

DISC

and MUSIC ECHO 9d

JANUARY 13, 1968

USA 20c

PETER TORK: fantastic interview

SEE PAGE NINE



Shoot, Georgie!

MEET GEORGIE FAME — doing a Clyde Barrow on us all!

He does a splendid line in lip curling, looking menacingly handsome and drawing "Good morning, this is the Barrow gang..."

Disc took the fierce-looking Thompson sub-machine gun to Georgie during his appearance in Radio 1's "Parade Of The Pops" last week.

Georgie, looking cool in a pale cream silk suit and matching waistcoat, immediately fell in love with the gun and marched on stage with it to do his "Bonnie And Clyde" hit.

He wanted to keep it all day. "I've got to do a 'Top Of The Pops' this afternoon — can't I keep it?"

But unfortunately it was in heavy demand that day, and Georgie said goodbye to the gun.

His compensation: "Bonnie And Clyde" jumped to No. 5 in today's chart.

**WHO'S WON
DISC'S POLL?**
You can find
out at our
swinging
Valentine
Night Ball.
Full story:
back page.

SCENE

ALAN Freeman's rapid-fire list at end of "Pick Of The Pops" must be wearing him down! On Sunday, he let slip the words: "Cliff Richards."

Too many singles, too quickly, from Engelbert. He's going to be around for a long, long time—so why is he rushing them out, racing nobody but himself?

Peter Tork helped Jonathan King write his Disc column this week! See page 14.

Disc cartoonist Barry Fantoni issues single, "Animals In The Zoo," on January 29.

FROM his cabaret act at London's Mayfair Hotel shouldn't Georgie Fame record "Tempo Feliz" and "Waiting Time" as a single?

Mindblowing—the thought of Diana Ross and Tom Jones on the same Palladium TV show.

Jane Asher looked lovely at the "Round The Mulberry Bush" film premiere.

Shame Janis Ian isn't doing any special concerts while in London this month.

Billy Fury an incredibly nice person.

Attack group are donating all royalties for new single "Neville Thumbcatch" to the government. "It's our bit for the Back Britain campaign" they say. They have also held a survey and discovered an ACTUAL Neville Thumbcatch who lives in Hornsey and is 60-years-old.

HAVE you noticed the sudden rush of mini-Stevie Winwood's on the scene? Latest to get the sound is the lead singer of Dutch group The Shoes.

We thought Gene Pitney was the fastest talking pop star to interview—until we met Simon Dupree.

Larry Parnes, ex-manager of Tommy Steele and manager of Billy Fury, says plush clubs and sophisticated music and evening clothes is going to be the scene this year.

Someone really going to town on Smothers Brothers publicity. Latest in a long line is a special Smothers Brothers felt calendar and a magic "peace on earth" calendar box!

Naughty: On the new Who LP sleeve, someone has left out the E in Roger Daltrey's name. Tut.

P. P. Arnold looking dishy with her new hairstyle.

Aren't Rolls-Royce's with black windows becoming a bore?

TREMELOES apparently feel they should clean up their act—Rick West has

taken to wearing a bar of soap attached to a string round his neck. Or have Alan, Dave and Chip just been complaining?

Fancy Paul McCartney wearing trousers with turn-ups at the "Here We Go Round The Mulberry Bush" film premiere!

Manfred Mann has switched from hornrims to steel-rimmed specs. "Got to get a swinging image," he explains.

The Hermits outdoing Herman—in suntans.

BBC TV shake-up that will bring Kenny Everett and Chris Denning to the fore at the expense of a top show is set for May.

Former leader of John's Children, John Hewlett, now co-managing the solo career of his ex-group colleague Andy Ellison with Simon Napier-Bell.

"Dear Delilah" a great debut disc for Apple group, Grapefruit, out next Friday.

P. J. Proby back soon—with a beard and new single.

"NEW Release," Tony Blackburn's TV show, given a swinging send-off with a Waldorf Hotel party in London last week attended by: Cliff Richard, Sandie Shaw, Anita Harris, P. J. Proby, Troggs, Adam Faith, Spencer Davis (who came from his own reception), Loo, Herd's Andy Bown and Gary Taylor, Dave Dee, Jackie Trent and Tony Hatch, Andy Ellison, Stuart Henry... but Alan Freeman didn't accept his invitation!

Simon Napier-Bell wants to form a Chelsea area pop soccer XI—those keen should contact Simon or Disc's Bob Farmer.

Anita Harris' biggest mistake: singing "Strawberry Fields Forever" on her new LP.

They say Kenny Lynch's next single, "Mister Moonlight," is heading for the top five.



● TONY BLACKBURN: "grinning greatly" ● ALAN FREEMAN: hates Engelbert's single on his new TV series

ALAN FREEMAN wins first round in the pop-TV fight

BBC-TV pop war began on Friday and first battle was decisively won by "All Systems Freeman," one of the piciest pop shows ever seen on TV.

Alan Freeman's show was much more of a pop bulletin with predictions than ITV's "New Release," hosted by Tony Blackburn, which merely featured new singles and got the stars to talk about them.

If you like your pop plain and simple, with decorous sets and lovely close-ups of your idols, stick with Blackburn. But the progressives will side with Freeman.

BOB FARMER reviews both shows here:

IN a studio that looked like a set designer's impression of an inter-planetary satellite station, Alan Freeman, white shirt loosened at the collar, tie at half-mast, headphones for astronomical effect, lit the blue touch-paper and off with a whoosh went "All Systems Freeman."

Pow! Morgan-James sing "Satisfied" and look like mature Ryan Twins... change of action, street scene, elderly gents and housewives opining and, obviously, giving forth hilarious observations.

Pow! Beach Boys on film from their recent London Hilton reception, latest record spins, Mickie Most criticises.

Pow! P. P. Arnold's "If You Think You're Groovy."

Pow! Cedars sound off. Little girl Helen, unidentified little girl who keeps giving opinions, says it's awful. Cheers! Younger than Janice Nicholls or Sammy Justie but certainly bubbling with much more character.

Pow! Engelbert arrives at Palladium for his pantomime, on film of course. Latest single spins, Freeman says he hates it. Pause...



● Anita ● Herman

for viewers to rush to their writing desks and ensure bumper postbag for the show.

Pow! Peter Noone sits down, sings along as Freeman spins a selection of Herman hits from the past. This and uninteresting interview all leads up inevitably to Herman's Hermits doing their latest disc.

Pacy? Yes. Packed with ideas? Yes. Popular show? Probably.

It has its drawbacks, however. First, is it necessary all the time to have an enlargement of our TV screen hovering behind Freeman's head? Most distracting.

Secondly. Why does everybody have to appear in enormous head-phones—and yet P. P. Arnold can appear without? Rather childish. Thirdly. Surely something can

be done about improving the sets on which artists appear?

But for all those faults, it is a lively show that is trying to be different from the dreadful past collection of TV pop shows.

And it does have the most professional decency in the job—even if he does drop clangers (like announcing the wrong title of the Beach Boys record) in his anxiety to stay bright and punchy. But then, it's Alan Freeman's prerogative to make a few "Buffs!"

'New Release'

"JUKE Box Jury" lives! At least, that's what Tony Blackburn's ITV pop show "New Release" largely looked like when the first of the new 13-week series was launched at the weekend.

Or, as Michael d'Abo deduced: "This is 'Juke Box Jury' with overtones of 'Dee Time'." In "New Release" the panellists are the people who perform their latest singles on the show. They then join Tony Blackburn one by one to comment on the discs featured in the show.

Actually, the first "New Release" (what a naive title) looked decidedly like a thin show. Heading the bill — Tremeloes, Herman's Hermits and Manfred Mann, whose respective last records, "Be Mine," "Museum" and "So Long Dad," were all flops.

But before Blackburn, the fellow females want to mother and deejays want to smother, becomes upset, one should add that this was the only connection between a thin show and "New Release."

The artists — multi-talented Kenny Lynch and solo newcomer Andy Ellison completed the bill— all agreed the show's format could succeed.

Blackburn, grinning greatly and perhaps aware that people think he tries to please everyone, apologetically explained: "Couldn't really have much controversy on tonight's show—after all, the records were all good." "But I do aim to draw artists out by asking them leading questions which will force them to give honest opinions."

What is also needed is a weekly panellist with the wit of Kenny Lynch (Tony Blackburn to Manfred Mann: "What's going to happen in 1968?" Kenny Lynch: "I might change my underwear.") But for a first show, it has plenty of promise.

● Viewer's note: "New Release" is screened by Anglia, Border, Channel, Southern, Tyne-Tees, and Westward TV.

How Solomon broke into the big-time

JOKES and strange comments about the shape of Long John Baldry are now a thing of the past. In their wake come more jokes and comments, this time about a man with a 50-inch chest, weighing 20 stone and standing 6 feet 8 inches high—by name Solomon King.

Solomon arrived on our shores five months ago from America, carrying only a master tape of four songs and a belief in himself, determined that Britain was the place where, after 20 years' singing, he could find the success he was searching for.

In fact, success in the shape of Gordon Mills, the man with the golden touch (you remember Tom and Engelbert) came to Solomon, and the result was a re-make of one of Mr King's precious songs, "She Wears My Ring"—and a hit.

Until now the nearest Solomon had come to a hit was "I'm Walking Behind You On Your Wedding Day," a song he recorded 15 years ago under the name of Randy Leeds.

"I'd tried all over America, South America and was beginning to give up hope," he said this week. "Then I realised how well ballads were doing in Britain, and felt the time was right to come here."

The decision was a hard one, as it meant leaving behind his 5 feet 3 inches tall wife Henry and his four children, Dean, Heidi and identical twins Jonathan and Dore.

The King family are crossing fingers that "She Wears My Ring" is a big hit, for if so they intend moving to Berlin permanently.

"I've only been to England once before," said Solomon, "but I just love the place. Everyone here has been so kind to me since I arrived that I feel as if my career is beginning all over again."

Just for interest, why Solomon King?

"Because, one day Henry was meeting me some place and realised how recognisable I was. 'You'll have to call yourself Solomon,' she said, 'because he always stood head and shoulders above the crowd.' And King, well because I always believed in being a King unto myself."

Now that success is finally coming his way Solomon's sights are set on new horizons.

"I've always wanted to do a West End musical, and I think I might be suited for Gulliver's Travels, especially in Lilliput!"

"For a long time too, I've had the idea of a TV series with me and Henry, just about family life. We call the show 'The Long And Short Of It!'"

DAVID HUGHES



● SOLOMON: enters today's chart at 30

Fan Gag . . . by Barry Fantoni



"Dee Time" was good tonight—first he walked on the sea, and for an encore he changed some water into wine."

DISC TOP 30



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CHART TOPPER



HIT TALK by SIMON DUPREE



- 1 (4) ● **MAGICAL MYSTER TOUR (EP)**
Beatles, Parlophone
- 2 (6) ● **DAYDREAM BELIEVER**.....Monkees, RCA
- 3 (1) ● **HELLO, GOODBYE**.....Beatles, Parlophone
- 4 (11) ▲ **WALK AWAY RENEE**...Four Tops, Tamla Motown
- 5 (14) ▲ **BALLAD OF BONNIE AND CLYDE**
George Fame, CBS
- 6 (5) **THANK U VERY MUCH**.....Scaffold, Parlophone
- 7 (3) ● **I'M COMING HOME**.....Tom Jones, Decca
- 8 (10) **WORLD**.....Bee Gees, Polydor
- 9 (7) ● **SOMETHING'S GOTTEN HOLD OF MY HEART**
Gene Pitney, Stateside
- 10 (12) **KITES**.....Simon Dupree, Parlophone

'Tin Soldier'—worst hit ever by Small Faces

I WISH Tom Jones would go back to raving. I loved "It's Not Unusual." This one is a pleasant record and I can see why it's a hit but that's all. I don't like "Hello, Goodbye." The lyrics on this are completely meaningless and the other side is so much better. We played a gig with the Scaffold recently and found them very amusing. A good commercial record but I'm interested to see what they're going to follow it up with. Can't stand that Des O'Connor thing. It's an unbelievably bad record and hasn't he borrowed a lot of Dean Martin to put it over? "World" is great. The best they've done and I've liked everything of theirs. I wouldn't compare their writing talent to the Beatles but they're good. George Fame was bound to have a hit with that record from the start with all the craze over the film and clothes at the moment. It's all right but not the best he's done. The Four Tops? Beautiful. It's a superb number and their version is by far the best because Levi Stubbs puts real soul into it and that's what it's all about. "Tin Soldier" is the worst record the Faces have made. I don't mean it's a bad record—it's just not as good as the things they've done in the past. Monkees' is a very nice record. People may knock them but I think Davy Jones is singing much better on this. The thing is it's not so easy to recognise them these days. When I first heard it I thought it was Petula Clark!

NEXT WEEK:
JOHN PEEL

NEXT 20: Introducing LOVE AFFAIR, ENGELBERT HUMPERDINCK, JOHN FRED and his Playboy Band, PLASTIC PENNY, MOODY BLUES, SOLOMON KING

- 11 (2) ● **IF THE WHOLE WORLD STOPPED LOVING**.....Val Doonican, Pye
- 12 (9) ● **CARELESS HANDS**.....Des O'Connor, Columbia
- 13 (16) ● **HERE WE GO ROUND THE MULBERRY BUSH**.....Traffic, Island
- 14 (18) **IN AND OUT OF LOVE**.....Diana Ross and the Supremes, Tamla Motown
- 15 (8) ● **LET THE HEARTACHES BEGIN**.....Long John Baldry, Pye
- 16 (17) **ALL MY LOVE**.....Cliff Richard, Columbia
- 17 (19) **TIN SOLDIER**.....Small Faces, Immediate
- 18 (—) **EVERLASTING LOVE**.....Love Affair, CBS
- 19 (13) **EVERYBODY KNOWS**.....Dave Clark Five, Columbia
- 20 (15) ● **THE LAST WALTZ**.....Engelbert Humperdinck, Decca
- 21 (20) **THE OTHER MAN'S GRASS**.....Petula Clark, Pye
- 22 (28) ▲ **PARADISE LOST**.....Herd, Fontana
- 23 (26) **JACKY**.....Scott Walker, Philips
- 24 (—) **AM I THAT EASY TO FORGET**.....Engelbert Humperdinck, Decca
- 25 (21) **BIG SPENDER**.....Shirley Bassey, United Artists
- 26 (—) **JUDY IN DISGUISE**.....John Fred and his Playboy Band, Pye
- 27 (—) **EVERYTHING I AM**.....Plastic Penny, Page One
- 28 (—) **NIGHTS IN WHITE SATIN**.....Moody Blues, Derram
- 29 (29) **I ONLY LIVE TO LOVE YOU**.....Cilla Black, Parlophone
- 30 (—) **SHE WEARS MY RING**.....Solomon King, Columbia

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

Top Ten LPs

- 1 (1) **SOUND OF MUSIC**
Soundtrack, RCA Victor
- 2 (3) **VAL DOONICAN ROCKS, BUT GENTLY**
Val Doonican, Pye
- 3 (2) **SGT. PEPPER**
Beatles, Parlophone
- 4 (5) **THEIR SATANIC MAJESTIES REQUEST**
Rolling Stones, Decca
- 5 (4) **THE LAST WALTZ**
Engelbert Humperdinck, Decca
- 6 (—) **REACH OUT**
Four Tops, Tamla Motown
- 7 (8) **DISRAELI GEARS**
Cream, Reaction
- 8 (7) **AXIS: BOLD AS LOVE**
Jimi Hendrix, Track
- 9 (6) **BREAKTHROUGH**
Various Artists, Studio Two
- 10 (—) **MR. FANTASY**
Traffic, Island

AMERICAN TOP TWENTY

- 1 (1) **HELLO, GOODBYE**.....Beatles, Capitol
- 2 (3) **JUDY IN DISGUISE WITH GLASSES**
John Fred and his Playboy Band, Paula
- 3 (2) **DAYDREAM BELIEVER**.....Monkees, Colgems
- 4 (5) **WOMAN, WOMAN**.....Union Gap, Columbia
- 5 (4) **I HEARD IT THROUGH THE GRAPEVINE**
Gladys Knight and the Pips, Soul
- 6 (7) **CHAIN OF FOOLS**.....Aretha Franklin, Atlantic
- 7 (8) **BEND ME, SHAPE ME**.....American Breed, Acta
- 8 (6) **I SECOND THAT EMOTION**
Smokey Robinson and the Miracles, Tamla
- 9 (12) **GREEN TAMBOURINE**.....Lemon Pipers, Buddah
- 10 (10) **SKINNY LEGS AND ALL**.....Joe Tex, Dial
- 11 (11) **HONEY CHILE**.....Martha Reeves and the Vandellas, Gordy
- 12 (9) **BOOGALOO DOWN BROADWAY**
Fantastic Johnny C., Soul
- 13 (13) **IF I COULD BUILD MY WHOLE WORLD AROUND YOU**.....Marvin Gaye and Tammi Terrell, Tamla
- 14 (18) **DIFFERENT DRUM**.....Stone Poneys, Capitol
- 15 (24) **MONTEREY**.....Eric Burdon and the Animals, MGM
- 16 (21) **SUSAN**.....Buckingham, Columbia
- 17 (14) **SUMMER RAIN**.....Johnny Rivers, Imperial
- 18 (35) **NOBODY BUT ME**.....Human Beinz, Capitol
- 19 (27) **WHO WILL ANSWER**.....Ed Ames, RCA Victor
- 20 (25) **IT'S WONDERFUL**.....Young Rascals, Atlantic

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'I'M BACKING BRITAIN' CHART BATTLE BREAKS OUT

STARS IN THE NEWS 1

Lenny sings on new DC5 record

DAVE Clark Five's next single—"No-one Can Break A Heart Like You"—has been penned by hit-writer Les Reed, responsible for "Everybody Knows" and "The Last Waltz."

New DC 5 single, again a ballad with Lenny Davidson singing, as on "Everybody Knows," is released on February 2. Flip is a Dave Clark-Denis Payton song "You Don't Want My Lovin'," featuring Mike Smith.

No stars have yet been signed to the series of TV spectaculars the group is making for America, but with work due to start next month no plug dates for the single have yet been slotted in.

Dave is still hoping to arrange a ten-day theatre tour in March, despite the TV series.



Lenny: on 'Everybody Knows'

Walkers riots

JAPANESE fans stormed the stage of the Nagoya City Auditorium at the weekend during appearances by Scott, John and Gary Walker. Crash barriers collapsed and 22 people were injured. Scott was due back in Britain yesterday (Wednesday).

HERD HEAD SPRING TOUR

Rest of the line-up is still to be arranged.

The boys go to Germany for two days of TV today (Thursday).

Group's first film will probably go into production in the autumn. Spokesman for the Herd told Disc: "They are looking over a couple of script ideas at the moment. We're hoping to combine a series subject with musical tracks."

HERD co-head a major tour of Britain for four weeks this spring.

The group, which headlines a bill for the first time in its career, tours from the end of March.

Simon Dee's decision to form a "National Debt Fund" on his BBC-TV show at the weekend will cost him hundreds of pounds. He agreed to give away his salary, following the example set by Most

TWO "I'm Backing Britain" songs will compete for chart honours over the next few weeks. One is a Tony Hatch/Jackie Trent composition recorded by comedian Bruce Forsyth. The other is by newly-formed group, the Bulldogs.

And on TV's "Dee Time" last Saturday, ace recorder producer Mickie Most and Herman launched pop's part in the campaign by offering to donate their royalties from the Herman's Hermits single "I Can Take Or Leave Your Loving." Simon Dee also agreed to contribute his fee for the show to the fund.

Bruce Forsyth's record is titled "I'm Backing Britain" and was composed, recorded and released in SIX days. Normally a single takes up to three weeks to reach the shops after recording.

It was written by the husband-and-wife team of Tony and Jackie last Thursday, recorded by Bruce on Sunday, pressed by Pye Records on Monday and in the shops by Tuesday—selling in a Union Jack sleeve at FIVE shillings, instead of the usual single price of 7s. 4d.

Everybody connected with the production of the record has agreed to donate part of their royalties to the "I'm Backing Britain" fund. The Forsyth single is described as "lighthearted, with a commercial marching beat."

Bulldogs' song, similarly titled, was written by Tommy Connor, composer of "Lili Marlene," famous hit of the last war. It was being cut on Monday for rush-release—also at cut-price.

Simon Dee's decision to form a "National Debt Fund" on his BBC-TV show at the weekend will cost him hundreds of pounds. He agreed to give away his salary, following the example set by Most

and Herman on the show. Their contribution could amount to £6,000 each.

Simon's agent, Bunny Lewis, told Disc: "Simon fell for the idea in front of 11 million viewers. I can't see how he can avoid doing it now."

"Donations have been flooding in since the show. I understand one man in Cornwall sent a cheque for £1,000 immediately after the programme."

And he added: "I could cheerfully chop Mickie Most's head off! We all believe in 'Backing Britain', of course, but this is not the way to do it!"

Nottingham group, Sons And Lovers, have decided to add an extra £1 to their booking fees—which will be sent to the Treasury.

Love Affair's one-nighters

LOVE Affair, who crash into the chart this week at No. 18 with their version of Robert Knight's "Everlasting Love," have several one-nighters lined up.

These include City University, London (January 13), Balham (14), Falcon Hotel, Eltham (17), White Lion, Edgware (19), G. Ranch, Maidstone (20), Kettering Working Men's Club (21) and Orchid, Purley (22).

Group, which was formed only four months ago, are still rehearsing on their act prior to accepting further bookings.

BRENTON Wood, American singer, whose "Gimme A Little Sign" is attracting interest, flies into Britain on January 21 for a two-week promotional trip.



Jackie Trent and Tony Hatch working on their 'Backing Britain' record

Dave Dee move to beat Rhodesia ban

DAVE DEE, Dozy, Beaky, Mick and Tich are to make a last bid to have the Musicians Union ban on their proposed Rhodesian trip waived.

Group has offered to pay the return air fare and other expenses for an MU official to fly with them to Africa in April to see that a guarantee that they will play to non-segregated audiences is upheld.

Dave Dee and Co. were set to make a 10-day concert trip which would have earned them £10,000. But the MU has banned the visit on racial grounds.

Said the boys' co-manager, Alan Blaikely: "Pop groups shouldn't be used in any way as political instruments. Their job is to spread goodwill and I can't see how any form of cultural exchange can do anything but good."

Added Bob James, Dave Dee's booking manager: "Of course, the group will abide by the MU ruling—but we're hoping to persuade them to change their minds. Personally, I don't think pop should be connected with politics like this."

MU official, Mr Harry Francis, says: "The Union is against the tour because we're opposed to racial discrimination, which would certainly occur in Rhodesia."

Dave Dee and Co. go into the recording studio next week to cut songs for their new single and next album. Single is released on February 9.

countdown

THURSDAY

FRANKIE VAUGHAN — Alhambra, Glasgow (until February 10).
Who—Town Hall, Worthing.
George Fame—Mayfair Theatre, London (until Saturday).
Alan Price Set — Fiesta, Stockton (until Saturday).
Pop North (Radio 1—1 p.m.)—Herman's Hermits introduced by Dave Lee Travis.
Late Night Extra (Radio 1—10 p.m.)—Terry Lightfoot introduced by Barry Aldis.

FRIDAY

FOUNDATIONS — Tabernacle Club, Stockport.
Moody Blues — Music Hall, Shrewsbury.
Who — Royal Ballroom, Tottenham, London.
Love Affair — "G" Ranch, Maidstone, Kent.
Simon Dupree and the Big Sound — Technical School, Bourneville.
"Crackerjack" (BBC-1 — 4.55 p.m.)—Herman's Hermits.
"New Release" (ATV — all regions except London)—P. P. Arnold, Small Faces, Jackie Trent, Grapefruit, Spencer Davis, Glen Weston.
"All Systems Freeman" (BBC-1 6.40 p.m.) — Manfred Mann, Long John Baldry, Tony Blackburn, Kenny Lynch, Amen Corner.
Joe Loss Show (Radio 1—1 p.m.)—Tony Blackburn introduced by Tony Hall.
Late Night Extra (Radio 1 — 10 p.m.) — Kaleidoscope introduced by Mike Lennox.

SATURDAY

HERD — Leas Cliff Hall, Folkestone.
Bonzo Dog Doo Dah Band — Town Hall, Glastonbury.

Dave Dee, Dozy, Beaky, Mick and Tich—Pavilion Ballroom, Hastings.
Who — Dreamland Ballroom, Margate.
P. P. Arnold—Leeds University.
Tremeloes — Imperial Ballroom, Nelson.
Love Affair — City University, London.
"At The Eleventh Hour" (BBC-1—11 p.m.)—Scaffold.
Spencer Davis Group — Ewell Technical College.

SUNDAY

Dave Dee, Dozy, Beaky, Mick and Tich — Lindon Sporting Club, Bournemouth.
Foundations — Pavilion, Bournemouth.
P. P. Arnold—Country Club, Kirk Levington.
Love Affair — Hotel, Balham, London.
Simon Dupree and the Big Sound — Carlton Ballroom, Birmingham.
"Morecambe and Wise Show" (ATV)—Moody Blues.
"Top Gear" (Radio 1—4 p.m.)—Cream, Bonzo Dog Doo Dah Band, Foundations, P. P. Arnold, Plastic Penny, Ten Years After, introduced by Tommy Vance and John Peel.

MONDAY

TREMELOES — Locarno, Blackpool.
Herd—Top Rank, Cardiff.
Kinks—Pavilion Ballroom, Bath.
"Radio One O'clock (Radio 1—1 p.m.)—Kenny Lynch, Tremeloes, George Fame, introduced by Tom Lodge.
"Late Night Extra (Radio 1 — 10 p.m.)—Guests introduced by Pete Myers.

TUESDAY

MOODY BLUES — Manchester University.
Procol Harum—Speakeasy, Margaret Street, London.
Herd — Pavilion Ballroom, Bournemouth.
P. P. Arnold—Klooks Kleek, Hampstead, London.
Tremeloes—Civic Centre, Corby.
Simon Dupree and the Big Sound—Concord Club, Southampton.
"Frank Ifield" (ATV) — Bob Monkhouse.
"This Is Petula Clark" (BBC-1 — 9.5 p.m.) — Last show in series.



Pat Arnold: at Hampstead on Tuesday

"Pop Inn (Radio 1—1 p.m.) — Guests, introduced by Keith Fordyce.

"Late Night Extra (Radio 1 — 10 p.m.)—Jackie Trent and Tony Hatch, introduced by Bob Holness.

WEDNESDAY

P. P. Arnold — Rum Runner, Birmingham.
Love Affair — Falcon Inn, Eltham, London.
Simon Dupree and the Big Sound—East Anglia University, Norwich.
"Parade of the Pops" (Radio 1 — 1 p.m.)—Tony Christie, introduced by Denny Piercy.
"Late Night Extra" (Radio 1 — 10 p.m.)—New Faces, introduced by Terry Wogan.

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**MONKEES
FLY TO
FILM DATE**

DAVY Jones and Peter Tork flew out from London on Tuesday afternoon to join the other two Monkees in work on the group's first major film in Hollywood.

Apart from a press conference given by Peter on Friday, the pair lay low during their London holiday—Davy, in fact, flew to St Moritz last week for a couple of days' skiing.

For the rest of the time Davy and Pete dodged fans by switching from hotel to hotel and also spent part of their stay at a secret London flat.

Peter came out of hiding, however, to receive a Silver Disc awarded by Disc for 250,000-plus sales of "Daydream Believer" at last week's "Top Of The Pops" show. (See also page 9)

Tremeloes dates

TREMELOES return to Sweden in June after fantastically successful New Year's concerts, for a 16-day tour of the country's famous Folk Parks.

Promotion dates for the group's new single "Suddenly You Love Me/As You Are," released tomorrow (Friday) are: "Top Of The Pops" (tonight, Thursday), "Radio One O'Clock" (15), "David Symonds Show" (15-19), "Pete's People" and "Ken Dodd Show" (20), "Crackerjack" (25), "Joe Loss Show" (26), "Saturday Club" and "Dee Time" (27), "Jimmy Young Show" (29-Feb. 2) and "Morecambe And Wise Show" (Feb. 4).

KINK brothers Ray and Dave Davies join pop colleagues Alan Price, Cat Stevens and Spencer Davis to talk about songwriting on the BBC-TV "Meeting Point" show titled "My Song Is Me" this Sunday (January 14).

**GEORGIE'S 'BONNIE' SET
TO BE WORLD SMASH**

**Pet switches
to 'Waltz' pair
for next single**

PETULA Clark's next single will NOT be a Tony Hatch/Jackie Trent composition—although the record has been produced by Tony.

The single—title not yet released—has been written by "Last Waltz" team Les Reed and Barry Mason, and was recorded last Wednesday. Immediately afterwards Pet and her family left for three weeks' skiing in Switzerland.

At the end of January she flies to America to record an hour-long TV show for NBC, and then returns to Europe for an extensive Continental tour.

Pet returns to England in April when she spends five months at Elstree Studios and on location in Greece filming "Goodbye Mr Chips" with Oscar-winning actor Peter O'Toole. This will be the longest Pet has spent in London since she left England for France seven years ago.

PROBY RIDES AGAIN

P. J. PROBY, back in Britain and hoping to secure a new work permit, has a single out next Friday (19) — a Les Reed-Barry Mason song titled "Your Day Today." Also in line; an album in mid-February.

Proby has extensive TV plugs lined up if the permit is granted.

GEORGIE FAME's "Bonnie And Clyde" hit—up to No. 5 this week—looks set to become a worldwide success in the charts. And Georgie is expected to embark on a whirlwind promotion tour as a result.

Plans include fast exploitation trips to both America and Australia; one-day visits to Norway, Sweden and Finland; a mini tour of the Benelux countries (Belgium, Holland and Luxembourg); and appearances in France and Germany.

The "Ballad Of Bonnie And Clyde," written by Mitch Murray and Peter Callender and based on the record-breaking film of the same name, was released on December 1.

"We had a real burst of sales just before Christmas," said CBS Records' Rodney Burbeck. "And it has since been averaging between eight and ten thousand copies a day. It would seem to be coming up for a Silver Disc."

Georgie's last Silver Disc (for British sales of 250,000) was for "Yeh, Yeh" in 1965.

Immediate plan for Fame is a three-day trip to Paris (January 16/17/18) for three TV and four radio shows—after which he joins other top names at the MIDEM music industry festival from January 22. Other European dates follow.

Manager, Rik Gunnell, confirmed this week that Georgie would make concert appearances

with jazzman Count Basie around April/May and also be among Gunnell artists giving shows in Poland and Czechoslovakia later in the year.

Fame's first film, "The Mini Mob," is currently being edited in the States but no British release date is set.

Georgie filmed a bill-topping appearance in BBC 2's "International Cabaret" at the "Talk Of The Town" at the weekend for colour showing on January 22. He is also featured in "Radio One O'Clock" (Monday).

LJB: Pitney, BGs tour offers

LONG JOHN BALDRY has been approached to join both the Bee Gees and Gene Pitney tours set for this Spring.

Baldry, who receives his Silver Disc for selling more than 250,000 copies of "Let The Heartaches Begin" from Alan Freeman on "All Systems Freeman" tomorrow (Friday), is more likely to accept the Pitney offer, his manager, Stephen Komlosy, told Disc.

Long John, who has announced he is disowning the

disc "Only A Fool Breaks His Own Heart" released by his former label, United Artists, off an old album, features "For All We Know," a track from his new Pye album, on the Freeman show and on "Dee Time" (20).

His new single—still to be recorded—is set for February 8 release and first plug will be "Daddy's Music Box" (1). Before that Baldry flies to the States on January 27 for five days promotion if "Heartaches" takes off in the States.



**Troggs' disc
faces trouble**

TROGGS' next single — "Little Girl," a Reg Presley composition—faces possible trouble as the lyric relates to an unmarried pregnant girl admitting all to mother.

Disc is released on February 16 and Troggs face a whirlwind promotion campaign prior to their first-ever world tour which opens in Europe at the end of February and takes in Australia, Japan and America.

**'Top of Pops' drops
new release spot**

NEW Alan Freeman BBC-TV show "All Systems Freeman"—launched last Friday—has already caused a "casualty" on "Top Of The Pops."

Because the Freeman show deals extensively with new records, "Top Of The Pops" has decided to drop their "New Release" spot featuring a new disc by a name artist. Johnnie Stewart, out-going producer of the "Pops" TV show, told Disc on Tuesday: "We couldn't run the 'New Release' item bearing in mind the format of Alan's show. So we have dropped it. Instead we may feature something bubbling under the Top Twenty."

As previously reported, Johnnie Stewart is taking over "All Systems Freeman" in the middle of February and producer Terry Henbery returns to "Dee Time."

Beatles top again!

BEATLES have "knocked themselves for six" from the top of the chart! This week, their "Magical Mystery Tour" EP takes over from "Hello, Goodbye," which hit the No. 1 slot on December 9.

To date, "Magical Mystery Tour" has sold 576,000 copies in Britain alone. Says Beatles music publisher Dick James: "This is tremendous news. In America, where it is issued in LP form, it is over 1,600,000."

World sales in both forms could possibly reach three or four million. My man in Sweden says it is likely to go to 80,000. The normal good single there sells around 30,000; if one hits 50,000 we think it's a goldmine. And in Australia it may reach 100,000, half-million in Germany and quarter-million in France."

George Harrison left for India on Sunday. He is there for from a week to a fortnight working on the score of a British film, "Wonderwall."

At press time, NEMS Enterprises director Geoffrey Ellis was in New York, where he is showing TV executives a copy of the "Magical Mystery Tour" TV film. It is expected to be bought for showing in America soon.

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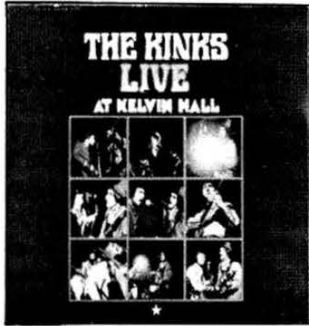


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Shake A Tail Feather
NPL 38029 (M) NSPL 38029 (S)

AND SINGLES

CLINTON FORD	THE DELLS
The Last One To Say Goodnight	O-O, I Love You
7N 17428	CRS 8066
Jacques Dutronc	
Le Plus Difficile	
VRS 7027	
THE McTEGGARTS	THE MOVEMENT
Subla Bay	Tell Her
7N 17442	7N 17443



Beatle Paul produces Scaffold LP

BEATLE Paul McCartney has produced a Scaffold LP of poems and satirical songs featuring only two members of the chart group. But it is NOT their official pop album—and was cut as a private venture for release sometime this spring. Only Mike McGear and Roger McGough appear on the LP.

"I don't know why—but John Gorman wasn't around at the time," said a spokesman for the group.

Scaffold go into the studio next week to cut a follow-up to "Thank U Very Much." Mike McGear has written several tracks and the trio starts work on its first pop LP with Cliff Richard's record producer, Norrie Paramor at the same time.

Group appears at Cambridge University on February 4, Leicester University (13), Brighton Dome (22) and Manchester's Time and Place club (24).

Blackburn disc

TONY Blackburn, top Radio 1 DJ, has his first single for MGM released tomorrow (Friday) called "So Much Love"—and the same day makes both his radio and TV debuts as a singer.

At lunchtime Tony guests on Radio 1's "Joe Loss Show" and in the evening appears on BBC 1's "All Systems Freeman," at the same time as is competing his own "New Release" show for Southern TV.

Other bookings for Tony are: "Dee Time" (13), "Pop North" (18), "Radio One-O-Clock" (22).

Supremes want Tom Jones for TV 'duel'

TOM JONES may duet with the Supremes when they both appear on ITV's "Sunday Night At The London Palladium" on January 28. Diana Ross and the Supremes asked to be allowed to sing one number with Tom on the programme, which also stars Des O'Connor.

Tom flies out to Cannes the day before to appear at the Midem Music Festival and on January 30 is the star guest in the first of Cilla

Black's BBC-TV series. This will be his last TV appearance before flying to America for his New York and Las Vegas cabaret engagements, from February to April.

Before opening at the Copacabana on February 15, Tom will probably holiday for two weeks in Bermuda.

Tom's proposed June South African tour is still being negotiated—manager Gordon Mills is currently in South Africa arranging the tour—and if plans go through Tom will spend 18 days in the country doing concerts to segregated audiences.

• Undeterred by the lack of success of his first race horse "Walk On By," Tom has bought a second—this one has been christened "Coming Home."

Bee Gees' next

BEE GEES' new single, "Words," which Georgie Fame considered as a single and which they wrote for his film "The Mini-Mob," will be released on January 26.

Bee Gees are currently at work on their follow-up LP to "Horizontal," released this month. They are also still looking at scripts flooding in for them to write film scores.

'KING' MILLER DUE

ROGER MILLER, American singer who hit the chart with "King Of The Road" and "England Swings," guests on the BBC's new Cilla Black TV show on February 13. Lulu guests the following week.

Cilla's show hits the screens for a nine-week run on Tuesday evenings from January 30.

MUFF WEDS ZENA

MUFF WINWOOD, brother of Traffic's Stevie, married Zena Dally, a biochemist, in Birmingham on Monday. Muff has been working on the agency side of Island Records since leaving the Spencer Davis Group.



PLAYING at happy families—Marianne Faithfull and Mick Jagger, with Marianne's baby son, Nicholas, in Nassau, Bahamas, this week.

Mick and Marianne spend winter in the Bahamas before the Stones start work on their first film. Marianne has just completed her first major film appearance in the French production "Girl On A Motorcycle" with Alain Delon.

The couple were guests at the Emerald Beach Hotel in Nassau before going on to the island resort of Eleuthera.

DOORS, SPRINGFIELD—LATEST POP WEDDINGS

AND TWO more pop star bachelorhoods bite the dust . . . Doors organist Ray Manzarek married his long-time Oriental girl-friend, Dorothy Fujikawa, and they celebrated by looking for rehearsal halls for the group to rent.

Then Buffalo Springfield drummer Dewey Martin married lovely model Jane Nelson after a TWO-WEEK courtship, and if that isn't whirlwind. . . . It was a small gathering of friends and relatives; Buffalo Rickie was best man, which was a nice reciprocal arrangement—Dewey had been Rickie's best man last year.

Their "honeymoon" consists of flying to Mexico to pick up Jane's things, and then it's back to the recording studio for good old Dew.

• Radio station KRLA is one of the biggest Bee Gees boosters in the area (perhaps in the country). They're sponsoring a January concert by the group, plus playing at least one Bee Gee song per hour. We're ready and waiting, Bee Gees.

• The new Donovan album arrived yesterday—a beautifully boxed double set with colourful sheets of lyrics and photos shot with an ultra violet film, giving Don's skin an eerie greenish cast. The two records are for two different audiences, according to Don's liner notes: one for his generation and one for children. The songs are lovely, simple and complex, especially those for children.

• Del Shannon is preparing a "comeback" album featuring changes in musical style and personal appearance. No more scream-

ing falsetto; Del (real name—Charles Westover) is now writing top level songs. He's also lost weight and added sideburns. He credits his last tour of England as the turning point. ". . . I found it was making me sick to stand up there and keep quacking who who like a duck, so I started writing songs eight hours a day for the first time in my life." The album is called "Further Adventures Of Charles Westover," which it is.

• Engelbump's records are listed regularly on the national charts, but Los Angeles stations don't play them very often. I'm not complaining.

• We are now threatened with a new pop music television show called "Happening '68" starring Paul Revere and Mark Lindsay and featuring "departments" such as fashion, cars, fads, and so on. If you think the BBC doesn't know how to showcase pop music, take heart; the BBC is positively avant garde compared to American network television.

• The Small Faces have a hit! I've said it before, but it bears repeating. Not only is it steadily climbing the national charts, it (it referring to "Itchycoo Park") was voted most favourite song by three of my friends (of whom I have two).

• John Mayall's Bluesbreakers are getting airplay with "Pretty Woman." That's a good record which puts all the nouveau-blues groups in San Francisco to shame

By JUDY SIMS,
Disc's
Hollywood
reporter

. . . except for the Grateful Dead.

• Elvis Presley's gold Cadillac is touring Australia for charity. It's filled with toys, also for charity. Elvis stayed home . . . for charity?

• Bob Dylan's new album, "John Wesley Harding," is slow, very country (recorded in Nashville) and includes songs, not introspective word games. Dylan devotees are already objecting; you don't suppose they're the same devotees who objected when Dylan went electric? I find Dylan's changes very stimulating. He refuses to be caught or trapped in a bag—trapped by himself or by his public. And he's one of the few who can make radical changes and get away with it.

• Ex-Byrd David Crosby is back in town. He sailed away a few months ago, supposedly on a world cruise on his newly purchased schooner. He got as far as Florida (the short way, through the Panama Canal) when he discovered that his ship had a rotten bottom, so he beat a hasty retreat.



• Scott McKenzie disappeared several weeks ago and still hasn't returned, with nary a message to his friends. His friends are concerned but not too worried; seems Scott has done this sort of thing before. I hope he returns soon—but not before he's ready—because there are all too few really good voices on the radio these days.

• The Incredible String Band are the new "far in group" for Hollywood's underground. That means their album is being played on the new FM station, KPCC.

• The Paul Butterfield Blues Band did a week's gig at the Troubadour, a small but popular folk club. Butterfield blew the place apart; people were standing, shouting, clapping, yelling. It was his first Hollywood performance in a long time, but no one had forgotten him. His expanded band includes two new men and at least three wind instruments. Back to the Big Band Era?

See you next week, you lucky devils.

Success story of the star who's sold more discs than any other girl singer

IF Petula Clark were a bloke, we'd justifiably call her Peter Pan. She must be the model of what every teenage girl would like to look at the age of 34.

It doesn't do her ego any good to pour such praise on her, however. Pet admits, merely as a matter of fact and without the tiniest trace of vanity: "I've never been to a beauty parlour in my life. I haven't had my hair done for ages. I just wear simple clothes."

The matter of fact, instead, is that Pet hates people to keep on about her eternal youth. "I suppose child stars always face this problem of trying to grow up when the public really want them to stay young. But let's face it, that little girl in the Huggetts was a long time ago and I'm not trying to hang on to my youth or anything."

"That's the awful thing about it—people say 'isn't she young-looking' and then assume I must spend fortunes at beauty parlours fighting off the advancing years."

Far from clinging to the past or worrying over the future, she prefers to take each day as it comes. And each day has been pretty hectic since "Downtown" lit the redawning of her career and sent it spiralling ever since.

In 1967, for instance, "This Is My Song" highlighted a year of hits; she did an American concert tour; a TV series for Britain; and made her first major film since childhood days when she co-starred with Fred Astaire and Tommy Steele in "Finian's Rainbow" which we won't see until October.

In 1968, she has the start

When PET said 'no' to ELVIS!

of another smash hit—"The Other Man's Grass"—will work for five months from March on another movie extravaganza ("Goodbye Mr. Chips" with Peter O'Toole) and has a projected concert of Britain planned for the autumn.

● On top of all this, it is an established fact that she has sold more singles around the world than any other British girl singer. The score stands at seven million in the last 18 months alone.

She takes it all placidly, at least, to outsiders; nervously within. "But I'm not the sort of person who thinks 'why has it happened to me—can I cope?' because it all started when I was seven and it's been a long, long climb."

Silver Rolls-Royces, Citroen shooting brakes, Fiats, Chryslers and even Austin Minis await her around the world; dream homes in Geneva (she hasn't moved in yet), Paris and the South of France house her.

Frenchman Claud Woolf is her husband (the phone rings for him and Pet says so unself-consciously "This is Mrs. Woolf—can I be of any help?"). Barbara (six) and Katie (four-and-a-half) are her children.

Outwardly she is tremend-

ously composed, possesses considerable tact. She avoids being drawn into discussion on the possibilities of Mireille Mathieu doing "a Petula Clark" in reverse by making it in Britain; prefers to leave the Anglo-French Common Market problems to the politicians.

She intended in fact to draw slowly away from show biz before "Downtown" changed all that. "I had decided I would start slowing down and devote more time to my family. The last year has been tough but filming is making life much more easy in that respect. Making a film means being in one place for some months and the children can continue at the Lycee in Paris, London or America without having their curriculum unsettled."

● Before "Downtown" it seemed that the rest of the world had forgotten about Pet. She left Britain to settle with her husband in France seven years ago — "Why? Because he's French and I love him"—and, although popular in the French-speaking countries, disc success in Britain and America eluded her.

"When I first went to France, I couldn't speak a word of the language. I just picked it up. At

first, however, the French thought me a complete freak—that I was hysterically funny."

But she soon conquered France and with it the rest of the world when that "Downtown" disc turned up. Logically, the only step left to her was into films. She's fought off this urge because "at first all they offered me was a picture with Elvis Presley and I don't see myself as a beach-party type girl and then an alcoholic night-club singer which was a great part but again not exactly me."

Instead came "Finian's Rainbow," now follows the musical version of "Goodbye Mr. Chips" and Pet Clark it seems could have the makings of another Julie Andrews (also a child star who hates people to recall the past).

Her next single—recorded while she was in London last week—is written by Les Reed and produced by Tony Hatch and in this day and age of the ballad what better combination could you have?

BOB FARMER

'I've never been to a beauty parlour in my life'



So much love

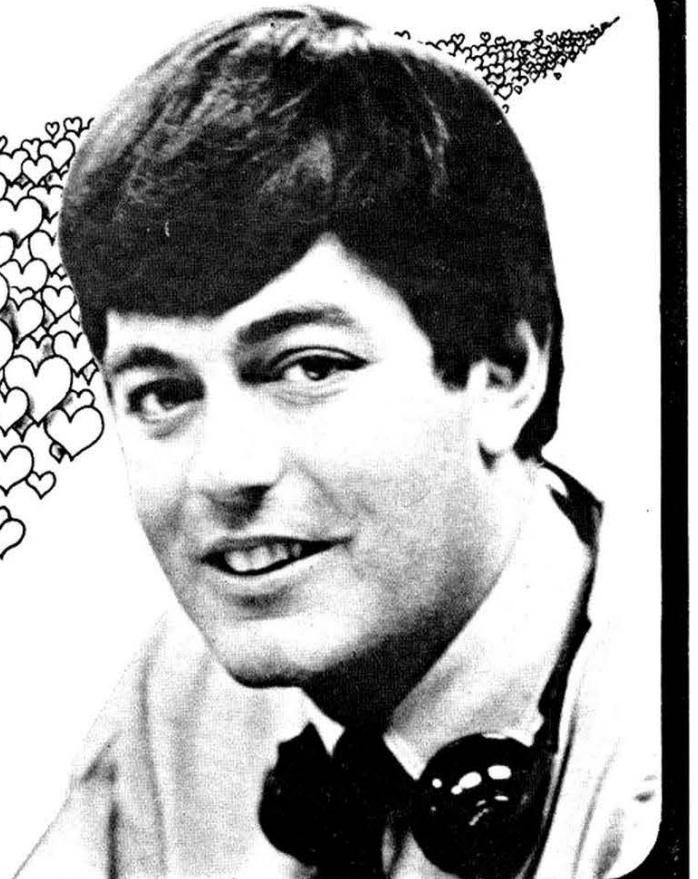
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GEORGIE: I'M NOT CLIMBING ON THE 'BONNIE' BANDWAGON



AFTER two near misses Georgie Fame has screamed back into the top of the chart with "Bonnie And Clyde." The saga of the couple who have become folk heroes of the world.

The two misses were both on the lines of Georgie's attempt to musically cool it by producing a sound that was closer to jazz than pop. But "Bonnie And Clyde"—at a time when people are talking about them, dressing like them and queuing for hours in rain and snow to glory in the gory beauty of the film—was destined to be a smash before it was even released.

Which poses the question: Is Georgie Fame just jumping on the B and C bandwagon? "Certainly not," said Georgie sternly at London's "Talk Of The Town" on Sunday where he was taping his appearance on "International Cabaret." "I just made a commercial record, that's all. Although I must admit that when we were cutting it the thought did occur to me that people might level this accusation and for this very reason I nearly didn't release the record at all.

Attractive

"I'd like to believe that the record is a hit because it is commercially attractive and because of the way I sing it—though of course with the tremendous interest in the film at the moment that's obviously helped."

Currently, Georgie Fame is packing them in at the May Fair Hotel in London where his 90-minute show is as good a pointer as any to the extraordinary predicament Georgie is finding himself in musically at the moment.

The first half is devoted to very jazzy numbers which the majority of the audience finds hard to sit through and during which you can hear coughing and restless murmurs. The second half is the Georgie most

people dig—a hard, organ-playing sound with a big-together brass backing.

And so today Georgie finds himself very much split down the middle, with an audience sometimes as confused as himself as to which way he's going. "It is an odd situation I'll admit. There's an element of people at the moment that loves the Engelbert gear, and then there's an element that really digs the new modern groups like Traffic and what they're trying to do.

"Between them there are millions who will just go out and buy anything that attracts them, and I think they're the ones buying 'Bonnie And Clyde'. Of course, I dig the pop scene. I like doing jazz but it is purely a self-indulgent adventure I enjoy. But I've been thinking about my scene and I can't go into jazz full-time because career-wise I'd never work.

"I think you can get away with this split purely on an entertainment basis—like the concert I did at the Festival Hall last year with Harry South. Are my audiences disappointed when I veer between pop and jazz? Well, I hope not—though I think sometimes they are a little confused.

"Of course, it's an odd situation. I mean you get a hit record and you pick up a lot of overflow fans which, when the tide goes out, you can sort out. I think the real Georgie Fame fans are the ones who have been around since the beginning and understand how I'm progressing—they're the ones we're aiming for.

"That's why a follow-up record is worrying me. I don't want to disappoint those fans by recording stupid things that might be commercially profitable. I really do enjoy the pop scene and doing pop numbers. I love 'Bonnie And Clyde', and I think that comes over. But anything I didn't dig I couldn't record.—PENNY VALENTINE.

A DEARTH of pretty young ladies in the charts is by now an established fact: it seems to be five times as difficult to sell a record if you're young and female than if you're a group or a big-voiced ballad singer.

So naturally whenever any pretty young newcomer arrives with a record which has the remotest chance of selling a few copies above the ones which will be bought by her mum, dad and school friends, every true red-blooded male on the pop scene falls about in expectation.

Julie Driscoll, though, is an exception: while certainly pretty enough to figure on anyone's list of Chicks They'd Most Like To Share A Coke With, she is certainly no newcomer to records or pop in general—in fact she cut her first disc when she was only 15 tender years old.

And a lot more people than her mum, dad and school chums are interested in the groovy sounds she has been turning out for some time, ably assisted by the magnificent sound of the Brian Auger Trinity.

And although they've never yet



Julie

Julie—groovy kind of gal!

made the charts, Julie—or "Jools" as she is known by one and all—have attracted enough enthusiasm in their unique sound to keep in constant work, both here and indeed on the Continent as well.

In fact this week Jools and Brian were in Zermatt, not relaxing on the famous ski resort's nursery slopes but booked to the eyebrows, playing at a club there. After Zermatt they're shooting off to Montreux and then to Paris, before flying back for more work here next week.

Over the cross-channel telephone Julie sounded happy, enthusiastic and exhilarated by the high Swiss air. "I've just been up in the mountains for the first time since we got here and it was too much.

"The club we're playing at over here is great too—the audience is really too much."

And how were things going in her long partnership with Brian Auger? "Everything's just been grooving along beautifully—although we haven't even got a guitarist at the moment, just Brian on organ with bass and drums. But it's too much!"

But what about the burning question—will she go solo and maybe grace the chart as our prettiest girl solo singer yet?

"Of course we'll split sometime but certainly not yet.

Brian and I have been building up a sound since we first started out together in the Steam Packet, and now we really have a completely different sound. It's something else.

"In fact no one really knows what incredible things we're doing now. We're really becoming much more of a group, a closely-knit unit. I couldn't split yet because things are grooving along so well.

"Really before splitting with Brian I'd like for us to make it together as a group, knock people out with what we're doing now."

Sells copies

Besides creating a lot of interest here—and selling a lot of copies, if not quite enough to make the chart—Jools' and Brian's last single "Save Me" and LP "Open," on which they have a side each, have both made an enormous impact in France, where the single is already a hit and the LP is well on the way to being one too.

When she finally does break with Brian Auger and strike out on her own again, it will be the second time in Jools' long career as a solo singer.

"When I was 15 I used to appear with my dad's band in clubs. But in fact I wasn't really solo because I never actually sang anywhere on my own.

"I'm really very glad that I've had all this experience on the road since then, too, because now I really know what's happening and it's all so much better.

"But I guess I'm getting on a bit now—just think, I'll be 21 in June! And that's a frightening thought."—HUGH NOLAN.

The stories of Pete, the M

THE Peter Tork you saw on "Top Of The Pops" last week was, to use his own words, "My public image". The zany goon-like character was in top TV form as he clowning his way through 30 minutes of semi-chaos with Jimmy Savile. Some accused him of acting, and he admitted of course that he was. That was what people expected him to do.

But the Peter Tork who peacefully sat cross-legged on a table in a small room at Decca's Regent Street offices was Peter Tork, no acting, no clowning—just a singularly intelligent young man with a surprisingly (when you think of the TV character) wide vocabulary. "I don't know why it is. I just seem to have been born with a large vocabulary and now I'm stuck with it!"

Tracking down the elusive Monkee was not as easy as the old saying, "Softly, Softly Catchee Monkee," would make one believe.

At BBC-TV in Shepherd's Bush few people knew when he was due to arrive, and literally no one knew when he would leave. I have the strong feeling that Peter would dearly love to be a normal independent human being, and be able to talk to people without the continual hustling by photographers, British representatives and general bodyguards.

TURNED TABLES

On more than one occasion, armed with his own camera, he turned the tables on unsuspecting photographers, most of whom didn't really appreciate the subtlety of the Tork sarcasm.

But given the room, the table to sit on and a glass of beer, Tork talked.

ABOUT THE TV SERIES

"We could not attempt to do another series in the same vein as the previous two. If we did our popularity would drop to almost nothing.

"Happily we have now managed to have more of a say in what goes on, and we've started putting forward our own ideas instead of just being dictated to.

"For instance, Micky Dolenz has written and produced an episode, so has Mike and so have I. Mine is called 'Monkees Mind Their Manners' and it goes back to the almost forgotten Monkee era when Davy Jones

played the hero.

"Another new thing we've started doing, which you'll be seeing if you get the third series, are our interviews. We hit on the idea of doing short interviews with people we personally admire and like.

"Mike has interviewed Frank Zappa, Micky's done Charles Small — and me, well I wanted Pete Seeger but he never seems to be available at the right time.

ABOUT THE MONKEES AS A GROUP:

"I wouldn't like to say whether we as a group could outlive the TV series. I can't visualise myself as anything but a Monkee right now. Micky is a very good friend of mine and Davy and I share a very deep bond of understanding.

"We probably understand each other more than anyone understands us. And Mike is the complete opposite to me except that we share the same religious beliefs—something I find very difficult to understand.

Disc special by David Hughes

"I don't think I'll ever quit being a Monkee. I know that just sounds a line for quoting but it's what I really feel. After all when John Lennon's 84 he'll still be a Beatle. You can't get away from it."

ABOUT FOLK MUSIC:

"Despite the time since I was in Greenwich Village folk music is still terribly immediate to me. I'm a great admirer of Pete Seeger and Tim Buckley, and whenever I get a spare minute on the film set I play my guitar.

"It's very flattering of you to say that my solo banjo



Davy

“Great New Sounds

The Kinsmen

Glasshouse green, splinter red

F 22724

The Attack

Neville Thumbcatch

F 12725

Christo Colt

Virgin sunrise

F 12726

The Ma

All our Christo (from the film) The

F 12727

DECCA group records

DECCA

45 rpm records

Monkee who is, and Tim, the 'Monkee' who wasn't

MONKEE TORK!

piece at the Wembley show was one of the highlights. It's a facet of me that I would like to flower — though I don't know when it will."

me. Even right here at this reception a girl just threw herself at me and said she loved me. My feeling is, if she really loves me, why doesn't she let me go when I ask her to?"

● **ABOUT LONDON:**

"Do I believe in the myth about Swinging London? Difficult to say, since I've only been here a few days. In fact I arrived at London Airport completely unannounced and was able to walk around the city for three days completely unnoticed.

"I visited 'Granny Takes A Trip', 'Apple' and the 'Speakeasy' and I found them all very good. In fact the juggler's shirt I'm wearing was bought at Apple.

"I think London has something about it that is a little more creative than most American cities, although you are far more reserved about expressing your distaste of anything."

● **ABOUT MONKEE-MANIA:**

"Hysteria from fans worries

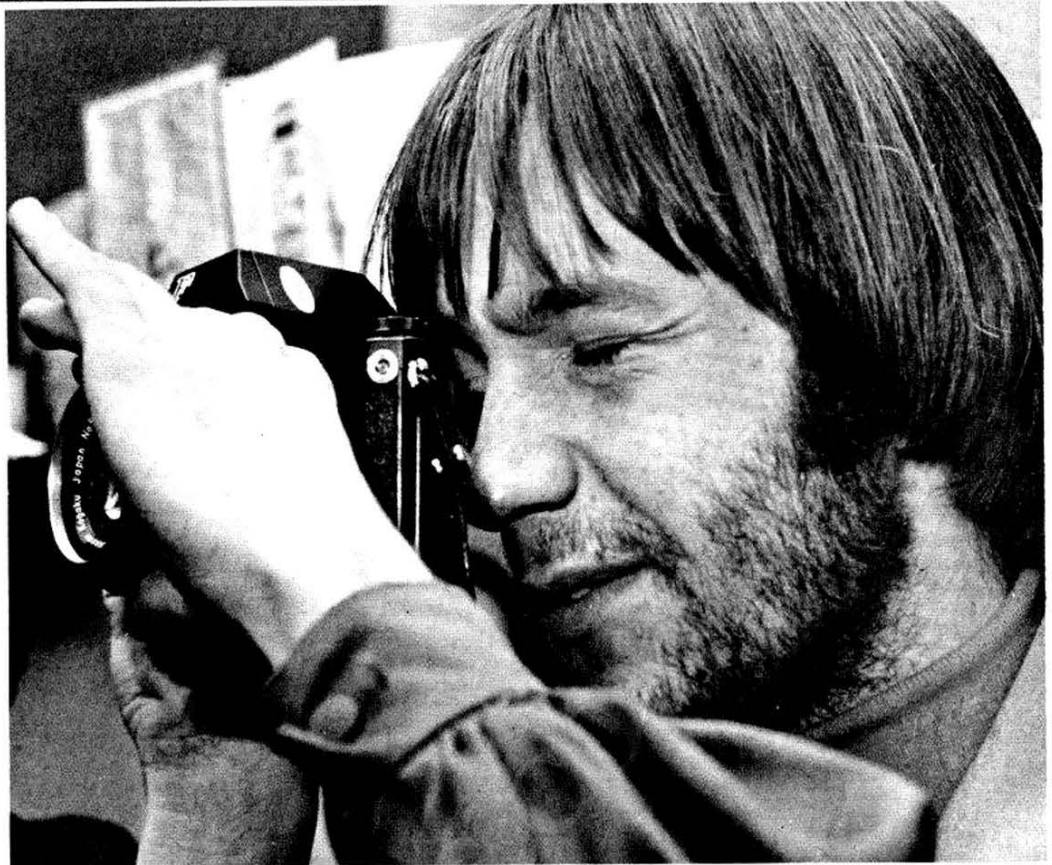
UNREQUITED LOVE

"Love should be a reciprocal thing, and a girl carried away by hysteria is not in love. Perhaps it is unrequited love which is really just transferred emotions.

"The thing that worries me most about fans is my lack of direct contact with them. The only contact I really have with them is through you, the press, and really that is not entirely satisfactory.

"Occasionally we manage to get some letters reproduced in the fan club magazine, but that's as near as we get."

● *Next week Peter Tork talks on—about his fears, his freedom, the advantages of poverty and the "Magical Mystery Tour."*



● 'I don't know why it is. I just seem to have been born with a large vocabulary and now I'm stuck with it'

and here's the tailpiece on the boy who missed out!

WERE you to walk past Tim Andrews in the street, chances are you wouldn't give him a second glance, unless, that is, your particular panache is for 5 ft. 5 in., fair-haired, Battersea-born 18-year-olds.

Which serves to show what a world of chance we live in. For, but for extreme bad luck, Tim Andrews might today be one of the Monkees.

He succeeded Davy Jones

as the Artful Dodger in Lionel Bart's "Oliver!" in London and, on Davy's recommendation, replaced him again on the coast-to-coast American tour of the show.

By now they had become firm friends and Davy tipped off Tim of the plan to form the Monkees and of the strong possibility of the pair of them teaming up with two Americans.



● 'I came back to Britain on Davy's suggestion to await what I thought would be a contract'

Disappointed

"I came back to Britain on Davy's suggestion to await what I thought would be confirmation and a contract," recalls tiny Tim.

"Instead, I eventually received a letter pointing out that as there was already one English member cast, they had decided against using two of us after all and were casting three Americans instead."

Most of us would have deduced after this that fame and fortune were not cut out for us. The disappointment merely made Master Andrews the more determined.

Tony Hall, the one-time whizz-kid of Deram, met him, liked him and recorded him. The song: "Sad Simon Lives Again." Hopefully, so does sad Tim.—BOB FARMER

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Too much in love
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Tom Jones' big voice makes him a world giant...

TOM JONES: "13 Smash Hits." Don't Fight It; You Keep Me Hanging On; Hold On, I'm Coming; I Was Made To Love Her; Keep On Running; Get Ready; I'll Never Fall In Love Again; I Know; I Wake Up Crying; Funny How Time Slips Away; Danny Boy; It's A Man's Man's Man's World; Yesterday. (Decca).

A fantastic LP from a singer whose reputation, and ability, grows and grows. Tom is surely now confirmed as a British and world giant, on the strength of a big voice and enormous song salesmanship.

His version of "Yesterday" here is good—loaded with soul—and for once, it's a valid "cover" of a Beatles song because at least he does something fresh with it. "Keep On Running," "I Was Made To Love Her" and "Hanging On" are the other super tracks.

"Danny Boy," which Tom considered as a single before deciding on "I'm Coming Home," is magnificently sung by Tom, and after hearing it we almost liked the song!



WHO'S PETE TOWNSHEND: perfect songs

WHO: "The Who Sell Out." Armenia City In The Sky; Heinz Baked Beans; Mary Anne With The Shaky Hand; Odorono; Tattoo; Our Love Was; I Can See For Miles; Can't Reach You; Medac; Relax; Silas Stingy; Sunrise; Rael. (Track).

On a giant send-up of all commercialism and advertising in general, disguised as a vintage Radio London show, the Who with one of the most stunningly professional albums of the year. And it comes complete with a highly arresting cover, including Mr. Daltrey sitting up to his waist in a bath of baked beans PLUS a free psychedelic poster which is in south a very good poster indeed, a disgrace to no one's walls.

The album as a whole succeeds so well that you wonder why no one ever thought of it before—after all, the Charles Atlas course for men (with dynamic tension), Odorono and baked beans are commercial everyday things which would obviously make as good a pop song as last waltzes and parking-meter maids. And it's a natural progression from the Who's pop-art days.

Musically it's a faultless LP, with perfect Townshend songs like "Tattoo," "Miles," "Can't Reach You" and "Rael" beautifully performed by the group. Moon's drumming sounds better than ever, Pete proves himself an excellent guitarist and Daltrey's voice adds that unmistakable Who hallmark.

CAPTAIN BEEFHEART AND HIS MAGIC BAND: "Safe As Milk." Sure 'Nuff 'N Yes I Do; Zig Zag Wanderer; Call On Me; Dropout Boogie; I'm Glad; Electricity; Yellow Brick

Road; Abba Zaba; Plastic Factory; Where There's A Woman; Grown So Ugly; Autumn's Child. (Pye).

Combine a subtle, blues-based group, magic, snarling savage vocals, ridiculously good songs, electricity and perfect held-back recording and what do you get? Right—Captain Beefheart and his Magic Band, who remain safe as milk and also probably the best group to emerge from America's West Coast rock'n'roll boom.

The Captain's sound is not, at first hearing, startlingly new, and it's not until you have listened to the record at least five times do you realise just how much is going on. The songs tend to be quieter and more controlled than tracks by most other West Coast groups, and only the Captain's inimitable voice lends that stamp of brand spanking newness.

Perfect

He is one of the few vocalists to have learnt how to use his voice like an instrument, and in consequence it's some time before you realize that the voice-sounds on "Abba Zaba" and "Dropout Boogie" also mean something as well.

The record also benefits from a typically superb Buddah production—as always an example of subtle perfection.

Best tracks: "Electricity" is outstanding. "Zig Zag Wanderer" is an incredible song; "Dropout" and "Woman" are both extra-magical—but anyway for once this is an album with no dud tracks at all. Maybe the most perfect group since the Beatles. . . .

"Here We Go Round The Mulberry Bush." Title Track; Taking Out Time; Every



Little Thing; Virginals Dream; Utterly Simple; It's Been A Long Time; Looking Back; Picture Of Her; Just Like Me; Waltz For Caroline. Possession: Am I What I Was Or Was I What I Am. (United Artists).

It is rare, if not impossible, to enthuse over the music for a film such as this, good though it all is, because it is as disjointed as the excellent film it comes from. It is more a series of tracks than a feeling and after the title track that is where it fails.

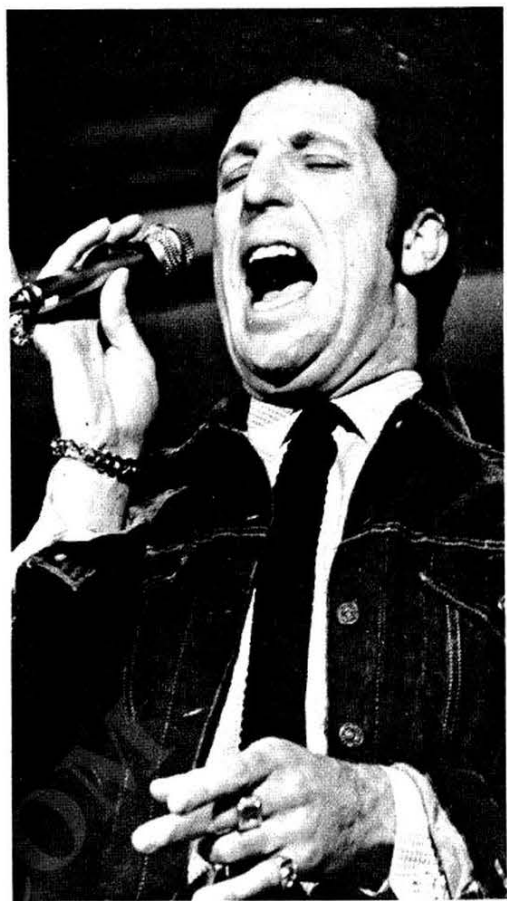
The film is about youth and its tribulations and the tracks are therefore little pleas, nicely put together but hardly inspiring stuff. It will help if you've seen the film but it isn't the sort of soundtrack stuff that moves you to sit back and let yourself drift into day-dreams and memories. Best tracks are instrumentals from Spencer Davis like "Virginals Dream," and Traffic's "Am I What I Was".

DOORS: "Strange Days." Title Track; You're Lost Little Girl; Love Me Two Times; Unhappy Girl; Horse Latitudes; Moonlight Drive; People Are Strange; My Eyes Have Seen You; I Can't See Your Face In My Mind; When The Music's Over. (Elektra).

The Doors' blend of driving groovy music, poetic lyrics, electric wizardry and high drama have made them the only progressive Californian group to sell over a million singles and albums in the States. Obviously a highly commercial sound—so why don't they sell here?

This LP contains some of their best music yet, culminating in the 11-minute, screamingly dramatic "Music's Over", which is all about what terrible things have been done to the earth in the name of modern society and how music is the only thing you can depend on.

The whole album is more like one piece of music than a mere



TOM JONES: does something fresh with a Beatles song

collection of songs, with one track leading superbly on to the next to build up a complete whole which leaves an impression of a visual play being acted out before your eyes. The album's cover — yet another beautiful example of how good LPs have become to look at as well as listen to — enhances the record's atmosphere.

ANITA HARRIS: "Just Loving You." Anniversary Waltz; You've Lost That Lovin' Feeling; Land Of Dragon Dreams; Here Comes The Night; The Playground; Just Loving You; Ave Maria; Turn Around; Crying For The Near; My Favourite Occupation; The Night Has Flown; The Beatles Rhapsody. (CBS).

"Just Loving You" at last launched Anita into the big-

time last summer—and an overdue event it was as evidenced by this marvellously warm album from one of the best-controlled female voices in Britain.

Listen to her highly creditable handling of "Ave Maria", which hardly ever comes off when a pop star ambitiously attempts it; or the sensitive treatment of something like "Here Comes The Night".

Outstanding event of the album is the 9½-minute Beatles Rhapsody, principally featuring "Strawberry Fields", "Penny Lane" and "All You Need Is Love" but with a lot of other melodies and even Handel filtering through. Great production and arranging by Mike Margolis and Alan Tew; an album that sets her female rivals a formidable task to follow.

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Plastic Penny — first new hit group of 1968!

PLASTIC PENNY will go down as the first new group to have a hit in 1968.

"Everything That I Am"—already a favourite with DJs and pop pickers extraordinaire—has turned into one of those records that doesn't only get raved about but is actually being bought.

An odd set of circumstances brought Plastic Penny—an awe inspiring name if ever there was one—together to cut the record in the first place.

In fact so strange is it that the group as it stands at the moment have only been together for a week and when they did their first TV appearance—on the Jonathan King show—hadn't even played together before!

Collapse

"Paul Raymond, Tony Murray and myself hired Nigel Olson and Mick Grimm purely on recommendation," lead singer Brian Keith said. "The thing was that last week we were taken to be kitted out in Carnaby Street and the guy was spending hundreds of pounds. He just casually asked what the others were like and we casually replied we hadn't heard them play yet. He nearly collapsed.

In fact the group is very much



PLASTIC PENNY'S BRIAN: it's commercial!

together at the moment. Recommendations obviously having worked out very well.

Originally "Everything That I Am" was the flip side of the Box Tops' "The Letter" in America, though it was never released in Britain. Brian, Tony and Paul were with a group called the Universals and were fed up with not being allowed to let rip on real soul stuff and tired of slogging

around the North. They came to London last month and made the record as an experiment.

"To tell you the truth when Larry Page played us the demonstration record we weren't knocked out. I thought it was quite nice and we cut it along with some other stuff we'd written ourselves. Then about a week later after playing it non-stop I suddenly thought: 'Well he's right, it's very commercial!'"

So the three Universals quit ("We would have done anyway just to take a chance"), to provide us with a sound they describe as being somewhere between Procol Harum and Traffic.

They have a healthy respect for Stevie Winwood and used to dig the Peddlers—many people have pointed out that Brian sounds like the Peddlers' lead singer and he can do a splendid imitation—until recently when they got a bit bored with the sound.

They are not only pleased with the success of their first single, as indeed they should be, but highly amused by the fact that in America—where it's released next week—it's going out on the same label as the Box Tops!

They hold mock fights, hurl dummy bodies around, stage explosions — yes, they're the . . .

Bonzos—'round the bend but they're great!

IT WAS a couple of years ago that a bunch of disoriented art school students got together and formed a group "because we needed some release from the tension of studying."

It was only last October, however, that the gospel according unto the Bonzo Dog Doo Dah Band got about after they threw a reception at Raymonds Revuebar, London, and did their party piece.

It was not until November that the public at large finally fell grovelling in gratitude as the Bonzos came close to stealing the Bee Gees Saville Theatre show with their comedy-cum-musical act.

An act in which mock fights are staged, dummy bodies are hurled about, explosions sound off, ice cream attendants and perambulators are paraded across the stage. Forthcoming attractions may include recitations from their local newspaper and ladies talking about their hospital operations.

At a Northern club date, they were informed: "You're round the bend but you're bloody great and we can't think why."

At another venue they were told: "I thought you were a dog show — I wouldn't have

brought the wife if I'd known."

At Cambridge an elderly gent challenged them: "Do you mean to say you actually get paid for this? I've never seen such a load of rubbish; only at one point did any musical form emerge." To which a Bonzo replied: "Really — we'll have to find out who was responsible and fire him."

But despite those caustic comments, the Bonzos are emerging as the most in-demand act in the business. And "in" is what they are. "Why? Because we're actually so 'out,'" says 24-year-old saxist Roger Spear.

"We want to get a worldwide audience who appreciate what we say and play and do. Our humour is international because we deal in generalities. We also involve our audience in our act—we hand out whistles and tell them to join in."

"People," says pianist Neil Innes, "treat us like chums."

"Nobody," adds Vivian Stanshall, their main singer, "comes up and tries to tear our pants off. It's a nice adult way of going about things."

"We mix with our audience—chat away and have a drink together. Not like these glamour pop stars who skulk in their dressing rooms, go out

and do their act in sequined tuxedo, then skulk off to the hotel with a broad and bottle of VP wine. We're just openly ordinary people."

The other "openly ordinary people" in the group who've drifted through during the Bonzos' two-year history are Rodney Slater (sax), David Clague (bass) and "Legs" Larry Smith (drums and tap dancing).

Stanshall says: "The stage act just happened. People laughed at our afflictions. We do anything that comes into our minds."

"Of course, we'd like to have a hit—but really we're more interested in LPs. Something that's a little more than a pop tune."

"Besides, the pop chart is all ballads. You know, they're all Anne Sheltons with plastic surgery, these ballad singers. But I admit when I'm washing up, I find myself humming 'The Last Waltz' and doing a watusi over the sink. Well, you can't hum 'I Am The Walrus.'"

"We could have had a hit, though," says Roger Spear. "We were offered 'Winchester Cathedral' and turned it down. What would have happened to us if we'd done it—we'd have gone to America and made



'We mix with our audience — chat and have a drink together. Not like these glamour stars who skulk in their dressing rooms, do their act in sequined tuxedo, then skulk off with a broad and a bottle of VP wine,' say the Bonzos

records like 'Thoroughly Modern Millie'. No thank you. The New Vaudeville Band are quite welcome."

They say they're not so arty as to say they're not bothered about the commercial market, but "we've all got degrees in art and so we could go and teach and make a few bob if our appeal didn't last."

A situation which seems, at present, quite unnecessary.

BOB FARMER

'Robinson Crusoe' Engelbert writes for Disc

The critics don't scare me!

Hi, and a belatedly Happy New Year to you all.

I expect—or hope!—quite a few of you have been along to the London Palladium to see the pantomime "Robinson Crusoe," in which I play the title role. But I do know a few people who've hardly been to see it—the critics!

They really laid into it—one of them said it was the worst pantomime the Palladium has staged. Well, all I can say is that I just don't think they could have seen the show or else forgotten that it is aimed primarily at the youngsters and their grown-ups.

This show cost a lot of money to stage and in return the cast have put their heart and soul into it. Then the critics try to tear it all to pieces.

Well, you can take it from me

that we're not worried by what they said. I'm not worried and neither are the rest of the cast. We all just happen to know we're giving our best and also getting fantastic audiences. So those critics know what they can do.

Happy

Incidentally, you'll remember reading of how Arthur Askey fell through a trap door during rehearsals and has been unable to appear as the Dame up to now. Well, I've just received a letter from him in which he says nothing will hold him down and he hopes to join the pantomime very soon.

I don't know what Arthur thought of those critics but if they had upset me—which they didn't—what a wonderful consolation was the news last week that my new record, "Am I That Easy To Forget," had advance orders of a quarter of a million copies. It's fantastic!

I've just been watching on my TV set in the dressing room my appearance in the "All Systems Freeman" show. So Alan says he hates the song. Well, he's entitled to his opinion, but I'm personally very happy with this new record. My voice seems to have got so much more depth and warmth in it. The song itself is on similar

lines to "Release Me" when you think about it.

People, of course, are always asking me: "When are you going to try something else instead of ballads." Well, as those of you who have seen me on tour know, I don't stick to ballads in my stage act. As far as recording goes, however, I am going to try a different type of record and this year will prove it. Just wait and see!

Film?

At the moment, though, all my time is taken up with the pantomime. I come in at 1.30 pm each afternoon and don't usually leave the Palladium until about 12.30 am. It's a long day, but I am enjoying it. It's not genuine acting of course, but it's a good way to learn how to throw your lines and it could lead to something else like a film. I'm reading scripts in my spare time at the moment and what I'd really fancy is a truly dramatic role—a Steve McQueen sort of part.

But that's in the future—for the moment I'm wondering where to go when the pantomime finishes some time in April. I'm going to take three weeks holiday in the sun. Where, I haven't decided, but it's got to be sunny.

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I KNOW I speak for a great many people when I say that the great Otis Redding can never be replaced. Can you tell me when his album, "The History Of Otis Redding," will be released, and what is on it?—D. BAKER, 3 Clayton's Way, Huntingdon, Herts.

• The album, specially imported from America, is already available on Volt Records at 39s. 6d. The tracks are: I've Been Loving You Too Long; Try A

Little Tenderness; These Arms Of Mine; Pain In My Heart; My Lover's Prayer; Fa-Fa-Fa-Fa-Fa; Respect; Satisfaction; Mr Pitiful; Security; I Can't Turn You Loose; Shake.

HAS "Hey Joe" by Tim Rose ever been released in this country?—DAVE JONES, 30 Berrylands Road, Moreton, Wirral, Cheshire.

• The song has never been released here, but CBS report so much interest in it that they are including the track on Tim's first British album, due for release in February. INFORMATION, please, on Syd Barrett of the Pink Floyd.—SHELAGH MONAGHAN, Drumburgh, Carlisle, Cumberland.

• Born in Cambridge on January 6, 1946, Syd is 5 ft 11 in tall with black hair and green eyes. He attended Camberwell Art School for three years, and his likes are reading fairy stories, painting, songwriting and walking around London. And if you didn't know, Syd plays lead guitar with the Floyd. CAN any Disc reader help me get "The Boat That I Row"

? pop the question ?

OTIS REDDING'S GREATEST HITS ON 'HISTORY' ALBUM

and "Call Me" by the fabulous Lulu? I'll pay any price.—T. ROSE, 15 Braemar Grove, Darn Hill Estate, Heywood, Lancashire.

WHO is the lead singer on "Come On—Believe Me," the B side of the Herd's "Paradise Lost"?—LYNNE OSBORNE, Liverpool 10, and JOAN HENDERSON, Newcastle upon Tyne.

• Airing his vocal cords here is Gary Taylor, and we are told you must listen out for him singing "Sad" on the group's first album, to be released next week.

IS there such an album as "The Best Of Joan Baez," and if so what are the tracks?—R. BLAND, 125 Cop Lane, Penwortham, Preston, Lancs.

• You're probably thinking of "Portrait Of Joan Baez," released last March. The tracks are: There But For Fortune; Don't Think Twice It's All Right; The Trees They Grow High; Copper Kettle; Mary Hamilton; Plaisir D'Amour; Colours; Geordie; Farewell Angelina; All My Trials; It Ain't Me Babe; We Shall Overcome.

IS it possible to obtain old copies of "Disc"?—R. HUTCHINSON, 31 Church Park, Glengormley, N. Ireland.

• Subject to availability, back numbers are obtainable from NTP Sales and Distribution, 40 Bowling Green Lane, London, EC1. Remember to add sixpence to your order, to cover postage and packing.

I WOULD be most pleased to hear from any readers with Johnny Cash record for sale, especially his earlier LP's.—BRIAN KNIGHT, 194 Highlands Boulevard, Leigh-on-Sea, Essex.



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



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The Rain (new group formed by Gary (Walker) Leeds): 11 Cherry Grove, Ferndown, Wimborne, Dorset.

Bachelors: Dorothy Solomons Associates, 75 New Oxford Street, London, W1.

Tony Bennett: 6 Tynward Place, Stoneycroft, Liverpool 13.

Val Doonican: 3 St. Agnes Gardens, Sheerness, Kent.

Four Tops: 50 Tudor Close, Dartford, Kent.

Bill Haley: 26 Airedale Road, South Ealing, London, W5.

Little Richard: Abbotsholme, Rochester, Uttroter, Staffs.

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BEATLES' MYSTERY TOUR



GROOVY OR GROTTY?

—Disc readers have the last word

FOR ... and

I COULDN'T make sense of some of the "Magical Mystery Tour" but did it really need to make sense? It may not be perfect in many ways, but why not just sit back and accept it as a beautiful, crazy and amusing dream? Does everything have to make sense to be enjoyed? Party political broadcasts on TV are hard enough to understand and are not enjoyable. — MISS B. TOOLE, Liverpool Street, London.

Beatles' "Magical Mystery Tour" is the best television show ever. Laugh followed laugh and the songs are terrific.—MR. J. JOBES, 5 Porchester Street, South Shields, Co. Durham.

The daily papers were cruelly unfair to the Beatles. The group wasn't afraid to try something different and risky. Yet they got no credit for that, nor for all their hard work. — JOE FOX, Edinburgh.

Congratulations to the Beatles on "Magical Mystery Tour," the film and the music. It was the best programme on Boxing Day. — S. DALY, Worcester.

At last the Beatles have finally outsmarted the British public with the most fantastic and original TV show ever, proving once again they are the world's greatest performers. — DAVID PALMER, 33 Marsh House Avenue, Billingham, Co. Durham.

"Magical Mystery Tour" was stupid. Couldn't those stupid people who complained about it see the beauty and sense of it? There were many messages to see in it and as for having no story—so what! The Beatles triumphed because they dared to show the human mind from the inside. — RAY DEXTER, 69 Whitely Road, Hoddesdon, Herts.

The arrogance of the critics who contemptuously dismissed "Magical Mystery Tour" as "the biggest load of rubbish ever seen on television" amazes me. Certainly it was not the film masterpiece of 1967. But the opinions voiced only seem to reflect the all too familiar rejection of anything which does not conform to established ideals. Is it a crime to be individual? — BARRY MOORE, 5b Beckenham Road, Beckenham, Kent.

A big thank you to John, Paul, George and Ringo for such a lovely programme. I enjoyed every minute of it. — BRENDA BOWER, 246a Evelyn Street, Deptford, London, S.E.8.

"Magical Mystery Tour" proved how inadequate and pallid in both musicianship and creativity the Monkees are beside the originals.—ROGER GOODMAN, 7 The Crescent, Holmer, Hereford.

I am not a great Beatles fan but I thought it was one of the most professional and enjoyable TV programmes of the year. Are people so stupid as to need the plot printed in block capitals to be satisfied with the programme? — PETER NAYLOR, 3 St. Annes Avenue, Royton, Oldham, Lancs.

The Beatles have made the biggest mistake of their careers. It was hopeless to think families sitting round the box on Boxing Day full of Christmas cheer would understand the intricate thought and construction behind it. "The Magical Mystery Tour is waiting to take you away" they said—but no one was waiting to go. It failed because no one seemed to understand the

magic. Magic doesn't happen to you, it happens for you. The words of "Walrus" mean nothing, but it is a great record, and "MMT" means nothing but it is a great film. — A. R. WOOSTER, 148 London Road, High Wycombe, Bucks.

There were one or two technical faults but the aesthetic impact was superb. I was prepared for something comparable to the Monkees but I was elated into ecstasies of appreciation. Even my parents said the Beatles now rule pop.—MISS E. CHARLTON, 5 St. Marks Road, Priestlands, Hexham.

The Beatles must be given credit for another great achievement. The show was what it was meant to be—magical, mysterious, full of fantasy, and exciting from beginning to end. I was lost in its magic. — EILEEN READ, 15 Fieldmore Road, Hardway, Gosport, Hants.



Jimmy Young — like a musical Woman's Hour!



Herd's Andy Bown: fantastic!

JONATHAN King was quite right to slam Jimmy Young, whose show is like *Woman's Hour* set to music! His forced cheerfulness and ghostly phone calls to boring Mrs. Women drive me round the bend. It's obvious reader Mrs. E. Bacon never listened to the pirates or she would realise Radio 1 comes nowhere near them. So the show is designed for housewives? Well I'm a housewife but I'm nowhere near 40 yet so I turn very thankfully to Robbie Dale, who is definitely admiral of the fleet! — MRS. ELIZABETH WRIGHT, 539 Liverpool Road, London N7.

WHILE everyone is raving over Peter Frampton, do they realise that there are other members of the Herd?

For instance, their fantastic organist Andy, and equally gorgeous Gary. — MARGARET ATKINSON, 22 Princes Street, North Shields, Northumberland.

I WOULD like to organise a petition for Scott Walker to go on a tour of Britain next year. If you would like to help write to me soon saying how many petition forms you require. There is room for about 25 names and addresses per form. I would be grateful if you could send a stamped-addressed envelope.—MAGGIE PHILLIPS, 30 Foxcroft Road, Whitehall, Bristol 5.

... AGAINST!

Stone Bill —superb!

AFTER the Beatles' "Magical Mystery Tour" it would be sheer lies to say the Monkees copy the Beatles. I have never seen such a load of tripe in all my life. The Monkees would never produce such nonsense and if it was anyone else but the Beatles they would have been shot at dawn.—JUDITH SALMON, 13 Greenwood Avenue, Trent Vale, Stoke-on-Trent.

I was so shocked by Magical Mystery Tour my mum had to give me the kiss of life to revive me. After reading Penny Valentine's review in *VN* (23.12.67) I thought that we'd all be in for a jolly good cry, she made it sound so sad. She was right, we did cry — 'cos we missed a bloomin' good film on the other channel! — S. WYKES, 53 Dunster Street, Northampton.

Although I am a great lover of the Beatles' fantastic music, I thought their "Magical Mystery Tour" was utter rubbish. The Beatles have hardly made any serious mistakes in their career that could really do any damage to their popularity but this film could. Even more so if they don't learn from their mistakes, and next time leave the writing, producing and directing to experts. — C. CONSTABLE, Dovercourt, Essex.

CONGRATULATIONS to the Stones for their outstanding LP "Their Satanic Majesties Request." It is one of the best LPs of 1967. Congrats to Bill Wyman for his composition, "In Another Land," which is one of the best tracks. Bill has a great talent.—STU FREEMAN, 114 Harrowside, Blackpool.

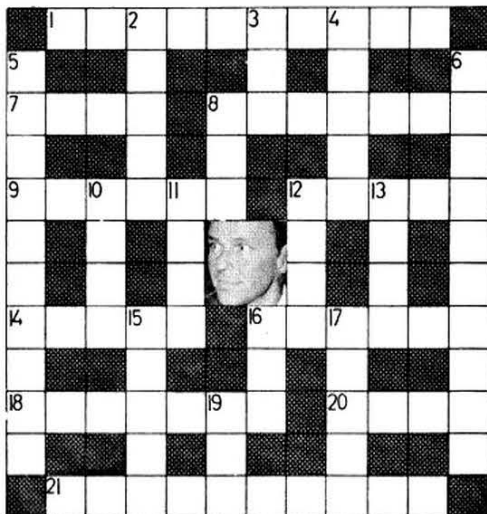
THANKS to the Rolling Stones for the joke of 1967. Many of their fans must have been as baffled as I was by the last track on the first side of "Their Satanic Majesties Request." It sounds like electronic noises gone wrong, played at 33 rpm—but flip the speed to 45 rpm and what do you get? A short but sweet version of "We Wish You a Merry Christmas!" — JOHN RANSLEY, 64 Moreshead Mansions, London, W9.

THE incoherent mumbings on the last 30 seconds of the Beatles' "I Am The Walrus" are really about ten lines from Act IV Scene VI of Shakespeare's *King Lear*. — PETER MYERS, 30 Wildwood Road, NW11.

WHY does His Holiness Cliff Richard find such doubtful significance in "Walrus" even after the Beatles said in "Disc" that they meant nothing by it? The average person takes their word for it, but not Mr. Richard whose smug, intolerant, condemnatory attitude has precious little in common with Christianity as it is commonly understood by readers of the *New Testament*. — CAROLE WOOD, Edinburgh.

DISCWORLD WIN FREE LP'S

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



CLUES ACROSS

1. Long John Baldry wants them to begin (10).
7. Finished and done with (4).
8. A star in his own writel (7).
9. How the Ark mates entered (2, 4).
12. Alice IS upset! (5).
14. Secombe? (5).
16. Tuneful loch of old (6).
18. More than one Mann? (7)
20. Slave endlessly (4).
21. Careless Handler (3, 7).

CLUES DOWN

2. Guided missile! (5).
3. In reality, Mr. Baba (3)
4. A good pull, me hearties (5).
5. What Tom Jones is doing (6, 4).
6. Soul Man pair (3, 3, 4).
8. Help! (3)
10. Mystery trip? (4).
11. What wifes should do? (4).
12. Lake Perry? (4)
13. Bathing-beach idol, maybe (4).
15. He should be a red-head (5).
16. Gladys's boy (3).
17. Stoneman James? (5)

19. The rest, shortly, in cabaret clubs (3).

LAST WEEK'S LP WINNERS

James Birch, "Orchard Hale," Merith Wood, Stockton, Nr. Worcester. Derek Taylor, 161 Woolfall Heights, Huyton, Nr. Liverpool. Ian MacFadyen, 47a Creeffield Road, Ealing, London, W5. Michael Greenland, 60 Clifton Street, Swindon, Wilts. Anne Davies, 23 Princess Street, Wrexham, Denbighs. Mrs A. Cox, 40 York Road, Lowestoft, Suffolk.

LAST week's solution: ACROSS: 1. Scafield, 7. Soul Man, 9. Cool, 10. Sneaky, 12. By-Ron, 13. Stork, 15. Audits, 17. Ross, 18. Silvelve, 19. Deontican, DOWN: 2. Clit, 3. Fan, 4. Lucky, 5. Foundation, 6. Locomotive, 8. Amy, 11. Kink, 12. Beau, 14. Kosko, 15. Ami, 16. Diana, 18. Ben.

PENNY VALENTINE

BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS



Manfreds plus Dylan: an obvious number one

THE MIGHTY Quinn (Fontana)—It has been almost impossible to predict, in the last six months, what records were sure to wind up in the chart. It has also been a fairly uneasy time for the Manfreds who, to me, seemed to be wandering musically.

This record changes all that. Certainly the most definite and most obvious number one I've heard for a long, long time.

This Bob Dylan number could have been written especially for them. Back they are with their identifiable woodwinds and a lovely solid sound. D'Abo sounds happily at home on the joyful lyrics about one Quinn the Eskimo. It has charm, it has been well produced, it is their best record for a year. It will be a giant smash and I for one am absolutely delighted.

And for once having time to play the "B" side may I say it's splendidly funny.

OUT TOMORROW

DENNY LAINE

TOO Much In Love (Deram)—One of the saddest things of last year was the uprising of Denny Laine as a solo singer who never seemed to follow through any of the promise or fulfil all the expectations. Perhaps this year will see him where he belongs with his individual voice and feeling. Let's hope so.

Certainly this isn't a bad start. A surprising single if only on the fact that he sounds disturbingly like the late dear Buddy Holly and "Love's Made A Fool Of You." A more commercial number than his only other single which I liked so much called "Say You Don't Mind." This opens with beautiful guitar and then thumps into fantastic bongos and some good solid lyrics. Beautifully controlled production by Denny Cordell. Now let's hope it's a hit.

OUT TOMORROW

BILLY NICHOLS

WOULD You Believe (Immediate)—This is here because I just like it, that's all. I would like to believe it was going to be a smash hit, it deserves to be, but having surveyed the other releases this week it might have a tough time. Never mind it's the sort of record you'll enjoy having.

OUT TOMORROW

I originally thought that this was American—it has that feel about it of disjointed interesting production and slightly smothered voice they get—but in fact it is the family team of Marriot and Lane popping up again. Split into parts it starts with an ethereal chorus then bounds into a sort of Fifth Dimension feel. We are given bongos and banjos, and some super strings. We are given lyrics of much splendour about how much he loves her but how the time has passed to do anything about it. Mr. Marriot lends his grasping voice to the end and makes it build to an almost regal feel.

OUT TOMORROW

HANK B. MARVIN

LONDON'S Not Too Far (Columbia)—Mr B. Marvin, guitarist extraordinaire of the Shadows, follows in the confusing footsteps of Brian Bennett in releasing a solo record. He has a nice warm voice entirely suitable to this cosy little song that he wrote himself.

Put together on the lines of "She's Leaving Home" it is nicely arranged with gentle strings and a rather dear end. Not highly commercial, but pleasant.

OUT TOMORROW

TONY BLACKBURN

SO Much Love (MGM)—Mr Blackburn, already well known to millions, creates a little history on his own by becoming the first Radio One DJ to put voice to tape and have it released.

He copes very well too on this oldie and goodie written by dear Goffin and King. I wouldn't say it was a marvellous smash hit mainly because the song is slightly dated now and sounds like the stuff the Walkers were doing two years ago. But still you can't have everything and Mr. B sings well enough, though I got the feeling he was thinking "just get to that note and I'll be all right" and then worrying a bit about the next. Never mind, he doesn't come up with any mistakes. It's competent folks, competent, and after all being a DJ is hard enough without coping with anything else. They're brave these lads y'know.

OUT TOMORROW



MANFREDS' MIKE D'ABO: sounds happily at home on Dylan's lyrics

1968 - THE YEAR OF JIM WEBB
MARTY WILDE (Philips); **GLEN CAMPBELL** (Ember) — By The Time I Get To Phoenix — I sincerely believe that Jim Webb, who wrote this number along with many other beautiful, beautiful works, is the greatest thing to happen to pop music since Bacharach and Bernstein.
 I would like to believe that 1968 will be his year to emerge as just that, and I think it might well happen because already there is a tremendous amount of interest in his lovely lyrical songs. It is a splendid start to the year.
 Two versions then of a song that is so typically Webb with a marvellous story line and an air of absolutely muted desperate sadness. I like both versions equally. Campbell, fairly unknown here and a gentleman who, I hear, is a splendid guitar player, sings it gently with an air of acute loneliness. Marty Wilde whose voice really does improve and improve makes a more solid job of it. Buy one, buy both. Just marvel at Mr. Webb that's all.
OUT TOMORROW



Chip of the Tremeloes

TREMS' INSTANT COMMERCIALITY WILL PUT THEM BACK IN THE CHART

SUDDENLY You Love Me/As You Are (CBS)—It never fails to amaze me how record companies put out double "A" sides when one side is usually far more obviously commercial or superior to the other. "As You Are" is pretty ordinary, but "Suddenly You Love Me" is going to get the Tremis right back into the chart. There's a big insistent restlessness about the record that sounds in parts like "Here Comes My Baby" and an Israeli folk song. Instant commerciality. **OUT TOMORROW**

QUICK SPINS:

KENNY LYNCH turns up with what sounds like it could be a hit, a very simple commercial bounce-along thing called "Mister Moonlight" and no relation to the Beatles number. He has forsaken his usual big sound which is a shame, but who can blame him if he wasn't getting anywhere. (Columbia).
 A group that seem to have lost their way a bit are the **YOUNG RASCALS**. "It's Wonderful" starts off in a very catchy way and then goes into complete madness. Too much freedom she muttered, that's the trouble (Atlantic).
 There are times when I'm so pleased records have little labels on them otherwise I'd never know what they were called half the time. A case in point is a record called "Farewell In The Rain" by a Dutch group called the **SHOES** who sound like Stevie Winwood with a mouthful

of hot potatoes. Moves though and nicely made (**Polydor**).
 A very nice warm forget-about-work record is the **LET-TERMEN'S** combination of "Going Out Of My Head" and the super "Can't Take My Eyes Off You" (**Capitol**).
CHRIS CLARK has done a desperate and pretty raving "I Want To Go Back There Again" (Tamla).
 Bee Gees wrote "All Our Christmases" and the **MAJORITY** do it with broad Northern accents and lots of charm and light (**Decca**).
 Much as I was not prepared to like the traditional "Early One Morning" that I sung in kindergarten now done by **ROGER WHITTAKER** I must admit to being won over completely by the charm and super arrangement (**Columbia**).
 "Oo I Love You" isn't exactly an inspired title but the **DALLS**

do it with nice organ sound and voices singing "better." It reminded me of Sam Cooke's lovely "You Send Me" (**Chess**).
ALTHOUGH "Storybook Children" by **BILLY VERA** and **JUDY CLAY** is a bit dated in concept they sing it so nicely and soulfully and the words are so dear I liked it (**Atlantic**).
 The last time I saw a record bearing the name **FERRE GRIGNARD** I fell about. But again he looms with a fine piece of madness, titled "Yellow You Yellow Me" (**Atlantic**).
 Tom Springfield wrote "Longing," **DANNY STREET** sings it and it's so rubby I could smell the stale beer from here (**CBS**).
 Very Herman feeling about the **KINSMEN'S** "Glasshouse Green Splinters Red." Nice (**Decca**).
CINDY STARR bluebeats her way round "Pain Of Love" and

makes it sound like "Guantanamo" (**Columbia**).
WITH This Ring is based on Bach's "Air On A G String," sung by **GLENN WESTON** with some pretty diabolical words (**Columbia**).
MIGHTY SAM sounds like Joe Tex on a deliberate soul song called "When She Touches Me Nothing Else Matters" (State-side).
 Anita Harris wrote "The Margarine Flavoured Pineapple Chunk," which is a pretty soul-destroying thought for a pineapple lover like myself. **BRELLO GABAL** whoever they are make a jokey brass instrumental of it (**CBS**).
 Beworried about the singers on "Seeing Things Green" by **YELLOW BELLOW ROOM BOOM** (Oh these names!) They sound as though they've had a nasty accident. Nice woodwind (**CBS**).

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JANUARY 13, 1968

USA 20c

STUART HENRY —nice eccentric of Radio 1 . . .

IT HAD been a gruelling day for the residents of Broadcasting House. White-collared commissioners and cavalry-looking ladies were still getting over the shock of their first sight of the new batch of ship-bred deejays who had just left after being introduced at the Radio 1 launching party.

At which moment an outlandish-looking leftover from the Pict generation came prancing into Portland Place.

STUART HENRY HAD ARRIVED.

Too late to meet the Press because his plane had landed late from Glasgow. So he missed that first round of write-ups . . . but ever since, the one deejay everybody has wanted to talk to has been Mr Henry.

The BBC and their listeners have taken to him like bairns to broth. First he merely got a once-weekly "Midday Spin." Then they gave him a week of "Newly Pressed," occasional spots on "Two-Way Family Favourites," an appearance on "Top Of The Pops" and, last week, the ultimate in BBC accolades—his own week of "Family Choice."

Henry, the outrageous Scotsman with a taste for Eastern kaftans, Indian handbags, brass necklaces and skirling bagpipes, has made it.

Chat

He knows not why. "Initially, I think they only hired me as a novelty and I expected to last about two weeks. Maybe it's basically because I don't call myself a professional deejay—all I do is bring in a bunch of records and chat about them. But obviously all the kids in Great Britain—especially England—have a highly developed and critical sense of what makes a good deejay."

That is Stuart Henry being nonsensical. In truth, he's incapable of any conceit. Instead, most put him down as a little eccentric.

"I disagree," says Stuart. "I think I'm introverted. But then no eccentric thinks he's eccentric."

He lives in a flat in London's Swiss Cottage, which has a large garden in which he aims to be naked next summer should the weather be warm and should he still be wanted.

Meditate

"I've no long-term plans or ambitions. If I fade out it won't bother me. People like me because I don't care if it all finishes tomorrow."

If it were to finish—which we doubt—he will doubtless go back to being what he was—a deejay going the rounds of Scottish discotheques with occasional breaks for meditation in his medieval cottage on the shores of Loch Lomond.

So medieval is it that it possesses neither toilet nor running water.

It was there that he sent for him—the BBC that is, not Napoleon XIV's friends—this summer after Robin Scott had heard his tapes and seen the light. (Actually an article in



• STUART: "I thought many daggers would be impaled in the Henry back."

Disc some 18 months earlier, gave the clue to Stuart's capabilities.)

"I had no intention of bothering about trying for Radio 1 (he had previously been with Radio Scotland) but David Jacobs came up and did a show in Scotland with me, seemed impressed and informed his agent, Bunny Lewis, about me.

"Next thing I knew, Bunny had got the BBC to audition me and everything else followed. It still shakes me that they've not since said 'Thank you, Stuart—we do hope Scotland appreciates having you home again!'"

They haven't—and they're not likely to. While the ex-pirates allegedly jockey for jobs, Henry goes from strength to strength.

"Haven't seen any bitchiness among the others actually—although when I came to London, a wee, innocent Scots laddie, I thought many daggers would be impaled in the Henry back."

There have been no knives for Stuart simply because he's a naturally nice eccentric. And only naturally nice eccentrics really come across as genuine deejays instead of so many of those phoney Radio 1 voices.

Bob Farmer



SIMON DUPREE



MADELINE BELL



HERD'S PETER FRAMPTON

Dig this! Night with the stars!

IT'S going to be the Pop Night Of the Year—the night when the stars turn out for a party and meet hundreds of their fans. And it's the night when some stars get the awards by winning sections in DISC and Music Echo's Valentine's Day Awards.

This year, DISC's big night is open to readers. We're staging a great Valentine's Night Ball at the Empire Rooms, Tottenham Court Road, London, W1.

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• Time: 7.30 p.m. onwards.

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And, of course, it will be the night when hundreds of Disc readers will be mingling with the stars—the stars who will be arriving to receive the awards won in our Readers' Poll.

Top Radio 1 disc-jockey TONY BLACKBURN will be there to comper the

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