

DISC

and MUSIC ECHO 9d

SEPTEMBER 23, 1967

USA 20c

BEATLES go way out WEST!



SEE PAGE 7

WEST goes way up to 2

TOP star names—including Cliff Richard—are interested in acting and singing roles in Keith West's "Teenage Opera" when it finally gets to the film stage.

Several companies, headed by MGM, have made sizeable offers for rights to make a movie of the finished "Opera."

Keith's manager, Brian Morrison, was this week considering top pop personalities for parts in the film. The rest of the "Opera" score is being recorded next month.

"Excerpt"—up to 2 in today's Disc chart—also looks like becoming a huge hit in Europe.

● Keith is pictured here with a hunting falcon owned by a friend—"a very vicious creature, except with people the bird knows well!" he said.

● "The man behind Keith West"—see back page.



SCOTT:
**Why I
want to
be
ALONE!**
SEE PAGE 9

ARETHA Franklin's sisters Irma and Caroline featured in the Sweet Inspiration group's "Let It Be Be."

Is Tony Blackburn ashamed of his past pirate station associations?

Herman arrived back from America suffering from sunstroke, but hasn't altered plans to holiday aboard a yacht in the Mediterranean in October.

Ex-Radio Londoner Chuck Blair in line for new-look TV pop series.

Why is Jimi Hendrix manager Chas Chandler so touchy?

Cliff Richard's life story being published as a book—"New Singer New Song" by David Winter, a religious writer—on October 9. To launch the book a luncheon at Church House, Westminster, is being held on October 5 when Cliff and the Archbishop of York will speak.

Engelbert a strong admirer of Cliff. "He's such a professional," says Engel.

Gordon Mills, manager of Engel and Tom Jones, about to launch another discovery?

For being one of the more generous group members in the business, Tremeloes' Dave Munden awarded a D.D.M.

London's Cromwellian Club remains the most reasonable club in town despite the emigration of the "in crowd."

Why was Tony Hall so nervous on "New Release," the Southern TV pilot pop show last week?

Neil Christian "disappointed" he didn't meet David Garrick last week, but plans a reunion in Germany this autumn.

KEITH WEST has been on a clothes-buying jaunt. "I told him he must smarten up his appearance, so he's bought some suits," says co-writer Mark Wirtz.

Just how many copies of the Grumbleweeds' "Hear My Song, Violetta" have been worn out by that station?

When the "World In Action" camera crew and assorted others boarded Caroline last Thursday night, they had to refuse cups of tea and cigarettes to comply with that Bill.

Train?

Dubliner Ronnie Drew is upset. In "Hit Talk" last week he was quoted as commenting: "Engelbert Humperdinck? Who's he? No, I've never heard of him." Now Ronnie retracts that statement: "No, I never meant that. Of course I've heard of him—it's just that I don't know his music."

THE Alan Bown Set, formerly the Alan Bown Set, are now the Alan Bown! And the ! is an integral part. Provisional title for their new LP is "It's Bown To Happen." It was, wasn't it?

Vanilla Fudge's version of "Ticket To Ride" lasts 5.40 minutes—they obviously took the slow train!

Biddu, new singer from

Tory MP Quintin Hogg, who represented Premier Harold Wilson in his action against the Move, has taken exception himself to a reference to him on the next Bonzo Dog Do Dah Band single.

After Jimi Hendrix's Mitch Mitchell had a gas gun confiscated by Customs on returning from the States—Herman ordered to hand over an air rifle on arrival at London's Heathrow Airport.

Scott Walker returned from

SCENE

Bombay, phoned publicist Brian Sommerville to say he had flown all the way from India to see Scott Walker. "I don't believe you. No one would be mad enough to do that," was the reply!

Mitch Murray writing exciting new songs for Tremeloes.

There is one photograph of Mothers' leader Frank Zappa we fervently hope you will never see.

THE "Guitar In" at which top stars, including Jimi Hendrix, will appear at London's Royal Festival Hall next Monday (25) is in aid of charity—the Liberal International Anti-Racist Appeal Fund. Proceeds will send teacher-training books and equipment to colleges in Africa.

After Jimi Hendrix's Mitch Mitchell had a gas gun confiscated by Customs on returning from the States—Herman ordered to hand over an air rifle on arrival at London's Heathrow Airport.

Scott Walker returned from

cabaret in the north of England suffering from mild food poisoning. "Been eating his own words?" quipped his publicist Brian Sommerville.

Paul McCartney's new haircut makes him almost unrecognisable.

Despite a bout of influenza Bill Wyman accompanied the rest of the Rolling Stones to the States last week.

JONATHAN King, who starts his new TV show in two weeks time, wants Mothers Of Invention's Frank Zappa for the programme.

Aren't pop stars mums nice people? (see page 8).

Four Tops' new single, "You Keep Running Away," disappointing.

Now it can be told—Steve Marriott very bad at spelling and arithmetic.

Haircut

Anita Harris's mother mistaken for her daughter on the phone.

Kiki Dee with her new curly haircut going around telling people she's Jimi Hendrix.

Comedian Bill Crosby from TV's "I Spy" series has single in American top thirty. Title "Little Ole Man."



• PAUL: annoyed

IN case you were wondering, the new Mothers Of Invention single, "Big Leg Emma," IS a send-up! To hear the Mothers laying it down musically, just turn the record over.

Traffic looked very happy and together on their first TV appearance—Thursday's "Top Of The Pops." Very full sound, too. . . .

Although Mothers Of Invention are only doing one concert here—at London's Royal Albert Hall on Saturday—they arrived on Monday to spend four days rehearsing for it.

Move's Ace Kefford on fame: "If you're in a group that has hits it's difficult to realise how big you are. We see a group that's had maybe two hit records and think 'they must be big.' Then we realise we've had three!"

Mothers Of Invention album, "Absolutely Free"—released this week—MUST be

the best album of the century, "Sgt. Pepper" only excepted. . . .

Will that very good American group the Association ever have a hit here? Maybe they'll do it with their new single, "Never My Love," which may well make the top of the U.S. chart and is one of their best records to date.

Disc writers would like to point out that "Disc Distinction Medals" (known as DDMs) are granted solely by Disc writer Bob Farmer and not necessarily with the agreement of the rest of the staff. This week's DDM goes to Mother Frank Zappa for attempting to promote better relations between men and vegetables.

Sorry, reader Mike John, of Kidwelly, Carmarthen, Wales—we goofed! In reply to your "Pop The Question"—whether Helen Shapiro's latest single, the Paul Jones composition "She Needs Company," had ever been recorded by Paul himself—we replied "No." Understandably Paul was annoyed because it was in fact on his first LP, "My Way." Apologies, Paul.

Frankie Vaughan's wholesale condemnation of love-ins in last week's Disc greeted with wholesale mirth by the hippies.

Move, already one of the best-dressed groups around, plan completely new stage outfits for their November tour with Jimi Hendrix. Space suits?

JONATHAN KING COLUMN

Supreme CINDY-ella!

FACTOR ONE—the Monkees series was off the air. **FACTOR TWO**—Radio London gave the record hours of advance play. But whichever way you look at it, "Pleasant Valley Sunday" was a comparative flop for the "instant success—just add TV" group.

Scrape, scrape into the very bottom of the ten, among the barnacles like Anita. "Ah"—one could self-mutter—"are the Monkees dropping in popularity?"

Then look again—the Stones? A very mini-hit. Beach Boys? A hardly surprising non-smash.

Once more the era is with us. No group or artist strong enough to triumph on personal popularity alone. The Beatles, Engelbert—even Tom—put out records which sell largely on their own commercial merits.

Even the Move produce simple, thin tunes—easy to hum, easy to whistle, like the Troggs catalogue.

But it has to be a hit record. And the artist doesn't really matter any more.

Box Tops

I reiterate—the Bostops! And I will bow down—the Bobbie Gentry disc is destined to be a big, big hit, and on re-listening deserves to be, if only for the quality of lyrics and professionalism.

"Hum, hum" I went to the new single by Billy Fury. One of the most capable and controlled singers around—good song, but very grow-on-you. Not a first or even a second timer. Fifth or sixth, and you'll be humming, too. Also I haven't mentioned the Temptations' strings before—and holy of holies, glory be, the Bee Gees are selling. Their talent is being universally recognised. On behalf of good taste, I thank you.



• CINDY BIRDSONG: "The big break I've been waiting for"



• DIANA ROSS

Reflections on the new girl in the Supremes, Cindy Birdsong, who feels so much like Cinderella...

LAST April the Hollywood Bowl in California was packed with more than 18,000 people who came to see America's top female group, the Supremes. Yet, out of this entire audience, less than a handful of spectators noticed something different about the act that night—that Florence Ballard was not there with Diana Ross and Mary Wilson. In her place was a girl who perhaps would have been recognised by a few as one of Patti LaBelle's Bluebells—Miss Cindy Birdsong.

After that show, however, Florence came back with the group, and Cindy's name was mentioned only in rumours. When the Supremes made an appearance on a national TV show soon afterwards Diana explained that for some time the group had made it a point to have a girl in the background, sort of "on call," who would be available to join them at short notice in case either Mary or Flo were ever unable to do a show. And Cindy had held this position for a few months.

Then, when Diana Ross and the Supremes (as they were called by this time), started their engagement at the Flamingo Hotel, Las Vegas, in July, Florence again became ill.

This time she decided that it would be best if she retired from the group and took a long rest, as all their travelling was not conducive to recovery. So, Cindy was flown out to Nevada, and she spent many late nights up with Diana and Mary rehearsing. For the first time, then, at the Flamingo she was introduced to the public as the new Supreme.

You really can't blame Cindy when she says: "I feel just like Cinderella!" For how else would you expect a girl to react when she has just become a part of one of the world's most popular vocal groups?

Cindy Birdsong (and would you believe it—that's her real name!)

Detroit Dateline by Nancy Lewis

was born 23 years ago in Morristown, New Jersey. But when she was very young, her family moved to the larger New Jersey city of Camden, which is where Cindy spent most of her growing-up years. She always liked singing and participated in high school and church choirs, along with taking private singing lessons outside of school. Although she had dreams of becoming a singer, Cindy also had an alternate career possibility.

She was very interested in drawing and painting, so she was thinking seriously of continuing her education at an art school.

Instead of that, however, immediately after graduating from high school, she joined Patti LaBelle's group, the Bluebells. And she has been with them for the past six years—right up till this July.

Cindy is the oldest of the nine children in her family, and, with the exception of her 22-year-old sister, who is now married, all of the children still live in Camden with their Mum. Although Cindy still considers this as her home, she's now planning to get an apartment in Detroit, Michigan, as well, in order to have a place of her own to stay when the

group does sessions in Motown's studios.

To date, whenever the girls have had occasion to be in Detroit, Cindy has stayed with either Diana or Mary. And she cites these instances as just more examples of how helpful the two original Supremes have been to her.

She recalls that even the first time she met them (a couple of years ago when the Supremes and the Bluebells appeared at a theatre together), she was having trouble putting on her make-up properly, so Diana came over and gave her assistance. . . . which was a nice introduction.

Many a late night has been spent recently with the three girls playing their records over and over while Cindy perfects the stage routines with them. "But I've still got a lot to learn," she adds.

VOICE

As delighted as Cindy is to be a part of the group, though, Diana, Mary, and the folks at Tamla Motown seem even more delighted with the way she has fit in. It's no easy chore to find a replacement for an act as successful as this one, but Cindy seems ideal in her new role. Not only does she have an excellent voice and stage experience, but it's incredible that she's exactly the same height as Florence—and she even takes the same size in dresses and shoes as her predecessor!

Her spare-time activities also coincides nicely with those of Mary and Diana. All three of the girls enjoy bowling, and Cindy insists her 116 average isn't bad considering she has so little time to practise the sport! They also share



• MARY WILSON

mutual interests in reading, cooking and clothes.

Undoubtedly, one of Cindy's favourite parts of her new job is the amount of travel involved. For her it's a real thrill to visit new places, and she's sure this is one thing she'll never tire of doing.

She still speaks excitedly of the last European tour when she visited London and several other cities with Patti LaBelle and the Bluebells. So the prospect of coming to appear at London's Talk Of The Town in January is really appealing to her!

At the moment, Cindy has no particular boyfriend, and with her career going so well, she isn't interested in settling down with anyone yet. But her non-musical ambitions definitely call for marriage in the future—"and then I'm going to raise a whole house full of kids!" That's going to be a long time off, though, for she's far too busy concentrating on being a Supreme to think about other plans yet.

"This is really the big break I've been waiting and working for," Cindy said. "For any girl who has ever sung in a group, the Supremes are the ultimate. I just can't believe this has happened to me!"

Another interesting aspect of this personnel change is the fact that Cindy is also a songwriter. Nothing much has been said about this yet, but I hear that Motown officials are very interested in her material. So, who knows—some day Diana Ross and the Supremes may be recording Birdsong compositions!

DISC TOP 30



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CHART TOPPER



HIT TALK

by Flowerpot man
TONY BURROWS



CLIFF should have cut out that Salvation Army bit!

GOOD luck to Engelbert. It's all very well knockers putting him down, but the public must like "The Last Waltz", otherwise they wouldn't be buying it. It's a good record technically, although it has no atmosphere.

Tom Jones, on the other hand, sings with real emotion. Engelbert doesn't.

It's nice to see this "Teenage Opera" type of song in the chart. I like "Itchycoo Park" and the Small Faces, but this isn't as good as some of their other hits.

Tremeloes? Yes. I like to see happy records get in the chart. They're obviously for people who

enjoy music and life generally.

Can't say the same about the Stones. I don't like them and this is one of the worst they've made. Beach Boys' is technically superb, but as a commercial song it's just an exercise in music.

Anita Harris is one of the most attractive girl singers on the scene and it's a nice, pleasant record; while the Supremes' new one could quite possibly reach No 1. It's a knockout.

I like the Cliff Richard, but he could have done away with the Salvation Army bit halfway through; Jimi Hendrix, too, has a good record.

Nice to see Frankie Vaughan back in the chart. He does a lot of good so good luck to him.

Move knocks me out. It's a gas—quite the best thing they've done; Vanilla Fudge, too, is good. It's a change to do something completely different with an old song.

Dubliners! I don't like this type of music but obviously they do have a market.

HIT WEEK
TRAFFIC'S
DAVE MASON

Top Ten LPs

- 1 (1) **SGT. PEPPER'S LONELY HEARTS CLUB BAND**
Beatles, Parlophone
- 2 (2) **SOUND OF MUSIC**
Soundtrack, RCA Victor
- 3 (4) **THE MONKEES HEADQUARTERS**
Monkees, RCA Victor
- 4 (5) **BEST OF THE BEACH BOYS**
Beach Boys, Capitol
- 5 (6) **SCOTT**
Scott Walker, Philips
- 6 (3) **PIPER AT THE GATES OF DAWN**
Pink Floyd, Columbia
- 7 (7) **DR. ZHIVAGO**
Soundtrack, MGM
- 8 (9) **TOM JONES LIVE AT TALK OF THE TOWN**
Tom Jones, Decca
- 9 (10) **MAMA'S AND PAPA'S DELIVER**
Mama's and Papa's, RCA Victor
- 10 (8) **ARE YOU EXPERIENCED?**
Jimi Hendrix, Track

AMERICAN TOP TWENTY

- 1 (4) **THE LETTER**.....Box Tops, Mala
- 2 (1) **ODE TO BILLY JOE**.....Bobbie Gentry, Capitol
- 3 (3) **COME BACK WHEN YOU GROW UP**
Bobby Vee and the Strangers, Liberty
- 4 (2) **REFLECTIONS**.....Diana Ross and the Supremes, Motown
- 5 (15) **NEVER MY LOVE**.....Association, Warner Bros.
- 6 (7) **APPLES, PEACHES, PUMPKIN PIE**
Jay and the Techniques, Smash
- 7 (12) **HIGHER & HIGHER**.....Jackie Wilson, Brunswick
- 8 (6) **YOU'RE MY EVERYTHING**.....Temptations, Gordy
- 9 (16) **I DIG ROCK AND ROLL MUSIC**
Peter, Paul and Mary, Warner Bros.
- 10 (10) **FUNKY BROADWAY**.....Wilson Pickett, Atlantic
- 11 (11) **THERE IS A MOUNTAIN**.....Donovan, Epic
- 12 (5) **BABY I LOVE YOU**.....Aretha Franklin, Atlantic
- 13 (13) **YOU KNOW WHAT I MEAN**.....Turtles, White Whale
- 14 (14) **BROWN-EYED GIRL**.....Van Morrison, Bang
- 15 (9) **SAN FRANCISCAN NIGHTS**
Eric Burdon and the Animals, MGM
- 16 (21) **GIMME LITTLE SIGN**.....Brenton Wood, Double Shot
- 17 (19) **I HAD A DREAM**.....Paul Revere and the Raiders, Columbia
- 18 (32) **LITTLE OLE MAN**.....Bill Crosby, Warner Bros.
- 19 (24) **GETTIN' TOGETHER**
Tommy James and the Shondells, Roulette
- 20 (20) **TWELVE THIRTY**.....Mama's and the Papa's, Dunhill

- 1 (1) ● **THE LAST WALTZ**
Engelbert Humperdinck, Decca
- 2 (3) **EXCERPT FROM A TEENAGE OPERA**
Keith West, Parlophone
- 3 (5) **ITCHYCOO PARK**.....Small Faces, Immediate
- 4 (2) ● **I'LL NEVER FALL IN LOVE AGAIN**
Tom Jones, Decca
- 5 (8) ▲ **LET'S GO TO SAN FRANCISCO**
Flowerpot Men, Deram
- 6 (13) ▲ **REFLECTIONS**.....Diana Ross and the Supremes, Tamla Motown
- 7 (4) ● **SAN FRANCISCO**.....Scott McKenzie, CBS
- 8 (19) ▲ **FLOWERS IN THE RAIN**...Move, Regal Zonophone
- 9 (9) **HEROES AND VILLAINS**.....Beach Boys, Capitol
- 10 (6) **EVEN THE BAD TIMES ARE GOOD**
Tremeloes, CBS

NEXT 20: Introducing FRANKIE McBRIDE, ERIC BURDON, BOX TOPS, BEE GEES and FRANK SINATRA

- 11 (14) **THE DAY I MET MARIE**.....Cliff Richard, Columbia
- 12 (10) ● **JUST LOVING YOU**.....Anita Harris, CBS
- 13 (18) **THERE MUST BE A WAY**.....Frankie Vaughan, Columbia
- 14 (7) **WE LOVE YOU/DANDELION**.....Rolling Stones, Decca
- 15 (26) ▲ **HOLE IN MY SHOE**.....Traffic, Island
- 16 (12) **I WAS MADE TO LOVE HER**.....Stevie Wonder, Tamla Motown
- 17 (11) **THE HOUSE THAT JACK BUILT**.....Alan Price, Decca
- 18 (15) **PLEASANT VALLEY SUNDAY**.....Monkees, RCA Victor
- 19 (16) **BURNING OF THE MIDNIGHT LAMP**.....Jimi Hendrix, Track
- 20 (24) **BLACK VELVET BAND**.....Dubliners, Major Minor
- 21 (20) **YOU KEEP ME HANGING ON**.....Vanilla Fudge, Atlantic
- 22 (17) ● **ALL YOU NEED IS LOVE**.....Beatles, Parlophone
- 23 (21) **CREEQUE ALLEY**.....Mamas and Papas, RCA Victor
- 24 (—) **FIVE LITTLE FINGERS**.....Frankie McBride, Emerald
- 25 (—) **GOOD TIMES**.....Eric Burdon and the Animals, MGM
- 26 (—) **THE LETTER**.....Box Tops, Stateside
- 27 (—) **MASSACHUSETTS**.....Bee Gees, Polydor
- 28 (28) ● **THERE GOES MY EVERYTHING**.....Engelbert Humperdinck, Decca
- 29 (22) **UP UP AND AWAY**.....Johnny Mann Singers, Liberty
- 30 (—) **THE WORLD WE KNEW**.....Frank Sinatra, Reprise

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▲ This week's TOP 30 Zoomers



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You've Not Changed
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LULU OFF HUMP CONCERT TOUR

ERIC BURDON: 'NIGHTS' RELEASE

ERIC BURDON will probably rush-release his American hit "San Franciscan Nights" within the next few weeks—while his current release "Good Times" is still in the chart.

The song is a tribute to the people of the California city and was written by Eric. It reached the top ten in the States and made number one in San Francisco itself.

Eric and the Animals' first album, "Winds Of Change," is now set for November 1 release in Britain—and "San Franciscan Nights" is one of the tracks.



Lulu: 'strain'

Simon, Jonathan TV battle

SIMON DEE and Disc columnist Jonathan King compete for viewers when their TV shows go out on rival channels at around the same time next Saturday (30).

Simon's stars for "Dee Time" (6 to 6.45 p.m.), which has moved to London, include actor Ray Milland, comedian Roy Hudd, Traffic, singer Margaret Whiting and Anita Harris.

Jonathan's "Good Evening" (ATV 6.30 to 7 p.m.) so far features Bee Gees and Sandie Shaw.

LULU will not now tour with Engelbert Humperdinck, as exclusively headlined in Disc last August 12!

Originally, it was suggested that Lulu would appear on part of the tour as a major supporting attraction, with Anita Harris continuing for the remainder of the Engelbert dates.

Anita is still in, but Lulu is out. Explained her personal manager, Marian Massey, to Disc on Tuesday: "Lulu would have liked nothing better than to tour with Engelbert. She admires him as an artist tremendously."

"But frankly, she has been taking on far too much. She has been undergoing a tremendous amount of strain, and I thought a twice-nightly tour up and down the country would be more than she could stand."

No replacement had been set for Lulu at presstime, but Anita Harris will definitely appear on the bills with Engelbert from the opening date, October 26, to November 11.

Engelbert, holding firm his position at the top of the chart for the fourth successive week, blasts off the tour—his first major tour as a bill-topping artist—at the Adelphi, Slough, on Thursday, October 26.

Titled "The Engelbert Humperdinck Show"—the same billing as his forthcoming ATV series—the six-week twice-nightly series of concerts is jointly promoted by his personal manager, Gordon Mills, and agent Colin Berlin.

Other dates so far set at presstime are ABC, Northampton (27), Odeon, Cheltenham (28), Gaumont, Worcester (29), and ABC, Hull (31). There is only one Scottish date—at the Odeon, Glasgow, on December 1.

All this week, Engelbert has been taping his own "Engelbert Humperdinck Show" for ATV at Elstree. It is networked each week from Friday, November 3, when it will be seen in the London area. The shows will be seen in the various regions during the same week.

Guest stars appearing include Dickie Valentine, Peddlers, Anita Harris and Frankie Vaughan.

LULU FOR SHIRLEY

THIS week Lulu took over at short notice from Shirley Bassey at the "Talk Of The North" nightspot in Eccles, near Manchester.

She stands in for Shirley—ill with gastro-enteritis—from Tuesday until Saturday (23).

Lulu is "doubling" the Eccles date with Greaseborough Social Club.

£3,000 SBJ theft

SWINGING Blue Jeans had their bandwagon and equipment—total value £3,000—stolen from a London garage while the boys were home in Liverpool at the weekend.

Cliff and Shads together again!

CLIFF Richard and the Shadows make their first appearance together since Palladium panto last year in a TV show in Paris this week.

They flew out on Tuesday and return tomorrow (Friday) after filming in the open air in a Paris square.

Cliff is to record in German and Italian on return—before flying to Tokyo for two weeks.

Plans are in hand for Cliff and the Shadows to do a TV "special" for the Christmas period this year.

Rumours that Cliff is to have a part in Keith West's "Teenage Opera" when it is completed were strengthened this week when a spokesman said: "Cliff is always interested in any film stories or ideas."

Bee Gee song for Georgie

GEORGIE FAME will record a new Bee Gees number called "Words"—probably for his next single. The track was written specially for Georgie's first film, "The Mini Mob," which went into production this week. Bee Gees have also written two other songs and the film score.

Bee Gees' new LP, called "Horizontal," is released in November. Their new US single is "Holiday" and "Every Christian Lion-Hearted Man," for which they already have a quarter-million advance order.

STONES VISIT—BIGGEST MYSTERY OF THE YEAR!

around the city—but that's the only definite news. Newspaper reports say the Stones are waiting to hear if they'll be allowed to give any concerts in the States.

WHO have a new single out in the U.S. now. It's the Pete Townshend composition "I Can See For Miles." Reason for release here before Britain is to tie in with the group's appearance on the Smothers Brothers' TV show. Tapes are to be flown to Britain as soon as possible.

● Supreme Mary Wilson seen frequently with Billy Eckstine's son, Ronnie . . . Sam and Bill have just completed their next single "I Need Your Love To Comfort Me" . . . ex-Supreme Florence Ballard still a Motown artist . . . Wilson Pickett, Donovan and Jackie Wilson currently hottest contenders for the top of the charts . . . Stevie Wonder's romance with 17-year-old Angela Satterwhite seems to be quite serious.



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TOP OF THE POPS

Tonight's (Thursday) "Top Of The Pops" stars: Sandie Shaw, Hollies, Dubliners, Beach Boys, Engelbert Humperdinck, Move, Flowerpot Men and Traffic.

Sandie to sing for Princess Margaret

SANDIE SHAW appears at a special gala concert before Princess Margaret in Brussels at the end of the month.

Sandie has been specially invited to Belgium to take part in the show on September 29.

Sandie's new single, "You've Not Changed," is released this Friday (22) and she appears on "Top Of The Pops" today (Thursday), "Dee Time" (23) and "Juke Box Jury" (27).

Sandie's new LP—which includes standards like "Smile"—is released in November and she appears on the "Val Doonican Show" (November 4).

She flies to Italy on October 19 to star in her own hour-long spectacular, and opens a four-week cabaret season at London's "Talk Of The Town" on December 4.

P. J. Proby has grown up!

MORE than 800 angry P. J. Proby fans started slow handclaps at Blackpool's North Pier theatre on Sunday when Proby—star of the show—had not turned up almost 30 minutes after he was due to go on.

At last, with a clash of cymbals, he was there, although to fans expecting the old flamboyant Proby it was something of an anti-climax—P.J. has grown up!

His first hit, "Hold Me," was greeted by frenzied screams, but his gyrating has been cut to an absolute minimum. The new Proby has the ability to reach the Tony Bennett class, but he should have arrived at the theatre on time!

The psychedelic Move, riding high in the charts with "Flowers In The Rain," completely wasted the talents of their lead vocalist with an over-powerful amplifier. It was impossible to hear any of the songs.—D.E.

★ NEW YORK DATELINE

TRAFFIC already have a new single in the can, according to their record producer Jimmy Miller, in the States at the moment.

"It's the title song from the film 'Round The Mulberry Bush.' But it looks like there's going to be quite a delay before the film is released. So we'll go ahead and do another number for the next single and hold this one off for a bit," he explained.

ROLLING STONES' visit to America has become the biggest mystery of the year. Various members of the group have been spotted at different night spots



WITH THESE
HIT LP'S



NANCY SINATRA
Country My Way
RLP 6251 (M) RSLP 6251 (S)



DEAN MARTIN
Welcome To My World
RLP 6250 (M) RSLP 6250 (S)



DAVID GARRICK
Don't Go Out Into The Rain
NPL 38035 (M) NSPL 38035 (S)



TRINI LOPEZ
Now!
RLP 6255 (M) RSLP 6255 (S)



FRANCOISE HARDY
Voilà Francoise Hardy
VRL 3031 (M)

FIRST with the news: DISC

Beatles 'Magical Mystery Tour' single

BEATLES' next single, released while the boys are on a trip to India, is likely to be the title song of the TV film, "Magical Mystery Tour," which the Beatles have been making these past two weeks.

Alternatively, an EP of four songs featured in the production may be released. Three compositions by John and Paul, another by George Harrison.

As reported in Disc last week, the Beatles were in Devon and Cornwall for location shots for the TV film (see full story on page 7).

This week they have been mostly in the film studios. But on Monday, Paul McCartney was up bright and early to supervise further sequences of the "Magical Mystery Tour"—this time at Raymond's Revuebar in London's Soho.

Scenes featured the popular Bonzo Dog Do Dah Band at the club, but shooting was delayed because the group's equipment—valued at £500—was stolen the previous night from Dulwich.

When shooting of the film ends tomorrow (Friday), work will be carried out on the musical soundtrack for two weeks.

The completed film is scheduled to be shown around Christmas on TV. It has been shot in colour, so it might appear on BBC-2 — but nothing definitely had been set at presstime.

Beatles then make their planned trip to India, but will be back in time for Christmas.

● "How I Won The War," the film in which John Lennon plays the part of an Army private, has now definitely been set to be premiered on Wednesday evening, October 18, at the 1,156-seater cinema, London Pavilion.

A spokesman for United Artists told Disc on Tuesday: "Invitations are being sent out to show-business personalities, the trade and the Press. John Lennon has been invited, of course, and seems likely to attend, but it is not sure whether the other Beatles will be there."

Pet flooded with Hollywood offers

BECAUSE of fantastic early reports by people that have seen rushes on "Finian's Rainbow," Petula Clark has been inundated with Hollywood film offers—and is booked fully for the next FOUR years!

Petula is completing work on "Finian's Rainbow" this month. She may come to Britain for a short visit in October before going home to Paris. She returns to London in November to start work on her next TV series, which are screened in the Spring.

A special concert at the Royal Festival Hall in 1968 is still under discussion.

Amen Corner disc

AMEN Corner's follow-up to "Gin House" will be the Mort Shuman/Doc Pomus composition "Living In A World Of Broken Hearts" released on October 6.

Mort Shuman will write three songs especially for the group's first LP released in November. He comes to Britain for the recording sessions at the end of this month.

Amen Corner record a live EP at Sheffield's Mojo Club next week, which will include an original Andy Fairweather-Low composition.

Because "Gin House" has been banned in New Zealand the group have cancelled a projected tour there in the New Year. But they will still visit Australia for three weeks then.

DISC jockey David Symonds is through to the final of the Light's "Disc Jockey Derby"—for the sixth time!

He meets ex-pirate Tony Blackburn on next Tuesday's show (26).

P. J. Proby single rush

P. J. PROBY may appear on "Saturday Club" on September 30 and on TV's "David Frost Show" during the middle of October. Agent Bernard Hinchcliffe was negotiating the offers at presstime on Tuesday.

A new Proby single is being recorded on October 2 for rush release as soon as possible. On October 13, Proby stars at the re-decorated Corporation Hall at Chatham on a four-hour concert bill comprising two two-hourly shows. He has been offered TV in Germany on November 21.



Ron Joy: LP photos

NANCY SINATRA PLANS TO WED

NANCY SINATRA announced in California last week that she plans to wed photographer Ron Joy. No date has been fixed.

Last month in a Disc interview she said: "I'm very sceptical about marrying again. I think everybody who goes through divorce once has qualms about it a second time."

Nancy and Ron—he takes the photos for her LP sleeves—have been only "going steady" for six months, although they've known each other a lot longer. He was her close companion during both her British visits—this summer and in 1966.

Nancy's next single here is likely to be "Lightning's Girl," already in the chart in the States. No release date has been set yet.

Dave Dee: one-nighter in Vienna

DAVE DEE, Dozy, Beaky, Mick and Tich have been booked for a one-night stand in the Austrian capital of Vienna.

The group flies out for the date at the City Hall on October 15, staying overnight and returning the next day for a booking at Cardiff's Rank ballroom.

Plans for the boys to appear in pantomime at Christmas have fallen through now. Instead they may do a tour of Australia around January/February next year.

Dave Dee and Co. kick off the first Radio 1 "Saturday Club" on September 30 to promote their new single "Zabadak!" released the day before (29).

'Favourites' extended

"FAMILY Favourites"—the BBC's top-rated radio show—is to be extended and re-styled when Radio One starts.

From Sunday, October 1 it will run an extra half-hour—from noon to 2 p.m., and introduced from London by Michael Aspel, BBC 1 newsreader.

The programme will include both civilian and Services requests.

GEORGIE FAME guests on "Saturday Club" this weekend (23).

Monkees new TV series set

MONKEES' new TV series has definitely been set to start its 26-week run on the BBC on Saturday, September 30, at 6.45 p.m.

A BBC spokesman told Disc on Tuesday: "The format will follow the style of the first series. First episode is titled



ENGLEBERT's hit "The Last Waltz" was taken quite literally by "Top Of The Pop's" stars Pete Murray and Samantha Juste last week.

Show photographer Harry Goodwin caught them dancing cheek-to-cheek in the studio to the strains of the number one smash.

Programme marked a return-to-work for both pop people—Pete, after a pleurisy attack and Sammy, after a trip to the States to see Monkee Micky Dolenz.

ANITA'S U.S.-TV SERIES LIKELY

NEGOTIATIONS are well advanced for Anita Harris to star in a major American TV series around March of next year.

Personal and recording manager Mike Margolis, just back from the States, told Disc on Tuesday: "She would play a 'Diana Rigg'-type 'Avengers' role, but the characterisation would be gayer. Apart from the unarmed combat stuff, Anita would also sing and dance.

"We don't want her to be in America too long, however, so we are hoping some of the episodes will be filmed over here. This may happen, as the leading male is British."

Adds Margolis: "CBS Records are mounting a massive promotional campaign on Anita in America, where 'Just Loving You' is taking off in a big way. They want her to go there on a promotion trip, but the trouble is the time factor. She is so busy here.

"But we have fixed the 'Ed Sullivan Show' on October 15."

"Way Out In Piccadilly," in which Anita stars, ends its long run at London's Prince of Wales Theatre this Saturday, to make way for "Sweet Charity" with Juliet Prowse.

FILM and TV

Anita will then continue with her current film and TV commitments. She has already started filming in "Carry On Doctor," which will continue for the next six weeks.

She then starts work on two new LPs. First will be titled "Just Loving You" from her hit single. Anita's next single, which she part wrote with Mike Margolis, is "The Playground." It was arranged by Alan Tew, who also arranged "Just Loving You."

TV dates for Anita include: "Dee Time" (September 30), "The Engelbert Humperdinck Show" (October 3), "Golden Shot" (7), and guest appearances on the Dickie Valentine and Harry Secombe shows.

Anita starts a two-week tour with Engelbert Humperdinck on October 26. She rehearses for a Christmas pantomime, "Cinderella"—in which she plays the title role—from December 4. "Buttons" is played by Jimmy Tarbuck.

"Also cooking," adds Mike Margolis, "is an ITV Christmas pantomime I have written called 'Allerednic'—which is 'Cinderella' spelled backwards. Danny La Rue would play the fairy godmother. It's about a cleaner in a recording studio who becomes a pop star—Anita, of course."

Lulu, Bachelors at 'Mirror' ball

LULU and the Bachelors are the star names booked for the "Daily Mirror's" "Gorgeous Girls" ball at London's Royal Albert Hall on October 21.

Deejay Don Moss will compère the evening, for which Acker Bilk, the Go-Go Dancers and Cyril Stapleton's Band have also been booked.

CAT STEVENS STATES TRIP HITCH

CAT STEVENS ran into work permit problems last week—and had to cancel a trip to America on Friday because the permit didn't arrive in time.

He was due to go for a two-week coast to coast promotional TV and radio campaign. He now leaves next month.

Cat records a new single this week for release in late October. His next LP is out in December.

Two Cat Stevens productions will be released next month. His first venture into record production field, they are Peter James' "Emperors And Armies" released by CBS on October 13 and Sasha Caro's "Grade Three, Set Two" out on Decca October 26.

"Monkees in Manhattan" and tells the story of how the Monkees are invited to Manhattan by a Broadway producer to star in a show. Then, after spending all their money to get there, they find on arrival he is as broke as they are."

Monkees' next single is out on October 13. A Barry Mann-Cynthia Weill composition, it is titled "Love Is Only Sleeping."

At presstime, there were no plans to bring the Monkees back to Britain for further concerts.

INSIDE STORY ON THEIR 'MAGICAL MYSTERY TOUR'

BEATLES—on a slow coach to Cornwall!

FREDA, Jeni, Sylvia and Barbara are four of the luckiest girls in Britain. They must be the envy of Beatles fans everywhere.

Why? Because they were hand-picked by John, Paul, George and Ringo to star in their "Magical Mystery Tour" film which has been on location in Devon and Cornwall.

They spent all last week on the coach with the boys shooting scenes for their full-length TV spectacular to be screened around Christmas.

'a great time'

Said 22-year-old Freda Kelly, Beatles Fan Club national secretary, from Liverpool, and a long-standing friend of the group:

"We've had a great time. Everyone really enjoyed it all. It was quite a surprise for me when I had a phone call asking me to come to London ready to go filming with the boys."

None of the girls has any specific part in the production. They're just four young people among the coach party.

"Everything's very spontaneous," explained Freda. "I fell

asleep once and awoke to find the cameras trained on me."

The other girls with Freda are Jeni Crowley (17), London area secretary of the fan club; Sylvia Nightingale (20), from Sussex; and Barbara King (16), of Essex. They've all appeared with the Beatles in different scenes.

"The party split into two the other day," continued Freda. "Paul and Ringo directed one lot of us in and out of the coach, while George and John worked on beach scenes and around a swimming pool with girls in bikinis!"

So spontaneous has the making of the movie been that everyone was even filmed during lunch on one day.

"It worked out perfectly," she added. "Apparently the Beatles were in the hall room the night before having a drink and got chatting to this bandleader chap. Paul asked him what he was doing for lunch the next day—and when he said "Nothing" he was recruited to play while we ate!"

How did the Beatles go about planning the day's shooting?

"There's no prepared script as such," said Freda. "They just put their heads together the

night before and prepared some ideas.

"That business when the coach couldn't get over a bridge, for instance. It was a completely genuine incident and was filmed as it happened."

Even onlooking holidaymakers have been roped in as "extras" for some shots.

Spencer Davis, his wife, Pauline, and their two children just happened along one day and were pounced upon by the Beatles for a scene.

"There was a crowd of between two and three hundred mums and dads and kiddies outside our hotel, too—and they were all filmed!" added Freda.

While actually on board the coach cruising round the West Country the four girls have had unbelievable opportunities to chat to John, Paul, George and Ringo. How had Freda found them?

"Oh, they're still much the same. I've known them for six whole years now, so I feel almost one of the family. They're still the same old John, Paul, George and Richie (Ringo's name to his close friends) deep down."

"I loved every minute of it. A nice all-expenses-paid holiday!"



• In true holiday mood, George Harrison sucks a lollipop as the Beatles relax on the beach at Newquay.



• THIS is the coach that took the Beatles' party of 43 people to the West Country last week for a filmed TV spectacular. A traffic jam built up when the coach was stuck on this small bridge near Dartmoor.



• Beatles competed with each other to see who could turn up in the "squarest" gear. John Lennon seems to be the winner, but those badges would hardly be worn by the well-turned-out conservative city gent!



• Is Ringo "taking the Mick" out of John's get-up (right)? Not really. The boys were merely taking a breather during the long coach trip 'way down West. This shot shows them when they stopped off at a very historical spot—Plymouth Hoe, famous for Sir Francis Drake. He played bowls there as the Spanish Armada hove in sight in the pre-Beatle year of 1588.

THE NEW FILMS



FAYE Dunaway and Warren Beatty in a scene from the action-packed film about the American gun-blazing gangster duo, "Bonnie and Clyde."

"Bonnie And Clyde" (X). Starring: Warren Beatty and Faye Dunaway. Showing at: Warner Theatre, Leicester Square, London.

LEAVING the cinema after this film, these were some of the comments I overheard from the audience:

"Wasn't she sweet?" — "Didn't they make a lovely couple?" — "What a shame it had a sad ending!"

Comments, you may think, about some domestic comedy... or the traditional "Kitchen-sink" Oh no! This is how they felt after watching a pair of homicidal maniacs sweep across the States, killing for kicks and leaving a trail of terror in their wake.

For "Bonnie And Clyde" is an adaptation of a true life story of gangsterism matched only by the escapades of Frank and Jesse James or the infamous Al Capone mob.

But for all its violence and downright villainy this fantastic film is at times both touching and tender and hilariously comical. So much so, in fact, that when the

devilish killing couple eventually meet their sticky end—agonisingly ambushed in a sickening spray of bullets—you find yourself almost sympathetic to their adventures.

"Bonnie And Clyde" looks set to become one of the movies of the year, I'm sure. Warren Beatty as "Clyde Barrow," the cool, calculating killer, is admirably cast and also produced this shocker. Faye Dunaway—"Bonnie Parker," his murderous mate—is a new name of whom we'll undoubtedly be seeing a lot more.

Don't be surprised if you find yourself moved to spontaneous applause at times—it's that sort of film!

"Robbery" — starring Stanley Baker, Joanna Pettet, James Booth. Premiered Odeon, Marble Arch, London, September 21.

"CRIME of the century"—that's how the newspapers described the audacious Great Mail Robbery of a few years ago when with methodical military precision the Glasgow-London night express was relieved of over £3 million.

One of the "films of the year" is how I'd describe Stanley Baker's masterly movie adaptation of this

real-life drama. He's captured completely every nerve-shattering moment of this exciting cops 'n' robbers story.

There's no need to outline the plot—it's history now. And producer/star Stanley has stuck as close to the run of actual events as possible.

Thrills and excitement start off at full-speed with the most spine-chilling car chase through London streets I've ever seen. Two Jaguars—the gang's "getaway" saloon and a police patrol car—take part in an incredible hair-raising ride which sets the mood and tension level for the rest of the movie.

"Robbery" is the sort of film which holds your interest so tightly that you almost find yourself one of the gang.

Baker is the leader of the gang, of course, cool, calm and enormously confident of success. Joanna Pettet is his worried wife—such a small part for such a good actress. And James Booth is the determined detective who dogs the crooks' footsteps—finally blowing the gang apart.

But, for a change, crime seems to pay because the cunning, shrewd Baker escapes with a goodly share of the loot. And deservedly, too! MIKE LEDGERWOOD



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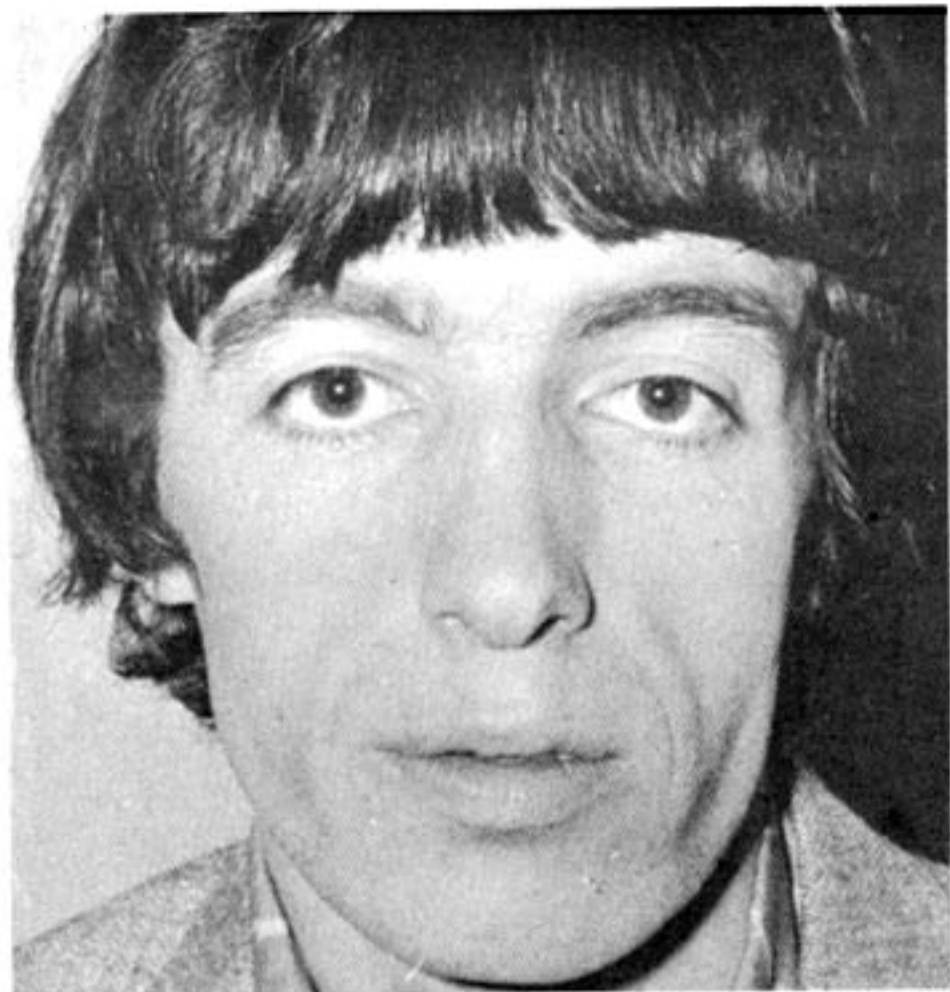
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★ Concluding the 'silent' Stone's story



Acting? MICK may have flopped says BILL WYMAN

B EING a member of the world-famous Rolling Stones isn't necessarily the "open sesame" to success if you decide to branch out as a manager/record producer with a group of your own.

Bill Wyman, so long the "silent" Stone, has high hopes of making a big noise with the two groups in which he has a vested interest. When he isn't involved in recording sessions with Mick, Keith, Brian and Charlie, he's writing, arranging and rehearsing with his proteges in a tiny studio in Surrey.

At his swish, country house set among the Rolls and Bentleys of his neighbours on an expensive estate in Kent, he spoke of the problems involved in promoting pop today.

"You just can't do a thing without that hit record," he said. "Even the fact that I'm who I am doesn't help. It's no good having a member of the Stones for a manager if you haven't a hit in the chart."

Bill's very proud of his groups. One of them, the End, is currently fourth in popularity to Los Bravos and Brincos in Spain.

"They're doing extremely well over there. I'm hoping to get the boys well and truly established on the Continent before bringing them back to Britain. It's terribly hard starting from scratch here so I hope that if they come from Europe with a bit of a reputation they might stand more chance. In Spain they get plenty of work and are quite a big name on the scene already," he explained.

Meanwhile, back at home, he's progressing with an outfit known as Moon's Train, consisting of drums, bass, guitar, organ, sax and trumpet. He played me a tape of a number on which he'd been working for several months. There were some exciting new sounds and the idea is very commercial.

It would't be bad if I could sing

"We've been working on this one thing for ages," he revealed. "I worked on it for six months and then spent a month listening to it over and over again. I think I'm getting near to what I want." Apparently the Stones themselves have a fund of ideas for their future recordings and we can expect their next album offering to be very progressive.

Bill grinned self-consciously. "Even I get a chance with one of my songs on the next LP," he said. "It's the first time I've written anything that's been liked. When Mick heard it he said 'You wrote it, you sing it!' It wouldn't be so bad if I COULD sing," he laughed.

Bill's only recent disappointment with the Stones is that the much-publicised movie "Only Loves Left Alive," they were to make never materialised. "That was a great pity. We all saw it as our big chance to show ourselves in another light. But it's so hard to find the right vehicle for a thing like that."

"We have had hundreds of offers to do the usual 'pop star' parts in the usual pop films. But we didn't want to do a Dave Clark or Shadows. A corny story with us as musicians-cum-gangsters. That's not our scene at all."

He thought for a moment. "Of course, we don't even know if we can act. Mick might have turned out to be a big flop. Who knows? It's a shame we didn't get the chance though. Personally, I think Charlie would have been the best of the bunch. I'm sure he could be another Ringo in acting."

Since the conversation had got round to the Beatles, I wondered what Bill's views were on the group—now that they'd got on this meditation kick. "It doesn't interest me," he answered blandly. "I'm not looking for things. I'm quite happy with what I've got already and the way I live now. I'm not looking for any kicks."

MR WYMAN, IT APPEARS, LEAVES DRUGS TO THE CHEMISTS AND THE FLOWERS IN HIS GARDEN. HE LIKES IT THAT WAY.

MIKE LEDGERWOOD

What do the pop parents think of their sons' and daughters' success? Here's one comment for a start . . .

MRS. MARRIOTT: 'STEVIE really caused an uproar'

. . . now take it from here

YOUNG sons and daughters are not always the apples of their parents' eyes—particularly when they announce they intend to abandon proudly-planned careers to enter the tinsel world of pop. In fact, there were terrible scenes when Small Face Steve Marriott told his mum and dad the dread news. Says Mrs. Kay Marriott, the vivacious mother Steve himself labels 'cool'

"Steve's always been such a lovable fellow—he could twist you round his little finger. His teachers at school went mad because he never did a stroke of work and passed all his exams."

"Well, I've always taken a big interest in his career. The day he said he was giving up acting for pop there was a terrible uproar in our house. His father was very annoyed. We tried to talk him out of it, pointing out that he was throwing up a good career—but it was no use."

"After that, we worried because he was keeping such odd hours, laying in bed all day, then when we came in he went out. And there were such odd types in the place!"

Today, however, Mr. and Mrs. Marriott and 15-year-old sister Kay are Steve's biggest fans—and critics.

"We go to all his concerts. We're pleased for him because he's so happy in what he's doing now."

"I'm terrified at those shows sometimes. Steve talked us into sitting in the stalls once—and the noise! What worried me most was the way the bouncers handled any girls that tried to get near Steve. I don't worry for him, he's well protected. But I think of my own daughter and I get very upset at the violence."

"Steve comes home every Sunday when he can. And he's always dropping into the office where I work because it's near Immediate Records. When he's finished a session he'll bring me the record to listen to."

"He always asks our advice. When we give it he pretends to take no notice of us but in the end he usually turns round and does what we've suggested all along."

"Has he changed? Quite honestly I don't think he has. He used to be terrible—always in trouble—I suppose really he's just got nicer. Because he's doing what he wants to and he's content."

says Mrs Marriott . . .

● Like Mrs. Marriott, Mrs. Lillian Winwood — Stevie's mother—had some reservations when she knew her son wanted to be a musician.

She admits she got a "queer feeling" when she saw him perform on TV or heard his records. But she's happy he is doing the one thing in life that interests him.

"Stephen was always interested in pop music when he was at school," she recalls. "In fact, his interest in music goes right back to the age of six. We felt we had to encourage it, so we bought him a piano for his birthday."

"Even when he was doing his homework, he would get up to play the piano, go back to his homework, then get up again to sit at the piano. Then he also became keen on the guitar, and used to play at children's parties."

"He joined Spencer Davis straight from school. Naturally, I was worried about his being away from home at first, but Mervyn (Muff)—who is five years older—was always there to keep an eye on him and report back to me. I

just felt the way any mother would who always has her children around her."

"And I was lucky in one respect. Stephen and Mervyn often managed to come back home—even though they were terribly late after a date. And Spencer and his group spent a lot of time at our house, so I knew them all well."

"I also know the boys in Stephen's new group, and they're a nice crowd. I probably know more than most mothers about groups their sons or daughters appear with."

"He's never been swept off his feet by all the glamour and travelling. That was my main worry at first."

"And if he has any problems, he never talks about them. He just works them out for himself. He just says, 'It's my job.' He's not like some boys and girls who get over-excited. He's always had a mind of his own, though."

says Mrs Harris . . .

● When Anita Harris was 16 she gave up school, where she was a very intelligent pupil, gave up ice skating, at which she was proving more than efficient, and decided to enter show business. She went to Las Vegas and her mother, Mrs. Marion Harris, was "terrified for her."

"We tried to talk her out of it. I was very frightened because I thought she would go away into what is, after all, a rather odd business, and turn hard. Change into a different person."

"As it is, she is charming and a perfect daughter—we feel we have been really lucky as parents."

"We see an awful lot of her—though naturally in the last year she's been so busy it has been rather difficult. We try to see her on stage as much as we possibly can because naturally we're very interested in what she's doing."

"Sometimes we criticise her records. She comes and asks us what we think. But on the whole we don't interfere. After all, it's her life."

says Mrs Shaw . . .

● When Sandie Shaw came home one day and announced she was throwing up her job as a comptometer operator to start the precarious business of singing her parents were far from happy.

"She had worked hard at school and got four 'A' levels and she was quite happy working in an office. But she's always had a leaning towards artistic things. We weren't particularly happy at all when she decided to be a singer, but now we're with her all the way," said her mother, Mrs. Rose Goodrich.

"What I was worried about most was that she would be away from home so much—I suppose it's selfish on our part, but she is an only child and we sort of missed out on her teens."

"She comes home when she can. The other day she arrived in London from Europe early in the morning, came straight home and I cooked her breakfast and had a chat—but she had to be away again at 9 a.m. I go and watch her whenever I can—I've been to all the northern clubs and to the Paris Olympia. I see more of her on stage than off really. But we're terribly proud of her."

says Mrs Moon . . .

● Mrs. Kathleen Moon — mother of Who drummer Keith — is another mum who admits she worried when her son said he was joining a group and leaving home to go on one-

nighters. "We hoped at first he would want to do something more worthwhile," she says. "When he was at school, he was always interested in tape-recorders, radio and television—electrical things like that. And we thought he might go into this business."

"But he first started playing accordion, then he played bugle in the Sea Cadets. Then he became interested in drums—which he has stuck to ever since."

"We thought it would just be a temporary craze, but then he started playing locally for a few shillings—just pocket-money. The Who heard him—and took him on."

"I spent plenty of sleepless nights when he first went away with them. I think any mother with two other children of the same age group would feel the same."

"Then you read all these stories about drugs, and so on. And that's a worry, too. But Keith is very sensible and has never given us a moment of trouble. He's happy at what he's doing, and now I'm as thrilled as one of the young fans when I see him on the stage or TV."



STEVIE WINWOOD: 'I got a queer feeling when I saw him performing on TV'



STEVE MARRIOTT with his mum, Kay. 'Steve's so lovable he could twist you round your finger,' she says.

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'I DON'T BELIEVE YOU BELONG TO YOUR PUBLIC...'

I want to be alone says SCOTT

PRIVACY is becoming a personal "contest" with Scott Walker. And he will go to inordinate lengths to ensure he gets it.

"I don't believe you belong to your public," he explained last week, tucked away in the depths of his new-found flat off Regent's Park in London.

"I've built it up in my mind until I've become obsessed. I'm constantly battling with it. My privacy has become a sort of 'contest' with me."

And one of the reasons for his sudden outburst on the subject stems from a season of cabaret he's just completed. He rebelled at having to sign autographs after his act.

"I'm paid as a singer and entertainer—but at some clubs they expect you to sit there like an idiot afterwards while people line up to gawp at you.

"Even the kitchen staff wonder why you don't go walking around signing autographs. I will not have my privacy infringed upon!" he exploded.

not going all big-time

But don't get the idea that the sensitive Scott is going all big-time. He's perfectly willing to oblige with favours provided he isn't pressured.

"I'm really bugged by this privacy thing," said Scott. "Once, when we were in Paris—where the Walker Brothers weren't that big—I was wandering around the Louvre looking at the paintings.

"I was aware of people giving me side glances and then this guy comes up and says: 'You'd better get out of here. They know who you are, you know!' Then he asked for my autograph!

"If he'd just sidled up and asked straight out—without all that fuss saying everybody

talking to MIKE LEDGERWOOD

knew me—I'd have gladly signed."

Now, also, Scott hopes his face will be completely eclipsed from the scene. He wants to try and lose the original star "image" built up so carefully with the Walker Brothers.

"People like myself walk about with a sort of haze around them. They're in a constant spotlight. I want to lose this and simply be recognised for what I am. Fulfil my talent to the best of my ability.

"I used my face as a vice at the beginning. To get what I wanted. Now I want it to disappear."

We were talking in his bedroom, curtains drawn, the floor strewn with LPs. Scott sat hunched up in his armchair, a black Stetson pulled down over his eyes.

"The reason I got across to the teenagers is one factor only—I'm a very ordinary and basic person. The only outstanding thing about me is that I'm skinny!

"Girls always could associate me with their boyfriends. Everybody claimed the Walker Brothers were glamorous. I was always really very ordinary. Especially compared with John who has a classic-line face."

Last week Scott's solo album crashed the LP chart at number six—a fact which has more than surprised him.

"I'm knocked out with it!" he enthused. "I certainly didn't expect it to get into the chart."

What are his personal favourites on the album, I wondered.

"There are three really. 'Mathilde,' 'My Death' and 'Such A Small Love,' because it has such a lot of personal meaning to me," he replied.

Praise has been falling thick and fast around him since his solo debut, too. He looks well set to become one of the

singers of our time.

Disc readers have been among the first to sing his praises. Here are some of their bouquets:

"The feeling he puts into the songs is fantastic. It really moved me."—C. A. Wilman, Leeds.

People like myself walk about with a sort of haze around them

"Hats off to you, Scott. You have proved yourself a great artist!"—Margaret Auld, Kilmarnock.

deep sincerity and power

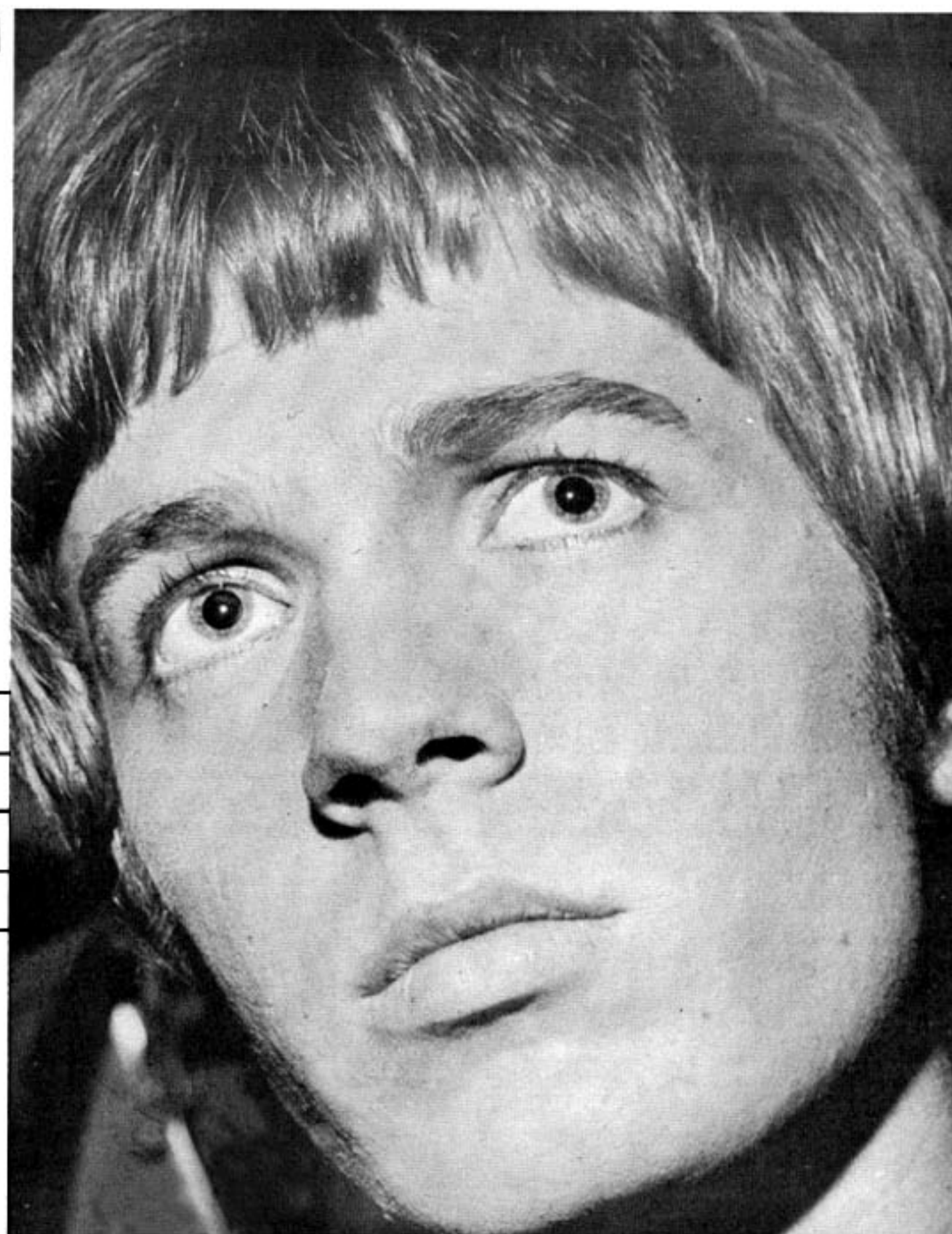
"The deep sincerity, frankness and power which this LP carries alternately moved me from sadness to exhilaration. It is a beautiful, moving testimony to his art."—I. McLean, Middlesbrough.

"An artist who knows the meaning of quality and perfection."—Jean and Pam Liverpool.

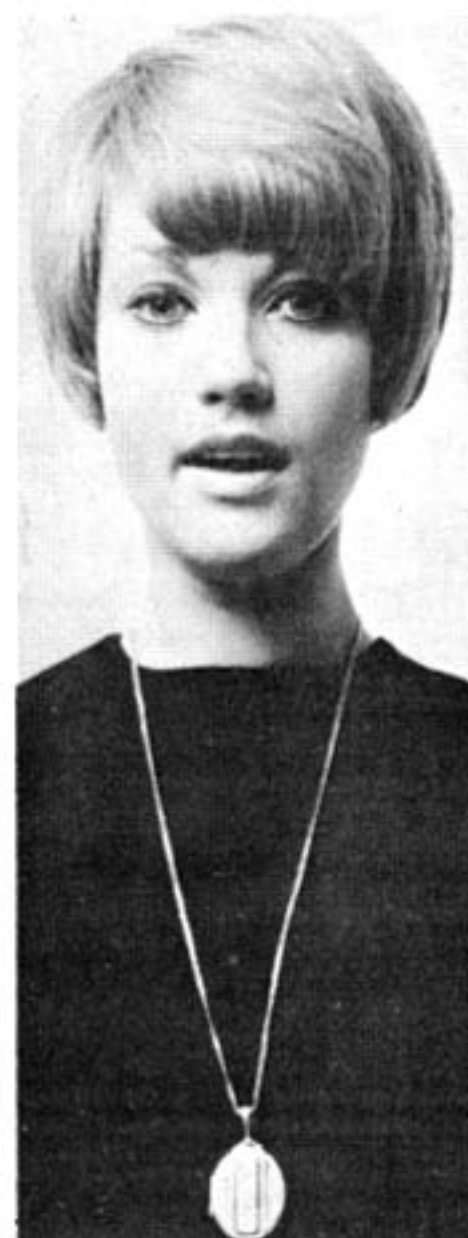
"His voice must surely rate with the 'greats' of music."—Janet Doughty, Cleethorpes.

"Full of indescribable honesty and emotion. No one could ever hope to interpret them in such a way as this."—Anne Neve, St. Ives, Huntingdonshire.

THAT'S SCOTT — THE MAN AND HIS MUSIC!



THIS SCENE CAN DRIVE YOU MAD, says KIKI



KIKI: "It's always been hard for girl singers to break in."

BESIDES Dusty, Sandie, Cilla and Lulu, the ones that hit your eyes and ears constantly, there are a pocketful of rainbows—about six very good girl singers who have yet to have that really big hit record that will bring them into the headlines, the gold, the glitters—and even the agony of being a top line singer.

The boss being—Kiki Dee.

Miss Dee, all fiery hair and smiles, has long been acclaimed by our foreign friends as a singer of great note. They can't understand why she isn't up there with the great ones, neither can most of our good friends here.

Funnily enough Miss Dee CAN.

"Basically, I just haven't had the right song or made the right record. But I get this terrible feeling that people look at me in the street and think 'ere I know that face.' I keep wanting to leap up on buses and things and yell, 'Yes, it IS me—you're right.'"

It's always been hard for girl singers to break into what is still exclusively a groups' market. Times have not, despite every new musical innovation, changed.

"If you're a girl you really have to aim for a different market. All the girls go for good-looking boys, so girls have to aim for an older market. But once you've made it you have a lot more chance of staying around than a group.

"I don't envy other girls' success. I think I've been too close to Dusty [they share the same manager] to envy. I've watched all the big things happen to her and it makes the glamour go a bit because you realise what you have to go through. Mind you, it doesn't stop you wanting it."

A determined girl is Kiki Dee. She's been slogging away now for three years since she came down from Lancashire with stars in her eyes ("I thought I was going to be a big star in the first two weeks. I thought I was going to look fantastic and be adored by everyone").

This year, things look as though they are just about to start pushing her into the big-time with her first trip to America and a signing with the mammoth Liberty records there. As well as being our entrant to four major continental song festivals!

"You've got to be absolutely ambitious to be a girl in their business—and not sensitive. I've had most of my illusions well shattered. If you're not careful, it can turn you into a raging neurotic. Emotionally, it's hard too. Your career must come before anything or anyone else. It's hard. Boyfriends are a problem because hardly any girl singers go out with people in the business—like boys from groups. They want to talk about themselves, and they don't want to hear about a girl's career or go out with someone so wrapped up in singing.

"You're on your own really. It can drive you mad if you sit still long enough to think of the day you're 35, wrinkled, and alone."

Which, really, you can't imagine Miss Dee EVER being for a minute.

—PENNY VALENTINE

from

group records

week

CORDS

TION

LOAN

THE MAMAS AND THE PAPAS

Twelve thirty
RCA1630

ELVIS PRESLEY

with The Jordanaires

There's always me RCA1628

PERRY COMO

with The Ray Charles Singers

I looked back
RCA1629

RCA VICTOR

? Pop the Question?

MAKE WAY for the MOTHERS

IS the American LP, "Absolutely Free," by the Mothers Of Invention, to be released in Britain? — ROGER CLARKE, 87 Faraday Road, Ellesmere Port, Cheshire.

• Yes. Verve plan to release the album to tie in with the Mothers' London Albert Hall concert this Saturday (23).

ARE the Cream going to record a track called "Tales Of Brave Ulysses"? — IAN FOOTE, 14 Park Grove, Portway, London, E15.

• Either you're not a Cream Addict, Ian, or you don't turn your records over. "Ulysses" has in fact been recorded on the back of "Strange Brew" — the Cream's last single.

THE proper names of Dave Dee, Dozy, Beaky, Mick and Tich, please.—CHRIS BISHOP, 1 Gibraltar Avenue, Brompton, Gillingham, Kent.

• Dave is Dave Harman,

FAN CLUBS

FOR Christine Reed of Watford, Michael Hurley (Dublin), Jackie Hildreth, John Bever (Portsmouth), Alan Glen (Cobham), Janet Heppell (Catford), John Baines (Cumberland), Janet Brewer (Cheshunt), Michael Langston (Birmingham), Bob Howell (Hull), and Gwenda Biggs (Leicester):

TONY BENNETT: 450 East 53rd Street, New York City, USA.

HOLLIES: Rose Marie, The Toggery, 126 Prince's Street, Stockport, Cheshire.

BYRDS: 9000 Sunset Boulevard, Los Angeles, California, 90069, USA.

GEORGIE FAME: 49 Ger-

ard Street, London, W1.

DOZY—Trevor Davies, Beaky—John Dymond, Mick—Mick Wilson, Tich—Ian Amey.

HAS Jose Feliciano made any singles or LPs—and have I spelt his name correctly?—ANN DRAPER, Southsea.

• Jose, and you spelt his name absolutely correctly, has made one LP and one single. The single: "My Foolish Heart/Only One," and the LP, "A Bag Full Of Soul," contains: If I Really Bug You (Then You Don't Love Me); You're Takin' Hold Of Me; Help!; A Woman, A Lover, A Friend; A Happy Guy; Masters Of War; Go On Your Way; Spoonful; Goin' To Chicago Blues; Work Song; That's The Way It's Gonna Be; and Where I'm Goin'. All on RCA.

COULD you please tell me about Jacques Brel as I am so impressed by his compositions on Scott Walker's first solo album? — J A N E T MICHIE, 20 Normandy Street,

Pyramid: c/o New Breed, 29-31 Oxford Street, London, W1.

FRANK SINATRA: 26 Wiverton Road, Sydenham, London, SE26.

HORST JANSON: 12 Hertswood Road, W12.

JOAN BAEZ: Vanguard Record Society, 71 West 23rd Street, New York 10010, USA.

TREMELOES: 6 Southampton Place, London, WC2.

ERIC BURDON: 39 Gerrard Street, London, W1.

BILLY JOE ROYAL: Columbia Records Inc., 51 West 52nd Street, New York 10019, USA.

Alton, Hants.

• And so are many other people. Jacques, who is married with three children, was born in Belgium in April 1929. He has written hundreds of songs but says: "I am not a manufacturer of songs. You might say I design a song rather than write it. The words are the lines—the music is the colour. I write them because I feel them. I want to be honest and I don't want to feel myself limited." He would most like to live in North Africa and his dearest wish is to write a novel.

HAS "The Castle," by Love, been released as a single?—ANNE BLACK, 52 Kemerton Grove, Croydon, Surrey.

• It's the "B" side of "Softly To Me," released tomorrow (Friday) on Elektra.

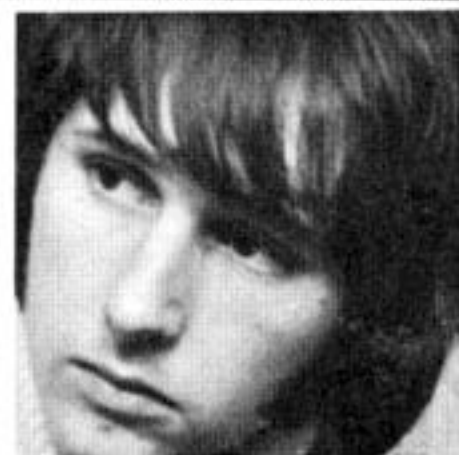
We welcome your questions. But each question MUST be accompanied by one of these seals. Pin it to your letter or postcard and write to: 'Pop the Question', Disc, 161 Fleet Street, London, EC4



TREMELOE-a-week . . . by DAVID HUGHES

I'm the boy for the birds!

—says Len Hawkes



• LEN: they call me 'Chip'

"I SEE all the other Treds have been saying a lot about the way I'm always the one for the women. Well, I suppose that's true—I always remember when I was at school I was never really interested in the lessons but only in the girls in my class!

It's just the way I am.

I was born in Shepherds Bush, London, in November 1945, the second eldest of five children. I've three sisters, one older than me, and one younger brother.

I left school at 15 and spent two years as a carpenter's apprentice in Slough. Then I decided I would make more money if I branched out on my own—which was the biggest mistake of my life!

I worked for a sub-contractor and lost £1,000's—and all my tools! The trouble was, I did all this work, and then never got paid for it. So I gave carpentry up as a dead loss. I still enjoy it. In fact I made Alan's Mum a wardrobe the other week to go in Al's bedroom, and even HE says it's a smart piece of work!

In case you don't know, it was because of me being a carpenter that I'm known as "Chip."

Anyway, I next became a driver for British Railways, which was a bit dodgy because I was only 17, and I had to kid them I was 18. It worked for a while but they eventually found out, and kicked me out!

Really, I've had so many jobs I can't possibly remember them

all. I know I was a driver for a fruit firm, which meant I had to be at Covent Garden by 5 o'clock every morning.

I had been playing guitar for several years, and when I was 18 I turned professional and went to Germany with a group known as the Horizons. We were in Germany for about a year playing at all the well-known clubs like the Star Club in Hamburg, and after a while I got really cheesed off. We were working for virtually no money and it wasn't much fun.

So I decided to jack the whole thing in and join the Merchant Navy. I came home, signed up, and even got a boat at Portsmouth.

Only trouble was, on the night before I was due to sail, I got involved in a punch-up somewhere in Portsmouth and missed the boat. I can't really remember what happened, as I'm not a fighting sort by nature.

So I came back to London and was out of work for a while—and eventually decided that perhaps music was the thing. I heard Davey Sands And The Essex—who used to be very good, but have now split up—were looking for a bass guitarist, and I joined them for about eight months.

Davey knew the other Treds quite well, and so I got to know them too. In August last year I heard that Alan Howard was going to leave and I was lucky enough to get his job.

The Treds are all so natural and easy to get along with that

it only took a fortnight for me to be really accepted as one of the group.

We were in cabaret with Brian Poole when I joined, and after several years of mediocre one-nighters it made a great change. In fact we're hoping to mix one-nighters with cabaret again soon as we like it so much.

I don't want to say too much about all the women I fancy because believe it or not I have got a regular girl-friend and I wouldn't want to upset her! But you could say I've got wandering eyes—as have all the Treds.

Al Blakley has definitely been the greatest influence on my life. He is the most genuine person I have ever met, and in this business really genuine people are hard to come by. He's one in a million. Ricky is very easy-going. He doesn't worry about anything, even though with a wife and kids he's probably got more worries than the rest of us.

Dave, to my mind, is a rather unpredictable person—although he, too, is genuine and also very honest with himself.

I haven't really got an ambition—except obviously to be a millionaire! All I'm really interested in is the group's welfare and making hit records."

★ CONCLUDED

music
OCTOBER 1967
maker

THREE SHILLINGS



LULU INTERVIEW/MOTHERS OF INVENTION

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LULU—an in-depth interview that will surprise you!
MOTHERS OF INVENTION—obscene or entertaining?

PLUS LOTS MORE

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PLEASE SUPPLY MUSIC MAKER MONTHLY

POP POST

Anita should make a film musical

I WAS pleased to hear that Anita Harris is starting work on yet another film. But I hope she doesn't stick to "Carry On"-type films. She is a very talented girl; she would be far better off if she made a film musical.—**JOHN HOWLAND**, Dagenham, Essex.

• I do not see why Anita Harris has any fears about her coming tour (Disc 9.9.67)—I should think she is about the most popular girl singer in the country. Believe me, Anita, as soon as the men in the audience cast an eye on those smashing nylon-clad legs of yours, they'll be in the palm of your hand.—**JOHN CONSTANCE**, London, S.W.3.

I AGREE entirely with Steve Hardy (Pop Post 16.9.67) about the Beatles being bandwagon jumpers. They grab any craze currently in the teenagers' minds and try to popularise it. The Beatles have lowered the standard of music and moral behaviour in this country to an all-time low. Oh for some genuine stars like Elvis Presley, Dean Martin and Andy Williams!—**BRIAN QUINN**, Camberwell, London.



Anita: smashing legs

SAVILE? HE'S JUST PATHETIC!

AFTER watching Jimmy Savile on "Top of the Pops" for two weeks running, I wonder why teenagers vote him top DJ. I am a teenager and I thought he was pathetic, a man of his age acting like a little boy. His mad sunglasses, his hippy kaftans, and his Union Jack jacket and hat—it's going too far!—**D. RADFORD**, 3 Lodge Lane, Norwich.

I AM left wondering after reading Dusty Springfield's lonely and depressing article (7.9.67) if she is really happy with the life she leads.—**FIONA SHOAT**, 16 Springfield Grove, Corby, Northants.

• Once again Dusty has given us six superb TV shows, packed with her great singing and devastating charm. But what has happened to her dresses? This time it was a one-dress-one-show routine, whereas in last year's series she changed her dress two or three times a show!—**JOHN TOAST**, Epsom, Surrey.

• Dusty is surely one of the wonders of the world! Her TV series is just too much for words.—**CAROL COCKETT**, 14 Oaklands Avenue, Borrowford, Lancs.

• How dare David Hedges say (Pop Post 9.9.67) Dusty is the top female singer! Top female singer is, and always will be, Sandie Shaw. Sandie is much more "with it"—Dusty wears the most ridiculous clothes I've ever seen.—**ANNE RICHARDS**, Bournemouth, Hants.



Engelbert found out Savile was wearing his Union Jack gear before going to "Top Of The Pops" recently—and had one made to show up Savile!

HENDRIX: SECRET FORMULA

SO Dennis Jones wants to know how people can possibly listen to Jimi Hendrix (Pop Post 9.9.67)? I can listen to Jimi because his music is beautiful and basic. He has aroused in me a new and completely different appreciation of music. What exactly the secret formula Jimi projects into his playing is I am not worthy to say.—**CHRISTINE JOHNSON**, 29 Fyfield Road, Enfield, Middx.

• I'm sick of people going on about Jimi Hendrix's hair and looks. Jimi's got a nice face and his hair suits him the way it is. I'm glad Jimi ignores all the nasty and spiteful remarks and carries on looking the way he does. He is one of the loveliest persons around.—**JANET SMITH**, 47 Harringworth Road, Leicester.

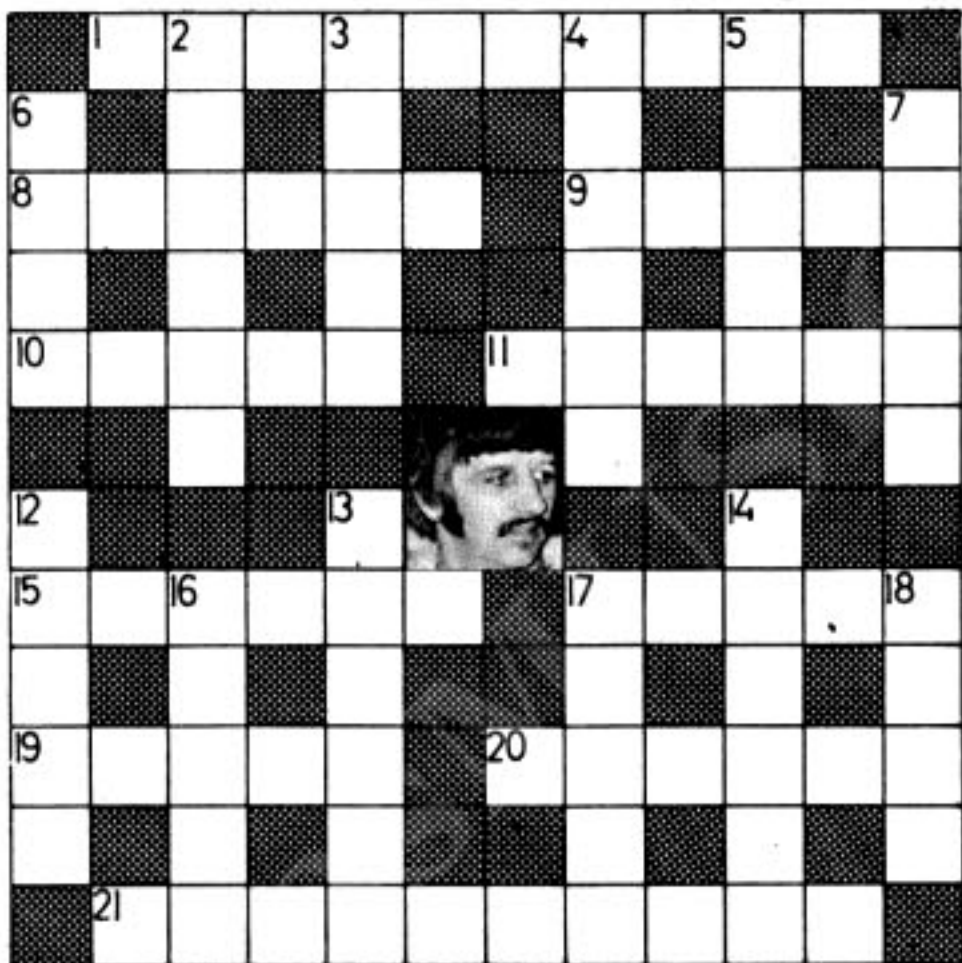
SURELY Mr. Dave Wilson (Pop Post 9.9.67) cannot be so naive as to believe Flower-power is anything but a teenage fad. We live in an age of fads and in six months time the "hippy rebellion," as Mr. Wilson calls it, will have been forgotten—like all the previous fads of this generation.—**PETER OWEN - EVARS**, 25 Starsty Road, Wrexham.

DISCWORD WIN FREE LP'S

FIRST six correct entries win free LPs. Answers by first post Monday to: Discword, DISC, 161, Fleet Street, London E.C.4

LAST WEEK'S LP WINNERS

John Wood, 51 Mawney Close, Romford, Essex. V. E. Done, 23 Old Palace Road, Weybridge, Surrey. Mr. J. Hill, 9 Gaer Road, Newport, Mon. Janet Harris, Hill House, Pimlico Lane, Alveston, Stratford-on-Avon. Brian McSperrin, 3 Brunswick Park, Bangor, Co. Down, N. Ireland. John Rae, 9 Dryden Avenue, Loanhead, Midlothian, Scotland.



LAST week's solution: ACROSS: 1. Savile(Row). 4. Franc. 7. Icing. 8. Prunes. 9. Ever-ton. 10. Neil. 14. Adam. 16. Elektra. 19. Groove. 20. Quill. 21. Reels. 22. Gentry. DOWN: 1. Smile. 2. Voices. 3. Light My. 4. Fire. 5. Annie. 6. Castle. 11. Creeque. 12. Jagger. 13. Strict. 15. Alone. 17. Alley. 18. Avis.

Tremeloes ARE real musicians!



Brian Wilson: mediocre song

I WAS disgusted by Valerie Bailey's letter (Pop Post 9.9.67) implying the Tremeloes are not real musicians. This is rubbish! I am a musician myself and have seen the Tremeloes many times and believe me they are four of the best musicians on the scene today.—**MEL HARLAND**, 37 Gilpin Road, Newton Aycliffe, Co. Durham.

AFTER nearly one year spent producing "Heroes and Villains," Brian Wilson finally deigns to release it. When one considers the amount of time spent on making it, one expects something far more outstanding and original. Instead we get a mediocre song not even up to the standard of those on "Pet Sounds." But the real complaint is that the "B" side is a farce. It lasts only just over one minute. This is outright fraud.—**P. BELL**, 97 Larkfield Road, Liverpool 17.

MAD about something? Yes—getting Disc and Music Echo regularly! Perhaps a friend from Great Britain could help me, so please print my name and address. I'm 21 and a university student and I love British pop music. My favourite star is P. J. Proby—although he's American, he's "British made."—**ANNA - MARIA MISIUREWICZ**, Lodz, ul. Killinskiego 219 m.7, Poland.


A WORD of praise to Nancy Sinatra for a fine acting performance in TV's "Man From Uncle." When in the first five minutes she had a gag over her mouth I thought she'd stay that way because she couldn't act—but once the gag was removed she stole the show. Well done, Nancy!—**MARY MORRIS**, London, E6.

CLUES ACROSS

1. Father of Jason (5, 5)
8. Jazz trumpet Charlie (6)
9. Jimmy, Johnny or Lester? (5)
10. Put something on (5)
11. Silence is, we hear (6)
15. It's a Wonder (6)
17. Gentry follows this sound (5)
19. Somewhat regretful bird (5)
20. Bit of a catch? It's certainly fishy (6)
21. Hit Talking Tremeloe (4, 6)

CLUES DOWN

2. Flower girls! (6)
3. As fodder, it's cut and dried (5)
4. Derek, our man in Hollywood (6)
5. When drinking, you can stand it (5)
6. No longer new (4)
7. Ten-per-center (5)
12. Something worth having (5)
13. Couldn't be any higher (6)
14. Do me a favour? (6)
16. Paratroopers come down to it (5)
17. Not up to the same level (5)
18. Brainwave it may be (4)



JAMES BROWN & THE FAMOUS FLAMES
 Cold Sweat
 7N 25430

THE GRASS ROOTS
 Things I Should Have Said
 7N 25431

VINCE HILL
 Not Any More
 7N 17373

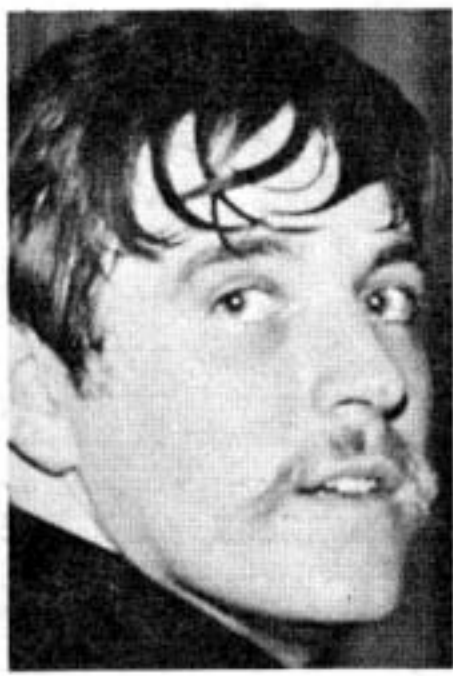
SOUNDS ORCHESTRAL
 Our Love Story
 7N 35410

THE JIMMY JOYCE JAMBOREE
 Bonnie & Clyde
 WB 7077

NEO MAYA
 I Won't Hurt You
 7N 17371

EBONY KEYS
 Don't
 7N 35407

THE LUDLOWS
 Plaisir D'Amour
 7N 17384



• GARY BROOKER:
would he raise an eyebrow?

PROCOLS JOIN THE 'SQUARES'

TO fans weaned on the sounds of today, the dim and distant pre-war days of three million unemployed, ciggies at ten for 6d., steak-and-kidney pud and mashed for 3d., and discs at 1s. 6d., are fairy tales grand-dad sometimes bores them about when he's had a drop too much.

Who wants to know about that old squaresville scene? Right. We're in the swinging 'Sixties. The days of "Dee Time," mini-skirts, psychedelic rave-ups, Flowerpower. Maybe the pirates have gone (all but one, anyway), but there's still "Pick Of The Pops."

But the past is with us in many ways. Wars are still around. And, in lighter vein, so are some show business personalities famous before the war. Billy Cotton and Joe Loss, for instance.

Past company

And so is a record label called Regal Zonophone. Billy Cotton and Joe Loss recorded for it back in the 'Thirties. Now, the latest names to appear on this historic label are Procol Harum and the Move. You couldn't get more modern than that.

Move's "Flowers In The Rain" is already climbing the chart. Procol Harum follow with "Homburg" on September 29.

Whether these groups know it or not, they're certainly joining distinguished "pop" company from the past.

A name like George Formby, for example. 'Way back, when some British newspapers were still making excuses for a guy named Hitler, Lancashire lad George recorded a saucy little ditty called "The Window Cleaner." It sold 400,000 copies for Regal Zonophone. Tremendous in those days.

Today's fans will certainly have heard of that lassie from Lancashire, Gracie Fields—a British institution—recorded many hits on Regal Zonophone.

Reginald Dixon, organist of the Tower Ballroom, Blackpool, is another famous name. So is the late Scots comedian Sir Harry Lauder. His discs are still regular radio requests.

And don't think that 'way-out song titles are only dreamed up by today's groups. Billy Cotton had a big hit with a number called "With Her Head Tucked Underneath Her Arm."

Another favourite of the day was "Ain't It Grand To Be Blooming Well Dead." That, about coffins, big brass handles and wreaths, was a riot.

So the Move, with "I Can Hear The Grass Grow," and Procol with "Whiter Shade Of Pale," don't have it all their own way.

And they might pause to reflect that among today's best sellers on Regal Zonophone are brass bands and the Salvation Army. The Joy Strings' "An Open Secret" was made three years ago. It's still selling.

Heaven forbid we should suggest the Salvation Army is "square." But the Move and Procol Harum might raise an eyebrow now they know the unexpected company they are keeping. On record, at least.

DISC SPECIAL Investigation

by MIKE LEDGERWOOD

NEXT month there will be a special "Tamla Motown Month" in Britain—highlighted by visits of Stevie Wonder . . . and the Temptations, the REAL Temptations—not one of the other groups using the same name!

For in Britain recently (they left after touring last Monday) has been a group of coloured artists calling themselves "The Fabulous Temptations." And they've been causing an awful lot of confusion among fans.

Reason is that they're NOT the group from the Tamla stable in Detroit with hits like "My Girl" and "I'm Losing You" to their credit.

Says a spokesman for EMI Records, company handling Motown here: "We've had calls from all over the country asking if a group called the 'Fabulous Temptations' is the Tamla team.

"We're telling them they must have the wrong impression. We simply deny that they're our artists."

Promoter Roy Tempest, who brought the "Fabulous Temptations" to Britain to tour—and who handles visits by an outfit called the "Original Drifters" (NO relation to the Drifters of "On Broadway" and "Save The Last Dance For Me" fame), told me: "I know it's a bit misleading—but most fans realise they're not the REAL Temptations or Drifters.

But they're quite content to see a very good, polished American vocal group anyway."

And this argument is backed up to a certain extent by Disc reader Rhona Stanley, 74 Doncaster Road, Wath-on-Dearne, Rotherham, who says:

"I have seen the Fabulous Temptations at the Mojo club, Sheffield. We were clearly told beforehand that there are two sets of Temptations—one that does all the road shows and one that does all the recording. We proudly accepted them for what they were—the Fabulous Temptations.

"To show how good they are—they were encored FIVE times!"

Adds Tempest: "Promoters know only two well they're not going to get the REAL group. As far as I know, there are FIVE sets of Drifters, three sets of Temptations, and SIX sets of Inkspots in America!

"We've not had one complaint. And I'm bringing the Fabulous Temptations back to tour again. We've had full houses everywhere. They're providing very decent entertainment at a reasonable price."

Fabulous Temptations were reported to be getting between £250 and £375 a night while here. In Detroit, Mr. Barney Ales, of Tamla Motown, reveals that the REAL Temptations are booked solid at around £3,000 a night.

But the mix-up over the Drifters

and Temptations isn't the first thing to set pop fans' heads spinning.

Not so long ago a young coloured girl made headlines when she appeared around northern venues billed as "Millie"—and singing the famous "My Boy Lollipop" hit song. At the time, Millie Small wasn't even in the country.

But the other singer was within her rights—her name really was "Millie."

Of course, the argument can be traced right back to the dreaded Napoleon XIV who shocked the chart with "They're Coming To Take Me Away, Ha Ha." Then it was uncovered that the person who came over to promote the record WASN'T the same man who cut the disc.

So complex has the problem become that a Jamaican act known as the Skatalites, who had a hit with a Ska version of the "Guns Of Navarone" (which still sells today even though released more than two years ago), has had to change its name to re-form for a visit to these shores—because we already have a coloured Ska group calling themselves the "Skat Elites."

They arrived here recently under the name Soul Vendors. Joe Lincoln, manager of the group, explained: "The Skatalites split up about 18 months ago. Since then each member has become a star in his own right in Jamaica.

The strange pop mystery story!

—or when is a group not a group...?



● These are the real Temptations from the Tamla stable . . .

"We wanted to come over under the original name—but found it was already being used by a group here. I don't really like it. But it appears there's nothing we can do.

SkatElites' joint manager, Elliott Cohen, told me: "We're not bluffing the public by using this name. My group has been going for six months now and is very well-known."

THERE's also another girl in the group "mystery" story. She's the much-publicised Suzy Creemcheese, who suddenly appeared in this country freaking out at the happy UFO club happenings.

Then suddenly, Frank Zappa, leader of America's Mothers Of Invention, announces he will be bringing in the REAL, original Suzy with his last weekend.

Disc spoke to Britain's original Suzy, at present working with Tomorrow and Keith West.

"If Frank Zappa wants to find a new Suzy Creemcheese, then he's welcome to her," she said.

"As to who was the original Suzy, I don't know. The Creemcheese scene was one we used all round the country when I was dancing with the Mothers. We must have given the name 50 times



● . . . But this isn't the real Napoleon

to different people. "But I think it was my voice on the Mothers' album. I'm not sure though because when we made the record it was more like a party.

"I've had enough of the whole scene. If this other chick wants to call herself Suzy Creemcheese then it's OK with me. In fact, of course, there is NO Suzy Creemcheese!"

SO—AS ALICE SAID DURING HER ADVENTURES IN WONDERLAND: "CURIOSER AND CURIOSER . . ."

Fuzzy Wuzzies on the 'Move'

FOR weeks after Jimi Hendrix's explosive arrival on the British pop scene almost a year ago, no one could talk of anyone but Hendrix: his guitar-playing, his stage act, his voice . . . and, of course, his hair.

Immediately the "Hendrix style"—otherwise known as the fuzzy-wuzzy, the freak-out, the Greek God—caught on as the biggest thing to happen to hair since Samson.

In fact, it wasn't until some time later that someone idly glanced at the cover of "Blonde On Blonde," Bob Dylan's most recent LP, and discovered that Dylan too had a "Hendrix" hairstyle. Then, of course, it was realised that "Blonde On Blonde" was released many months before Hendrix's meteoric rise to fame. . . . so Bob was the first, as he was first in most other things in pop.

But the hairstyle was by now dubbed the "Hendrix" for good, and it caught on in the British pop scene at the same speed as the gigantic 1930 Yo-Yo craze.

Overnight, huge curly heads of hair sprouted on Eric Clapton of the Cream, on Twink of Tomorrow, on Noel Redding and Mitch Mitchell, the rest of Jimi's Experience. Most recently it has blossomed on Ace and Trev of the Move. And on one of our brightest young songstresses, Kiki Dee. And for good measure on the other two members of the Cream, Ginger Baker and Jack Bruce. And on Blinky Davison and Dave O'List of the Nice, the group that used to back P. P. Arnold.

You could add names to the list for pages and pages. The

Hendrix cut is the biggest and newest thing in hair for years, and it looks as though eventually there won't be one person left in the realms of pop with straight hair.

But why? Is it just a monstrous rush to get the latest "in" look lest people mistake you for someone who's "out"? Or is there maybe some deeper significance in having hair standing straight out from the head rather than brushed down flat?

Over to Hendrix himself. "I think this hairstyle is groovy," he says emphatically. "It's better than having dull, straight hair. The strands are vibrations. If your hair's straight and pointing to the ground, you don't pick up many vibrations.

"But this way I've got vibrations shooting out all ways. Everybody should vibrate!"

LOVELY

So that's what it's all about—vibrations shooting all over the pop scene from one curly head to the next. Do all the latest additions to the curly-headed league realise the full significance of their new hairstyle, though? Over to Miss Kiki Dee, who went curly only a week ago—and then by accident!

"I think it's lovely—and it suits me," says Kiki.

"It suddenly happened because I was sitting there having my hair done and I idly mentioned I'd like it maybe a little shorter and slightly curlier. Next thing I knew he'd taken me at my word and it was one mass of curls!

"Now I'm glad it happened



● BOB DYLAN: Did his hair-do start it all?

—but it still doesn't look right. I'm going to have it permed again soon."

Fine, Kiki—but not a word about vibrations! Obviously the vibrations a curly head of hair picks up are not always recognised for the groovy things they are.

Unfortunately, though, there is a diehard section of pop which is dead against the fuzzy-wuzzy style and everything it stands for. Ronnie Drew of the Dubliners said in last week's "Hit Talk" in Disc: "Jimi Hendrix? Is he that thing with the hair?"

And reader Dennis Jones, of Cleveland Road, Stonebroom, Derbyshire, wrote in Disc: "How people can listen to Jimi Hendrix beats me. His music is all the same right through and his hair is simply terrible. I wouldn't even go as far as our back garden to watch him, and that's only two yards away."

Immediately after publishing such an anti-vibrations letter, Disc's offices were deluged by shoals of angry Hendrix supporters' letters emphatically stating Hendrix was the biggest thing to happen to pop for years; that his hair looked beautiful; and that no one was really interested in Dennis Jones anyway!

EVERYBODY MUST VIBRATE! —HUGH NOLAN

FROM SONGS TO SEWING-MACHINES, THAT'S SANDIE

Sandie Shaw, you would think, with the news last week that she has just signed a mammoth contract to design clothes and therefore fulfil a secret, burning ambition, should be a very happy girl.

But there she was in Monte Carlo locked in her room with the sun shining brightly outside feeling a bit glum—flat on her back!

"The trouble is I've just finished one whole range of clothes and yesterday I was modelling them for the photographers. They kept suggesting all these weird poses—with my feet round my neck almost—and of course me willing as ever was doing them with a big smile.

"Oh, they said, 'aren't you supple. It's amazing how supple you are!' Very funny, I could hardly move today, my back was hurting so much!" Ah, the price of fame.

Despite all this, Sandie has already completed a whole range of coats and dresses since before summer when the idea was put up to her. Her clothes were designed with herself in mind for a 17-25 age group.

"There's nothing I wouldn't wear myself. It's not cheap. Dresses are around £7 but really there are so many tatty, cheap dress-shops around with nothing worth wearing in them I wanted to design a range that was really worthwhile without being so expensive nobody could afford them.

"I work on them pretty intermittently a couple of hours at a time. I didn't find it too hard because I'd already been designing stuff for myself since I left school."

Yet another amazing facet which is going to promote Miss Shaw to even greater world fame in the winter to come. Already she has Europe guzzling out of her hand and the attentive invitation from some of the richest people in the world to stay in their palaces and sing for their guests.

The girl from Dagenham takes it all very calmly. Which is just as well. "I've already appeared for the Aga Khan. He was lovely. And now I've got an invitation from the Shah of Iran. No, I'm not nervous. It's nice doing these sort of shows. It's more like a party. And the rest of the time you can just wander around their palaces.

"These people don't frighten me. After all, you can only be so rich. And they all seem to be the same, just sit around drinking and talking all the time. It's very interesting. I've never really thought about it much."

A cool customer is Sandie Shaw.



SANDIE: modelling



NANCY: attractive sultry style



FRANK: well below par

Sinatra week: Nancy sings C'n'W, Dad goes pop!

IT'S a Sinatra Week on the album scene. Nancy singing Country and father Frank swinging through more movie melodies with a dash of top pops.

NANCY SINATRA: "Country, My Way"; It's Such A Pretty World Today; Get While The Gettin's Good; Walk Through This World With Me; Jackson; When It's Over; Lay Some Happiness On Me; Lonely Again; By The Way (I Still Love You); Oh Lonesome Me; End Of The World; Help Stamp Out Loneliness (Reprise).

She finally drifts well and truly into the Country field and has chosen some ideal songs to spotlight her talent. Perhaps she's a little immature to handle a lot of them, but there's something attractive about her often sultry style. A new duet with recording man Lee Hazlewood is the classic "Oh Lonesome Me"—and the hit "Jackson" is also included. Even so, one can't help feeling that she's still to find her true market.

FRANK SINATRA: "Frank Sinatra: The World We Knew"; Something Stupid; This Is My Love; Born Free; Don't Sleep In The Subway; This Town; This Is My Song; You Are There; Drinking Again; Some Enchanted Evening (Reprise).

Dad, however, seems determined to follow in the footsteps of our Pet Clark. After an abortive attempt at her "Downtown," he refuses to give up and throtles "This Is My Song" and "Don't Sleep In The Subway." "You Are There" is an interesting number from his "Naked Runner" movie and Lee Hazelwood's "This Town" is from "The Cool Ones." But the only real interest lies in the "Something Stupid" smash with Nancy and his current release "The World We Knew." Not the Sinatra we've known. Sorry, Dad's well below par!

It's time for an album of hits from the "Big O." Decca's "Monument" label is offering



ROY ORBISON'S Greatest Hits—but of the dozen tracks only "Running Scared," "Crying," "Dream Baby" and "Only The Lonely" really registered chart-wise over here.

Our illustrious tea lady—one Daisy—was heard to remark on hearing the new **BEN E. KING** LP "What Is Soul?" (Atlantic), "Is that Tom Jones?" Which is a fairly understandable comment since Mr. Jones has always admitted his influences, and Ben E. King—who is certainly the beautiful daddy of all singers who inject any feeling into soul numbers—has always been his main one.

On his new LP his divine voice treacles around some old favourites like Bacharach's "They Don't Give Medals To Yesterday's Heroes," "The Record" and "No Place To Hide," with a spattering of nice new ones like "She's Gone Again." Everything handled with Ben's usual perfection that makes you understand why people will go and watch him again and again and again—even when amplifiers fall down on their heads. The pain is nothing when you're soothed by that marvellous voice!

There was twin tragedy in the death of **ALMA COGAN** last October. Not only did show business lose one of its best-loved artists, but Alma was also getting over the giggles and maturing into a marvellous ballad singer.

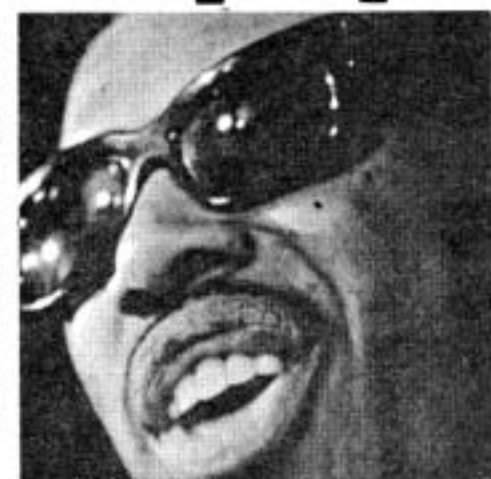
The evidence is on a tribute album, titled simply "Alma," which Columbia bring out almost exactly a year after her death. The way she turns the Beatles' raucous "Eight Days A Week" into a truly beautiful ballad is stunning; she caresses a lovely song called "Now That I've Found You" (a second version of which is still on ice and would most surely make the chart if issued). She comes back to being Alma on other tracks, she swings with several Beatles' hits, sends up Shirley Bassey and is imitable on "Jolly Good Company." Jolly good album, too.

Eerie spoken poetry can mar what is otherwise a very beautiful album by **COSMIC SOUNDS**, yet another new Elektra find. Using a fairly simple instrumental line-up and extremely complicated, ornate and pretty productions they achieve some incredible sounds. Under the right conditions of course—late on in the morning with dim lights—even the poetry can be too much.

It's called "The Zodiac" and there's one track for each of the 12 signs of the Zodiac. Fun to hear your character beautified in verse. Nicest signs are Aries the fire-fighter, Cancer, moon-child, Libra, flower child and Pisces, peace piper.

GINGER JOHNSON—star of many a London hippy happening—is too much! Hear "African Party" on **Masquerade Records** for ecstatic sounds, incredible African percussion and chants and freaky horns. Hot, exciting music with so much Congo in it that it really is something very different to pop, jazz, Eastern music or anything else. A very nice record to have around. Too much indeed.

"The Incredible **LITTLE RICHARD**" (Polydor Special), finds raving Mr Penniman fighting against almost insurmountable odds. Recorded "live," probably in Germany, Little Richard is backed by the most atrocious



BEN E. KING: marvellous

band to be captured in micro-groove. Despite this, the old fire is still not extinguished, and he pounds through a succession of his greatest hits—"Lucille," "Long Tall Sally," "Jenny Jenny," "Ready Teddy," "Tutti Frutti" and "Rip It Up" are just a few—with the same fervour. Long live Rock'n'Roll.

With a name like the **GRATEFUL DEAD**, this group from America's West Coast hippy scene didn't need to bother giving their first LP a title. Naturally, they've just used their name, and a great freak-out sleeve.

The music's not all far-out; they sing really well and tackle songs with titles like "Cream Puff War," "Viola Lee Blues" and "The Golden Road To Unlimited Devotion." Perhaps they reach their best with a pretty version of "Morning Dew," a super song. Hear it—fascinating (Warner Brothers).

"The Pure Soul of **BIG MAYBELLE**" presents some knockout stuff by an American singer with fantastic power and a tremendous sense of humour. Very—repeat VERY—original versions of "Eleanor Rigby," "I Can't Control Myself," "Mellow Yellow" and "Black Is Black" (CBS).

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'JUKE BOX JURY' GETS THAT BRIGHT NEW LOOK

THE NEWS that "Juke Box Jury" is to be all-live will be greeted with glee from all those who have sat in martyred writhings while normally intelligent people were forced to comment on records which had been bought in the shops, over the counter, and rushed off with, at least SEVEN days before the programme was on the air.

This tragedy—which not only dated the programme but made anyone on the panel think they were wasting their time, and anyone the other side of the set go off and make a cup of tea while the going was good—will no longer occur.

From next Wednesday (September 27) when the whole programme switches to a Wednesday evening and up to Manchester, all the records reviewed will be spanking, sparkling new. Which, with the disappearance of the pirates, will make 'Juke Box' one of the really important record-plugging shows in Britain.

When the programme was shown from the BBC centre in London, the studios were always so much in demand that at least one programme every two weeks was pre-recorded.

The new live "Juke Box" is just one of the innovations young producer David Bell is bringing in. Another includes audience participation on the voting of records, which sounds as though it might be interesting AND chaotic!

The new look "Jury" is going to cause a lot of interest. Not least from the record companies themselves who have always felt strongly about any recorded show.

A spokesman for CBS, Bob Dylan and George Fame's company, told Disc.

"We have always regarded 'Juke Box' as an important programme, despite all the criticism it has attracted, mainly because it's an ideal means of bringing a record to the notice of a wide audience.

"But the fact that once a fortnight it was a week behind with the releases has been a weakness and we are delighted to learn it will now be 'live' every week."

And so say all of us!



Jacobs—will be seen 'live' every week

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VINCE HILL DIDN'T
STIR ME AT ALL

LOVE Letters In The Sand (Columbia)—Pat Boone's old hit that I never exactly thought was an inspired song is now done again by Vince with almost identical arrangement. I yawned. Not only that but the words are so stupid. Unbelievable sentiment—it stirred me not in the least.

Since I equally disliked Mr. Humperdinck's biggie I suppose this will shoot upwards from now on.

OUT TOMORROW

DUSTY — sounds like a top U.S soul singer!

WHAT'S It Gonna Be (Phillips) — Recorded in America this Jerry Ragavoy number really does show the talent Dusty has for careless light throwaway soul numbers. Unless you knew better you could be forgiven for thinking you were listening to a top American coloured soul singer.

And simply because it WAS done in the States—where they have a much better feel around this kind of number, able to subtract her voice from the backing and make it breathe clean air—the whole thing sounds effortless.

You may think this is simply another piece of raving from a Dusty fan. Not so indeed. Credit where it's due. I thought her last record was bad (admittedly her first bad single) and I don't really see this one appealing to a very wide family audience because it's rather an odd jerky number in a way, certainly no number one.

But in its way it's perfection. Do not be misled by the casualness of it all—therein lies the talent of the girl.

OUT TOMORROW

SEEKERS

WHEN Will The Good Apples Fall (Columbia) — This is a song I like and doubtless the Seekers, with their many family fans and their not-to-be-faulted competence, will get it into the chart.

For myself somehow I would have liked a bit more lightness in the treatment and I think I'm getting a bit bored with this sound.

OUT NOW

SANDIE SHAW

YOU'VE Not Changed (Pye) — The sort of novelty march number Miss Shaw copes with so admirably. Over a solid brass backing her jumpy little voice says how nice to see him and how he's just the same.

It will aggravate a lot of people, but more will like it. It made me laugh and the old-fashioned quality about it appealed to me.

OUT TOMORROW

PROGRESSIVE HOLLIES: HIT NO MATTER WHAT



DUSTY... perfection in her casualness

TOMORROW

REVOLUTION (Parlophone) — People keep telling me that Tomorrow are going to happen. Certainly Keith West has got them off to a good start and after three plays I rather think this might be the record to establish them.

The first time I heard it I hated it. It sounded like a great load of effort-filled noise not getting

anywhere. I still avidly dislike the contorted opening, but the rest has a certain mad charm—especially the part that sounds like an old-English folk song called "Here We Go A Wassailing."

OUT TOMORROW

ASSOCIATION

NEVER My Love (London) — This is the first record since "Cherish" by this incredibly

pretty group that has sounded full of commercial appeal.

A beautiful loving record that makes you feel as though you've been wrapped in pink cotton wool, all their harmonies are held in check backed with descending dark guitar. Yes. Nice.

OUT TOMORROW

HERB ALPERT

A BANDA (A&M)—The thing I've never been able to understand about Herb Alpert is why he has never stuck to a more really South American style of music—this after hearing a super LP called "Marching To Madrid" and knowing he could do it and make it commercial.

Not since "Lonely Bull" has he got such a flavour of hot sun and dry afternoons as on this fast shuffling careless piece of music. It could well be a big hit because it needs no effort and yet is far more interesting than anything he's done lately.

OUT TOMORROW

MOTHERS OF INVENTION

BIG Leg Emma (Verve)—I don't even pretend to understand what the Mothers Of Invention are up to.

I just think it's rather sad that a man of—so I have heard—such intelligence and ability as Frank Zappa should feel the call to do the things he does. And that then the whole group should turn round and waste any talent they may have on rubbish like this. Oh yes the hippies will say, but don't you see it's a big send-up? Yes I do. The point is why bother if it's entirely unrepresentative of anything they're trying to do? In fact they ARE trying to do anything. Or are we all being fooled again children?

OUT TOMORROW



ALPERT... hot sun flavour

Sense

I REMEMBER when "Don't" originally came out—recorded I believe by our good friend Elvis—everyone thought it was fearfully risqué. Strange, really, it's rather a silly song now and it's a shame EBONY KEYES' super voice has been wasted on it. Even he manages to nearly make sense of the words. My goodness (Piccadilly).

Mr. CLINTON FORD goes country style with a whiff of Maryland chicken on "Dance With A Dolly," which is okay if you like that kind of thing (Piccadilly).

"I Can See A Light" by FLEUR DE LYS is a cold little record that makes me think of autumn. There's an odd dead sound on the voices and doomy cellos that make it all rather appealing in a sad way (Polydor).

"I Can Wait" sing Swedish group OLA AND THE JANG-LEERS. So can I really. All Continental groups fall into the trap of taking bits from all British and American groups and not developing their own style (Decca).

TRACY ROGERS' version of Bee Gees' "In The Morning" is rather nice with warm guitar and Miss Tracy doing a good imitation of Marianne (Polydor).

Talented David Bowie wrote the hilarious "Silver Tree Top School For Boys" and it is done competently by the SLENDER PLENTY but somehow needed Bowie's individual voice (Polydor).

The SINGING POSTMAN must get some new teeth. He sings of the terrors of recording near an aerodrome in "Sound Barrier" (Parlophone).

Shades of "Phoenix City" is AMBOY DUKES' "High Life In Whitley Wood" which made me laugh ha ha (Polydor).



HOLLIE GRAHAM (left) and TONY HICKS



QUICK SPINS:

A RATHER odd Bee Gees song called "Cowman Milk Your Cow" which made me feel doomy and end of the world like for some unknown reason, is done very well by ADAM FAITH not sounding much like Adam Faith at all (Parlophone).

My dear ZOMBIES always surface sounding as fresh and crisp as daisies. "Friends Of Mine" (CBS) is a very jolly thing about love with the lead singing very prettily and everything solid and American.

I must apologise in advance for not being very enthusiastic about "Emily Small" by the "PICCADILLY LINE, on next Saturday's "Juke Box Jury." On second hearing it is a very well-recorded record indeed, beautifully arranged and done. Sorry (CBS).

I have never been terribly overawed by JAMES AND BOBBY PURIFY who have come up so often sounding like Sam and Dave only not so good. But "Let Love Come Between Us" is a slight change of style with shades of Sam Cooke and it suits them better (Stateside).

BIT sad about the MOODY BLUES' "Love And Beauty" which doesn't sound like them until the chorus and by then you're a bit fed up. I'm very surprised it's not a lot better (Decca).

That amazingly talented Janis Ian wrote "Don't Go Way Little Girl" which with some variations in the original text pops up by the SHAME who do it rather well with harsh guitar (MGM).

Romantic

"Since I Found You Baby" by STU BROWN AND BLUES- OLOGY kept reminding me of the sort of song Cliff Bennett likes doing. Arrangement is an odd combination of Tamla bass line and Atlantic brass, which is a bit unnerving really (Polydor).

Ever since my romantic spirit was stirred by a particularly beautiful play in ATV's "Love Story" series (ah yes she DOES have a soul) I have liked the theme music. They now release the record by SOUNDS ORCHESTRAL called "Our Love Story" and it's nice (Piccadilly).

RATHER pretty, simple, clear record is RICHARD LOR- ING'S slightly folksy "Dawn My Heart Belongs To You" (Columbia).

Somehow, apart from Cilla, I've never felt anyone has got the feel behind the really sad songs Randy Newman writes (that excludes his key Alan Price numbers). KEITH SHIELDS on "So Hard Living Without You" has the same trouble as everyone else. And I don't go overboard for that guitar work—too much of it (Decca).

Extraordinary piece of music is "I Won't Hurt You" by NEO MAYA. Arranged with just bass

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The day WHO Keith blew up

"WE didn't worry about other groups coming up on the scene and taking our place while we were away. I think we've always been ahead, and we've stayed that way"—Keith Moon having returned triumphant from the Who's most extensive tour to date: 12 gruelling weeks in America with Herman's Hermits.

On Monday, they arrived in London suitably jubilant, suitably satisfied for a group that had taken the US by storm—and managed to blow themselves up on television for good measure!

"It was like starting all over again," said Keith. "Almost going back in time to three years ago, before it all happened for us."

"We did whatever we've done before—only better. It was a strange feeling. Because you're not surrounded by an aura of having so many hit records, or people who know who you are."

"So we thought 'right, in a minute you WILL know who I am'. It was marvellous. Before I went I thought I'd lost a lot of enthusiasm. But doing the tour only made me realise that I hadn't."

"Originally, we were a bit worried because we realised Herman's audience would be a young one. But we just went on stage and smiled and beamed and were very sweet."

Although the group made one stunning appearance this year on the "Murray The K" show—this was their first big visit to America. Their summing up, said Keith, was that they loved everywhere except the South, and were most impressed by California.

EXHAUSTING

"It was very exhausting but so well organised that we had plenty of time to meet people on each concert."

"The South is not nice. And the people are not friendly. They go around pushing you through windows if they don't like you. Of course that might have been just one instance—I better say that in case we have to go back and they shoot me!"

"California was good. Peter Tork came backstage to see us, I had a few words with him. And Peter Fonda, who's a good guy."

"Really, I thought London was wilder than California. The Hippies are about as sincere as they can be. They never really say much, and when they do I found their comments a bit watery, they never seem to have much substance. It's all very well dropping out but they don't seem to have anything to replace it with."

And so the Who are back with us where they belong. Back in time to light up the autumn scene with Keith Moon's threats that the act will get more theatrical and that he will be raving away at clubs ("I'm sure they've missed me").

It all bodes well. Especially since we are bound to be able to look forward to scenes such as the Who created on their unforgettable TV appearance in America on the Smother's Brothers top show. It ended, said Mr. Moon, with his drum set blowing up and he himself lying in fragments on the floor.

"I'd filled them with explosives of a very mild sort and suddenly the whole thing went up in smoke when I wasn't expecting it. I ended up with a three-inch gash in my arm, rolling around the floor concussed and bleeding. I think everyone was quite impressed."—PENNY VALENTINE.



● KEITH MOON: bleeding

The backroom boy behind KEITH WEST'S chart success

Meet Mr. Wirtz—the man who made opera go pop!

● by BOB FARMER

MARK WIRTZ IS ONE OF THE GENTLE PEOPLE, BUT HE DOESN'T NEED BEADS AND BELLS TO PROVE IT. MERELY MUSIC MANUSCRIPTS, ON WHICH HE PENS BEAUTIFUL EXCERPTS FROM THE "TEENAGE OPERA."

Keith West writes the words and sings the songs. But the opera itself was the brainchild of this blond-haired German. "The idea for writing the opera came to me as long ago as last December," says 24-year-old Mark, "but it wasn't until May 15 this year that I actually started work on it in a studio."

"That was when Keith came along, got hung up on the music and produced the lyrics for 'Grocer Jack.' Now we've completed the opera, which will fill four sides of an LP. The stage doesn't offer enough scope so it will definitely be produced as a film."

The offers have piled up. Even Cliff Richard has professed keen interest in taking a part. "I don't know what we'll eventually decide, but Keith himself will definitely have a part. Filming should start early next year."

He has no illusions on why the pop world has gone gooey over the opera. "People are crying out for sentiment. Two years ago it was very unhip to be sentimental, but now people own up to it. Kids today, after all, are a lot more honest. This opera'll make them laugh and cry."

Christmas follow-up

He adds, in fact, that the next excerpt and second single from Keith West, to be issued shortly before Christmas (what better time to blow people's emotions out?), is "even more remarkable" than "Grocer Jack." "Again it's going to feature that little girl Charmaine, who has a prominent part in the children's vocal on 'Jack'."

Mark claims he's not at all German in mentality—"I'm very detached from Germany. I'm applying for British citizenship"—but he has typical Teutonic thoroughness towards whatever he applies himself. Like how he learnt to write music.

He came to this country to study art at Reigate in Surrey, met EMI producer Norman Newell instead, and was launched as Mark "the new Russ Conway" Rogers, making an unsuccessful instrumental called "Bubble Pop."

Piano-playing, decided Mark, was not as interesting as arranging. He chanced upon a particularly strong song from a Tommy Steele film and decided to update it. Except that he couldn't read or write a note of music.

"So I phoned up all the musicians who were to be on the session and asked them how high or low they played, then bought a book on music theory and taught myself to write within a week."

Newell again encouraged him, calling him, this time, "the new John Barry." But after all this industry, and after having completed his new arrangement, he woke up in his Wallington bedsit one morning to find the rats had eaten away the manuscript!

It wasn't until EMI's Germany company cabled him to deputise for Burt Bacharach and arrange a Marlene Dietrich album ("Marlene"), however, that Mark finally found his feet.

"I wrote and arranged an instrumental called 'A Touch Of Velvet—A Sting Of Brass' at the beginning of last year, which



MARK WIRTZ: "People are crying out for sentiment. Two years ago it was very unhip, but now people own up to it."

dozens of deejays seemed to accept as a natural signature tune. Then Norrie Paramor suggested I joined EMI on a permanent basis."

And so came the discovery of Tomorrow and the mutual admiration society with Keith West. "People are saying that the full opera will not sound nearly as good as just this 'Grocer Jack' excerpt. They're wrong. You won't believe this next excerpt. It's so great."

And "great" is what they're calling Keith West. "I don't mind that. When I was a schoolboy, I saw a Jerry Lewis film and decided 'God, I must become a comedian,' but now I'm quite happy to be in the background producing and arranging something like this opera."

Time to stop the freak-outs —says newly-wed Animal ERIC

ERIC Burdon plans a pop peace mission to Red China—and is to approach the Beatles and Rolling Stones to go with him.

"We ought to try and turn the Chinese on to our music," he said. "We've ignored them for too long. Everybody thinks we hate the Chinese—but that's all in the minds of the politicians."

"Somebody's got to do something soon to arrange a meeting of East and West in music. It isn't an accident that these new sounds are creeping into pop music. It was all planned."

Ace "looner" Burdon openly

admits that the time has come to calm down. Not for him anymore the gay gallivanting around the discotheque circuit. His recent marriage to model Angie King will have a considerable stabilising effect.

But his sudden appearance at London's Caxton Hall in a blaze of "flowerpower" seemed somehow unlike the old Eric, hard-bitten blues singer of the early Animals days. What was his explanation?

"I've always been comfortable in easy clothes—blue jeans and that. So I thought I'd just wear some new casual clothes and look good. A suit just isn't me, anyway. The way we got mar-

ried showed the fans whose side we're on.

"I talked to a guy down at the UFO club the other night and he was saying how he liked the Animals in the days of fast, up-tempo things. Now it's all slow and peaceful—and he couldn't understand."

"I said the time had come to slow down and take it easy. Yes, the time's definitely come to stop running, stop freaking-out, and slow down!"

Eric and his new Animals aren't brought down that "Good Times" wasn't an immediate smash hit. "I can understand why people don't yet understand what we're doing. It goes a lot

deeper than the actual music. We're playing a waiting game. The most important thing is to produce good records."

In America, where his popularity outstretches his success this side of the Atlantic, Eric recently hit the good times with his own composition, "San Franciscan Nights."

"I have a lot of faith in that record," he explained. "It should be out here soon, too. It made number one in Frisco itself. And it was written particularly for the people of that city. It has more essential lyrics than those Papa John Phillips used for Scott McKenzie's hit."



● Newly-weds Eric Burdon and Angie King were guests at the wedding of Animal's bass guitarist Danny McCulloch (left) and Carol Fielder (cutting cake) last Friday.