheless, she will do a two-week cabaret season at the Diplomat Hotel, in Miami, Florida, next spring and starts her British TV series in May.

In America, her new album, "Hey Lulu!" which was released last week with an advance of 200,000, is already being re-ordered from Decca.

Her new US single will be a track from the album written by Mark London and titled "Best Of Both Worlds."

Cream plan to make albums only

CREAM will make no more singles—instead they will concentrate solely on producing albums.

This shock news was revealed to Disc on Monday by the group's drummer, Ginger Baker.

"We just can't get ourselves together to produce a three-minute single. And at the moment we are working solidly and just don't need a single," he said.

"A group like us gets too hung up if we think we've got to go into the studio and mechanically produce a record. We work better on LPs which are sort of complete works.

ALL THREE WALKERS ON JAPAN TOUR

WALKER Brothers may be completely re-united for a tour of Japan next January.

It now seems likely that Gary will join Scott and John for the projected tour. It will be the first time all three have appeared together since the last night of their final tour—at Tooting, Granada, April 30 this year.

John and Scott open a two-week tour of Japan on January 2—topping the bill on alternate nights.

Co-manager Maurice King told Disc this week: "There is a possibility that Gary Leeds may join John and Scott. Although nothing has been confirmed."

As already reported Scott and John would NOT sing together. Each would do his own act; and it seems likely the same would apply to Gary.

● Scott joins Lulu and Lord Arran on "Juke Box Jury" next Wednesday (15).

NVB singer's op

TRISTRAM Seventh Earl Of Cricklewood, otherwise known as Alan Klein, lead singer with New Vaudeville Band, was this week recuperating at the London Clinic after an operation for the removal of his tonsils.

Band has just completed its second successful season at Las Vegas' Tropicana Club, and is on holiday until December 11, when it commences rehearsals for its Birmingham Alexandra Theatre pantomime "Goody Two Shoes."

"Of course, if by chance we were in a studio cutting an LP and something came up that was single material we might put it out. But at the moment we're not planning anything."

The group's LP "Disraeli Gears" is out this Friday—and they are already midway through the next. They go to America—following their fantastic tour last month—for a further four weeks, starting the end of November.

Seekers back

SEEKERS arrived back from their extensive college tour of America at 9.30 a.m. on Sunday morning.

Athol Guy told Disc: "What a time to arrive! But it's been a fantastic tour—a real challenge. We had a wonderful time. We had a standing ovation at 19 out of 25 engagements. At one date we were on for one-and-a-half hours."

Athol laughed off rumours that the Seekers were splitting; "This comes up every so often," he said. "If anything, this tour has made us closer than ever."

He denied that Judith Durham's recent solo recording ventures might lead to her leaving the group. "People must be allowed a certain amount of liberty," he added.

Seekers open a season at the Glasgow Alhambra on Monday. They may return to America for selected dates after their visit to Australia and New Zealand at Christmas.

HOLLIE Allan Clarke's first record production, "Bird Has Flown" by Glasgow's Societe group will be released by Deram next Friday (17). Group is also making a documentary for BBC TV, titled "Birth Of A Nationwide Hit."



KINKS MAY CUT TRACKS ON WEST COAST

KINKS may record special tracks in Warner Brothers studios on America's West Coast during their two-week trip next month.

Ray Davies is currently writing numbers for the group to take with them on their promotional visit.

In America Kinks' new single is a track from their current LP "David Watts" backed with "Afternoon Tea," released this week.

Dave Davies new single, "Suzanna's Still Alive," is released on November 24 and is backed with "Funny Face."

The Kinks are currently cutting their new single follow-up to "Autumn Almanac," which will be re-released in January. Also released in January is their live LP recorded at Kelvin Hall, Glasgow, which includes "Sunny Afternoon" and "Well Respected Man."

Tremeloes for Sweden and second States tours

TWO MORE American trips and a return visit to Scandinavia are among plans for the Tremeloes.

Group makes its second tour of the States for a month in early January and concerts will take in the West Coast, New York, Hawaii and Argentine. There is also a good chance the Tremas may fly over at the end of this month for a week of TV promotion.

The return Swedish tour will last five days, and they headline a Stockholm TV spectacular on New Year's Eve.

Immediately following their tour with Who, Traffic and Herd, group play a week's cabaret at Stockton Fiesta (Nov. 12-18), and the following week fly to Malta with manager Peter Walsh for a holiday.

Tremeloes second LP, called simply "The Tremeloes," is scheduled for release at the beginning of December. Tracks include: Silence Is Golden, Cool Jerk, Too Many Fish In The Sea, Suddenly Winter.

● Christmas arrived early for children at London's Great Ormond Street Hospital, when the Tremeloes visited the hospital and had lunch with the patients on Tuesday.

'TOP OF THE POPS'—200 TODAY!

THERE will be a party atmosphere about tonight's (Thursday) "Top Of The Pops" on the occasion of its 200th edition.

Said producer Johnnie Stewart on Tuesday: "I'm not going mad like 'Ready, Steady Go!' did at Christmas, but I hope to have some interesting guests popping in to wish us good luck. Jimmy Savile will be fronting the occasion, and there is no Radio 1 guest deejay this week."

Johnnie revealed that the viewing audience had doubled since the first programme was transmitted from Manchester on Jan-

uary 1, 1964. "It's now around 12 million," he said.

Originally, "Top Of The Pops" was booked only for a maximum run of 13 shows, but today it stands as the most popular TV pop show.

Tonight's show features: Dave Dee, Dave Clark, Donovan, Val Doonican, Kinks, Who, Gene Pitney, Foundations. Guests who may "pop in" include: Lulu, Simon Dee, Paul Jones, Alan Price, Allan Clarke, Scott Walker and Vikki Carr.

Cliff's spastic Christmas card

CLIFF Richard's personal Christmas card this year will be a picture by a 20-year-old spastic girl who can move only one toe.

Cliff saw the picture—by Mary Older—on a visit to the Spastics Society's Ponds Home near Beaconsfield, Bucks, and ordered a print of 800.

Cliff, who features his new single, "All My Love," in radio's "Pop Inn" next Tuesday, flies to Germany today (Thursday) for a TV appearance. No British TV dates have yet been set to promote the single.

SIX GREAT NEW ALBUMS



SING ALONG AT FLANAGAN'S
WITH MINE HOST AT THE PIANO, BERNARD BEDFORD
NPL 18187 (M) NSPL 18187 (S)



Laurie Holloway
The Great Piano Hits Holloway Style
NPL 18188 (M) NSPL 18188 (S)



JACKIE TRENT
Stop Me And Buy One
NPL 18201 (M) NSPL 18201 (S)



THE FERRIS WHEEL
Can't Break The Habit
NPL 18203



JAMES BROWN & THE FAMOUS FLAMES
James Brown Live At The Garden
NPL 28104



MIRIAM MAKEBA
Miriam Makeba In Concert
RLP 6253

STARS IN THE NEWS 3

McKenzie to join Mamas?

RUMOURS that Scott McKenzie is to replace Denny Doherty in a re-formed Mamas and Papas—and that Cass Elliot is to quit the group to join the West Coast group the Electric Flag—remain unconfirmed this week.

Denny and Cass are currently split from the group and in America. Michelle, John and McKenzie are in Paris.

McKenzie has been approached to appear on the "David Frost" TV show next week. If plans go through, he will fly to Britain from France.

"San Francisco," which reached number one in Britain two months ago, has sold 500,000 copies to date.

A new McKenzie LP is due out here after Christmas. Titled "Scott McKenzie" it contains tracks written by Scott, John Phillips, Tim Hardin and Donovan.

Monterey profits for charity

Profits from this summer's Monterey Pop Festival amounted to about £60,000 and it was announced that these proceeds would go to charity, reports Disc girl in New York, Nancy Lewis. Last week the festival's board of directors met to decide on the allocation of funds. It was announced that £15,000 has been granted to a project to teach guitar to Negro children in the ghettos of New York City. This project will be administered by Paul Simon (of Simon and Garfunkel) and if it proves successful, an additional £30,000 of Monterey profits will be invested in similar projects in other major U.S. cities. Remaining monies will be given to Negro scholarships.

Three very interesting LPs were released here by Parrot label last week. One by Tom Jones live at Talk Of The Town offering; another is the first by Jonathan King, which included such numbers as "Everyone's Gone To The Moon," "Seagulls," "Round Round," "Green Is The Grass" and "It's Good News Week;" the third is entitled "From Lulu . . . With Love" and it features some of her British hits, "Shout," "Leave A Little Love" and "Here Comes The Night."

WHO: HOLLYWOOD BOWL DATE

WHO return to America immediately after completing their tour with Traffic, Tremeloes and Herd, and will be out of Britain for about a month.

They play the Hollywood Bowl on November 18, and spend other dates filming and playing further concerts.

Said co-manager Chris Stamp on Monday: "The group has had a couple of scripts written for them, and would probably make guest appearances on one or two of Universal Pictures TV series, such as 'Cimarron Strip'."

Who will top the bill over Small Faces and John Walker when they tour Australia next January.

Group is involved in further complications over its next LP, "The Who Sells Out." Front cover shows a picture of Roger Daltrey sitting in a hip bath of Heinz Baked Beans and several songs on the album refer to brand products, including Medac germicidal cream and Odorono deodorant.

Stamp is currently negotiating with the firms' lawyers for approval to issue these tracks.

Only British date fixed for the Who after the tour is Forest Gate Upper Cut Club on New Year's Eve.

Dave Dee for 'top stars' TV series

DAVE DEE, Dozy, Beaky, Mick and Tich lead a line-up of top pop names behind an idea for a revolutionary TV series being considered for world-wide distribution.

The boys would take part—with other star acts—in specially-scripted programmes which may be strung together and sold as a series.

Explained Ken Howard, co-manager with Alan Blaikley, of Dave Dee and Co. and the Herd: "This is the outcome of an idea we've had for some time. The BBC is already interested."

"The plan is to take a theme and let the different acts treat it in their own way. It would incorporate things like poetry, drama and straight comedy—with a good percentage of original music. It wouldn't just be a vehicle to promote their current releases."

"We hope to get an independent film company to shoot it in colour—and lump the shows together for sale in packages of five or ten. It would be on the lines of a 'little symphony', with the artists acting, singing and playing."

"If it works O.K. we could even release EPs or an LP of the material."

Tour

Ken also revealed that Dave Dee, Dozy, Beaky, Mick and Tich would DEFINITELY tour Britain in a major package next spring. The group would probably co-top the bill on a trek lasting at least three weeks around March and April.

This would be the last part of a world trip also taking in Singapore, Hong Kong and America again.

Continued Ken: "Their O.K.A.Y. hit is in the chart in Japan and we've had offers for them there for a week touring at the beginning of January. Following this would be other Far East dates and a proposed tour of American colleges."

"Zababak"—number three this week in the chart and topping 200,000 in sales—has been delayed for States release. The group is in the process of switching labels. The hit may now be out on Liberty.

Dave Dee are close to completing their next LP for January release. "It's a lot more ambitious than anything they've done before. We're using a full orchestra and big arrangements. The boys are also writing some, good new material themselves."

Twiggy on JBJ

TOP model Twiggy and manager Justin de Villeneuve appear with Radio 1 deejay Tony Blackburn on the panel of "Juke Box Jury" on December 6.

Other bookings: Pete Murray, Julie Felix (November 22), Barry Mason, Hattie Jacques, Emperor Rosko (December 13), and Pete Murray (27).

Dave Dee man for Aussie TV series

RECORD producer Steve Rowland—who is responsible for all Dave Dee and Co. records—flies to Australia in January to record the score for a new TV series, "Spinacre."

The series, which will be shown in Britain and America next summer, stars Ty Hardin.

Steve has a small role in the series, which is about a ship.



Dave Dee: poetry, drama, comedy

Troggs' first trip to USA

TROGGS, whose new album "Cellophane" is released on December 8, are to make their first working trip to America in mid-February. They are to play a series of one-nighters, college dates, TV and radio shows. Their current hit—"Love Is All Around"—is out in the States next week.

Another "first" for the Troggs will be their cabaret debut at North-Eastern clubs in January. Also being lined up: a full-scale Continental tour between the cabaret and States dates.

DAVE Berry will appear at the Montivideo Film and Song Festival from February 6 to 14. He will sing four songs by Graham Gouldman.

Dave records a special EP for European release next week.

Box Tops LP

BOX Tops, whose new single "Neon Rainbow" is released next Friday (17), plan to make a promotional trip to Britain, but not before the New Year because of currently heavy touring commitments in the States.

They also have an album rush-released next week titled "The Letter - Neon Rainbow." Besides the title track, Box Tops also include Procol Harum's "Whiter Shade Of Pale" and the Burt Bacharach song "Trains And Boats And Planes."

New Cilla disc on TV

CILLA BLACK has several TV dates to tie in with the release of her new single, "I Only Live To Love You," out on November 17.

Fixed so far are "Top Of The Pops" (November 16), the "David Frost" programme (22) and "Dee Time" (25).

Cilla releases her new LP, "Sher-oo!" in January. The album, her third, includes Tim Hardin's "Misty Roses," Bacharach's "What The World Needs Now" and Gladys Knight and the Pips' "Take Me In Your Arms And Love Me."

"Sher-oo!" is a Liverpoolian phrase picked by Cilla for the title. "It's very apt," she said.

Cilla appears at a concert "Festival '67" in Belfast on December 1. She starts her 50-minute, nine-week series of BBC-TV shows on Tuesday, January 30.



IT'S S-I-I-I-MON DEE

Announcing the opening of the

SIMON DEE FAN CLUB

The NEWEST, the SWINGIEST, the MOST UP-TO-DATE club of them all

HOW WOULD YOU LIKE TO SPEND A DAY WITH SIMON DEE ?

Too good to be true, yet someone will, and it could be you. Get your copy of the "DEE CODE," and join in with England's latest "IN" SET, that is different to all the rest. THE SIMON DEE FAN CLUB.

For the first time in England, GIANT photos of SIMON. AUTOGRAPHED, these super photos are a must for every DEE-voted DEE-time fan. Only 3/- post free.

For full membership of the club, which brings photos and other items of up-to-the-minute news and offers, send 6/- to:

Yours DEE-votedly, SYD CRESSWELL, 3 St. Agnes Gardens, Sheerness, Kent.

A S.A.E. will bring full details

Long John Baldry one-nighters ban

LONG JOHN Baldry—whose "Let The Heartaches Begin" crashes the chart at 21 after less than two weeks on release—will withdraw from all future one-nighter bookings.

Explained co-manager Stephen Komlosy: "He is going into cabaret in a big way. We're just waiting to see how high the record gets before booking him on to the club circuit.

"Long John will do no further one-nighters after the weekend—except dates for which he's under contract."

DONOVAN: LIGHTNING EUROPEAN TOUR

DONOVAN makes a lightning tour of Europe next year. Countries so far in line include Austria, Belgium and Italy.

Donovan, who is currently in America, makes a return visit to Los Angeles Hollywood Bowl on November 17. He was there earlier this year and broke box office records during his appearance. He also does dates in San Francisco (18), Honolulu (19) and Canada (24). He returns to Britain at the end of December.

Lee stays on

LEE Dorsey, currently deputising for Percy Sledge on the "Soul Explosion" tour, will probably stay on in Britain after the tour finishes to promote his new single "Go Go Girl."

Owing to overwhelming demand from London audiences the tour plays a farewell concert this Sunday (12) at East Ham Granada.

Georgie, Price, Geno, Zoot on one album

ALBUM of hits by Georgie Fame, Alan Price, Chris Farlowe, Geno Washington, Zoot Money and Long John Baldry will be released on a new label before Christmas.

To be called St. George Records, the new label will be released through the Polydor company and run by brothers Rik and John Gunnell and agent Stephen Komlosy.

First single release on St. George, on November 24, is a song written and produced by Alan Price for a group called Happy Magazine, which features ex-Price Set guitarist Peter Kirtley. On the same date is Ronnie Jones' "In My Love Mind."

The "Hits" LP features instrumental versions of the stars' biggest chart smashes. Numbers like Georgie's "Because I Love You," "Sunny" and "Sitting In The Park;" Alan's "House That Jack Built" and "Simon Smith;" and Chris Farlowe's "Out Of Time."

Explained Komlosy: "We want to use the label to give opportunities to the many talented record producers we have. Alan Price is the biggest talent in pop in this country."

"St. George Records will have a very wide range. We haven't fixed musicians for the instrumental album—to be called 'Gerrard 1001', our office telephone number—but it will be an interesting LP of good numbers."

MEDITATE WITH FELIUS ANDROMEDA
DECCA FT2694



"Let The Heartaches Begin" was Pye Records' top-selling single last week—90,000 copies. It was written by John Macleod and Tony Macaulay, pair behind the Foundations' "Baby, Now That I've Found You"—currently number one.

Long John is already working on his follow-up single. He goes into the studios in the next few weeks to cut some 15 titles.

Album for Christmas

Added Komlosy: "Four new Macleod and Macaulay songs are among them. When we've chosen the single the others will go on an album—in the shops before Christmas."

Long John is also to make a short promotion trip to the States in early December. His hit will be released there on the Warner Brothers label—depending on its success here.

He is in line for appearances on "Dee Time" and "Juke Box Jury"—but dates have still to be fixed.

GENE PITNEY TOUR NEXT SPRING

GENE PITNEY, who flew into London for a seven-day promotional visit on Friday, definitely tours here next spring.

He will make a 30-day tour from the end of February. So far, no other artists on the bill have been named.

"Originally, I hadn't planned on doing a tour next year, but the reception on my last one was so good I decided to come back," Gene told Disc.

"I want to do something entirely different next year. Do the whole show myself in two parts, maybe playing piano and guitar. But that's still under discussion right now."

Pitney, here to plug his new single, "Something's Gotten Hold Of My Heart," may return to Britain next June to do a season of cabaret dates in northern clubs.

Warren Davis Band for new TV series

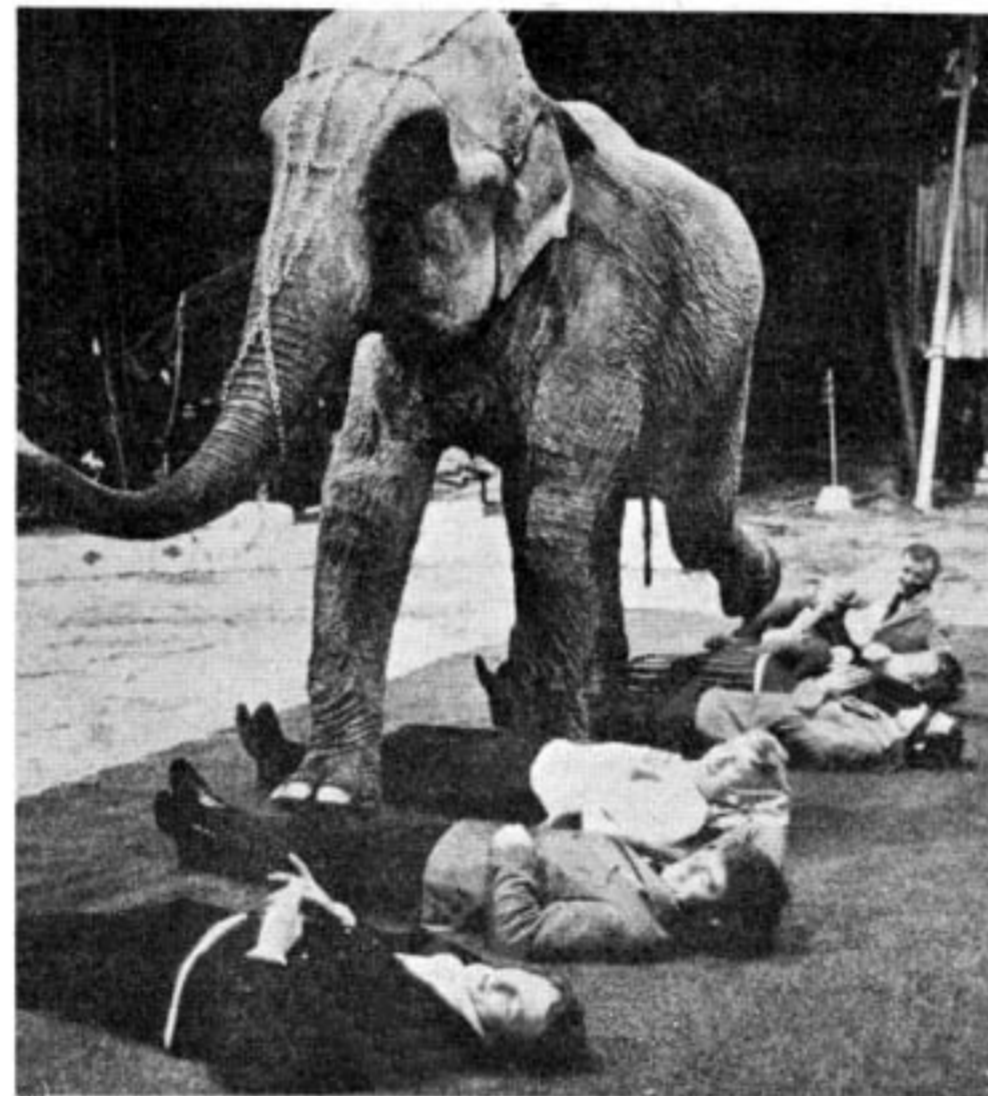
PET CLARK BUYS A RACEHORSE

PETULA Clark, due to arrive in Britain at the end of the month to start work on her new BBC-TV series, has bought a racehorse.

The horse, a two-year filly costing several thousand pounds, is called "Vive Haic."

Petula, her husband, Claude Woolf, and her two children, will stay in Britain for four months next year during the filming of "Goodbye Mr Chips" in which she stars with Peter O'Toole.

Her TV series in Britain stars on November 28 and will be weekly for two months. One of the shows goes out on Boxing Day. Guest stars are still to be announced.



See how they tremble!

SEE how they tremble... from the far end, Jimmy Young smiles with relief, Mike Lennox is still cowering, Kenny Everett had to be blindfolded and is saying a prayer, Chris Denning, Tony Blackburn and Keith Skues just can't bear to look. And this was only a rehearsal to be repeated on Monday when Billy Smart's No. 1 elephant Burma walks over the deejays in a recording for the BBC 1 Christmas Circus. And you still want to be a Radio 1 deejay, too...?!

RADIO 1's Tony Blackburn denied this week rumours that he is recording a cover version of Robert Knight's American hit, "Everlasting Love," for release here.

"I don't know how this rumour started—in fact I've cut six sides and the final choice will be a Bob Lind song," Tony told Disc.

The disc is released on MGM in early December.

Tony has been re-booked for "Juke Box Jury" on December 6, following cancellation of last night's show because of a film recording of the Henry Cooper-Billy Walker fight.



Ronan: 'waiting game'

CAROLINE 'PIRATES' HAVE LANDED!

RADIO Caroline rebel deejays have been inside Britain in the past month with police knowledge but without any action being taken by the authorities.

This was revealed to Disc on Tuesday by Caroline boss Ronan O'Rahilly, speaking from his London flat. "Spangles Muldoon and one of the North ship deejays have been here and the police knew all about it," said O'Rahilly.

Flowerpot disc

FLOWER Pot Men, whose new single "A Walk In The Sky" was released last Friday, play before Princess Margaret on December 12 when she attends a dance at Keele University.

Group flies to Ireland tomorrow (Friday) for three days of concerts and TV.

Other dates include BBC 1 "Crackerjack" (16), "Joe Loss Show" (17) and London's Saville Theatre (19).

authorities are playing a waiting game which is their mistake. Given another 12 months, Harold (Wilson) won't be able to do anything about Caroline International. I say 12 months' time, because we really started a radio station all over again on August 15 and we're still building up."

O'Rahilly was unable to confirm a claim that Mark Sloan, a Caroline North deejay for a month after the Marine Offences Bill became law, is back in the country. "It could be the boy who was on the ship—but I haven't met him so I don't know whether it may be just someone looking for some publicity."

Caroline's share of the listening audience between the ages of 16-24 is 50-50 with Radio 1 according to a National Opinion Poll published in Saturday's Daily Mail. More comprehensive audience figures are expected soon to indicate who is winning the battle for listeners.

GPO spokesman replying to Ronan O'Rahilly's claim that deejays have been in Britain in the past month, told Disc: "No-one has yet been prosecuted under this Act, but this is not to say that nobody will be."

The spokesman added that the failure to prosecute, presumably referring to the entry of Caroline deejays into Britain, was to be raised in a question at the House of Commons in the "near future."

SHIRLEY BASSEY returned from American cabaret dates on Monday and appears on "The Frost Programme" tomorrow (Friday) and the London Palladium TV show on December 3.



Dusty in U.S till after Christmas

DUSTY Springfield, currently in America following her highly-successful cabaret appearances in Australia and the Far East, may not return to Britain until after Christmas.

Dusty is booked to appear in a great string of top-line US-TV appearances including "Red Skelton Show," "Dean Martin Show," "Smothers Brothers Show," "Joey Bishop Show" and "Tonight." Further TV is currently being negotiated, which may keep her in the States until December 29.

Due to the fantastic success of her US single, "The Look Of Love," Dusty is in line for big cabaret engagements in America in the New Year. Her new LP, "Where Am I Going?" is released there in December.

Vikki here for Royal show

VIKKI CARR flew into Britain on Tuesday to prepare for her appearance at the Royal Variety Show next Monday (13).

While here Vikki appears in the "Val Doonican Show" (11) and guests on Radio 1's "David Jacobs Show" (12).

The day after the Variety Show, Vikki opens a week's cabaret at Dunstable Caesar's Palace.



TIME BOX

"DON'T MAKE PROMISES"

DERAM DM 153

WARREN Davis Monday Band, an unknown British group, have signed a £520,000 five-year contract with Twentieth Century Fox to do a 26-episode TV series which will compete against the Monkees.

Titled "No. 54 Putney Bus," the series will be shot in colour on location in London. Storyline is about a young millionaire (Warren Davis) who leads the life of an aristocrat by day and leader of a pop group, who travel to all their dates by a London bus, by night.

Barnstable-born Davis is, in reality, a former male model and actor whose Monday Band have made three unsuccessful singles. They are released in the States by Twentieth Century Fox whose chiefs were looking for a typical British group for the TV series and decided on Davis.

Group goes to Hollywood on January 10 for final talks, then return ten days later to start shooting the opening episode. It will eventually be offered to either BBC or ITV.

Spotlight on four top stars touring Britain



BRENDA: I'm not popular any more

YOU wouldn't think that Brenda Lee—with 10 years' singing experience and fame well behind her diminutive frame—had a thing to worry about. But in fact she thinks she has.

"I'm not popular anymore," she said, as though the whole thing had been given a lot of thought. "I'm not really surprised, because these days singing is such a competitive occupation and I think people are just making better records than me."

A surprisingly honest statement from a girl who was once labelled "Little Miss Dynamite," and who first let rip with that powerhouse voice of hers on record in 1957 to shatter the ears of all and the disbelief of many that a little girl of such tender years should sing with the maturity of a 30-year-old.

In many ways that, says Miss Lee, is where the trouble lies. "Starting so young and working up was okay, but after a while people expect more. And if you're singing like you're 30 when you're only 13 and still singing like 30 when you're 22, well, naturally, they're a bit disappointed."

"And these days there just isn't good material any more. I've had to make the transition from being a young pop singer to being an entertainer for everyone."

"The only good thing about starting young was that I've still held on to a lot of those fans who remember me in the early days."

"And quite honestly, I reckon if I started to come into the business now, at my age, I wouldn't stand a chance. Things are so much harder now than even three years ago. It's a much tougher proposition."

"Today on stage I'll sing anything. Blues, rock, ballads. I don't mind. I like entertaining people no matter what age the audience."

Of course, these days, too, Miss Lee has a lot of consolations to go with her failure to get into the chart. The main one being her husband back home in Tennessee.

"I hate leaving him. When we were first married it was really hard, sometimes he managed to travel with me. But now we've worked out a fine arrangement. At home I usually play cabaret dates so I'm not away from home too much. And when I am he looks after everything, the house, the baby, until I get back."

TOM: prowling lion with sex-appeal!

WHEN Tom Jones first moved to London from Wales, on the eve of his breakthrough with "It's Not Unusual," he said simply: "I know I have a voice to sell."

Two years later, he continues to prove he was right. Those eight words might have sounded conceited at the time. But his achievement has confounded anyone who might have been tempted to say: "Big-head!"

It's the best pop voice in Britain, in its field, and 1968 must surely make Tom a wider international success than ever.

Last week, when he began a 24-day British tour at London's Finsbury Park Astoria, Jones was in superb form. On stage for nearly an hour, hammering across 14 songs, he was never a bore—because every single line of every song was projected as if it could be the last note he would sing.

He is relaxed between the songs, but never while singing. He lives the songs, and his records fool nobody with electronic genius: the voice is exactly the same on stage as on disc.

Tom prances about the stage

by RAY COLEMAN

like a lion on the prowl, converting every song he sings into his own property, as if it were written specially for him.

He sells sex hard in his stage movements, and has the most provocative wiggle, which the girls love. Tom chats up mini-skirted girls in the audience, and they love it.

Maybe he shouldn't need this old Elvis gimmick of sensual hip-shaking, because his vocal strength is enough. But he really seems to enjoy cavorting about. Every singer needs a visual trademark of some kind, and with the Jones boy it isn't offensive or over-pitched.

The songs: he opened with Sam Cooke's pacy, punchy "Good News" before sailing into a safe, but well-contrasted string of hit songs, including "Hello, Young Lovers," "I Can't Stop Loving You," "What's New, Pussycat," and "Not Responsible," which brought in the inevitable audience-clapping.

"Thunderball," "Lucky Old Sun," "That Old Black Magic," "Falling In Love Again,"

"Green Green Grass Of Home" and "It's Not Unusual" are the other highlights of an act that never slows down.

He is accompanied by his own Squires, who augment the Ted Heath Orchestra — "it's been one of my ambitions to do a tour of the country with this band," Tom told us.

Kathy Kirby is on the same bill, and she seems an odd choice to be on this tour. She has her market, but it seems a totally different scene, for her abrasive voice contrasts harshly with Tom's. She shook the first-night audience by stopping the band in the middle of singing her latest single because the timing was wrong.

When she "re-sang" the song, "Turn Around"—written by Les ("Last Waltz") Reed, it came over as a pretty tune, pleasantly sung.

But really, it's Tom's triumph. His voice is golden, and patriots need fear nothing when he goes to Las Vegas next year to sing in a club opposite the place where Frank Sinatra will be appearing.

FOR TOM JONES IS INDISPUTABLY WORLD-CLASS.



Backstage: Tom takes a swig at his favourite drink—champagne



I find I can't go to sleep unless I've smashed the gear up

Why Townshend is unrepentant —about that rowdy tour Who-ha

PETE TOWNSHEND was placid, pleasant and unrepentant when I asked him whether he regretted the incidents of violence that broke out during the first two nights of the Who's tour with Traffic, Herd, and Tremeloes.

"I'm not apologising to anyone," he said very firmly.

"The trouble is that at Sheffield, for the second house, we were told to cut down to three minutes by the manager of the hall, and we did three numbers. When we came off there was a scuffle with the management and I really lost my temper and began smashing the place up."

"Then the same thing happened the following night when I suffered the embarrassment of having the curtain dropped with me in front of it, and The Queen playing."

"I was just about to launch into 'My Generation' and then that happened!"

Pete in fact has very strong views about managers.

"I hate tour promoters; I hate theatre managers; in fact I hate the whole gamut of tour circuits and the power that goes with them."

"They ask you to play in their theatre because they know the kids will want to see us smash our equipment up. Then at the last minute they turn round and tell you 'No violence, no smashing of equipment'."

"They refuse to admit that in many cases it's the pop concerts that bring in the profits. They've got no respect for pop artists."

Was that, I wondered, because the Who had no respect for their theatres?

"We DO have respect for their theatres. In fact we take more care to ensure safety than many of our plagiarists. We used to bring fire extinguishers, fire buckets and trained men for our 'explosions,' so that our act would be as safe as a raging drunk in a padded cell!"

But all this doesn't really explain why Pete Townshend has such a passion for uninhibited destruction. Is he really as short-tempered as he makes out?

"I really just get angry in theory," he replied. "I don't react on impulse. I think I should be angry because something has gone wrong, so I am."

"It's really all a result of our act. For years now the act has been a continual working up to a climax. I work up such a high adrenaline level

and high nervous tension that if something occurs to break this before the act is over I really go wild."

"I can remember occasions when the climax has been an anti-climax and I've just broken down on stage half laughing, half crying."

"It's a small paranoid thing that's built up in me over the years, and now I find I can't go to sleep unless I've smashed the gear up."

"Take Liverpool, for example. During the second house, the sound on my guitar kept going on and off. After a while I couldn't stand it any longer."

"The guitar became my enemy and I was going to teach it a lesson—so I smashed it in pieces over my knee. So then I hadn't got a guitar and I borrowed one of the Tremeloes' only to find the trouble wasn't the guitar but the lead!"

"I was actually moved to vent my anger on the lead and cut it into thousands of little bits! But it's not just temperament—a lot of it is far deeper than that."

"And as far as the opening nights of the tour are concerned—I'm not going to say sorry to anyone!" — DAVID HUGHES.

LEE DORSEY: HOW THIS SCENE KEEPS ME YOUNG

NIGHT after night across the country, Mr Lee Dorsey is performing an impressive endurance act on the Stax soul package tour.

For the "Holy Cow" hit-maker must be the daddy of 'em all. "That's right," he replies. "I'm daddy to eight children—the oldest is 15—back home in New Orleans."

Ask him his age and Lee laughs: "Would you believe me if I said I was 99?" We said we wouldn't—even Lee Dorsey couldn't be that old, so he settled for a dubious 40.

As he only became a professional singer six years ago, in the classic tradition of being spotted while singing at his workbench and invited to make a record, he has no complex about being a bit old by fellow artists' standards.

"The fans don't seem to mind. I try to have a nice disposition and sing the things they like to hear, so who bothers about my age?"

As he sings his hits like "Ride Your Pony," "Working In A Coalmine" and "Get Out Of My Life, Woman," who should bother, indeed?

"All I can say is that when these people applaud and give me such a warm welcome as they have been doing over here in Britain, it just makes me feel young again."

But he does plan to cut his own singing commitments slightly. "I hope soon to realise an ambition to start managing a couple of my own artists and also record them. We're planning to build a recording studio back home—it's a completely new venture of mine and I'm much looking forward to it."





● SCOTT ● JOHN

HOW SCOTT AND JOHN ENDED THE QUARREL!

JAPAN—where they've some strong believers—will stage a spectacular reincarnation come January. For then the Walker Brothers (or two-thirds of them, at any rate) will manifest themselves in the shape of Scott Engel and John Maus to sing side-by-side all the hits that made them the most adored Americans in Britain.

The occasion is the January tour of Japan by Scott and John. And this week, as he prepared to move home for the tenth time, Scott said: "Besides having our own solo spots, John and I will be singing together all the old hits. They want a Walkers show and that's what they'll get."

This kills stone dead a statement that Scott and John would only be singing separately. It also kills stone dead the feud between the "brothers" which reached such petty proportions that not a word was uttered between them for at least four months this year.

'No permanent re-unification'

But it does not bring to life any prospect of a permanent re-unification of the Walkers. "We are not going to do a repeat tour together in Britain or anything like that," said Scott.

"To be honest, I'm only going to Japan because I am picking up a lot of money for ten days' work which will help to sustain me for a long time and allow me to carry on as at present."

At least it's good to see that Scott and John are talking again. "I hadn't spoken to him since our last tour together in the spring, until I bumped into him at 'Top Of The Pops'," recalls Scott. "And the prospect of going to Japan has really brought us together and we hit it off as well as we can."

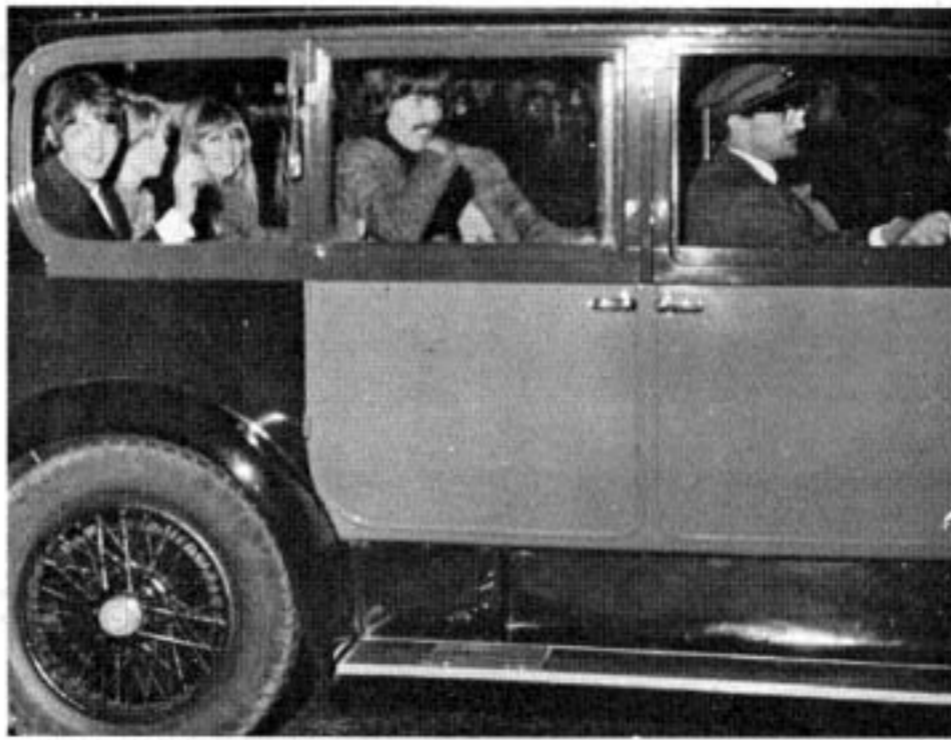
"This feud, though . . . I don't think we were so much to blame. I think a lot of mixing was done by people around us."

Unlike John, Scott has steered away from the pop scene since turning solo. John has now released two singles; a first is still awaited from Scott. "I hope I never have to release a single, but I probably will. Things, though, have gone very well for me since going solo. The album was a great success and good for my prestige."

"No—I've no ambition to do films. I honestly have been offered film roles—most pop stars say they've had offers but hardly any of them are speaking the truth. But I wouldn't want to be tied down to making a film."

"And the fans don't seem to mind—they're stronger than ever. I've only done one teenage concert since I went solo—at Blackpool—and they were absolutely silent during my act because they had obviously come along to hear me sing. Which is great, just great."

At which point Mr. Engel smiled enormously. In fact, he was in high good humour. Going solo has changed him.—BOB FARMER.



● The Hispano Suiza car which took Beatles Paul and George to the premiere of "How I Won The War," at the London Pavilion.



● Faye Dunaway and Warren Beatty in a scene from "Bonnie And Clyde," the gangster film that has set a new fashion.

Bonnie and Clyde bring back the Roaring 20's...

THEY are everywhere. Walking along the Kings Road in London on Saturday afternoons, or chugging up slowly and in a dignified manner—not a sawn-off shotgun in sight—in a 1930's Chrysler car, front lamps gleaming in the sunlight. Descend any night into the darkness of London's Speakeasy club and bright red lips greet

you in the gloom. Berets perch on white blonde hair, long skirts meet long boots, ingenu eyes glare over askew scarves.

And boys in pin-striped suits, rakish hats and two-tone shoes slouch about looking fearsome. The tough look has replaced summer's flowerpower. Leather, old cars, shocking white faces are everywhere.

Paul McCartney set the seal on winter's new rage by rolling

up to "How I Won The War" in a brand new acquisition—a shining Hispano Suiza luxury car of the inter-war years.

Record breaking

More than any other film in the history of the cinema, the record-breaking brilliant "Bonnie And Clyde" has started a whole new scene.

Lulu is walking around in a beautiful brown-studded leather coat. Tom Jones turned up to his press conference recently looking like a refugee from the Valentine Day Massacre with a pin-striped suit, black shirt and wide flash tie.

Mary Quant's 12s 6d berets are sell-outs everywhere.

A great rush for the new look has given boutiques sleepless nights. Bus Stop, in Kensing-

ton's Church Street, is selling amazingly cheap herringbone suits with long culotte trousers at 4 gns—complete with natty waistcoat.

Quorum, the hip boutique in Chelsea's Radnor Walk, has won an even greater popularity than usual. They are making and selling long blonde-colour velvet skirts at 9½ gns as fast as they can.

Every day there is a line of thin girls with long legs and pencil-line eyebrows ready to walk out in them into the cold light of day.

Also on sale are brown and butterscotch leather-studded jackets for 15 gns, and little snakeskin jackets for 25 gns.

And best sellers are all black wool, culotte skirts, nearly ankle-length, for 6 gns.

PENNY VALENTINE.

... and so do the St Valentine's Day Massacre men



● St. Valentine's Day Massacre in the gangster-style gear of the 'twenties—when the real St. Valentine's Day Massacre took place.

AT EXACTLY 10.50 a.m. on February 14, 1929, in the garage of the S.M.C. Cartage Company, 2122 North Clark Street, Chicago, Illinois, one of the most infamous of gangster attacks took place—the St Valentine's Day Massacre.

Seven men were murdered in cold blood and the incident went down as the most famous "happening" in gangster history.

Now, 38 years later, the "happening" has been revived in the shape of five young Englishmen—to be known as The St Valentine's Day Massacre!

Leader of the onslaught is Mr Arthur Wood, and he and his bunch of "crooks" were formerly known as the Art Woods. Why, we asked, did they change the name after many established years as the Art Woods?

"It was Philips' recording manager Jack Baverstock's idea," he replied.

"He had it on strong authority that 'Bonnie And Clyde' was going to have such a strong effect on fashion that the gangster image would be a successor to Flowerpower.

But isn't it a bad policy to associate yourselves with an image

that will obviously be as short-lived as all other fashion crazes? "Well, we're very happy with the gear," replied Arthur, "and it will keep us nice and warm during the winter. Besides, we're not really changing our style—just the clothes and the name."

"In fact, everything has happened in the last three weeks. We adopted the name and cut and released 'Brother Can You Spare A Dime' before we had really taken it all in."

Happily, crime has not played a part in the building of the St Valentine's Day Massacre.

Art Wood, at 25, has had a peaceful history of guitar playing and Art College. Derek Griffiths (23) is a former public school-boy and artied clerk.

Colin Martin boasts a great-great-great grandmother who was a member of the Spanish Royal family and married Queen Victoria's favourite artist, De Freezor! Jon Lord (24) was a student of classical piano and drama, and Malcolm Pool was taught the violin by an aged aunt.

So when they blast into your local club, sub-machine guns ablazing, be not afraid, for as Arthur says:

"Any massacre will come from our music, not from us!"

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November 1962



● The Beatles in 1962, when they arrived in London to promote their first hit, "Love Me Do."



SALUTE to t

FIVE YEARS AGO this week, on November 10, 1962, the Beatles' success story began, and they are even more influential. DISC this week examines the whole fantastic story in a four-

5 YEARS OF BEATLES
The machine behind the Beatles
 DISC SPECIAL

WHO are the people behind the Beatles? In a word—EVERYBODY. For everyone in the world, in some way or another has contributed to their sensational success.

By buying their records or merely mentioning their names we have all spread the pop Gospel according to the Beatles.

But it is perhaps a select famous few whose names spring more readily to mind in connection with their colossal career.

First, of course, there's Brian Epstein. Beloved "Eppy," perhaps their closest friend outside each other. He was also a man of many parts—their creator, manager, impresario, and guiding light—all of which he played perfectly.

Honest

He became as much a part of them as they were themselves. Together they shared mutual trust and honesty. It was "Eppy," perhaps, who was their greatest fan.

Of them he said: "They are quite magnificent human beings, utterly honest, often irritating, but splendid citizens shining in a fairly ordinary, not very pleasing world."

It is a shame his tragic death last August robbed him of the opportunity to salute them personally on their fifth anniversary.

If Brian was behind the Beatles managerially, then it is genial George Martin behind them musically.

A tall, greying gentleman with a military bearing and piercing blue eyes, he's been their backbone in the studio.

Mammoth

"I'm there to realise what they want," is how he describes his duties. "I effect the transition of their ideas."

A Press Officer's lot is rarely a happy or easy one. For benign Tony Barrow, the task of handling the never-ending stream of inquiries about pop's hottest property has been mammoth.

Nearly every hour of the day or night somebody, somewhere, wants to know something about the Beatles. Tony Barrow is the man they ask.

To fans his face at their shoulder is almost as familiar as John, Paul, George or Ringo's.

When the group is working, on the road, in the studio, in

Seven steps to success

a theatre—or simply just relaxing far from the madding fans—the formidable Mal and "Nel" are rarely out of reach.

Malcolm Evans and the faithful Neil (the boys christened him "Nel") Aspinall are the much-admired, tough, brilliant, road managers.

Their duties range from getting the group out of bed to work, through organising every aspect of their equipment, to thwarting the frenetic—and often dangerous—efforts of fans.

Freda Kelly (22), is the most envied girl in the world. As national secretary of their enormous fan club she is undoubtedly invaluable. A Liverpoolian, she has known them as both fan and friend for some six years.

BB—"Before Beatles," Dick James ran a small music publishing office in London. Before that he'd been a well-known band singer with a proud claim to fame that he sings the title song of the TV series "Robin Hood."

Today, with five years of Beatles on his books as songwriters, his power in publishing is almost unequalled.

Every song Lennon and McCartney write goes through his company, amassing a fortune in royalties.

So what do we have? In the names Epstein, Barrow, Evans, Aspinall, Martin, Kelly and James—a truly Magnificent Seven. But really the list of people behind the Beatles is unending . . .

5 YEARS OF BEATLES
The People by Ray Coleman
 DISC SPECIAL

JOHN: the big change

THE real strength of the Beatles, as personalities, is that each one is an individual force. They may think similarly. But their sharpness, humour and brilliance separately is what creates a unique and towering link into a warm, strong family.

John Lennon is probably a genius. If that sounds an extravagant word, you need only spend some time with him and just listen to his thoughts unfold and his reactions to your questions.

He is a clever, inspired musician, a poet and writer, the fastest thinker of them all. Most important, he has an inquiring mind whose thirst for knowledge is never quenched.

To all his attributes John has added, in the last year, a new, softer, more thoughtful characteristic that was missing when the Beatles came through five years ago.

Lennon could be impulsive, rude, bad-tempered and irritating when what he believed to be right was not "realised" by others.

But this is the mark of his genius . . . artistically creative people with energy to burn often blow their tops.

He is the master of Beatle

wit and his rasping sense of humour used to be cold, crushing and cruel.

But he's changed. Today, as the Beatles settle down to consider their glorious future, he seems to have realised that "scoring points" is not the answer.

He's cooler. Yet the spark and bite that helped so much to stamp the Beatles as the men on the scene who had something original to say is still there.

And John's mind, usually a step ahead of most others, will help to ensure the Beatles will never go stale.

PAUL: the romantic . . .

PAUL McCARTNEY is the romantic Beatle. His face has broken millions of girls' hearts. But the physical fact that there is only one McCartney makes it impossible for him to please all!

He wrote "Yesterday," the beautiful, lyrical song that helped get the Beatles recognition as something much more than a beat group.

Paul is rarely satisfied with what the Beatles do and is constantly searching for new ideas.

He pioneered their early excursion into electronic music; he realised that they had much more—much more—potential in the recording studios than standing on stage. Sounds matter to him.

McCarty is fast-talking, fast-thinking but very deliberate in his plans and movements. He is the only Beatle who runs his day-to-day life with such attention to detail that he could tell you exactly where and when he is due to be next Thursday at 1.30 p.m.

The other Beatles are not so "organised" as Paul.

5 YEARS OF BEATLES
QUOTES
 by
OTHER STARS
 DISC SPECIAL

'They've changed the scene'

ally the Beatles have broken through many conservative ideas, and opened up a whole new field for the groups.

"If one can look at the Beatles impartially, I regard them on a par with the 'storm and stress' poetry movement in Germany at the turn of the eighteenth century."

FLOWERPOT MAN TONY BURROWS: "They're definitely the most imaginative and original group ever to come out of Britain. They've always set the trend."

"I was with a group, the Kestrels, who toured with them on their first stage show. It was with Helen Shapiro. I remember they were at the bottom of the bill, but they generated such excitement even in those days they ended by closing the first half. They asked us how they should take their bow. We told them to all bow together. They did—like a little regiment. And this also set the style for other groups."

DAVE DEE: "They're still the tops as far as groups go. I don't think any group will ever emulate the Beatles again. I can't see anyone coming along with the songwriting talent of Lennon and McCartney."

"Lots of people write songs, then just seem to dry up. But John and Paul just pour them out. And there must be a hell of a lot of talent still there."

"I suppose they're happy. I don't know. I'd like to think so. But sometimes I have my doubts—due to the fact that, at 26 or 27, they've made so much money, seen everything done everything."

"I often wonder if that isn't the one sad thing about being a Beatle."

MOODY BLUES MIKE SPINDER: "For five years their great success has been rewarded by money and material things—for which they now have no need. Yet it's now that they're getting the reward they deserve."

More quotes: Page 12

RAY DAVIES: "It's funny we should be celebrating the 5th anniversary of the Beatles at the same time as the 50th Anniversary of the Russian Revolution. "For the Beatles changed people's images. Before them, art and films had been changing, but they brought a change to pop. Previously, it had been all glossy—with people like Cliff Richard. "So they did in a way start a revolution. If only they'd had the Beatles in Russia, they wouldn't have needed guns!"

ALAN PRICE: "Sgt. Pepper opened up a new field for a lot of groups. They can now make adventurous singles that previously might not have been accepted. "Beatles started with the teen scene, made a lot of bread, but then—instead of resting—used their position to be even more creative. They were naturals, and I don't think they would ever break up."

TOM JONES: "The Beatles are on their own. I don't think of them as a performing group that goes on stage—if they were still doing that, I wouldn't rate them so much because generally I don't rate groups. But they've written some fantastic songs—'Yesterday' for instance—and I'd love Lennon and McCartney to write a song for me."

SPENCER DAVIS: "It's ironic that the fifth anniversary of the Beatles should coincide with the Russian Revolution of 1917. Ray Davies said the same thing? Then it's one Davis thinking like another!"

"Beatles really caused a social revolution. Musically and lyric-

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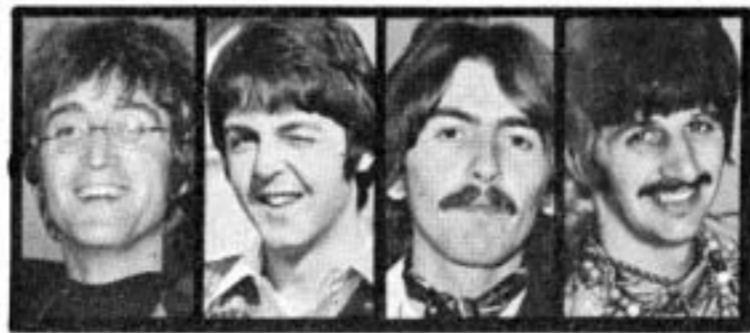
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45 rpm

HELENA FELIX

Where is the party
 HLZ 10164

The BEATLES



... when their first hit, "Love Me Do," crawled into the chart at 28. Today, the Beatles page special, covering the full, incredible, exciting story of the greatest phenomena in pop.

This doesn't mean he has a cold, clinical, calculating mind. He said two years ago: "I'm on a personal programme of sort-of-self-education. There's much to be learned, so much to take in."

"You see, I object to people knowing something I don't know. I have to find out."

And that just about sums up Paul McCartney, the Beatle who is passionately interested in films, art—and everything.

GEORGE: the Indian student

GEORGE is the shrewdest Beatle. He is also the one who has changed most dramatically in the last five years.

From being the one whose personality tended to be eclipsed by John and Paul, the songwriters and "spokesmen," George has emerged on his own kick. And it has proved to be a musically very nutritious scene indeed.

Harrison got switched on to the sitar, and within months of discovering it said: "I am also interested in the Indian way of life."

John, Paul and Ringo nodded and accepted George's sitar interests as a good, fresh dimension to the Beatles' sounds.

A lot of people dismissed it as a passing fad.

But today, the Beatles' dedication to India and the transcendental meditation teachings of Maharishi Mahesh Yogi are real and honest.

George can claim to be the first Beatle to have "discovered" India.

He's a superb lead guitarist whose technique has helped tremendously to create the special sound of the Beatles on their early hits; and his musical influence today is still as powerful.

In person, George is natural, unaffected and one who weighs

his words most carefully before speaking aloud.

Once pinned down, he talks intensely, and thoroughly enjoys conversation.

He's a thinker who ponders deeply. That's his strength.

RINGO: the wittiest one

RINGO is the fun-Beatle. He has the loveliest line in humour.

It's easy to imagine him as a potential solo film star.

For though he's as integral a part of the Beatles as the other three, Ringo is more self-contained than any of them.

If he was not a Beatle, Ringo would undoubtedly have the same outlook on life.

It's not that being a Beatle hasn't changed him; simply that it's changed him less than it's changed John, Paul or George.

He has a flashing wit and the most uncomplicated outlook on the world. He digs country-and-western music like mad, smokes only American cigarettes, takes a conscientious role as father of two, and has a loud laugh when roused.

Three years ago, I asked him how he would like to be remembered by the world, when he dies.

He replied immediately: "With a smile."

That summed up Ringo's philosophy. It would take a lot of beating.



"AT art school I maintained that abstract art painting was easy and chucked paint everywhere. They said it was rubbish, and I said 'Prove it.' They did."—JOHN.

"When you don't have to earn a living, a job takes on new meaning."—PAUL.

"All of us are trying to get as much love and peace as possible."—GEORGE.

"I've come to terms with my nose. It's the talking point when people discuss me—it goes up one nostril and down the other."—RINGO.

"I even went on a bus from Liverpool to Chester the other day without much trouble. There was a moustache involved."—PAUL.

"That bloke's getting no money from me for his playing fields." JOHN, after the Duke of Edinburgh had said the Beatles were on the wane.

Question to George from society lady in New York: "What do you call your haircut?" Answer from George: "Arthur."

"Sometimes I wish I could paint a smile on my face."—JOHN.

"Everyone is a potential Jesus Christ."—GEORGE.

"My auntie said: 'Ah, this music is all very well, but you'll

'We want love and peace'

never earn a living at it.' — JOHN.

"I thought I was going to get hurt so I just headed for three nuns and two monks."—JOHN talking about the bad reception the group got in the Philippines.

"The first time I saw Donovan on TV I nearly fell off my chair. I thought: 'Good God, Dylan's back in Britain.' I couldn't believe it."—JOHN.

"The first thing I thought was —what a sneaky thing to do before I'm back from holiday."—JOHN when asked about Ringo's marriage to Maureen.

"If they'd wanted to shoot us it would have been easy for them—at one of those concerts with thousands of people milling around."—PAUL on the group's return to America after Lennon's "anti-Christ" remarks.

"Whether we look our age or not, very often we feel a lot older than we really are."—JOHN.

Reporter in Germany: "Ringo, what's the time?" Answer: "Time you were in bed."

"I was waiting for the knee-in-your-back-bit. When the girl pressed her thumbs into the back of my neck it was like pushing stuffing into a broken teddy bear."—PAUL on Japanese massage.

"I think Ray Davies and the Beatles have plenty in common."—GEORGE.

"There's something wrong with the present way of governing the country. What we need to change things is a bloody revolution."—JOHN.

BEATLES' MUSIC AND REPORT ON FAN-MANIA ON NEXT TWO PAGES



• The Beatles this week, with a "Yellow Submarine" model. "Yellow Submarine" is the title of their cartoon film, now in production. It's an animated comedy, including 12 songs recorded by the Beatles, four of them new. The Beatles are great fans of this type of comedy film.

200 million sales!

FIFTEEN singles, nine albums and ten EPs—that's the Beatles' phenomenal output figures for releases in Britain to date.

Their total world sales of records in terms of "converted" singles (an LP counts six, an EP counts two) has already passed the 200 million mark.

For releases in this country they've also notched up 13 chart-toppers and 19 Silver Discs (awarded by Disc for British sales of quarter-of-a-million).

Beatles have also amassed an extraordinary number of million-selling records round the world. It's a safe bet that somewhere in the world one of their songs is passing a million sales almost every day.

In Britain, to date, however, they have only secured six Gold Discs (for one million sales)—five star singles and one album.

"Love Me Do" entered the chart exactly five years ago—on November 10—at 28. It reached only 24, and had dropped out by Christmas week.

First No. 1

But "Please Please Me" went straight in at 9 on February 2, 1963—and three weeks later gave them their first chart-topper.

"I Want To Hold Your Hand"—three singles later—was the first hit to go immediately to the top (December 7, 1963). And from that date until two years later ("We Can Work It Out"/"Day Tripper" on December 11, 1965) EVERY SUBSEQUENT SINGLE RELEASE WENT AUTOMATICALLY TO THE TOP OF THE CHART!

It was "Penny Lane"/"Strawberry Fields Forever" which first failed to make number one. It entered at 3 on February 25 this year—but only moved up one place.

Their last single, "All You Need Is Love" entered the hit parade at 6 and went to number one the next week.



15 SINGLES: Love Me Do, Please Please Me, From Me To You, She Loves You, I Want To Hold Your Hand, Can't Buy Me Love, A Hard Day's Night, I Feel Fine, Ticket To Ride, Help!, We Can Work It Out/Day Tripper, Paperback Writer/Rain, Yellow Submarine / Eleanor Rigby, Penny Lane/Strawberry Fields Forever, All You Need Is Love.

9 ALBUMS: Please Please Me, With The Beatles, A Hard Day's Night, Beatles For Sale, Help!, Rubber Soul, Revolver, A Collection of Beatles Oldies, Sgt. Pepper's Lonely Hearts Club Band.

10 EPs: Beatles Hits, Twist And Shout, Beatles No. 1, All My Loving, Long Tall Sally, A Hard Day's Night (I), A Hard Day's Night (II), Beatles For Sale (I), Beatles For Sale (II), Beatles Million Sellers, Yesterday, Nowhere Man.

13 NUMBER ONES: Please Please Me (February 23, 1963), From Me To You (May 4, 1963), She Loves You (September 7, 1963), I Want To Hold Your Hand (straight in at No. 1, December 7, 1963), Can't Buy Me Love (in at No. 1 March 28, 1964), A Hard Day's Night (in at No. 1, July 18, 1964), I Feel Fine (in at No. 1 December 6, 1964), Ticket To Ride (in at No. 1 April 17, 1965), Help! (in at No. 1 July 31, 1965), We Can Work It Out/Day Tripper (in at No. 1 December 11, 1965), Paperback Writer/Rain (in at No. 2 June 18, 1966), Yellow Submarine/Eleanor Rigby (in at No. 4 August 13, 1966), All You Need Is Love (in at No. 6 July 15, 1967).

Continued on Page 12

from

group records

week

n records

RGUSON

LONDON

THE MOODY BLUES

Nights in white satin DM 161

THE FLOWER POT MEN

A walk in the sky DM 160

GRANNY'S INTENTIONS

The story of David

DM 158

DERAM

JACKIE RAE

Believe in love

Q 72495

CORAL



BRIAN EPSTEIN... the man who discovered them at Liverpool Cavern

Where the Beatles are going is where they've always been going . . . musically a hop, leap and full league ahead of any other force

Why you just can't lie in the bath and listen to the Beatles any more . . .



A DAY that really went down in history was when the Beatles previewed "All You Need Is Love" on the "Our World" TV extravaganza. This picture was taken during rehearsals for that very session with George, John and Paul doing a trumpet voluntary before an ever-appreciative boss, the late Brian Epstein.

THEY say that to really appreciate the Beatles' music today you have to turn off your mind and float downstream. Which may be a simplification of the truth, but it is certainly a far cry from the time when all you had to do was turn up the record player and float in your bath.

Many people, submerged as they are in the aura that surrounds the Beatles today on their lofty pinnacle of pop snobbery, tend to forget that it has taken them five years to get there.

In fact it has only been 20 months since they emerged from being merely a social phenomena into the musical leaders of a generation.

It took "Rubber Soul" in August '65 and "Eleanor Rigby" in August '66 to put them out in front—far, far ahead of the rest of the world.

Before that the Beatles had been a group to scream at, love and not really listen to. They had certainly never warranted a deep musical analysis.

Before that it would have been hard to imagine, even in the light of their tremendous success merely as a Group, people like "West Side Story's" Leonard Bernstein heaping massive praise on their shoulders, or classical ensembles taking time to get together and perform Beatles works in a new light.

"Love Me Do," their first single which was released in October 1962, was fresh and new and heralded a style that was to be with us for two years. Then came "Please Please Me," "From Me To You," "She Loves You" and "I Want To Hold Your Hand"—much the same formulae and accompanied by a lot of mop shaking and energetic smiles.

Although they wrote them, although it was a new young dewy fresh style, and it all started by accident—when the group finally gave up in despair during their first recording session and said to George Martin: "Listen, WE could do better than that if we wrote our own stuff." Despite all this their early influences were still there.

It was most apparent on their LPs where Little Richard, Tamla Motown and Chuck Berry tracks abounded—only lightly sprinkled with a few of their own early efforts.

And although they wrote a few numbers for stable companions like Billy J. Kramer, nobody exactly fell over themselves to cover "Please Please Me"—oh yeah's and all.

Then on May 2 an amazing thing happened.

Ella Fitzgerald, for long considered a great bastion on the jazz scene, emerged into the pop charts with the first Beatles cover. A clicking, swinging version of "Can't Buy Me Love"—backed by Count Basie's Band.

The world stood still and took note. Musically the Beatles had just jumped ten rungs up the social scale. It was the beginning of real recognition for songwriters McCartney and Lennon.

After that things happened quickly. From "Rubber Soul" a track called "Norwegian Wood" brought the sitar into the pop market. People began to realise that the Beatles influences now covered a wide field that started in the very depths of remote classical scoring and chords.

Petula Clark did a slow sexy version of "I Want To Hold Your Hand." "Yesterday" was sung and orchestrated by every country in the world.

In Britain alone, Matt Monro, Cilla Black and Marianne Faithfull nearly collided with each other in the rush to cover the number.

A Beatles LP—which after the innovation of the Beatles on film became complete show-

cases for their own songs and particularly moving and funny lyrics—was pounced on hot from the press.

Nearly every track on "Rubber Soul" was done by aspiring groups who saw each track as an easy answer to getting into the chart.

Meanwhile, in America—where the music of the Beatles and the appearances of the Beatles had pushed most home groups into panic and floundering—people were beginning to experiment with sounds and lights and electric waves to broaden pop music into a whole new form.

And just as they must have thought they had the scene licked the Beatles coolly came up with "Sgt. Pepper."

Of all their work, of all the singles and LPs and EPs and tracks for other people, "Sgt. Pepper" was the real milestone in the Beatles career.

For themselves it marked the end of their own era as a pop group marketing the four people who were the Beatles.

They showed what they felt not only in the complex wild tracks of the album, but even more on the cover.

They laid themselves to rest in a grassy grave, built effigies of the old Beatles and new ones to show where they were going.

Where the Beatles are going in fact is where they've always been going.

Musically a hop, leap and full league ahead of any other musical force in the world today.



STAR QUOTES

GEORGE MARTIN: "They're four very different people who together form a unit that is virtually impregnable. If, for instance, someone should find fault with anything one of them has done, the others rush to his defence. They close their ranks. They're very close indeed. A lot closer than people think."

DENNY LAINE ex-Moody Blue: "The biggest thing I learned from them has been teamwork. They had their own leaders; this is what kept them going. But in a sense they were really always their OWN leaders. So involved in everything. I've appreciated them and learned a lot from them."

CILLA BLACK: "I know I'm a bit biased, because I knew them in Liverpool. But honestly, nobody can top them. They're the best thing that ever happened to the entertainment world. Everything they do is new and different."

"The difference between the Beatles and any other big pop name is that the Beatles will go on being tops for as long as they want to be."

SCOTT WALKER: "You just have to regard the Beatles highly. They've always put down what they thought was true. And they must be the show business phenomenon of all time."

"But actually I don't have any Beatles albums, because I just don't listen to that kind of music. If I wanted to hear a Beatles song, I'd buy a jazz instrumental version of one of their titles."

"This, though, doesn't mean I'm not a great admirer. You have to admire them for all they've achieved."

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Ticket To Ride, Yellow Submarine/Eleanor Rigby, Penny Lane/Strawberry Fields Forever, All You Need Is Love. SIX GOLD DISCS (for British million-sellers): She Loves You, I Want To Hold Your Hand, Can't Buy Me Love, I Feel Fine, We Can Work It Out / Day ... Tripper... (ALL SINGLES), With The Beatles (LP).

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TYPICALLY LENNON! While a girl takes a running leap at him on the Beatles' arrival at London Airport from the Philippines, John carries on reading a letter which has just been handed to him!

Stop all the knocking—and be thankful...

by DEREK TAYLOR, Disc's Hollywood writer and ex-Beatles press officer

THE MAIL leaves in two hours and I've been working at the first paragraph for two hours.

My wife is out (by "out" I mean she's in England for the weekend) and the kids are arguing over crayons and the baby's crying and the wine isn't right and nothing is right and the paper is piling up in the wastepaper basket and my back is itching and it's hot with the door closed and when the door's open the flies come in and also, I have no words for the Beatles because the words aren't enough any more.

The dog is barking and I notice that the TV was just switched on. In the absence of any solution to the crayon dispute two of the children have turned to their fists as a way of ending the battle. The noise is something else. Is there no peace?

So the Beatles come into my typewriter under difficulties but it isn't their fault and it isn't mine and it isn't yours and I will do my best.

As it comes to me, here it is. They are the best people to be with and it would probably be so if they were not huge and famous and greatly blessed with earthly achievement, though I don't know if the aura would be quite so stimulating.

It is a fact of life that people are what they are because of what they are and where they are and how much they have, and it is a fact of the Beatles that they have many things, so how do you know if you would find them as fascinating if they were just four people you met in a pub one night?

Well, you don't know, but

you do know that they are unlike any other group, and that's a start. There are many groups these days and many of them are rich and lovely and creative and witty and special, yet I cannot take the same utter delight in these others.

Outside my family they are my chief inspiration and *raison d'être*.

Heroes

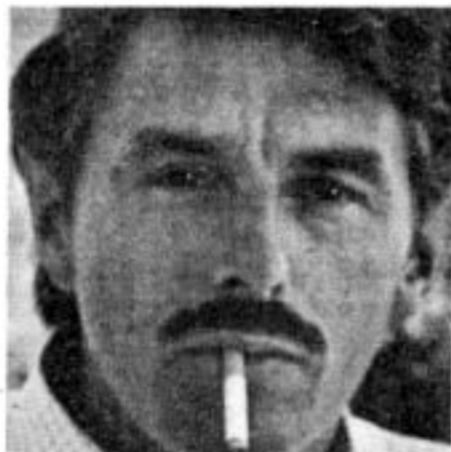
This is the case with many people all over the world—even in England where there is a distrust of heroes, a distaste for the wealthy, a despising of the continually-successful, a desire to harm the blessed, a disgust towards flamboyance, a jealousy of the gifted, a disregard for home-crafted idols and something far beyond disrespect for those who have discarded the clutter of an Anglo-Saxon upbringing.

Hence, and God help us, the Beatles have enemies in their own land.

I don't particularly want to use negatives to pursue the point. Maybe what I fear most is criticism of the Beatles—not because it harms them (death itself cannot remove what they have or what they've done; if ever any group of four was certain to come back—if they were to die and soon—it is they).

My sadness is because unpleasantness towards the Beatles falls so unworthily from lips which would be better engaged in self-evaluation.

I'm thinking particularly of the correspondence columns in Disc and other papers where loathing is expressed freely in the worst clichés of the sad and lonely bedroom-pinned, bitter-penned, nostalgia-ridden miseries who castigate them for imagined slights, "fan-desertion," failing to produce "simple lyrics," or "danceable



● Taylor, one of the Beatles' closest friends, who returns to live in England next month

tunes," or who thrash them for their unblinking honesty.

It seems to me to be there is a great desire to inflict pain and if the whip can be applied to those who have "made it," so much the better.

I really have nothing to say about the Beatles except that they are the best of the best.

It is as well that the Beatles themselves know who they are and what they are, for there is less comfort within the British Isles than they deserve.

Here in America they are warmly and generously regarded as leaders without challenges, as originators with compare, as unassailable heroes. It is the strength of the Americans that they have a depth of love, respect and warmth which transcends their naivete and coarseness.

The trivia which surrounds the Beatles is so ludicrous that it doesn't bear talking about any further.

They know who their friends are and they have opened the door to so many of us that it is our own fault if we cannot pass over the threshold and make ourselves at home.

"See the people stand there who disagree and never win And wonder why they don't get in my door."

They were the only people who could have induced me to leave newspapers, and they are the only people who will, next year, make the sacrifice of my leaving the American scene worthwhile; it's getting better all the time, and I would not like to diminish the Beatles' contribution to this feeling of well-being that I and my family have in common with so many millions of others all over the world.

IN SHORT... THE BEATLES ARE TOO MUCH.

Beatlemania takes over the world!

THEY come in all shapes and sizes. They range in age from two to 90. Their social span stretches from paupers to princes, from presidents to prime ministers.

Yet they all have one thing in common: an unwavering devotion to four Liverpool men who caused a world revolution in pop music and put a new word in the English dictionary—Beatlemania.

Paradoxically, Beatlemania is not as old as the Beatles. Certainly it was beginning to blossom when the Beatles first played Liverpool's now-historic Cavern back in December, 1960.

Then, they were billed as "Direct from Hamburg," and everyone thought they were German!

But as their fame spread locally, so did their fans. But Beatlemania did not erupt on a national scale until the Beatles' "Sunday Night At The London Palladium" ATV show on October 13, 1963.

Recalls Tony Barrow, Beatles press officer: "Great Marlborough Street and Argyll Street, in the vicinity of the London Palladium, were jam-packed with wildly enthusiastic fans. They blocked the traffic and police had to be called out to clear the streets and get the cars moving."

But though an astute newspaperman may dream up an eye-catching headline, it is the Beatles fans who provide the substance of their stories.

And they certainly do that. There was the four-year-old boy named Russell Jamieson who got lost in Liverpool and told the police who picked him up that his name was Russell Beatle.

Just to add to the confusion, he had the word "Beatles" emblazoned across his sweater.

There was the teenage girl who threatened to jump from the 22nd floor of the Americana Hotel in New York unless Paul McCartney would come to her.

There were the four astute American fans who actually got into the hallowed presence of the Beatles by means of the most enterprising forgery of the age.

They presented a letter giving them permission to see the Beatles apparently signed by Brian Epstein.

It fooled the concert promoter, it got by the scrutiny of security guards. And when the four fans reached the Beatles dressing-room door, even Tony Barrow was about to wave them through—until he noticed the home address printed on Brian Epstein's "personal notepaper."

"It was something outlandish like Wandsworth Road, Kilburn, London, S.W.," he recalls.

But he told the Beatles of the stunt. And they were so amused at the girls' cheek, they asked them in. And gave them half-an-hour of valuable Beatle chat.

In England, a girl made the world's picture pages when she attempted to climb the gates of Buckingham Palace when the Beatles were presented with their MBEs.

"Beatlemania is just as inhibited in all countries," says Tony Barrow. "It just seems wilder in America because of the vaster crowds involved."

"For instance, you'll get a crowd of 3,000 at a venue in Britain, as many as 11,000 in Japan—where it's the thing to wave handkerchiefs rather than banners—and 60,000 in the States."

"A Beatles appearance at New York's Shea Stadium is not a concert—it's an experience."

"At these big baseball parks, the fans will somehow break



POLICE can tell thousands of stories of Beatlemania—especially those who guarded the Buckingham Palace gates when John, Paul, George and Ringo received their MBEs from the Queen.

through. At one place the concert was stopped for 45 minutes when things almost got out of hand.

"At San Francisco's Cow Palace, people were pressed tight against the stage. They were fainting all over the place and were passed behind the stage to a girl who was doing a real Florence Nightingale act in reviving them. Joan Baez was her name."

Beatles fans have flown the Atlantic in both directions to see their idols performing. They camp out overnight. Hike enormous distances, even hire limousines to make a tourists' trek to the Beatles' homes.

They remember Beatle birthdays better than their own. They send presents by the hundred.

Beatle autographs have been known to change hands for inordinate sums of money.

greatest ambition of a Beatle-maniac is to meet John, Paul, George or Ringo in person.

Surprisingly, this is most likely to happen in a crowded street. It is not unknown for any one of the Beatles to slip through the security guard for a quiet drink or to do shopping.

But, by the time a fan has turned to a friend and said: "My, wasn't that fellow like Paul McCartney?" Paul—the real one—has probably already passed by! But if you do spot him in time, chances are you will get his autograph. For the Beatles are not anti-fan. It's only a massed onslaught that scares them.

And if you had been confronted by 60,000 raving in one go, you'd run for cover, too!

Chart Shots

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DIONNE WARWICK

I Say A Little Prayer

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TUESDAY'S CHILDREN

Baby's Gone

7N 17406

DAVID GARRICK

Ave Maria

7N 17409

LAURA LEE

Dirty Man

CRS 8062

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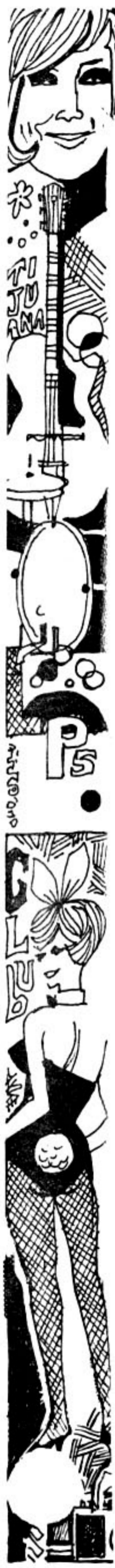
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- 11...Available!
- 12...I'm a Virgin
- 13...Wilson for Ex-Premier
- 14...Drinka Pinta Blooda Day
- 15...I'm Mad for It
- 16...Up with the Mini-Skirts
- 17...I'm Too Nervous
- 18...Yes Please
- 19...I'm a Hippie
- 20...I am the Greatest
- 21...Talent Scout
- 22...Don't say Brown say Hopeless
- 23...Go Naked
- 24...I'm Frigid
- 25...Last of the Big Spenders
- 26...Dear God, Did You Goof?
- 27...I'm Ready
- 28...Scilly Wilson
- 29...Let's Make Love
- 30...I'm a Good Girl, Coax Me
- 31...Take Me, or Push Off
- 33...Licensed to Love
- 34...No! No! Don't Ask Me
- 35...How's About SHH... you know what
- 36...If It Moves, Fondle It
- 37...Looks Good, Feels Good and Phew
- 38...I will Dominate You
- 39...Boy Wanted, No experience necessary
- 40...Un-Button
- 41...I Feel Sexy!
- 42...I've Never Had It so good
- 43...Familiarity Breeds Attempt
- 44...No Entry!
- 45...Girl wanted, No experience necessary
- 46...If You Love Me, Grin
- 48...Have Gun, Still Travelling
- 49...Some Do, I Don't
- 50...Licensed to Kill
- 51...I'm not a Loafer, just weary of all this progress
- 52...Hold Me Tight
- 53...I Wish I Had Danced All Night
- 54...Ex-Virgin
- 55...Some Will, I Won't
- 56...I've Had It
- 57...Teach Me Tonight
- 58...Mao Thinks Too Much
- 60...I Like Witchard Crossover
- 61...I Was Breast Fed
- 62...Ravish Me
- 63...This is a Nice Badge
- 64...Anti Arm-Pit League
- 65...Breed!
- 67...I'm a Secret Raver
- 68...Make Love, Not War
- 69...Flower Power
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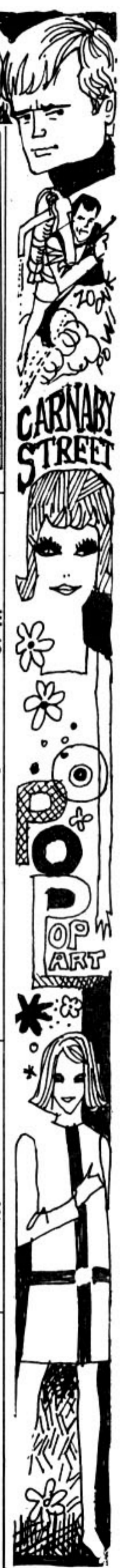
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TOP POP JOBS

A GIRL CALLED GAIL

NEXT time you watch "Top Of The Pops" and see cameras skidding around and groups actually there, facing you in the flesh, spare a thought for Gail Wedgwood.

Gail is the girl who gets it all together. She's the one who sits with a telephone permanently to her ear booking groups, talking to managers, listening to 50 records a week, deciding which ones to play, which groups to have on.

She's the one who's sent zooming round the corridors of the BBC looking at films, seeing instruments and 31-piece orchestras have arrived on time. She's the girl who's never allowed to panic.

Gail Wedgwood is producer Johnnie Stewart's assistant. She's 24, blonde and friendly with a light Manchester accent and a lot of experience. She's worked for "Top Of The Pops" morning and night for the past three months after doing a two-year stint in films in America.

"I first got interested in pop music when I worked for a radio station in San Francisco.

"Now I wouldn't switch it for anything. Of course there's a lot of responsibility and a lot of excitement too. But whatever happens the main thing is to keep cool and organised."

It's not surprising with all this going on that Gail is a strong pop fan. Favourite groups? Dave Dee, the Troggs and the Flowerpot Men.

Gail: 'keep cool'

ERIC HITS THE GOOD TIMES!

by MIKE LEDGERWOOD

LAST Tuesday was Eric Burdon's wedding anniversary. On November 7, he had been married exactly two months. And half of that time he has been separated from his dusky little bride, Angie—engrossed in earning dollars touring the States some 3,000-odd miles away.

Hardly the happiest way to begin life together, you may think. But listen to Angie:

"He likes being away from me. It gives us a break. You always seem to feel better when you've been away from each other."

Straight talking indeed! But wasn't she worried about all the mini-skirted teeny-bopper fans ever-eager to get their hands on her pop star husband?

"Yes, of course. But if you DON'T just accept it—you find yourself with a lot of problems.

"Most people really in love know that whoever they have an affair with—they will always come back to each other. We just know we have an understanding that will last for ever."

And India-born Angie (20), with her lively eyes, shiny black hair and dusky good looks should know Eric by now. She lived with him in his little London flat, only a stone's throw from his "In" club haunts, for close on a year be-

fore they got hitched.

"We used to joke about getting married," she explained. "Eric would never let anyone know he had given in to marriage. But then suddenly we realised that we were going to be with one another for a long time. It was just one of those things.

Smashed

"I told him I wanted to settle down. Didn't want to loon about any more. And also have a child. And he said: 'Well, have one if you want!'"

"But we want to bring up our children our way. People can be so cruel these days. So we decided marriage was the right thing to do."

Did she think she'd had a sobering influence on wild man Eric, one-time ace raver on the pop scene?

"I knew he'd been trying to get himself together—and stop drinking. He used to get so smashed and go out with a lot of girls. Sometimes he just didn't know who he was with!"

"We met at a party a few years ago. And then met again on holiday in Majorca last year. We've been together ever since. Actually, this States trip is the first time we've really been apart.

Angie: 'We just know we have an understanding that will last for ever'

"I had to let him know that I would stay around for him. I'd watched him go out with thousands of chicks. Then, suddenly, he decided to get himself together and make a decision."

Had Eric changed now he's a married man? "He's become very affectionate. Now he looks after me properly. Before, he was a bit stubborn.

"ERIC IS ONE OF THOSE PEOPLE WHO LIKES TO TEACH AND HELP OTHERS. I THINK HE MUST FIND ME A GOOD PUPIL!"

SPOTLIGHT ON RADIO 1
—BY DAVID HUGHES

David Symonds: phoney DJ's must fail!

TALKING to David Symonds when producer Keith Bateson is around is as impossible as penetrating the Pentagon war room.

"Don't forget to give me a plug," he'll keep chipping in. "I'm Keith Bateson—I produce this programme twice a week you know—don't worry about a thing, Keith's here—don't forget David, I hold this show together—I choose the records you know—don't worry 'bout a thing!"

The idea had been to ask David Symonds, who comperes his own 120-minute show from Monday to Friday and boasts a forsaken place at Oxford University, just what attracts a man to become a disc-jockey.

Initial attempts to enter Broadcasting House were completely foiled by the presence of what seemed to be the entire SS Guard patrolling the corridors.

"We're getting so many people wandering in just to chat to DJs," said one burly jack-booted official, "that we're having to tighten up a bit."

Sanity was not improved by returning home to realise I had left my briefcase and contents (which of course included the Symonds interview and photograph) on the 7.06 train to nowhere!

When you think about it, DJ'ing is a peculiar profession. You sit in a tiny room, with two turntables, a cassette machine for jingles, and innumerable knobs and buttons, and talk at a small black object to a vast unseen audience. You get no immediate spontaneous reaction, and the result of your

work is something completely intangible.

"The joy of being a disc-jockey," said David, "is that the show is entirely your own and it is what you make it. For these Radio 1 programmes I have just a list of records—that's all. The rest is up to me.

"A successful disc-jockey on the air is really just a progression of his natural self. Those who put on phoney accents and phoney acts fail because they just don't sound genuine.

Performer

"I know that physically I am talking to a wall in the studio with a clock in the middle of it, but I try to imagine I am talking to a person—just one person. If the listener feels you are talking just to him or her, then you are getting across.

"People say anyone can become a disc-jockey, but I strongly disagree.

"You have to have a good speaking voice—though it doesn't necessarily have to be the Queen's English—plus that special indefinable something.

"It's been said that all DJs have an inflated ego, and I'm sure that's true. My friend Frank, with whom I was at Oxford, will tell you I was always a bit of a performer,



Symonds: 'the show is your own'

even if there was no audience!

"You are promoting yourself as a disc-jockey, and you have to be a bit self-centred to do that."

At this point the imitable Mr. Bateson returned to the studio, and once more it was hysteria time. An orderly hysteria mind you, for Keith is an extremely competent man beneath that mad exterior. But a serious show is impossible with Keith around, and my laughter and rolling around on the floor must have been heard by many a puzzled commuter driving home last Thursday evening!

Still—all that without any notes. They must have left a lasting impression on me!



Stuart Henry: 'sickest pirate DJ!'

BORN "in a maternity hospital in Scotland—no one will admit which one," Stuart boasts the distinction of being the "sickest" pirate DJ of all time!

"For the first four days on Radio Scotland I alternated between the turntable and the wastepaper basket," he admits. However, four days was enough for a strong impression to be created, with the result that Stuart was allowed to tape all his shows from specially-built studios in Glasgow.

Impressed

He left the station last November to concentrate on Scottish discotheques, and during a stint at a Glasgow exhibition met David Jacobs.

David was impressed with what he heard, introduced Stuart to agent Bunny Lewis and the result—a regular Friday "Middy Spin" on Radio 1.



Chris Denning: 'a restless lad'

BORN in Middlesex in 1941, Chris left school at 15 to work in his father's furniture shop.

"But I was a restless lad," he cries, adding that the following eight or nine years were spent roaming the globe. Among many Denning jobs were salesman, assistant to a film unit in Russia, Radio Moscow travel correspondent, organiser of an overland trip to India, representative for a tyre manufacturer, and general odd-jobber!

First

Eventually joined British Forces Broadcasting Service, was sent to Kenya where he met Keith Skues and Paul Hollingdale. Returned home to become the first announcer ever seen on BBC-2 TV, before 18 months on Radio Luxembourg and six months on Radio London—"the best thing I ever did."

In August last year, he joined BBC again and six months later took over "Where It's At" which is still heard on Radio 1 every Saturday afternoon.



Dave Lee Travis: tour with Herman

LATEST addition to the Radio 1 team is former top Caroline DJ, Mancunian Dave Lee Travis.

Born in Buxton, Derbyshire, DLT stands a full six feet, with hazel eyes and brown hair.

He began his career spinning discs at the Oasis Club in Manchester and soon found himself in such great demand that he took the plunge and embarked on a tour of clubs, ballrooms and theatres presenting and producing his own shows with the aid of a specially-built stereophonic record playing system.

Offer

An offer from Herman's Hermits to accompany them on a tour of America led to radio and TV broadcasts, and upon his return to Britain was hastily snapped up by Caroline.

Dave now takes over from Tony Hall as compere of the Friday lunchtime "Pop North" programme.

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

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ARE YOU LOOKING FOR A PEN FRIEND? Have you something to sell? Seeking a new job? A classified on this page will bring quick results for a small outlay.

MAE-EVE INTRODUCTIONS. Romance. Friendship. Anywhere. —S.a.e. Brochure, 38 Vance Road, Blackpool.

BLUSHING, SHYNESS. Nerves quickly overcome by my famous 40-year-old remedy.—Write now to: Henry Rivers (Dept. D.C.15), 2 St. Mary's Street, Huntingdon.

WORLD WIDE PEN PALS. —Details and 150 photos free: Hermes, Berlin 11, Box 17/E, Germany.

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MALE (19) WISHES female pen friend, preferably tall, Scotland.—Box DE138.

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PEN FRIENDS, U.S.A., Europe, England.—S.a.e.: Opal, Penpal Club, Botesford, Nottingham.

PSYCHEDELIC JEWELLERY. S.a.e. lists: Martin, 12 Sloane Gardens, London SW1.

SENSATIONAL. Micromesh nylons 2/-. non-run 2/11, Tendre 3/11, light, med., dark. All sizes, post free, refund guarantee. Also Peche D'Or Perfume. Normally 32/-. Only 5/11 plus 7d. p. & p. Ideal present.—Dept. DM., 5 Northfield Park, Hayes, Middlesex.

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MUSIC COMPOSED. — 40 Isherwood Street, Preston.

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SIR JOHNNIE WALKER Fan Club.—S.a.e.: P.O. Box 17, Solihull, Warwickshire.

RECORDS FOR SALE

ABSOLUTELY FANTASTIC ROCK AUCTION.—S.a.e.: Discrome, 81 Highlands Close, Kidderminster, Worcs.

RECORD BAZAAR, 50,000 from 2/-. Write for lists.—1142/1146 Argyle Street, Glasgow, C3.

1956-67 TOP 20 RECORDS for sale. Thousands of rare deletions included. Send large s.a.e. for lists.—Moore, 73 Mill Road, Leighton Buzzard, Beds.

A BETTER direct mail export service for all readers living in SWEDEN, NORWAY, FINLAND, GERMANY, etc. Try Tandy's famous export service and get your records quickly and cheaply.—Details from: TANDY (DC.7), 273 Hagley Road West, Birmingham 32.

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TAPESOUNDING. Introductions. Pen Friends, Hobbyists, Home/overseas — Details, Ewart, 87 Terrace, Torquay.

PUBLICATIONS

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FENDER BASE GUITAR, Premier Base, Side Drums, Pedals, Sticks, etc., set Cymbals, Amplifier, the whole, £75.—Mrs. Sutton, 2 York Avenue, London, S.W.14.

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Please insert my Advertisement under heading.....

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? pop the question?

Where are Bee Gees' 'Down Under' discs?

I AM a great fan of the Bee Gees. Can I obtain copies of the records they made in Australia before coming to Britain?—WENDY GITTINGS, 16 St Giles Road, Wolverhampton, Staffs.

● We cannot trace any retailer importing these discs, but if you write to Festival Records Ltd., 223-229 Harris Street, Pyrmont, Sydney, New South Wales, Australia, they will surely be able to help you.

WHO were the original recorders of the Mindbenders' hit, "A Groovy Kind of Love," and can I still buy it?—A. LARNER, 29 Waterloo Street, Southsea, Hampshire.

● Indeed, the song was originally recorded by Pattie LaBelle and her Belles, and is available on Atlantic LP "Over The Rainbow," track three, side one!!

WHEN is the album, "King Freddie And His Dreaming Knights," released, and what is on it?—JOAN ORGAN, 5 Moorland Avenue, Sale, Cheshire.

● Released this week on Columbia, Joan, and it contains:

- I Fell In Love With Your Picture; The Doll House Is Empty; Picture Of You; 59th Street Bridge Song; So Many Different Ways; Children; The Night Is Over; There's Got To Be A Word; Juanita Banana; Sing C'est La Vie; Don't Tell Me That; Is It Love; You've Got Me Going; Look For The Rainbow.

INFORMATION, please, on that super Australian singer Johnny Young? — ELAINE BOWERBANK, 75 South Durham Court, Hendon, Sunderland.

● Certainly. Born in Rotterdam in 1946, Johnny went to Australia when he was five, and 12 years later entered show business, ending up with his own national radio and TV shows, and several hit records to boot. In June this year he decided to visit relations in Holland and was persuaded by Bee Gee Barry Gibb to stay on in Britain. He has since made two singles—"Craise Finton Kirk" and "Every Christian," both understandably Bee Gee compositions.

I HAVE records in excellent condition by Monkees, Cat Stevens and Small Faces, which I will exchange for photographs of Dusty Springfield and the old Springfields.—S. NEALE, 5 Brantford Avenue, Clifton, Nottingham.

HOW many Silver Discs has Dusty Springfield earned?—RICHARD DUNGFORD, Dunstar, Florida Street, Castle Cary, Somerset.

● Three solos, for "You Don't Have To Say You



Bee Gee Barry Gibb: early Australian records not available here

Love Me." "I Just Don't Know What To Do With Myself" and "I Only Want To Be With You," and one with the Springfields for "Island Of Dreams."

WHERE can I write to Paul Simon of Simon and Garfunkel? — JOHN WRIGHT, Kelsall, Cheshire.

● Care of his manager, Mat Lewis, 75 East 55th Street, New York City, New York, USA.

WOULD it be possible for me to subscribe to Disc in America?—SUE FOSTER, 1 Froggnal Gardens, London, NW3.

● Of course, Sue. The subscription rates, payable to Disc Subscription Dept., 40 Bowling Green Lane, London, EC1, are £3 per year surface mail, or £6.58 per year air mail.

WHO was the first artist ever to receive a golden disc?—

JEAN BAINBRIDGE, Colby Laithes, Appleby, Westmorland.

● You'll never believe this, but it was in 1903, when the operatic tenor Enrico Caruso sold a million copies of "On With The Motley" TITLES, please, of the album "The Vanilla Fudge"—R. COLLINS, 27 Ash Hill Gardens, Shadwell, Leeds 17.

● Ticket To Ride; People Get Ready; She's Not There; Bang Bang; Eleanor Rigby; You Keep Me Hanging On; Take Me For A Little While.

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



FAN CLUBS

SCOTT WALKER: (new address) Nicola and Linda, 3rd Floor, 5 Wardour Street, London, W1.

JOHN WALKER: (new address) Carol, 51 Brook Road, Cricklewood, London, NW2.

JIM REEVES: 9 Kingsley Drive, Harrogate, Yorks.

FRANKIE VAUGHAN: Miss J. Silver, 87 Osidge Lane, Southgate, London, N14.

JIMI HENDRIX: 39 Gerrard Street, London, W1.

ANDY WILLIAMS: 9000 Sunset Boulevard, Los Angeles, California 90069.

ENGELBERT HUMPERDINCK: Mrs. Mills, 44 Fontmell Park, Ashford, Middlesex.

ANITA HARRIS: 2a Drayson Mews, London, W8.

RADIO 1: TOO MANY DJs, NOT ENOUGH DISCS

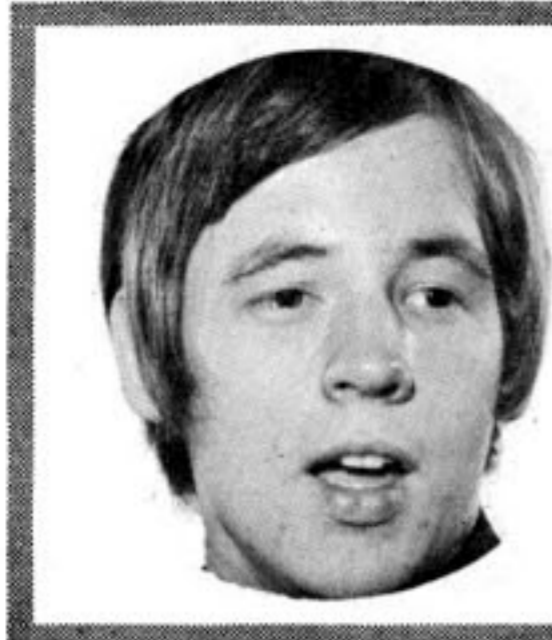
HEARD on Sunday: first DJ: "That was great—let's have another record." Second DJ: "Right . . . well, er . . . it's not actually on a record." That's the story of Radio 1—too few records and too many DJs, and with the trail period nearly up, some of the DJ's will be wishing they'd never left their ships.—STEPHEN ROBINSON, 45 Charminster Road, Worcester Park, Surrey.

I AM a middle-aged listener and I am all the way with you (Disc 28.10.67) in hoping Mike A'Hern lands the mid-morning show on Radio 1. He's a great little DJ, and the only one I could listen to with real pleasure on Caroline.—MRS. KATHLEEN GOLD, Heydon House, Chapel Hill, Stansted, Essex.

CONGRATULATIONS, Paul Jones, on being offered a major role in an American production. When I saw "Privilege" I realised not only was Paul a good singer but a good actor. Paul deserves all the success he can get.—J. M. DIXON, 48 Rydens Road, Walton-on-Thames, Surrey.



Paul Jones: good actor as well.



MENTION a group to a cab driver, hotelier or restaurant owner and their eyes immediately light up like cash registers. If you are a group you are elevated to the same sterling bracket as the Beatles. We have had a great deal of trouble with cab drivers wherever we go, and they try to change unearthly rates for short journeys (mini-cabs forever). It seems to me that a minority of people ruin it for others accommodation-wise. For example, in one hotel we stayed the manager came barging in at 10 a.m., pulled the sheets off us and threatened to hit us if we didn't get out

Why do they all take groups for a ride?

of bed. And to cap it all they refused to allow our road manager out of the hotel to collect our cleaning unless we paid the bill first. Someone please tell us why we are always inevitably taken to the cleaners! — ANDY FAIRWEATHER-LOW, "Amen Corner," Denmark Street, London, WC2.



Now King owes Troggs that champagne dinner!

SOME time ago Jonathan King said if the Troggs were still around at the end of 1967 he would buy them all a champagne dinner in London's West End. May I remind him not only are the Troggs still around, but they have just zoomed into the chart with a great new self-penned record. If Jonathan King doesn't want nasty things said about him, I advise him to arrange that dinner with Reg Presley and co. — DAVID ROBINSON, 56 Crow Hill North, Middleton, Manchester.

Jonathan King replies: "What I actually meant was, if the Troggs had been regularly in the chart, then I would buy them a dinner. On the other hand if this really does go into the top reaches of the chart, then that's the way it's got to be and I'll have to do something about it."

CLIFF Richard said (Disc 28.10.67) that Christians are "too tolerant." Yet the most remarkable thing about Jesus was His tolerance. How can

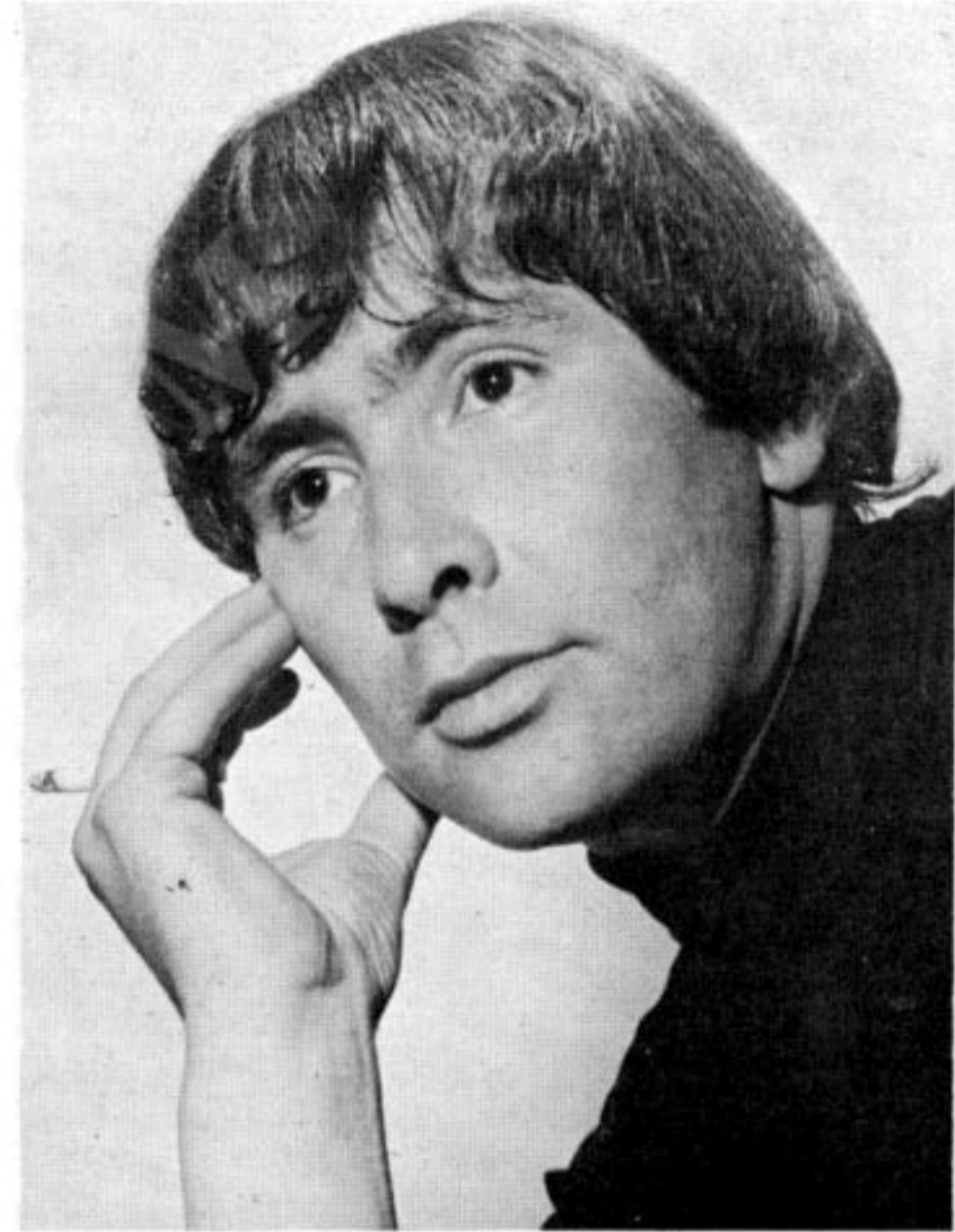
POP POST

the self-righteous Mr. Richard imagine he and Billy Graham know more about proper Christian conduct than Christianity's Founder? — ERICA GRAY, Edinburgh.

LOOKING through the chart I find out of the top 30 I only like four records, and I was taken aback when I saw "There Must Be A Way" at No. 5. It seems most of the really good records are being stopped from entering the chart by not-so-good discs.—PAUL BRAITHWAITE, 39

Mount Pleasant Road, Carlisle.

I HAVE just bought Dusty's new LP—and the two-year wait has been well worth it! Such fantastic songs as "If You Go Away," "Broken Blossoms," "They Long To Be Close To You," and "Take Me For A Little While" could hardly fail to make "Where Am I Going?" her best LP since 1965. One thing puzzles me: what happened to "What's It Gonna Be?" It should have been a massive hit. Dusty's reached the stage where hits don't matter an awful lot—she's sufficiently established.—ANDREW WISE, Westrop House, Highworth, Wilts.



Reg Presley: wrote Troggs' latest hit

DISCWORD WIN FREE LP'S

FIRST six correct entries win free LPs. Answers by first post Monday to Discword, DISC, 161, Fleet Street, London, EC4.

1	2	3		4	5	6
7				8		
		9				
10				11		
		12				
13			14	15		
16		17				
		18		19		
20	21			22		23
		24				
25				26		
		27				

CLUES ACROSS

- See "7"
- 7 and 3 Across. First two words of a "15" title (5, 4)
- The Teenage one? (5)
- On the summit (4)
- Zonophone-like (5)
- Boyd, a dish! (5)
- My shoe has one (4)
- A competitor man (5)
- Sounds around? (5)
- Redding predecessor (4)
- Ancient Italian? (5)
- Large Composer? Could be! (5)
- Harrison for Xmas? (5)
- one-time composer of "8" (5)
- Takes the No. 1 spot (5)
- For good looks, they have it! (4)

CLUES DOWN

- Heavenly body—she may have! (4)
- A letter or two — from Massachusetts? (3, 4)
- Eat-ins? (5)
- TV No. 1? (6)
- Way to go, Keith (4)
- Fudge flavour (7)
- Get better and better (7)
- Frankie or Sarah (7)
- Francis? (6)
- Gets customers (5)
- Wynter? (4)
- Flower girl! (4)

LAST week's solution: ACROSS — 1. Robin Scott. 8. Indian. 9. Rosko. 10. Beano. 11. Desire. 15. Rector. 17. Viola. 19. Bambi. 20. Fiuter. 21. McWilliams. DOWN — 2. Old Hat. 3. Idaho. 4. Corner. 5. Test. 6. Limb. 7. Notes. 12. Proby. 13. Demini. 14. Bottom. 16. Comic. 17. Valli. 18. Alra.

I just couldn't help being an Engelbert fan



Long John Baldry: great blues singer.

- I never thought I would become an Engelbert Humperdinck fan. But I did when I saw him on tour. I always thought his entertainment was for older people, but seeing his first-class performance no one could help but like him. By the time the tour finishes he will have won over many new fans.—PATSY JONES, 9 Winchester Close, Delapre, Northampton.
- HAVING seen the film, "How I Won The War," I agree John Lennon could be a brilliant straight actor, given a wider range and a bit more depth. He showed great ability, but it was a pity he didn't have more scope. His death scene speech was beautifully done.—MRS. EILEEN READ, 15 Fieldmore Road, Gosport, Hants.
- SO the British public ignores the Jefferson Airplane (Pop Post 28.10.67). My son went into a large store and asked for their L.P. He couldn't get a stereo version so ordered one and paid for it on October 5. And we are still waiting for delivery. My son wants to cancel the order and not bother, so if other people have had the same difficulties it is no wonder the group is not getting anywhere.—MRS. J. M. BICKER, Flat 33, 224 Gt. Western Road, Glasgow, W5.
- LONG John Baldry's latest single, "Let the Heartaches Begin," proves we have some great blues and soul singers who just need a chance. This record has everything and if it gets the publicity it deserves it should go high in the chart.—MICHAEL HANCOCK, 5 Hereford Avenue, East Barnet, Herts.
- THANKS, Penny Valentine, for being the only reviewer in the country to give Earl Flatt and Lester Scruggs the praise they deserve. It seems no one else can have seen the film, "Bonnie and Clyde," and been caught up with the sheer infection of the blue-grass music.—JOHN GREGG, 135 Arthur Court, London, W2.

LAST WEEK'S LP WINNERS
 B. H. Roberts, 2 Claremont Buildings, Shrewsbury, Shropshire.
 Grace McMullin, 125 High Street, Codford St. Peter, Warminster, Wilts. John Garwell, New Cottage, Deadmans Ash, Sarratt, Nr. Rickmansworth, Herts. Laraine Brown, 23 Cooper Lane, Higher Blackley, Manchester 9. Mrs. S. Johns, 90 Lyndhurst Road, Hove 4, Sussex. P. Bennison, 46 Laburnam Road, Biggleswade, Beds.

TWO years of King! Scarcely pausing, virtually unbeatable, triumphant in his now ageing glory. I began writing a pop column on October 23, 1965. Withstanding violence and rage, the King gospel has stalked, above all others!

Readers have reminded me of this important milestone, and the Festival could not go by unhonoured.

As if in praise, a small echo from the past. Six weeks ago I bade you bend an ear to the Long Baldry record. Look at today's chart and wonder at the power of the prophet!

Well, after all that nauseating self-congratulation, what was the year? It was mainly a Bee Gees time, with the Herd. And, from the beginning, Hendrix. Happy sounds stifled from Big L.

More summing up of the past at a future, more analytical, date. For suddenly the present is brightened by pleasant music, good sounds.

Tremendous Pitney — not world-shattering, but making for a few affectionate vibrations. Marvellous Billie Davis — "Angel of the Morning"—a first-rate Michael Aldred production which hums and builds and drives in a sad, large way.

Stevie Wonder, with his leaping, vaulting, spiralling fragments of strings. The choral Nice, going back to be young, again.

The harmonic, plaintive voices of the Everlys and "Love of the Common People."

The Scaffold, who are charming, amusing, intelligent and the possible owners of a hit record.

And "World" by the Bee Gees, who have promised an exclusive first for my "Good Evening" TV show this weekend.

It's a hard struggle, this show. Watch at the end of the other "chat" programmes and see the

JONATHAN KING COLUMN



Who told you about Long John?

reeling list of scriptwriters. We have none. I speak as I speak. Watch during careless camera shots in other shows for the looming teleprompter — word for word written to be read. Not I. It's nice to know from your letters that you're with me.

But it's fun being Saint George. And it's most fun of all picking up this scratchy pen every week and splattering thoughts over the parchment in front of me. Comments on musical note formations, quotations from friends, tongue in cheek digs, wondering if you know when I'm serious and when I'm not.

Time to pack up and wander off to bed. Stay aware of the love in the world. Don't forget to put anti-freeze in your car radiators.

SCENE

ON his new LP "Winds Of Change" Eric Burdon makes the following dedications: To Mick Jagger—who is really my brother; to George Harrison—from whom I learn from being in the same room; to Hilton Valentine (one of the original Animals)—my guide and my conscience; to Alan Price—my musical brother; Chas Chandler (also an original Animal)—the voice of my home town; to Zoot Money—my second father; to Ray Charles—from whom I learnt so much; to Georgie Fame—whom both me and my girl love deeply. . . .

Brilliant "Top Of The Pops" performance from Long John Baldry.

Former Merseybeat John Banks writes to tell us he is now drumming with Crispian St Peters — not Rupert's People.

Some critics are more convinced than ever that ex-Ivy Leaguers John Carter and Ken Lewis are singing on Flowerpot Men singles.

Helen Shapiro, starring, believe it or not, in an East German TV show called "Mit Den Herzen Dabei" to celebrate 50th anniversary of Russian Revolution!

Skip Bifferty have abandoned red lawns and are now collecting teddy bears.

Nashville Teens Christmas-ing in Hungary, where they currently top the charts.

David Symonds plays squash with old Oxford University room mate.

Mike A'Hern knocked out to find Disc readers still remember him.

Eric Burdon (touring the States with the Animals) talks to his bride of two months, Angie (in London) almost daily on the phone. Comments a friend: "Angie didn't go with him because it would have been too expensive with all the travelling. Instead, they're running up fantastic



• Helen

phone bills!" (See "Marriage Eric Burdon-style"—page 15).

Tony Blackburn crack: "Flowerpower's been nipped in the bud!"

Irritating: David Symonds' habit of playing a request and then announcing the names of the person who asked for it AFTER spinning it!

Kathy Kirby (on the Tom Jones tour) should avoid singing spirituals.

The resident DJs on "Top Of The Pops" need fear nothing. Visually, the Radio 1 boys guesting on the show are embarrassing.

Cilla Black has snapped up songs by new name Roger Earl Okin for her next LP. Okin's single, "Yellow Petals," was released last month.

Not so nice—"Juke Box Jury" panel (Mickie Most, Reg Presley, Diana Dors, Millie), plus David Jacobs and audience, all voted Nice disc a resounding miss.

Dave Dee used to have a nickname himself . . . "Dobbin"!

When Radio 1's Stuart Henry made his recent "Top Of The Pops" appearance, producer Johnnie Stewart took him aside afterwards to say: "We'll definitely be seeing you again."

Engelbert's TV show a winner . . . but what on earth did Shirley Bassey think she was doing while singing "Big Spender"?

Herman, back from three-week holiday cruising of the Greek Islands, was so fed up to be in Britain again that he turned round and flew out to Tangier for a few more days' holiday.

Gary Leeds seen this week lurking in Scott's flat.

Scott Walker, about to quit his tenth flat since living in London, says it's reached the state where, when he's had a few drinks, he finds himself going home to one of his previous pads. "I have to stop and think and eventually find my current flat by a process of elimination!"

Incredible sight and sound: Pete Townshend, John Entwistle, Ricky West, Herd's Gary Taylor and Keith Moon jamming together on old Shadows numbers at Walthamstow on Saturday.

Really, what DID the Flowerpot Men think they were up to on Jonathan King's Saturday TV show?

Brenda Lee on why she doesn't wear mini-skirts: "I don't HAVE five inches above the knee!"

Mike Raven one of the youngest 42-year-olds we have met. . .

How Gladys and the Tamla team slogs to the top

New York News . . . by NANCY LEWIS

GLADYS KNIGHT and The Pips scored yet another major success at New York's Apollo Theatre last week, where they were appearing on a bill which included the Marvelettes and the Millionaires.

Yet, for Gladys and the Pips, it was a week that involved even more work than usual. In between every show at the Apollo (that's from three to six times a day), the Motown group headed down to rehearsal rooms situated beneath the theatre. There, with the choreographer who had flown in from Detroit, they spent every spare minute working on routines for new numbers to include in their act when they come to England late this month.

Anyone who questions the work that Motown artists put into their acts should just attend one of these rehearsal sessions. I did pop in for about an hour and a half—during which time they were working on just the opening for one of the new numbers! Yet they manage to make it all look so casual on stage!

The Four Seasons, who already have about a dozen LPs out on the market here, are preparing a new album for release before 1967 ends. But this album will be one with a difference. Especially for it, Four Season Bob Gaudio is preparing a "popera," which he is doing in association with the group's producer, Bob Crewe.

This concept of a "popera" (or pop opera, if you care to spell it out), has not yet been attempted by an American group to any major extent. However, the idea has been well received when it was presented on the latest LP by the Who, and in single form by Keith West. Now, we'll just have to wait and see what the Four Seasons will do with such a project!



GLADYS KNIGHT: visits Britain soon

• "Wild Honey" is a strange sound for the current Beach Boys John Sebastian, father of Lovin' Spoonful member, was in New York to visit his son last week . . . Highly rated group the Youngbloods hope to visit England in January to promote their first release there . . . Roy Orbison has recovered from recent operation and begins 11-day tour of Canada this weekend . . . Wayne Cochran currently presenting slightly old-fashioned, but very exciting act at Chicago's Happy Medium . . . New single by Diana Ross and Supremes, "In And Out Of Love," is rather disappointing on early hearings . . . Monkees' newie, "Daydream Believer," is taking off very slowly . . . Big hit in store for Smokey Robinson and Miracles, "I Second That Emotion" . . . Monkees preparing to make feature-length film in early 1968.

Fan Gag . . . by Barry Fantoni



"Quite frankly, Fred, I never could see Flowerpower lasting the autumn out!"

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PENNY VALENTINE

BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS



Flowerpot Men: great — but is it a hit?

Moody Blues — a lovely record

NIGHTS In White Satin (Deram)—For a long time the Moodies have been searching for a hit and it would be nice to have them back in the chart.

This is a lovely record and a personal favourite of mine, but I don't think it has instant appeal even though people will like to listen to it.

From the Moodies' LP, there's a gentle desperate air of holding on to something that's slipping away — especially with the super woodwind and strings in the middle. Beautiful cool arrangement. Nice.

OUT TOMORROW

A WALK In The Sky (Deram)—It's a funny thing that once a group have had an unusual hit—like "San Francisco"—they can very rarely catch the hit mood again. I have an odd feeling that this is what's going to happen to the Flowerpot Men, even though they made a lot of new fans during their tour and even though this may improve commercially on hearing.

On first listen they sound like the Ivy League not trying, and the only thing that saves the record from being very sweet and pretty unbearable is a very unusual chorus that descends into the depths and make them sound great and like the Righteous Brothers. In fact, when the "Lovers Of The World Unite" bit started up again I nearly went mad.

OUT TOMORROW

ELVIS PRESLEY

YOU Don't Know Me (RCA)—Wot, wot, wot! I have not had a mental block, but must admit to quite liking this. In fact, it's the best record he's made for ages, and he doesn't sound as though he's been rolled in toffee and sugar before being let loose in the recording studios.

I remember this song from years ago, and it stands up pretty well in the sorry-for-myself ballad bag. It reminded me of a bit of "Girl Of My Best Friend," and Elvis sounds much more at home with the lyrics than usual.

OUT TOMORROW

GLADYS KNIGHT AND THE PIPS

I HEARD It Through The Grapevine (Tamla)—If there's one thing that lifts any record into the air it's Gladys Knight's great, grasping, groping voice. Not that this needs lifting. It's as light and moving as you'll ever hear. AND a hit.

Actually it's not typical Tamla and is under the new label "Soul," which it surely is. Starts with wild bongos and drums and then sweeps into an echoey, hiccupping, chanting song. In many ways it's a cross between Aretha Franklin and our Glad's great "Walk In My Shoes" (which could do with a pre-release thank you). A nice record to put on and go mad to.

OUT TOMORROW

MINDBENDERS

SCHOOLGIRL (Fontana)—There are some songs that are really lyrically clever, bitter things with good production and well done by whoever's doing them, but they just don't do anything commercially. This, I'm afraid, has all the markings of one of them.

A very bright little record with cynical words and a lot of lines that will have the BBC reaching for the blue pencil, well done by the Mindbenders with a brilliant sort of school song chorus. I admire it all, but can't see it as a hit.

OUT NEXT FRIDAY

KEN DODD

THE Same Mistakes (Columbia)—With a title like that the man is open to all kinds of insults

perfect (CBS).

STRAWBERRY A L A R M CLOCK is a great name for a group. "Incense And Peppermints" is, however, grittily dirty (Pye Int).

A DIRE thought indeed is that the old time favourite nouse "The Village Of St. Bernadette" rears its head in time for Christmas and sung with precision by **VERA LYNN (HMV)**.

FRANK IFIELD is back with a ballad called "All The Time," which benefits from having a stirring male chorus, but little else (Columbia).

"Someone Must Have An Answer" sounds like a revivalist meeting by the **CONSOLERS (President)**.

"Let It Out" by the **HOMBRES** is shooting up in America and combines an odd mixture of a Dylan vocal with hand-clapping and soul background (Verve).

I never exactly rated "My Mother's Eyes" and it sounds rather odd treated so energetically by the **KING BROTHERS (Page One)**.

"I Say A Little Prayer" is usual competent **DIONNE WARWICK** singing Burt Backarach stuff (Pye Int).

Paul Jones: a lot of feeling . . .



Ken Dodd: formula is the same

SONS And Lovers (Columbia)—There are some records you just don't know about, and this is one of them. It's very solid and clean-cut and well-recorded. Paul Jones sings it with the ultimate control and a nice lot of feeling.

It was written by Mike Leander and produced by John Burgess and since all three are splendid gentlemen it would be great to say this was a gas record that's going to get Paul back to the top and about time too. HOWEVER, more commercial though it is in comparison to the ill-fated

"Thinkin' Ain't For Me", it sounds like a film theme with a "Gold-finger" intro, and the chorus builds down on one note which disturbed me somewhat. I feel it may be a record you have to listen to a lot.

OUT NEXT FRIDAY

DAVID GARRICK

AVE Maria (Pye)—It's no good pretending I wasn't stunned, horrified and near to giggling hysteria when I heard this. I was, even though Mr. Garrick, with some years of operatic training behind him, does a remarkable imitation of the late Mario Lanza.

As far as I can tell, his breath control is perfect. But, goodness me, what is everyone up to? To get us all to talk about Mr. Garrick, of course. Simple really. It might even sell too, though the mind boggles, as the mind should, at the thought of him doing it live.

OUT TOMORROW

chart at the moment this will probably fare as well (CBS).

JACKIE TRENT turns up with a very ordinary dull ballad called "That's You" which was, strangely, written by Chris Andrews (Pye).

"The Lament Of The Cherokee Reservation Indian" by **DON FARCON** is by John D. Loudermilk and tells the story of something I've always felt strongly about—the dreadful tragedy of the North American Indian. So there (Pye Int).

Clowns always make good songs and "A Great Day For The Clown" is prettily wistful by **MARK BARKAN (Stateside)**.

BIG BROTHER AND THE HOLDING COMPANY don't sound as exciting as I expected on "Bye Bye Baby" (Fontana). Turn over **MIRIAM MAKEBA'S** "Pata Pata" and you'll find a beautiful song called "Ballad Of The Sad Young Men." Like to hear Dusty do it (Reprise).

An old **ARETHA FRANKLIN** pops up. Slow bluesy and good called "Take A Look" (CBS).

"Believe In Love" is a nice song done with Tamla tambourine by **JACKIE RAE (Coral)**.

Jackie De Shannon wrote "Children And Flowers" but the **CANDY CHOIR** sound a bit too

an extremely competent way (Columbia).

"The Story Of David" is actually about a little clerk called David Miller who wrote poetry in the afternoons that nobody understood. **GRANNY'S INTENTIONS** sing it, and it has a sad charm (Deram).

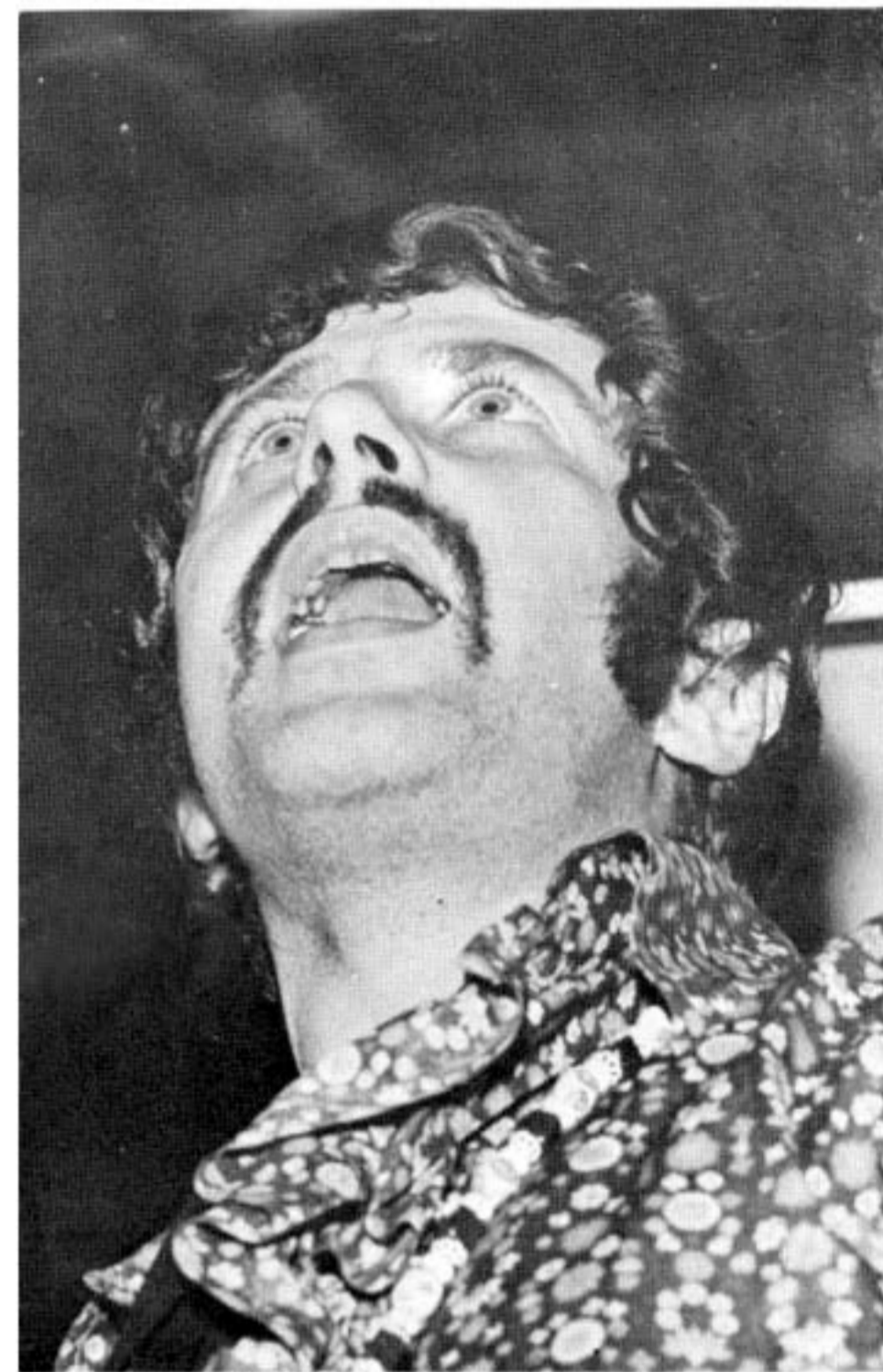
FELIUS ANDROMEDA (what will they come up with next, a splendid name indeed) have a song called "Meditations" which reminded me of "Every Christian Lion-hearted Man." A gloomy record I quite enjoyed (Decca).

JIM REEVES drops a few more octaves than usual on "I Heard A Heart Break Last Night" (RCA).

Weak Mann

"INSTANT Happy" is a good title for **JOHNNY MANN SINGERS** because it sounds like instant song. Quite weak and nowhere near their "Up Up And Away" (Liberty).

People are still muttering that the **PEDDLERS** ought to have a hit by now. Well maybe Bobby Darin's "You're The Reason I'm Living" is it. It's excellently done but it sounds like Ray Charles, and since HE can't even get into the



Flowerpot Men: may improve on hearing

from me, but I'm sure he's not worried as a million and one housewives will trot out and buy the new Diddy single.

The formula is the same as before. It makes pretty dull listening and I could scarce suppress a yawn.

OUT TOMORROW

ADAM FAITH

TO Hell With Love (Parlophone)—I wouldn't say I was raving

over this record, but fair's fair, and anyway it stands quite a good chance of being Adam Faith's first hit for a long time.

Written by John D. Loudermilk, who has a very simple way of setting things out, it has a very good production job done on it with very tight strings and everything working with precision—including Mr. Faith.

OUT TOMORROW

QUICK SPINS :

THAT well-known plea against post-crash America "Brother Can You Spare A Dime" has been updated very well indeed by **ST. VALENTINE'S DAY MASSACRE (Fontana)**. Nice organ build-up at the beginning and parts reminded me of the Fudge. Might do something. They're nice lads, too.

"Baby's Gone" has been done before and is a funny little song about how he's read all the books and is going off his mind because she's not around any more. But **TUESDAY'S CHILDREN** have made a very jolly enthusiastic simple version which might catch on (Pye).

Since it's called "Constant Penelope" I had to give this record by the **GENTLE POWER OF A SONG** a good review. Well actually I didn't at all but it IS a very, very interesting record. Commercially I couldn't tell, maybe it's unusual enough to make an impact, we'll see. The men's voices sound like the people who used to sing about the Highway Code, and the arrangement with horns, strings, hard pop guitar and organ and madrigal choir feel is brilliant (Polydor).

THE PRETTY THINGS very cleverly have managed to make the transition between blues and freak out. Now they come up with "Defecting Grey" which is a faintly ugly, clever thing, done in

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This
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that
makes
the
Herd **JEALOUS!**



by DAVID HUGHES

THE HERD are in a mild dilemma.

Nothing serious, mind you, especially as the wild success of their tour with the Who, Traffic and Tremeloes is doing wonders for their ego.

It's just that Gary Taylor, Andy Bown and Andrew Steele feel they have been standing in the shadows of Peter Frampton too long, and consider they should now emerge and share some of the limelight.

"Mind you," said Gary in between daubing make-up on his face in preparation for yet another barrage of screams, "at this stage in our career we need all the publicity we can get. We're not objecting to Peter being in the limelight—we'd just like some ourselves!"

"It all started with 'Top Of The Pops'," added Andrew, "and because Peter is the main vocalist on the song, he has suddenly got all the attention."

Not that Peter himself is unhappy with this attention, although he shrugs off the predictions that he will one of 1968's biggest stars as just talk.

"I think everybody who is in a group wants some special attention," he muttered between sniffs and blows. "Flu" had struck young Mr. Frampton and he wasn't feeling like a star at all.

"I wouldn't call myself the leader of the Herd. We don't have a leader, and in fact I don't sing that many numbers on stage."

"Anyway, I really think it's a good thing that one person is singled out for the publicity. After all you can't really throw four people straight at the public, and the personalities and characters of the others will come out sooner or later."

Peter is 17, Gary Taylor is a very adult 19, Andy Bown is 20 and Andrew Steele is 26.

Having had their taste of the screams, the Herd plan to stay with them.

"This tour has done us an awful lot of good" said Andrew, "and we will come out of it a whole lot better than when we went in."

"We hope our audiences will grow up with us, although mine will have to grow up pretty quickly or they'll lose sight of me!"

Does Andrew feel his age? "Not as a person, but occasionally as a drummer. One finds that one's reflexes tend to slow down as one gets older, and I find I'm more tired after a show than ever I used to be."

Our star had been very silent, and obviously his cold was worrying him.

"I also feel I should eat," he murmured, "but I hate eating. It bores me. If someone could invent a pill that you take in the morning and it serves as a complete day's food, I would be the first to order a supply!"

So on stage Peter Frampton is currently the star of the Herd, but off-duty he is just one of the Herd. And that's the way he wants it to be.

When I opened my mouth —SILENCE!

by ENGELBERT HUMPERDINCK

IT is the one moment in his career that every singer dreads, and it happened to me last week.

On stage, half-way through "The Last Waltz," I opened my mouth and reached for the note . . . but no sound came—my voice had left me.

That was at the end of the first show at Cambridge last Thursday. I struggled through the second show using as much voice as I could muster and having cut out some of the big ballads—the songs that are the most demanding.

I returned to London that night worried and unhappy. The experience was new to me and it had hit me where it hurt the most. After all, even if I had broken a leg, I could still work sitting on stage—still singing.

I got little sleep that night, and my nerves were as tense as could be when a specialist arrived at my flat early next morning.

He diagnosed a simple flu virus—it had attacked my throat and caused my voice to dry up.

I sighed with relief, but my concern was soon back: "No more singing for three days. I will examine you again on Monday morning," said the specialist.

I tried to protest, but he was adamant: "If you try to sing tonight the voice will leave you for weeks."

And so my appearance at Portsmouth that night and at Bournemouth on Saturday were cancelled.

Can you imagine how I felt as I tried to lose my thoughts watching TV that night? Sitting in my London flat more than a hundred miles away feeling reasonably healthy—apart from the absent voice—knowing all those people were turning up for the show.

I promised myself then—and I put it in writing now—that I will go back to Portsmouth and Bournemouth on my very first days off (provided the theatres are available) to do those shows.

**'I JUST HAD TO
DEFY THE DOC!'**

I did defy the doctor on Sunday. I had to. The shows that night were in my home town of Leicester, and 50 of my relatives—including my mother and father, two brothers and five of my seven sisters—were going to be in the audience.

More than that, there were going to be hundreds of friends there.

In fact, when I sing in Leicester I regard everyone in the audience as a rather special friend.

On Sunday morning I got up and tried singing. The voice was there all right, and so I phoned my manager, Gordon Mills, and told him I wanted to do the shows.

He drove up to Leicester with me, but I don't mind telling you I was still very nervous when I stepped on stage knowing that I might again be opening my mouth to nothing!

As it turned out, it was one of the happiest nights in my life. The voice was fine and the audiences were especially wonderful. In the second house they stood to applaud my Mum and Dad, and that made me feel just great.

Are you enjoying my TV series? I very much wanted to catch the first one myself, but I was so busy last week that I forgot to arrange to have a portable TV set in the dressing-room. So I missed it completely.

We had a lot of fun making those shows. But, then, we're having a lot of fun doing this tour too. But I will be telling you a lot more about that in next week's DISC.

See you!

*Engelbert
Humperdinck*



• "I got little sleep — my nerves were tense when a specialist arrived at my flat"

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