

DISC

and MUSIC ECHO 9d

JANUARY 27, 1968

USA 20c

SUPREMES HIT BRITAIN!



FAME:
I'M SHY

See page 9

LULU:
New scene

See page 8

**Come to
the Ball**

See back page

LOVE AFFAIR LEAP TO NUMBER ONE!

BIGGEST chart break-through for months—that's the Love Affair and "Everlasting Love" which has leapt to No. 1 in just three weeks. The group, one of the youngest on the scene, has spent the week playing to wildly packed clubs and halls. "I've

seen nothing like it since the Beatles" was the comment of one ballroom manager. "Best crowds we've ever seen," added the manager of Maidstone's "G Ranch" Discotheque. But one sad note—"Bertha," Mick Jackson's Gibson EB2 bass guitar,

and Rex Brayley's rare Les Paul Gibson, together worth £500 were stolen from the group's dressing room in Aylesbury on Friday.

"We are offering £100 reward for their safe return," said leader Maurice Bacon.



FLASHBACK TO 24-8- 966

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you were right!*

**New York Mining Disaster 1941 – To Love
Somebody – Massachusetts – World – and
now another worldwide smash hit**

WORDS W **SINKING SHIPS**

DISC TOP 30



a new LP **Cat Stevens** *New Masters*

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Deram Records Decca House, Albert Embankment London SE1

CHART TOPPER



HIT TALK by HERMAN



- 1 (6) **EVERLASTING LOVE**.....Love Affair, CBS
- 2 (1) ● **BALLAD OF BONNIE AND CLYDE**
Georgie Fame, CBS
- 3 (7) ▲ **AM I THAT EASY TO FORGET**
Engelbert Humperdinck, Decca
- 4 (3) **WALK AWAY RENEE**... Four Tops, Tamla Motown
- 5 (4) ● **DAYDREAM BELIEVER**.....Monkees, RCA
- 6 (14) ▲ **JUDY IN DISGUISE**
John Fred and his Playboy Band, Pye
- 7 (2) ● **MAGICAL MYSTERY TOUR (EP)**
Beatles, Parlophone
- 8 (5) ● **HELLO, GOODBYE**..... Beatles, Parlophone
- 9 (8) ● **I'M COMING HOME**.....Tom Jones, Decca
- 10 (11) **TIN SOLDIER**.....Small Faces, Immediate

NEXT 20: Introducing TREMELOES, MANFRED MANN, AMEN CORNER and BRENTON WOOD

- 11 (18) ▲ **EVERYTHING I AM**.....Plastic Penny, Page One
- 12 (12) **KITES**.....Simon Dupree, Parlophone
- 13 (9) **WORLD**.....Bee Gees, Polydor
- 14 (10) **THANK U VERY MUCH**.....Scaffold, Parlophone
- 15 (27) ▲ **SHE WEARS MY RING**.....Solomon King, Columbia
- 16 (13) ● **IF THE WHOLE WORLD STOPPED LOVING**.....Val Doonican, Pye
- 17 (29) ▲ **I CAN TAKE OR LEAVE YOUR LOVE**.....Herman's Hermits, Columbia
- 18 (21) **PARADISE LOST**.....Herd, Fontana
- 19 (15) **HERE WE GO ROUND THE MULBERRY BUSH**.....Traffic, Island
- 20 (28) **DARLIN'**.....Beach Boys, Capitol
- 21 (—) **SUDDENLY YOU LOVE ME**.....Tremeloes, CBS
- 22 (—) **MIGHTY QUINN**.....Manfred Mann, Fontana
- 23 (—) **BEND ME, SHAPE ME**.....Amen Corner, Deram
- 24 (17) **IN AND OUT OF LOVE**.....Diana Ross and the Supremes, Tamla Motown
- 25 (25) **NIGHTS IN WHITE SATIN**.....Moody Blues, Deram
- 26 (20) **THE OTHER MAN'S GRASS**.....Petula Clark, Pye
- 27 (19) ● **CARELESS HANDS**.....Des O'Connor, Columbia
- 28 (16) ● **SOMETHING'S GOTTEN HOLD OF MY HEART**.....Gene Pitney, Stateside
- 29 (—) **GIMME LITTLE SIGN**.....Brenton Wood, Liberty
- 30 (22) **ALL MY LOVE**.....Cliff Richard, Columbia

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

BEACH BOYS' LATEST SINGLE? DISASTROUS!

I AM a great admirer of Georgie Fame's musicianship so I can only say that I'd much rather he stuck to something with a modern feel instead of a pop feel. It's a shame he's done "Bonnie And Clyde" because it's a song anybody could do and it doesn't do any justice to the great musician Georgie is. That "Magical Mystery Tour" film was very enjoyable. This EP is honestly the best value record I've heard. I've got the Left Banke version of "Walk Away Renee" which was beautiful. I wish they'd bring it out here again because the comparison would be very

interesting indeed. I admire the Monkees immensely. When they started out they were in a very bad position. But they got stuck in and just worked to win some respect from other musicians. Engelbert will sell a million, of course. It's a good song, well sung and well produced, so people shouldn't criticise. Small Faces are going to be very popular this year. They've a great attitude to music and it's good to see they're not trying to be hippy any more. I'm sick to death of "Judy In Disguise", but that comes with being in America so often.

Plastic Penny's disc is fantastic. I like this "Whiter Shade Of Pale" sort of feel. Solomon King, I'm told, is a great bloke. But he's just a good singer. Nothing else. I just love Petula Clark. She's not a great singer by any means but she's a great performer. This latest Beach Boys single is disastrous—and "Wild Honey" was as well. I cannot think what's happened to the Beach Boys.

**NEXT WEEK:
RICK DANE**

Top Ten LPs

- 1 (1) **VAL DOONICAN ROCKS, BUT GENTLY**
Val Doonican, Pye
- 2 (2) **SOUND OF MUSIC**
Soundtrack, RCA Victor
- 3 (3) **SGT. PEPPER**
Beatles, Parlophone
- 4 (5) **THEIR SATANIC MAJESTIES REQUEST**
Rolling Stones, Decca
- 5 (4) **REACH OUT**
Four Tops, Tamla Motown
- 6 (8) **13 SMASH HITS**
Tom Jones, Decca
- 7 (6) **THE LAST WALTZ**
Engelbert Humperdinck, Decca
- 8 (7) **AXIS: BOLD AS LOVE**
Jimi Hendrix, Track
- 9 (—) **PISCES, AQUARIUS, CAPRICORN AND JONES LTD**
Monkees, RCA Victor
- 10 (9) **MR. FANTASY**
Traffic, Island

AMERICAN TOP TWENTY

- 1 (1) **JUDY IN DISGUISE**
John Fred and his Playboy Band, Paula
- 2 (2) **CHAIN OF FOOLS**.....Aretha Franklin, Atlantic
- 3 (5) **GREEN TAMBOURINE**.....Lemon Pipers, Buddah
- 4 (4) **WOMAN, WOMAN**.....Union Gap, Columbia
- 5 (7) **BEND ME, SHAPE ME**.....American Breed, Acta
- 6 (3) **HELLO, GOODBYE**.....Beatles, Capitol
- 7 (16) **SPOOKY**.....Classics, IV, Imperial
- 8 (6) **DAYDREAM BELIEVER**.....Monkees, Colgems
- 9 (9) **I HEARD IT THROUGH THE GRAPEVINE**
Gladys Knight and the Pips, Soul
- 10 (10) **IF I COULD BUILD MY WHOLE WORLD AROUND YOU**.....Marvin Gaye and Tammi Terrell, Tamla
- 11 (13) **SUSAN**.....Buckingham, Columbia
- 12 (17) **NOBODY BUT ME**.....Human Beinz, Capitol
- 13 (14) **DIFFERENT DRUM**.....Stone Poneys, Capitol
- 14 (8) **I SECOND THAT EMOTION**
Smokey Robinson and the Miracles, Tamla
- 15 (45) **I WISH IT WOULD RAIN**.....Temptations, Gordy
- 16 (21) **ITCHYCOO PARK**.....Small Faces, Immediate
- 17 (22) **GOIN' OUT OF MY HEAD/CAN'T TAKE MY EYES OFF YOU**.....Lettermen, Capitol
- 18 (47) **LOVE IS BLUE**.....Paul Mauriat, Philips
- 19 (25) **AM I THAT EASY TO FORGET**
Engelbert Humperdinck, Carrot
- 20 (20) **BABY, NOW THAT I'VE FOUND YOU**.....Foundations Uni



A NEW SINGLE FROM SANDIE SHAW "TODAY"

7N 17441





HERMAN, DAVE DEE, AMEN TOUR HERE

EPISODE SIX CHANGE

EPISODE Six, formerly with Pye, this week signed a contract with MGM records. First single on the new label, probably to be produced by Mike Hurst, is expected at the end of February.

HERMAN'S HERMITS are to make their first British concert tour for over two years. They are to top a package that goes out in March and is likely to co-star Dave Dee, Dozy, Beaky, Mick and Tich.

Herman and Dave Dee team up, in any case, for a mammoth 16-city European tour in April

and May. Dates and venues are being fixed.

Amen Corner, chart-riding again with "Bend Me, Shake Me," are another possible attraction on the bill of both the British and Continental concerts.

HERMAN has previously been reluctant to tour Britain because he was not certain of the size of his following here. But agent Danny Betesh told Disc this week: "His new record looks like being a big hit and, with several Top Ten records last year, he has changed his mind and wants to tour."

Last time British fans saw Herman's Hermits on-the-road was autumn 1965.

Herman, featured on Doddy's "Music Box" on BBC-TV this Saturday (January 27), flies out at the weekend to film for three weeks the title role of "Pinnocchio," the TV feature to be networked in the States next Christmas Eve.

DAVE DEE and Co's new single is another song by their managers, Ken Howard and Alan Blakely, titled "The Legend Of Xanadu" and released next Friday (February 9).

The song—described as having "a big Western epic sound"—will be featured on Radio 1's "David Symonds Show" (January 29), "Jimmy Young Show" (February 1), "All Systems Freeman" (7), and the first of BBC's new "Whistle Stop" shows hosted by Rog Whittaker, which starts February 23.

The boys are also set for "Top Of The Pops" (8) and "Dee Time" (10).

AMEN CORNER have scrapped a "live" EP cut at Romford last month because of technical errors. It will be remade at Cardiff's Sophia Gardens on April 6.



Bee Gees bonanza!

ANOTHER milestone in the phenomenal career of the Bee Gees was passed last Thursday when they received Gold Discs for million worldwide sales of their single "Massachusetts."

The group was presented with the awards at a special party by dancer Juliet Prowse, star of "Sweet Charity."

Bee Gees are not releasing their British hit, "World" in America. Instead Sharon Tandy will release her version of this Bee Gees composition there at the end of this month. Sharon's new British single, out on January 26, will be two Beatle numbers, "Fool On The Hill" and "For No One."

SPAN ON NEW LABEL

MIKE STUART SPAN, fast becoming the toast of pop's "in Crowd," are the first release of new label Jewel Records, offshoot of the jazz/blue beat label, Melodisc, on February 16, with a number titled "Children Of Tomorrow." From February 22 to March 10, the Span tours Denmark, Belgium and Holland with Pink Floyd and Arthur Brown.



Dave: new single

Dave Davies to solo—but only till Kinks tour

DAVE DAVIES is leaving the Kinks to promote his solo career . . . but only until the end of March when the Kinks make their first British tour for two years.

Dave has formed his own backing group and will do dates in Germany, Scandinavia and Belgium as well as a week of concert appearances in Britain in early March.

But then it's back to being a Kink again when the group headlines a three-week package tour still being set up.

Dave's temporary departure from the Kinks—following his Top Ten hit "Death Of A Clown," he had a minor success with "Susannah's Still Alive"—was explained this week by the group's manager Robert Wace, who told Disc: "Dave is not leaving the Kinks—it's simply that the group is doing very few 'live' appearances at the moment and Dave is using the time to do some things on his own."

To tie in with his solo appearances, Dave releases a new single at the end of February. Next Kinks single is set for the same period.

Plastic Penny pick 'Strawberry'

PLASTIC Penny's first album, to be called "Two Sides Of A Penny," is nearly complete and will be released on March 8. Among the tracks are "Everything I Am" (the group's hit single), "Strawberry Fields Forever," "Lucky Old Sun" and "Our Day Will Come."

Radio and TV for the group include "David Symonds Show" (January 29-February 2) and "Dee Time" (February 10). New one-nighter bookings are: Nottingham College (January 26), Narbeth Queens Hall (27), Setton (30), Eastcote (31), Aylesbury (February 2), Manchester (3), High Wycombe Town Hall (6), Dunstable California Ballroom (10).

Countdown

THURSDAY

HERD — Whisky A'Go Go, Newcastle.

Diana Ross And The Supremes—Talk of the Town, London (until February 4).

Pop North (Radio 1—1 p.m.)—Spencer Davis Group.

Traffic—Assembly Hall, Worthing.

FRIDAY

MOVE—Colville Grand Hall, Leicester.

Love Affair — Tigers Head, Catford, London.

Herd — Queens Ballroom, Blackpool.

Amen Corner — Highbury Technical College, Portsmouth.

Simon Dupree and the Big Sound—High Hall Residence, Birmingham.

Dave Dee, Dozy, Beaky, Mick and Tich—Bingley Hall, Birmingham.

"All Systems Freeman" (BBC 1—6.40 p.m.) — Sandie Shaw, Eric Burdon, Move, Danny Williams, Bee Gees, Buckingham.

"Crackerjack" (BBC 1—4.55 p.m.)—Tremeloes, Tony Blackburn.

Plastic Penny—Regal College, Nottingham.

Joe Loss Show (Radio 1—1 p.m.)—Tremeloes.

Traffic — City of London University.

SATURDAY

PROCOL Harum — Gliderdrome, Boston.

Move — Pier Ballroom, Hastings.

Simon Dupree and the Big Sound—St. George's Ballroom, Hinckley, Leics.

Dave Dee, Dozy, Beaky, Mick and Tich — Imperial Ballroom, Nelson.

Manfred Mann—Nottingham University.

Georgie Fame — Corn Exchange, Chelmsford.

"Dee Time" (BBC 1—6.25

p.m.)—Cilla Black, Tremeloes, Solomon King.

Plastic Penny — Queens Hall, Narbeth, South Wales.

"Saturday Club" (Radio 1—10 a.m.) — Tremeloes, Kenny Lynch.

"Pete's People" (Radio 1—10 p.m.)—Scott Peters, Spectrum.

Traffic — California Ballroom, Dunstable.

SUNDAY

"SUNDAY Night at the London Palladium" (ATV)—Diana Ross and the Supremes, Tom Jones.

Georgie Fame—Starlite Ballroom, Greenford.

Top Gear (Radio 1—2 p.m.)—Eric Burdon and the Animals, Denny Laine, Move, Nice, David Bowie, introduced by John Peel and Tommy Vance.

MONDAY

SIMON Dupree and the Big Sound—Top Rank, Wolverhampton.

Bonzo Dog Doo Dah Band—Top Rank, Cardiff.

Traffic — Pavilion Ballroom, Bath.

TUESDAY

AMEN Corner — Ritz Ballroom, Bournemouth.

Tremeloes—Ice Rink, Bristol.

"Chla" (BBC 1—8 p.m.) — Tom Jones, Jimmy Edwards, Roy Castle, Harry H. Corbett.

Traffic/Spooky Tooth — Marquee, Wardour Street, London.

WEDNESDAY

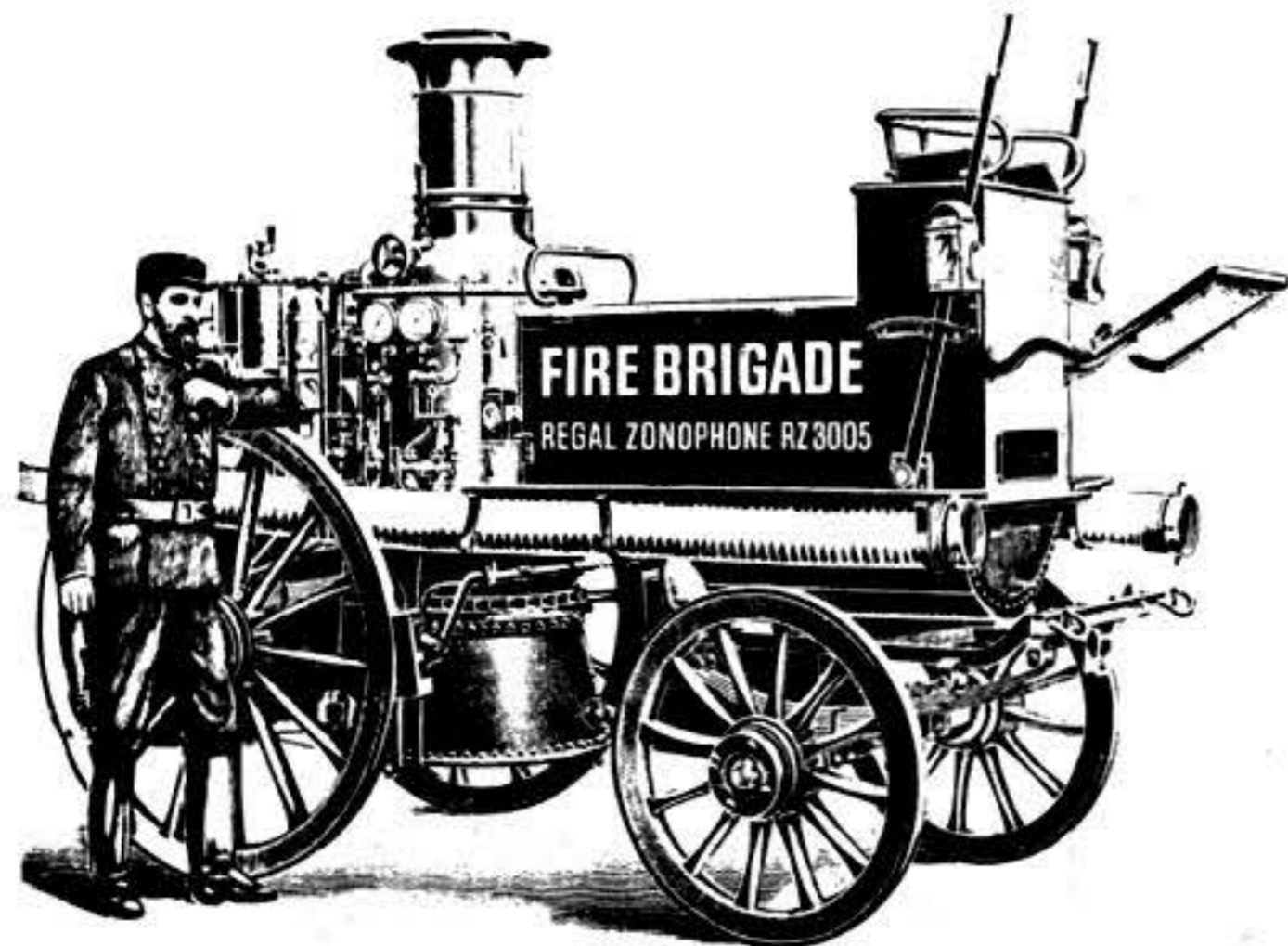
LOVE Affair — Pavilion Ballroom, Bournemouth.

Amen Corner — Savoy Ballroom, Lyme Regis.

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THE MOVE



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John Fred with Trens in April

TREMELOES, who return to the charts this week with "Suddenly You Love Me," are set for another co-topping nationwide tour commencing April 6 for 24 days.

Promoters Peter Walsh and Danny Betesh are currently completing negotiations for two other big name British groups and possibly John Fred and the Playboy Band (whose "Judy In Disguise" rises to No. 6 in the chart this week) to make up the bill.

Starr, Rose, Diddley tours,

EDWIN Starr opens a three-week British ballroom tour at Tamworth Assembly Rooms tomorrow (Friday) and is followed into the country for similar tours by Robert Parker and Tim Rose next month.

"Barefootin'" star Parker opens at Tadcaster Boulevard (February 9) and tours for two weeks; "Morning Dew" man Tim Rose, here for three weeks, opens on STV's "New Release" (February 16).

All three acts are brought in by agent Terry King, who is arranging a Bo Diddley tour for April. And this week King was at the Cannes Midem Festival fixing more US artist tours.

FRANCOISE HARDY HERE

TOP French singer Francoise Hardy flies into Britain on February 8 for a five-day university tour with folk singer Steve Benbow. Francoise will be backed by her own five-piece group and three girl singers. Dates are: Sussex (9), Liverpool (12), Durham (13), Birmingham (14) and Southampton (15).

THE WHISKY A'GO GO PRESENTS

TUESDAY, JANUARY 30:

THE WHISKY A'GO GO REVIEW

featuring

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THE LAMB BROS. AND CO.

and their four dancers and six singers

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WHISKY A'GO GO

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LULU 'OSCAR' ROW

LULU'S new single will be a Tony Hazzard number "Peaceful Heart" released next month. She recorded it in London with Mickie Most on Sunday.

Lulu's second major film appearance has now been definitely fixed. She starts work on a musical in Britain during July. Film will have an American producer and shooting will take two months.

In Denmark this week Lulu won a landslide victory and was voted the World's Top Singer in a poll there. She tours Denmark later this year.

Gold Foundations

FOUNDATIONS were yesterday (Wednesday) awarded a Gold Disc to mark world sales exceeding one million for "Baby, Now That I've Found You." Record is currently rising in America's Top 20.

New bookings for the group include Streatham Locarno (tonight, Thursday) and Leeds University (February 2).

In America, a row has blown up over Lulu's single, "To Sir With Love," which topped the US charts for five weeks. Although the song was universally acclaimed and the film broke box office records, it has NOT been nominated for an Academy Award.

"Of course, we are rather upset. Especially as the song was voted the best of last year by 'Billboard' in the States. It seems a rather odd situation, to say the least," Lulu's manager, Marian Massey, told Disc

LOVE AFFAIR PLAN TOUR

LOVE AFFAIR are being lined up for a theatre tour in late April/early May by agent Harold Davison, and may also do a series of Sunday concerts this summer.

Britain's new No. 1 group plays Catford Tiger's Head tomorrow (Friday). Other dates: "Doddy's Music Box" and Ross-On-Wye Top Spot (Saturday), Stockport Tabernacle (Sunday), Bournemouth Ritz (31), Yeovil Liberal Hall (February 1), Tavistock Town Hall (2), Margate Dreamland (3), High Wycombe Town Hall (6), Stevenage Locarno (7), Wandsworth Town Hall (8), "Crackerjack" and Dunstable California (9), Manchester New Century Hall (10), Birmingham "Crown and Cushion" (11).

SUPREMES—STUNNING AND SENSATIONAL!



A SHOWBIZ - PACKED crowd at London's Talk Of The Town would be expected to give a tumultuous welcome to such a billtopping act as the Supremes, who opened a fortnight's season on Monday.

But superlatives and rapturous applause are sometimes justified. This was such an occasion. If ever a group lived up to its name, then it is the Supremes.

Dressed to kill in white gowns scintillating like a Kimberley diamond mine, they slayed the audience with a non-stop, full hour's performance and took three encores.

Opening with a well-chosen medley including such standards as "Stranger in Paradise" and "Without A Song," they ran through their familiar hits, winding up with a moving rendition of "Somewhere."

Diana Ross revealed a deft touch of comedy with nicely-timed remarks like: "We have a different show every night—our conductor drinks." And Cindy Birdsong and Mary Wilson played along nicely, often taking the gentle mickey out of Diana.

Apart from their singing, it is the perfectly co-ordinated movements of the Supremes that make the act so fascinating. The girls move with a grace and rhythm that weaves an hypnotic spell.

So many singers' movements seem contrived, and—let's face it—corny. But, though the Supremes' routine is doubtless contrived in the sense that it is perfectly rehearsed, it swings with a cool poise that seems almost alien to Britain. The Supremes are superb on records. In person, they are just—supreme.

LAURIE HENSHAW

PEDDLERS

YOU AIN'T seen nuthin' till you've seen the mighty Peddlers—and that's a fact! Why this truly talented and musically magnificent trio isn't regularly among the chart best-sellers, beside people like Price and Fame, is a mystery.

Roy, Tab and Trevor—currently catching the crowds at Cesar's Palace, Luton—are definitely one of the best small combos in the business. For a long time they've been the talk-of-the-town among pop's "in" crowd—but sadly neglected by the record-buying public.

They are a happy marriage of sounds and ideas which produces a fascinating and very distinctive rhythm pattern. The magic of Roy's organ-playing old blues/soul voice! the demon-like antics of Trevor at the drums; and Tab's at times timid yet relaxed guitar work.

Their act is slick, snazzy while superbly sophisticated, as they breeze effortlessly through standards like "Misty," "Time After Time" and "Who Can I Turn To" and also prove they have a

very competent line in comedy to suit the nightclub atmosphere.

If you like your pop music jazz-tinged in the Fame vein—then go and hear the Peddlers. You won't be disappointed!

MIKE LEDGERWOOD.

Cliff, Shads TV special

CLIFF Richard and the Shadows are to star in their own hour-long spectacular on Rediffusion in June.

No guest artists are being booked and Cliff and the Shads record the show on February 5-6. Rediffusion decided to give Cliff this show as a result of big viewing figure for his pantomime on Christmas Day.

It is doubtful, however, whether drummer Brian Bennett will be fit for the show, as he is recovering from an appendicitis operation.

FREEDOM, the group formed by breakaway Procol Harum boys Ray Royer and Bobby Harrison this week signed a major recording contract with Mercury Records.

SCOTT MAY JOIN LONG JOHN TOUR



LONG JOHN: new single

SCOTT WALKER has been approached to make his first solo theatre tour of Britain to co-star with Long John Baldry in a 22-day package tour starting early March.

Scott would close the show but share top billing with Baldry, whose manager, Stephen Komlosy, is co-promoting the tour with Arthur Howes.

Komlosy's new group, Elmer Gantry, and a variety act—probably the Monarchs—are also being added.

Scott's manager, Maurice King, refused to confirm the tour but Disc understands that negotiations are at an advanced stage.

Baldry, whose next single "Hold Back The Daybreak" is out on February 9, guests on Rediffusion's "International Cover Girl Competition" show from London's Royal Lancaster Hotel next Tuesday (3.30) when he sings "Annabella," B-side of "Heartaches."

RICK FOR BERMUDA

AFTER completing his four-week series of "Rick Dane Presents," the Radio 1 DJ flies to Bermuda to open his own discotheque.

From there, Rick moves on to New York for 14 days to promote "The Mini Mob," the film in which he stars with Georgie Fame.

SUPREMES ON JONATHAN TV?

"GOOD Evening," the Saturday evening pop show hosted by Disc columnist Jonathan King, was at press-time negotiating a five minute appearance on film by the Supremes for screening this Saturday (January).

Move! Procol show

MOVE make their first visit to America next month when they appear with Procol Harum, Jefferson Airplane and Moby Grape in two concerts at New York's Village Theatre.

Radio and TV dates for the Move are: "All Systems Freeman" (Jan. 26), "New Release" (Feb. 2) and "Top Of The Pops" (Feb. 1), "Top Gear" (Jan. 28), "Saturday Club" (Feb. 3), "Pop North" (8) and "Pete's People" (16).

Anita world tour

ANITA HARRIS starts a three-month world tour on March 15 by cutting an album in America with the 110-piece Philadelphia Philharmonic Orchestra.

The album will again include a special Beatles symphony—an extension of the Beatles Rhapsody on her "Just Loving You" album—and Alan Tew, David Whittaker and Leonard Bernstein will direct.

Anita then makes a series of TV appearances in the States before flying on to Australia, South Africa and back through Europe. While away, she will be recording "Anniversary Waltz" in eight languages.

The tour starts a week after Anita's pantomime appearance at Coventry Theatre ends on March 8.

CONGRATULATIONS TO THE TREMELOES

CHIP, DAVE,
ALAN, RICK

on the award of a Gold Disc
for world sales exceeding

1,000,000

copies of 'Silence is Golden'

Next contender for The Tremeloes:-

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Stars Of '68

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Anita Harris

ANITA HARRIS

ANITA HARRIS MAL 761

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CHRIS BARBER'S JAZZBAND

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Downtown With Tony Hatch

THE TONY HATCH SOUND

THE TONY HATCH SOUND MAL 767

Camelot

CAMELOT

CAMELOT MAL 764

Price, Eric and Hendrix off to USA

JIMI Hendrix, Eric Burdon and Alan Price head a five-group invasion of America on Tuesday—guaranteed to earn them over half-a-million dollars (£170,000) plus percentages. Jimi Hendrix Experience and Soft Machine open in San Francisco on February 1 and play concerts throughout America until March 3. Eric Burdon and the Animals and the Eire Apparent open in Jackson on February 1 and are on tour until Honolulu (April 14). Alan, the only member of the package NOT flying to the States (he leaves by "SS United States" on Saturday and returns by the "Queen Elizabeth" on March 25) opens his tour in Detroit on February 7. Hendrix's first album "Are You Experienced," has been awarded a gold disc for sales worth one million dollars, and "Axis: Bold As Love" is reported to have sold half million dollars' worth in the first four days of issue.

CAPTAIN BEEFHEART BLOWS WILD!

MR. DON VAN VLIET caused a more restrained audience than usual to demand a lot more of what they had been listening to for three-quarters-of-an-hour at London's Middle Earth on Saturday. Why? Simply because... Don Van Vliet is Captain Beefheart!

Bold like Henry the Eighth, benign as a monk, humorous as the Marx Brothers and one of the most incredible vocalists I've ever heard—Captain Beefheart and his Magic Band, on their first visit from their native Los Angeles, musically assaulted the biggest crowd I've ever seen at Middle Earth. And one of the happiest. The Captain berated, exhorted, howled, pleaded. The Magic Band was indeed magical, delivering the tightest, hardest, most together sound imaginable from a rock line-up. The Captain blew a weird multi-coloured pipe, played harmonica and amplified flour-grinder.

"And that," said one thoroughly stunned deejay after a repeat performance at the Speakeasy the following night, "was Captain Beefheart and his Magic Band—although they don't look anything like the picture on my album. But it was them."

It was, indeed.
 HUGH NOLAN

German 'Saturday Club'

FORMER Caroline DJ Tom Edwards, who recently landed the Monday "Midday Spin" spot on Radio 1, has also been booked for the Saturday afternoon 2-4 p.m. show for four weeks from February 24, Former Radio Londoner, Mark Roman, fills the spot from this week until February 17. The Keith Skues show, "Saturday Club," is planned to come from Radio Merseyside on February 10 as a boost for the BBC's local radio stations and the 500th anniversary of "Club" next month may be broadcast in Cologne with former host, Brian Matthew, making an appearance.

MILLION £1 POP PARTY!

MILLION pounds worth of pop talent was assembled in London last week for the launching of Grapefruit, first group signing to the Beatles' Apple music publishing company. Pictured together below with members of Grapefruit are (left to right): Rolling Stones' Brian Jones, Donovan, Beatles Ringo and John, Cilla Black and Paul McCartney. Grapefruit line-up is (left to right): George Alexander, Pete Swettenham, Geoff Swettenham and John Perry. Their debut disc is "Dear Delilah."

• BEATLES have been approached by TWIGGY to produce her first film later this year. It is believed to be the sort of project which could be handled by their Apple Films company—but nothing has been agreed or finalised about the production or music for it. However, John, Paul, George and Ringo have expressed initial interest in the idea.

• PAUL McCARTNEY, Disc understands, was one of the star pop names involved in the recording of PAUL JONES' new single, his first produced by Peter Asher. Paul played drums on the session, shortly before the ex-Manfreds singer left for an Australian tour with the Who and Small Faces. Record, an original number, is out on February 16—two days after his return. He will be seen on BBC's "Doddy's Music Box" (17), STV's "New Release" (23) and the "Rolf Harris Show" (March 2).



BEATLES SONG AS CILLA SINGLE

CILLA BLACK'S new single will almost certainly be a specially written composition by Beatle Paul McCartney with which she will open and close her TV shows. Title is "Come Inside Luv" and Cilla sings it on the first of her 50-minute spots next Tuesday (January 30) on BBC-1 (8 p.m.). It is the third Beatles song she has released as a single. Others were "Love Of The Loved" (September 1963) and "It's For You" (March 1965). The single is set for February, followed by her album "Sher-oo!" in March.

'Playboy' Pet

PETULA CLARK has been voted World's No. 1 Girl Singer in an International Pop Poll run by "Playboy" magazine. Frank Sinatra is top male singer. Herb Alpert won Best Trumpeter and two other sections—Best Instrumental Group and Best Small Combo.

COLIN NICOL QUITS

RADIO Luxembourg DJ Colin Nicol quits the station at the end of this month and returns to England on a freelance basis.

DONOVAN: HOUR-LONG TV, 'DOUBLE' LP RECORD

DONOVAN'S American double album "Gift From A Flower To A Garden" has already sold over 100,000 copies in the States to become the biggest-ever "double" seller. Plans for Don to film a 60-minute spectacular for American and British colour TV are currently in progress. Donovan will write both script and music and hopes to sign well-known actors to star with him. Donovan's next American album will probably be "Donovan Live At The Anaheim Bowl, Los Angeles," recorded before an audience of 140,000 last year.

New Pink Floyd

PINK Floyd have added 21-year-old singer-guitarist David Gilmur to their line-up. Gilmur, from Cambridge, is currently recording with the Floyd who embark on a first European tour on February 18 which includes an appearance at the first European International Pop Festival in Rome.

'Fantasy' track Traffic single

TRAFFIC'S next single, to be released on February 23, will be a track from their latest album "Mr. Fantasy". A-side is "No Face, No Name, No Number." B-side has yet to be decided. Group tours Australia and Japan in April and May to promote "Here We Go Round The Mulberry Bush."

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PROBY: how I started this ballad kick

P. J. PROBY arrived at our appointed meeting place in murky Soho accompanied by a huge, black-coated gent who turned out to be his right-hand man, Joe Van de Luyts, and carrying a small black case that could have contained a musical instrument or, more appropriately, a Derringer.

Of course it contained neither instrument nor Derringer. Instead, our Jim joyously threw back the lid to reveal... a bottle of Bourbon, while a pretty tune tinkled away from some secreted mechanism. "My baby!" he said, pouring out drinks for all.

Drink and P.J. have been synonymous in the past. The picture hasn't altered, even if Proby has. And drink had much to do with the succeeding discussion on the changing face of pop since Proby made it front-page news in the good old days of 1964.

"It was all very well being the raving maniac of London and the bad boy of pop," he said, pouring himself a second Bourbon. "People may have been entertained by it all but it ruined me. It lost me all my money and left people thinking I was a crackpot."

"But that's PROBY not the only reason why, if I started again, I wouldn't carry on with that raving act. I just don't think there's a market for that kind of thing any more."

"I didn't deliberately set out to get a raving image—I still insist that the pants-splitting thing was not on purpose—but it became a gigantic act. I was trying to entertain the public at much cost to me. But the materialistic cost was nowhere near as disappointing as finding how short the British memory was when I returned last year."

"Nobody wanted to know me any more."

In agony

"When I came back to Britain last autumn I was lying in bed in agony and a doctor came along and prodded me and said if I didn't stop drinking he'd give me a year to live. So I stopped—for three days. Then another doctor came up and said it wasn't as serious as all that—I'd just got a liver complaint."

Into the glass dribbled Bourbon No. 3. "So I still drink—but I've changed. I'm tired of keeping up that P. J. Proby facade. I don't know whether it comes with age or not [he's now 29, but looking a lot more handsome since he went into check suits and shorter hair] but I'd rather be respected for talent than for being a raver. "In the past all I played were ballrooms where you get a wild, screaming scene. But lately, I've been doing the clubs and cabaret audiences give you a different attitude."

"It's difficult, though, trying to persuade the public that this is what I really want. They are still coming to these clubs in the hope of seeing me split my pants; they still want a raving cat on stage."

At present Proby is hoping to secure a new work permit which will enable him to plug his overdue new single, "Your Day Today," and an album due out in February. He agrees he should be aboard the current balladwagon. "I started all this ballad kick—then Tom and Engelbert came along, everyone climbed on and now I'm the caboose."

BOB FARMER



★ Maurice Bacon



★ Lynton Guest



★ Steve Ellis



★ Mick Jackson



★ Rex Brayley

Looking at the LOVE AFFAIR

ON INSTRUMENTS...

MAURICE BACON (15): Drums.

LYNTON GUEST (16): Piano, organ, alto sax, guitar.

STEVE ELLIS (17): Vocalist. Also very simple drumming!

MICK JACKSON (17): Bass guitar, guitar, piano, organ.

REX BRAYLEY (19): Guitar, piano, bass, drums, organ.

ON CLOTHES...

MAURICE: Groupy.

LYNTON: Very flamboyant.

STEVE: Casual—and anything smart!

MICK: Anything that takes my fancy.

REX: Suits; casual.

ON HOBBIES...

MAURICE: Bowling, running, jumping, skipping and sleeping!

LYNTON: Football, cricket, learning new and interesting things, anything to do with music.

STEVE: Bowling, football, thinking, friends, fun... I've no time really to put my mind on anything.

MICK: Sketching, painting, listening to modern jazz.

REX: Music, cars, sleep.

ON PETS...

MAURICE: Samoyed dog called "Chummy!"

STEVE: Dog called "Twiggy."

REX: Cat called "Pepe."

ON CARS...

MAURICE: Three Rolls Royces (toy ones).

STEVE: No money!

MICK: Can't drive!

REX: Vauxhall De Luxe.

by DAVID HUGHES

ON RECORDS...

MAURICE: "Wild Thing"—Troggs; "Morning Dew"—Tim Rose; "House Of The Rising Sun"—Animals.

LYNTON: "I Need You"—Impressions; "Since I Lost My Baby"—Action; "Grow Closer Together"—Impressions; "Rondo A La Turque"—Mozart.

STEVE: "Substitute"—Who; "Yesterday"—Ray Charles; "Every Little Bit Hurts"—Brenda Holloway.

MICK: "Eleanor Rigby"; "Summertime"; "Here, There And Everywhere."

REX: "Yesterday"—Beatles; "Are You Experienced"—Jimi Hendrix; "Air On A 'G' String"—Bach.

ON CIGARETTES...

MAURICE: Dunhills.

LYNTON: Dunhills or Consulate.

STEVE: Lynton's and Mick's!

MICK: Dunhills usually.

REX: Benson and Hedges.

ON LIKES...

MAURICE: Photographers.

LYNTON: Going home to Leicester; people who are tolerant of others; being happy and care-free.

STEVE: Thinking; bubble gum; "Twiggy" (my dog); Ray Charles; playing dates; FUN!

MICK: Turkish Delight; slim, tall, long-haired girls.

REX: Fast cars; prawn cocktails; nice people.

ON DISLIKES...

MAURICE: Snow.

LYNTON: Onions; ignorance; being bored.

STEVE: Narrow-mindedness; racial prejudice.

MICK: Hypocrites; turnips; beautiful things!

REX: Tea leaves; cold weather; people who get the moods.

ON MARRIAGE...

MAURICE: I'm too young to even think about it.

LYNTON: Marriage is OK for those who believe in it. I don't believe in getting married in church, and think there's far too much rigmarole attached to getting married anyway.

STEVE: The thought's never crossed my mind.

MICK: You couldn't give me enough space to put all my views down. Anyway, I'm not married.

REX: I want to get married—eventually.

ON FEARS...

MAURICE: That one day Mick's amplifier will fall down on top of me.

LYNTON: Growing old, and being a failure.

STEVE: Old age; God; failure.

MICK: Becoming narrow-minded.

REX: Ghosts and icy roads.

ON POLITICS...

MAURICE: None.

LYNTON: Very Left Wing.

STEVE: I don't want to know because of my age. In four years' time—who knows?

MICK: Not really interested.

REX: No comment.

ON AMBITION...

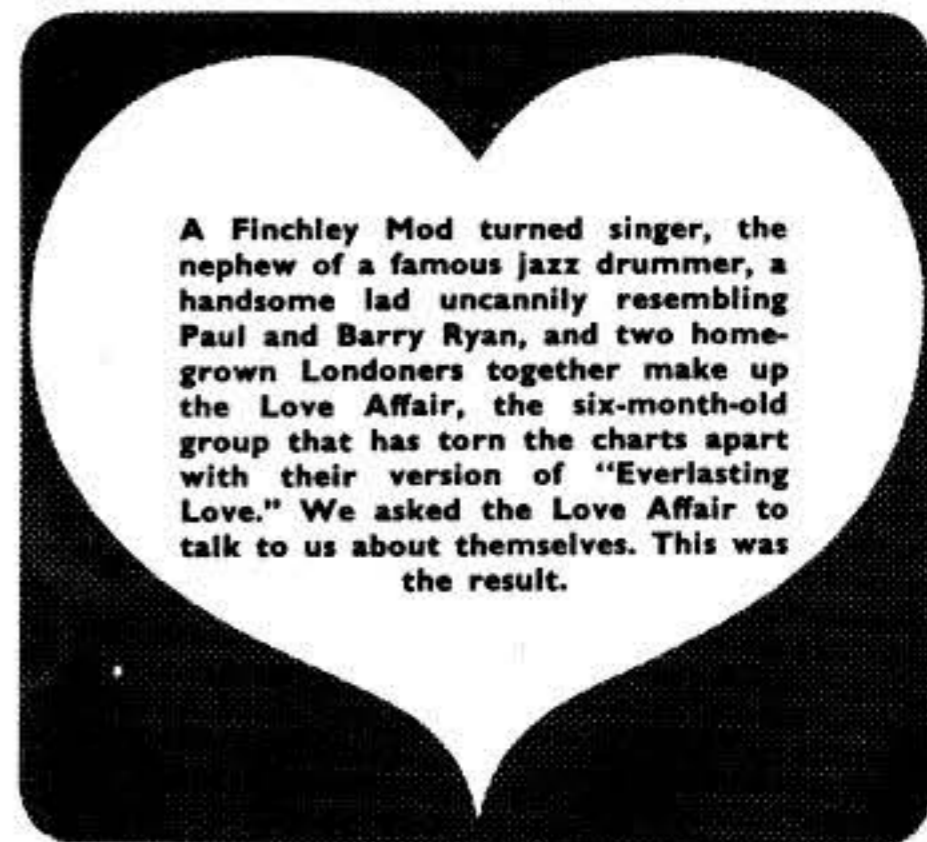
MAURICE: To be successful.

LYNTON: To be very successful and achieve lasting happiness.

STEVE: To have my own business.

MICK: To be content.

REX: To acquire a taste, and appeal to the public. To be a big personality.



A Finchley Mod turned singer, the nephew of a famous jazz drummer, a handsome lad uncannily resembling Paul and Barry Ryan, and two home-grown Londoners together make up the Love Affair, the six-month-old group that has torn the charts apart with their version of "Everlasting Love." We asked the Love Affair to talk to us about themselves. This was the result.

MATT HELM RIDES AGAIN...



with The Ambushers on his back and some fun on the side!

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Look out! LULU's got designs on you!

LULU is the latest showbiz personality to launch herself on to the highly-competitive fashion design scene.

Not long ago, ex-art school student Sandie Shaw announced she proposed to design clothes for the flourishing boutique business. And only the other day that famous star, Elizabeth Taylor, made a special flight to Paris to unveil a wedding dress she's designed.

Now it's little Lulu, that bundle of fun and frolic, who's lending her name to a line of clothes. "No one's pretending Lulu's a dress designer," a spokesman told Disc. "But she does have a lot of bright ideas about fashion. Her personal choice of outfits is always bright and interesting and she'll work in a purely advisory capacity."

Says Lulu: "It's only now—with the film and everything—that I've a chance to do my bit for Britain."

"Fans always ask me where I get my clothes—and it's basically for them I'm doing it."

Lulu has signed with Lenbry Fashions, a subsidiary of the Calico Printers Association, the largest textile and fashion group in Britain, with over 350 shops and stores. "I'm not a designer, it's true. I'm working in conjunction with two young designers actually."

She'll pass on her own individual ideas about style and design for coats, suits, slacks and dresses and the first of her range—to be called the "Lulu Collection"—will hit the shops in a few weeks' time.

A special company called "Lulu By Lenbry" will market her fashions throughout the world.

So next time you see her on TV and admire the outfit she's wearing, the chances are that she'll be modelling one of her own designs and you can pop round to your local boutique and buy one just like it.



● 'Lulu does have a lot of bright ideas about fashion'



Dylan digs us the most, says 'Mighty' Manfred

● by BOB FARMER

AS "Mighty Quinn" started showing signs this week of becoming a mighty big hit, Manfred Mann stopped sponging down his car, put on Beethoven's violin concerto, sat back and sighed contentedly: "Well, that's postponed the finish for a bit longer."

Manfred is one artist with no illusions about the status of pop stars. "It doesn't matter how many hits you've had in the past—and we've had plenty — your livelihood depends on the next disc becoming a hit. Then you can sit back and say to yourself 'Well, that's us secure for a couple more months.'"

In fact, the Manfreds had been looking most insecure until "Mighty Quinn" came along, courtesy of Bob Dylan. They are always so highly selective about issuing singles that they often leave us waiting many months between releases. But for all this care and consideration, they missed out badly with their last single "So Long Dad."

"It appeared a very corny record, but really it was rather subtle with a lot of pathos. It would have been our thirteenth successive hit had it made it, not that I'm superstitious," remarked Manfred. "It was obviously depressing, but it failed so miserably that we quickly knew it was a flop and so we weren't moping about the place for long."

"Perhaps it was a good thing for us. We were beginning to assume that if we made what we considered a good record, it would get away all right. But we've never made the mistake of feeling that we're past the stage of having to get hits. Maybe that's why we have lasted."

"Mighty Quinn" is certainly going to extend their time at the top.

"It's our third Dylan single — the others were 'Just Like A Woman' and 'If You Gotta Go, Go Now' —and I read the other day that Dylan thinks we have made the best recordings of his songs."

"When you consider that people like Peter, Paul and Mary, Joan Baez and the Byrds have recorded his material, that sort of statement knocks us out. Yet none of us have ever even met the bloke!"

Come to think of it, not many people have really met the Manfred Mann group, apart from its owlish leader and Mike d'Abo.

"It doesn't matter how many hits you've had in the past"

"A pity," thought Manfred. "Take Mike Hugg—he's the person who's most overlooked. He contributes a lot to the group—he wrote all the songs in "Up The Junction" although we collaborated on the score. But he's also a quiet bloke. And the pop publicity machine favours those who can talk."

"Then there's Tom McGuinness, who is also overlooked. And this is strange because once you get to know him, he happens to be one of the sharpest loudmouths you could know! He can sit there at the head of the table like Oscar Wilde with his admirers all round him, tearing people to pieces with his wit."

"He's also able to write well, talk well and is a great blues guitarist—but the public see him as someone who strums away behind hit records and doesn't open his mouth. But Tom in fact is a lion."

There is also Klaus Voorman, who plays prettily on flute but otherwise appears somewhat the outsider of the group. "I'm afraid Claud—that's what we call him—does tend to be left out of things."

"Very often it's the old boys of the group who land up making decisions. Claud lives fairly quietly and the only time he really opens out is when he's irritated with me. But then I suspect that's everybody's primary feeling in the group!"

This leaves me the most improbable member of the group, Mike d'Abo. Improbable because whereas the Manfreds are homeloving, family types, Mike is very much Mister Show Biz. "His style of living is always looking good, dressing snappily, living in a beautiful flat in the heart of Town—which contrasts very strongly with my total absence of style."

"I don't know what he thinks of my way of life—but he tends to look disapprovingly if I turn up to do a TV show in jeans and some fur. 'I think what you plan to wear is rather predictable,' he'll say, coldly."

It really doesn't do Mike d'Abo much good. Manfred is far too set in his ways to alter. He leads exactly the life that d'Abo put down in "Semi-Detached Suburban Mr James," the only difference being that Manfred's house isn't a semi.

He lives in a rather ugly road out in suburbia with his wife, his children, his dog and his car, which he washes himself. He is everything you wouldn't expect a pop star to be.

He says: "Everything about me typifies 'Semi-Detached Suburban Mr James.' Everything that is boring applies to me. I looked for a bargain price house here at £6,500 whereas I would have to pay about £30,000 if I wanted to live somewhere fashionable like Hampstead. I bought a reliable little car rather than some expensive showy car. I am really a rather boring person."

"The most important thing to me, though, is making sure my children grow up happy and without complexes about sex and so forth. It's all very well for young people to march against the Bomb, picket the American Embassy, refuse to buy boxes of apples from South Africa—but this sort of protest doesn't create much influence."

"The only thing that a person, if he's a parent, has control of is another human life. This sounds like me preaching, but it's my own belief."

★ IN-DEPTH FOCUS ON FAM

"I've always been slow, boring and dull" says Georgie Fame of himself and gives a chuckle that belies the fact—if you believed it in the first place.

Obviously he's not, and yet Georgie Fame the person is not an easy man to penetrate. He's very basic and yet you feel there is a lot locked away that never comes out.

On the surface he is a casual swinger. On stage in a silk suit, his fingers clicking, his eyes closed, he IS the music and not the person. Off stage he is casually friendly, sitting in a club with his friends he will give you a cool "hello," but it is careful. You could never accuse Georgie of being overbearing or over-magnanimous.

Despite his outward calm, his air of carefully nurtured maturity, you feel you would be wary to approach him in the right way. There is a spark there that could erupt into rudeness or just plain disinterest.

Like so many people whose life really revolves round music on a far more serious level than most in the pop world Georgie, you feel, is not forthcoming with every one and would react violently to a fool.

"I don't lose my temper—I just get upset. I get upset with myself for forgetting things. There were a couple of numbers in the show at the May Fair (London) that I'd meant to change soon after we started there. But until I got up to do them I forgot all about it. Then I thought 'we're supposed to have cut that one out.'"

"I wish I had a sense of humour. My friends call me heartless and one or two other lovable things and it hurts me deeply. I do have humour but it's the hysterical kind and only comes on when I'm really beat."

"Yes, I like making friends but sometimes I feel I'm not getting anywhere. I think it's because I never listen to what they're saying half the time—my mind wanders. I think I'm a polite obliging person; I am, aren't I? But even my best friends accuse me of being rude."

Georgie Fame, now having grown to giant stature in a

business that bows down to giants and wants to befriend them overnight, is oddly not suspicious of those who suddenly show interest in them.

Other stars have admitted to an inbuilt suspicion of everyone, approaching them with a careful waryness. But Georgie's friends are other solid musicians or someone like his best friend, Mike O'Neill—currently acting as a porter but who writes many of the songs Georgie has recorded.

"I'm planning to form a publishing company with him. Originally in Leigh we were rivals—on a Jerry Lee Lewis kick. He was Nero of a group called Nero and the Gladiators and I didn't really get to know



● Romance blossomed originally for going strong ever since. This shot was tak

Alan Price Set

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The Plague

Looking for the sun F 12730

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All strung out RCA 1659

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RELEASE THIS WEEK

DECCA gro

'GANG-BLASTING' CHART-BUSTER

ring and dull, at's me—says onnie' Georgie

properly until I came to
on to work with Billy
ved my life a couple of
s by putting me up at his
and it was half through
that my current approach
music came about.

is a great admiration for
Mainly because he really
guy who has never ever
ged. Totally unaffected,
way I'd like to be.

times, you know, I wish
ept my roots. If there'd
a way to run this
less from Leigh I would
done. I wouldn't have
such a schizophrenic
I'd have been a down-
rth solid North Country

why it's nice when my
ts come down—they've

been here for the last four
days, that's why I'm so
shattered. I lapse back into
the accent and everything,
but you've got to change and
let go unfortunately. I always
admire the Beatles for staying
so purely Liverpudlian."

At 24, as the leader of a style of
music and a group of hand-
picked, much-admired music-
ians, Georgie admits to worry-
ing about very little. He says
his main responsibility in
what he calls a fairly un-
responsible attitude to life is
his group, his dog and his
"chick."

"I don't have a worrying
nature. I nearly fell out of the
window a minute ago—I
wasn't worried, which is just
as well! I enjoy being responsi-
ble for the band but I hate a

lot of things thrust on me. I
need a manager and an agent
and someone to get me
organised because basically
I'm pretty chaotic.

"But I don't feel secure musically. I get the feeling some-
times that I might change our
whole scene in six months
from now. I'm happy doing
what I'm doing but I won't be
satisfied until we've reached
the ultimate.

"No, I can't see me doing
anything other than being a
musician even if it comes to
the point that I can only be a
musician in my own front
room or at a party."

Not big-headed

There are a lot of pointers to the
personality of Georgie Fame.
One is that he is not big-
headed—and this only is
surprising when you see really
excellent coloured musicians
from America greeting him
with the fervour of a long lost
brother and digging what he's
doing as though they were
listening to themselves.

But the main one perhaps is
that, in a business where
romance blossoms and fades
and drops stone cold dead in
the heavy atmosphere of easy
attainability, Georgie and his
black-haired girlfriend Carmen
have been together for six
years.

"Marriage? I think it's all right
but 90 per cent of the people
I know who are married are
just two people living to-
gether who are really bored
with each other.

If Carmen wanted to marry I
suppose I would, but as long
as we're happy the way we
are we'll stay that way!"
PENNY VALENTINE.



Georgie and then schoolgirl Carmen six years ago—and has been
at a fancy dress party Georgie threw in London for Carmen's birthday



I wish I had a
sense of humour.
My friends call
me heartless...

Warm Sounds

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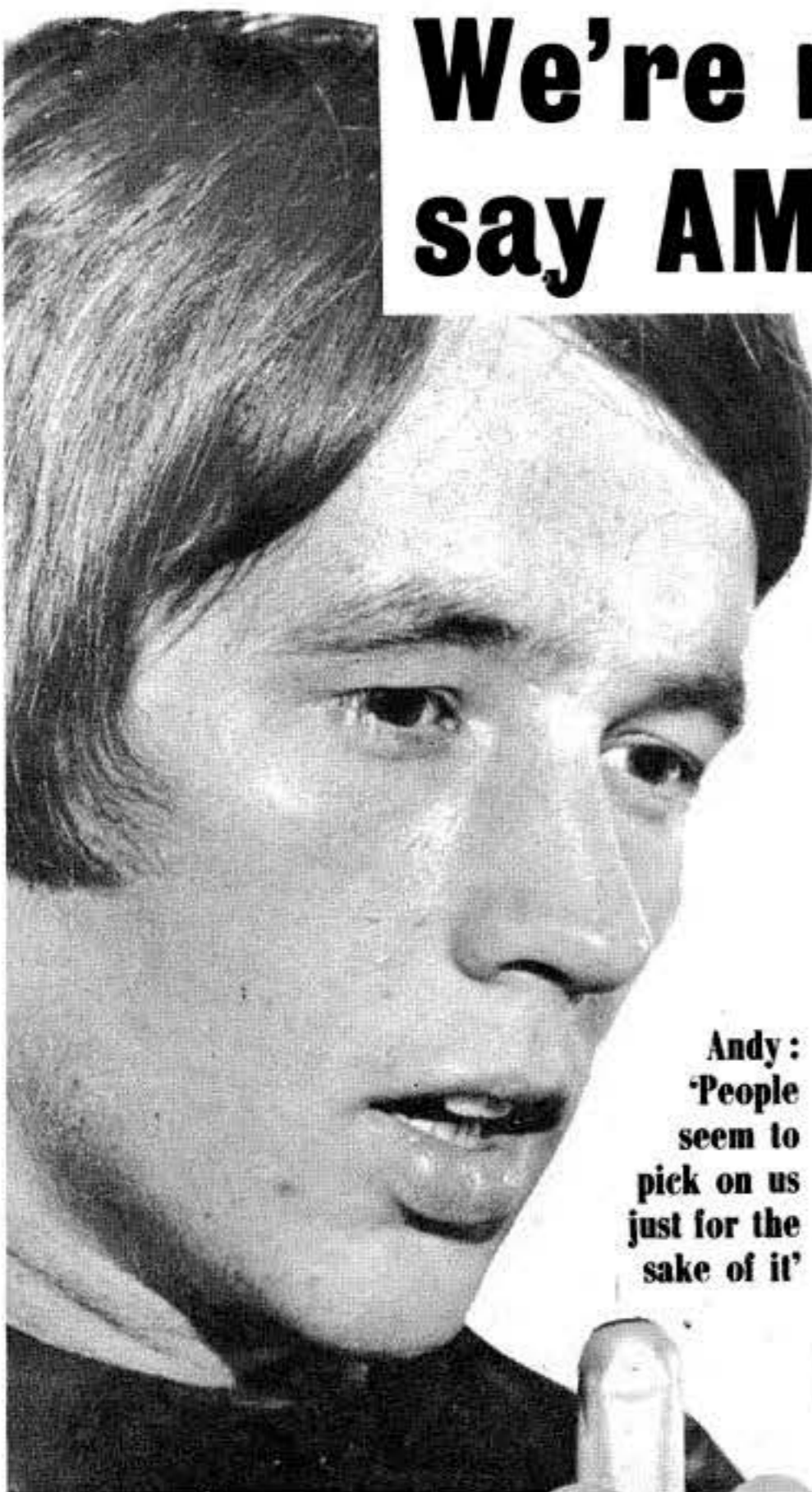
Bridie Gallagher

Poor orphan girl MD 1089

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45
rpm
records

We're no copy-cats say AMEN CORNER



Andy: 'People seem to pick on us just for the sake of it'

WITH two hit records behind them and "Bend Me, Shape Me" likely to crash into the Top Ten any day now, how are the Amen Corner faring in the big time? Amazingly, but then Amen Corner are an amazing group—they have not changed one iota.

"We have an ambition at the moment," said singer-leader Andy Fairweather-Low, "to make sure that everyone in Britain has the opportunity to see us play. Whether they come to the ball-rooms or not is another matter," added Blue Weaver modestly, "but at least we should gain about three fans at every new booking."

This nation-wide "Corner" coverage involves of course an incredible amount of hard work, with the result that husky-voiced Andy has been under the weather more often than he should be. "But that's not deterring me," he croaked, "and we're determined to keep on working hard."

Many groups, having achieved a similar measure of success in a similarly short time would consider taking life easy, but Amen Corner are honest, hard-working lads who believe their popularity lies with their stage act.

"We make sure never to play the same venue until we have rehearsed a completely new act," explained Clive Taylor. The group plan their stage act as a complete show, and rehearse the whole thing as one. This again involves a great deal more time and work.

Despite this hard work, despite the success of their records, and despite their enormous success on stage, Amen Corner are receiving more knocks than any other group in Britain. Their records have been strongly criticised by fellow

artists who should know better (and ironically Amen Corner have outlived all these knockers) and their stage act has been panned by many people who feel the group is unprogressive. Some go so far as to label them amateurish.

Amen Corner are hurt by this, and cannot understand why the knocking goes on. "We're not averse to constructive criticism," says Andy, "and I don't think anyone should be, but people seem to be picking on us just for the sake of it. It's uncomfortable to say the least."

Not the least of these knocks is that "Bend Me, Shape Me" is a cover of an American hit by the American Breed. "The song was picked for us by our managers," said Andy, "and although I liked the tune I didn't like the vocals. When we recorded it, we gave it a completely different treatment, and I defy anyone to call it a copy of the original."

Andy is also a little choked with remarks made about the disc by songwriter Les Reed on last week's "All Systems Freeman" show. "I can't understand why he disliked us for being a copy of the American Breed, and in the next breath said how much he liked Marty Wilde's 'By The Time I Get To Phoenix,' a cover of the original by Glenn Campbell."

No venom

But don't expect Mr Fairweather-Low to lash back at his critics with equal venom. He is not built that way. "There's no point in being nasty for the sake of it," he says.

And whereas the American Breed are promoting the record with "Bend Me, Shape Me" rubber toys, Amen Corner are promoting it with themselves, appearing on stage in halls that have not seen a name group for years.

Naturally, all the hard work, the travelling and continued good nature of Amen Corner are paying off, and all sights are now turned to the group's first LP, tentatively called "Out Of Our Mouths," and released next month.

"I'm honestly very pleased with the album," said Andy. "It's got a good variety of songs all stamped with our own style. Our hopes are that everyone, young or old, will find one track they like."

The Johnnie Walker story

He's the Lonely Hearts Club Caroline man!



"WITHOUT the fantastic support that Robbie Dale and I were given by people all over the country during the week prior to August 14, 1966, I doubt very much whether we would have carried on." Johnnie Walker, Radio Caroline's top DJ, was talking last week about himself and the long road that led to the two turntables in the tiny studio on board the "mi Amigo."

But there is more to Johnnie than historical facts. He cares tremendously for his listeners, takes them into his confidence even though he can never meet them, and in return is treated by many as a Lonely Hearts Club secretary.

"Even though I am isolated from my audience I can always feel when I have got across to them."

"There is an old show-business tradition that whatever happens and whatever you feel like, the show must go on as if nothing was wrong. I can't and don't feel it is necessary to abide by that. If I feel rough or depressed—well, it shows in my programmes. But I'm only human."

And it is this humanity that puts Johnnie Walker in a class of his own.

Intimate personal problems

"I get hundreds of letters every week from girls with personal problems, many of a very intimate nature. The general problems I try to answer or advise about during my programmes, but in some cases it is very difficult."

"Without mail, I just could not continue. Letters are my only contact with my audience—my only form of personal contact." Bearing in mind the enormous sacrifices Johnnie had to make to continue with Caroline, does he on reflection think it has been worth his while?

"Caroline has an aura surrounding it—something that takes a grip of you as soon as you set foot on the boat, and won't let go. In my mind I've decided to quit many times—every time I have to spend 18 hours in rough seas on that little tender to Amsterdam in fact."

"I've developed a complete aversion to the tender. Every time I think of the journey I want to be sick. I don't eat for 12 hours before the trip and don't eat throughout the 18 hours—and still the whole time is spent over the sink."

"It takes me three days to recover—but I always go back, and can't imagine myself doing anything else. It's not a hero complex I don't feel a hero, I just love my work more than anything else."

"My personal life has suffered since August, and I sometimes wonder even now whether I did the right thing. But for a man his job is more important than his girl. If you give up a job to be with a girl, you are very happy for a short time, but it probably doesn't last as long as your happiness with a job."

"I could never work just for money—in fact if the miracle ever happened that I was voted top DJ, at 42 hours a week for £25 I would surely be the poorest paid No. 1 disc-jockey ever.—DAVID HUGHES."

Ray Coleman reporting from MIDEM music festival

Beatles, Pet win awards

Cannes, Tuesday:

THE BEATLES, PETULA CLARK and HERB ALPERT have won special trophies here for their enormous international record sales. The awards were made at Midem, the annual "trade fair" that brings together all sides of the music world to this Riviera playground.

These three awards are the only ones made in the international section. Each country also had an honours list and Britain gained three trophies for total annual record sales of more than 100 million. These went to TOM JONES, the Beatles and Petula Clark. Other stars who gained trophies for their countries included the MONKEES and FRANK and NANCY SINATRA (U.S.A.) and MIRIELLE MATHIEU (France).

First on Sunday came international night. Biggest hit were the SUPREMES, who did fifty fantastic minutes of tremendous Tamla. SANDIE SHAW represented Britain excellently with "Puppet On A String" and "You've Not Changed."

JULIE FELIX got a warm

reception, too—and there was also JIM PROBY—representing America.

But it was the Supremes night. Their show included "From This Moment On," "Stop, In The Name Of Love," "Baby Love," "Michelle," "Yesterday," "The Lady Is A Tramp" and a Tamla medley.

On Monday the Supremes held a press conference by the swimming pool here, where they were mobbed by about fifty photographers and reporters. Before they could say much to the press they were swept off to Nice airport in a white Rolls-Royce en route to London.

The French concert was generally considered a disaster. And with the British team ready for its Wednesday night show, they were expected to walk away with the honours. Britain was sending LULU, GEORGIE FAME, PROCOL HARUM, LONG JOHN BALDRY, MOODY BLUES, BILLIE DAVIS, KIKI DEE, JULIE DRISCOLL, SPOOKY TOOTH, The BRIAN AUGER TRINITY and ROGER WHITTAKER.

That's a strong team!



Pet Clark: over a hundred million discs sold



Nancy Sinatra: won for USA

EXCITING HERD ON ALBUM DEBUT

HERD: Paradise Lost. From The Underworld; On My Way Home; I Can Fly; Goodbye Groovy; Mixed Up Minds; Impressions Of Oliver; Paradise Lost; Sad; Something Strange; On Your Own; She Loves Me, She Loves Me Not; Fare Thee Well.

Surely destined to become one of the biggest groups of 1968, the Herd enhance their reputation with this exciting and versatile debut album.

All three singles are here, and includes the ill-fated and highly under-rated "I Can Fly," and all four of the group are given the chance to sing solo. Highlight is undoubtedly Gary Taylor's beautiful Howard/Blakley ballad "Sad." Here is a so-far-unheard stage voice that is definitely to be reckoned with. "Oliver" is a swinging jazz-tinged instrumental, "Groovy" a 1920's spoof by Andrew Steele, and "On Your Own," a late-night bluesy thing sung and composed by Peter Frampton.

This, we imagine, is how the Herd would like to perform, if screaming fans gave them the chance. But fans won't be letting them for a long time, so buy the album instead. Rarely has a pop group made such a versatile LP.

FAN GAG by Barry Fantoni



'Look, man, I think you would be better backing Britain than backing me!'

AMERICAN SCENE... DISC GIRLS REPORT THE HOT NEWS

Monkee Micky deferred; Mike working overtime



IT'S WEDDED BLISS FOR BUFFALO, TURTLES AND BYRDS!

JUDY SIMS
reporting from
HOLLYWOOD

BRITISH are coming, hurrah! The Bee Gees descend upon us for a concert this Saturday (27th), and the same week John Mayall's Bluesbreakers appear at the Whiskey. 'Twill be a pleasure to hear those accents again.

If you're curious to know who or what the next pop phenomenon will be (in the States, anyway), my prediction is Jim Morrison of the Doors. When over 1,000 hipcool people leap to their feet and crane their necks to see him walk on stage... that's a superstar.

A poll of cross-country teenagers showed that 61 per cent wanted to see less of the Monkees in fan magazines. If that's true, who's buying all those magazines with the Monkees on every other page?

Last Saturday there was a sort of mini Magical Mystery Tour from Los Angeles to San Diego. The Byrds, the Buffalo Springfield and the Turtles all climbed aboard and rode south for a press conference and mammoth concert.

This particular bus ride was neither magical nor mysterious. It was a drag, but it wasn't anyone's fault. It seemed as if half the people on the bus were suffering from various ailments. The exchange of pills would have made a

MOST of "Around The Mulberry Bush" soundtrack music was written by Spencer Davis and Eddie Hardin, BUT Traffic's compositions are still outstanding.

Bee Gees two gold discs for two million "Massachusetts" sales presented by "Sweet Charity" star Juliet Prowse at champagne party last week. Sole star guest—ever-faithful Lulu!

Amen Corner's Streatham house has been discovered by fans. Results—irate neighbours and a lack of letter boxes, door knockers and other trimmings.

Caroline's Roger Day has a stronger following than many realise.

Brian Jones looking incredibly like Ivanhoe these days.

Keith Skues is as professional a DJ on stage as he is on "Saturday Club." His Thursday night sessions at London's 100 Club are excellent entertainment.

If only the right people would see Episode Six's stage act. Twenty-five disc-jockeys can't be wrong!

Are the Love Affair already getting too big for themselves?

pharmacist blanch! As for the bus itself, it must have been very sick too. It lurched and stalled and stumbled and stalled.

When we finally arrived in San Diego, the press conference had been cancelled because we were two hours late! The concert that evening, however, more than made up for any problems. There was a tremendous lineup of talent, all people who had had big hits recently — Brenton Wood, Kenny O'Dell, Stone Poneys, Jay and the Techniques, Classics IV, Box Tops, Byrds, Buffalo Springfield and Turtles. The Byrds and the Buffalo gave one of their best performances, and the audience responded loudly and happily.

New member

The Byrds now have a new member—Chris Hillman's cousin, Kevin Kelly, has replaced drummer Michael Clarke. That group seems to change more frequently than the moon, but this time they have found a good, workable trio.

Back to that bus for a moment; as I looked around me I couldn't help but notice all the wives, and it occurred to me in a flash of dull brilliance that formerly fancy-free pop people were becoming stable married men. Could it be a trend? Or just advancing age? Perhaps a greater sense of security. . . .

Despite its critics, "All Systems Freeman" achieves the missing pop-TV ingredient—pace.

David Symonds one of few Radio 1 DJs to guest on "Top Of The Pops" without appearing embarrassing.

BRIGITTE Bardot's current favourite pop people; Julie Driscoll and the Brian Auger Trinity.

The irrepressible P. J. Proby's family history may one day be filmed. Proby recently related a hilarious account of his family's eccentricities, alcoholic tastes and emotional entanglements to a prominent film producer who is still pleading with P. J. for permission to write a script based on the Proby household.

Everything's coming up roses for likeable Rik Gunnell and artists these days. But brother John Gunnell the other night had to beg 10s. to get home after losing £25 to Long John Baldry at blackjack.

Chart comeback on the cards for Billie Davis, whose "Angel In The Morning" is happily bubbling under. Billie's producer Mike Aldred has developed a fetish for throwing bicycles in canals.

Whatever the cause and effect, there are now four married Turtles, three wedded Buffalo, and two wedlocked Byrds. Those who aren't married always seem to have steady girlfriends. Life can be frustrating for girl reporters. . . .

Wonder how long the Bonnie and Clyde look will last? Haven't seen too much of it here, but then we don't have the cold weather to make it practical. Strangely enough, southern Californians do observe the change of seasons by donning wool from November to February, but it really isn't necessary—except for the two nights when the temperature dropped below freezing.

Micky Dolenz has definitely been deferred by his draft board. There was some doubt that he would be because his draft board didn't seem to think his arthritic hip would be a hindrance to military duty.

Mike Nesmith has been working overtime on tracks for the next Monkee album, hibernating in the studio from nine in the morning till midnight. The others will be hard at work on their numbers soon — very soon, because they have to finish the album before they start filming their movie, Mike, incidentally, had to get a "permit" to wear his beard in the movie. A permit! Screen Gems has a rather strange concept of individual rights and privileges.

Dylan a sell-out at Guthrie show!

NANCY LEWIS
reporting from
New York

BOB DYLAN has returned to the public spotlight! Last Saturday night he appeared at New York's Philharmonic Hall. The show was a benefit for the late Woody Guthrie. Even without Dylan's appearance, it would have been a major event, for the bill included Judy Collins, Pete Seeger, Odette, Tom Paxton and, of course, Arlo Guthrie. But when the announcement came that Dylan would also do a short spot on the programme, you can imagine the reaction!

Needless to say, the two concerts were completely sold out. Even the most important press people in New York were unable to get tickets—for any amount of money.

Finest singles

Once again, the influence of the British charts has been felt in America—this time it hit Motown. Result came when the new Four Tops single was released last week, entitled "Walk Away Renee!" The number got a bit of airplay when the Tops album-before-last came out, but I suspect it's only due to the success of "Renee" in England that has prompted its release in the U.S.

In recent weeks Motown have released some of the finest singles ever. There can certainly be no accusations that the songs all sound alike when you listen to "I Heard It Through The Grapevine," (Glady Knight and the Pips), "Honey Chile" by Martha Reeves and the Vandellas, or my current favourite "I Second That Emotion" (by Smokey Robinson and the Miracles), and the new Temptations disc, "I Wish It Would Rain" is absolutely fantastic.

It's a rare but happy occasion when you go to see a show and discover that a recording artist you admire is even better in person than you dared imagine. That's

what happened last week when I caught Neil Diamond at the Bitter End in the Village.

Neil has an excellent stage manner and a back-up group that gives him first-class support. He assured me he will definitely be coming to Britain in a few months' time. You do have a treat in store!

Expect soon to hear a whole new supply of material written by Tim Hardin. For the past couple of months, Tim has been leading a life of leisure and seclusion in a remote part of wilderness in the state of Colorado.

Apart from enjoying the wide-open spaces, his only past-time has been songwriting. He's channelling his material back to producers Koppelman and Rubin in New York, (the men behind such acts as the Turtles and Lovin' Spoonful), and they're releasing it very soon.

● WHILE IN ENGLAND a few weeks ago, I was assured by Jonathan King he would shortly be making a Stateside visit—well, Jonathan, New York is waiting for you! . . . Many people justifiably upset about omission of "To Sir With Love" from Academy Award song nominations . . . Maharishi Mahesh Yogi attacked by New York press members for high ticket prices to his appearance at Madison Square Garden . . . Jay and the Techniques' latest release, "Strawberry Shortcake", sounds just like their first hit, "Apples, Peches and

Pumpkin Pie" . . . Equal boos to Soul Survivors for current release which barely misses being an exact repetition of "Expressway To Your Heart" . . . Whatever happened to the Box Tops? . . .



● DYLAN: money wouldn't talk at his benefit for Woody Guthrie.

SCENE

Long John writes the most outrageous postcards in pop.

London pop world gathers these days at Wardour Street's La Chasse Club.

DAVE Berry's taxi taking him to a recording session broke down and he helped the driver change the wheel.

Amen Corner say they're "Backing Britain" by giving full support to the Welsh Nationalist Party seeking home rule for Wales.

Were Tony Blackburn to hear "So Much Love" as performed on David Garrick's "Boy Called David" '66 album, he would surely go back to being a deejay, exclusively.

Bongo Wolf, be it known, is now 35 and his mum still chases him each morning for a kiss, says P.J.

Simon Napier-Bell blushed orange when his zip broke at LBJ manager Stephen Komlosy's cocktail party.

Baldry experienced for the first time in his long career the mania of having his shirt ripped off when he played Streatham Ice Rink last week.

Gene Lattier, one of pop's nice guys, could well be the next Gunnell artist to get overdue chart placings.

SHOULDN'T Georgie Fame's hit be retitled the "Ballad Of Bonnie And CLIVE"? (For the uninitiated, Georgie's known to close friends by his real name, Clive).

Herd/Dave Dee hitmakers Ken Howard and Alan Blaikley writing songs with Geoff Stephens, man behind the New Vaudeville Band's

success. Should produce interesting results.

Manfred Mann have become so brought down by what they call the "blase attitude" of audiences in ballrooms, that they take their own applause with them . . . on a Cassette machine which they switch on at the end of each song!

Mike Hugg moving into a £14,000 house in Hampstead.

VIPs at Engelbert's Palladium pantomime last week: Prince Rainier, Princess Grace and "Warsaw Concerto" composer Richard Addinsell. "They came round to see me afterwards and are real people—it was the most exciting occasion of my life," says Engel. And a sharp contrast to opening night when his dressing room was full of champagne bottles and empty of people. "Everybody kept phoning up days afterwards to say they hadn't come backstage because they thought there'd be such a crush!

MIKE Berry joining Apple as professional manager.

Grapefruit, whom we tip to become one of the biggest new groups of 1968, made their first public appearance together at a press reception last Thursday, playing before a packed assembly that included Beatles John, Paul and Ringo.

Pete Swettenham, rhythm guitarist with Grapefruit, reveals he can't stand grapefruit.

MANY chart names queuing up to cover the Howard/Blakley compositions "Goodbye Groovy" and "Something Strange" from new Herd LP.

David Frost applies a shrewd eye and an acid wit to the absurdities of Modern Britain

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PLEASE could you tell me what Jacqui Chan says on Simon Dupree's record of "Kites"? No one I've spoken to seems to know.—BARBARA DALLEY, 28 Shirley Close, Shoreham, Sussex.

• Our Chinese interpreter listened hard, and came up with this translation: "I love you, I need you, I want you. My love for you makes my heart soar like a kite. Please never let go of the string." Which sounds fair enough to us.

WHEN was the Simon and Garfunkel LP "Parsley, Sage, Rosemary and Thyme" released and what are the songs on it? —GLORIA WRIGHT, Kelsall, Nr. Chester, Cheshire.

• Released by CBS in November 1966, the album is still available and contains: Scarborough Fair-Canticle; Patterns; Cloudy; The Big Bright Green Pleasure Machine; 59th Street Bridge Song (Feelin' Groovy); Dangling Conver-

Fan Clubs

BYRDS: correct address is: 120 Hindle House, Arcola Street, London, E8.

Tony Brandon: 2nd Floor, 29-31 Regent Street, London, SW1.

Roger Day: Box 1A, Margate, Kent.

Lulu: 1a Hechester Place, London, W14.

Cream: 170 Westbourne Park Road, London, W14.

Petula Clark: 10 Highfield Road, Ramsgate, Kent.

Anita Harris: 2a Drayson Mews, London, W8.

Foundations: 117 Westbourne Grove, London, W2.

? pop the question ?

Exclusive!—translation of Jacqui's Chinese on Dupree record

sation; Flowers Never Bend In The Rainfall; A Simple Desultory Philippic (Or How I Was McNamara'd Into Submission); For Emily Whenever I May Find Her; A Poem On The Underground Wall; Seven-o-Clock News-Silent Night.

AM I still able to buy "To Love Somebody" by the Bee Gees? — RITA GIBSON, 31 Pentree Lane, Blackley Manchester 9.

• Yes, Rita, the disc is still available, and can be ordered from any record shop.

PLEASE settle an argument for me. My friend says Scott Walker is 6 ft 1 in tall, and I say he is 6 ft 2 in. Who is right please? — SUSAN WATERMAN, 1 Kent Terrace, London, N.W.1.

• We're afraid you have lost the argument, Sue. Scott stands 6 ft 1 in in his socks!

CAN I buy the American LP of "Magical Mystery Tour" in this country?—R. STONES, 9 Hemproft Road, Timperley, Cheshire.

• Yes, the album has been imported in considerable quantities, and is available at most shops, price 47s 6d.

INFORMATION please, on American group, The Cowsills. —S. M. DUNMORE, 31 Park Road, Ipswich, Suffolk.

• All from one family, The Cowsills are in fact Mum and four of her seven children from Newport, Rhode Island. Mother is Barbara Cowsill, whose age is a carefully guarded secret, and the four singing sons are: Bill (20), Bob (18), Barry (13) and John (11). Two more brothers Dick and Paul content themselves with the job of road managers, and Dad, Bud Cowsill, keeps the whole

show under control. There is also a Cowsill baby, Susan, who is too young to sing and has to suffer the torment of being the only girl. The family, whose first single for MGM, "The Rain, The Park And Other Things" is a big hit in America, visit Britain next month.



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.



Jacqui Chan: spoke on Simon Dupree's 'Kites'



Paul Simon: 'Parsley' LP still available

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POP POST

OWN UP, BBC—PIRATES DID A MUCH BETTER JOB

AT LAST Radio 1 boss Robin Scott has openly admitted what has been obvious for some time—that the BBC has “subdued” (ruined, actually) a number of DJs’ personalities. Perhaps he would now go a stage further and admit that any radio station which bases its format on the slow-moving national charts is bound to produce an incredibly boring and repetitive sound. In fact why not own up that the pirates really did a much better job of providing the kind of service the public wants? — MIRIAM BATTERSBY, 34 Willow Walk, London, N21.

• IN DISC (13.1.68) Carole Wood seemed annoyed at Cliff Richard’s views of “Walrus.” I whole-heartedly agree with Cliff. It is a shame the Beatles should waste their talent on such rubbish as “Walrus”—I don’t see any need for songs with these lyrics. It seems now the Beatles have achieved so much, they think they can palm their fans off with anything! More fool the fans. Miss Wood says: “Cliff’s attitude has precious little in common with Christianity as it is commonly understood by readers of the



CLIFF: attacked Beatles’ ‘Walrus’

New Testament.” I wonder if Miss Wood has ever read the New Testament? — MARY DAVISON, 22 Greenfield Road, Whitechurch, Cardiff.

• How on earth could Simon Dupree make such ridiculous comments about the fantastic Small Faces’ latest single “Tin Soldier!” Jealousy, that’s all it is. The Faces are progressing from record to record, which is more than can be said for Mr. Dupree. The poor man doesn’t know what he’s talking about. I’ve never heard such rubbish spoken by a so-called pop star.—“FACES FAN,” 20 Windermere Road, Hyde, Cheshire.

Tom Jones: leave soul to those who have it!

TOM JONES should stick to his own style of singing and leave soul to those who have it. His attempt at singing “Hold On, I’m Coming” made me cringe, and I have never heard such a diabolical version of “Don’t Fight It” as his. If Mr. Jones thinks he’s got talent, he should listen hard to the originals, and he would see how inferior he really is.—LEE and PAT, 43 Park Court, Grosvenor Park Road, London, E17.

I AGREE with your LP review (Disc 13.1.68) — Tom Jones’ LP is fantastic. When you hear Tom singing soul, it makes you wonder why he doesn’t release this type of material for the single market. Not that I don’t like Tom singing ballads, in that class he proves himself to be the world’s greatest; but now and again a really sensational soul single from Tom would be fantastic. — MAGGIE WILLIAMS, 80 Beaufort Road, Ashton-u-Lyne, Lancs.

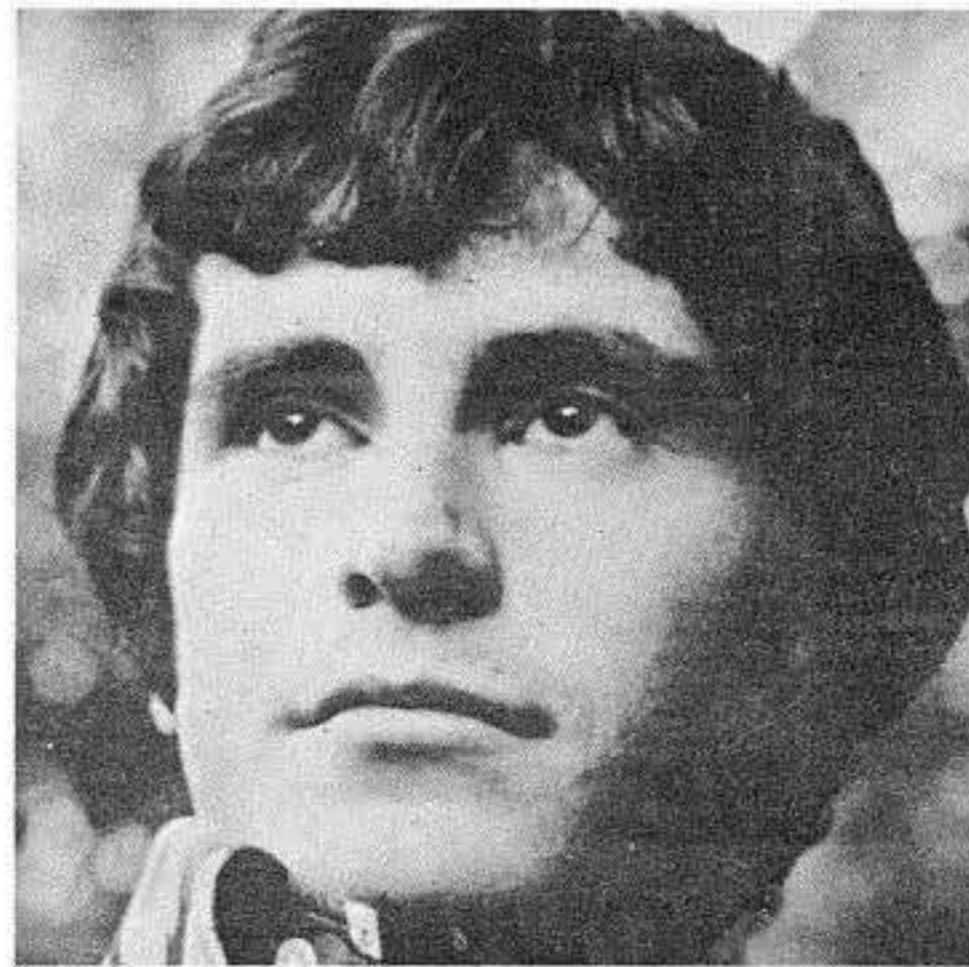
SOME conclusions why the American West Coast groups don’t make it over here. 1. Lack of airplay, especially on Radio 1, with the exception of the brilliant “Top Gear.” 2. A lot of the music needs listening to more than once to be fully appreciated, like Love and Captain Beefheart. 3. People are scared off by the hippy tag these groups get, and think

Dusty is still our top girl singer . . .

AFTER Dusty’s triumphant return to TV (13.1.68) there can be no doubt that she is still our top female singer. Her vocal style has improved even further. The Americans who nowadays see so much of Dusty don’t know how fortunate they are.—KEITH WEST, 10b Chichester Road, East Croydon.

PETULA Clark said (Disc 13.1.68) that she hadn’t been to a hairdressers for ages. Perhaps it would be a good idea if she did judging by her appearance in her TV shows—it looked as though she’d just got up and tied it back to do the housework. If she doesn’t watch out, she’ll be labelled “tatty head.” — GEORGE BANKS, The Elms, Rusper Road, Newdigate, Surrey.

TELL your Musicians Union there is no apartheid in the theatres or cinemas of Rhodesia. If you want confirmation, ask the Seekers.—D. CHARLES, P.O. Box H.G. 223, Salisbury, Rhodesia.



Simon Dupree: said Monkees were Pet Clark

they’re too weird and way-out. I wish pop fans would listen to more commercial Californian groups like Moby Grape and Doors, and then progress to the more involved.—PETER ROE, 111 Leicester Road, Thurstaston, Leicestershire.

SIMON Dupree (Disc 13.1.68) has a nerve saying he thought the Monkees’ latest single “Daydream Believer” was Petula

Clark singing. Any fool would know it isn’t a girl’s voice. Besides, is he such a good artist that he has room to find fault with the Monkees? — “MONKEE FAN,” Hanworth, Middx.

DISC-JOCKEY John Peel must be the only critic in history to admit that he hadn’t seen something and then go and slam it anyway! In “Hit Talk” (20.1.68) he said he’s “very sceptical” of “Bonnie and Clyde” as a work of art and “not a little worried” about turning murderers into folk heroes. Really, Mr. Peel? And what about Robin Hood, Dick Turpin, Billy The Kid, Bluebeard and a host of others, all of whom achieved considerable and lasting fame for their not particularly savoury deeds? Moreover, what harm has been done to anyone because these often vicious characters have gained wide notoriety? There seems to be a wide discrepancy between how Mr. Peel’s idealistic eyes look at things and the way things actually are.—JAMES HUBER, 19 Hornton Street, London W.8.

The great love of a Monkee fan . . .

I WAS reading David Hughes’ interview with the fantastic Peter Tork when something suddenly hit me. Talking about Monkeeman, Peter mentioned that at the reception a girl threw herself at him and said she loved him. The wonderful thing was the girl he had mentioned was me. Peter stated that a girl carried away by hysteria is not in love, but I would like him to know how wrong he is: it is because of my great love for Peter that I went hysterical when I saw him. I was okay while he was there with me, it was when he wanted to go I started getting hysterical. The reason being I didn’t want him to leave as I love him. Peter is the most brilliant Monkee of them all and my love for him will never die.—KATHY CONNOLEY, 87 Ambergate Street, London, SE17.

HOW was Tony Blackburn expected to win the first round of the BBC v. ITV war when many people living in the London area could not see “New Release.” The battle should begin when everybody can see “New Release.” — SARAH LOUITT, Green Farm, Milton Lane, Stevenon, Berks.

• It is sickening to read Tom Rush has joined the growing list of folk singers who have turned to pop. He says it’s because pop is expressing now what folk has been saying for years. Rubbish! He and his predecessors are just jumping on the pop band wagon for instant recognition, and no doubt money. The pop scene will drain Tom of his originality and appeal.—COLIN BRINTON, 73 Grange Road, Harwich, Essex.

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CLUES ACROSS

- 1 and 4 Across. 1967’s outstanding group (6, 5)
7. Your own special place (5)
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9. Really letting rip? (7)
10. Instrument for Ringo? (4)
14. Kane’s paradise (4)
16. Beating around? (7)
19. Like the work to get to the top (6)
20. And then Goodbye (5)
21. Gets you nowhere, if blind (5)
22. Sounds around Senors (6)

CLUES DOWN

1. Lane or Valentine (5)
2. Never off the phone? (2, 4)
3. Starting something (7)
4. Expectation of a bob? (4)
5. Vocal extent? (5)
6. In a very humble pie way (6)
11. Follows Frankie everywhere (7)
12. This is my songster (6)
13. Dusty? (6)

15. Merman, perhaps, but no mermaid (5)
17. Delivering them is the problem (5)
18. Do the acting bit (4)

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Richard King, 125 Hansford Square, Combe Down, Bath, Somerset. Mike Goodman, 18 Portree Court, Darnhill, Heywood, Lancs. Eileen Gibbons, 3 Meadowlands Road, Cambridge. Fred Turner, 9 Sandy Ridge, Borough Green, Kent. Collin Brown, 7 Priory Street, Cheltenham, Glos. Philip Andrews, 94 All Saints’ Road, Newmarket, Suffolk.

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INSTRUMENTS FOR SALE

OLYMPIC DRUM KIT, red/white. £40 o.n.o.—Box DE.167.

HUGE gold pendulum in a sapphire sky, hanging brilliant, warm, hot. Away to the right, we spiral towards it and up, leaving below the gleaming little blue bays, whitewashed villas, varnished boats, shorts and striped T-shirts.

Exit from Midem, Cannes, after two-and-a-half glorious days. On Friday Peter Noone (about to speak worthily and intelligently on "Good Evening" but for a Ken Dodd baring clause) and myself decided to conquer Midem.

On Saturday we were there, aboard the luxurious yacht of Michael Most, Esq.—record producer extraordinaire. And in Cannes, the rest of the international pop world. Colourful Emperor Rosko on a violet motor cycle, who is all right, in fact, and we are glad. The entire population of Sunset Strip and the major part of New York, and artists galore.

LIKE talented Jim Proby, who performed before an orchestra of ninety-four-year-olds; like a certain deeply lovely Sandie Shaw; like the fantastic Diana Ross and the Supremes (improved with the new, deeper-voiced lady) whose sex appeal is unimaginable and indescribable in words other than appreciative groans.

As I write this she is sitting

JONATHAN KING COLUMN

next to me on the plane London bound—charming, communicative and unspoiled.

BUT past present, and at Midem they electrified the band by importing their own rhythm section and volatile conductor, and by holding the stage with a presence, dynamism, command that I have never seen before.

We are now flying over a vast expanse of white snow, dotted by Alp-like mountains and shepherd style shacks. I trust there is no snow in England.

Actually the best part of the voyage for me was the bringing together of beautiful people. Some deeply lovely human beings, whom I have known for some time but who have never known or liked each other, discovered a great measure of compatibility and spent many extremely enjoyable hours together, which made for a warm atmosphere and some splendid times.

AND now back to Britain and a memory strained for good sounds, worthy sounds. The Everett has raved over the Status Quo, and since he sometimes (not always) knows what he's talking about, listen for yourself. The Move and I are speaking—smiling and joking even—the feud is dead—long live love. Grapefruit sang and talked on "Good Evening" with immense charm, rejoiced over by their leaping manager.

Oh, yes—rumours. Source undisclosed, no names, but stories are rife about a 600,000 watts radio station based and beamed from the Isle of Man with a Big L format. That's the strength of Luxembourg, only closer, and possibly legal.

Great!

A KING production! First in almost a year—a group of young, fresh 15-16-17-year-olds called Genesis. Simple sounds; plaintive, high, wheezing, strings; lyrics of intensity and purity. It needs a lot of air play, but I'm sure you'll grow to love it. Remember when you were innocent? That's what it's all about—"The Silent Sun That Never Shines." Take it, and then, to your hearts if you feel like I do about it.

Hello, London Airport. Good-bye, Cannes. Next week — Los Angeles.

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PENNY VALENTINE

BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS



MOVE: A BIT OF SUPERB NUTTINESS...

FIRE Brigade (Regal Zonophone)—I must say it never fails to surprise me that time after time, and whatever they do outside the recording studios, I like the records that the Move make.

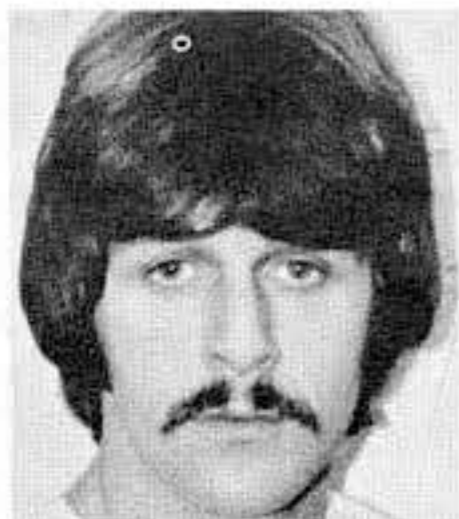
This then is another one. A very odd record that at times reminded me of the Beatles. The lyrics are a bit of superb nuttiness with fire bells clanging and a marvellous tight sound on the vocals. Nice nice production with Eddie Cochran guitar going in there solid and strong and making it sound like a send-up of things like "Let's Go To The Hop" by Danny and the Juniors. Yes, yes.

OUT TOMORROW

SANDIE SHAW

TODAY (Pye)—I'm very disappointed with this record. Not by any means Sandie's best, it sounds a bit dated and as though everyone panicked and thought it was time for a new record, rushed into a studio and did the first thing they had.

I'm not trying to be rude. I think on some numbers nobody sings better than Sandie. But this is pretty fifth-rate Chris Andrews and even the girl herself doesn't sound very happy on it. Maybe it



Move's Carl Wayne: like Beatles

will grow on me, who knows. But take heart Sandie Shaw friends, fans and Eve Taylor—who will no doubt scalp me—remember how I hated that other little record called "Puppet On A String"?

OUT TOMORROW

PETER SARSTED

I MUST Go On (Island)—Being a well brought-up, high-minded girl I must state now that I was treated to a very nice lunch on behalf of this gentleman but that, stalwart member of society that I am, did not sway me into liking this record. I just do. And I just would have done anyway because it is very pretty.

Peter Sarsted, in fact, turns out to be Eden Kane's brother. He wrote this song which has a very gentle nice melody and would be a gas for Astrud Gilberto. I would have liked a few more trumpets in the backing but it could be a record that insinuates its way into the chart if it gets enough plays.

OUT TOMORROW

ALAN PRICE—A NICE SURPRISE

DON'T Stop The Carnival (Decca)—I like surprises—and this is a nice one. Mr. Price sounding like anyone but Mr. Price and a lot more like Friday night in Brixton, and why not indeed, on a very jokey song based on a number by jazzman Sonny Rollins.

The basis of the lyrics is a West Indian bemoaning the loss of sun and jollity now he's stuck in England. But never mind, he cries, throwing abandon to the winds and getting out the steel drums, don't stop the carnival! A great chorus, all hand-clapping and trumpet-blowing and dancing to the Mardi Gras. It's different, but just different enough to pull us out of a pretty boring chart rut. Nice, man.

OUT TOMORROW



Tom Rush: happy and tolerant

More please from this gentleman.

DONNIE ELBERT swings nicely on "In Between The Heartaches." Nicely produced and an excellent club record.

I love **FRANKIE VALLI** but feel he's a bit wasted on a rather over-dramatic piece of nonsense called "To Give" (Philips).

VIOLA WILLS has a nice strong competent soul voice and does a great job on "You're Out Of My Mind" without blowing anything much (President).

A gentleman who obviously owes a lot of inspiration to Hendrix and who also sounds as though he was recorded in a dance hall at 3 a.m. is **BIG BOY PETE**. "Cold Turkey" is a lot of noise, which if you like it, is great (Camp).

REG Presley wrote "Her Entotion" for **CAIN** and in many ways it sounds rather Donovan-ish (Page One).

TOMMY JAMES and the **SHONDELLS** who usually roll up with an exciting sound are a bit subdued on "Out Of The Blue." Maybe they had a bad day (Major Minor).

An incredibly sexy piece of sound is **JAMES BROWN's** "I Can't Stand Myself." There's a

lot of suggestive noises going on and the words are more than enough (Polydor).

BUCKINGHAMS' "Susan" is pretty and very, very American campus (CBS).

I quite liked the beginning of **JULIE ROGERS'** "Let Me Belong To You"—quite surprised myself to tell you the truth—but then it starts in properly and it's dull, dull, dull (Mercury).

VERY pleasant French instrumental to sit back and dream to and walk along an empty beach with is **PAUL MAURIAT's** "Love Is Blue" (Philips).

PRINCE BUSTER arrives back on the scene with the bluebeat song I liked last year "Train To Girls Town" (Fab).

Poor old **LUCIA ALTIERI** sounds slightly uncomfortable struggling with her English on "Thanks." I have a feeling she and I would have been happier to do it in Italian (Fontana).

PIC AND BILL groove along together Sam and Dave style on "Sad World Without You" (Page One).

P. F. Sloane wrote "On A Quiet Night" and the incredibly named **OSCAR'S BICYCLE** make it pretty and warm with a clavichord opening (CBS).

WORDS (Polydor)—Here she goes again. I'm sorry. Much as you must be heartily sick and tired of hearing me rave over the Bee Gees, their music, their voices and their records, I'm afraid truth must out.

Truth being that this is a number one record all over the world. That it is far better than "Massachusetts," and not quite as moving but more commercial than "World."

It is more simply put together than usual, starting with an odd one-note piano effect which then picks up Barry's plaintive nice voice and takes the whole thing on to strings and rolling concertos. If I've got to listen to a drifting ballad then this is how I like to hear it. With words that are constructive and mean something instead of just being there to fill the gaps. At times it reminded me of "Tales Of Hoffman" and it has the most beautiful end I've ever heard on a record.

OUT TOMORROW

DUBLINERS

DIRTY Old Town (Major Minor)—Now to be truthful, and much as I admire the drinking capacity of these gentlemen, I much prefer them singing slow gentle stuff like this than all that rollicking ram-paging tavern sound.

This is the nice Ewan McColl song that was a pop hit some years back given a very simple whistle and banjo backing. Pleasant and well made. Simplicity is the keynote. But perhaps people prefer to think of them as unshaved drunks—who knows?

OUT TOMORROW

GRAHAM BONNEY

BY The Way I Love You (Columbia)—Graham Bonney has made some quite pretty records in his time and not many of them have really caught on. I have a strange feeling this one might do quite well mainly because the wedding march chorus—which gave me a twinge and a wince when I first heard it but which to be honest grew on me—is very strong in an unravelling way.

OUT TOMORROW

TOM RUSH

NO Regrets (Elektra)—I suppose you could say this record is here for all the wrong reasons. No, I don't think it will be a hit. No, there's nothing outstandingly new about it.

It is here simply and purely because the other day I had the good luck to meet Mr. Rush, who turned out to be one of the nicer people in the world, who is happy and tolerant and interested. He also has a fine folk-based pure voice and plays some superb guitar. This is all that rolled into one, with lyrics he wrote himself which are both moving and true. It's just a nice record to put on and listen to and I hope you will.

OUT TOMORROW

Bee Gees: world-wide number one



SANDIE SHAW: Not one of her best, it sounds dated.

QUICK SPINS:

PEOPLE I know have been raving over **JIMMY CLIFF's** "That's The Way It Goes." I have never exactly been Mr. Cliff's number one fan but must admit this is good, if not sensational. Parts are like "Grocer Jack" and it moves and grows on you (Island).

NEIL DIAMOND deserts his own songwriting talent and revives the old raver of US Bonds, "New Orleans" in splendid style (London).

Lately I have become very bored with **JOHNNY MATHIS** records. Nice then in this ballad age for him to come up with a new faster sound on a song called "Among The First To Know" which he double tracks and sounds much better on, though I'd have liked his voice further to the front (CBS).

Surprise, surprise. **WARM SOUNDS** desert their usual style (everyone's at it you know) for screaming guitar and a record that makes you want to leap around going mad called "Nite Is A-Coming." I'm a bit worried about the Hallelujah Chorus bit, but you can't have everything (Deram).

NICKY JAMES has a deep powerful voice and is very

good looking. He turns up with the Hollies' "Would You Believe," and gives it a much stronger and slightly overpowering treatment compared to the original light silvery LP track. A little too heavy perhaps (Philips).

Spoken introduction that goes "Can you hear them smiling?" from the **KALEIDOSCOPE** on "A Dream For Julie" and then a very competent record. It's been done before but this is catchy in a strange way (Fontana).

EIRE APPARENT are a new group from the Jimi Hendrix stable. Nothing as new and exciting as I had hoped but a nice melody on "Follow Me." Sorry Tony (Track).

I have liked the **CREATION** in the past very much. Their new one "How Does It Feel" didn't strike me as much as usual, mainly because it tends to go on and on and on. But it's solid deliberate stuff (Polydor).

"**THE Long Black Veil**" is an odd song much in the style of U.S. hits six years ago. But **PETER LAW** has a very good voice close to Tom Jones in style and manages to hold your attention. Good (Major Minor).

Some special Atlantic goodies

IF YOU are too young to remember some extra special goodies on Atlantic—or didn't have the money to buy them when they originally came out—that upright company are doing a splendid job (not for record reviewers but for the public, and let's face it, we're all slaves) in re-issuing masses of them.

This week take your choice from **WILSON PICKETT's** "In The Midnight Hour," **DORIS TROY's** "Whatcha Gonna Do About It," **BEN E. KING's** "Seven Letters," **NINO TEMPO** and **APRIL STEVENS's** "Sweet And Lovely," **DEON JACKSON's** "Ooh Baby," **DRIFTERS's** "On Broadway," **BARBARA LEWIS's** "Hello Stranger," **CLOVERS's** "Your Cash Ain't Nothing But Cash," **CLARENCE CARTER's** "Thread The Needle," **BOBBY MARCHAN's** "Get Down With It." Amen.

THE WHISKY A'GO GO PRESENTS

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DISC**and MUSIC ECHO 9d**

JANUARY 27, 1968

USA 20c

Hurry for a rave night!



● Simon Dupree: 'Kites' star



TONY BLACKBURN, who comperes DISC's Valentine Night's Ball

WHO IS Britain's most popular disc jockey? Which British group do Disc readers predict will have the greatest success in 1968? Which British singer has swept the board with no less than four No. 1 Poll positions? Who will win the coveted titles of Mr and Miss Valentine 1968?

YOU could be the very first to know—at Disc's Pop Night Of The Year—the Valentine's Night Ball, when the results of Disc readers' 1968 Valentine Awards will be announced.

Dozens of top stars will be at the Ball to receive their awards from popular Radio 1 DJ and recording star TONY BLACKBURN.

There's dancing galore to top groups SIMON DUPREE and the Big Sound, and the HERD, plus the highly admired MADELINE BELL and her group, the Status Quo, plus the SHEVELLS.

Still want tempting? In addition to all this excitement there are many prizes to be won.

How would you like to be the owner of an ultra-smart Timex ladies' or gents' wrist-watch, or one of the Afghan-istan Sheepskin coats that the

Tremeloes and other top stars are wearing?

Other valuable prizes include a record cabinet, silver-plated candlesticks, and masses of perfumery and after-shave preparations, by such well-known firms as Yardley, Mennen, L'Oreal, Goya and Ambre Soleil.

The Big Day is, of course, Valentine's Day, February 14, at the Empire Rooms, Tottenham Court Road, London, W1, from 7.30 p.m. onwards.

Tickets are £1 each. Just fill in the coupon on the right and post it today.

BUT HURRY — OR YOU MAY BE TOO LATE!

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To: Valentine Ball,
DISC, 161 Fleet Street,
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Please send me ticket(s) at £1 each.

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