

DISC

and MUSIC ECHO 9d

DECEMBER 2, 1967

USA 20c

LONG JOHN: film star?

TOM JONES on Elvis

SCAFFOLD get a hit

A STONE goes solo



CENSORED! THE NEW BEATLES PICTURE MISSED BY 15 MILLION TV VIEWERS!



4-PAGE SPECIAL STARTS ON PAGE 12

HERE IT IS! Exclusive to Disc. The picture they wouldn't let you see — banned from TV last week. John, Paul, George and Ringo onstage at London's Saville Theatre, where they made three promotion films for their new single, "Hello, Goodbye," which enters the chart at number three this week.

The Beatles singing and playing — and a troupe of pretty girls in Hawaiian

'HELLO, GOODBYE' HITS THE CHART AT 3

costume dancing — would have been seen on "Top Of The Pops" last Thursday, BUT for a ban by show producer, Johnnie Stewart. He turned down the film clip because of the Musicians Union ruling on miming.

Being asked to dance for the Beatles was an envied experience for the girls. And Disc spoke to the three

in our picture — Jenny Rufus (seen with Paul), Christine Schiefinger (near Ringo) and Karen Collett (with John)—for their impressions.

It all happened about three weeks ago when the group were shooting movie inserts to promote their latest single. Half-a-dozen dancing dollies were swiftly recruited, draped in grass

skirts and adorned with flowers.

And as John, Paul, George and Ringo sang their way to another hit in front of the cameras the girls ran through a specially-prepared routine to suit the song.

"It was an exciting experience for us," explained 23-year-old Karen Collett. "We were thrilled at the opportunity to meet the boys.

It's a nice thing to look back on—after hearing so much about them."

Said Brighton belle Christine Schiefinger, also 23: "It was a lovely day. There was a lot of hanging around and the Beatles were very sweet. They bought us coffees and Cokes and handed out cigarettes. We all chatted freely. There was nothing high - and - mighty about them."

Full story: page 4

SCENE ★ All the week's pop gossip ★ SCENE

THOUGHTS on last week's "Top Of The Pops" — Mike Raven embarrassingly out of his natural habitat; Long John Baldry looked smart and every inch a chart-topper; brilliant camerawork on the Donovan film; Beatles new film sadly missed.

We hope Scaffold have a giant hit with the excellent "Thank U Very Much."

Seekers' new single draggy. Lulu very friendly with Cyn-

thia Lennon.

Long John an excellent panelist on last week's "Juke Box Jury."

Engelbert knows his market, sticks to it, and doesn't knock—which is quite something these days!

Greater than great: Dave Davies' new single "Susannah."

We repeat "Pegasus" on the Hollies new LP "Butterfly" is super.

Count Basie is to record an

LP of the music from Tommy Steele's "Half A Sixpence."

Dave Dee, Dozy, Beaky, Mick and Tich had a family get-together in their home town of Salisbury last week to celebrate two years of hit records stemming from "You Make It Move" to today's "Zabadak."

Mass turn out of pop people—particularly Radio 1 DJs—at reception for Tony Christie at Fleet Street's Press Club last week.

I Am The Egg Man with the Aintree iron!

Tickle, the group who have used market research to find the formula for a hit group, now plan to use the same process to come up with the right stage clothes and lighting effects. Actually, they could save themselves the trouble, find a good record, get plenty of plugs and the effect would be the same.

Jeff's next

Jeff Beck, set for January Stateside tour, has his next single produced by Mickie Most.

Seasonal touch: Skip Bifferty group is using excerpts from "Cinderella" and "Peter Pan" in their current stage act.

Ex-Radio City deejay Alan Clark, who scored a Top 10 placing in last year's Valentine poll, booked for a thrice-weekly spot at London's Pink Flamingo.

Acknowledged DC5 musician Mike Smith of the new Beatles singles: "I have listened and listened and I still don't understand a bit of it!"

Cliff's manager Peter Gormley planning to launch another solo singer in January, who comes from New Zealand but

looks ridiculously like Engelbert.

It's farewell this weekend to EMI publicist Fred Pearson, off to a similar job in South Africa.

Long John Baldry quite unaffected by his sudden fame.

United Artists re-releasing an album LJB made for them a year ago. "There's nothing on it I'm ashamed of," says John.

When Shirley Bassey and Kathy Kirby arrived at "Dee Time" the other day didn't the sparks fly?

Is everything running smoothly between Georgie Fame and record producer Denny Cordell?

Ex - Foundations manager Ron Fairway engaged to CBS solo star Mary McCarthy (18).

Sandie Shaw and Tony Blackburn uninspiring guests on Sunday's "Eamonn Andrews Show."

Cilla Black as entertaining as ever on "Dee Time" last Saturday. And Kenneth Williams was a scream, duckie!

Ex - "Whole Scene Going" girl Wendy Varnals had interesting role in TV play "Profile Of A Gentleman" last week.

Swedish actress Ewa Aulin (18) chosen to play leading role in "Candy"—opposite Ringo Starr. Lucky fella!

Cilla begging a penny from everyone when she visited the ladies at Kettner's Restaurant, London, last Friday. Only to find it was free, after all!

American jazz pianist Erroll Garner has been in London again. Disc's Laurie Henshaw has had another letter from him. Addressed to "Dear Miss Henshaw." Laurie always was worried about those pills the doctor prescribed!



● Beatle-brother in the chart race! Paul's brother, Mike McGear, of the Scaffold.

Astrud ("Girl From Ipanema") Gilberto looked very "Swinging London" when she visited Britain last week. All mini and sexy tights.

How many are in mourning for "Juke Box Jury"? Well, it had a good run . . .

Cilla's boyfriend, Bobby Willis, has brains — as well as good looks.

Wonder what Mrs. Mary Whitehouse thinks of "I Am The Walrus"?

Caught at "Talk Of The North" in Manchester: the Ivy Benson All-Girl band—a gas.

Lovely Aimi McDonald bears the distinction of going to the same Knightsbridge dentist as Disc staff.

The innovation of pretty covers for singles is the best

idea anyone's had for years. Latest is the Traffic and Small Faces singles.

Pete Murray does a splendid imitation of a vegetarian Frenchman.

Believe it or not, Brian Poole is breaking records in cabaret—in Australia!

New Cat Stevens LP shows how his voice has improved.

That's better, Cilla! That other hairstyle just didn't suit you.

Val Doonican got the Scaffold's permission to use new words in their "Thank U Very Much" song for his TV show—and very good it was!

Moody Blues wrote "Dawn", track on their album "Days Of Future Passed," while in their bandwagon returning from London's "Speakeasy" club at four in the morning!

"Night In White Satin," Moody Blues latest single, written by lead singer Justice Hayward while in the toilet! He wasn't trying to outdo "Mothers Of Invention" man, Frank Zappa—"It was just the quietest room in my flat," he explains.

With Tom

Moody Blues join Tom Jones in Amsterdam for a guest spot on his Dutch TV show on December 6.

Composed and recorded between playing gigs over 10 days: Moody Blues' LP "Days Of Future Passed." Enough to give Beach Boys Brian Wilson grey hairs!

Pop "doubles": Georgie Fame and Tommy Steele.

Thank U Very Much! Very much, very much!

Fan Gag... by Barry Fantoni



"This will really upset my teenage brother. It's the only TV programme he can understand!"



& SKITTY

BY CAT STEVENS



DISC TOP 30



DAYS OF FUTURE PASSED THE MOODY BLUES with The London Festival Orchestra conducted by Peter Knight

Ⓢ SML 707 also available in mono DML 707

Deram Records Decca House Albert Embankment London SE1



CHART TOPPER



HIT TALK

by ED STEWART



Long John: if you can't beat them, join them!

- 1 (1) LET THE HEARTACHES BEGIN
Long John Baldry, Pye
- 2 (3) EVERYBODY KNOWS.....Dave Clark Five, Columbia
- 3 (—) ● HELLO, GOODBYE.....Beatles, Parlophone
- 4 (10) ▲ IF THE WHOLE WORLD STOPPED LOVING
Val Doonican, Pye
- 5 (4) LOVE IS ALL AROUND.....Troggs, Page One
- 6 (7) ● THE LAST WALTZ...Engelbert Humperdinck, Decca
- 7 (2) ● BABY, NOW THAT I'VE FOUND YOU
Foundations, Pye
- 8 (14) ▲ ALL MY LOVE.....Cliff Richard, Columbia
- 9 (20) ▲ SOMETHING'S GOTTEN HOLD OF MY HEART
Gene Pitney, Stateside
- 10 (6) THERE IS A MOUNTAIN.....Donovan, Pye

NEXT 20: Introducing SCAFFOLD, SIMON DUPREE

- 11 (15) CARELESS HANDS.....Des O'Connor, Columbia
- 12 (5) ZABADAK.....Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 13 (16) I FEEL LOVE COMING ON.....Felice Taylor, President
- 14 (8) AUTUMN ALMANAC.....Kinks, Pye
- 15 (27) ▲ WORLD.....Bee Gees, Polydor
- 16 (29) I'M COMING HOME.....Tom Jones, Decca
- 17 (9) ● MASSACHUSETTS.....Bee Gees, Polydor
- 18 (21) DAYDREAM BELIEVER.....Monkees, RCA
- 19 (13) THERE MUST BE A WAY.....Frankie Vaughan, Columbia
- 20 (11) SAN FRANCISCAN NIGHTS.....Eric Burdon and the Animals, MGM
- 21 (12) I CAN SEE FOR MILES.....The Who, Track
- 22 (18) BIG SPENDER.....Shirley Bassey, United Artists
- 23 (25) SO TIRED.....Frankie Vaughan, Columbia
- 24 (—) THANK U VERY MUCH.....Scaffold, Parlophone
- 25 (23) YOU'VE NOT CHANGED.....Sandie Shaw, Pye
- 26 (17) FROM THE UNDERWORLD.....Herd, Fontana
- 27 (—) KITES.....Simon Dupree, Parlophone
- 28 (22) ● HOLE IN MY SHOE.....Traffic, Island
- 29 (24) WHEN WILL THE GOOD APPLES FALL.....Seekers, Columbia
- 30 (19) HOMBURG.....Procol Harum, Regal Zonophone

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

AS SOON as I heard Long John's I said: "This has to be a hit"—and after ten years of trying, it's great to see him there. He's taken the theory—if you can't beat them, join them, and when he's become established he'll be able to go back to his bluesy style again.
Dave Clark's hit is long overdue—the fault was he has been recording for the American market, and the standard hasn't been high enough for Britain. But I'm a member of his fan club, and very much like this one.
Troggs' is commercial and appeals to all ages. I hated

Donovan's at first, then grew to like it, and now am getting bored with it.
I hear the Who didn't want this new one to be released. Pete Townshend hates it, but I love harmonising with it.
Cliff Richard is a very astute person with astute management and always picks certain commercial songs. He keeps going through sheer professionalism.
Des O'Connor has sold his through TV exposure, and this is a song older people will go out and buy. Felice Taylor is Radio 1's first success, though I'm not knocked out with it.

I can't remember Gene Pitney singing better than he does here. Beautiful song, beautiful delivery—and Pitney is so professional it's ridiculous.
Monkees' is their best yet, but if the TV series loses interest the records will too.
The Russ Morgan version of "So Tired" was my favourite disc when I was seven! It's a classic, but I don't think Frankie's will be.

**NEXT WEEK:
JOHNNIE MORAN**

Top Ten LPs

- 1 (1) SOUND OF MUSIC
Soundtrack, RCA Victor
- 2 (2) SGT. PEPPER
Beatles, Parlophone
- 3 (4) BRITISH CHART-BUSTERS
Various Artists, Tamla Motown
- 4 (3) BEST OF THE BEACH BOYS, VOL. 2
Beach Boys, Capitol
- 5 (5) BREAKTHROUGH
Various Artists, Studio Two
- 6 (7) SMILEY SMILE
Beach Boys, Capitol
- 7 (10) DISRAELI GEARS
Cream, Reaction
- 8 (8) BEE GEES 1st
Bee Gees, Polydor
- 9 (6) UNIVERSAL SOLDIER
Donovan, Marble Arch
- 10 (—) THE LAST WALTZ
Engelbert Humperdinck, Decca

AMERICAN TOP TWENTY

- 1 (5) DAYDREAM BELIEVER.....Monkees, Colgems
- 2 (3) THE RAIN, THE PARK AND OTHER THINGS
Cowsills, MGM
- 3 (1) INGENSE AND PEPPERMINTS
Strawberry Alarm Clock, Universal
- 4 (2) TO SIR WITH LOVE.....Lulu, Epic
- 5 (7) I SAY A LITTLE PRAYER.....Dionne Warwick, Scepter
- 6 (6) PLEASE LOVE ME FOREVER.....Bobbie Vinton, Epic
- 7 (4) SOUL MAN.....Sam and Dave, Stax
- 8 (16) I HEARD IT THROUGH THE GRAPEVINE
Gladys Knight and the Pips, Soul
- 9 (9) I CAN SEE FOR MILES.....Who, Decca
- 10 (18) AN OPEN LETTER TO MY TEENAGE SON
Victor Lindberg, Liberty
- 11 (—) I SECOND THAT EMOTION
Smokey Robinson and the Miracles, Tamla
- 12 (17) YOU'D BETTER SIT DOWN KIDS.....Cher, Imperial
- 13 (—) IN AND OUT OF LOVE
Diana Ross and the Supremes, Tamla
- 14 (19) LAZY DAY.....Spanky and Our Gang, Mercury
- 15 (20) BOOGALOO DOWN BROADWAY
Fantastic Johnny C., Soul
- 16 (21) KEEP THE BALL ROLLIN'...Jay and the Techniques, Smash
- 17 (13) EVERLASTING LOVE.....Robert Knight, Rising Sons
- 18 (10) EXPRESSWAY TO YOUR HEART
Soul Survivors, Crimson
- 19 (12) PATA PATA.....Miriam Makeba, Reprise
- 20 (37) MASSACHUSETTS.....Bee Gees, Atco

★ ★ ★ ★ ★

CHART SHOTS

THE ELECTRIC PRUNES
Long Day's Flight
RS 23212
Currently appearing in this country

FRANCOISE HARDY
On Se Quitte Toujours
VRS 7026

MARK WYNTER
Please Love Me Forever
7N 17438

Eric MORECAMBE & Ernie WISE
The Twelve Days Of Christmas
7N 17436

**STARS
IN THE
NEWS
1**

Small Faces' colour single

SMALL FACES' follow-up to "Itchycoo Park" is "Tin Soldier" and they perform the song in Jonathan King's "Good Evening!" show on Saturday.

First 50,000 copies of the disc, penned and produced by Steve Marriott and "Plonk" Lane, will be sold with colour sleeve design.

Next major booking for the Faces is likely to be a Far East tour in January and February, taking in Australia and Japan. Dates are now being booked.

Keith West studio

KEITH WEST and Tomorrow guitarist Steve Howe open their own recording studio in London at the beginning of next year.

They want to start the studio "for their own amusement" and also to record a special LP of string sounds.

Keith and Steve leave for a two-week holiday in Jamaica on December 5.

SPENCER DAVIS SPLIT

ANOTHER star is leaving the Spencer Davis Group. Lead guitarist Phil Sawyer (20) quit this week for "domestic reasons."

Explained Spence: "Phil found his private life was interfering with the group scene. He didn't realise what a big organisation he was moving into. He wants to study classical music."

The move makes three changes in group personnel—Stevie Winwood left to form Traffic in April and brother, Muff, left shortly after to go into management.

Phil's replacement is 21-year-old Ray Fenwick, who formerly played with Dutch groups. He joined Spencer after Phil's farewell appearance with the group at Southampton University last Tuesday.

BEATLES BAN; SGT. PEPPER CLUB; SILVER DISC

BEATLES film specially made for a TV tie-in with their new single, "Hello, Goodbye," was banned from last Thursday's "Top Of The Pops!"

A scene from one of the three TV films shot for these TV inserts is featured on the front cover of this week's Disc.

Ban was imposed by BBC-TV producer

Seekers in Customs row over Gold Discs

SEEKERS' personal manager, Eddie Jarrett, said he was "hopping mad" on Tuesday at the hold-up by Customs at London Airport of four Gold Discs awarded to the Seekers for the million-sale in America of their single, "Georgy Girl."

Disc qualifies for a Gold Disc as the Seekers first-ever million-seller in America. "But as a special gesture, Capitol Records have given each Seeker a Gold Disc," said Eddie.

"Now they want us to pay import duty and purchase tax. I wouldn't dream of asking the Seekers to pay. It's only about £14 or £20, but it's the principle that matters."

"Customs said they would not let the discs through as they were not 'meritorious awards' like the Olympic Gold Medal. I said I

Johnnie Stewart, who showed instead scenes from the Beatles' four-year-old film, "A Hard Day's Night" when "Hello, Goodbye" was played on his "Top Of The Pops" show.

Johnnie told Disc on Tuesday: "I went to see the three films in Wardour Street (London) on Tuesday night of last week. I realised, because of the Musicians' Union ban on miming, we would run into a problem right away."

"The first two films were absolutely out of the question. They were mimed from start to finish. The third featured part miming, and I thought there might be a chance of using it. But when I looked at it again later, I realised we could have to make so many cuts, it would spoil the production."

"I had taken a chap along for some shots of the Beatles while they were editing 'Magical Mystery Tour' in Soho. But there wasn't time to prepare this for the show on Thursday. However, we may be able to use this film at a later date."

"Frankly, I am surprised the Beatles should have made such miming films for TV. They must know about the MU ban. Everybody else does."

Tony Barrow, press officer for NEMS Enterprises, commented: "The Beatles were disappointed

rather than amazed that the film was not shown on 'Top Of The Pops'."

Film should also have been seen in colour later that same evening on BBC-2's "Late Night Line-up." But again the MU ban prevented it. Instead the Condon Jazz Four played Lennon/McCartney numbers.

Footnotes Tony Barrow: "A coast-to-coast American audience saw the Beatles film on 'Ed Sullivan's Show' on Sunday night."

Commenting on the American press report that the Beatles planned to open a club in New York called "Sgt. Pepper's Lonely Hearts Club" — followed by a similar chain of clubs throughout the States — Tony Barrow said: "One of the Beatles' companies is discussing the project, but I have nothing to say beyond this."

"Hello, Goodbye," their new single, had already sold over 300,000 copies by the weekend—automatically qualifying for Disc's Silver Disc award for quarter of a million sales.

Ringo flies to Rome during the first week in December to start filming in "Candy."

understood that they were worth about £100, while the Gold Discs were worth very little. I pointed out the Seekers had earned a lot of hard currency for Britain. I must admit I blew my top a bit.

"Anyway, I agreed to pay the duty, and am expecting the Gold Discs to arrive at my office."

As exclusively revealed in Disc last week, Seekers star in their own BBC-TV series next year.

"But it will not be before mid-May," Eddie Jarrett added, "as the Seekers have to do a selected tour of special U.S. dates on their way back from Australia."

Seekers leave to spend Christmas in Australia after they have taped a Ken Dodd show for transmission on Christmas Day.

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'TOP OF THE POPS' —STOP PRESS

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Beatles' dancing girls

from page 1

"Paul was obviously the one in charge," added Austrian-born Karen. "Very charming, very nice. He took charge of the business side. Arranging the camera angles and all that."

Third girl in Disc's exclusive cover picture is Jenny Rufus (26). "I've never been a particular fan of theirs," she grinned. "But I like them a lot more now. They were simply charming. Frightfully easy to talk to."

Why the eye-catching Hawaiian costumes?

Explained Karen: "The last 20 seconds of the song has a sort of Hawaiian beat to it and we made up a little dance to go with it. We just had to dance in and out and around them as they played."

After their day with the Beatles, the gorgeous girls trooped off to London's "Talk Of The Town" where they star in the "Wild West End" cabaret revue.

Dave Clark: second big film

DAVE CLARK Five, up to two in the chart this week with "Everybody Knows," may make their second major film next year — without music and cast as a gang of villains in a dramatic crime story.

Group is keen to expand as actors and has picked out this script as the one it would like to

do.

All future plans, however, are taking second place to the series of six special TV shows the group's own company, Big Five Films, are making in the New Year in colour for America. The series, starring the DC5 and featuring British guest artists, will also be offered — in black and white —

to BBC or ITV. No guests have yet been booked, but shooting starts next month.

Because of the series, Dave Clark has shelved indefinitely a short, 10-day British tour but hopes to undertake it in the spring.

Group has cut six new titles for consideration as a follow-up to "Everybody Knows."

countdown

THURSDAY

ENGELBERT Humperdinck / Gigi Galon/Rockin' Berries—ABC, Carlisle.
Barron Knights — Variety Club, Batley (until Saturday).
Georgie Fame—Birdcage, Harlow.
Shirley Bassey — Caesar's Palace, Dunstable (until Saturday).
Pop North (Radio 1 — 1 p.m.) — Chris Farlowe, Herd introduced by Dave Lee Travis.

FRIDAY

MANFRED Mann, Bonzo Dog Doo Dah Band — London University.
Herd—Manchester College of Art.

ENGELBERT Humperdinck Package—Odeon, Glasgow.

Jimi Hendrix/Move/Pink Floyd/ Amen Corner/Nice—Town Hall, Chatham.
"Crackerjack" (BBC 1—4.55 p.m.) — Felice Taylor.
Electric Prunes—White Lion, Edgware, and Middle Earth, Covent Garden, London.
Simon Dupree — UFO, Paignton, Devon.
Joe Loss Pop Show (Radio 1 — 1 p.m.)—Alan Price Set introduced by Tony Hall.
Late Night Extra (Radio 1—10 p.m.)—Susan Maughan introduced by Mike Lennox.
Traffic—Chad Hall of Residence, Birmingham.

SATURDAY

DAVE Dee, Dozy, Beaky, Mick and Tich—Pearce Hall, Maidenhead.
Herd—New Century Hall, Manchester.
Engelbert Humperdinck Package—Odeon, Newcastle.
Jimi Hendrix Package—The Dome, Brighton.
Val Doonican Show (BBC 1—9.15 p.m.)—Kenneth McKellar.
Golden Shot (ATV)—Kathy Kirby.
Dee Time (BBC 1—6 p.m.)—Pet Clark, Jackie Trent, Spike Milligan, Brook Benton, Seekers, Paul Jones.
Good Evening (ATV) — Small



Manfred Mann: London University

Faces introduced by Jonathan King.
Electric Prunes — Royal Links, Cromer, and Gala Ballroom, Norwich.
Georgie Fame — Pier Ballroom, Hastings.
Eric Burdon and the Animals—Floral Hall, Southport.
Saturday Club (Radio 1—10 a.m.) — Flowerpot Men, David and Jonathan, Herd, Guy Darrell introduced by Keith Skues.
Pete's People (Radio 1—10 p.m.) — Acker Bilk, Peddlers.
Easybeats—Lea's Cliff Hall, Folkestone.
Bonzo Dog Doo Dah Band—Borough Road, Isleworth.

SUNDAY

HERD — Plaza, Oldhill, and Plaza, Handsworth.
Jimmy James and the Vagabonds — Regis Club, Bognor.
Engelbert Humperdinck Package—Empire, Liverpool.
Jimi Hendrix Package — Theatre Royal, Nottingham.
Simon Dupree — Coatham Hotel, Redcar.
New Vaudeville Band — Cabaret Club, Burnley, and Starlite, Blackburn (until December 10).
Top Gear (Radio 1 — 2 p.m.) — Tim Rose, Moody Blues, Pretty Things, The Alan Bown, Blossom Toes introduced by John Peel and Tommy Vance.
Gladys Knight and the Pips / Joe Tex — Saville Theatre, Shaftesbury Avenue, London.

som Toes introduced by John Peel and Tommy Vance.
Gladys Knight and the Pips / Joe Tex — Saville Theatre, Shaftesbury Avenue, London.

MONDAY

ELECTRIC Prunes — Pavilion, Bath.
Herd—Top Spot Ballroom, Ross-on-Wye.
Jimi Hendrix Package—City Hall, Newcastle.
Tremeloes—City Hall, Belfast.
Eric Burdon and the Animals—Club A-go-go, Newcastle.
Monday, Monday (Radio 1 — 1 p.m.)—Jackie Trent, Trogs, introduced by Dave Cash.
Late Night Extra (Radio 1 — 10 p.m.) — guests introduced by Pete Myers.
Kinks — Silver Blades Ice Rink, Birmingham.

TUESDAY

JIMI Hendrix Package—Green's Playhouse, Glasgow.
Electric Prunes — Marquce, Wardour Street, London.
Pop Inn (Radio 1—1 p.m.)—Paul Jones introduced by Keith Forgyce.
Eric Burdon and the Animals—Oxford University.
Late Night Extra (Radio 1—10 p.m.)—Gibsons, Lita Roza.

WEDNESDAY

GEORGIE Fame—Salford University.
Dave Dee, Dozy, Beaky, Mick and Tich — Bal Tabarin Hall, Downham, Kent.
"Engelbert" (ATV)—Gigi Galon.
Juke Box Jury (BBC 1—6.30 p.m.) — Twiggy, Justin de Villeneuve, Julie Felix, Tony Blackburn.
Parade Of The Pops (Radio 1 — 1 p.m.)—Vince Hill introduced by Denny Piercy.
Late Night Extra (Radio 1 — 10 p.m.)—Unit 4 Plus 2, Marian Montgomery introduced by Terry Wogan.
Traffic—Starlite Ballroom, Hull.



Dave Dee: Downham in Kent

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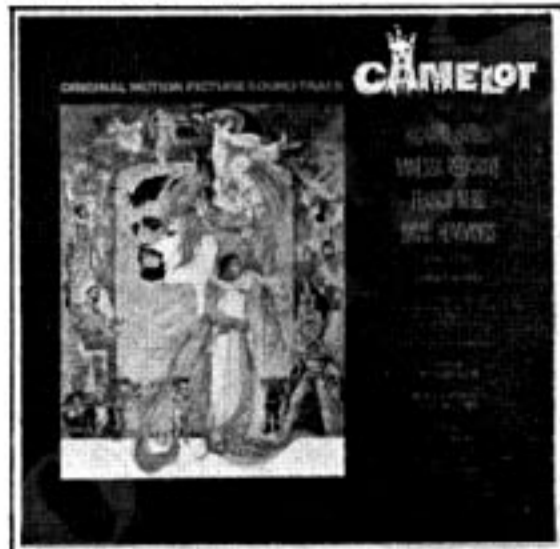
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STARS IN THE NEWS 2

TV spots for Scott Walker single

SCOTT WALKER — his new single, "Jackie," is out tomorrow (Friday) — is in line for major TV shows "Top Of The Pops," "Dee Time," "The Frost Show" and the Boxing Day ITV spectacular "Down At The Old Bull And Bush" to promote it.

Manager Maurice King told Disc: "There's a possibility that Scott will also appear on Jonathan King's 'Good Evening' show—but nothing's settled. The other shows want him and dates are being fixed."

One backing group has been formed from session musicians to accompany Scott, John and still-to-be-seen colleague Gary Leeds, when the trio tours Japan next January.

Added Maurice: "The boys will appear individually with the same backing group. We're taking a five-piece rhythm section, led by MD Johnny Patrick; and will pick up a five-piece brass line-up when we get there."

Traffic for States

TRAFFIC'S only dates so far to promote their new single "Here We Go Round The Mulberry Bush" are "Dee Time" (December 16) and "Top Gear," which they are recording for Christmas Eve. Group holidays from December 20-January 12 and may visit the States for a promotional visit in the early New Year.

DAVE DEE HIT BAN ON RHODESIA VISIT

Manfreds, Bonzos for Queen Mother

MANFRED Mann and the Bonzo Dog Doo Dah Band play before the Queen Mother when they appear at the end-of-term ball at London University tomorrow (Friday). Queen Mother is Chancellor of the University.

Chart-topper Long John Baldry made an unexpected appearance onstage with the Bonzos in Manchester last week.

JOE TEX-ALAN PRICE SHOW

AMERICAN star Joe Tex stars with the Alan Price Set and the Ferris Wheel at London's Royal Albert Hall on December 6. Tex will be backed by his own nine-piece group.

'JURY' OUT! ALAN FREEMAN IS IN



Alan Freeman: comperes series to follow 'JBJ'

BEHIND closed doors at the BBC Television Centre on Monday, "Dee Time" producer Terry Henebery, deejay Alan Freeman, "Juke Box" producer David Bell and top BBC executives were thrashing out a format for a new TV series to take the place of "Juke Box Jury."

Shock announcement that "Juke Box" was being discontinued at the end of December came after Disc closed for press last week.

Its place will be taken by a new pop show compered by Alan Freeman, and a pilot was being prepared on Monday. Tentative title is "All Systems Freeman!" and the Herd and Cat Stevens are in the pilot, due to be seen by BBC top brass yesterday (Wednesday).

The new series should start immediately after the last "Juke Box" on December 27. But, if it runs into any problems, "Juke Box" may continue for a further week or two with David Jacobs still in the chair.

David told Disc on Monday: "I would be quite prepared to carry on for a short while if they wanted me to. But I feel an eight-and-a-half-year run is enough for anyone. It's ridiculous, though, for anyone to say the programme is now a 'miss.' The run speaks for itself."

Comments David's agent, Bunny Lewis: "David has had offers for serious TV plays, but he could hardly accept while he was in the chair of a programme like 'Juke Box.'"

"David and 'Juke Box' are parting on the best of terms. David said he wanted to be free to do other things about five weeks ago. The BBC have thought for some time about ending 'Juke Box,' but David's request may have toppled it over the brink."

"If it does come back—and I don't think it will—it won't be with David Jacobs."

As the execution date for "Juke Box Jury" was announced last week, Long John Baldry, panellist last Wednesday for the first time, stormed: "I'll never make another appearance on that show."

Baldry claimed that the "Hot Seat" spot in the show—when,

unknown to panel or audience, an artist listens-in to the verdict on his disc—was "unpleasant and embarrassing and should never have been allowed."

Said Baldry: "The kid was close to tears when David Jacobs revealed him to us. I've never felt so embarrassed in my life. I vowed then that I would never do this show again. I'm surprised other people haven't felt the same way in the past. If it's any consolation to Tim, I rate him quite a good little singer. It was just that the record was weak."

In last week's show the panel unanimously voted "Hot Seat" victim Tim Andrews a miss with his Tony Hall-produced "Sad Simon Lives Again."

Herd spring tour definite

HERD was mobbed by fans when the group played at Birmingham's Queen's Head Ballroom on Sunday night—and the boys had to jump from their dressing-room window to escape attack.

The group, whose new single "Paradise Lost" is released this Friday, appears on "Pop North" (30), "Saturday Club" (December 2), "Crackerjack" (12), and "Dee Time" (23).

Herd definitely tour Britain next spring, though it is unlikely that a second tour consisting of the group, Traffic, Tremeloes and the Who as originally planned, will now take place.

The first 10,000 copies of "Paradise Lost" single goes out in special orange photographed covers.

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Simon Dupree's supermarket

SIMON Dupree, whose new single "Kites" entered the Disc chart at 27 this week, is opening an antique supermarket in Bristol with his brother, Philip, in January.

Idea of the supermarket stems from the group's long-standing interest in antiques. Recently they bought two groups of paintings in Bath for a few shillings which were later found to be originals and brought a price of over £150.

London Mojo

SHEFFIELD Mojo Club owner Peter Stringfellow is looking for premises to open a similar Mojo club in London.

This follows failure of the appeal against closure of the club—one of the biggest teenage clubs in the North—by Sheffield magistrates last month.

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D'ABO—MANFRED MANN SPLIT

SENSATION!



Michael d'Abo: songwriting and production

Long John: musical

LONG John Baldry, already in line for a contract with a leading American film company, may also find himself on the London stage next year.

Manager Stephen Komlosy told Disc on Tuesday: "I have received a 'probe' from a theatre source with a view to launching John in a West End musical next year. The idea is certainly being considered."

With "Let The Heartaches Begin" likely to pass the Silver Disc-winning quarter-million mark this weekend, Baldry appears on "Dee Time" and "Pete's People" (December 9) and flies to Madrid three days later to cut the disc in Spain.

On December 21, Baldry flies to America for two days promotion before returning to go into cabaret at Sheffield's Cavendish Club for a week (including Christmas Day) starting December 24, and Stockton Tito's Club and South Shields Latino (31).

Baldry's album, titled after his hit, is out on January 5. He is currently completing the tracks and included on the session is David McCallum, violinist father of Ilya Kuryakin.

Cream's Ginger—hospital rush

CREAM drummer Ginger Baker collapsed on Sunday night and was rushed to hospital in London.

Group was taping an appearance for "Twice A Fortnight" at the BBC studios at Shepherds Bush when Ginger was taken ill. Doctors diagnosed suspected ulcer trouble and Ginger was still in hospital on Wednesday.

Cream are due to fly to America to start a three-week recording session for their next LP on December 11. Atlantic record producer, Felix Pappalardi, comes to Britain on December 3 to go over material with the group and travels with them back to the States.

In America, the Cream's "Disraeli Gears" LP has sold over 150,000 copies and they return there for an eight-week coast-to-coast tour of US colleges at the end of February 1968.

Move U.S. tour

MOVE, who have turned down two previous offers to tour the States, are now likely to make a major American tour in April.

Their album, "The Move," is set for mid-December release, but group has still to make a decision on choice of their next single, due out in late January. "Cherry Blossom Clinic" and "Fire Brigade" are being considered.

BEE GEES 'NO' TO U.S. FILMS

BEE GEES have been inundated with film and TV offers from America—but they are having to refuse all work for the next six months because of British commitments.

Group has been approached to make films in the States, and also have their own TV series. Manager, Robert Stigwood, told Disc on Monday: "Because of Robin's ten-day absence from the group after the Hastings train crash we have a huge backlog of work to get through. Their 'Cucumber Castle'

MICHAEL d'Abo quitting Manfred Mann to go solo! That's the shock rumour sweeping pop circles this week—16 months after he took over as lead singer from Paul Jones.

Stories stem from Mike's decision to go into serious songwriting and record production, apart from the group.

His first success looks like being with the song he wrote and produced for Chris Farlowe—"Handbags and Gladraggs," released two weeks ago on the Immediate label.

Manfreds' manager, Gerry Bron, told Disc on Tuesday: "I can see how these rumours came about, although there is absolutely no truth in them at all. Mike's recording work has given rise to a lot of speculation of this kind."

Spokesman for Immediate Records—the company with which Mike's solo career has been linked—comments:

"Michael will be producing more records for us with other artists—but as far as recording in his own right is concerned, I understand he has a watertight contract with the group."

Manfreds went into the recording studios on Wednesday with Michael to record their new single—a version of the song they wrote for the Suzy Kendall film, "Up The Junction." Record will be released to tie-in with the film in January. Group also releases an LP of the film sound track, which they wrote, this year.

PAUL JONES SHOCK

PAUL JONES and record producer John Burgess have parted company. And Disc understands that in future Paul's records will be handled by Peter Asher, one-half of the Peter and Gordon pop pair.

Paul and Burgess have been associated record-wise for the past four years. John also handled hits by Manfred Mann until the group replaced Paul with Michael d'Abo last summer.

John's hits with Paul were "High Time" and "Bad, Bad, Boy." They worked together on the musical score for "Privilege." He told Disc: "Of course, I'm very sorry about this split. I haven't spoken to Paul yet because he is out of the country. I heard it through his management this week."

Burgess also revealed that he had terminated his contract with Peter and Gordon, whom he has been recording for the last three years.

Paul Jones' management told Disc that Paul and Peter Asher had wanted to get together to cut a couple of tracks and see how they worked out. Under these circumstances, John Burgess decided from his end to terminate his association with both Paul and Peter and Gordon.

PAUL JONES, currently on a highly-successful tour of Scandinavia, starts his own TV series with Southern producer, Mike Mansfield, next year.

FINAL groups were about to be signed on Tuesday for the mammoth all-night rave being staged at London's Olympia on Friday, December 22.

Already booked: Jimi Hendrix Experience, Who, Move, Eric Burdon and the Animals, Pink Floyd, Keith West and Tomorrow and Soft Machine.

Says Tony Townsend, co-promoter with Alan Dale: "We shall use the three large halls at Olympia and expect 20,000 to turn up. Entrance is a flat fee of £1. There will be a swimming pool, fairground, underground cinema and market stalls manned by boutique and antique owners."

TV spectacular will now not start production until January, which means their film in Kenya will be delayed by about three weeks.

Group has already cut its follow-up single to "World" and is currently working on its LP follow-up to "Horizontal," released in January.

The boys open their British tour at the Royal Albert Hall on March 27. They will be backed by a 60-piece orchestra and do an hour's spot in the second-half. Only other name so far fixed for the



Stone Bill goes solo on record

ONE of the Rolling Stones has gone solo. Bass guitarist Bill Wyman is to have a single released in America under his own name. It is the first time any of the Stones has been featured apart from the rest of the group.

Bill's own composition "In Another Land," a track on the boys' new album "Their Satanic Majesties Request"—released tomorrow (Friday)—is being issued by London Records in America in a four-colour sleeve. Bill sings and plays on the record.

It is unlikely now that the Stones will have a new single out as a group before the end of the year. Disc understands that one was scheduled — but has since been scrapped. There are no plans for the Wyman song to be released here either.

"Their Satanic Majesties Request," details of which were exclusively revealed in Disc two weeks ago, and which has a 3-D moving colour cover photo, is the Stones' seventh British LP to date.

Others were "Big Hits (High Tide And Green Grass)," "Between The Buttons," "Aftermath," "Out Of Our Heads," "Rolling Stones No. 2" and "The Rolling Stones." Group has had 11 albums released in America and all have qualified for the million-selling Gold Disc award. So far, the first 10, combined with the mammoth sales of their single hits, have netted an approximate total of £42,333,000 — or 100 million dollars.

Problems of keeping up with the Stoneses!

"Their Satanic Majesties Request" Sing This All Together; Citadel; In Another Land; 2000 Man; Sing This All Together (See What Happens); She's A Rainbow; The Lantern; Gomer; 2000 Light Years From Home; On With The Show (Decca).

MUSICAL progression now is all a question of keeping up with the Stones—or Beatles, as the case may be. What these two groups do today, the rest of pop does tomorrow—or the day after.

The Rolling Stones' career, like that of their counterparts, is moving forward in leaps and bounds. And this, their seventh album offering to their fans after nine months' gestation, is a veritable milestone in their musical career.

It's true. It defies literal description, maybe even adequate criticism, since it is leagues ahead of anything they've ever attempted before and is so revolutionary as to defy comparison.

"Sing This All Together" (Track One, Side One) has a vaguely oriental feel to it with a compulsive, driving beat interlaced with intricate instrumental patterns.

"Citadel" has a familiar rhythm and feeling with Mick's voice way back in a musical wilderness.

Bill Wyman's solo spot "In Another Land" is probably the most interesting and commercially acceptable contribution. His explanation of the meaning is a man's dream. And they've even added real snoring for full effect.

"2000 Man" is an intriguing number that needs more than a few hearings to fully understand. Intensely futuristic in flavour.

"Sing This All Together" (see

What Happens)" is extraordinarily entertaining. Starts with coughing, mixed studio sounds and voices, then rushes into hypnotic drumming beat punctuated with screams and squeals. Whole track seems to have been made with the idea "Let's - cram - as - many - different-sounds-in-as-possible" in mind. Ethereal ending with Mick's voice on deep echo.

"She's A Rainbow" starts with extraordinary voices off, then a lovely lilting, medieval-type piano and into Mick's familiar stamping song style. A cacophony of instrumental interest.

Doomy bell

"The Lantern" begins with a doomy bell tolling and has Mick more forward and understandable lyrically. Similar rhythm pattern to "We Love You"—especially on Charlie's drumming.

"Gomer" is the track originally titled "The Lady, The Lilies And The Lake." Indian-type sounds, drums, flutes, organ and Mick's voice sighing. Fast-moving flute sounds, compelling drums painting a mystically mysterious pattern of noise. Intensely intriguing.

"2000 Light Years From Home" has an almost cosmic classical quality. Full of strange space-like sounds.

Club commissionaire comments on the intro to "On With The Show" with Mick sounding vaudeville-voiced. Wide variety of noise and expression intertwined with the music. Sudden, unexpected end.

An intensely interesting, musically marvellous masterpiece. A gem of production on the Stones' part, and a credit to their hours of persistent enthusiasm. By far their best.

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Pet Clark ill—but does show

PETULA CLARK, who flew into London on Sunday night to start work on her current BBC-TV series, was taken ill with laryngitis on arrival. She saw a specialist on Monday, but insisted on going ahead with her first show on Tuesday evening.

Pet has cancelled the projected 48-hour visit to America on December 6, because of work commitments in Britain. A French film unit is due in Britain on that date to tape a TV show with her.

She records a new LP with Tony Hatch at Pye studios at the end of December.

Davy Jones here

MONKEE Davy Jones is due into Britain in about two weeks time on a private visit to spend Christmas with his father. No public appearances are planned during the visit.

Monkees' new album—"Pisces, Aquarius, Capricorn And Jones Ltd."—currently on release in the States, is out in Britain on December 15.

tour, which lasts for five weeks, is Tony Rivers and the Castaways.

Bee Gees open their first tour of America in Los Angeles at the 8,000-seat New Anaheim Auditorium.

Stigwood said the group had already been offered the chance to write comedy scripts for TV shows on the strength of their scriptwriting work for "Cucumber Castle."

"It's something we're considering quite seriously when they have enough spare time."



ELVIS UP FOR AUCTION!

"ELVIS Presley's sea-blue bathtub was up for sale at Memphis, Tennessee, yesterday. Other lots included the oven where his food was cooked; a baseball glove which once contained his scintillating left hand and his Circle G cattle ranch which he has given up for racing horses. The personal relics, accumulated during early Presley days when he was struggling for his first million, were expected to raise 100,000 dollars (£36,000)." . . . extract from the Sunday Times.

Well, that's all right for El; he probably needs the money with a wife to support and no recent hits worth talking about. But what of our own poverty-stricken pop stars? Christmas coming on, the cupboards bare, sent to work by Scrooge-like agents and then squeezed dry of any profits, or so they say, even if it isn't a bit true.

We felt that to make for a merrier Christmas in popland, perhaps it wouldn't be a bad idea to auction off a few items similar to the Presley collection over in Memphis.

● **Lot 1:** An original print of the Thoughts of the Maharashi; a pair of granny glasses; a ticket to the President of the Phillipines' next garden party; a cardboard replica of Pete Best; four collarless jackets.

- **Lot 2:** An original print of the Thoughts of Judge Block; a joss stick; a pair of rubber lips.
- **Lot 3:** A hat-check ticket; a screeching parrot.
- **Lot 4:** A year's free supply of mascara and a carton of cream cakes.
- **Lot 5:** Seventy-two pairs of nylons with holes in all the heels.
- **Lot 6:** A clockwork drummer boy.
- **Lot 7:** A pair of size 12 shoes proving not all monsters were prehistoric.
- **Lot 8:** A complete outfit of clothes; a first edition of "The History of American Folk Singers."
- **Lot 9:** A copy of the Beatles' "Revolver" album; a fur coat; a signed photograph of Roy Jenkins.
- **Lot 10:** Three hundred and seventeen once-worn Cashmere cardigans; a set of golf clubs.
- **Lot 11:** A pair of specs; a parcel of empty Brylcreem bottles; a membership form to the Billy Graham fan club.
- **Lot 12:** A one-way air ticket from Madras to London; a packet of Ready-Brek; a Gerry Dorsey record; a membership form to the Frankie Vaughan fan club.
- **Lot 13:** A hooter; a

- smashed drum kit; a spider called Boris; an evening out with Mr Kit Lambert.
 - **Lot 14:** A top hat; a cane; a bunch of flowers (for love).
 - **Lot 15:** A miner's helmet; an Edwardian jacket complete with bootlace tie.
 - **Lot 16:** A velvet suit split at the knee but repairable; a case of Bourbon (empty); a copy of "How To Win Friends And Influence People."
 - **Lot 17:** A pair of knitting needles; a packet of Limmits; a piece of sticking plaster to silence talkative, spectacled Australian heavyweights.
 - **Lot 18:** A free beauty course; a stick with which to tickle people.
 - **Lot 19:** A box of cigars; a course in "How To Grow Old Gracefully."
 - **Lot 20:** A copy of Billy Bunter's Bumper Fun Book; an alarm clock.
- But don't send your donations to us; send them to the needy . . . like 1. Beatles; 2. Stones; 3. Cilla; 4. Dusty; 5. Sandie; 6. Dave Clark; 7. Long John; 8. Donovan; 9. Bee Gees; 10. Val Doonican; 11. Cliff; 12. Engelbert; 13. Who; 14. Frankie Vaughan; 15. Tom Jones; 16. P. J. Proby; 17. Seekers; 18. Ken Dodd; 19. Jimmy Savile; 20. Tony Blackburn.

BOB FARMER

This is Tony Christie!

'Turn around' MGM1365

'Personal relics from early Presley days were expected to raise £36,000'

DC5's Mike: 'no twang or fuzzarama for us!'



MIKE SMITH is a young man of so many parts—besides singing, writing and arranging, he can play piano, drums, organ, vibes—and of such musical ability that it never ceases to amaze outsiders that he remains contentedly with the Dave Clark Five.

Dave Clark says simply: "The fact is that he's quite happy as he is, but ask Mike himself for people obviously don't seem to believe this."

Mr. Smith, thus asked, answers equally simply: "It's all right being a devoted musician, but it isn't going to pay for the milk and bread bills."

"But it's not only that. I get on very well with Dave and the rest of the boys and we've never been conned in this business, which is more than most groups could say."

"I'm not a business brain—I just do my part in the group and leave the management side to Dave and it's all worked out, hasn't it?"

By that he means his splendid house in Hertfordshire which he bought for himself and his parents, his gardener, maid and E-type Jaguar, his comprehensive recording studio.

"I enjoy materialistic things. I enjoy the music we play, but I wouldn't do it if there wasn't any money in it."

'Better than fabulous Jazz'

The Dave Clark Five, he concedes, "do not pretend to be fantastic musicians," but he argues, it's better than playing fabulous jazz for an audience that switches to drinking and talking after watching you for the first few bars. "It wouldn't satisfy me to change from what I am now."

And what he is now, he claims, is a member of a group that is progressing. "All right, we don't go in for all this twang and fuzzarama that the new groups are playing, but we don't want to."

The DC5, though, don't seem to fit into any musical bag. "We simply don't believe that, having had a hit, we should follow up in similar vein. We try to sound different each time and then the critics say we haven't a sound of our own. But you can't please everybody."

But they're certainly pleasing plenty of people at the moment with "Everybody Knows" taking an astonishing leap into No. 2 in the chart. "I never thought this one would take off the way it has. I suppose it's all down to ballads being in vogue at the moment."

"What I very much want to do is try film scores. I've been disgusted at some film scores lately. They need younger writers and I hope to slot in. Anyway, I'm going to sit in while Les Reed works on a film score in the near future to get the hang of the thing."

And then, no doubt, everybody who knows, or thinks they do, will suggest that Mike Smith is brownd off with the DC5 and wants away. The fact is, though, that it just isn't true.

'It's all right being a devoted musician—but it isn't going to pay the milk and bread bills'



SPENCER—out of the wilderness!



SPENCER Davis, for so long labouring under the Stevie Winwood label, feels he has finally found his feet after nearly six months in the chart wilderness.

When we're all recovering from the Christmas festivities—around December 29 to be exact—a brand-spanking new single, "Mr. Second Class," will be flaying our ears.

"We're not all brought down," explains Spencer, "because although our last record, 'Time Seller,' wasn't a big hit here, it did very well abroad."

Was he still suffering the effects of the Stevie split? Did he feel, perhaps, that without Winwood his group meant nothing?

"Not at all," was his adamant retort. "The truth is that the difference between our two groups is so enormous it'll take people time to adjust to us."

"Another thing, of course, is that it hasn't been easy to cram it all into seven or eight months. It's been a question of experimenting and finding out feet."

If Spencer is happy musically, then, what is the significance in his interest in group management? (He heads an agency handling Unit Four Plus Two, the Flowerpot Men, the Moody Blues and new group, the Societe).

"I don't fancy trekking

round the world playing all the time! Although my ambition is to walk down the street in Hong Kong and have someone shout 'Hey, Spence. How are you!'"

Since the split with Stevie brother Muff Winwood quit also and Spence mustered the new faces of organist/singer/writer Eddie Hardin and bassman Phil Sawyer. "Time Seller" has been their only single, however.

"We work on the policy that we don't release anything until we have something worth releasing. But I think people are still interested in finding out what Spencer Davis is up to. I hope so, anyway!"

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Long John Baldry amazed at the success of his record

Long John: 'I'm no tough guy hero...'

● by BOB FARMER

CARNABY STREET might claim otherwise; the hippies would definitely dispute it; but the plain fact is it's a young man's pop world no more.

The groups still get by, of course, but look at the far-from-young solo singers in the chart today... Frankie Vaughan, Val Doonican, Des O'Connor, Engelbert Humperdinck all own up to being beyond 30.

Tom Jones, Cliff Richard and Gene Pitney are all the wrong side of 25. Now comes Long John Baldry, just as long in the tooth as in size.

How is it that the still wet behind the ears, candy-striped kiddies who became solo stars before their first shave can no longer challenge the chart? Why instead is it the middle-aged, or at least mature, men of pop dominate today's scene?

The latest arrival believes he has the answer. Baldry, who hit the No. 1 spot at Beatle speed last week, says: "I have the feeling that the older singers are making it because people are going back to the cinema these days and in films your hero is always a mature type—Warren Beatty and James Coburn, for example, are both 30-plus.

'I'd be better cast as a nasty villain'

"Consequently, the public also want their pop stars to be more mature than they used to be. There's still a big scene for the groups, but as far as solo singers go it's artists like myself that the public seem to want."

Talking of James Coburn, does Baldry see himself as the Flint-like character in films his manager Stephen Komlosy has in mind? Last week Komlosy revealed to Disc that he plans to put Baldry into films with a tough guy hero image early in the New Year.

"I'm very interested in making films. As for acting experience, one is always acting in the pop business. But I don't know about being a tough guy hero—I think I'd be better cast as nasty villain or even a comedian.

"But I don't see myself as another Flint. James Coburn goes around taking off his shirt and looking tough—if I took my clothes off, people would just shriek with laughter!

"Still, you can only attain an international standing for yourself by making it in films. Pop singers in the past have failed in films because they didn't have enough experience behind them. But I've been in this business for ten years and it must help."

By the same token, the astonishing chart success of "Let The Heartaches Begin" hasn't noticeably altered Baldry's outlook at all.

"Admittedly, I'm amazed at the success the record has had. I thought it would do all right. I would have been well satisfied to see it creep into the bottom of the Top 30.

'I remember you when you were unknown'

But to go to No. 1 in three weeks is quite unbelievable. Everybody around me is amazed that I'm not leaping about in a state of utter bliss. But it comes back to this business of being no teenager. If I was a young kid who'd been around the business about five minutes and this happened, I suppose I'd have gone berserk.

"To tell you the truth, though, I'm quite calm about the whole business."

He paused in the street—he was on his way round from the Top Of The Pops studio to the BBC Theatre to appear in "Crackerjack"—to sign his autograph for an old lady, who wheezed: "I remember you years ago when you were unknown. I'm glad you've made it, son."

"Loads of old ladies have been coming up to me and saying the same sort of thing," smiled Long John. "Well, now I have made it, I don't think I shall just fade out after one big hit."

"The fact is that this incredible chap, Tony Macaulay, with his partner, John MacLeod, has submitted another six songs which are honestly even better than 'Heartaches'."

Why has Macaulay only now emerged? "It's the old story of experience all over again. For three years he assisted Norman Newell and built up a big knowledge. So now that it's all started happening to him, he is capable of carrying it through. Like me, I hope."

GREENTREE—EDDIE FLOYD TO YOU—IS BACK IN TOWN!

KNOCK on wood and raise your hand, 'cos things get better baby on a Saturday night and Greentree's back in town!

And it was a much slimmer Greentree, otherwise known as soul man Eddie Floyd, who flew into London with his bassist and drummer last Wednesday for a lengthy one-nighter tour.

"Do you think they'll know I'm the same man who was here earlier this year with the Stax Show?" he inquired.

No doubt about it, even though Eddie will

be touring with the all-white Sounds Incorporated this time around.

"My drummer Roland Robinson knows all the British groups and their songs, and we want to listen to as many different sounds as we possibly can while we're over here. It's time the soul sound had a few more writers, as at the moment we're all recording each other's songs."

"Stevie Cropper is still the kingpin of the Stax organisation and I'm writing a few songs with him these days. I'll have to buy a tape

recorder while I'm here so I can send back some stuff."

Soul music has come in for some pretty harsh criticism from certain quarters recently. Did Eddie feel its life was limited?

Chess

"No sir. After all, it had been going for years before the public caught up with it, and I think it's still got a few years yet. In my opinion the great old soul men were Johnny Ace and Chuck Lewis, who were recording about ten years ago."



One rather strange ambition harboured by Eddie is to meet Freddie of the Dreamers. Strange, until you remember that Eddie covered "If You Gotta Make A Fool Of Somebody" on his solo LP.

For the record Mr. Greentree is a young 32, born in Montgomery, Alabama, likes chess and fishing—and of course green dollars, hence the nickname. The other stemmed from his passion for rum.

Watch out for him during the next few weeks!

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IS THE YEAR OF THE MONKEES OVER?

This winter, Monkeemania has staggered to a hideous halt. What flourished at the beginning of the year as a repeat of the Beatles has sagged into nothing.

At the BBC there is talk of ending the current Monkees series. Their records are no more sure of reaching number one than anyone else's. The early promise as their young socks galloped into 1967 seems to have petered out.

"They were just cashing in on the Beatles," "They were lucky that's all," "They're not a major force on the pop scene and never were"—that's the sort of remarks we've been getting from people we posed the Monkee puzzle to.

The slide from popularity of a group heralded with more publicity than British Rail and the Egg Board put together has been met with a stunned silence by many. But the general reaction from stars on the Monkees slipping away from the screams is one of very little surprise.

THE TAIL END OF MONKEEMANIA?

Herd's Gary Taylor, for instance, who is now enjoying his own run of popularity with the group voted to be most with us next year, never thought the Monkees added up to much in the first place.

"I think Micky Dolenz is okay and I can see him going on to be a successful actor. Davy's good in the series, but somehow that's where it all ends. I think they were right for the moment, but that moment is swiftly passing."

Dave Dee was a bit more cagey:

"Who can really tell whether a group is slipping or not?

If the Monkees make commercial discs they've no problems and their current one IS commercial. Davy Jones singing on it they're bound to do well with Christmas sales anyway."

Trogg Reg Presley, as benign as ever, was more certain the Monkees deserved to be losing their grips on success.

"I've always maintained that the Monkees were just a built-up publicity product. Their first few series on TV were not bad, but they got monotonous and they didn't seem to have anything else to back it up with. I think they're born actors, but I wouldn't say they

were born musicians. And their choice of records hasn't always been wise—and that's where they've run into trouble. I'm not really surprised they're not as popular as they were."

Andy Fairweather-Low, of the Amen Corner, currently on tour with Jimi Hendrix, thought that the Monkees, like everyone else, were only as good as their next record.

"That's their trouble; they never reached the safe position of the Beatles. I don't regard them as a major force on the pop scene any more. In fact, I don't think they ever were. Leave that to people like the Beatles, Traffic and Hendrix."

Well, that's what the stars think. But what about YOU, the fans. Do you think the Monkees have had their day?

• "I never liked them anyway. There are miles better groups around—like the Cream. It was only luck and their TV series that got them anywhere. 'I'm A Believer' was okay, but I haven't liked anything since. Mind you, they're still popular with girls—my two younger sisters are mad about them."—David Wright, 16, apprentice fitter, Alwington Gardens, Gateshead, Co. Durham.

• "I'm not surprised they're not big anymore. I don't think they deserved it in the first place. It was just constant plug-

ging as far as their TV programme was concerned."—Elaine Charlton, 16, schoolgirl, St. Mark's Road, Hexham, Northumberland.

• "I'd be very pleased if they took the series off. I never did like the Monkees. I don't think they should have had all that fuss made of them—there were better groups around last year."—Anne McNea, 15, schoolgirl, St Swithin's Cottages, Sandon, Essex.

• "They're not my type of group. I don't think they deserved to be as big as they were last year. Their records were okay, but the show's comical—and I don't mean that nicely. They won't mean anything by next year."—Ken Temple, 16, student, Windmill Grove, Portchester, Hants.

• "I don't think the Monkees did an awful lot to deserve last year's success. They were just cashing in on the Beatles, and they were lucky. Their last record wasn't very good and I think the new one is very ordinary. I don't see them lasting."—Julie Whelan, 16, student, Portland Street, Southport, Lanes.

HAVE THE MONKEES HAD IT? FROM THAT ROUND UP IT LOOKS AS THOUGH WE WILL ARRIVE INTO 1968—MONKEELESS!

In the December MUSIC MAKER

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SO HERE you are peeping from the Station, NW1, panting your way going to savour the delectable morsels worked hard for this month's boards to release your sizzling thoughts in flowers that your Auntie can only open to discover £10 in small notes out into the light with pound notes which are pulling at your inside pocket. A voice inside you whispers "go, go, go." But—hang on a minute. London is a BIG city. And where does it swing to help you spend each of those crispies in the best manner is Disc's guide. This and you can't go wrong. (Well, you CAN, but it will be fun.)

CARNABY S

Nearest tube: Oxford Street
Lord Kitchener's Valet: you can just stand and get people if you don't get spending, have selection of uniforms as well as those credibly trendy" and very shepherds' jackets with erred outsides £15 (put a deposit or say you're the Khan).

Kleptomaniacs (not strictly naby Street, though the sphere is still there—it's round the corner in Kingly Street); I deep breath before going where the smell of joss sticks knock you off your feet. just pad happily past 20's girl dresses with fringed and, in a little room at the their specially designed Indian shirts, jackets and Victorian-style dresses. Ave £6 (plus free black and arty looking bag to put it a nice smiling chap who cheques with ease).

Lady Jane: Naturally girl, or the boy who gets with the desire to cart his friend a dress back (the shutting up her moans of didn't you take me too?) Jane is crammed full of skirts, trousers et al. Jayne



ring through the smoke of St. Pancras with excitement because you are at last lights of Swinging London. You have spent hours pulling up the floor-stuffed pink piggy bank with the orange Mabel bought you last Christmas and by dealing it a death blow in the middle of the change. Rushed to the bank and come a crispy, crackling, freshly minted one now lying heavy in your handbag or pocket.

field once bought a mini dress there and caused a riot.

DISCOTHEQUES

Speakeasy, Margaret Street, W1. Nearest tube Oxford Circus.

Hard to get in—no, nearly impossible—if you are not a member and even harder to become one because it's so full. Therefore try to latch on to happy-hippy-scene-goer who belongs. Cost is 10s unless a famed group is playing—then 15s. Once through the wardrobe doors you enter wonderland, which is run with ease and lots of charm by Mr Roy Flynn (smile at him a lot, pump his right hand up and down joyfully, leap about yelling "Georgio Gomelski for ever" and they'll think you're a regular). If you get earache sitting listening to records, drinking (3s 6d light ale, 3s Coke), snuck away into the back and lash out on a meal. You can stare at stars like the Bee Gees, Jimi Hendrix, Jeff Beck, the Who, Ray Tolliday and Kit Lambert between mouthfuls. Omelettes 6s, mixed salad 2s 6d, steak 10s.

Cromwellian, Cromwell Road, SW7. Tube: South Kensington.

First choose your bouncer and smile hard and painfully as you squeeze past him at the door. (They're BIG so wear built-up shoes.) The Crom has a younger clientele than the Speakeasy and is on three levels with lights on. Entrance is 15s, and for that you can stand in Harry's bar and watch Herman, Long John Baldry and the Tremeloes drinking, or go downstairs and dance to "a group."

Try not to make too much

Christmas is here—and so are thousands of visitors from all parts of Britain and the world to see the lights and sights of Swinging London. So much to do. So little time. To guide London's guests through the scintillating scene, Disc's Penny Valentine picks out some places that are absolute 'musts.' Take it from here—and never mind about the devalued £! Just have a swinging time.

noise because the neighbours do tend to complain and then the poor Crom management have to shift the dance floor round. As you leave pass a word of chat to nice blonde Nora at the door, and next time you'll have no trouble getting in. (Cokes 2s 6d and cheese sandwiches on the house).

Marquee, Wardour Street, W1. Nearest tubes Oxford Circus and Leicester Square.

Not strictly a club in the sense of the word, but a great place to see faces and watch good groups that will reach the chart in the next six months. Wear the warm jacket you sensibly bought with you, so that when you stand outside waiting to go in you won't catch 'flu. Entrance is around 5s 6d and Cokes are 1s. The Marquee boasts a splendid innovation in a fully automatic hot dog machine (1s 6d). Go down Tuesdays and you'll see the Beatles watching the Nice.

Bag O' Nails, Kingly Street, W1. Nearest tube Oxford Circus.

"De Bag de Bag de bootiful Bag" is always swinging merrily behind the deceiving wooden flat front. Entrance 15s, leave your coat upstairs and then go down to sit in a sort of orange light. Drinks are around 6s and you can work the fruit machine at 6d a go if you feel lucky. Paul McCartney's private table is on full view to the public and Ben E. King, Ketty Lester and Jimi Hendrix have all left their mark. Brush up on your dancing and see the miniest mini skirts in town.

CHELSEA

Chelsea really means the Kings Road. Nearest tube Sloane Square.

Granny Takes A Trip: Pretty shirts and prettier dresses you

won't find anywhere else—£7. Take your courage in both hands and pretend you are very, very hip before entering the portals.

Quorum: Spend the whole afternoon there in Radnor Walk and nobody will mind. Small and dark, you can still see well enough to chat to Alice's little girl and pick out wool culottes (£6 6s) or a floppy crepe dress (£7 7s). Come out looking like Bonnie if you feel like it in a ground-length, black wool overcoat, long velvet skirt and magnificent silk-frilled shirt with endless sleeves (£9 9s).

Or if you don't want to spend a single 1d just stand around in the street (Saturday afternoons only) and watch the world pass by in glorious Technicolor. You will bump into a million familiar faces including record producer Denny Cordell taking his children for a stroll.

RESTAURANTS

Giaconda: Denmark Street. Nearest tube Tottenham Court Road.

Small café atmosphere. You can sit gazing steadily over your teacup at nearly every group in London who drop in for a quick snack. Dave Dee, Jeff Beck, etc., may be ploughing through sausages and mash any day. If you're going to eat with them while pressing an autograph book into their welcoming hands, take 7s 6d and you'll be okay.

Tea Stall, Battersea Fun Fair, nearest tube Sloane Square, then walk:

It may not sound much, but at 3 am a good place for picking up small chat and seeing interesting human species. 4d for a cuppa. And very welcome, too, these cold evenings.

Wimpy, Marble Arch, W1. Nearest tube Marble Arch:

This bears the distinct advantage of being open 24 hours a day and having the ketchup bottles renewed hourly. Groups stagger in after playing all-night gigs. Buy a pair of cheap dark glasses from Woolly's (2s 6d) so that the bright lights don't blind you. Wimpys 1s 9d. Coffee 1s.

Trattoria Terazza, Romilly Street, W1. Nearest tube Piccadilly:

Expensive, but lash out and you'll see Paul McCartney, John Lennon and Simon Dee padding around the tiled floor. Waiters are charming and helpful and lesser-known Italian dishes (not the girl who takes your coat). Meal with coffee—23s.

Brewmaster, off Charing Cross Road, W1. Nearest tube Leicester Square.

Actually a pub but you can eat roast beef and Yorkshire pud and a variety of salads and sandwiches (5s) propped against the bar, and watch your favourite pop journalists make fools of themselves. Also return home with a variety of extraordinary jokes.

Two I's Coffee Bar, Old Compton Street, W1. Nearest tube Piccadilly.

The place famed for the advent of Cliff Richard. Beatles take friends down there and you sit drinking coffee until they arrive and talk about Tommy Steele in a loud voice (coffee 1s).

CINEMAS

Empire, Leicester Square. Nearest tube Leicester Square.

Still showing "Dr. Zhivago" and if you haven't seen it you must. Entrance 7s 6d. Allow 1s for bar of chocolate and 5s 5d for packet of 20 Benson and Hedges tipped cigarettes (it's a LONG film).

Baker Street Cartoon Cinema, in Baker Street station.

Endless riots of fun to be had there watching Tom and Jerry, Sylvester and Speedy Gonzales, 1s 6d. Bag of salted peanuts to munch noisily 1s.

Biograph, nearest tube Victoria station.

Not to be missed, unluxurious seating arrangements but cheap, cheap, cheap. If you're tired of watching old movies on TV sit in the dark and see them here, where they change the bill three times a week and show two oldies and goldies each time, 2s 6d to get in.

Studio One, Oxford Street. Nearest tube Oxford Circus.

A sort of Walt Disney showcase. If you wept over Bambi you'll love it here. A very jolly pretty atmosphere, every day is Christmas and the place is chock-a-block with schoolchildren having a treat. 3s 6d to get in, and at least 3s for endless choc bars and ice creams.

WAXWORKS

MADAME TUSSAUDS WAXWORKS, Baker Street, W1. Nearest tube Baker Street.

Follow the constant stream of noisy foreign tourists through the glass doors and deposit your 7s 6d at the desk. Ignore the old lady who looks like she has dropped her book (otherwise con-

stant howls of laughter will herald your approach to pick it up from the floor where it is STUCK). Storm round famed wax faces, go and see the Battle of Trafalgar with splendid sound effects. Visit the Chamber Of Horrors and relive the terror of your childhood. After all that, change into 6d and have a go on the amusement machines. Do not kick them when you lose or you will have to pay massive amounts for tilt damage.

GPO TOWER

GPO TOWER, Maple Street, W.C.1. Nearest tubes Warren Street and Goudge Street.

The newest "in" place in London with fantastic view on a clear day over the world. Open from 9.30 am to 9.30 pm. Admission 4s. Jingle 5s noisily in your pocket to buy postcards for back home

and get a special GPO Tower stamp. Also 4s 9d on a tube of Kwells to settle your stomach before taking the lift to the top.

LONDON ZOO

LONDON ZOO, Regents Park. Nearest tube Regents Park.

Swiftly becoming THE place to spend a cheerless winter's afternoon. Recent visitors include Dusty Springfield and Ray Davies. 7s 6d to get in, take a bag of stale bread with you (1s). If you value your sanity also buy a cheap-at-the-price guide of the Zoo for 2s 6d otherwise you'll never get out and you'll probably miss Guy the Gorilla as well. Tut, tut.

And, dear friends of swinging everywhere, if you survive this rough exhausting intro into the habits of little Londoners, please let us know. WE can't.



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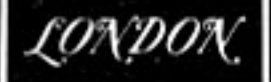


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Christmas means music! DISC presents a SANDIE'S warmth makes winter so sunny!



SANDIE SHAW: "Love Me, Please Love Me". Title song; One Note Samba; Smile; Yes, My Darling Daughter; Ne Me Quitte Pas; Ev'ry Time We Say Goodbye; The Way That I Remember Him; Hold 'im Down; I Get A Kick Out Of You; Time After Time; That's Why; By Myself. (Pye NPL 18205—32s 5½d).

Exactly what is it that makes Sandie sound so super? She can take the most ordinary sentence in a song and transform it into real human emotion.

Her secret is that she is so natural. She may break a note here or there; she can often alter the phrasing from how it was originally intended.

Flair

But no British singer has such absolute flair, so much warmth and great communication. This is a fine LP, and on songs like "Ev'ry Time We Say Goodbye" and "Time After Time," she shows herself as a great romantic, a marvellous "seller" of songs.

This is a refreshing collection. It contains none of her single hits, and is completely new. It's lovely all the way, and Kenny Woodman's arrangements are inspired, too.

British group comprising Diane Ferraz, Dave and George Ford, Keith Anthony, Mike Liston and Barry Reeves, have turned out their first LP, "Can't Break The Habit" (Pye, 32s 5½d). Some good songs, like "You Keep Me Hanging On," "Stay With Me Baby," "Number One Guy" and "Taking Inventory." They try a little bit too hard, so don't come over very relaxed, but it's a promising debut album—and they have a great name!

● **JACKIE TRENT's** new set, "Stop Me And Buy One," proves again how well she can sing—with the right songs. "This Is My Song," "Who Am I" and "Downtown" are good. But perhaps the best thing on the LP is "Stop Me And Buy One," a very pretty song which suits perfectly Jackie's big, heart-full delivery. Nice. (Pye, 32s 5½d).



JACKIE TRENT



LULU

● "Milkman," "Hello Young Lovers," "He Will Break Your Heart" and "Don't Turn Around" are vintage songs from the **MERSEYBEATS**, and they're all on a new Wing LP (10s).

● The **FOUR PENNIES** make some nice sounds, and their absence from the chart these days shouldn't put you off a pleasant new LP on the low-priced Wing label (10s). Included: "Juliet"—which is the title track—"I Found Out The Hard Way" and "Do You Want Me To."

● No wonder "To Sir With Love" was such a giant American hit. **LULU** sings it beautifully, and it's such an interestingly-written song. It's the standout track on the original film soundtrack of the movie, and this and the rest of the songs—including a **MIND-BENDERS** instrumental—makes for a better-than-average film album (Fontana, 33s 6d).

● Loads of **CHUCK BERRY** fans will want a strong R&B Christmas with "Chuck Berry In Memphis" (Mercury, 33s 6d). Chuck's drive never slows down through songs like "Sweet Little Rock And Roller," "Check Me Out," "Ramblin' Rose" and "Goodnight, Well It's Time To Go."

● Still more newbies for blues fans: "Rhythm And Blues" starring **ETTA JAMES**, **BILLY STEWART**, **TOMMY** ("Hi-Heel Sneakers") **TUCKER**; and "Festival Of The Blues" with **MUDDY WATERS**, **HOWLIN' WOLF**, and **SONNY BOY WILLIAMSON**. Both on the Marble Arch label (12s 6d each).



● PETER SELLERS

Goon but not forgotten...

COMEDY records boom at Christmas. Three new albums which ought to do well are:

● **"Mr. Morecambe Meets Mr. Wise"** (Music for Pleasure, 12s 6d). Some hilariously funny stuff here, including "Boom Oo Yatta-Ta-Ta," "Get It Right, Corporal," "Not Now, Later" and "Ton Up Boy."

● **"Goon But Not Forgotten"** (Parlophone, 32s 5½d). The irreplaceable Goons, Spike Milligan - Peter Sellers - Harry Secombe recaptured on "Six Charlies In Search Of An Author" and "Insurance—The White Man's Burden." A "must" for the millions of Goons fans who want a nostalgically funny Christmas.

● **"At Last The 1948 Show"** (Pye, 32s 5½d). Tim Brooke-Taylor, Graham Chapman, John Cleese, Marty Feldman and the lovely Aimi Macdonald on an LP adapted from the Rediffusion TV series, and we all know how good that's been.

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AML 909 (M) AMLS 909 (S)

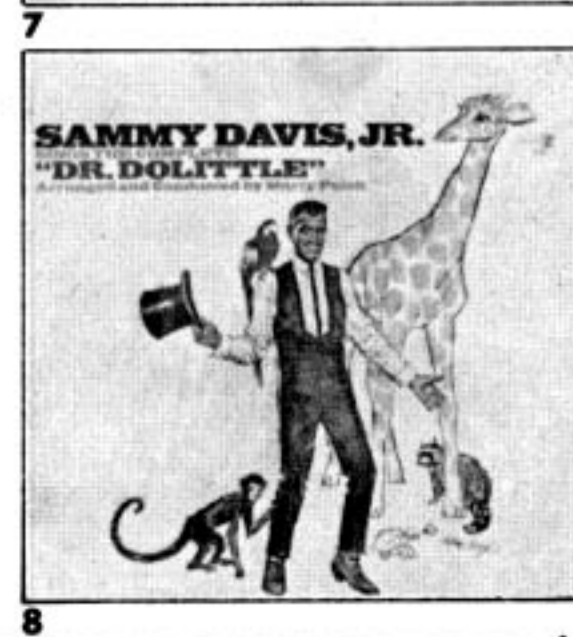
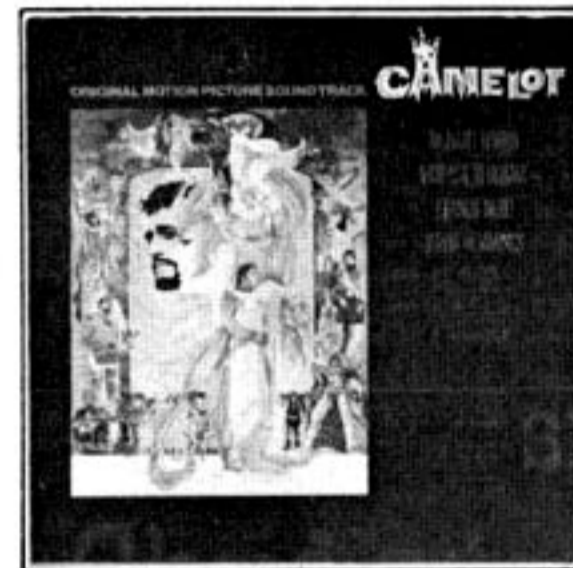
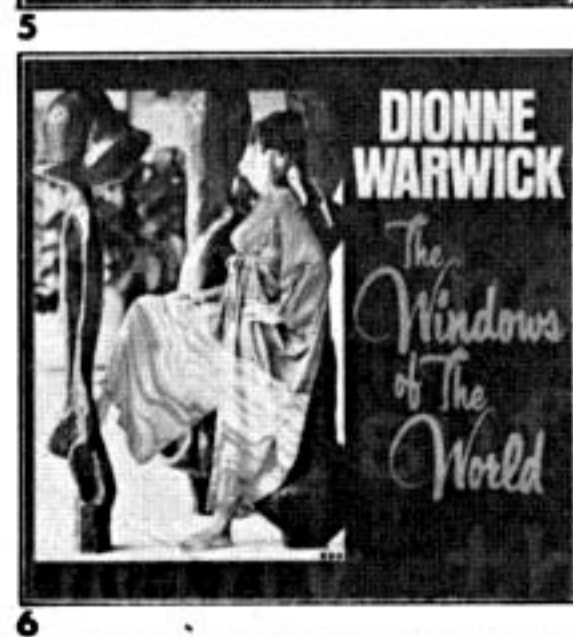
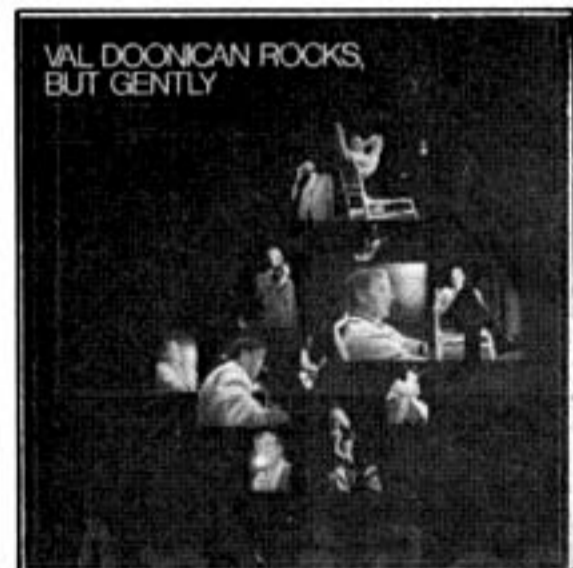
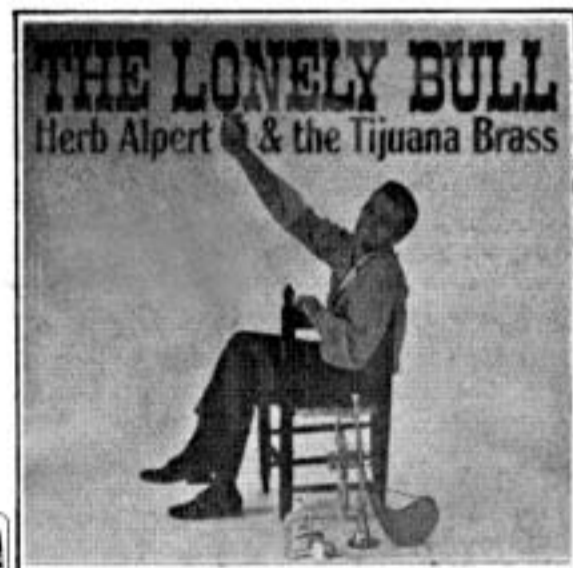
4. SANDIE SHAW
Love Me, Please Love Me
NPL 18205 (M) NSPL 18205 (S)

5. VAL DOONICAN
Val Doonican Rocks, But Gently
NPL 18204 (M) NSPL 18204 (S)

6. DIONNE WARWICK
The Windows Of The World
NPL 28105 (M) NSPL 28105 (S)

7. THE ORIGINAL MOTION PICTURE SOUND TRACK FROM THE WARNER BROS. FILM "CAMELOT"
W 1712 (M) WS 1712 (S)

8. SAMMY DAVIS JR.
Sammy Davis Jr. Sings The Complete "Doctor Dolittle"
RLP 6264 (M) RSLP 6264 (S)



4-page LP Special to make it swing . . .

FOUNDATIONS build on their early success

FOUNDATIONS: "From The Foundations" (Pye, 32s. 54d.). Baby, Now That I've Found You; I Can Take Or Leave Your Loving; Hold Me Just A Little While Longer; Come On Back To Me; Love Is A Five-Letter Word; Call Me; Show Me; Jerking The Dog; A Whole New Thing; The Writings On The Wall; Mr. Personality Man.

Perfectly timed to cash in on the success of the single, this is a very good album. Surprisingly, because many are maintaining that the Foundations are a one-hit group, and TV appearances have made it clear that Clem Curtis is not the world's greatest singer. Listen, however, to this debut album, especially the first side with a very Ray Conniff "Call Me," an excellent "Five Letter Word" and of course the single. Clem's singing is well compensated by a very full band, which does, as Chris Den-

ning points out on the sleeve, capture the Detroit sound.

● "Val Doonican Rocks, But Gently" (Pye, 32s. 54d.) is an incongruous title for 14 delightful songs. Everyone who has seen Val's TV series will know the numbers—his rocking chair songs as they were called, and among the favourites are "Scarlet Ribbons," "If I Were A Carpenter," "Yesterday," "He'll Have To Go" and "The Folks Who Live On The Hill." Nice, relaxed and easy listening.

● Two soul albums that are definitely a cut above the average raucousness: first is "Shake, Rattle And Roll" from Arthur Conley, produced by his overseer Otis Redding. Title track apart, the collection is mainly slow and highlights are the wonderful "A Change Is Gonna Come," which went down so well on Arthur's recent tour, "I've Been Loving You Too Long" and "Baby, What Do You Want Me To Do."

● Better still is "The Percy



● Arthur Conley



● VAL — "delightful"

Sledge Way." Percy is a soul man in a class all his own, creating an atmosphere of romance and peace, without the usual accompanying nausea! On this album Percy takes a selection of the best slow soul numbers and gives them his own very special treatment. Highlights here are Johnny Ace's "Pledging My Love" and Sam Cooke's "You Send Me." (Both Atlantic, 32s. 7d.)

● **Kalaiderscope** is a young and widely-praised British group, who make an early album debut on "Tangerine Dream." Title is fitting as all the self-composed tracks follow a dream pattern. Could easily be labelled pretentious, but nevertheless worth an intent listen. (Fontana, 33s. 6d.)

● **Blossom Toes**, another new group, say "We Are Ever So Clean" (Marmalade, 32s. 5d.) and make some exciting new sounds following the Beatles' musical explorations.

● "Solid Gold Stax" (Stax, 32s. 7d.), includes such gems as Jerry Lee Lewis' "Great Balls Of Fire," Bill Justis' "Raunchy," Carl Mann's "Mona Lisa" and Booker T's "Red Beans And Rice."

● "Dr. Dolittle" albums are pouring out. Two of the latest to hit the shops in time for the Christmas rush are on the Marble Arch label (12s. 6d.) and on Music For Pleasure (12s. 6d.).

● With the enormous interest in the "Camelot" film, the original soundtrack LP pops up on Warner Brothers (35s. 3d.). It's a real "family" album, a good gift, possibly for your aunt.

● **Kinks** fans should be all set for a Ray Davies-happy Christmas! "Sunny Afternoon" is the title of a new LP on the Marble Arch label (12s. 6d.), and it has "See My Friends," "Louie Louie," "Dedicated Follower Of Fashion," "Dead End Street" and other Kinks tracks. A bargain.

● Christmas parties need instrumentals as well as singers. The Joe Loss Orchestra's "Dancing Down Memory Lane" is a good stand-by, with tunes like "Ain't We Got Fun," "Just In Time" and "Blue Skies" all ready for dancing (Music For Pleasure, 12s. 6d.). And the piano of Laurie Holloway is nice and restful on "The Great Piano Hits, Holloway Style" (Pye, 32s. 54d.).

MOODIES move on

MOODY BLUES with the London Festival Orchestra conducted by Peter Knight: "Days Of Future Passed." (Deram, 32s. 7d.) The Day Begins; Dawn; The Morning; Lunch Break; The Afternoon; Evening; The Night.

This is a brave and worthwhile venture, blending one of the country's most interesting groups with an orchestra to provide a rich, stimulating album that sets out with an idea. That idea is to paint a picture of a day.

It has moments of rare beauty, with the Moodies in warm, sensitive mood, perfectly complemented by some lush orchestral work.

To produce an LP is relatively simple. It is a work of art to blossom into the field of inspired creation. The Moodies have achieved it here, and every pop fan should hear the result.



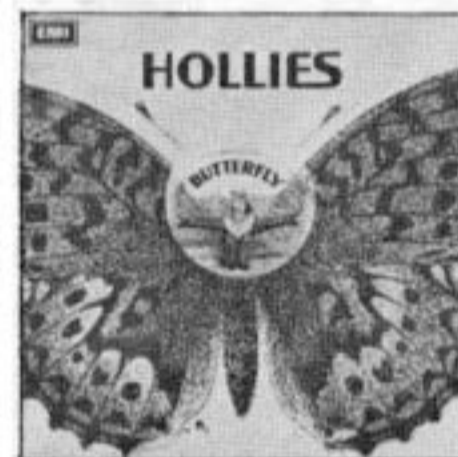
BUY AN EMISTAR THIS CHRISTMAS



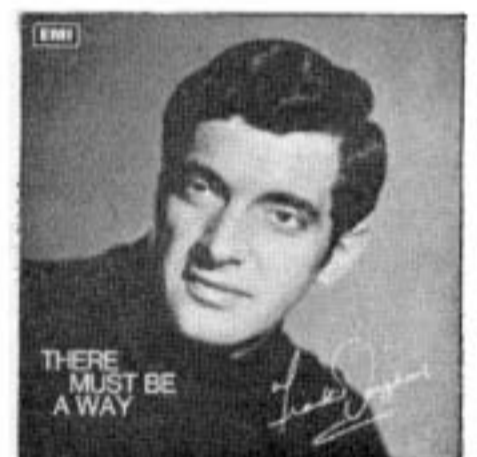
BOBBIE GENTRY
Ode To Billie Joe
Capitol T2830 @ ST2830 @



THE BEACH BOYS
Best Of The Beach Boys VOL 2
Capitol T20956 @ ST20956 @



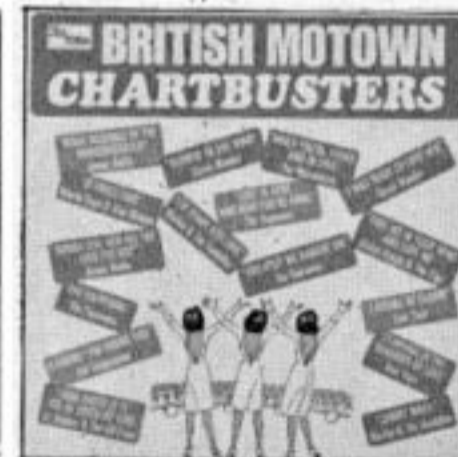
THE HOLLIES
Butterfly
Parlophone PMC7039 @ PCS7039 @



FRANKIE VAUGHAN
There Must Be A Way
Columbia SX6200 @ SCX6200 @



GENE PITNEY
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New Single	Never Wed an Old Man	MM551
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David McWilliams	Singing Songs by David McWilliams David McWilliams Vol 2	MMLP2 SM/MMLP10

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● Beach Boy Brian



● C is for CLIFF!

A is for: Albums for Christmas, which we're talking about; **Animals**, with **Eric Burdon** and "Winds Of Change" (MGM—32s. 5½d.)—one of our November albums of the month; **Arthur Conley**, probably the biggest soul success of the year with "Sweet Soul Music" and "Shake Rattle And Roll" (Atlantic—32s. 7d.) and the inimitable "A **Edge Cutler** And The **Wurzels**" (Columbia—32s. 5½d.). Let's also not forget **Herb Alpert**, the maestro of the South American trumpet, and one of the most consistent album sellers of the year. Choose from many albums each as good as each other and all on A&M (32s. 5½d.).

B is for: **Beatles** and "Sergeant Pepper's Lonely Hearts Club Band" (Parlophone—32s. 5½d.), likely to become our Valentine Award LP of the Year; **Bee Gees** and "The Bee Gees' First" (Polydor—32s. 5d.), establishing the group as an important addition to the British scene; and "Best Of The **Beach Boys**—Volume II" (Capitol—32s. 5½d.); not forgetting the **Bonzo Dog Doo-Dah Band** and their "Gorilla" (Liberty—33s. 6d.).

C is for: **Cliff Richard**, rocking and rolling on "Don't Stop Me Now" and gospelling on "Don't Stop Me Now" (Columbia—32s. 5½d.); **Vikki Carr**, and the album dedicated to the smash single—"It Must Be Him" (Liberty—33s. 6d.); "Country My Way" by **Nancy Sinatra** (Reprise—35s. 3d.); and "Cosmos Sounds" (Elektra—35s. 6d.) undoubtedly the most unusual horoscope ever made.

D is for: "A Drop Of The **Hard Stuff**" and "More Of The **Hard Stuff**" and the **Dubliners** (Major Minor—32s. 7d.); and more of old Ireland with "David **McWilliams**—Volume II" (Major Minor—32s. 7d.); **Dave Dee, Dozy, Beaky, Mick and Tich's** "Golden Hits" (Philips—33s. 6d.); **Drifters'** "Save The Last Dance For Me" (Atlantic—32s. 7d.); and the delightful **Dusty Springfield's** "Where Am I Going" (Philips—33s. 6d.).

E is for: **Engelbert**, of course, and "Release Me" and "The Last Waltz" (Decca—32s. 7d.), both among the year's top sellers; **Elvis**, who bashes on regardless with "How Great Thou Art" (RCA—32s. 7d.); **Jackie Ed-**

wards' "Premature **Golden Sands**" (Island—32s. 6d.); and "Every Little Bit Hurts," featuring all the old hits by **Spencer Davis** and **Stevie Winwood** (Wing—10s.).

F is for: "Four Tops Live" and "Four Tops Reach Out," by **Tamla - Motown's** most successful group (32s. 5½d.); **Fame**—the **Georgie** variety with "Two Faces Of **Fame**" (CBS—32s. 7d.) and "Hall Of **Fame**" (Columbia—35s. 3d.); also the **Fifth Dimension**, original recorders of "Up, Up And Away" (Liberty—33s. 6d.); and **Four Seasons**, together with **Frankie Valli** and "Four Seasons Christmas Album" with such festive favourites as "God Rest Ye Merry Gentlemen" and "The First Noel" (Philips—33s. 6d.).

G is for: "Golden Age Of **Lonnie Donegan**" (Marble Arch—12s. 6d.) featuring every hit from the great skiffle genius; "Greatest Hits Of **Tony Bennett**" (CBS—32s. 7d.) for some fine quality sounds; **Gene Pitney**—"Big Sixteen—Volume III" (Stateside—32s. 5½d.); also for "Gorilla" (see B); and "Groovin'" (Atlantic—32s. 7d.) by the **Young Rascals**, who nearly came here, but left some

BEST BUYS FOR 1967...

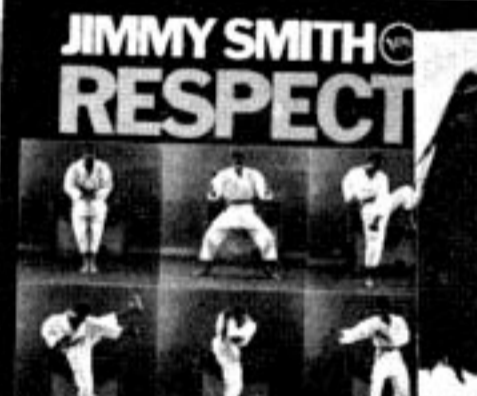
very fine music; not forgetting "Golden Hits Of **Peter, Paul And Mary**," that fine folk trio who never fail to delight (Warner Brothers—35s. 3d.).

H is for: **Buddy Holly** and "Greatest Hits" (Ace of Clubs—20s. 9½d.), proving that his legend will never die; **Tim Hardin's** "If I Were A Carpenter" (MGM Verve—32s. 5½d.), one of the most beautiful albums of the year; and **Anita Harris**, who unbelievably has not had an LP since "Something In My Orchard" (CBS—32s. 7d.) last January.

I is for: **Janis Ian**, "Society's Child," an extraordinary, mature folk record for a girl of just 15 (Verve—32s. 7d.); "If I Were A Carpenter," recorded not only by **Tim Hardin** but also **Bobby Darin** (Atlantic—32s. 7d.); "Images," the last and best album by the **Walker Brothers** (Philips—33s. 6d.); and the **Incredible String Band** with "5,000 Spirits Or The Layers Of The Onion" (Elektra—35s. 6d.), folk music that really is—**incredible**.

J is for: "Jigsaw" by the **Shadows** (Columbia—32s. 5½d.); **Jefferson Airplane's** "Surrealistic Pillow," which touches on subjects hitherto unmentionable in pop music (RCA—32s. 7d.); **Joan Baez** and "Joan," latest in long line of beautiful folk collections (Fontana—33s. 6d.); **Paul Jones** with the music from the controversial "Privilege" (HMV—32s. 5½d.); and his namesake **Tom**—on "Live At The Talk Of The Town" (Decca—32s. 7d.).

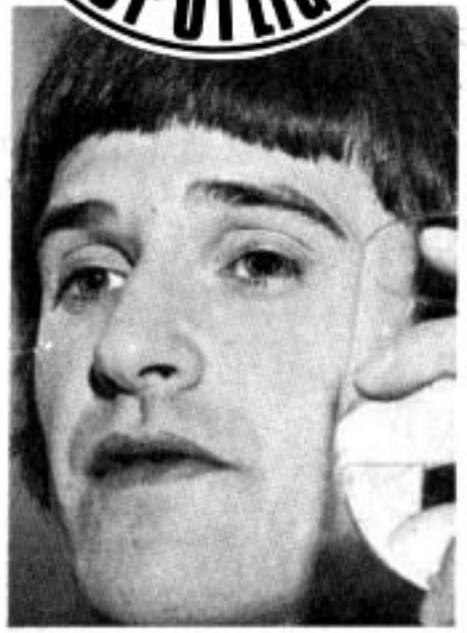
K is for: **Kinks** and "Something Else By The Kinks" (Pye—32s. 5½d.), which contains not only the beautiful "Waterloo Sunset" but also "Death Of A Clown"; also "King **Freddie** And His Knights" (Columbia—32s. 5½d.), proving that old Mersey men die hard; and **Ben E. King's** lovely "Spanish Harlem" (Atlantic—32s. 7d.). Also stands for the **King** himself, **Elvis Presley**, with "How Great Thou Art" and "Double Trouble" to add to the never ending line of his LPs.



- "Gone With The Wind" (original) MGM-C-8056 MGM-CS-8056
- "Far From The Madding Crowd" MGM-C-8053 MGM-CS-8053
- "Dr. Zhivago" MGM-C-8007 MGM-CS-8007
- Astrud Gilberto VLP 9187 SVLP 9187
- Kim Weston MGM-C-8055 MGM-CS-8055
- Connie Francis MGM-C-8054 MGM-CS-8054
- Stan Getz VLP 9186 SVLP 9186
- Walter Wanderley VLP 9188 SVLP 9188
- Jimmy Smith VLP 9182 SLVP 9182
- Righteous Brothers VLP 9183 SVLP 9183
- Eric Burdon MGM-C-8052 MGM-CS-8052
- Jimmy Witherspoon/Jack McDuff VLP 9181 SVLP 9181
- Mothers of Invention ("Freak Out") VLP 9154 SVLP 9154
- Mothers of Invention ("Absolutely Free") VLP 9174 SVLP 9174
- Velvet Underground VLP 9184 SVLP 9184

MGM Records Ltd 2 Dean Street London W1 REG 8321

Christmas LP alphabet



● K means RAY DAVIES!



● G is for GENE

... by DAVID HUGHES

L is for: **Love**, the musical kind, the brilliant West Coast group and its album "Da Capo" (Elektra—35s. 3d.); "Live At The Pickwick" with London's talented **Peddlers**; **Lovin' Spoonful**, who have made enough good music for a "Best Of The Lovin' Spoonful" album (Kama Sutra—32s. 5½d.); and **Little Richard**, the rocker who can still produce albums like "The Incredible Little Richard" (Polydor—32s. 6d.).

M is for: **Motown**, as in Tamla. "British Motown Chart Busters" (32s. 5½d.); "The **Marvelettes**" (32s. 5½d.). Also for **Mamas And Papas** "Deliver" (RCA—32s. 7d.) and **Matt Monro's** "Invitation To The Movies" (Capitol—32s. 5½d.). **Moody Blues**, back from an overlong absence with a fantastic album "Knights In White Satin" (Deram—32s. 7d.).

N is for: **Niddle Naddle Noo**, which could best describe "The Best Of The Goons" (Parlophone—32s. 5½d.); also for **Nice**,

which **Small Faces** fans might well use to describe "Small Faces" (Immediate—33s. 6d.); and for **Nostalgic**, the mood created by "Petula Clark's Hit Parade" (Pye—32s. 5½d.).

O is for: **Orbison**, the Big O, and "Orbisongs" (Monument—32s. 7d.) like "Pretty Woman" and "I'd Be A Legend In My Time"; **Orbison** and "Roy Orbison Sings Don Gibson" (London—32s. 7d.); also for "Originals From **Marvin Gaye**" (Tamla—32s. 5½d.), like "Can I Get A Witness," "Stubborn Kinda Fellow" and "Baby Don't You Do It."

P is for: **Pink Floyd**, who left their lights and psychedelia behind and surfaced with "Piper At The Gates Of Dawn" (Columbia—32s. 5½d.), loved by many, incomprehensible to more; also for **Paul and Barry Ryan** and an album called "The Ryans—Paul and Barry" (Decca 32s. 7d.); and "Parsley, Sage, Rosemary and Thyme" by **Simon and Garfunkel**, which is one many will treasure for years (CBS—32s. 7d.).

Q is for: "Queen Alone," by **Carla Thomas** (Stax—32s. 7d.), the Queen without her King (Otis Redding); also for **Queuing**, which is what fans have been doing for months to obtain the **Scott Walker** album.

R is for **Rolling Stones**, whose new album has been anxiously awaited for months, and "Big Hits, High Tides And Green Grass" (Decca—32s. 7d.); **Righteous Brothers**, the masters of blue-eyed soul with "Righteous Brothers' Greatest Hits" (Verve—32s. 5½d.); **Raymond Lefevre Orchestra**, whom Radio Caroline have played and you have loved on "Raymond Lefevre" (Major-Minor—32s. 7d.).

S is for: **Soul**, **Stax**, and **Sam and Dave**, all combined on "Double Dynamite" (Stax—32s. 7d.); "Stax/Volt Tour In London, Vols 1 and 2" (Stax—32s. 7d. each) which captures all the atmosphere of the show; also for "Sunshine Superman" by **Donovan** (Pye—32s. 5½d.) for which we all waited so patiently and by which we were so delighted!

T is for: **Tony Bennett**, the quality singer of all time, and "Tony Makes It Happen" (CBS—32s. 7d.), which he really does; "Take It Like You Find It" which sums up the work of **Aretha Franklin** (CBS—32s. 7d.).

U is for: "Up Tight And Outa Sight," which could easily describe **Stevie Wonder's** "I Was Made To Love Her" (Tamla—32s. 5½d.); "Universal Soldier," **Donovan's** masterpiece, used to title a revival of old folk (Marble Arch—12s. 6d.).

V is for: "Velvet Underground and Nico," which **John Peel** and his many followers can tell you all about (Fontana—33s. 6d.); "**Vanilla Fudge**," who came and went, leaving behind a controversial debut album (Atlantic—32s. 7d.); and **Vaughan**, as in **Frankie Vaughan Song Book**" (Philips—38s.).

W is for: **Walker Brothers**, who split this year, leaving behind "The Walker Brothers Story" (Philips—38s.), with notes by

our own **Penny Valentine** and two dozen hit songs; **Scott Walker**, who made his solo debut with "Scott" (Philips—33s. 6d.), rated by many as the best album of the year; not forgetting **John Walker's** "If You Go Away" (Philips—33s. 6d.), which is released this month. Also for **Washington**, **Geno**, of course, and "Hipsters, Flipsters, Finger-Poppin' Daddies" (Pye—32s. 5½d.).

X is for: **Xtra**, that enterprising little label that has released so much good blues and folk albums over the year (all at 32s. 5½d.).

Y is for: "You Never Can Tell," a further collection of **Chuck Berry** hits (Marble Arch—12s. 6d.); "You Only Live Twice," the soundtrack from one of the year's most successful films (United Artists—32s. 5½d.);

Z is for: **Zappa**, prefixed by **Frank**, who leads the **Mothers of Invention** on "Absolutely Free" (Verve—32s. 5½d.), surely the weirdest record of any description to hit our shores over the last 12 months.

PSYCHE SOUNDS '67

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				Southampton	Watford	Elephant & Castle	

Half A Sixpence isn't devalued!



"HALF A SIXPENCE" (U). Starring: Tommy Steele and Julia Foster. World Premiere: Astoria, Charing Cross Road, London, on December 21.

If the phrase "all round entertainer" has worn a bit thin by now, it's a pity—because that's really the only way to describe Tommy Steele. He's one of the few pop stars to successfully graduate from the screams, advance into acting and still maintain a universal appeal.

"Half A Sixpence" must undoubtedly rank as one of the sparkling highlights of his spectacular career. It more than justifies the mint of advance publicity—bright bus posters shrieking the hit line "Stick it in your family album!" acres of advertising—in fact, Tommy Steele at our every turn.

"Sixpence," in case you didn't know, is the screen version of the sensational stage show, based on H. G. Wells' best-selling novel "Kipps." It's a truly brilliant production, a master among musicals and probably the best family entertainment since Walt Disney.

Tommy turns in his best performance to date. He's so incredibly versatile. At times there are distinct traces of all the entertainment "greats" of our time. You'll see Stan Laurel in his expressions, the comedy of Chaplin in his character, and the agility of Fred Astaire in his flashing feet.

He sings, dances and acts as though it's the easiest thing in the world. And to him it obviously is!

"Alfie" girl Julia Foster (wife of pop singer Lionel Morton) has the golden opportunity as Tommy's leading lady and grabs the part with both hands.

And in these dreary days of Devaluation, "Half A Sixpence" is jolly good value!

MIKE LEDGERWOOD

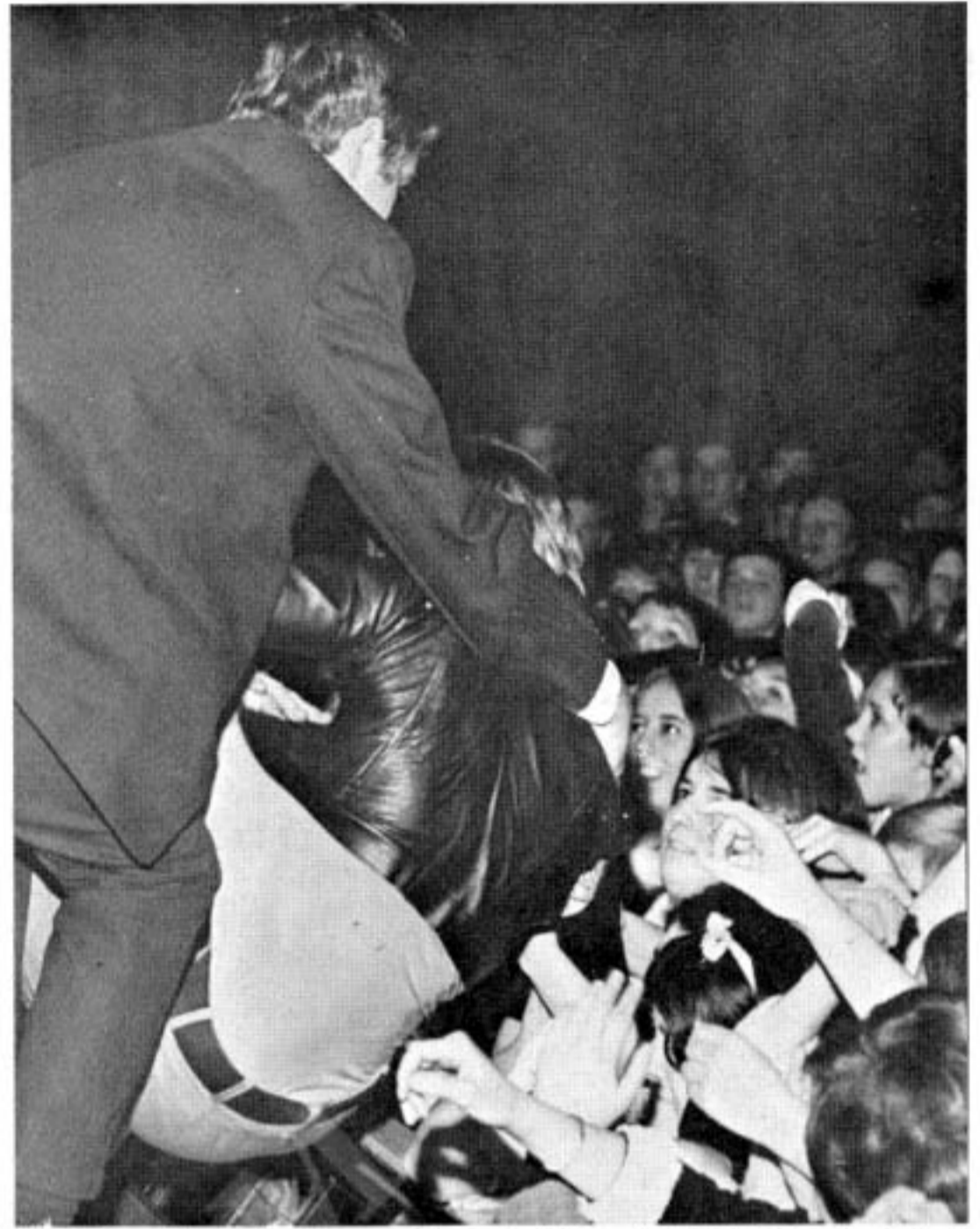


IT has been said that the real test of a star's popularity is judged by how many times he is pulled off stage in the middle of an act by excited, screaming fans.

If that's true, then the boy in the leather jacket going over and under for the

hundredth time is well on his way to the top.

Who is he, the one person who has brought fainting, stampeding, jostling, stamping fans back onto the scene? None other than Peter Frampton, lead singer of the Herd, who was caught right in the



middle of a dangerous dive off-stage by Disc photographer Harry Goodwin. It happened during the group's act at Manchester's New Century Hall last Saturday night.

A star in the making? Made, we'd say!

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"... Ernest Wilson adds a further jewel to your medal-test library..." Patric Plumb, Dance News, Nov. 1967.	FRANCE
QUICKSTEP — Just one of those things, My heart stood still, The music goes round and round, The lonely Gaoherd, Sixteen going on seventeen.	AUSTRALIA
WALTZ — Roses of Picardy, Santa Lucia, In a little Spanish Town, Tracy.	NEW ZEALAND
SDX 3922 DANCING TIME No. 22	S. AFRICA
"... ideal rhythm..." Ballroom Dancing Times, Nov. 1967.	HOLLAND
SLOW FOXTROT — Theme from Dr. Zhivago, Poor Butterfly/You brought a new kind of love to me. WALTZ — Edelweiss, Shirley Poppy. . . . "refreshing sound . . . clean classical style" . . . — Dance News, Oct. 1967.	DENMARK
SDX 3921 DANCING TIME No. 21	NORWAY
"... Delightful!" Dance News, Oct. 1967.	CANADA
QUICKSTEP — Minnie, Music, music, music. Baby face. Do re mi. Shine. SLOW FOXTROT — The sound of music, Two shades of blue.	AUSTRIA
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JONATHAN KING COLUMN

I HAD a very odd dream last night. I was up on a frothy white cloud looking down into a dark pit below. It was a seething hole of movement—flashes of grey and red sparkled through the cumulus as I peered towards it. I took out my binoculars and tuned in my extremely powerful directional microphone.

A tall, fair haired, angelic looking singer had made a brilliant record. Amidst swirling brass he told the story of "Jackie." It was a truthful, lyrical tale, but bald, dim ogres were sneering and complaining. Moaning about "risque" content — only valid in an "art form." Grumbling about colourful truth — "children shouldn't be told such things."

"What an odd dream," I thought. I closed my eyes for a moment, and when I opened them again the scene had changed. There was rhythm below, and pounding through it all was a sound. I strained my ears, and the soulful cry echoed up. "Piece of my Heart" — Erma Franklin.

I lay peaceful, listening to more. The Supremes — good but not best, and not quite good enough. Long John Baldry at number one provoking gentle David Jacobs to outbreaks of sarcasm. Best ballad performance in a long time; but at London Marquee on Thursday John's professional skill was unbelievable. Pitney's heart; the scales of David and Jonathan; Farlowe's d'Abo; Cat's storied structures; the Davies rhythm and the trail of the Zombies — these are the bells of Christmas.

I blinked my eyes, and saw the Beatles. "Hello — Goodbye" in colour. But I was alone. In a three minute send up of miming, two synchronised "ooo's" have deprived us of much pleasure in the last seven days. Thank you, the Musicians Union.



PLEASE tell me something about the Electric Prunes, who I believe, are coming here soon. — Anne Raymond, 75 London Road, Bath.

● Quite correct, Anne. The Prunes are already here, and will be in Bath on December 4. Group is based in sunny Los Angeles on the American West Coast and comprises: James Lowe (22)—lead singer and harmonica; Michael Gannon (20)—rhythm guitar and harmony vocalist; Michael Weakly (21)—drums; Ken Williams (19)—lead guitar; and Mark Tulin (19)—bass guitar. And when you hear them stand by for blasting—they use eight separate amplifiers,



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Pop the Question

which is pretty powerful stuff! WHAT is the record that introduces Radios 1 and 2 at 5.30 a.m. every morning?—John Morrell, 78 Branes Crescent, Sutton-in-Ashfield, Notts.

● It's the "Radio 1 Theme" by George Martin's Orchestra, available on a United Artists single. WHAT are the most recent releases on Tamla-Motown? — R. Hogg, 6 Brookside Close, Barnet, Herts.

● Temptations—It's Still You That I Love; Diana Ross and Supremes—In And Out Of Love; Miracles—I Second That Emotion; Marvin Gaye/Tammi Terrell—Your Precious Love; Detroit Spinners—For All We Know; Barbara Randolph — I Got A Feeling; Gladys Knight and Pips—I Heard It On The Grapevine; Stevie Wonder—I'm Wondering.

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WHAT'S WRONG WITH A BIT OF BRASS?

DISC STAR LETTER

CRITICS ask why we use session men on "From The Underworld" and "Paradise Lost" when we haven't a hope in hell of reproducing the same sound on stage. Of course we can't reproduce it on stage. We don't pretend to.

At live shows we sing the brass parts on both numbers, and nobody has complained yet! Some people have even said that they thought it was better than the records.

However, the basic reason for using a brass section on the sessions was that it suited the songs. It made them as near perfect as possible. And surely that's the whole idea of making records in the first place! — **ANDY BOWN**, Beckenham, Kent.



Engelbert: stop the 'porridge-and-mince' bit



Engelbert: off-putting

SAW Engelbert at Bristol—beautiful voice, endearing self-consciousness, he's absolutely gorgeous! The only off-putting thing about him is his "porridge-and-mince" hard times bit. Surely this is nothing to shout about—most of us have to do things we don't want to do so our families are decently fed! — **MRS. PAMELA LUFFMAN**, 119 Sundridge Park, Bristol.

I SUPPOSE the devaluation of the £ will mean an increase in record prices. An answer to the problem could be one-sided singles. Even if the record sold at three shillings below the normal price, instead of half-price, the record companies would still make a profit. — **DAVID CUTLER**, 19 Woodlands Road, Surbiton, Surrey.

• Note: Record companies had no plans to increase prices at presstime.

Foundations sound six years old . . .

WITH the Foundations high in the British chart, isn't it time the myth of Britain's "progressive" pop scene was squashed once and for all? The whole conception of the record, lyrics, time and presentation reek of something made around 1961. Progressive groups like Love, Mothers Of Invention, the Velvet Underground and Country Joe and the Fish must feel like giving up when they look at the British chart.—**J. L. SKELLETT**, 207 High Street, Old Fletton, Peterborough.

As we are asked to vote for our favourite artists in Disc's Valentine's Day Poll Awards, it is time to prove we are not as big a bunch of losers as the PMG thinks. The name "Johnnie Walker" in the space marked "Top Disc Jockey" would prove Disc readers are still loyal to Caroline. — **DAVID AMBROSE**, 17 St. Mary's Road, Colchester, Essex.

HOLLIES' new LP "Butterfly" should be retitled "Graham Nash accompanied by the Hollies." He sings nearly every track. Allan and Tony have just as good voices, and Allan is lead singer. — **"T.H."**, 160 Portland Street, Waltham, London.

ALTHOUGH the Hollies are not in this country they were supposed to be studio guests on "Top Gear" on Sunday—but they sang exactly the same songs as they did on "Top Gear" four weeks ago. Surely the BBC realises fans do not want to hear the same songs again in such a short time. — **C. A. GULLEY**, 28 Wooler Street, London, S.E.17.



Foundations . . . record reeks of something made in 1961

Does anyone understand the Floyd?

PENNY Valentine's review of the Pink Floyd's record makes me wonder if the Floyd or their manager COULD explain what they are trying to do musically. Most of the "progressive" groups have their faithful followers who understand their music—but it reminds me of the story of the king and his non-existent new suit of clothes.—**MISS C. HODGETTS**, 18 Lime Grove, Birmingham 19.

Make Nov. 5 JONATHANKING DAY!

WHY do we have to suffer Jonathan King's ramblings? His column is drab, uninteresting and insignificant. His remarks about the Beach Boys were unjustifiable. If instead of criticising them he sat down and actually listened to the perfection of "Smiley Smile" or the fantastic progressiveness of "Wild Honey," his comments might be a little less critical. Next November 5, instead of burning effigies of Guy Fawkes let's burn effigies of Jonathan King. — **KIE MISKELLY**, 160 Beverley Rise, Carlisle, Cumberland.

• Anyone who has not bought Pitney's new single because of "Dream World" on the flip will be pleased to know it has been changed to "Where Did The Magic Go?"—**P. FARRIER**, 58 Sturry Road, Canterbury, Kent.



Move's Carl: 'Ignorant' fans

• Beatles' new record "Hello, Goodbye" is great, but why have they issued "I Am The Walrus," which is included in the "Magical Mystery Tour,"

EP as the B-side? I am a loyal Beatles' fan, but I don't need two copies of the same song to prove it.—**GRAHAM LILLEY**, 53 Shaws Road, Birkdale, Southport.

• I was disgusted with Sheffield people on November 17 because during the Hendrix/Move show they wouldn't listen and didn't show much appreciation. I hope the Move don't think these ignorant people are typical of everyone in Sheffield—some of us appreciate talent when we see it. — **MARION HOWARD**, 415 Ecclesall Road, Sheffield.

• I'll go insane if Jimmy Young

continues to play the same records. It is a sure bet he will play Engel's "Last Waltz," the Move's "Flowers," Donovan's "Mountain" and Bee Gees' "Massachusetts" pretty well every day. There is no contrast in his shows whatsoever, and I have stopped listening now. Legalise Caroline, please! — **PETER ORMAN**, 64 Redwell Road, Gloucester.

• Isn't it time Gary Walker gave something back to his fans? They have been loyal for over six months but still Gary stays hidden. Surely he could have made a record by now—or is our happy-go-lucky drummer boy content to see his fans suffer? Every week that goes by a new group appears and Gary loses fans—soon ALL his fans will be ex-fans. — **SUE WALTON**, 2 Sq. Des Villebenettes, 78, Marly Le Roi, France.

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CLUES ACROSS

- See "9"
- It wants breaking, party-wise (3)
- 9 and 7. Several copies of The Kinks number? (6, 8)
- 10 and 12. Hombres' title (3, 2, 3)
- One-time popular vehicle (3)
- See "10"
- She follows Jay! (3)
- Some ill-mannered girl! (3)
- For the guy or Valentine (5)
- Are they not hits with the boys? (6)
- The source of Eve (3)
- Show state! (8)

CLUES DOWN

- Number by Dave Dee and Co. (7)
- Spot of dirt (4)
- Quaint little fellows (6)
- Religious classic (5)
- It's the way that you say it! (7)
- The way Keith goes? (4)
- Soul Stirrers' number (2, 3, 2)

- 24 hours for Miss Weld (7)
- Member of a mammalian group (6)
- Poet who made a TV hit! (5)
- Role for some (4)
- There's a hole in mine (4)

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PENNY VALENTINE

BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS



GEORGIE: how nice to welcome him back

BALLAD Of Bonnie And Clyde (CBS)—Really it's always been hard in the past to judge exactly what sort of record was going to take George into the chart, and it hasn't been helped by him moving into a more jazzy groove than the public was ready for.

Therefore how nice to welcome him back to the top of the chart with this record—and if you think that's a piece of risky prediction wait until you've heard this. Georgie very much at home on a very clever song, the tune of which I've DEFINITELY heard before but can't place. There are some evocative sound effects of machine guns, screeching cars and sirens and some nice cool piano. All handled with superb casualness, it will be even bigger in America. Oh yes.

OUT TOMORROW

FOUR TOPS

WALK Away Renee (Tamla Motown)—My, my, WON't Jonathan King be pleased—he said they should release this, the only outstanding track on the group's latest LP, as a single, and they have. More power to his elbow.

Anyway that's enough of that. What it all means is that the Tops will have a good big hit which is

lovely because at last they might come back to England—and if you think I am biased then you're dead right, we need a few more scenes like that. Their version of the Left Banke number is taken at different pace with Stubbs growling and pouncing—yum. Buy it.

OUT TOMORROW

RAY CHARLES

YESTERDAY (Stateside)—I don't know why I love this version of

HERD: NOT ONE HIT WONDERS!

PARADISE Lost (Fontana)—I must say in the past six months the group that has impressed me most apart from the Bee Gees has been the Herd.

Some groups come along that you know aren't going to be one-hit wonders, even if they're not recording their own way-out indiscernible material and doing weird and wonderful things on stage, and the Herd is one of these.

This record proves it—very much in the vein, and a wise move too I feel at this stage—of "From The Underworld" with that doomy backing and Frampton clawing away in front. It starts with a piece from David Rose's "The Stripper." Since the song is about lost innocence that figures, though I would have preferred it not to have come back at the end. But that's a small point. More important is that it's going to be a smash.

OUT TOMORROW

CAT STEVENS

KITTY (Deram)—Cat Stevens is another of those people who over the months I have really come to expect much too much of on record.

He is in the very difficult position of having written some incredibly beautiful and moving songs (catch his new LP and hear for yourself) which are just not single material. So when it comes to doing a single he ties himself down to writing his simplest and most effective material.

This is just that, shades of "Matthew" and "Gonna Get Me A Gun" and it grows on you. Kitty is in fact his money and has nothing, as I first thought, to do with a girl coming out of prison. His voice has improved beyond measure and I love to hear him sing. You'll need a few listens and then you'll be singing the chorus, and Cat will be back in the chart, which will be very nice.

OUT TOMORROW



George Fame: sound effects of machine guns and cars

QUICK SPINS

A SUPER record that made me laugh because it reminded me of something secret was "Requiem" by the **CHOCOLATE WATCH BAND**. The actual song is vaguely Herd-like in form with a humming backing and lead singer but it has a marvellous chorus and a very odd twist in the lyrics. I like playing it and it would be nice if it were a hit (Decca).

WAYNE FONTANA pops up again not sounding at all like himself on "Gina," a track from his LP which has a lush film string backing that sweeps it away and plunks it right down in a sort of samba rhythm (Fontana).

An incredibly American-sounding record is "Headin' For A Heatwave" by the **SPECTRUM**. The actual song is something the Drifters might have come up with. The lead singer is really great with a coarse clawing voice and there's a jazzy feel about the brass opening up. Beautifully made (RCA).

"Long Day's Flight" by the **ELECTRIC PRUNES** will please a lot of people I know. Certainly it's an improvement on past offerings from them and since they're coming in who knows what will happen. It is not a record I enjoy playing (Reprise).

TINTERN ABBEY have a song called "Beside" which sounds very much like "Morning Dew." A gentleman in my office digs it very much and I must say it's pleasant with a bolero piano beginning and then a lot of together things going on. But that's all really (Deram).

Turn over "Seuls Au Monde"—a very ordinary little French song sung by the great **MIREILLE MATHIEU**—and you'll find her version of "The Last Waltz," which as I pointed out bravely to composer Les Reed last week sounds SO much better in French (Columbia).

Very clever opening to "Matrimonial Fears" by the **CYMBALINE** with dream-like wedding ceremony destroyed by the chap's morning alarm call. Nice. The song's pleasant too (Philips).

AYNSLEY DUNBAR RETALIATION have a large sect following who will all love "Warning" with its rather dead sounding voices and Clapton-like guitar (CBS).

"Meet The Sun" is a rather sad little song that suddenly sunnily opens up and is sung nicely by **GUY FLETCHER** (Pye).

THE TICKLE are supposed to have worked out the exact formula for having a hit, so I listened to "Subway" with some interest. Actually it's not at all bad with a "Hey Joe" opening and clever formation but absolutely no tune (Regal Zonophone).

Skipping through the wet clover come **TINKERBELLS FAIRYDUST** who manage to sound just like something from "Midsummer Night's Dream" on "Lazy Day" (Decca).

Air raid sirens begin "Espirit De Corps" by the **PEEP SHOW**. I don't go for the lead singer's voice much but the song is clever and the guitar arrangement beautiful (Polydor).

When I first heard "Strawberry Window" by **STUDIO SIX** I thought it much too clever and complicated by far. On reflection, though it's still hard to sit and listen to, it's a little easier to understand, with old "Molly Malone" being played on sawing bass (Polydor).

BOBBY DARIN singing better than ever arrives on a Sinatra-like song called "At The Crossroads" which he handles beautifully (Atlantic).

DAVE JUSTIN has a pretty Donovan sort of voice and "Everybody's Gone Home" is a gentle, sad saga he wrote himself (Polydor).

After Sam Cooke and all the memories that brings back to me I find it hard to be very nice to poor **GUY DARRELL** about his version of "Cupid." Oh well, on he slogs and with a wife to support now too poor chap (Pye).

TOM PAXTON, who wrote the super "Last Thing On My Mind," has a sweet song called "Jennifer's Rabbit" that will please countless kids this month (Elektra).

Scott Walker

JACKIE (Philips)—An incredibly difficult record to review with an eye to the charts, this first solo single from Scott.

An obvious Jacques Brel number with all the incredible fast clambering and ram-paging backing that appeared on "Mathilde" and "Amsterdam," the words excellently translated from the original by Mort Schuman.

Scott's voice, which I have always admired but felt was rather bogged down—even on some of the much admired LP—soars and really feels the desperate atmosphere of Brel's story.

It is a record that will obviously offend many, will bewilder many, and is certainly not what I would consider a strong commercial prospect.

OUT TOMORROW

VIKKI CARR

THE Lesson (Liberty)—Knowing Miss Carr's great professionalism, knowing how well liked she is here, I review this record in the sure knowledge that it will do remarkably well.

Miss Carr sings with precision and feeling on a tale of her mother telling her how to cope with her man. I find it all hideously embarrassing.

OUT TOMORROW

MAMAS AND PAPAS

GLAD To Be Unhappy (RCA)—Even after six plays I still find this a rather extraordinary record—therefore strengthening my belief that the Mamas and Papas are coming to the end of their particular road.

I am informed that this is a new recording and certainly it all sounds very spirited and I can put up with it on the player, which I really didn't think I'd be able to on first hearing. But it's not really the material they're best at—updating a Rodgers and Hart number about being glad to be unhappy over someone they love.

OUT TOMORROW

Small Faces should rave into the chart

TIN Soldier (Immediate)—It's very hard these days to judge what is going to get the Small Faces high in the chart—considering some of the marvellous records they have made in the past that have simply teetered in and passed away again—but if the fates are right and the clouds are in the sky then surely this great crashing single should get them back.

The song starts with a veiled reference to Hans Christian Anderson's story about the little tin soldier that melted in the fire but then goes on to rave wildly as only Mr. Marriott and his clan can. The overall sound is more coloured and soul-based than we're used to from them with some very hard drumming and at the end you feel as though a ten-ton sledge hammer has hit you, and perhaps it has.

OUT TOMORROW

TEMPTATIONS

IT'S You That I Need (Tamla)—I didn't really understand why the Temptations' last record was a hit, but since it was I bow down to the record buyers, who should know, and review their latest.

They are far from being my favourite Tamla group but at least sound a lot more spirited than usual on a much better song than they're usually dished out with. David Ruffin half grows the lyrics over a great deal of brass and it moves without having a great deal of obvious melody.

OUT TOMORROW

EASYBEATS

THE Music Goes Round My Head (United Artists)—Coming up again after a long absence, the Australian Easybeats surface with their best record to date. A splendid light thing with perhaps slightly more serious implications than you'd think at first hearing, it's been brilliantly thought out and recorded. Everything's held back, including great 30's clarinet smoothing everything down, and

warm little mad voices.

Good though it all is, I think it's a bit too clever for the chart, though it would be nice to think I was wrong.

OUT TOMORROW

VINCE HILL

WHY Can't I Remember (Columbia)—Actually this is a very apt title because there are really so many records like this being released by so many people of this type—the Frankie Vaughans, the Harry Secombes, the Ken Dodds, that when I picked this one up I couldn't remember whether in fact I had already reviewed it and it had got into the wrong pile by



Steve Marriott: more coloured and soul-based sound

mistake.

When I put it on it didn't clarify matters much by being a very simple bit of waltz-time stuff that is so popular in these days of Lady Dartmouth and Mrs. Mary Whitehouse. Of COURSE he sings it well and it's pleasant and okay and will be a hit. But it doesn't help.

OUT TOMORROW

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DECEMBER 2, 1967

USA 20c

JOHN WALKER arrived at his management's offices off Baker Street, London, looking a decided whiter shade of pale. Not surprising since he had waded through several pounds of turkey and pumpkin pie washed down with a potent concoction of punch the previous night.



My two big mistakes, by JOHN WALKER

The celebration had simply been America's Thanksgiving Day. "Your Mayflower mob are responsible for this feast," explained John. "It became a tradition on the last Thursday in each November to eat and be thankful for all the good things you've gotten out of life."

For Mr. Maus there has not been all that much to be thankful for since he split with Scott and Gary. But two flop singles afterwards, he has come to terms with himself.

"I've made two mistakes since going solo — my two singles. A third mistake is my solo album (due out in mid-December) which is full of standards, some of them older than me (24 years plus).

"But I don't feel adult. I'm not a cabaret entertainer. I'm not going to be a Frankie Vaughan. I'm letting my hair grow again. I'm going back to the teenage market."

He now feels quite happy that "Annabella" and "If I Promise" failed to create much impression on the public. "It's a good thing these two didn't happen because I'm a great

believer in trial and error.

"When the Walker Brothers were going, and Scott was the leader, I never really thought myself capable of having hits. I didn't think I had the voice. Then 'Annabella' got in the bottom of the chart and I became super-serious about my singing. I stopped smoking and gave up Scotch. Well, it has helped my voice — but I've eventually woken up to the realisation that I should still be with the kids.

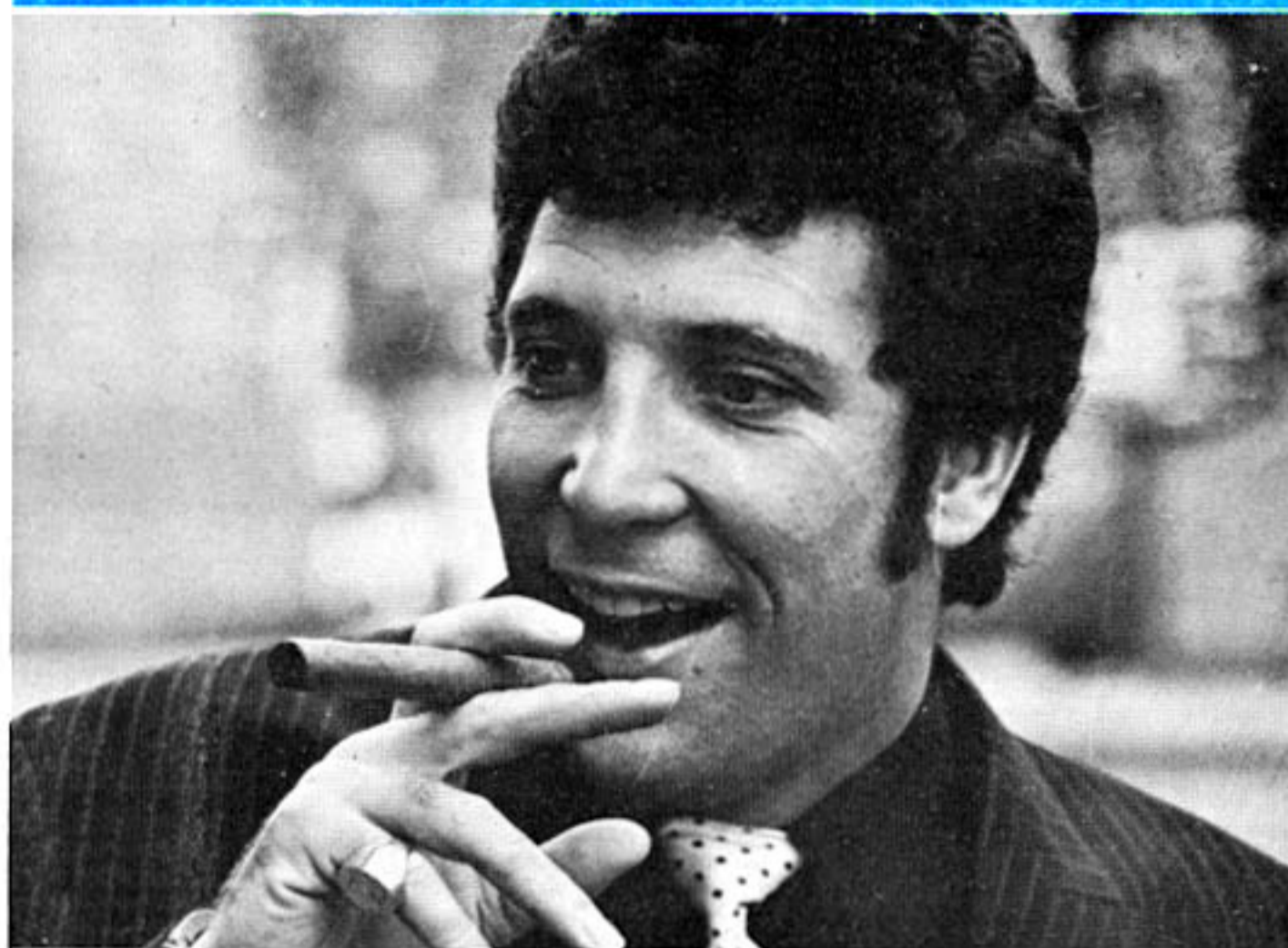
"For that reason, I'm thinking of doing a really raving song for my next single. That's what the teenagers want—not those heavy ballads. They can get them from the mature guys, but not from me any more."

Scott, however, branched out on his own kick instead of trying to pander to his young fans. "I applaud him for that because he's doing what he wants to do. He doesn't care about being a star. All he wants is personal satisfaction.

"It's going to be the same with me now. Except that my way to progress will be to regress into the field I know ... the teenage market."

BOB FARMER

TV SCARES ME SO MUCH I



PULL FUNNY FACES SAYS TOM JONES

HOW do you like your Tom Jones? Oozing beef and brawn with smash hits like "Green Green Grass of Home," "Detroit City" and "I'm Coming Home"?

Or did you prefer him charging into "It's Not Unusual" with muscles plus beat?

With Tom back in the chart with a fat ballad, a lot of fans are moaning about his "desertion" from beat.

The subject also worries Tom, who spends hours considering each new single.

Problem

"I'd really like to do another song like 'Unusual,'" he says. "But we just can't find the right song. It's a problem ... because for me, a song has to be dead right.

"What I need is a song that's

beaty without being r&b — like Wilson Pickett or Otis Redding. 'It's Not Unusual' was not Tamlala, and it wasn't the Stax sound either.

"The problem is this: you've got to go for a sound that has beat as well as a catchy tune. It's no good making singles that are musically 'in' or clever, if they don't sell!"

That, then, is the main reason Tom has stuck closely to a commercial, straight-ballad style for his last few singles. And he isn't the only top British singer to be affected by the old problem of finding new, good songs.

But while others might be completely out of the limelight for that reason, Tom's career sprints ahead.

People talk freely of him as Britain's answer to Elvis; his records are automatic hits; he gets accolades like the Royal Variety Show; a 1968 season in Las Vegas cabaret; and a magnificent house at Sunbury-on-Thames is his proof of his success.

Sitting in his lounge last week, drinking champagne as the stereo speakers boomed out "I'm Coming Home," Tom talked:—

ABOUT HIS FUTURE: "I want to make a film ... try to act. It's the only thing that will get me there as a full entertainer. I can't do any more in this country than I'm doing—get hits,

do big shows, cabaret, tour. Yes, I suppose the gloss does go from getting hit after hit, but you've got to keep getting them, to prove you're still around, and you've got something to say or sing. I don't worry about whether it's number one any more, though of course it's lovely if it makes it. As long as it sells well, I'd like an acting role now—something with a bit of aggression that I can get my teeth into."

ABOUT SECURITY: "The security of knowing that I have a lot of fans gives me the chance to relax more on stage. I used to get so tensed up and thought the only way to work was to belt into things from the start—opening with a number that ought to close the show! I reckon I smashed into things so fast I couldn't build on it. So I cool it a bit now and pace myself. It comes from experience."

Elvis

ABOUT WALES: "Yes, I still feel very Welsh, especially when there are influences around—like if you're watching TV and they start talking about Wales, the pits, or something. And if I hear a Welsh choir, I'm back there."

ABOUT ELVIS PRESLEY: "I can't compare myself with him. He is still a teenage idol, and I don't consider myself that—I'm an entertainer. He doesn't go out to try to prove himself, like I do. I could never do what he does—shutting himself away like that and not meeting the people who put him up there. Maybe his records have been more successful than mine. But I like

singing to the public. In person."

ABOUT TV: "This is what I admire so much in other artists, like say Andy Williams. So many other artists are so relaxed, casual, cool. I'm not. I hate TV cameras. Make me feel nervous. You make a record and if anything goes wrong, you can stay in the studio all night and get it right. TV is so immediate, it's frightening.

Nervous

"I'm not joking—it scares me. I get so nervous I pull funny faces. So much to think about—you try to listen to the band because it's in the other room; watch the cameramen, think about how you look. I'm not used to it yet—TV is still a challenge."

ABOUT SMOKING and DRINKING: "Five cigars only a day. No cigarettes. Bad for the voice. It was a terrible thing changing over. Used to get through 60 fags a day. I only drink champagne or beer. No spirits."

ABOUT LIFE: "It's great. I'm not one to get hung up about things. I believe in God, I like singing for a living, and I'm lucky it's giving me a good living. I came down from Wales because I knew I had a voice to sell. It's worked out. I like being with my wife, and my son, and when I'm relaxing it means being here at home, playing records, watching TV and being with friends. People get hung up about things. I don't."

Ray Coleman

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