

DISC

and MUSIC ECHO 9d

NOVEMBER 4, 1967

USA 20c

ENGELBERT writes for you

Who-Trems-Traffic-Herd

Tony Blackburn: I'm corny

Kink Ray visits the zoo!



In Guy Fawkes Week—a

Rocket for Foundations!

FOUNDATIONS—their “Baby, Now That I’ve Found You” has topped 200,000 in British sales—have imposed a ban on future bookings from the end of the month.

Reason: they need time for recording and to rehearse a stage act.

A spokesman for the group told Disc on Tuesday: “Everything has happened so quickly for them. They’ve been working full out and need time to rest and collect their thoughts together.”

Foundations—up to 2 in today’s chart—are now looking for a trumpet player to add to their eight-strong line-up. He would be guaranteed a five-figure wage for at least a year.

TV dates

Group will work solidly until the end of November and then take a four-week break. Bookings include “Top Of The Pops” tonight (Thursday) and “Dee Time” (November 11). They tour Scotland (15-19) and Ireland (20-22).

On Guy Fawkes Night the boys appear at London’s Saville Theatre—on the first half of “An Evening With Alan Price” concert.

• **Rocketing to fame:** Foundations were asked to withdraw from a booking at London’s Lord Mayor’s Show next Saturday (11)—because they’ve become too popular, since engaged as an “unknown” act two months ago. Organisers feared fans might get out of control.

But the group insists on appearing — even cancelling £500 worth of work—at the charity event. Police report they will be able to control crowds.

• **Pictured here in DISC’S exclusive colour shot** (from the top, left to right): Tony Gomez, Clem Curtis, Pete Macbeth, Allan Warner, Tim Harris, Pat Burke, Mike Elliott, and (front) Eric Allan Dale.

• **Special close-up on the group:** Page 11.

SCENE ★ All the week's pop gossip ★ SCENE



It was Sammy Juste's farewell appearance on last week's "Top Of The Pops." This week Sam left for a new career in America—where she will be nearer boyfriend Micky Dolenz of the

Monkees. She's seen here with producer Johnnie Stewart and Alan Freeman getting a friendly hug and send-off from her last show. ● All parents are, they say, proud of their

children, and Dave Dee and Co's are no different! They dropped in to last week's "Top Of The Pops" where the group were appearing and were caught by photographer Harry Good-

win in a pointed discussion over Dave Dee's interview in last week's Disc. Seen in the picture: Dave Dee, standing behind his mother, and Beaky behind his parents.



FANTASTIC! Marvellous! New single by The Nice! See Penny Valentine's record reviews, page 15.

Wow! Did YOU see Sandie's mini-skirt on "Top Of The Pops" last week?

Sue Avory, singer with new group, The Family Dogg, appears on the Royal Variety Show on November 13... she's one of the Rolf Harris dancers.

The Baron, the disc-jockey who compered Radio Luxembourg's "Monkees Requests" series which once brought 21,000 fan-letters in ten days, has left the station to freelance in England.

Tremeloe Dave Munden must have the loudest laugh in show business.

Home-town return this Saturday for Anita Harris when the Engelbert package visits Bournemouth.

Spencer Davis, in Glasgow butcher's shop last week, was asked for his autograph by a little girl. Who turned out to be Lulu's sister Edwina!

Reg Presley planning to move out of London flat and back to wilds of Andover—"London's too lonely," he said sadly.

P. J. Proby slipped unrecognized through Long John Baldry's party last week.

Oxford Street, London, poster advertising Saville Theatre show: Cream and the Bongo Dog Doo Dah Band!

Copies of "Puppet On A String," the satirical Bill Martin/Phil Coulter record aimed at Harold Wilson and George Brown—sent to Edward Heath!

First British artists to play Las Vegas' Flamingo (Tom Jones' million dollar venue next spring) were the Peddlers. And Roy Phillips (organist) gives Tom this advice: "Get your hair cut, mate, they don't like it long!"

Hit maker Gordon Mills predicts Top Five for new Peddlers' single, "You're The Reason I'm Living," released November 10.

Tremeloes now signing autographs on Disc reporter David Hughes' visiting cards.

Marmalade are addicts of the old "Candid Camera" series.

Dozens of Tremeloes fans camped all night outside their Sheffield hotel.

Tremeloes, Marmalade, Spencer Davis, Traffic and Disc's David Hughes all having trousers personally made by Stephanie, attractive sister of Traffic's Chris Wood.

Dave Munden insists that he and Tanya the adorable elephant are "just good friends!"

Starlite's John Salter says: "One day you will want to know that I discovered the Marmalade."

Staff of Coventry Theatre stage bar unimpressed with Keith Moon's personal cocktail cabinet.

Traffic delighted to be given Mrs. Mills' dressing room at Coventry theatre.

Plaque set in the wall of London's Scotch of St. James says: "No alcohol to be served to Zoot Money!"

Amen Corner's Andy Fairweather-Low very interested in Japanese culture. He placed advert in London evening: "An attractive Oriental lady required to teach Japanese tea-making ceremony," but was dismayed to learn all the replies came from strange men.

Last week, Lulu — at number one—the only British artist in the US top 20.

THE FOUNDATIONS

"BABY, NOW THAT I'VE FOUND YOU"

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Special thanks and appreciation to all their fans.

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Fan Gag . . . by Barry Fantoni



"Excuse me, Sir, but there's a Mr. Murray, a Mr. Savile, a Mr. Jacobs, a Mr. Freeman, a Mr. Rosko, a Mr. Blackburn, a Mr. Fordyce and a Mr. Costa waiting to see you"

CONLEY: 'I JUST CAN'T STAND STILL!'

DO British audiences really understand Soul Music?

Yes, says Arthur Conley, and he ought to know as he is currently facing British soul fans by the hundred during his packed-out tour with Sam and Dave and Lee Dorsey.

"They are warm, beautiful people," said Arthur during a rest from the show at Sheffield on Monday. "Sure they know what's going on. The first time I was here in March with Sam and Dave, well maybe then they weren't so sure. But now they are more down to earth and really with what's happening on stage."

"The great thing about this second tour is that we've been able to meet old friends again."

"I like to make as many friends as I can wherever I play and going back to Liverpool was a gas. There were all the old faces coming round to have a

chat. Although the show is basically a showcase for the talents of Stax artists U.S. singer Lee Dorsey was brought in to replace an ill Percy Sledge at the last minute.

"I had never worked with Lee before. But Sam and Dave did some shows with him back home and he's fitted in real fine. You could say he's a soul brother."

"What does disturb Arthur about England are our Sunday laws that prohibit dancing on stage."

"It's really a problem. Last night we warned we couldn't move around too much. For soul artists that's really bad."

"I just told them 'Man I can't be still. I have to move around

and I just did. They said they might have to bring the tabs down on me if I did, but if they'd done that I'd have just continued the act in front of the curtain!"

"It's not fair on the audience. We don't have that in America. Audiences should get their money's worth."



and I just did. They said they might have to bring the tabs down on me if I did, but if they'd done that I'd have just continued the act in front of the curtain!"

DISC TOP 30



JOHN MAYALL The blues alone

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● SCL 1243 ● ACL 1243 12" stereo or mono LP record



Ace of Clubs Records Decca House Albert Embankment London SE1

CHART TOPPER



- 1 (1) ● MASSACHUSETTS Bee Gees, Polydor
- 2 (4) BABY, NOW THAT I'VE FOUND YOU
Foundations, Pye
- 3 (2) ● THE LAST WALTZ... Engelbert Humperdinck, Decca
- 4 (9) ZABADAK..... Dave Dee, Dozy, Beaky, Mick and Tich,
Fontana
- 5 (3) HOLE IN MY SHOE..... Traffic, Island
- 6 (6) HOMBURG..... Procol Harum, Regal Zonophone
- 7 (7) FROM THE UNDERWORLD..... Herd, Fontana
- 8 (5) THERE MUST BE A WAY
Frankie Vaughan, Columbia
- 9 (8) THE LETTER..... Box Tops, Stateside
- 10 (18) ▲ AUTUMN ALMANAC..... Kinks, Pye

NEXT 20: Introducing DONOVAN, STEVIE WONDER

- 11 (10) FLOWERS IN THE RAIN..... Move, Regal Zonophone
- 12 (11) WHEN WILL THE GOOD APPLES FALL..... Seekers, Columbia
- 13 (15) YOU'VE NOT CHANGED..... Sandie Shaw, Pye
- 14 (12) REFLECTIONS..... Diana Ross and the Supremes, Tamla Motown
- 15 (13) ODE TO BILLIE JOE..... Bobbie Gentry, Capitol
- 16 (25) ▲ LOVE IS ALL AROUND..... Troggs, Page One
- 17 (23) SAN FRANCISCAN NIGHTS..... Eric Burdon and the Animals, MGM
- 18 (29) ● I CAN SEE FOR MILES..... The Who, Track
- 19 (22) ▲ JUST LOVING YOU..... Anita Harris, CBS
- 20 (28) ▲ IF THE WHOLE WORLD STOPPED LOVING..... Val Doonican, Pye
- 21 (17) KING MIDAS IN REVERSE..... Hollies, Parlophone
- 22 (14) EXCERPT FROM A TEENAGE OPERA..... Keith West, Parlophone
- 23 (19) BLACK VELVET BAND..... Dubliners, Major Minor
- 24 (—) THERE IS A MOUNTAIN..... Donovan, Pye
- 25 (16) THE DAY I MET MARIE..... Cliff Richard, Columbia
- 26 (27) BIG SPENDER..... Shirley Bassey, United Artists
- 27 (24) YOU KEEP RUNNING AWAY..... Four Tops, Tamla Motown
- 28 (20) ITCHYCOO PARK..... Small Faces, Immediate
- 29 (—) I'M WONDERING..... Stevie Wonder, Tamla Motown
- 30 (26) YOU'RE MY EVERYTHING..... Temptations, Tamla Motown

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

HIT TALK by KEITH SKUES



PROCOL HARUM SOUND A BIT DREARY...

I SAID "Massachusetts" would be a No. 1, hit weeks ago—and, would you believe, it is. I still like the song immensely and it thoroughly deserves its success.

Engelbert's I'm fed up to the back teeth with hearing. I liked it when it first came out, but it's been played so much... still, you can't knock Humperdinck!

Troggs' is deservedly a hit, but to be quite honest I can't see how the Foundations have got so high. It's good, but not THAT good.

"Homburg" is different, very talented, but a bit dreary. It builds up and then just fades away. I don't like records that don't end.

The Herd's is again deservedly Top Ten, although I think their first single, "I Can Fly" should also have been a hit.

"What the hell?" I thought when I first heard "Zabadak"—but again it's something different. You can't help liking it, and the pause near the end is a real DJ's delight!

Sandie Shaw's is one of my current favourites—back to her old style.

Kinks' is a mumbler disc, but a catchy tune, great for leaping grandmas. But then, are words really important, I ask?

Troggs? I'd never been one of their fans until I met them the other day. Another slow tune, but a catchy one—top tenner.

NEXT WEEK:
MIKE A'HERN

Top Ten LPs

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

AMERICAN TOP TWENTY

- 1 (1) TO SIR WITH LOVE..... Lulu, Epic
- 2 (7) SOUL MAN..... Sam and Dave, Stax
- 3 (6) IT MUST BE HIM..... Vikki Carr, Liberty
- 4 (5) EXPRESSWAY TO YOUR HEART
Soul Survivors, Crimson
- 5 (8) YOUR PRECIOUS LOVE
Marvin Gaye and Tammi Terrell, Tamla
- 6 (3) NEVER MY LOVE..... Association, Warner Bros.
- 7 (10) INCENSE AND PEPPERMINTS
Strawberry Alarm Clock, Uni
- 8 (9) A NATURAL WOMAN..... Aretha Franklin, Atlantic
- 9 (19) THE RAIN, THE PARK AND OTHER THINGS
Cowsills, MGM
- 10 (15) PLEASE LOVE ME FOREVER..... Bobbie Vinton, Epic
- 11 (11) GET ON UP..... Esquires, Bunky
- 12 (17) I'M WONDERING..... Stevie Wonder, Tamla
- 13 (4) HOW CAN I BE SURE..... Young Rascals, Atlantic
- 14 (12) PEOPLE ARE STRANGE..... Doors, Elektra
- 15 (20) IT'S YOU THAT I NEED..... Temptations, Gordy
- 16 (16) LET IT OUT..... Hombres, Verve Forecast
- 17 (2) THE LETTER..... Box Tops, Mala
- 18 (24) LOVE IS STRANGE..... Peaches and Herb, Date
- 19 (13) GIMME LITTLE SIGN..... Brenton Wood, Double Shot
- 20 (14) HEY BABY, THEY'RE PLAYING OUR SONG
Buckingham's, Columbia

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VIOLENT START TO WHO TOUR

'Soul' stabbing—and an acid threat to Engelbert

THREE people stabbed a tour manager punched in the face, an anonymous threat to Engelbert Humperdinck, and damage totalling hundreds of pounds—that is the aftermath of violence which struck three top package tours last weekend.

It all began on Friday night after Engelbert Humperdinck received an unsigned letter delivered to his dressing-room at Northampton ABC—the second night of his 34-day tour with Anita Harris.

'Acid'

It opened, "Dear Pretty Face . . ." and continued: "My girl has left me as a result of you. We will see what your pretty face looks like after a bottle of acid. Watch out for the acid or a knife in your back."

Police were informed and officers stood guard in the wings the next night at Cheltenham Odeon for Engel's two shows. They also stood by at Worcester on Sunday.

Engelbert's comment on the threat to his life? "I reckon I can look after myself. He'd find he'd be biting off more than he

can chew!" (See Engelbert Writes For Disc—pages 8 and 9.)

● Trouble also broke out at Liverpool's Empire Theatre on Sunday as fans queued for the second house of the "Soul Explosion" package starring Arthur Conley, Sam and Dave and Lee Dorsey.

Theatre manager Neil Brooks (52) was stabbed in the shoulder during an argument with some youths over admission. Two attendants were also knifed—one in the stomach, the other in the arm.

All three were taken to hospital. Attendant James Smith is said to be "seriously ill."

Said Arthur Conley: "I didn't hear about it till afterwards. It didn't stop the show."

● The Who returned to British touring with a bang when they opened at Sheffield on Saturday, topping a bill including Traffic,



Pete Townshend of the Who

the Tremeloes, the Herd and the Marmalade.

Two speakers were smashed, a coat-stand overturned in the dressing room and trampled and trestle tables overturned.

And the next night at Coventry Theatre the footlights were shattered, a microphone broken, and punches and an amplifier thrown at the tour manager.

New Floyd single

PINK Floyd's new single is another Syd Barratt composition "Apples And Oranges," due for release in mid-November.

Group is currently on a two-week American tour and returns to Britain on November 13, the day before its British tour with Jimi Hendrix, Move and Amen Corner.

d'Abo a dad soon!

MANFRED Michael d'Abo might become a dad while in Denmark this weekend. His wife, model Maggie London, is expecting their first child any day.

Manfreds leave on Saturday for two days of concerts in Copenhagen—returning on Sunday night.

Group spends the next two weeks in the studio recording material for a new single.

STARS IN THE NEWS 1

HOLLYWOOD FILM OFFER FOR ANITA HARRIS

ANITA HARRIS, currently touring with Engelbert Humperdinck, has been offered a big Hollywood film. A co-star would be Phil ("Sgt. Bilko") Silvers, who appears with Anita in "Follow That Camel"—to be screened early in December.

Says Anita's co-manager Brian Lane: "Anita is going to America on a promotional trip in February, after her pantomime, 'Cinderella,' at Coventry. The trip will culminate in the Hollywood film. The offer came as a result of Anita's role in 'Follow That Camel'."

Anita has finished her role in "Carry On Doctor," which finished shooting on October 20—half a day ahead of schedule after six week's shooting.

After her tour with Engelbert, she goes into the recording studio to cut remaining tracks for an LP.

Anita is planning a ballad single for the Christmas market—when her "Just Loving You" album will be released.

JOHN WALKER LP NEXT MONTH

JOHN Walker's first solo LP will be released by Philips in December.

Titled "If You Go Away" (a Jacques Brel number), the album also contains two John Walker originals, and standards like Frank Sinatra's "Nancy (With The Laughing Face)" and "Pennies From Heaven." Also on the LP are two tracks by Hottie Graham Nash and Nicky James who composed John's first solo disc "Annabella."

Dee soars to 10m

SIMON DEE'S popularity has soared since "Dee Time" moved to its Saturday spot.

Viewing figures for the programme have leapt by three million to 10m since the date switch. This Saturday "Dee Time" celebrates its 50th "anniversary" and appearing on the show are Vince Hill, John Walker and Scaffold.

Guests already fixed for next week (11) include Gene Pitney, the Peddlers and Brenda Lee; and Cilla Black appears on the show November 25.

● "Juke Box Jury" will not be screened next Wednesday (8). British Heavyweight Boxing championships will be screened during the spot normally occupied by the "David Nixon Show," and Nixon will be screened in place of "Jury."

Monkees change

MONKEE'S proposed new single "Love Is Only Sleeping" has been scrapped, and titles are now likely to be "Daydream Believer" c/w "Goin' Down." The disc is unlikely to be released before the end of November.

Meanwhile rumours that former "Top Of The Pops" girl Samantha Juste will marry Micky Dolenz were strengthened this week by the news that Sammy is to live permanently in America.

Also rumoured: that Davy Jones will make a secret visit to his Manchester home in December.

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SHIPPINGTON LODGE

A Keith West Song Mark Wirtz Production

Move scrap plans

MOVE's new single will NOT now be "Cherry Blossom Clinic" and the group has no plans for a follow-up to "Flowers In The Rain."

Said leader Carl Wayne: "We do not feel we need a single released at the moment, and if we did, 'Cherry Blossom Clinic' just isn't the right one. We are not enthralled with it at all.

"Vote For Me", which would have been the 'B' side could be the new 'A' side, but it won't be released for a month or more."

Move's manager Tony Secunda returns from the States next week where he has been lining up a tour for the group, and a film for Procol Harum.

● Tony Secunda and Move recording manager Denny Cordell have been invited to organise and promote the 1968 Monterey Festival.

countdown

THURSDAY

TOM JONES / KATHY KIRBY / TED HEATH—Astoria, Finsbury Park, London.
ENGELBERT HUMPERDINCK / ANITA HARRIS / ROCKIN' BERRIES—ABC, Cambridge.
ARTHUR CONLEY / SAM AND DAVE/LEE DORSEY—ABC, Gloucester.
POP NORTH (Radio 1—1 p.m.)—Trogs, Ivy League, introduced by Dave Lee Travis.
BEN E. KING—Golden Torch, Stoke-on-Trent.
FOUNDATIONS—Assembly Rooms, Worthing.

FRIDAY

TOM JONES / KATHY KIRBY/TED HEATH—Gaulmont, Sheffield.
WHO / TRAFFIC / TREMELOES / HERD / MARMA-LADE—Granada, Kingston.
ENGELBERT HUMPERDINCK / ANITA HARRIS / ROCKIN' BERRIES—Guild Hall, Portsmouth.
ARTHUR CONLEY / SAM AND DAVE/LEE DORSEY—Odeon, Birmingham.
ALAN PRICE SET—Cesars Club, Bedford.
MOVE—Royal, Tottenham, London.
LATE NIGHT EXTRA (Radio 1—10 p.m.)—Peddlers introduced by Mike Lennox.

SATURDAY

VAL DOONICAN SHOW (BBC 1 7.55 p.m.)—Sandie Shaw.
GOLDEN SHOT (ATV 8.25 p.m.)—Gene Pitney.
TOM JONES / KATHY KIRBY/TED HEATH—ABC, Stockton.
WHO / TRAFFIC / TREMELOES / HERD / MARMA-LADE—Granada, Walthamstow, London.
DAVE DEE, DOZY, BEAKY, MICK AND TICH—Winter Gardens, Weston-super-Mare.
ENGELBERT HUMPERDINCK / ANITA HARRIS / ROCKIN' BERRIES—Winter Gardens, Bournemouth.
ARTHUR CONLEY / SAM AND DAVE/LEE DORSEY—Capitol, Cardiff.
SATURDAY CLUB (Radio 1 10 a.m.)—Simon Dupree, Creation, Hollies, Alan Price Set, introduced by Keith Skues.
PETE'S PEOPLE (Radio 1 10 p.m.)—Frankie Vaughan, Tremeloes, Settlers, Episode Six, Gene Pitney.
FOUNDATIONS—Queen Mary's, College, Mile End Road, London.

SUNDAY

TOM JONES / KATHY KIRBY / TED HEATH—Empire, Liverpool.
WHO / TRAFFIC / TREMELOES / HERD - MARMA-LADE—Theatre Royal, Nottingham.
ENGELBERT HUMPERDINCK / ANITA HARRIS / ROCKIN' BERRIES—de Montfort Hall, Leicester.
ARTHUR CONLEY / SAM AND DAVE/LEE DORSEY—Coventry Theatre.
ALAN PRICE SET / FOUNDATIONS / DAVID McWILLIAMS—Saville Theatre, Shaftesbury Avenue, London.
HAPPENING SUNDAY (Radio 1—10 a.m.)—Kinks, Paul and Barry Ryan introduced by Ed Stewart.
TOP GEAR (Radio 1—2 p.m.)—Pink Floyd, Denny Laine and his Electric String Band, Jeff Beck, James and Bobby Purify.
BEN E. KING—Starlite Ballroom, Greenford, and Roaring Twenties Club, Carnaby Street, London.

MONDAY

DAVID SYMONDS SHOW (Radio 1—5.33 p.m.)—Gene Pitney.
TOM JONES / KATHY KIRBY/TED HEATH—ABC, Edinburgh.
WHO / TRAFFIC / TREMELOES / HERD / MARMA-LADE—Theatre Royal, Nottingham.

TUESDAY

ENGELBERT HUMPERDINCK / ANITA HARRIS / ROCKIN' BERRIES—Gaulmont, Doncaster.
TOM JONES / KATHY KIRBY/TED HEATH—Odeon, Glasgow.
FOUNDATIONS—Lotus Ballroom, Forest Gate, London.

WEDNESDAY

DAVE DEE, DOZY, BEAKY, MICK AND TICH—Locarno, Stevenage.
"ENGELBERT" (ATV—7 p.m.)—Frankie Vaughan.
TOM JONES / KATHY KIRBY / TED HEATH ORCHESTRA—Odeon, Glasgow.
ENGELBERT HUMPERDINCK / ANITA HARRIS / ROCKIN' BERRIES—Odeon, Leeds.
PARADE OF THE POPS (Radio 1—1 p.m.)—John Walker introduced by Denny Piercy.
LATE NIGHT EXTRA (Radio 1—10 p.m.)—Acker Bilk introduced by Terry Wogan.
FROST PROGRAMME (ATV—10.30 p.m.)—Judith Durham.
BEN E. KING—Downbeat Club, Liverpool.

THURSDAY

LADE—Town Hall, Birmingham.
ARTHUR CONLEY / SAM AND DAVE/LEE DORSEY—Fairfield Hall, Croydon.
MONDAY, MONDAY (Radio 1—1 p.m.)—Long John Baldry, Barron Knights, Time Box introduced by Dave Cash.
LATE NIGHT EXTRA (Radio 1—10 p.m.)—Tremeloes, Tony Hatch, Jackie Trent.
BEN E. KING—Ram Jam Club, Brixton, and Bag O'Nails, Kingley Street, London.
FOUNDATIONS—Pavilion Ballroom, Bath.

TUESDAY

ENGELBERT HUMPERDINCK / ANITA HARRIS / ROCKIN' BERRIES—Gaulmont, Doncaster.
TOM JONES / KATHY KIRBY/TED HEATH—Odeon, Glasgow.
FOUNDATIONS—Lotus Ballroom, Forest Gate, London.

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BEN E. KING—Downbeat Club, Liverpool.

AMEN Corner's single "World Of Broken Hearts," which was released in America last week, is already destined to enter the Top 100. Because of this, the group tours the US in February for two weeks.

The group's first—LP due for release next month—has now been put back because of pressure of work. Now new release date has been finalised because the group are working on a new stage act for their forthcoming tour with Jimi Hendrix and the Move which opens on November 14 at London's Albert Hall.
Group appear on Granada

Amen Corner: States tour next year

TV's "Max Bygraves New Faces with the Bonzo Dog Doo Dah Band on November 7. They are releasing a track from their first LP "Let The Good Times Roll" as a new single in Germany.

Hollies, Tops, Beach Boys, Cream: new LPs

SINGLES from Cliff Richard, Alan Price, Gladys Knight, Frankie Vaughan and Eddie Floyd and albums from Hollies, Four Tops, Beach Boys, Moby Grape and Cream are all in line for November release.

Singles out this Friday (3) include: Ken Dodd—"The Same Mistakes;" David and Jonathan—"Softly Whispering I Love You;" Judith Durham—"Again And Again;" Mitch Ryder—"What Now My Love;" Johnny Howard Orchestra—"Bonnie And Clyde;" Elvis Presley—"You Don't Know Me/Big Boss Man;" Jim Reeves—"I Heard A Heart Break Last Night;" Nancy Sinatra/Lee Hazelwood—"Lady Bird;" Everly Brothers—"Love Of The Common People;" Peter Green's Fleetwood Mac—"I Believe My Time Ain't Long;" Eddie Floyd—"On A Saturday Night;" Tim Buckley—"Morning Glory;" and Alan Price—"Shame."

Released on November 10 is Cliff Richard—"All My Love;" Gladys Knight and the Pips—"I Heard It Through The Grapevine," and the Peddlers—"You're The Reason I'm Living."

Albums scheduled for November release include: "Four Tops Reach Out," on which they sing "If I Were A Carpenter," "Last Train To Clarksville," "I'm A Believer," "Walk Away Renee" and "Cherish" as well as their recent hits: "Temptations," "With A Lot O' Soul," Hollies—"Butterfly;" Beach Boys—"Smiley Smiles;" Dusty Springfield—"Where Am I Going;" Moby Grape—"Moby Grape;" Cream—"Disraeli Gears;"

BOBBIE GENTRY ALBUM RUSH

BOBBIE GENTRY, who recently made a flying visit to Britain on a promotional trip, has an album rush-released this week.

Titled after her hit, "Ode To Billie Joe," it features this number plus "Mississippi Delta," "Hurry Tuesday Child," "An Angel Died," "Chicksaw County Child," "Sunday Best," "Bugs," "Lazy Willie," "Papa, Won't Let Me Go To Town" and "Nicki Hokey."

Last title was recorded earlier as a single by P. J. Proby.

There are no plans at present for Bobbie Gentry to return to Britain.

LULU OFFERED COPA SPOT, OWN US-TV SERIES

FANTASTIC US offers are pouring in for Lulu—this week still holding the number one spot in the States with her single, "To Sir, With Love."

She has been approached to do a cabaret season at the world-famous "Copacabana"—already host to names like Frank Sinatra and Tom Jones—and has been offered her own US TV series.

Lulu has also been asked to tour with the Beach Boys from November 17 to 26.

"All offers are under consideration at the moment," her agent, Dick Katz, told Disc. "But we do not know if she will have time during her next US visit to take on the Beach Boys tour."

"She will definitely appear on the 'Red Skelton Show' and tape another 'Ed Sullivan Show'."

Lulu appeared with the Beach Boys when they toured Britain last year.



Lulu: still top

Beach Boys' 'Honey' single

BEACH BOYS' next single "Wild Honey" is released in Britain on November 17—the same day the group begins a ten-day tour of major East Coast American cities.

Group will be accompanied for the first time by a four-piece mini-band.

Bruce Johnston's first solo single—"Blue Birds"—is likely to be released here next January, and Bruce will probably fly to Britain to promote the disc.

According to Roger Easterby of Arthur Howes office, who heard the disc by transatlantic telephone at the weekend: "It is a definite Top Ten smash, somewhat in the style of the Vanilla Fudge."

Bruce also indicated that Brian Wilson would not be touring with the group as at first rumoured, and that the Beach Boys would almost definitely return to Britain next year for a further tour.

JIMI Hendrix and Eric Burdon join forces for a major tour of America next year.

Jones jail WON'T mean a Rolling Stones split

ROLLING STONES will NOT split up as a result of the nine-month jail sentence imposed on Brian Jones at the Inner London Sessions on Monday.

This is the up-to-the-minute news from New York where Mick Jagger and Keith Richards are having talks with business manager Allen Klein. News of Brian's case was phoned to them.

Brian pleaded guilty to being in possession of the drug cannabis and allowing his London flat to be used for the smoking of it.

He spent Monday night in Wormwood Scrubs prison. He has appealed against the sentence and lawyers are trying to get him freed on bail.

There are no plans to replace Brian in the Stones—IF he has to serve his sentence.

Last Friday Mick Jagger revealed to Disc exclusively that the group was considering a giant "world tour" next year.

album out soon

"It won't be the usual Rolling Stones sort of tour," explained Mick. "We won't be doing any more of those. But we do want to do something really different, visiting everywhere we can."

"It wouldn't even be a concert hall tour in the sense of the word either. More than that I can't say at the moment."

Stones' new LP—still untitled—is released later this month and contains only nine tracks altogether.

"We've been having trouble getting it all on," added Mick. "One 15-minute track has to be cut as it is."

"Personally, I don't know if the numbers are very different from anything we've done before. But, then, I've heard them all so many times now."

One track has been written by Stones bass guitarist Bill Wyman (as exclusively revealed in Disc on September 16); the rest are Jagger-Richard compositions.

"It's the first time Bill has asked to do one of his own numbers. I'd like to get the others to have a go, too, sometime."

The new album is the first produced entirely by the Stones themselves.

Marianne single

Mick Jagger also revealed he hoped to have a single by girlfriend Marianne Faithfull released in time for Christmas.

"It'd be nice to see her in the

Vanilla Fudge tour here next Spring

VANILLA Fudge return to Britain next spring for a major tour.

The group, who withdrew from their tour with Traffic last month after only one appearance, returned to America last week. They are currently cutting tracks for a new LP to be released next year, probably to tie in with the tour.

Agent Arthur Howes is negotiating for the group to come in for three weeks. No other names have been fixed for the bill.

chart again. We've done a lot of stuff for an LP but her film work is keeping her busy at the moment."

● Mick's brother, Chris Jagger (19), was one of several people arrested after scuffles broke out in London's Kings Road, Chelsea, on Monday between police and hippies—in a protest over Brian Jones' sentence. He was charged with using abusive behaviour and obstructing the police. On Tuesday his case was remanded.

STARS
IN THE
NEWS
2

New Frankie Vaughan disc

FRANKIE Vaughan, whose new record "So Tired" is released tomorrow (Friday) is booked solid with cabaret and variety dates until well into March next year.

Frankie is currently in cabaret at Batley's Variety Club until November 18, and between November 5 and 11 doubles at Greaseborough Social Club.

He guests on the "Eamonn Andrews Show" (19) and the following day commences two weeks at Stockton Fiesta. He then spends a week rehearsing for his starring role in ATV's Christmas Show, to be screened on December 23.

Engelbert: new LP

RELEASE date for Engelbert Humperdinck's next single has already been fixed at January 6 next year, though no titles are yet known.

Engel's second LP, titled "The Last Waltz," is rush-released in a fortnight's time.

Following his four-month pantomime at the London Palladium, Engel does another short British concert tour.

BEE GEES, CREAM LEAVE BEATLES STABLE

BEATLE PAUL IN DASH TO FRANCE

PAUL McCARTNEY spent two days in the South of France this week to film just TWO minutes for the Beatles' "Magical Mystery Tour" TV film.

He flew to Nice on Monday and returned yesterday (Wednesday). No other Beatle went.

Explained Beatles press officer Tony Barrow: "It was to film one additional scene for the film—lasting roughly two minutes."

"It could have been shot here—as it only involved Paul—but we couldn't be sure of the sun here. In Nice we were more sure of good light."

CHART-TOPPING Bee Gees—"Massachusetts" holds the number one spot for the third week—are to leave the Beatles' NEMS Enterprises organisation.

This follows news that Robert Stigwood, their manager, and key man in the late Brian Epstein's pop empire, has resigned—two months after Brian's death.

Stigwood plans to set up his own company—the Robert Stigwood Organisation—with financial adviser David Shaw, and in collaboration with the Philips group of record companies.

He will also take the Cream into his new firm. One of the first things the new company will do is start work on the Bee Gees' film, "Lord Kitchener's Little Drummer Boys," and shooting begins in Kenya next year.

Stigwood flies to America this week with Bee Gee Barry Gibb—to plan a January tour for the group and a further tour for the Cream.

Statement from the company says that following the death of

Brian Epstein various policies agreed between him and Robert Stigwood "are no longer possible to carry out."

"On a most amicable basis, NEMS and Robert Stigwood have decided to go their separate ways."

Stigwood's new company will set up offices all over the world, including America and Europe.

Despite Stigwood's connection with Philips Records, all further recordings by the Bee Gees and Cream will be released through the Polydor label.

● Bonzo Dog Doo Dah Band—their new single is "Equestrian Statue" on November 17—may join the Bee Gees for their London Saville show on November 19.

Supremes may do Albert Hall show

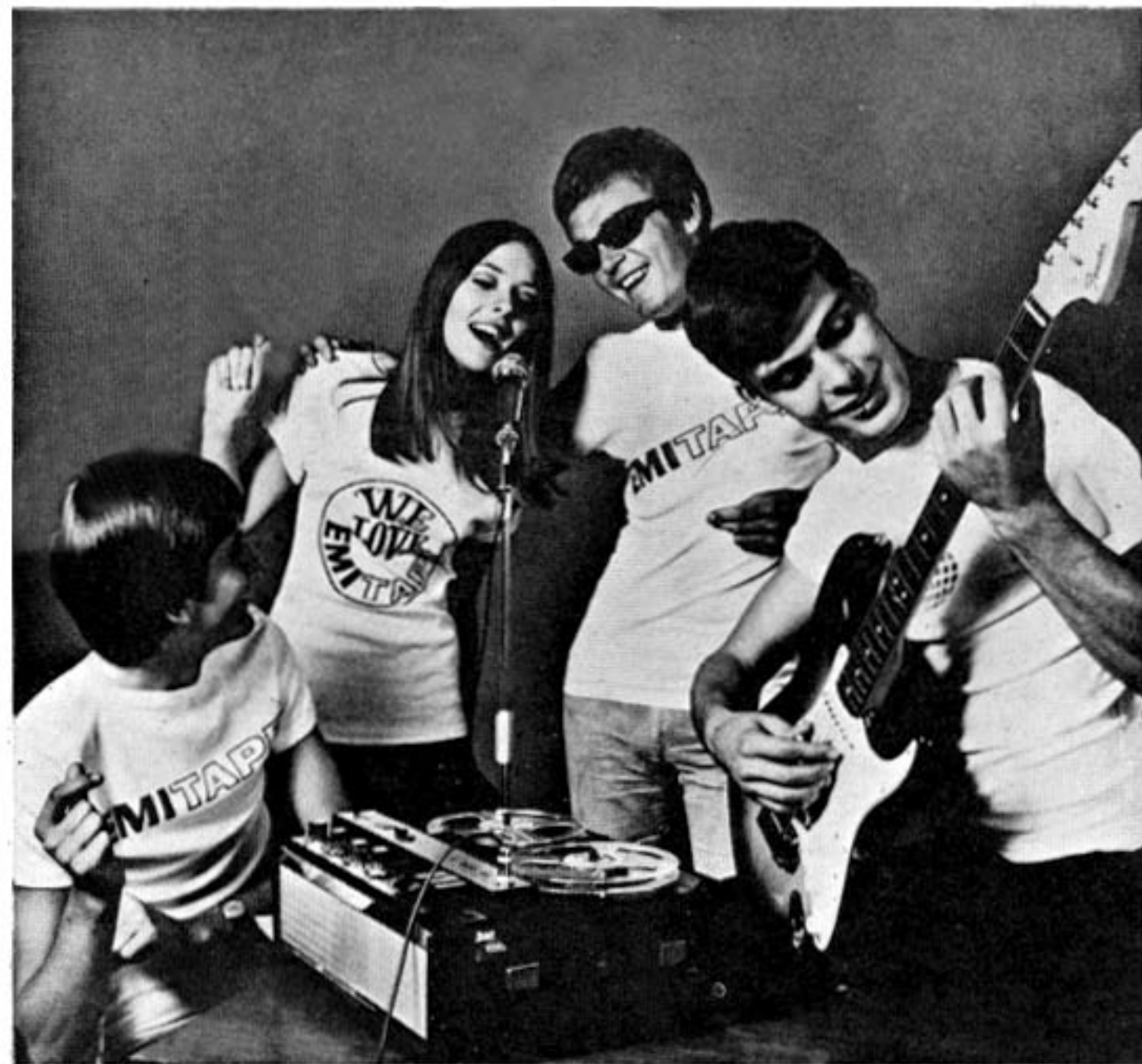
DIANA Ross and the Supremes—due to arrive for a three-week visit next year—may do their own special concert at London's Royal Albert Hall.

The group have already been offered a two-week "Talk Of The Town" season and a TV spectacular.

"The Supremes visit is almost 100 per cent on now," agent Michael Grade told Disc. "They have been offered everything in the book. It now remains to see what they will accept, and what they will have time for after they complete the 'Talk' season."

TOP OF THE POPS

APPEARING tonight (Thursday) on "Top Of The Pops" are: Bee Gees, Sandie Shaw, Eric Burdon, Lulu, Who, Long John Baldry and the Troggs.



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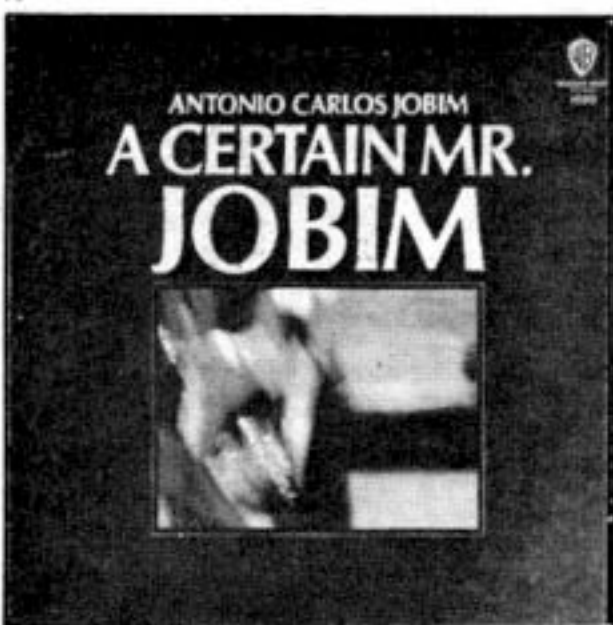
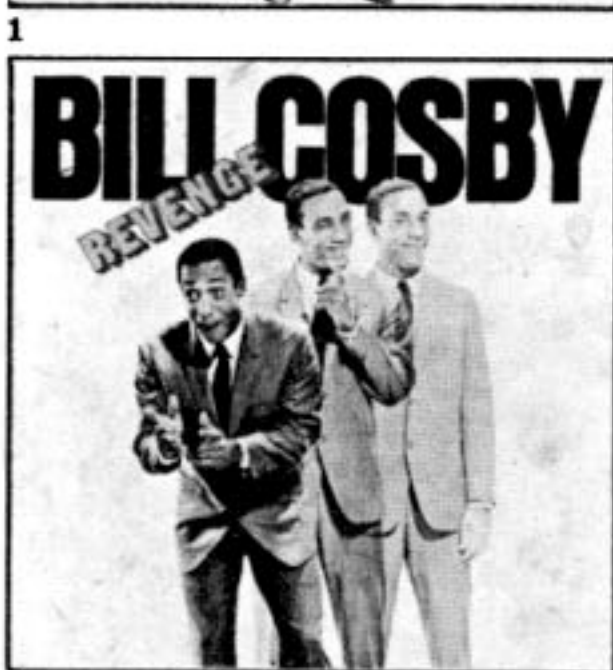
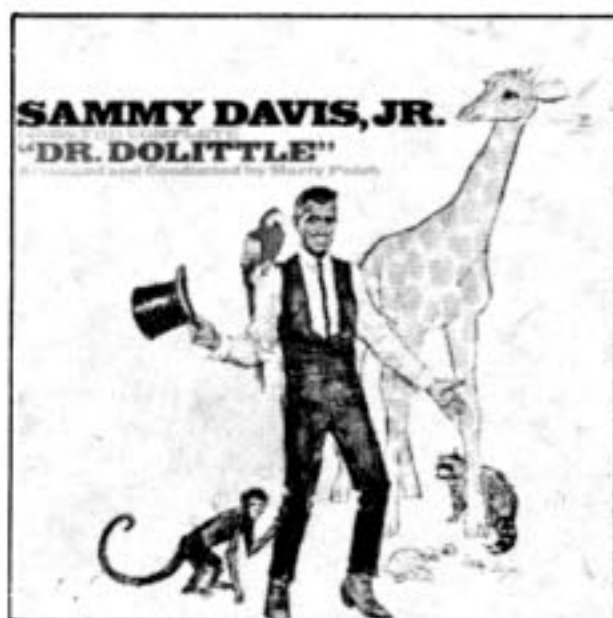
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4 DON HO AND THE ALLIS
East Coast/West Coast
RLP 6244

Hundreds apply for Sammy's 'TOTP' job

"TOP Of The Pops" producer Johnnie Stewart told Disc on Tuesday that he had been flooded with applications for Samantha Juste's job following Alan Freeman's announcement on BBC-TV last week that Sammy was leaving.

Sammy leaves for Australia this week on a series of modelling engagements. She then travels to the States to settle there.

Said Johnnie: "I had just left the 'Top Of

The Pops' studio for the BBC club when the phone started ringing with calls from applicants for Sammy's job. I've also had lots of letters—many with photographs.

"But I shall not now be using a girl on the show—especially as we are introducing Radio 1 deejays in guest spots each week. Three people would be too many. I may, however, feature a girl in the New Year. But this is only a possibility at this stage."

Johnnie Stewart also replied to criticism this week that Radio 1 deejay Stuart Henry had "hogged" the camera on last week's show.

"Nonsense," he said. "The presentation was exactly the same as with Tony Blackburn the previous week. We are only introducing the Radio 1 deejays because of the public interest. There is no question of their taking over the show."

Emperor Rosko, currently visiting America for TV and personal appearances, guests on "Top Of The Pops" on November 16.

Stuart Henry compares Radio 1 and 2's "Family Favourites" from Glasgow this Sunday (5).

Proby in Ireland

P. J. PROBY, who had planned to remain in Britain until the end of December, may now return to America following his eight-day tour of Irish ballrooms, commencing today (Thursday).

American commitments are the reason for his change of plans.

But Proby may be back in Britain in January for further dates.

SCOTT TO CUT NEW TRACKS ON JAPAN TRIP

SCOTT WALKER—and possibly John—will record new material during their Japan visit in January.

Explained manager Maurice King this week: "We'll wait until we get there and see how the market lies. But Scott will definitely cut some songs for release there."

Scott and John—as reported in Disc last week—join forces for the tour between January 2 and 18. Scott tops the bill—BUT each star will do his own separate act. Both appear on two top TV shows while in Japan.

Scott's first solo single seems likely to be a French song, in similar vein to "Mathilde," the hit track of his album.

Added King: "I've just taken collection of some excellent new French songs—translated into English by Mort Shuman in New York. They're great and Scott will go into the studio at the end of the week."

"If things run smoothly we hope to have one of them as a single before Christmas."

This kills a rumour that the Scott single may be his own song "Wait Until Dark." He appears on "Juke Box Jury" panel on November 15.



Scott: French song

FLOWERPOT Men appear with the Bee Gees on their special concert at London's Saville Theatre on November 19.

The group, whose new single is released next week and is titled "A Walk In The Sky," appear on "Pete's People" (4), "Good Evening Show" (4), "David Symonds Show" (8), "Crackerjack" (16) and "Joe Loss Pop Show" (17).

They tour Ireland for three days from November 10.

Herd's 'Paradise' follow-up

HERD'S follow-up single to "From The Underworld" will be the Howard-Blackley number, "Paradise Lost" released on November 17.

Group's organist, Andy Bown, is to write the incidental music for a special American TV show about youth, to be shot in Britain and America in January.

Herd goes to America on January 6 to open a seven-day concert tour at Los Angeles.

Cliff's 'Spotlight'

CLIFF RICHARD films an ATV "Spotlight" programme from November 21 to 26 for subsequent showing in America and Britain.

No date for the British transmission was available at presstime, but it is expected to be early in the New Year.

Robert Goulet appears on the next "Spotlight" show this Sunday (November 5). Other song stars appearing on future programmes include Tom Jones, Trini Lopez, Engelbert Humperdinck and Eddie Fisher.

Foundations, McWilliams for Price Saville show

ALAN Price Set and the chart-storming Foundations, plus Irish sensation, David McWilliams—that's the Guy Fawkes Night bill at London's Saville Theatre this Sunday (November 5).

Titled "An Evening With Alan Price," the show features the Foundations and McWilliams on the first half; with Alan and his band, augmented by strings directed by John Paul Jones, doing all the second half.

Alan Price's second album—set for Christmas release—is titled "A Price On His Head" and features his "House That Jack Built" hit and seven Randy Newman songs.

Tracks are: "House That Jack Built" (Price), "She's Got Another Pair Of Shoes" (Price), "Come And Dance With Me" (Newman), "On This Side Of Goodbye" (Goffin/King), "So Long Dad" (Newman), "No One Ever Hurt So Bad" (Newman), "Don't Do That Again" (Price), "Tickle Me" (Newman), "A Grim Fairy Tale" (Price), "Living Without You" (Newman), "Happy Land" (Newman), "To Ramona" (Dylan) and "Biggest Night Of Her Life" (Newman).

Radio and TV spots for the new Price single "Shame" include: "Saturday Club" (November 4), "Pete's People" (11), "Des O'Connor Show" (16), "Swingalong" (20), "Joe Loss Show" (December 1), "Crackerjack" (8) and "Val Doonican Show" (23).

Details are still being finalised for Alan and his band to do a US college tour in the New Year—possibly with Eric Burdon and the Animals.

New Pet single

PETULA Clark's new single is the Tony Hatch - Jackie Trent composition "The Other Man's Grass Is Always Greener." Released on November 17 it is a reversion to the style of her early single like "I'll Never Live Without Your Love."

Petula, who has just completed a tour of Canada, is due to return to England this month to start work on her BBC TV series.

Georgie's fourth

GEORGIE FAME came fourth in the Brazil International Song Festival last week with the Bill Martin / Phil Coulter number, "Celebrations."

An Italian song, "Per Una Donna," by Jimmy Fontana, won the contest.

Keith West split with Tomorrow

KEITH West has left his group Tomorrow and is to retire from all live appearances for an indefinite period, with the exception of radio, TV and major concerts.

Reason for Keith's "retirement" is to give him more time to concentrate on the co-production with Mark Wirtz of the "Teenage Opera" and future recordings by Tomorrow.

Keith's next single, "Sam," c/w "Very Important Interview," is to be released on November 17. "A" side features Keith with a backing that includes hula-laiikas, zithers and Brownies featuring 6-year-old Penny Gold.

A debut LP from Keith, titled "Tomorrow Meets Keith West," is expected to be released before Christmas, and Tomorrow record a new single next week—

"The Story Of Timothy Chase."

West holidays in the West Indies for a fortnight in December.

Meanwhile the future of Tomorrow remains undecided. At press time agent Brian Morrison had been unable to contact the group to ascertain whether they would look for a replacement vocalist, or continue as a trio.

STARS IN THE NEWS
3

Spencer split rumour denied

RUMOURS that Phil Sawyer, guitarist with the Spencer Davis Group, was quitting, were strenuously denied this week.

"I don't see how these rumours can possibly be true when both Phil and Eddie Hardin signed new two-year contracts only last week," the group's publicist, Allan McDougall, told Disc.

Spencer Davis Group goes to Paris for two top-of-the-bill concerts at the Palais De Sport on November 17.

They appear at Southampton University on November 26.

Next week they record tracks for a new single and LP—both for December release.

SHADOWS open at Edinburgh's Pentland Club for a week from November 6. Other dates: Talk Of The North, Eccles (November 13 week), "Val Doonican Show," BBC-TV (25) and Greaseborough Social Club (December 3 week).



Judith: solo single

Seekers get more US tour offers

SEEKERS return from their successful five-week tour of America on Sunday—with fresh bids already awaiting them for another U.S. tour.

Manager Eddie Jarrett, just back from a 28,000-mile world trip on the Seekers' behalf, told Disc on Tuesday: "I may fit them in on restricted venues in America around March of next year. But I couldn't spare them for more than three weeks."

Judith Durham, whose new solo single, "Again And Again," is out tomorrow (Friday), makes a solo appearance on the David Frost TV programme (November 8). Seekers tape an insert for the Christmas Day Ken Dodd TV show on December 17. They spend Christmas in Australia during the actual transmission.

Seekers open for a three- or four-week season at Glasgow Alhambra on November 13.

There is still a possibility the Seekers may film with Bing Crosby in "The Great St. Bernard." Plans to start filming in Switzerland last June had to be postponed as the whole unit could not be got together in time for the appropriate weather conditions. Added Eddie Jarrett: "I had a talk with the producer just before I left Britain recently. I understand Bing Crosby is still keen on the idea."

PENNY VALENTINE reporting on . . .

A day at the zoo with a Kink who thinks

RAY Davies took me to the zoo last week.

"When I was at art school," he said reflectively as we stopped in the Monkey House, "I used to come and sit staring at that ape all day. After a couple of hours I really felt that I had known him for years."

I shouldn't have really been surprised when he suggested London Zoo as a good place to meet. Some people are ideally suited to a certain environment. For Ray Davies, with his funny little songs full of humour and a certain tinge of sadness, the zoo is the right place on a wet autumnal day—at a time when his latest saga of life, "Autumn Almanac," is giving the Kinks yet another in a long line of incredible hits.

Walking round there with him, a gale-force wind blowing through my hair and through his cold, was rather like going back to childhood. The zoo seen through new eyes—that's the sort of influence Ray has over you in his quiet, observant way.

And, strangely, it even made Mr Davies himself take on a more human form.

It is an incredible fact that some pop stars you meet have an either larger than life appearance or, as in Ray's case, a semi-ethereal, totally-removed - from - everyday - life aspect.

To find that in certain surroundings they really are just like YOU is a strange feeling.

"That fish," he said, suddenly laughing in the aquarium, "reminds me of Robert Wace" (his manager). The fish in question had odd eyes and a coldly snooty appearance.

We went on like two children who had been let out of school for the day. I behaved with extraordinary naivety, leaping around in front of cages going "ooh" and "aah" at baby tigers—I had left my romper suit at home.

Ray looked pleased and smiled slowly and we both said how sad that elephants and lions and tigers had to be shut away and not be free. After a while, in fact, we felt most indecent staring at the



● RAY: "I used to stare at that ape all day . . ."

poor things.

There was something unreal about everything, and during the course of our travels I learned some strange new things about Ray Davies, the ace brain behind the Kinks.

One was that he would like to start his life from the beginning again and do things differently. Another that he is perhaps the most honest and disturbing person to have any sort of interview with.

Dream

"I've written a song about reporters," said Ray, when we finally stopped long enough for me to write things down and for him to have a cup of tea.

"It's called 'The Interview,' and we were going to put it out as a single. It might end up on an LP now. I really wanted to enlarge on it. I wanted to enlarge on 'Autumn Almanac' too," he added mysteriously, not quite up to explaining what enlarging it would have meant.

"It was a little dream really. Of course I'm not putting anyone down in my songs. I'm just reflecting a certain way of life. I started that song last Spring and just finished it. It took me a long time because I kept picking it up and putting it down. Usually I'm quite self-disciplined, but 'Almanac' just seemed to take longer than most of my stuff.

"I don't really feel I'm an artist of any kind. I mean sometimes writing songs gets a real bore. And then suddenly something happens and I'm filled with excitement and I really WANT to get it down.

"Of course, sometimes it might only take me four lines to say what I want to, but you can't write a single like that. The one I like best is called 'I hate you Mr Smith'."

And he went into a ribald four-line song of dubious taste which I suspect he made up on the spur of the moment. And he burst into giggles.

"I write a song and think how much nicer it would be to make a three-minute film of it to show people what I really mean.

"I want to make a proper film, anyway. They keep offering me the chance to write

film music, but I'm not Benjamin Britten or anything. And although it would be nice to do, I really want to do EVERYTHING myself. To have my own idea, film it, write the score, produce, direct, star . . ." he faded away as the full extent of the idea took over.

"You know," he said, looking suddenly sadly into the rain, "I am such an honest person people think I'm difficult to talk to and get along with. But more important is that I'm ME. I don't put on an act to make myself more interesting. I can't.

"I never understand people who do, just like I don't understand people who say if they had their life to live again they would do everything the same.

"If I could live over again I'd change every single thing I'd ever done."

Ray Davies has always been, and still is, a curious phenomena in the pop world. A man who, you feel, might fall apart if you breathed too close to him. A friend of his once said to me that they wished people actually experienced more of Ray on film or on tape so that they could hear what he said in that curious, hesitant, unfinished way he speaks. Somehow, they said, it would all make sense.

But until then you can only have a picture of him through his own words written down in a song, or the way he ended our visit to the zoo.

A girl came running into the rain with a notebook and asked for his autograph.

He smiled and signed it for her, and then said sadly: "By the way, can you tell us the way out?"



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ENGELBERT and ANITA HARRIS were in happy mood as they posed for this special DISC picture backstage on the opening date of their tour. Six policemen took time off from guarding stage door at Worcester to visit Anita in her dressing-room.

Eyeview by BOB FARMER

ANYBODY passing the Adelphi, Slough, last Thursday evening could have been forgiven for assuming it was bingo night at the theatre. Mums here, daughters there, and almost nary a man to be seen.

But a hen party's the inevitable happening when you put Engelbert Humperdinck out on a pop tour. Engel opened a mammoth 34-stop tour at Slough to the sort of houses that suggest big, big profits for the promoters in an age when pop package tours just don't seem to make money any more.

With Engel, of course, pop package is a bit of a misnomer. You need a nominal number of supporting acts and leave the rest to Engel.

All "the rest" really means is that this tall, dark and handsome singer fits his frame into elegant tuxedo, warbles his million-seller ballads, interposes a few up-tempo items to prove he's as hip as the rest of 'em, then accepts the applause.

It all makes for a pleasant change from the pandemonium of the average pop tour. For one thing, you don't leave the theatre in an advanced state of deafness; for another, you can actually go home humming what you've heard.

Artistically, of course, it is not

the sort of show to leave one in a state of psychedelic bliss. But mums and daughters don't care about that. For too long they've waited for their own masculine romantic.

Engelbert, however, is all things to all females. That much has been obvious since his appearance on the Palladium Show at the start of the year. The only mystery, in fact, is that Engel's success didn't come sooner.

And it was utter joy rather than fanaticism that erupted around the tuxedo-clad Mr. Humperdinck as the curtains parted for his appearance last Thursday. Into a few bars of "Shake," then out into softer stuff like "Ten Guitars." Afterwards, "Yours Until Tomorrow," "If It Comes To That" and then the first show-stopper, "There Goes My Everything."

Waistcoat

Pause, to pick up boater, and into an efficient impression of Frankie Vaughan asking to be given moonlight and girls. It should be efficient—"people say I'm like him," says Engel.

Next, his Band of Men backing group break into the opening bars of "The Stripper" and off comes jacket and bow tie to reveal him in red-backed waistcoat.

"Place In The Sun" and "I Know" are included in the repertoire, and finally, after an impassioned little monologue, the spoken plea "Release Me."

As it is so utterly Engelbert's show, being on the same bill must be a bit unnerving. Anita Harris, waiting to go on at the end of the first half, for example, peeps out from the wings and gasps: "I can't see a man in the place!"

But in cute and simple yellow mini dress, she doesn't have to bother. Engelbert shows draw warm and appreciative audiences and she enjoys strong applause.

Anita must be the first artist ever to go on the road with a new record released and not sing it. "Playground" is the missing pop and Anita explains: "It's very difficult to get the right sound on stage and I'd rather not do it than mess it up."

The bill also includes the Rockin' Berries, of whom Bernard Delfont said the other day: "They're different from most groups . . . they've got talent." Which is true, especially in their impersonations of people like Harold Wilson. But they don't really look the part of Royal Variety Performers, for all that.

Lance Percival links the show and also offers his own impersonations, notably of Bruce Forsyth. But really, as the bill posters state, it is "The Engelbert Humperdinck Show."

OF all the wonderful things that have happened to me this year, this tour almost eclipses the lot.

With the exception of one black spot—which I will tell you about later—I am happy to say the tour is now obviously going to be a very great success.

I was worried about it before the opening night in Slough—worried that people would not come. I know there were full houses at all my Sunday concerts, but they were in seaside resorts and people go to shows a great deal more when they're on holiday.

However, getting people out of their homes on cool autumn nights and away from their TV sets is a different proposition altogether.

Now they tell me that the tour is already a complete sell-out in most towns, and this must make me the happiest singer in the business today.

One thing I wanted to do on this tour was to meet lots of you. But that's where the black spot I mentioned earlier is making things difficult.

You may have heard about the threatening letter I found among my mail in the dressing-room at Northampton last Friday night. Apparently a fellow's girl-friend left him when they had a row about me, and he reckons I'm to blame.

In this letter he said I could expect a bottle of acid in my face or a knife in my back in the near future. Now, I reckon I can look after myself, and if anyone comes menacingly within five yards of me during the next few weeks, he will be biting off more than he can chew.

repo

Part one of an exclusive day-by-day diary by the star of the HUMPERDINCK package now on tour

But I would prefer that the fellow came to me and talked man-to-man about his problem. I am sure I could give him a few words of advice which might resolve the whole situation . . . and I do love happy endings!

However, my manager, Gordon Mills, is taking the threat very seriously, and I find everywhere I go that I am having a police guard—there were 20 of them at Northampton; at the stage door, in and out of my dressing-room—even in the wings.

Difficult

And this, of course, is making it very difficult for me to meet all of you as I had wanted.

So if you do come to a theatre stage door with an autograph book and get suspicious looks from the law, then I hope you will under-

stand and perhaps be able to convince the people who are doing their duty that you are friend and not foe.

I have managed to meet and chat with some people so far, including a lovely couple in Northampton, Mr. and Mrs. George Osborne. They are both 80 years of age and I understand were among the first people to book tickets for my show.

The manager tipped me off about it, so I was able to send some flowers and meet them for a chat.

Well, it's Tuesday and in a few minutes I must be off to Hull, so I must wind this up and get on the road. My road manager and driver, Tony Cartwright, has a great sense of humour, so we have a lot of laughs on the journeys.

Mustn't forget my notebook. I'm making it a habit to write down all the interesting things that happen to tell you each week in Disc.

SEE YOU.

ALAN PRICE SET

Shame
F 12691

DECCA

JOAN SUTHERLAND

Falling in love with love
F 12692

DECCA

MIKE REDWAY

Don't speak of me
DM 157

DERAM

45 RPM
RECORDS

new from **DECCA**

NEIL DIAMOND

Kentucky woman
HLZ 10161

LOVDON

JERRY O

Karate-boo-ga-loo
HLZ 10162

LOVDON

MARGARET WHITING

I almost called your name
HLU 10163

LOVDON

OF THE BIG TOURING AUTUMN SHOWS ★

RT ort

Sidelights

NICEST first night greeting for Anita Harris was delivery of a brand new Singer Stiletto with a specially built back seat to accommodate her famed Afghan hound, Albert.

- Predictable absence of pop stars at the opening night in Slough.
- One week after writing to Disc to announce that after 10 years of tour managing he was fed up and packing in the pop scene, Fred Perry changed his mind and is running the Engelbert tour.
- After hearing of all the Disc readers who have written in approving anticipation of looking at her legs on the tour, Anita Harris dropped plans to wear a full-length grey gown with sequins and is sticking to mini-dresses!
- Brian Lane, co-manager of Anita Harris, chased down street in Worcester on Sunday by fans who were convinced he was Engelbert Humperdinck. "Only resemblance is that I'm tall and dark, too," says Brian.



● WHO's act at Sheffield and Coventry was packed with drama. But they gave good value for money—even though Pete Townshend was not amused! Here, drummer Keith Moon is pictured in action.

WHO Traffic HERD in ACTION!

TREMELOES in top form; Pete Townshend having another "smashing" time; Herd's Peter Frampton a solo smash; still screams for Traffic's Stevie; impressive debut for the Marmalade; nightmares for the Dream; screams at Sheffield; fights at Coventry; Who's act overrunning and cut by half; compere Ray Cameron trying to retain a level head while chaos reigned all around.

These disconnected jottings sum up briefly my impressions after joining the biggest tour of the year on its first two dates at the weekend.

Imagine six groups, sixteen road managers, and about ten square yards of equipment all trying to fight its way on to the postage stamp stage of Sheffield's City Hall, and you'll have some idea of the chaos.

But . . . to review the show. Value for money? Definitely, and lo and behold, the screamers have returned from hibernation. The Dream, who have undertaken the tour more for publicity than financial reward, blasted into their three numbers with fire and confidence and found a lively happy audience to greet them.

But with the arrival of the Herd, the action really started, and from the hysterical screams piercing both ears I venture to suggest that young Peter Frampton is going to find 1968 will be his year. The gospel song that met such stony silence when it was tried on London's Saville audience a few weeks ago was an unqualified success, and bananas flying into the audience were pounced upon like gold dust.

"Que Sera" just managed to pierce the scream barrier, and "From The Underworld" had the first girls out into the aisles and down into the arms of the

DAVID HUGHES on tour

bouncers—and at Sheffield the bouncers were tough. But that's another story!

Traffic play their own music—music that must be way above the heads of most provincial audiences, and music they give the impression of playing purely for their own enjoyment, frequently verging on jazz. Yet the screamers were undeterred. They had come to see Stevie Winwood and having seen they screamed—and screamed and screamed! "Feeling Good" was to me the highlight of their performance—a 15-minute instrumental with beautiful flute solos by Chris Wood, and Stevie really roaring on his old organ.

If any one song in the show could be called the biggest success, it was "Hole In My Shoe." Wisely, Dave Mason abandoned any plans to sit cross-legged behind his sitar, but produced an identical sound on guitar.

"It's getting better, getting better," said Chris as the interval was announced. "Give us until about next February and we should be OK."

Second half opened with Scotland's Marmalade—a five-strong group also making its first tour. Sticking to well-known tunes like "Mister Tambourine Man," "Summer In The City" and "The Letter," plus their record "I See The Rain" they must have been well pleased with the reception.

Next, the biggest hit of the evening, both at Sheffield and Coventry—the Tremeloes. Such was the chaos at Sheffield first house that their act was followed by house lights and the forcible reseating of half the auditorium! I had never seen the boys in action and my first reactions were: they really can sing very good harmony, and know just how to delight their fans without actively encouraging them to riot!

"Silence Is Golden," "Be Mine," "Hold On I'm Coming," and two girls were carried out in a dead faint. "Here Comes My Baby" and "Even The Bad Times Are Good," and two more followed! If anything proves the complete death of the moody, sulky, sexy, violent image—it is the Trems' success.

The corny phrase "Follow That" did occur to me after the Trems had excited, but of course the Who could, and did.

First house Sheffield they managed 12 numbers, including the very beautiful mini-opera; second house Sheffield was cut to three numbers, and first house Coventry the curtain was dropped before they had finished. Pete Townshend was not amused—but that's another story!

"It sounds terrible in here," Roger Daltrey shouted to the Sheffield crowd. He was right—the sound had been atrocious throughout, but Sheffield—the supposed "dead city" for package shows—was undeterred.

"Value for money" was what Pete had told me two weeks earlier, and the lucky early birds at Sheffield got just that. "I'm A Boy," "Pictures Of Lily," "Happy Jack," "Substitute," "I Can See For Miles," "Summertime Blues" and "My Way," and Pete's twin-necked guitar (which may or may not still be in one piece) was in splendid tune.

The Who's act has quite definitely improved ten-fold—and music has taken the place of equipment smashing. But Peter Townshend has a very fiery temper and having his time cut did it no good whatsoever. Perhaps it was lucky that the Coventry audience thought demolishing a set of footlights and an expensive guitar was all in the act.

BUT, THERE AGAIN, THAT'S ANOTHER STORY!



● STEVIE WINWOOD'S Traffic played music that may have been above the audiences' heads—but how the girls screamed at Stevie.



● TREMELOES proved the biggest hit of the evening at Sheffield and Coventry. They really know how to cater for their fans.



● HERD triggered off the action, and bananas flying into the audience were pounced upon like gold dust. 1968 should be Peter Frampton's year.

★ WHERE THE STARS ARE: SEE 'COUNTDOWN'— PAGE 4

THE JOHNNY HOWARD ORCHESTRA

(Vocal refrain by Laura & Tony)
Bonnie & Clyde DM 159
(from the film)



JOE SIMON

Nine pound steel
MON 1010



group records

this week

45 RPM
RECORDS

ELVIS PRESLEY

You don't know me
RCA 1642



JIM REEVES

I heard a heart break
last night
RCA 1643



FRANKIE McBRIDE

Burning bridges
MD 1086





5 a.m. and all's SWINGING...!

— a day in the life of TONY BLACKBURN

THE alarm clock by the bed rings long and loud at exactly 4.55 a.m. The G.P.O. gives its cheerful "wakey, wakey, rise and shine" call at exactly 5.00 a.m. The BBC calls at exactly 5.15 a.m. to check that the previous two calls have had the desired effect!

Tony Blackburn's Monday to Saturday routine has begun for another day.

Last Thursday morning, after a confessedly dodgy start, I joined Radio 1's top DJ at exactly 8.15 a.m.; too late for the bedroom twisting session, but just in time for a telephone call from Tony Hall.

"Good Lord, Tony, what are you doing up at this time in the morning?"

"I've just been woken up by a very loud electric drill."

"My goodness, how boring for you!"

In fact, that last sentence was never uttered, though it is typical of Tony's corny sense of humour, which is always there, waiting to pounce on any unfortunately worded phrase and turn it into a joke.

"BBC canteen staff are among my best audiences. They are ordinary people—I'm an ordinary person, and perhaps that's why they seem to 'feed' me so many good lines!"

But back to the early hours of Thursday morning.

Perhaps some of you are already disillusioned because Tony does not automatically leap out of bed, embark on a quick sprint round the block, eat a hearty breakfast and cycle to work!

Prepare for further disappointment. "I confess I don't make my

bed in the morning; there is absolutely no food in the flat, and the journey to Broadcasting House from Knightsbridge takes exactly eight minutes in my red MGB."

Once in the tiny Radio 1 studio, Tony has nearly an hour in which to sort out the records (28 in all) put them in order, and make sure with the engineer that the sound balance is satisfactory.

"I never have my producer peering over my shoulder, says Tony. "Neither he [he, being blonde bearded Johnny Beerling, who also produces "Where It's At"] nor I think this is necessary, although he always listens to the show at home or coming in to work."

On this particular morning, Tony feels pretty tired, and it worries him. "Do I sound tired?" he asks. "Terrible, I got talking to Tony Brandon and didn't get to bed till after 11 last night, when my usual deadline is ten o'clock."

The Swinging Radio 1 studio looks and feels a little lonely. Tony is very bound up in the broadcast and rarely speaks,

except to the microphone.

"... And this is Tony Blackburn saying—Have lots of fun, be good, and bye for now. Bye, bye everyone."

Off with the earphones, back in the case with the 28 records, and up six floors to the BBC canteen.

Enter "rival" Paul Hollingdale whose "Breakfast Special" on Radio 2, coincides with Tony's programme.

"Paul is very obliging," says Tony between mouthfuls of tomatoes on toast and cups of tea. "His programme starts at half past five in the morning, and he always puts more swinging records on before seven o'clock, so that my show doesn't make too much of a contrast."

After a relatively peaceful and relaxed breakfast—and today only one lady from the canteen wanted a request for her niece—Tony moves across to one of the many administrative annexes, where a corridor of tiny offices has been turned over to Radio 1 producers.

Pom-Pom

It is the first day of school half-term, and three young ladies from Archway (North London) wait patiently outside. They present Tony with a knitted blue and white woolly pom-pom hat, and a felt elephant (renamed 'Ele-Burn'), and request autographs on copies of Monkee albums.

"That's a bit unfortunate," says Tony noticing the initials 'TB' have been stitched on the hat. He

takes down their names and promises them a request the following morning.

In Johnny Beerling's office, only slightly smaller than the Radio 1 studio, there is an air of brisk efficiency.

"Johnny came out of Radio London when it was still on the air, and he is very aware of the need for a commercial sound. For my show we have formed our own special chart, along the lines of the old FAB FORTY."

I asked Tony how the corny jokes had started, and how long he thought the boyish image would last.

"When I started with Caroline, I was a fairly straight DJ. Later I began to use snippets from other records, rather in the way Jack Jackson does, but I realised I was rather cheating myself, and not being at all original."

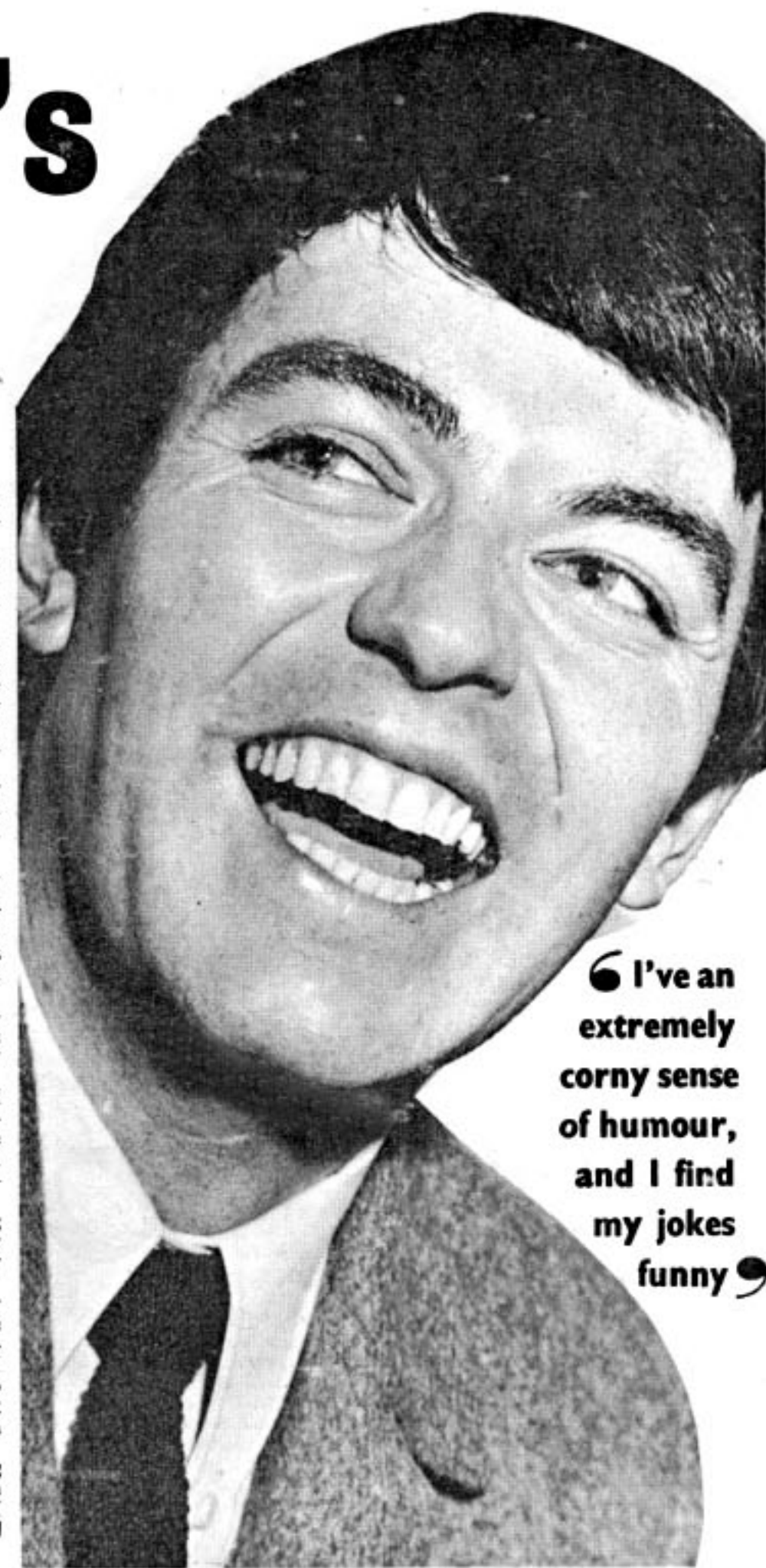
"I'll be quite honest with you—I do find my jokes funny, but then I have an exceptionally corny sense of humour."

"I have well over a thousand funny lines logged away in exercise books—all of which I've thought up and written down. These are not necessarily gags—just lines from everyday life."

"If you try and do something exceptionally brilliant, you only appeal to the minority. I am only interested in mass audiences."

"The secret is to talk TO your public, not AT them. If people turn on the radio, they are inviting me into their homes, and I try to sound as if I am talking to each one individually. If I didn't do this I would just turn into a robot."

"I can't see my style changing in the foreseeable future. I am just myself on the air, so if I change—the programme will change."



“I've an extremely corny sense of humour, and I find my jokes funny”

MUSIC maker

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LONG JOHN — 6' 7" and growing bigger every day

LONG John Baldry is going to be very big. Something of an understatement, you may think, when he's already a strapping six-foot seven inches.

But Baldry is going to be big in status as well as stature. And his new single, "Let The Heartaches Begin," is to get the biggest build-up since the Empire State Building.

Ego

"It's a cross between Ben E. King and the Drifters in the verse; and Tom Jones and Engelbert in the chorus," he explained. Add that it was written by the team behind the Foundations' smash, namely Tony Macaulay and John Macleod.

John is no newcomer to the pop scene and, despite a so-far hitless career, is still very much one of the personalities.

"My ego is satisfied by the fact that everybody knows who I am. My face is probably more recognisable than perhaps most of the groups around now," he pointed out. And, as if to qualify this remark, a waitress waltzed up for his autograph.

Cramp

It's true. Everybody knows Long John. He looms head and shoulders over the rest of the world, and one can get writer's cramp in the neck just talking to him.

"Being tall is a built-in thing for me," he laughs. "And has been very lucky. You do tend to

get noticed more!" LJB is a very capable pop compère. His most outstanding work was with the Rolling Stones on their tour last winter with Ike and Tina Turner. "That was a giggle," he remembers. "The Stones were very kind. I remember Mick as a 'baby' at school—before he went to the London School of Economics, even before he knew the others. And Brian used to come down from Cheltenham and play the guitar in my kitchen!"



LONG JOHN: knew Jagger as a "baby"

MIKE LEDGERWOOD

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Eight faces that laid the FOUNDATIONS of a hit!



★ **Clem Curtis**

REAL name: Curtis Clements (singer).

Born: November 28, 1940, Trinidad.

Home: Bachelor flat, Bayswater, London.

Favourite food/drink: Chinese and Indian, vodka and lime.

Previous jobs: I started as a metal worker, but then became a pro. boxer until I burnt my knuckles through punching too hard! I had 15 fights at middle-weight and only lost two. I had come to England in 1956 to box—instant I helped to form the Foundations.

Hobbies: Weightlifting and wrestling.

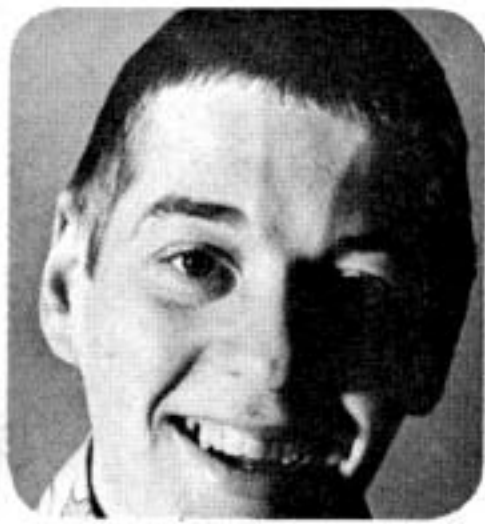
Smokes: Consulate menthol.

Religion: Roman Catholic.

Politics: I keep in sight of it. I'm bound to—there are so many nationalities within the band. The youngest is 18 and the oldest is 38 but this doesn't matter because we're musicians first and foremost.

Likes: People.

Dislikes: Haven't any—I love everybody too much.



★ **Tim Harris**

REAL name: Tim Harris (drums).

Born: January 14, 1948 at St. John's Wood.

Parents: Albert and Barbara. I've two brothers, Christopher, and Nick who's my twin but he doesn't play anything—he's a salesman.

Home: Bayswater bachelor flat.

Favourite food/drink: Indian or Chinese food and Coca Cola.

Previous jobs: I've been a musician since leaving school. I joined the Foundations through answering an advert.

Hobbies: Listening to music—jazz, Oriental, soul, Tamla.

Smokes: Embassy, five a day, but I'm giving up completely 'cos I've got a bad cough and it worries me—if I'm going to make any money, I might as well live to enjoy it.

Religion: Church of England.

Does age matter: Our rhythm section is young and has a punch which the kids of today want to hear—but our brass section is made up of very experienced musicians so it helps the younger ones.

Likes: Cars—and I aim to make my first air trip as soon as possible.

Dislikes: Bad hotels.



★ **Peter Macbeth**

REAL name: Peter McGrath (bass guitar).

Born: February 2, 1943, Marylebone, London.

Parents: Peter and Anne and a brother Patrick.

Home: Flat in Finchley Road. I'm single.

Favourite food/drink: French food and whisky.

Previous jobs: Working for a paperback publishing firm. But I always had a feeling for music and got an audition with the group.

Hobbies: Game fishing.

Smokes: Perfectos—40 a day, I'm afraid.

Religion: I'm an atheist—I can't see how any God would permit situations such as Vietnam to persist.

Politics: I'm Left Wing.

Does age matter: It depends whether the person concerned plays music or not. Age shouldn't matter to a musician.

Likes: Agreeable people and agreeable food.

Dislikes: Bad manners and boorishness.



★ **Eric Allan Dale**

REAL name: Eric Allan Dale (trombone).

Born: March 4, 1936, in Dominica, a West Indian island.

Parents: Donald and Darling (yeah, really!)—and two younger brothers, Derek and Stafford.

Home: Battersea flat, London.

Favourite food/drink: Indian food and whisky and ginger.

Previous jobs: When I came here ten years ago I joined the Hammersmith Borough Brass Band, then formed my own trad band and made a couple of records. After it broke up, I played with Terry Lightfoot and Alex Welsh before joining the Foundations.

Hobbies: Cars—buying old Rileys and trading them in at a profit. Also painting.

Smokes: No.

Religion: I'm an ex-Catholic, but politics I follow closely. If I had control of Britain, the first thing I'd do would be to appoint a 30-year-old prime minister and a cabinet of under 30's.

Likes: Music and cars.

Dislikes: Ancient politicians and prejudice of all kinds.

Fears: Only one was that I would never really make it and that's nearly gone.



★ **Allan Warner**

REAL name: Allan Warner (lead guitar).

Born: April 21, 1947, Paddington, London.

Parents: John and Mary, two brothers Dave and Terry and a sister Vivienne—but I'm the youngest.

Home: I live with my folks at Elstree.

Favourite food/drink: Indian or Chinese food, and light and bitter.

Previous jobs: I was in the printing business—but since I've been 11 I've sung in pubs, just for my own amusement. Anyway, I must have got heard about, because the group invited me to audition.

Hobbies: Making guitars—usually out of old beds!

Smokes: Embassy.

Religion/politics: Not really interested.

Likes: Good food, good music—classical jazz, etc.—and girls.

Dislikes: Conceited, big-headed people.

Fears: I used to fear us getting a No. 1 because it's so hard to follow up—but if this one makes it, we do happen to have cut a very good follow-up!



★ **Tony Gomez**

REAL name: Tony Gomez (organist).

Born: December 13, 1948 in Colombo, Ceylon.

Parents: Everard and Norma, no brothers or sisters.

Home: Flat in Bayswater—I'm single.

Favourite food/drink: Chinese or Indian and neat gin.

Previous jobs: I was a clerical officer for the Greater London Council at County Hall but I couldn't stand a 9-5 p.m. job, so I applied when the Foundations advertised for an organist.

Hobbies: Listening to modern jazz, girls.

Smokes: Embassy, John Cotton.

Religion: I was born Roman Catholic but since come to the conclusion that all religions basically come down to the belief in God. Politics I've no time for.

Does age matter: I enjoy playing with older musicians because they've helped me a lot. I don't think the fans mind—although we don't expect them to start screaming for us.

Likes: Relaxing, and cars.

Dislikes: Phoney people who try to be what they ain't. People who can't mind their own business.

Fears: None at all.



★ **Pat Burke**

REAL name: Pat Burke (tenor sax).

Born: October 9, 1937, Jamaica.

Parents: Patrick and Maria (she's dead), four brothers and three sisters.

Home: Bachelor flat in Earl's Court.

Favourite food/drink: Cooked food I do myself—and Scotch.

Previous jobs: I've always been in groups since I came here when I was about 15.

Hobbies: Cine cameras.

Smokes: Rothman's, and I've cut it down to five a day 'cos when the cats chase me I'm always running out of breath.

Religion: I'm an atheist and politics don't interest me.

Dress: Anything that doesn't make me look fat.

Likes: Travelling, getting inside each country I visit. If I become a millionaire that's what I'll do.

Dislikes: I don't like right-wing people—people who are not with it.

Fears: I suspect I'm scared of heights—when I was driving in the mountains of Austria, I could feel the mountain shake, but there was no earthquake recorded so I knew it must be me.



★ **Mike Elliott**

REAL name: Michael Elliott (tenor sax).

Born: August 6, 1929 in Kingston, Jamaica.

Parents: George and Etheline, six brothers and three sisters.

Home: Paddington flat—I'm single.

Favourite food/drink: Cows feet broad beans and Scotch.

Previous jobs: I was with Tommy Steele's brother Colin Hicks when he was running a group. Then met one of the Foundations who said they were looking for a tenor sax man.

Hobbies: Fishing and sight-seeing.

Smokes: Perfectos—ten a day.

Religion: Rastafari, a local faith. It means I have to wear this beard. Politics I don't bother about.

Does age matter: It doesn't bother me.

Likes: Progressive jazz.

Dislikes: I don't like the sweaty, contented commercial life of the 9-5 office type.

Fears: The way our leaders are able to go about things—like bombing Nagasaki and letting the Vietnam thing drag on. That's frightening.

A TOUCH OF TAGES MANIA!



AT ABERGAVENTY, girls grouped themselves all round their hotel and wouldn't budge; at Ammanford, they had to be smuggled from the hotel to safety one by one; at Boston, they had to sprint down the street to escape their audience; at Stockport it took several beefy bouncers five minutes to get them on stage and 10 minutes to take them off.

Scenes such as these have become commonplace for Swedish group, the Tages, brought here on a ballroom tour by Arthur Howes, a promoter not known to book flops.

It's even induced people to draw comparisons with the early days of Beatlemania, which is why Howes has plans to bring the boys back for a much more impressive circuit in the spring, aboard one of the big pop package tours.

The Tages—Tommy Blom, Danny Larsson, Les Svensson, Andy Topel, George Lagerberg—are fortunate enough to have five rather wealthy fathers who've formed a company to promote the Tages. But, despite drawing £400 per 30-minute show, scoring 15 Swedish hits and making a mark in several other European countries, the Tages felt it time to move on and challenge England.

Two years ago they tried, but spent five days in the docks, unable to come ashore because the matter of working permits had been overlooked.

The situation did not occur when they returned this time. But, for a Swedish group to challenge a country already besotted with beat groups, it seems, if not impertinent, then a trifle optimistic. Following the rave response they've received around the British ballroom circuit—they return to Sweden on November 10 the day after a farewell show at London's Marquee Club—the fact doesn't bother them.

"You have some very good musicians in England, but your groups are not, by and large, nearly as entertaining on stage as they should be," says spokesman Tommy, although all the Tages can speak good English.

"We've got a fast, exciting act and we create the excitement by projecting our personalities rather than smashing things up."

What also helps, as well, is a clever lighting effect which turns their white velvet suits and backcloth into startling shades.

"And," adds Tommy, "so many British groups have been to Sweden and taken so much money, why shouldn't we turn round and do the same in your country?"

Against which logic, one can't really argue.—BOB FARMER.

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? pop the question?

No, Beatle George is NOT Lord Sitar!

THERE'S been a record out in the States for several weeks called "Black Is Black," played by a guy called Lord Sitar. One station in New York is saying it is really George Harrison under an assumed name, and that he's made several sitar records in Paris. Is this true? — WILLIAM HERNANDY, 495 Fourth Street, Brooklyn, New York.

• What a fantastic story that would have made! But unfortunately not true. Beatles press office has had several inquiries about this disc, and tells us it is definitely NOT George Harrison.

I HAVE searched everywhere for an LP by Jay and the Americans with the tracks "Here, There And Everywhere" and "Nature Boy" on it, but no record shop has ever heard of it. Can you help? — K. BAKER, 343 North Circular Road, Palmers Green, London N13.

• Certainly we can. The LP, titled "Try Some Of This," was issued by United Artists (ULP 1164) in May this year.

COULD you please tell me how many Silver Discs Helen Shapiro has been awarded?—MIKE JOHN, "Maesybryn," Kidwelly, Carmar.

• Three, all in 1963, for "You Don't Know," "Walkin' Back To Happiness" and "Tell Me What He Said."

WE are pleased to be able to tell "Pop The Question" readers that we have in stock seven copies of "We Love The Pirates," by the Roaring Twenties ("Pop The Question"—Oct. 7). These are available at 8/6 each including postage and packing. — Record Dept., Bobby's of Eastbourne, Terminus Road, Eastbourne, Sussex.

TITLES, please of all the Who's singles. —GEOFF BECKER, East Hill Road, Isle of Wight.

• I Can't Explain; Anyway, Anyhow, Anywhere; My Generation; A Legal Matter; Kids Are All Right; La-La-La Lies; My Generation LP; I'm A Boy; Happy Jack; Pictures Of Lily; Under My Thumb/The Last Time; I Can See For Miles; and A Quick One (LP).

COULD you please tell us what Scott Walker sleeps in? — MARGARET, ELAINE, LYN and MEG, 14 Bracken Park, Penrith, Cumberland.

• We've made a very careful investigation into this question, and have at last come up with the answer. Scott Walker sleeps in a bed!

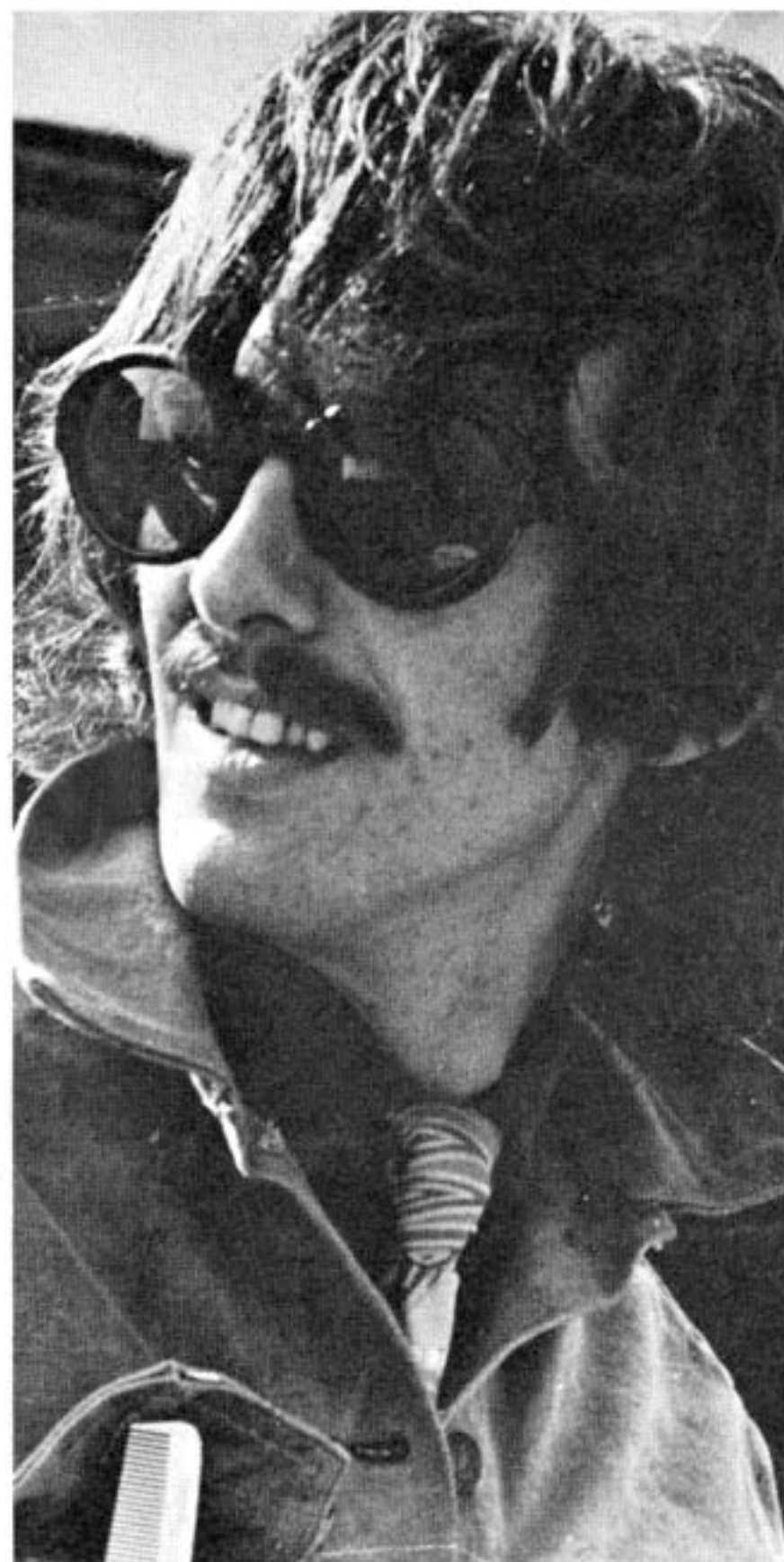
INFORMATION, please about Madeline Bell. — LESLEY NORMINGTON, 10 Montrose Avenue, Dukinfield, Cheshire.

• Born in Newark, New Jersey, on July 23, 1942, Madeline's first success came with a local gospel group, the Glovertones. In 1961 she was invited by Alex Bradford to join the Bradford Singers, and the same year opened in the gospel musical, "Black Nativity," in New York. The following year the show and Madeline came to London where she has stayed ever since. Her new single, "Picture Me Gone," was released two weeks ago.

HAS Del Shannon made a new version of his first hit, "Runaway"? — B. G. SPENCER, BFPO 39.

• Indeed he has. The song has just been re-issued by Liberty with a completely new production by Andrew Oldham (LBF 15020).

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



George Harrison: did not make "Black Is Black" sitar disc

FAN CLUBS

PAT ARNOLD (newly formed): Enid Buckland-Evers, 18 Chaldon Common Road, Chaldon, Caterham, Surrey.

DOORS: 8721 Sunset Boulevard, Penthouse C, Los Angeles, California 90069.

ASSOCIATION: Bob Stane, c/o The Ice House, 24 North Mentor, Pasadena, California 91101.

PROCOL HARUM: 4 Denmark Street, London, WC2.

EPISODE SIX: Sara, 43 Aylesford Street, London, SW1.

PAUL REVERE AND THE RAIDERS: Roger Hart, 9100 Sunset Boulevard, Suite 215, Hollywood, California.

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WITH the sudden re-awakening of interest in American gangster films, led, of course, by "Bonnie And Clyde," the Capone and Clyde garb will become highly fashionable, especially among groups.

So, will Jonathan King admit, just once, to a little Move originality. Considering we wore this type of gear twelve months ago, and have long since discarded it.

We don't usually go around asking for praise, but credit where credit is due!—CARL WAYNE, Birmingham.

DISC STAR LETTER

Can the Stones make the top again?

POP POST

WHAT'S happened to the Rolling Stones? "We Love You" failed to make the top, and ever since the drugs case their popularity has dropped. It's time their fans got the chip off their shoulders. The Stones have learnt their lesson now, so let's all pull together and bring them rolling to the top again. "Top Of The Pops" hasn't been the same without them! — DAVID BEACH, 22 Beechwood Road, Nuneaton, Warwick.

Sandie ain't so sophisticated!

SANDIE SHAW could do much to improve her image. At the moment she wants us to think she is so sophisticated by looking and acting sophisticated—so why does she sound so babyish and sing such babyish songs?—LINDA ROOKES, 68 Marmion Road, Southsea, Hants.

IT'S amazing how our top girl singers Dusty, Cilla and Sandie have failed to set the chart on fire with their recent releases. Are we in for a take-over by Lulu and Anita Harris?—MALCOLM JOHNSON, 45 Earlsbrook Road, Redhill, Surrey.



Sandie: baby songs

WHY has the Engelbert Humperdinck tour 33 dates in England and only one in Scotland? I am Engels No. 1 fan—I even went to Blackpool specially to see him—and intended seeing him at Edinburgh, which was scrapped. I then wrote to the Odeon, Glasgow, for tickets—and read in Disc they are all sold out! — NORA ROSS, 11 Gedy Place, Arbroath.

IN Hit Talk (Disc 14.10.67) Tony Blackburn was quoted as saying: "Seekers? They don't mean a thing to me." The following Thursday, on "Top Of The Pops," he introduced them as: "The great, marvellous, fabulous Seekers." What changed his mind?—S. CAMPBELL, 5 Kay Road, Leicester.

CLUES ACROSS

1. No. 1 Radio One (5, 5)
8. The Maharishi, maybe (6)
9. Well-known Emperor (5)
10. Old-time feast-in? (5)
11. Want is what you want (6)
15. Man of the church (6)
17. Flower girl in Shakespeare (5)
19. Disney deer (5)
20. Phil was one (6)
21. Harlem Lady David (10)

CLUES DOWN

2. Not Ascot's latest? (3, 3)
3. Like Massachusetts, a state (5)
4. Where to say "Amen"? (6)
5. Goodbye man (5)
6. Long arm of the law, perhaps? (4)
7. But there's only one in my shoe (5)
12. P.J.'s other P. (5)
13. Follows Anno inevitably (6)
14. Obviously never a Chart Topper (6)
16. Funny? He's a scream (5)
17. I Make a Fool of Myself with Frankie (5)
18. Breezy tunes? (4)

LAST week's LP winners: Jennifer Douthwaite, 573 Moortown Ring Road, Leeds 17. Christine Tuppen, 24 Green Close, Ringmer, Lewes, Sussex. Terence Dean, 43 Foulden Road, Stoke Newington, London, N16. T. Pollard, 2 Thameside Crescent, Canvey Island, Essex. Terence Evans, 76 The Downs, Wilford, Nottingham. John Baggs, 17 Bynglas Crescent, Newport, Mon.

LAST week's solution: ACROSS: 1. Mother. 4. Keith. 7. Trump. 8. Inkier. 9. Orbison. 10. Thal. 14. West. 16. Beatles. 19. Leader. 20. Keyed. 21. Sales. 22. Hearts. DOWN: 1. Motto. 2. Thumbs. 3. Exposed. 4. King. 5. Irish. 6. Harris. 11. Frankie. 12. Swells. 13. Player. 15. Small. 17. Sides. 18. Gees.



"Stones have learnt their lesson", says reader David Beach

JANIS IAN IS BEAUTIFUL!

SO reader John Wright finds Janis Ian sickening (Pop Post 28.10.67)—but only because of ignorance. He should come out of his little cubicle and listen to the perceptive and beautiful talent Janis Ian offers with such maturity for one so young. I support Miss Ian's efforts to spread communal love and peace and ring the bell of liberty. If she doesn't care, who does? Not today's slush-bucket pop scene! — JUDY OSTERLEY, 153 Greenford Road, Greenford, Middx.

BEE GEES: UNFAIRLY FAVOURED

IT IS very unfair that Bee Gees, Colin Petersen and Vince Melouney are having their work permits extended and yet the Walker Brothers were not allowed to work in Britain for six months. I have nothing against the Bee Gees—in fact, I'm a fan of theirs—but I don't see why one group is allowed to do what another was not.—JACKIE ELLIOTT, 1 Greens Cottages, Stone Street, Sevenoaks, Kent.

● The buildings in the Bee Gees ad for "Massachusetts" in Disc are not in Massachusetts, but New York city. That building shaped like a cross in the bottom right-hand corner is St. Patrick's Cathedral and the tall, thin building that fades into the sky is the RCA building, where I work on the 40th floor. — MARILYN KNIERIERN, 183/11 Hillside Avenue, Jamaica, New York 11432.

● All put together — Val Doonican, Bobby Bare, Eddy Arnold, Larry Cunningham and Frankie McBride—couldn't compensate the loss of "velvet" voiced Jim Reeves... he was unique.—PHILIP CALE, 101 Shrubbery Street, Kidderminster, Wores.

● IT is truly remarkable that all the insight and wisdom gained by the Beatles in contemplating nothing has not made John Lennon see that the money spent on decorating his Rolls would have saved a thousand lives in India.—PETER WILLIAMS, Mill Hill, London.

● Tom Jones was funny on Tuesday, wasn't he? His TV show was the best comedy I



Bee Gee Vince: stays

have seen this year. I thought he was making all those movements because he had an itch—I must congratulate him on giving me the best laugh for years. — ELLEN CRUCKSHANK, 6 Bowland Avenue, Burnley.

● I am disappointed by the vague response given to Simon and Garfunkel's records. This powerful and articulate duo, whose songs are by psychological and philosophical and, above all, highly communica-

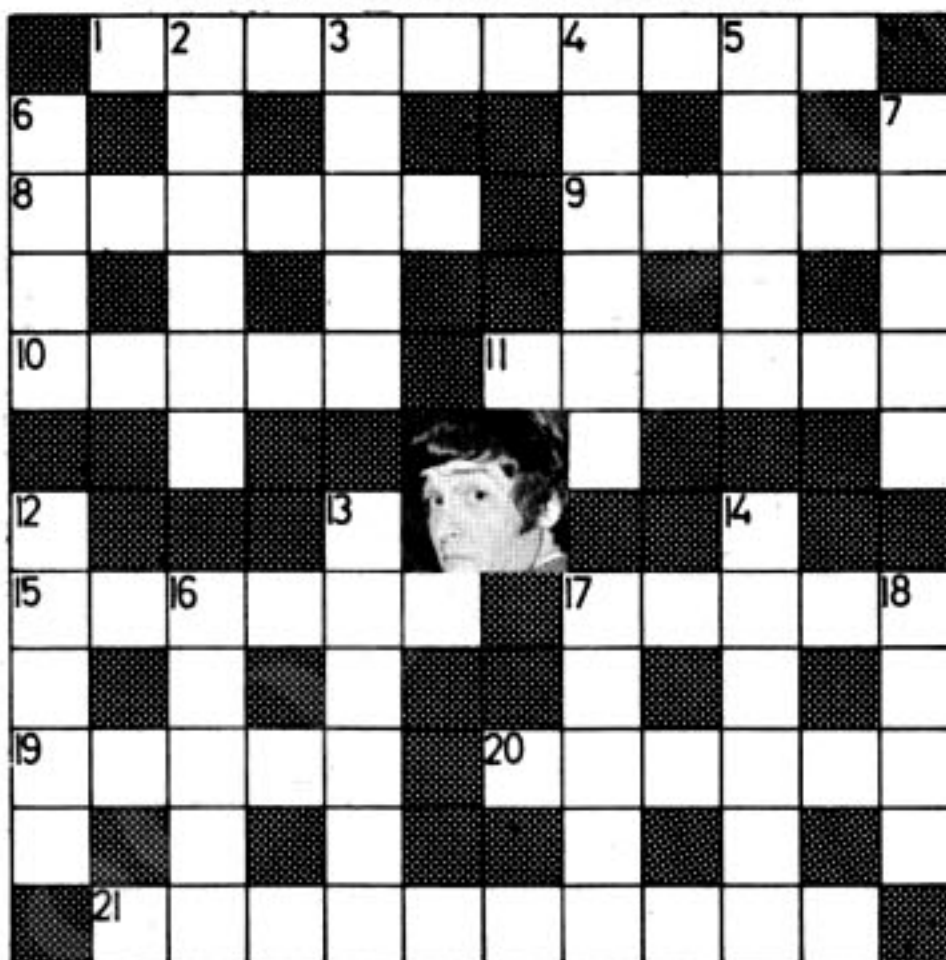
tive, are grossly and sadly underrated. I suppose if they sported weird clothes and participated in the flower scene they would gain the recognition their talent deserves.—COLIN BRINTON, 73 Grange Road, Harwich, Essex.

● What was the idea behind "Twice A Fortnight" (BBC-1 TV)? Were they trying to set a world record by seeing how many shots they could take while the Who were playing their fantastic "I Can See For Miles"? There wasn't one good shot of the group together.—RAY HANCOCK, 14 Herbert Place, Devonport, Plymouth.

● I disagree with "Scene" (21.10.67) that without Mike Raven, Sam and Dave might never have been known. I've never listened to Mike Raven but have most definitely heard of Sam and Dave, thanks to Caroline's Johnnie Walker.—O. WILLIAMS, Norland, Wisbech, Cambs.

DISCWORD WIN FREE LP'S

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



WINTER draws in. The clocks go back and catch King unaware, with an extra hour to spend on Sunday. Frost drifts down and freezes over his windscreen. "Good Evening" is moved to 5.50 for some areas so you can watch both us and the Monkees. Snuggle around your fires for the next few weeks, in the pre-darkened haze of British early night, and glory! We brought you the Foundations before anyone else. So we mean to go on.

JONATHAN KING COLUMN

And in the ice-packed studios of London, where engineers twiddle their musical knobs with glove-coated fingers, it's all happening. Hot from the warm presses—fresh Herd; just hatched Bee Gees; baby Flowerpot Men, chubby gleaming Cliffs, and, no doubt soon, spicy, new Beatles and Stones golden eggs to add to the towering pile of Christmas goodies.

But swamping them all in power, giant among dwarves, god among the mortals, Gulliver with the little people—... or then again. Yes, by popular demand, as the public storm the Albert Embankment with cries of "King... we want King," Decca capitulate and issue the first Jonathan King LP!

Woe betide all ye others. With all the money of the world in their pockets, still there will be none left over as album after album pours across the counter. I think that's quite enough of THAT! On to less important matters. Do you remember Robert Knight's "Everlasting Love"? A particularly beautiful beat ballad slowly clambering up the American charts. Well, rumour has it that cheery Tony Blackburn, in a frantic bid for vocal fame on a musical level, is covering it.

Your overcoat's too long

The Family's record is not outstanding. But the handling of their publicity seems good. A very tastefully designed invitation to a reception arrived yesterday. Not cheap in any way—an unusual aspect in this world of pop. Such management augers well for the group.

Thank God for Bob Dylan

I mention Tim Hardin again. Also Neil Diamond—"Kentucky Woman" rumbles in the distance. O'er country lane and wooded vale the great pop winter tour travels its journey. Say to any lingering popster, lost or doubtful of the way, "King sends welcome." Good cheer to all men; may egomania live for ever.

Most boring pop controversy of all time could well be the "Were Procol Harum the Paramounts" scandal. Whether they were or weren't, they've now learnt the difficult art of writing totally meaningless lyrics, and so they're creative. Really, readers, you must stop complaining that all the tunes sound the same and listen to the words. After all, it's not every day that you learn your overcoat's too long.

The way they're progressing, I expect the next Procol single to be all about giant albatrosses. Thank god for Bob Dylan, who was one.



BOB

PROCOL HARUM a gas in States!

NEW YORK NEWS by Nancy Lewis

PROCOL HARUM came and conquered New York last week! They didn't leap about or make outrageous statements. They merely went on-stage and made their debut at a press reception at the Cafe Au Go Go in Greenwich Village and won a very genuine ovation from even the most cynical critics.

In fact, the only criticism heard last Thursday afternoon was that the group's short set didn't include the performance of "A Whiter Shade Of Pale."

Public reaction to the group has been equally enthusiastic. The Cafe Au Go Go has been packed out, as was the Village Theatre for two special concerts. There's nothing new or exciting about the stage presentation of Procol Harum. But the group is certainly producing sounds which have a positively spellbinding effect on audiences!

This weekend the boys move on to Chicago to appear at the Cheetah Club in that city, and from there they'll be going on to the West Coast. The group's American agency is planning a return visit in February, 1968 — when Procol Harum will undertake an extended tour which will hit major cities all over the U.S.A.

"I Heard It Thru The Grapevine," by Gladys Knight and the Pips, continues to race up the U.S. charts, bringing still more well-deserved recognition to this act. Yea, yea! And the group is currently creating a real storm at New York's

Apollo Theatre!

I'm sure it will bring joy to many fans when Gladys and the Pips arrive on British shores late in November.

There is talk that another Tamla artist, Chris Clark, may also come along to introduce her new American hit single, "From Head To Toe."

● Young Rascals plan a very special Christmas treat for their public this year. The group will present a concert at the mammoth Madison Square Garden, where they'll be backed by the mammoth sound of a thirty-five-piece orchestra!

The Rascals will be rehearsing for two weeks before the one-night stand, and it promises to be a show to remember.

● "Yesterday" is once again going to be up at the top of the hit parade, I predict. An excellent version of the Lennon-McCartney standard was recorded for the new Ray Charles LP (entitled "Listen"). As soon as the album reached DJs, however, almost everyone immediately started extensive play of the "Yesterday" track—so much so that it has now been released in the form of a single.

● Tommy James and the Shondells have yet another disc out that is certain to be a gigantic hit, called "Out Of The Blue."

Unfortunately thing happened to Tommy last week, when the group was doing a show out of

town. He returned to find that burglars had entered his apartment and cleaned out just about everything of value—including his entire record collection. To prevent a recurrence like this, Tommy has now added two large police dogs to his household. (And, just think... I live in the same building!)

● A happy event for one of Smokey Robinson's Miracles last week: Pete Moore became the proud father of twin girls. These newest additions to a Motown family have been named Monica and Monique.

● Sandpebbles had a minor hit with "Forget It," but they should score in a major way with fantastic new offering, "Love Power". . . . Latest Rolling Stone rumours have Keith Richard living in Rome writing film scripts, and Brian and Mick visiting Hollywood, where Mick is considering film offers. . . . Sam the Sham claims great palm-reading talents. . . . The Platters should hit the top ten with "Sweet Sweet Lovin'," but who knows? . . . Yardbirds will do a show with Vanilla Fudge at the Village Theatre this weekend. . . . Zally Yanovsky, Phil Ochs, Janis Ian and Tim Buckley were among those who attended New York press reception for Procol Harum. . . . "United" LP, with Marvin Gaye and Tammi Terrell is really worth many listens.



DAVY opens a boutique

DAVY JONES is part-owner of a new boutique which opened in New York last week.

There was chaos when the Monkee went to the opening of the boutique called "Zilch 1," — in Greenwich Village, the city's "hippy" area.

Fans nearly went through the windows in attempts to reach Davy, but they were forced away by New York's super-efficient policemen.

Davy hasn't returned to his boutique since the opening, but customers are keeping the place very busy.

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NEW FILMS

THE DIRTY DOZEN (X)
 Lee Marvin, Charles Bronson, John Cassavettes, Trini Lopez.

This is the sort of film you go to see when you want to lose yourself. It's no good going in to wonder if war is right or wrong, whether it should have been fought or not. It is no highbrow attack on a system but just a sort of grown-up schoolboy romp — with bombs and bullets.

For all that it is very enjoyable, easy on the eye, marvellously produced, marvellously directed by Robert Aldrich. There is the same air of "what a great time we all had making this one" that surrounded the fabulous "Great Escape."

Yet in its serious moments it has high tension as well as high humour.

There is nothing so satisfying as seeing the underdog turn up trumps—and that's exactly what this film is about.

An American Army major, played with desperate ease and charm by Lee Marvin—himself something of a troublemaker to the hierarchy — is put in charge of 12 Army criminals, many of them murderers.

His job is simple — since, argues the General, the men are due to die anyway, Marvin will just get them into some shape to undertake the near impossible feat of blowing up an important military target (which turns out to be a French chateau where top rank German

Another war film—with Trini Lopez

officers go for shady weekends). Those who come out alive will be saved from hanging.

There follows Marvin's meeting with the men, his hilarious training sequences and the final winning of their confidence.

And Mr Lopez, brown-eyed and friendly in his first acting role, meets an untimely end.

It may all sound a bit pat and "how the USA won the war," but in fact it's all taken at such a slick pace, so well acted by a team of hand-picked actors, that it leaves you breathless. And at the slightly horrific end it shows that in war it wasn't only the enemy that was capable of fairly nasty goings-on.

—PENNY VALENTINE.



TRINI LOPEZ: "brown-eyed and friendly"

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PENNY

BRITAIN'S TOP SINGLES REVIEWER



VALENTINE

SPINS THIS WEEK'S NEW DISCS

NICE ARE GOING TO BE A SMASH

THE Thoughts Of Emerlist Davjack (Immediate) — The Nice are a new group on the scene who have already caused an enormous amount of deserved interest. This, their first single, bears all their promise out on a very commercial number indeed. It will give them their first hit, and good luck to them.

The title is a culmination of all their names and is about going back to being young and sorting out their minds. It has an incredible something about it that hits you immediately so

that you know it's going to be a smash. It starts with jolly classical choir sounds doing 'la la la's' then it stops for harpsichord and smashes into Dave's Lennon-like voice staggering through the lyrics. At the end it explodes into moaning, crashing chaos that I love. Since we have played it in the office a madness of freaking-out, leaping and singing has ensued. Play it as loudly as you can, fly away with it and thump your feet and laugh. Most of all buy it. **OUT TOMORROW**

Italian Cliff Richard bound to have a hit!



Cliff: a bit uncomfortable

FRANKIE VAUGHAN

SO Tired (Columbia)—Oh dear. My father informs me that this song was originally recorded by one Russ Morgan and yes I do seem to remember a man with a sad "I give up" voice rendering this over the steam radio in my childhood.

Mr. Vaughan, now established back in the market again, will doubtless have a huge hit with it. What can I say? It has lost its sleepy quality to reappear with a lurched odd arrangement and a very out-dated string section. All the time it played I had a vision of hundreds of coy girls with ostrich feather fans sweeping down endless crystal staircases as in the great era of the Hollywood movie. But I also saw Mr. Vaughan in his black top hat doing endless TV appearances and —oh yes—definitely selling it. **OUT TOMORROW**

BRIAN BENNETT

CANVAS (Columbia)—I don't quite understand the point behind releasing the Shads' drummer on a single and I must admit to never really knowing whether drummers are doing great things or not anyway. But this certainly moves, and sometimes that's all you can go on.

From his LP "Changes Of Direction" Bennett drums à la Sandy Nelson in his heyday with brass, woodwind and guitar coming in to break it all up. **OUT TOMORROW**

ALL My Love (Columbia)—An Italian song of rather meandering melody pops up as Cliff's new offering. I can't say it knocked me out—and sometimes really good Italian songs DO—mainly I think because it is all so uncomfortable. Cliff sounds as though he's singing in the wrong key and because the notes didn't do what I expected I got an unpleasant tight feeling in my throat.

However the commercial aspect of the whole thing hits you when the first chorus comes in. It rolls on with solid appeal. I would have liked a little tightness in the production. But there, it's bound to be a hit. **OUT TOMORROW**

JUDITH DURHAM

AGAIN And Again (Columbia)—An interesting thing occurred to me when I listened to this record. It was simply that Judith Durham is wasting her energy in pop music. She has an ideal voice for stage musicals and should immediately suggest to someone that a stage version of a sort of Aussie "Oklahoma" brought up to date with her starring in it would go down a bomb—especially in Earls Court.

I am not sending anyone up, in fact I'm being very serious indeed and if you buy this record you'll see what I mean. I really do like Judith's voice and she always copes with any note that comes her way with cheerful competence. The strings and harmonica, no doubt inspired by Tommy Reilly's son — with whom she wrote the song — are nice and it's a pretty number with a not quite strong enough chorus. I can see that she's trying hard to branch out into a new field. I can see the problem she's got. **OUT TOMORROW**

NANCY SINATRA

LADYBIRD (Reprise) — Miss Sinatra is, in fact, not alone on this little opus. Mr. Lee Hazelwood with the saw voice accompanies her with appropriate evil-sounding phrases.

The song itself is not, as I first suspected, about the wife of the American president. What it is about in fact I have absolutely no clue except that the feeling is one of extreme dodginess and hidden meaning in the lyric. Ah ha! Parts sound like "Ghost Riders In The Sky" and at the end things get a bit out of hand. But the tune is quite catchy and one fears people will like it. **OUT TOMORROW**

Alan Price, back where he belongs...

SHAME (Decca)—Alan wrote this himself and it has the same sort of non-stop breathlessness that 'House That Jack Built' had. But, whereas that seemed to me to have an incredible flippancy and got on my nerves, this is a much better record in all ways.

It has a far more solid production with a definite feel and a great organ break for which I shouted hooray. So nice to have him back where he belongs. The beginning reminded me of a silent film and then brass comes in splendidly, and the whole thing moves on about the dreariness of some people's lives. It is a very good record and I do so hope it's a hit because Alan deserves lots of them. But I'm still waiting for that super voice to let rip on a really cracking sad love song à la Randy Newman.

DAVID AND JONATHAN

SOFTLY Whispering I Love You

(Columbia) — I often think that some artists must dread it when I go potty over a record. Because so many I really love never have commercial appeal and sink into blinding obscurity a few weeks later. There goes another hit they must mutter.

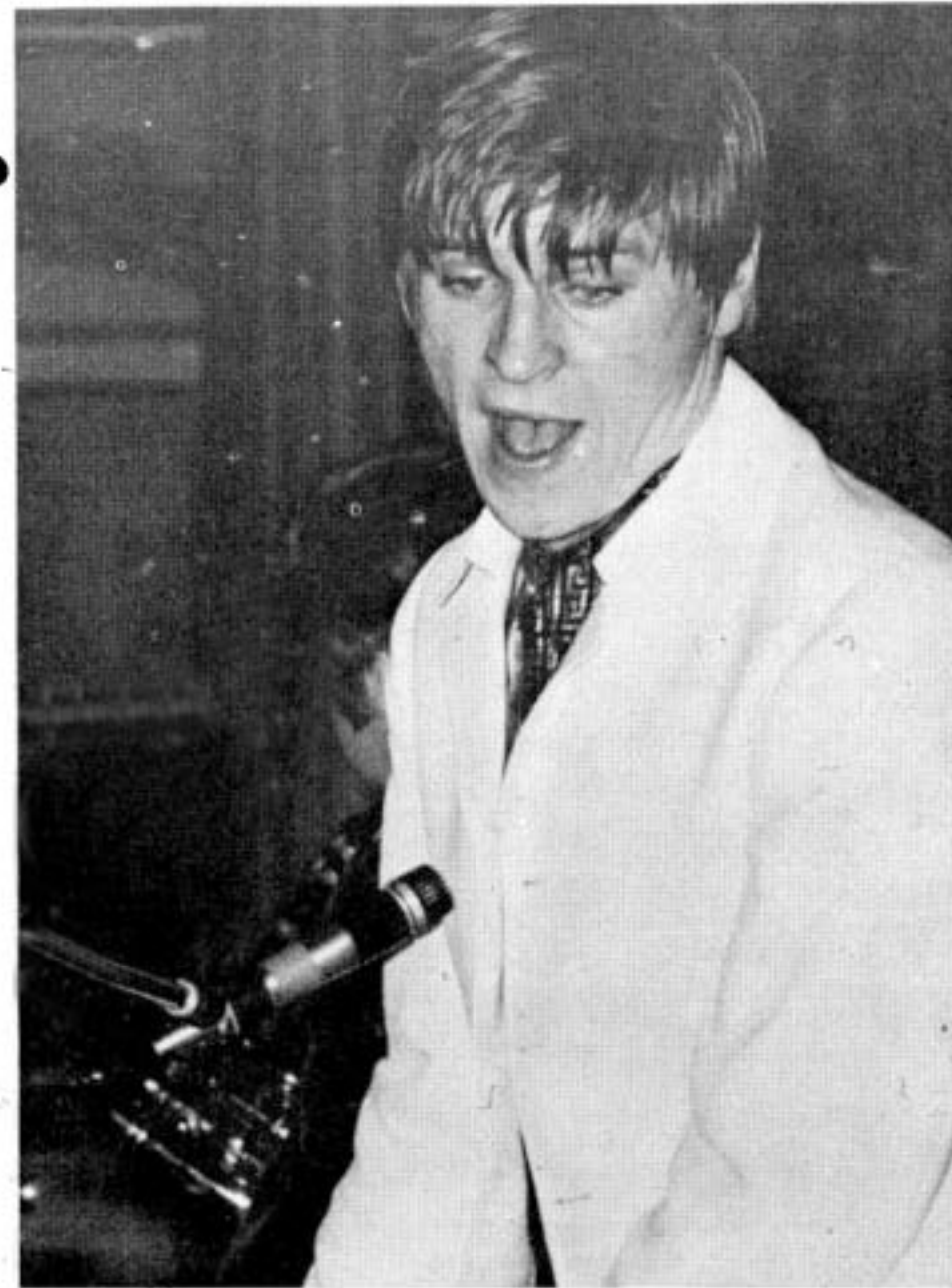
I do hope David and Jonathan don't get too upset then when I rave over this record.

If you want a Christmassy love song then this is it. It starts with pseud-classical piano which heralds the madrigal purity of David and Jonathan's voices. They sound like a couple of gentle angels standing in the snow. There is harp and strings which build up fantastically and there is an air of sort of icy sex about the whole thing. To play and sing to, I don't honestly see it as a commercial proposition, which is, after all that, inevitably sad. **OUT TOMORROW**

TIM BUCKLEY

MORNING GLORY (Elektra)—This won't be a hit but I like it. There must be something in the name Tim for this kind of West Coast folk-orientated singer. After Rose and Hardin comes Buckley who has been a revered LP artist for some time.

Tim Buckley has a very pure voice and on this record makes it a joy to just drift back and listen. **OUT TOMORROW**



Alan Price: a much better record

QUICK SPINS :

A LITTLE late comes my review of a new DAVE CLARK FIVE record. It is called "Everybody Knows" and isn't really my cup of tea. Though someone pointed out it has a nice tune, and it has. Actually it's probably their most commercial for a long time (Columbia).

Two versions of a song I don't really go for called "Love Of The Common People." One is by WAYNE NEWTON and quite suits his style (Capitol). The other, by my dear super EVELY BROTHERS, is really rather a waste of their marvellous talents. Which reminds me, why doesn't someone bring them over? (Warner Bros.).

"Standing In The Middle Of No Place" is rather disappointing from the RIGHTEOUS BROTHERS. From whom one has come to expect a great rave-up of sound. But on consideration the most amazing thing about them is that their approach is so negro-influenced that often they almost out-do their very influences (Verve).

Isn't it incredible that while people bemoan the great lack of good girl singers in Britain there are people like JULIE DRISCOLL being allowed to make records like "Save Me" with BRIAN AUGER? I am not running down the record, which is very good of its Aretha Franklin soul commercial type. Or Mr. Auger who plays well. Simply wondering why a girl with Julie's great looks and marvellous voice hasn't been exploited properly (Marmalade).

NEIL DIAMOND has always had an effective style, easily



Julie Driscoll: marvellous voice

identifiable, and I like his records. "Kentucky Woman" is no exception with that definite Diamond pulse. A good record but no hit (London).

The FAMILY DOGG have done the Bee Gees' "The Storm" a la West Coast. I quite enjoyed it except that towards the end things got a bit confused, as though they'd built up too quickly and didn't quite know what to do afterwards (MGM).

SOUNDS INCORPORATED turn up singing and sounding very different on "How Do You Feel" (Polydor). Well done of course, but I found the number a bit boring.

Extraordinary. A very emotional and slightly up-tempoed "What Now My Love" by MITCH RYDER of all people! He sounds like he's having a nervous breakdown, which is a bit disturbing (Stateside).

I really like the pretty music from a Continental film called "Le Bonheur." Incredibly evocative it turns up called "Two Lovers" and made me sad. By the CASTELLS (Masquerade).

VIOLA WILLS positively attacks "I've Got To Have All Of You" in the most aggressive of Motown style. Usually I don't like this kind of thing because it's never well done. But actually this is and I do (President).

And so on to Motown proper with BARBARA RUSKIN (what ANOTHER Tamla name, they were heard to cry) on the Four Tops song "I Got A Feeling." She does it in a different style with a brassy backing and the whole thing now sounds as though they're walking through jam, which is effective.

Another version of "Bonnie And Clyde"—with words this time and by JOHNNY HOWARD ORCHESTRA (Dream).

I think DONALD PEERS may well have a mini-hit with "I Love You And You Love Me." Credit where it's due, he's singing better than some (Columbia).

One of those blues groups that has an elite following is PETER GREEN'S FLEETWOOD MAC. They do "I Believe My Time Ain't Long" with good old har-

monica and faraway blues voice. It's not for me though (CBS). **THE CHIPMUNKS** live!

Liberty have re-issued "The Chipmunk Song" by the lads just to give us a small laugh. **BILLY JOE ROYAL** sounds even more like Pitney than ever on "Hush," which is a really well-produced sort of white boogaloo with a ragged rave-up (CBS).

FRANKIE McBRIDE deserts the sick song for a pretty straight-forward Reeves type number called "Burning Bridges." An improvement (Emerald).

"Take Me In Your Garden" sing DRUID CHASE and nobody's left in much doubt about what that's all about by the time you're even halfway through the record. There's no originality folks! But it sounds pretty evil (CBS).

CLAIR TORRY sounds a little bit like a super singer called Laura Niro on "Unsure Feelings" (Fontana).

A sort of jazzy "Last Waltz" by LARRY PAGE ORCHESTRA is really much better than I expected (Page One).

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Salute to the BEATLES

IT'S been going on for five years—and it shows no sign of stopping. We're talking about Beatlemania.

"Love Me Do," their first hit, appeared in the hit parade for the first time on November 10, 1962.

Between then and now, the Beatles have not only towered as giants over the entire pop scene; they have helped to re-shape and galvanise the music industry into something more exciting than ever before.

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"Salute to the Beatles" is in DISC next week. Order your copy NOW!



JAGGER TALK

• MICK talking this week to Mike Ledgerwood •

Beatles/Stones link-up: It's nothing fantastic. Just something Paul and I talked about. We'd like to build the best recording studios in the world. It would be like five years ahead of its time. A record label together is another possibility.

Future tours: I don't want to do any more of the old Rolling Stones tours—in the same way that I don't want to shake rattles or eat baby food. To my mind, people are too influenced about the need to have money. I don't only want to do things for money.

Managers: We don't have a manager now. We manage ourselves. It takes a lot of work and a lot of organisation, too. Allen Klein, in America, is just our financial adviser.

Groovy

Meditation: I don't want to talk about it. I'm doing my best to keep out of being connected with the Beatles on this subject.

Move—the new Stones? (Disc feature October 21): Good luck to them! It must be awful to try and be the next anything. They just try to be the Move. How can they be anything else? They're very groovy people—but I don't like their records very much. Anyway, you haven't heard quite the last of the Stones!

Marianne Faithfull: I want to keep my personal life private. Yes, I am recording her. But we haven't been able to finish the album because of her film.

WONDER WHO IT IS GETTING ALL THOSE SCREAMS?



EVERY picture tells a story, and Stevie Wonder's picture here is one of success after success.

To a packed Belle Vue, Manchester, ballroom Stevie completed the last of his 18 British dates last week with nearly 3,000 fans shouting for more.

"Every ballroom Stevie has played tells me he is the

STEVIE... LIVING UP TO HIS NAME!

biggest attraction it has ever had," says delighted promoter Arthur Howes.

"This was an experiment for us, as we rarely deal with ballrooms, but after Stevie's success we plan to bring in many more American artists to play the big circuits.

"Both Stevie, who was quite knocked out with British audiences, and myself are hoping for a further tour next spring, though he will probably play theatres next time."

Backed by his own drummer, guitarist and musical director, and Britain's

Universals group, Stevie proved beyond all doubt that the ballroom scene is far from dead.

Further proof of success: "I'm Wondering" — his follow-up single to "I Was Made To Love Her" — this week enters the chart at 29.



TROGGS: How we won the war

THE TROGGS' sudden re-emergence on the scene many months after people had waived the evil-eye on them and pointed knowing fingers saying 'there they go'—or words to that effect—has stunned a multitude.

They have proved that despite all the rumours they have a steady hard core of fans ready and willing to put them back in the chart when the time is ripe. Which must be a comforting thought to them all. It is to Reg Presley:

"Everything we did, we did to keep ourselves together and to keep our fans. It may sound odd put like that but it got to the point where we were doing numbers on stage and we sounded as though the needle had got stuck on a record. We were so fed up ourselves on stage that we must have communicated some of that feeling to the fans.

"We had to split and go through those weeks of uncertainty just to move on a bit musically. Otherwise we would have destroyed ourselves.

"You see a group like us—we've got to change a bit before our public does. You have to be

one leap ahead all the time. Fans screaming at us today are growing up with us. They still want to like a group but if that group is still playing for kids naturally they don't appeal to their audience any more.

"You look at groups that really stick—like the Beatles and Shadows. They progress all the time. Not obviously and staggeringly but just consistent progression.

"We went through quite a bit during the time we were trying to sort ourselves out.

"Now we can make the records we want to, and it will make a change. I think people will notice that on our new LP."

The Troggs' new album is out next month, titled "Cellophane."

The LP also heralds the first solo by Chris Britton on a track called "Butterflies And Bees."

"We're hoping this is going to mean the end of the knocking for the Troggs. But then," said Reg suddenly grinning, "people only knock you when you're big enough to warrant it, don't they?"

Radio 1 chat

ALL Radio 1 disc-jockeys were in a highly nervous state this week because of rumours that their boss Robin Scott was "wielding the axe" and some would get "goodbye" notes after the "honeymoon" settling-in month.

But they're all bouncing around the showbiz scene, attending all the parties.

This week's chat from the DJ camps:

Radio 1 and Luxembourg shows are in the offing for ex-Radio London's Tony Brandon.

Keith Skues' history of the pirates is still awaiting publication.

Conspicuous by his Radio 1 absence: Marc Roman.

Signs of success: David Symonds and Kenny Everett have acquired new stereo record players.

John Walker and road manager Bobby Hamilton staggered from bed at dawn last Friday to guest on Tony Blackburn's show — but a BBC doorman wouldn't let them through. Could be that John hadn't shaved!

On "Scene and Heard" (Saturday 6.30-7.30 p.m.) Disc News Editor Mike Ledgerwood is getting more airtime for his news bulletins.