

DISC

and MUSIC ECHO 9d

JANUARY 6, 1968

USA 20c

MAGICAL MYSTERY: Stars back Beatles

SEE PAGE NINE

JOHN WALKER shock —quitting Britain!

SEE PAGE FIVE



Scaffold jump to number 5

But how will they follow up the success of the Aintree Iron?

See page 7

FLU HITS STARS

Engelbert, Tom Jones, Frankie Vaughan, Bee Gees, Move,

See page 4

THE SCAFFOLD in Scouseland—from left: Roger McGough resplendent in brown suit and copper alarm clock; John Gorman, and Mike McGear.

ROLL UP, ROLL UP for—no, not the **Magical Mystery Tour**, but the big event of the New Year that creates excitement among

all pop fans! **Disc's annual Valentine Day Awards** will be an-

nounced in our issue on **February 17**. Three days before that, on **February**

14 at the **Empire Rooms, Tottenham Court Rd., London**, we're presenting a

grand Ball. The stars will be there to receive their awards—and

the show's open to the public. How do you get your tickets? Watch **Disc** every week for full details of the **Night of the Year**.

ALL SET FOR THE BIG SHOW OF 1968!

Fan Gag... by Barry Fantoni



"I wouldn't care if you were **PRESIDENT** of the **Engelbert Humperdinck** fan club—you are not playing his crummy records on my record player."

ALAN Price, Spencer Davis, Cat Stevens, Simon Dee and Tony Blackburn all belong to the **DCS Fan Club**. So there.

Andy Ellison, formerly one of **John's Children**, makes his solo debut in the new **ITV** pop show "New Release" tomorrow (Friday).

Alan Freeman received an invite to his "TV rival" "New Release" launching party at **London's Waldorf Hotel** on Wednesday.

Anita Harris's celebrated hound, **Albert**, was given a bowl of champagne to welcome in 1968 and promptly ripped the seat out of **Richard "Mr Pastry" Hearne's** trousers.

Isn't it time the groups at **London's Speakeasy Club** got with it and played **teatime tunes and waltzes**?

John Peel's New Year resolution should be to stop being so self-opinionated.

Thought for the New Year from **Alan Price**: "You can't be a celebrity and stay sober."

Pete Townshend still referring to people, with casual charm, as "geezers."

NOMINATION for the great songwriting talent to really emerge in 1968—**young American Jim Webb**, who wrote "Up Up And Away."

Spencer Davis digging **Traffic** new LP—"The most beautiful things I've ever heard in my life are 'Mr. Fantasy' and 'No Name, No Face, No Number'."

NON-STOP REHEARSALS

Georgie Fame rehearsed for his week season at **May Fair Hotel, London**, from 7 p.m. to 7 a.m. without a break.

Paul McCartney continues to be the greatest public relations man in the world.

Disc-jockey Tommy Vance lucky boy friend of "Crossroads" TV star **Susan Hanson**.

Anita Harris says her first ambition for 1968 is to beat **Engelbert Humperdinck** to the



● **JOHN PEEL**



● **TONY: Dave Clark fan**

Georgie Fame excellent in his one-man show at **London's May Fair Hotel** theatre. Among "first night" star guests: **Long John Baldry** and **Lionel Bart**. "Fool On The Hill" one of the **Beatles's** best.

SCENE

No. 1 spot. **Anita's "Anniversary Waltz"** and **Engelbert's "Am I That Easy To Forget"** are both released tomorrow (Friday).

Alan Price a fanatic for "Scrabble." "I know so many useless words, it's ridiculous," he says. "But they help me win the game!"

Beautiful music by **Donovan** to new "Poor Cow" film.

We are told that **Scotland's** new **Clouds** group are trying to prove that pop music can be sophisticated.

SIMON Dee strangely non-talkative on his much-publicised "Dee Code."

Alan Price accompanied **Scott**

Walker to see their favourite actor, **Paul Newman**, in "Cool Hand Luke."

CHRISTMAS FESTIVITIES!

After Christmas festivities **Alan Price** lost the keys to his **Honda sports car** and abandoned it in the middle of **London**. "I suppose the police will have towed it away by now—so it'll be in good hands!" he says.

Bee Gees drummer **Colin Petersen** star of film "Smiley" reshown on **BBC 2** on **Boxing Day**.



—and so is **CAT STEVENS**

ELVIS fans—take your heads out of the sand...

JONATHAN KING COLUMN

OH, what a terrible time of the year! Exit diabolical '67—boring, stagnant, trendy, empty '67—and enter '68, complete with hundreds of drunken Scotsmen vomiting in the clubs, heaving up in the streets.

WHAT A SIN —CRITICISM!

And the **Elvis Presley** fan club gets all uptight because poor **Tony Blackburn** dares to criticise their god, their idol—the wonderful, spotless, eternal teenager himself. My, oh my, how wicked and evil of the lad! What a sin! Criticism!

Words which were not praise, flattery, sycophancy, adulation! **Tony**, how could you?

Take him off the air for such sinful deeds. What IS the pop world coming to?!

But there are some all right sounds coming along. Did you hear and like the **Plastic Penny**?

Prepare next for **Grapefruit**. Listen, wonder, shake to your bones, baby, when **John Fred** yells "Judy in Disguise" and shatters your mind with brass—thank you, the Emperor.

Hear the **Beach Boys' "Darlin'"**—nice, if uncommercial. Don't worry, don't worry, days and nights go on and there's no one but the wind to hear you.

Interesting "I am the **Small Faces**" discs showering from **Immediate Records's** shelves into local depots. The **Pat Arnold** which I mentioned sometime in 1967; **William Nicolls** who has some odd ideas but nice music too; and themselves—for some reason totally ignored by "Top Of The Pops."

We hear the **Bob Dylan**

country style and like the repeating, soft melodies that waft from his mind like **Texas corn** on a soft summer evening—where are you, summer? I think I remember you.

No, we didn't watch **Andy Stewart**, did we? We were good and controlled and resisted the temptation, didn't we? Ah!

JUST WHO WAS SGROOVE?

And now we are sixty-eight. **Memos** of the week—watch the new **Friday** night pop series—good luck to you both. Find out where **Derek Taylor** is and congratulate him on his new job. Remember to relay interesting comments from **Japan**.

Do you know, there were letters asking me to clarify who **Sgroove** was? You mean to say you didn't recognise the description? I'm delighted.

A merry 1941 to all of you, and I hope the next rent day is as happy as **Hallowe'en** usually is. Amen.



● **EMPEROR ROSKO: played John Fred**

congratulations to **THE MONKEES**

on winning a **Silver Disc**

for their hit record **Daydream Believer**



RCA 1645

DISC TOP 30



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

● SML 1018 ● DML 1018

DERAM is different

12" stereo or mono LP record

Deram Records Decca House Albert Embankment London SE1

CHART TOPPER



HIT TALK

by **TONY BRANDON**



PITNEY? ORIGINAL DISC IS FAR SUPERIOR...

I ALWAYS thought the Scaffold would have a hit. This is the greatest novelty song of the year and it will go much higher.

I've got to own up about **Simon Dupree** and **Big Sound**. They come from my home town of Southampton so I've always followed them with interest. This is very different from anything they've done before, and again I expect to see it in the top five.

"Mulberry" is not my favourite **Traffic** song—it hasn't got the instant appeal of the others.

Brilliant nevertheless.

I honestly thought **Lefte Banke** would have made a hit out of "Walk Away Renee." Still, it's no use crying, and the **Four Tops'** is very fine, very commercial and far more robust.

I just don't feel qualified to talk about the **Beatles**. I mean, they are so fantastic—what can you say about their records? Just that they'll still be fantastic in 20 years time.

Bee Gees' best is still "To Love Somebody." It's ironic that it never meant anything—perhaps it should be re-issued.

And if anyone cares to hear the

David and Jonathan original of **Gene Pitney's**—which tragically hasn't been released—it's so superior, it's just not true.

Tom Jones is fabulous, especially on up-tempo numbers, but this is a beautiful song. And **Val Doonican** is fabulous. I don't sound like an old square saying that do I? Obviously his TV show has helped, and he has a **Perry Como/Dean Martin** personality which comes over on records.

**NEXT WEEK:
SIMON DUPREE**

- 1 (1) ● **HELLO, GOODBYE**.....Beatles, Parlophone
- 2 (2) ● **IF THE WHOLE WORLD STOPPED LOVING**
Val Doonican, Pye
- 3 (5) **I'M COMING HOME**.....Tom Jones, Decca
- 4 (10) ● **MAGICAL MYSTERY TOUR (EP)**
Beatles, Parlophone
- 5 (9) ▲ **THANK U VERY MUCH**.....Scaffold, Parlophone
- 6 (12) ▲ **DAYDREAM BELIEVER**.....Monkees, RCA
- 7 (6) ● **SOMETHING'S GOTTEN HOLD OF MY HEART**
Gene Pitney, Stateside
- 8 (4) ● **LET THE HEARTACHES BEGIN**
Long John Baldry, Pye
- 9 (3) ● **CARELESS HANDS**.....Des O'Connor, Columbia
- 10 (7) **WORLD**.....Bee Gees, Polydor

NEXT 20: Introducing PETULA CLARK, HERD and CILLA BLACK

- 11 (16) ▲ **WALK AWAY RENEE**.....Four Tops, Tamla Motown
- 12 (11) **KITES**.....Simon Dupree, Parlophone
- 13 (8) **EVERYBODY KNOWS**.....Dave Clark Five, Columbia
- 14 (29) ▲ **BALLAD OF BONNIE AND CLYDE**.....George Fame, CBS
- 15 (14) ● **THE LAST WALTZ**.....Engelbert Humperdinck, Decca
- 16 (13) **HERE WE GO ROUND THE MULBERRY BUSH**.....Traffic, Island
- 17 (15) **ALL MY LOVE**.....Cliff Richard, Columbia
- 18 (17) **IN AND OUT OF LOVE**.....Diana Ross and the Supremes, Tamla Motown
- 19 (20) **TIN SOLDIER**.....Small Faces, Immediate
- 20 (—) **THE OTHER MAN'S GRASS**.....Petula Clark, Pye
- 21 (24) **BIG SPENDER**.....Shirley Bassey, United Artists
- 22 (18) **LOVE IS ALL AROUND**.....Troggs, Page One
- 23 (21) **SO TIRED**.....Frankie Vaughan, Columbia
- 24 (22) ● **THERE MUST BE A WAY**.....Frankie Vaughan, Columbia
- 25 (19) **I FEEL LOVE COMING ON**.....Felice Taylor, President
- 26 (27) **JACKY**.....Scott Walker, Philips
- 27 (26) **SOUL MAN**.....Sam and Dave, Stax
- 28 (—) **PARADISE LOST**.....Herd, Fontana
- 29 (—) **I ONLY LIVE TO LOVE YOU**.....Cilla Black, Parlophone
- 30 (28) **ZABADAK**.....Dave Dee, Dozy, Beaky, Mick and Tich, Fontana

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

Top Ten LPs

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

AMERICAN TOP TWENTY

- 1 (1) **HELLO, GOODBYE**.....Beatles, Capitol
- 2 (3) **DAYDREAM BELIEVER**.....Monkees, Colgems
- 3 (6) **JUDY IN DISGUISE WITH GLASSES**
John Fred and his Playboy Band, Paula
- 4 (2) **I HEARD IT THROUGH THE GRAPEVINE**
Gladys Knight and the Pips, Soul
- 5 (5) **WOMAN, WOMAN**.....Union Gap, Columbia
- 6 (4) **I SECOND THAT EMOTION**
Smokey Robinson and the Miracles, Tamla
- 7 (7) **CHAIN OF FOOLS**.....Aretha Franklin, Atlantic
- 8 (8) **BEND ME, SHAPE ME**.....American Breed, Acta
- 9 (9) **BOOGALOO DOWN BROADWAY**
Fantastic Johnny C., Soul
- 10 (10) **SKINNY LEGS AND ALL**.....Joe Tex, Dial
- 11 (11) **HONEY CHILE**.....Martha Reeves and the Vandellas, Gordy
- 12 (25) **GREEN TAMBOURINE**.....Lemon Pipers, Buddah
- 13 (18) **IF I COULD BUILD MY WHOLE WORLD AROUND YOU**.....Marvin Gaye and Tammi Terrell, Tamla
- 14 (15) **SUMMER RAIN**.....Johnny Rivers, Imperial
- 15 (13) **INCENSE AND PEPPERMINTS**
Strawberry Alarm Clock, Uni
- 16 (12) **YOU BETTER SIT DOWN KIDS**.....Cher, Imperial
- 17 (17) **NEXT PLANE TO LONDON**.....Rose Garden, Atco
- 18 (19) **DIFFERENT DRUM**.....Stone Poneys, Capitol
- 19 (14) **THE RAIN, THE PARK AND OTHER THINGS**
Cowsills, MGM
- 20 (16) **I SAY A LITTLE PRAYER**.....Dionne Warwick, Scepter

Three New Singles For The New Year

Nancy Sinatra & Lee Hazlewood
Some Velvet Morning
Nancy Sinatra
Tony Rome
RS 23215

Jackie Trent
With Every Little Tear
7N 17453
The first Trent/Hatch composition of '68.

Peter, Paul & Mary
Too Much Of Nothing
WB 7092

STARS IN THE NEWS 1



'FLU BUG BITES TOP POP STARS

● **FURY:** temperature

BRITAIN'S influenza epidemic has hit the pop world hard — Frankie Vaughan, Shadow John Rostill, Billy Fury, Bee Gees Barry and Robin Gibb, Engelbert Humperdinck, Tom Jones and Move's Ace Kefford are all casualties.

● For Frankie Vaughan, however, the show had to go on. Last week 'flu turned into bronchial pneumonia, but despite being taken to hospital with a temperature of 105, Frankie insisted on continuing in his own show at Glasgow Alhambra.

A doctor has waited in the wings between each performance since Frankie first became ill but he has not missed a single show. His wife Stella told Disc: "I have been desperately worried. I've never seen him so seriously ill before. He's been coming off stage in a state of collapse and every song has weakened him. He should be in hospital, but he has an iron will."

'In a state of collapse'

● John Rostill has suffered a nervous breakdown and is under strict medical supervision. A Shadows spokesman told Disc: "He is very ill. We don't know exactly how long he'll be out of the group... but at least as long as the cabaret booking lasts."

The booking is a three-week season at London's Talk of the Town where the Shads opened on Monday with Brian "Liquorice" Locking replacing bass-player Rostill.

Brian last played with the group four years ago before quitting to become a Jehovah's Witness teacher. But his return now is only temporary. "I'm just stepping in to help out," he told Disc. "There's no question of my returning to full-time pop."

● Billy Fury defied doctor's orders when he appeared on "Top Of The Pops" last Thursday to sing his new disc "Beyond The Shadow Of A Doubt."

ALAN Price's next single is likely to be another of his own songs built around jazz tenorist Sonny Rollins' Latin tune "Don't Stop The Carnival."

He hopes to have it released later this month — before a scheduled seven-week States trip starting on February 5.

"I shall be taking the whole

Suffering from 'flu, Billy had a temperature of 101. His comment: "I've been suffering from bouts of mental depression recently — for which I've seen a specialist — and had to have sedatives to go on 'Top Of The Pops'."

● Bee Gees Barry and Robin Gibb were taken off a London-bound plane from Australia at Istanbul on Sunday suffering from nervous exhaustion. The decision was made by manager Robert Stigwood who had been with the two boys on a promotional-cum-Christmas holiday visit to Australia.

They were both put under heavy sedation, but were fit to fly back to London this week. "They had a heavy series of interviews and promotion to do in Australia and were completely exhausted," said a spokesman.

Their illness means that shooting for the hour-long TV fantasia "Cucumber Castle," which they are to make with Southern TV producer Mike Mansfield, has been delayed by a week.

● Engelbert Humperdinck has been struggling through his London Palladium pantomime "Robinson Crusoe" with a heavy attack of 'flu and has had daily visits from his doctor at the theatre. So far, however, he hasn't had to miss any appearances.

● Tom Jones, too, is hit by 'flu and spent the weekend in bed—but had no appearances to cancel.

● Other illness victim is the Move's bass guitarist Ace Kefford who collapsed in a London film studio at the weekend while the group was making a promotional film for their new single "Fire Brigade" (out on January 26).

Kefford was also put under heavy sedation and the Move appeared without him at an Isle of Wight date on Saturday. His illness also delayed final work on the new single and means the group have put back—and shortened to ten days—a holiday until this weekend.



Foundations' Clem: stunned

Foundations' Royal command

THE rather dignified lady stepped up and asked Foundations' lead singer Clem Curtis for his autograph at the group's Keele University gig.

Clem agreed—on the condition he could have a dance. Also agreed, by the dignified lady who invited him to meet her friend.

The dignified lady turned out to be a Lady in Waiting; the friend was Princess Margaret. "She said she liked our hit record very much," said the stunned Clem.

Foundations' new single—whether by Royal approval or not—is "Put Me Back On My Feet Again" and is released January 19.

countdown

THURSDAY

GEORGIE Fame — Mayfair Theatre, Berkeley Street, London (until January 13).
"Do Not Adjust Your Set" (ATV—5.25 p.m.)—Bonzo Dog Doo Dah Band.
Herd—Locarno, Bristol.
Amen Corner—Marimba, Middlesbrough.
Chris Farlowe — Deno's Club, Liverpool.
Pop North (Radio 1—1 p.m.)—Spectrum introduced by Dave Lee Travis.
Late Night Extra (Radio 1—10 p.m.)—guests introduced by Barry Alldis.
Long John Baldry—Tito's, Stockton (until January 6).

FRIDAY

"All Systems Freeman" (BBC 1—6.40 p.m.)—Engelbert Humperdinck, Beach Boys, P. P. Arnold, Morgan James, Cedars.
"New Release" (every region except London)—Tremeloes, Herman's Hermits, Manfred Mann, Kenny Lynch.

Tremeloes—Gaiety, Grimsby.
Hollies—Romano Ballroom, Belfast.
Joe Loss Pop Show (Radio 1—1 p.m.)—Cymbaline introduced by Tony Hall.
Late Night Extra (Radio 1—10 p.m.)—guests introduced by Mike Lennox.

SATURDAY

FLOWERPOT MEN — Fiesta, Stockton.
"Good Evening" (ATV — 5.50 p.m.)—guests introduced by Jonathan King.
Herd—Civic Hall, Winstford.
Amen Corner — Pier Ballroom, Hastings.
Tremeloes — Gliderdrome, Lincoln.
Alan Price Set — Floral Hall, Southampton.
Bonzo Dog Doo Dah Band—California Ballroom, Dunstable.
Simon Dupree and the Big Sound — New Century Hall, Manchester.
Hollies—Arcadia Ballroom, Bray, Eire.
Saturday Club (Radio 1—10 a.m.)—Alan Price Set, Glen

Alan Price's 'Jazz' single

band with me," Alan told Disc, "but I'll be leaving a few days ahead of them, travelling by sea. You still won't get me flying anywhere!"

It is Alan's first visit to the U.S.



Herd: at Bath on Monday

Weston introduced by Keith Skues.
Pete's People (Radio 1—10 p.m.)—Eric Burdon and the Animals, Kenny Ball.
Pete Brady Show (Radio 1—2 p.m.)—Dave Dee, Dozy, Beaky, Mick and Tich, Spencer Davis, Zombies, Barron Knights introduced by Rick Danc.

"Once More With Felix" (BBC 2—9.25 p.m.)—Bee Gees with Julie Felix.
"Dee Time" (BBC 1—6.25 p.m.)—Richard Chamberlain, Beryl Reid, Smothers Brothers, Salena Jones, Roy Budd, Tom Rush, Marty Wilde.

SUNDAY

LONG John Baldry — Mr. Smith's, Manchester.
Lulu — Caesar's Palace, Dunstable (until January 20).
Chris Farlowe — Mercers Arms, Coventry.
Alan Price Set—Fiesta, Stockton (until January 13).
Simon Dupree and the Big Sound—Beau Brummell Club, Nantwich.
Hollies — Arcadia Ballroom, Cork, Eire.
Top Gear (Radio 1—2 p.m.)—Pretty Things, Kaleidoscope introduced by Tommy Vance and John Peel.

MONDAY

HERD — Pavilion Ballroom, Bath.
Long John Baldry—Silver Blades, Streatham, London.
Chris Farlowe — Park Hall, Wolverhampton.
Radio 1 O'Clock (Radio 1—1 p.m.)—Marty Wilde introduced by Tom Lodge.
Late Night Extra (Radio 1—10 p.m.)—guests introduced by Pete Myers.

David Symonds Show (Radio 1—5.30 p.m.)—Moody Blues, Alan Price Set, Cliff Richard, Kenny Ball, Human Instinct.

TUESDAY

"FRANK Ifield" (ATV — 7 p.m.)—Jackie Trent.
"This Is Paula Clark" (BBC 1—9.05 p.m.)—Sasha Distel.
Chris Farlowe — Shenley Green Youth Centre.
Pop Inn (Radio 1—1 p.m.)—guests introduced by Keith Fordyce.
Late Night Extra (Radio 1—10 p.m.)—Tony Hatch and Jackie Trent introduced by Bob Holness.

WEDNESDAY

KINKS — Pavilion Ballroom, Hemel Hempstead.
Amen Corner — Paulie College, Bournemouth.
Simon Dupree and the Big Sound — Caerleon College, Newport.
Parade of the Pops (Radio 1—1 p.m.)—Tremeloes introduced by Denny Piery.
Late Night Extra (Radio 1—10 p.m.)—guests introduced by Terry Wogan.



ENGELBERT in a scene from "Robinson Crusoe," in which he is currently playing the title role at London's world-famous London Palladium. Engelbert was just one of many stars hit by this winter's widespread 'flu epidemic.

Des, Gene Pitney win Silver Discs

COMEDIAN Des O'Connor and Gene Pitney have both captured the first "New Year Honours" in the Silver Disc Awards, presented by Disc for British sales of 250,000.

Des strikes his first-ever Silver for "Careless Hands"—his first chart entry and his first attempt at the hit parade since he made a comedy recording some years ago.

Des, currently playing "Buttons" in the "Cinderella" pantomime with Vince Hill at Manchester Palace, commented on Tuesday:

BIG TV POP BATTLE



Freeman (left) and Blackburn: same day start

BBC-TV battle for pop viewers gets under way tomorrow when "All Systems Freeman" is launched at 6.40 p.m. by BBC and ITV's Tony Blackburn show "New Release" kicks off at 7 p.m. But for the first three weeks, ITV's London channel will not show the Blackburn show. It is shows are far too similar and only if Blackburn's ratings in other regions are good will London then take the show.

Already "New Release" producer Mike Mansfield has attacked the BBC for putting out a show "that's a complete duplicate of ours—and on the same night."

Engelbert Humperdinck heads Alan Freeman's line-up of guests tomorrow. Also on the show: Herman's Hermits, Beach Boys (on film), P. P. Arnold and Morgan-James.

Tony Blackburn's guests are: Tremeloes, Herman's Hermits, Manfred Mann, Kenny Lynch and solo newcomer Andy Ellison, for these artists appear live and join Tony and pop writer Anne Nightingale in discussions of the songs performed.

Manfred Mann's Dylan single

MANFRED Mann are returning to Bob Dylan for their next single — after the chart failure of Randy Newman's "So Long Dad."

The group's next release on January 12 will be Bob's "Mighty Quinn" with a song by Michael Abo titled "By Request Edwin Garvey" on the flip.

Manfred's last hit with a Dylan composition was "Just Like A Woman," their first release after Paul Jones left the group over a year ago. And Dylan's "If You Gotta Go, Go Now" and "With God On Our Side" were both earlier hits for the Manfreds.

SCAFFOLD may make a promotional trip to America to tie in with the release of "Thank U Very Much" at the end of this month. The record will be simultaneously released in Singapore, Germany, Japan and Kenya.

The group goes into the studio this month with four new compositions to cut its follow-up single. It makes a special colour film insert in Liverpool this weekend for US TV.

THE WHISKY A'GO GO PRESENTS

MONDAY, JANUARY 22: FREDDY MACK SHOW

TUESDAY, JANUARY 30:

THE WHISKY A'GO GO REVIEW featuring
 FREDDY MACK AND THE MACK SOUND,
 THE LAMB BROS. AND CO.,
 and their four dancers and six singers

3½ hours of fantastical live entertainment starting at 9 p.m. at the

WHISKY A'GO GO

33-37 Wardour Street, London, W.1. 01 437 7676

STARS IN THE NEWS 2

JOHN WALKER: SHOCK DECISION TO QUIT!



John Walker: flies direct to States.



Hank Marvin: humour

SUPER SHADS

SUPERB, slick, sensational, sophisticated—all these superlatives can be easily used to describe the Shadows, who opened a three-week stint in cabaret at London's Talk Of The Town on Monday.

Their music and songs seem timeless; their act the very peak of professionalism. And despite being without bass man John Rossill, due to illness, they lost none of their polish. In fact, from the way they performed it was hard to tell that Brian Locking, last-minute replacement for John, hadn't appeared with the group for over four years. His playing of their numbers was excellent; their movement and that famous foot-work were faultless.

A programme of all-time hits like "Dance On," "On a Perfect Land," "Nivram," "Apache" and "F.B.I." was interspersed with the less poppy "Let It Be Me," "Cool Water" and Brian Bennett's drum solo.

Group also has a very cool line in comedy and we were treated to helpings of Hank Marvin humour and Bruce Welch's dry wit.

Cliff Richard was among the first night audience and can have every reason to be proud of his Shadows.

MIKE LEDGERWOOD

FIRST big pop shock of the New Year is that John Walker is quitting Britain for good.

John, now in Japan touring with Scott and Gary, will not return to Britain and continue his solo career as expected. Instead he will fly direct to America to rejoin his wife, Cathy.

Maurice King, Walker Brothers manager, told Disc on Tuesday: "A lot of things prompted John's decision. Partly it was an emotional problem and partly a work one. I am flying out to Japan tomorrow to discuss things with him but I think his decision is final."

John came to Britain with the Walkers over two years ago and decided to go solo when the group split last autumn. His first single, "Anabella," was a chart success, but his second, "If I Promise," never showed. His first LP, "If You Go Away," was released two weeks ago.

Scott and Gary return to London with Maurice King next week.

SURPRISE number two is that an LP of eight-

year-old tracks by Scott Walker is being issued by Ember records on January 12. Titled "Scott Walker," it contains tracks recorded in Hollywood in 1959, including "Too Young," "Sunday" and "All I Do Is Dream Of You."

Already a row has blown up over the record's release. Scott and his publicist, Brian Sommerville, are applying for an injunction on the LP because, they claim, the sleeve notes were changed from the original copy and now do not make it clear to the public that the tracks are all old ones.

"We are not trying to mislead anyone," Ember boss Jeff Kruger told Disc. "I have already admitted the tracks were recorded in '59. I found them when I was sorting through old tapes in Hollywood."

"Some of the tracks are with a 30-piece orchestra and I think they sound remarkably fresh. It was one of the first stereo albums to be recorded, and the sound is excellent. I spoke to Scott and he said he wasn't particularly pleased with the tracks but he did not object to us releasing them. I think the fans are interested to hear them purely from a historical point of view."

Beatle George writes film score

GEORGE HARRISON is the last of the Beatles to go solo. He has agreed to write the entire musical score for "Wonderwall," a new British film to star Richard Wattis, Irene Handl, and Jane Birkin, actress wife of composer John Barry.

George has been working on the music for some weeks and has already composed the main themes. An album of his soundtrack score is expected to be issued to coincide with the film's release—in late spring or early summer.

Dave Mason to produce Family

DAVE MASON, who quit the Traffic last week to go into record production, will produce the first single and LP by new British rave group, the Family.

The Family—a five-strong outfit from Leicester consisting of Roger Chapman, John Whitney, Ric Grech, Jim King and Rob Townshend—have already received rave comments from the Beatles and Cream on their live appearances.

Dave starts work on the album with Traffic producer Jimmy Miller this month.

Traffic are currently working on new tracks for a single and LP in the seclusion of their country retreat in Berkshire.

Hump's high-jump!

ENGFELBERT Humpertnick is set for a huge jump into next week's chart with his new single, "Am I That Easy To Forget." Advance orders for the disc—in the shops tomorrow (Friday)—have topped 250,000.

Engfert appears on "Top Of The Pops" today; "All Systems Freeman" tomorrow and "Eamonn Andrews Show" (Jan. 14).

TOP OF THE POPS

On tonight's (Thursday) "Top Of The Pops": Beatles, Engelbert Humpertnick, Tom Jones, Small Faces, Petula Clark, Georgie Fame, Four Tops and Love Affair.

TOM JONES TOUR

TOM JONES is set for a 21-day concert tour of South Africa in May—the country in which members of the Musicians' Union are banned from appearing because of the apartheid policy.

Tom can make the tour because he is not a member of the MU, but only two years ago Dusty Springfield was involved in rows with South African authorities and cancelled a series of concerts after finding she was expected to appear before segregated audiences in contravention of her contract.

The South African offer for Tom to tour, said to be "enormous," came over Christmas and manager Gordon Mills at once flew to Johannesburg to set up the trip.

Tom is already lined up for a globe-trotting start to 1968. He goes to Germany on January 15 for two concerts and TV show, then flies from Frankfurt to Cannes to receive an award as

Europe's top singer at the Midem Festival.

On February 10 he goes to the States for two weeks' cabaret at New York's Copacabana, follows with a TV spectacular and then makes his million-dollar-a-month (£330,000) cabaret appearance at Las Vegas from March 21.

BENNETT AND BUDDY

TONY Bennett opens an 11-day tour with the Buddy Rich Orchestra at the Odeon, Hammersmith, London, on March 9. Tony stars on Palladium TV the next day.

AMERICA'S folk prodigy—16-year-old Janis Ian—flies into London on January 12 for a week's promotional visit on her new single, "Insanity Comes Quietly To The Structured Mind."

HERD FOLLOW STONES

HERD, who entered the chart this week with their new single "From The Underworld," had to flee the stage at Southend's Cliff Pavilion last Thursday after screaming fans tried to mob them.

The group, who broke all existing box office records at the ballroom with an audience of 1,400, were hurried down a back escape route that has not been used since the Rolling Stones played there 18 months ago.

Moves first LP

MOVE's first album—"The Move"—is released on February 23 and features 11 new Roy Wood songs.

COLIN Richardson, from Rik Gunnell's agency, joined Gerry Bron's Artistes' Management on Monday as manager.

Gerry Bron, agent and manager for Manfred Mann and the Bonzo Dog Do Dah Band, and manager of Gene Pitney, is expanding his record production activities.

New Bob Dylan LP out in March

BOB Dylan's new LP "John Wesley Harding" is released in America this month, reports Nancy Lewis from New York.

The LP consists of 13 new tracks recorded with producer Bob Johnson in Nashville, Tennessee, last November. They are "John Wesley Harding," "All Along The Watchtower," "I Dreamed I Saw St. Augustine," "Drifters Escape," "As I Went Out One Morning," "Ballad Of Frankie Lee and Judas Priest," "Dear Hobo," "Pity The Poor Landlord," "I Am A Lonesome Immigrant," "The Wicked Messenger," "Down Along The Cove" and "I'll Be Your Baby Tonight."



Bob Dylan

CBS records in Britain plan to release the LP in March. "Unless, of course, a miracle happens and we get the tapes and cover next week—in which case we'll rush release it then. But we are in the hands of New York at the moment," they told Disc.

Long John oldie

LONG John Baldry is the latest chart-maker to find a former label issuing his old material now that he's had a hit.

United Artists, Baldry's label for three years before his switch to Pyc, release "Only A Fool Breaks His Own Heart" tomorrow (Friday), but Baldry will not promote the disc.

A U.A. spokesman claimed: "We happen to think it's a very good disc—as good as his new one."

Baldry's official follow-up to "Let The Heartaches Begin" will be another Tony Macaulay-John MacLeod song and is set for February 9 or 16 release.

Baldry, who appears in German TV's "Beat Club" next Friday (12) and the Midem Festival in Cannes (21-25), has postponed a promotional trip to the States until March.

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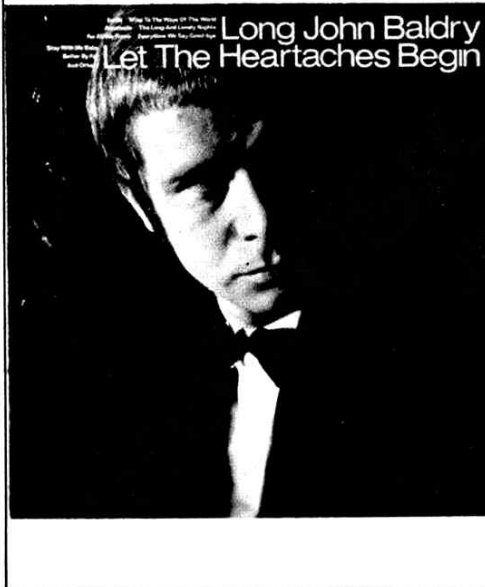
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Now Sandie gets own TV series

SANDIE Shaw is the latest star girl singer to get her own series on BBC-TV. She and Lulu are likely to start work on shows when the series hosted by Cilla Black is completed in early spring. And the BBC hopes to collect an all-star line-up of both British and American pop names to make guest appearances on each programme.

Bill Cotton Jr., head of TV variety revealed this week that the Supremes and Tom Jones would almost certainly be booked for Cilla's series beginning on January 30.

"I'm sure Cilla will prove she's an all-round-entertainer—rather in the style of Gracie Fields," Mr. Cotton told Disc. "She's more than just a pop singer—and needs the chance to open up a bit while still keeping a basis of what the public expects."

And he added: "I'm always looking for new stuff and want TV pop to be as flexible as possible. Both Lulu (already in her own show, "Three Of A Kind" on BBC 2) and Sandie Shaw will have their own series this year."

Hollies single from 'Butterfly'

HOLLIES new single may be "Dear Eloise," the Graham Nash solo from their last LP "Butterfly."

The group goes into the studios next week to record new tracks for an LP. It appears on Simon Dee's "Dee Time" TV show on January 27.

VAL STRIKES SILVER

VAL Doonican, who spends the next three weeks on holiday in Jamaica, has won a Silver Disc for the quarter-million sales of "If The Whole World Stopped Loving."

CAUTION: electricity can be hazardous to health—but Captain Beefheart and His Magic Band are as Safe As Milk. And London is due for a flow of milky magic when the Captain himself flies in for three swift dates in three weeks' time.

And this — if you're lucky enough to have caught a few Beefheart tracks on John Peel's "Top Gear" or if, even better, you've heard the whole "Safe As Milk" album—is good news!

Rumours are constantly flying around the pop scene that the Jefferson Airplane are flying in next week, that the Mothers are setting up another concert soon, that the Velvet Underground are playing at London's Roundhouse on Friday. Unfortunately these remain just rumours.

But then, with little warning, Country Joe and the Fish DID fly in just before Christmas and did two gigs at the Roundhouse.

Reason for all the agitation just because of a visit by one relatively unknown American group is simple. Apart from the Mothers—who are way out on their own scene anyway—before Country Joe absolutely nothing had been known about any of these excellent groups which had been washed up by the minor social revolution that occurred in California a couple of years ago.

Occasional reports filtered through about what a gas the Grateful Dead were on stage, and how they played in the parks for free, or how Big Brother and

MONKEE DAVY HERE ON HUSH-HUSH TRIP

MONKEE Davy Jones, who crept into the country on a hush-hush visit just before Christmas to spend the holiday with his father, has been joined in London by another Monkee — Peter Turk.

And the pair celebrated New Year's Eve at London's Speakeasy Club.

Between now and their return to the States next Tuesday, Wednesday or Thursday, Davy and Pete also plan a quick ski-ing trip to San Moritz. But their European visit is purely private and Davy and Pete will make no official appearances.

All the Monkees are on three weeks' holiday — Micky Dolenz and Mike Nesmith stayed in the States — but are due to start work towards the end of January on their first full-length feature film. No title has been given — but some of the shooting may be on location in London.

Following filming, a world-wide concert tour is being set up, possibly in April, which will almost certainly take in British dates. New Zealand and Australia are other countries also to be included.

On the record front, group releases a new single at the end of March — no titles yet announced.

Trogg Reg really has got the Nerve!



TROGG Reg Presley decided to break into pop management two months ago when he saw the Nerve play in a hotel the Troggs were staying at. He was knocked-out with the group's sound and offered to be their manager. He is also their record producer and their record "Magic Spectacles"—written by Nerve rhythm guitarist, Rob Duffy, is released late January.

Reg is pictured signing the contract with the Nerve, who from left are Steve Taylor (lead guitar), Rob Duffy, Ian Day (bass guitar), Robert Hirst (vocalist) and Barry Satchelle (drums).

DUBLINERS ON BIG TOUR

DUBLINERS, top Irish group that hit the chart with "Seven Drunken Nights" and "Black Velvet Band," make a "three-part" tour of Britain starting on January 25 and winding up at the beginning of April.

Tour opens at the Adelphi, Slough (25) followed by Fairfield Hall, Croydon (26), Guildhall, Portsmouth (27) and Granada, Walthamstow (28).

Next leg of the tour starts on March 3 at the Empire, Liverpool, followed by Odeon, Leeds (4), ABC, Lincoln (5), Regal, Cambridge (6), ABC, Hull (7), City Hall, Newcastle (8), Concert Hall, Glasgow (9), and Palace, Manchester (10). Dubliners may then fly to the States for a star spot on the Ed Sullivan Show—possibly on St. Patrick's Night (17).

British tour resumes with a big concert at London's Royal Albert Hall on March 28, followed by five or six other dates yet to be fixed.

MOODIES for MIDEM

MOODY Blues have been added to the artists appearing at the Midem Music Festival in Cannes from January 22-24.

Captain Beefheart —electric magic!



Mothers' Zappa

the Holding Company assisted by the Quicksilver Messenger Service were packing 'em at the Avalon Ballroom, San Francisco. And of course, after a while and many months after the native San Franciscans heard them, we got the records. We freaked out to Love, first prophets of the new music; we dipped to the Jefferson Airplane's "Surrealistic Pillow," the Association, Country Joe's "Electric Music For The Mind And Body" and the Doors.

But nary a sight of any of them were vouchsafed.

Dramatic change

Now, almost overnight, things have taken a dramatic change. It's almost as though all these groups, living in a state of utter isolation from the rest of the world on their sunny Californian beaches, had suddenly heard there was somewhere called England and that things were said to be happening there too.

It certainly looks as if early 1968 will be the time when nice things will happen in London.

Before Country Joe flew out after his historic visit, he was reported to be so completely knocked out by what is generally happening in London that he is hoping to come back in February, possibly accompanied by Big Brother and the Holding Company, and record a live LP here with Big Brother.

Right now interested parties on both sides of the Atlantic are working towards a "Family Dogg" (West Coast hippy cooperative group dedicated to putting on groovy sounds and otherwise helping its members) sort of group-sopping thing—but on a big scale.

Fontana plan to release Big Brother's first LP here. Also on Fontana, also out fairly shortly, are Thorinshield and H. P. Lovcraft, both of whom are highly spoken of by all who have heard them, including the ubiquitous John Peel.

Then the Doors, whose latest album "Strange Days," something of a rock masterpiece, has just been released here after selling something approaching a million in the USA, are certain

Mothers' Zappa

for a trip over here this spring. But even better news yet is that Love—first prophets of this new electric religion—may also appear here early this year. What makes this truly amazing is that never before have Love played a gig more than three miles from their home town—and here they are eager to make the 6,000 mile trip.

Further excellent Love news is that their new LP "Forever Changes," is out February 1.

And then, to ensure 1968 will be one of the most magical years on record, Pye schedule Captain Beefheart's "Safe As Milk" LP for January 15 release, and the great man himself flies in three days after that—for three concerts, at London's Middle Earth and Speakeasy clubs and one more date yet to be decided. He is joined on all three dates by U.S. group Anders and Poncia and new singer Penny Nichols.

HUGH NOLAN



★ Donovan: he will return ★ McKenzie: sunshine ★ Georgie: musicianly ★ Hendrix 'Wild Man'

WHAT will be the Sounds Of '68? That's the famous 64,000-dollar question posed in pop now. What can we expect to replace the electrifying guitar genius of Jimi Hendrix or the big, beefy ballads of Messrs Baldry, Humperdinck and Jones? From where will come the soft, summer sunshine of Scott McKenzie and Johnny Mann? Who will match the haunting magic of Procol Harum?

We asked a few top names to take a look in an imaginary crystal ball in an effort to prophesy pop's future.

SENSUOUS ACT

First, from Jimi Hendrix, originally labelled the "Wild Man Of Pop," whose electric antics and sensuous stage act more than equalled his weird and wonderful appearance. "It's hard to say. Personally, I think there'll be the return of Donovan and Dylan—in their own particular ways. They've been absent for too long. A lot of the new stars will be recording their material. "There's always room for

What WILL be the new sounds of '68?

both rock and ballads. People will always buy records by Tom Jones, Engelbert and Baldry. But a lot of good, hard rock seems likely to dominate the scene."

What about his own act, which set a pattern for small groups making a big, exciting noise? "We need a rest," he replied. "We've put in a lot of hard work and, I think, lived up to our reputation. Perhaps we'll take a break towards the end of '68 and maybe rethink ourselves." And he added: "For our stage numbers we plan to expand. I'd like to use strings—cellos and low-key violins,

maybe even sitars. But we wouldn't make it a regular thing. Just for some numbers."

ZANY COMEDY

Alan Price, whose chart career was reflected in the zany, happy-go-lucky comedy field of "Simon Smith" and "The House That Jack Built," sees an opening for a good girl duo. "A couple of sexy chicks with good looks and nice figures," he explained bluntly. "Something in the 16 to 21 age group with young voices." What about groups? "It

seems to be the time for the 'Little Boy' good looks with the Herd's Peter Frampton doing very nicely.

"I think a few hippy Germans could well make it big."

Sixty-seven, said Alan, had been largely an exploratory year for a lot of groups—but the New Year would see a lot of acts dropping out. Missing out on hits.

"A load more groups will be breaking up," he explained. "And there'll be some new, big craze sweeping the scene by early summer.

Many musician-type stars like Georgie Fame will maintain their success and mature

in their different directions, adds Alan.

What fate, if any, does he see for his friend, Jimi Hendrix?

"He'll be O.K. He's rising above it all. All the time. Already a giant as far as aggressiveness is concerned, he's killed that scene off. In fact, he virtually destroyed what the Cream could have become. Sad, in a way."

And he ended: "If anything is going to be that new, it could come from an act offering something not too demanding—or aggressive—from fans. I can't explain it easily—but a rather 'candy floss' group, perhaps."

Scaffold—keeping out of the pop rat race

THE IDEA was to ask Michael McGear, well-known satirist, singer and professional "idiot," what the Scaffold planned to record as a follow-up to the highly commercial, but nevertheless gimmicky hit, "Thank U Very Much."

"A very good question that," he replied. "You ought to ask someone that."

"But I had decided to ask you," I said. "Have you thought about it all?"

"Oh yes, I've thought out it."

"And what conclusion have you reached?"

"I'll tell you tomorrow."

Tomorrow came and exactly 98 minutes later than planned, Mr. McGear reached his conclusion, profusely apologising that he had only just got up and that bacon and eggs were being cooked upstairs.

'Between two yolks'

"I'm sitting between two yolks which is no yolk," he began.

"But what about a follow-up record?" I cried in desperation for a few moments of sanity.

"Well, for a start, I never thought that 'Thank U Very Much' would be the enormous hit it has been. As you know, we had been closing our act with this song for months, and we just thought it would be nice to record it."

"In fact I still can't get over how successful it's been. Only yesterday I'm told it sold 12,000

copies, so it's not dead yet." I ventured to suggest that the song was so commercial, no one in the whole of show business doubted it would be a hit.

"But you can't predict hits. If we had made a record and the publicity kept on about me being Paul's brother, that wouldn't have sold it."

"The public has a head on its shoulders and a mind of its own, and no matter what the publicity or the press says, if the public don't like you, you won't be successful."

I wondered whether, with the obviously gimmicky potential of "T.U.V.M." the difficulty of finding a follow-up song was worrying Mike at all.

"No, because we're not actively searching for a song, and we're not entering the pop rat race and deciding we've got to get another single out by such and such a time.

"If there is going to be any disappointment about the Scaffold and our follow-up record, it will be from people who thought we were a pop group. Still they've got to learn about life, and all is not what it would appear to be."

A typical McGear comment, that. But isn't he worried that he might lose all the thousands of new fans that the record has brought him?

"I don't think we'll lose them, and I don't think either that we appeal just to one section of the public. We certainly don't want to do concerts where teenagers, adults and students alike all come to see us.

'Hits sound alike'

"As far as records are concerned we're certainly not going to fall into the trap that so many chart newcomers have. They have a hit and their next three records all sound exactly like it, only a little bit different."

"You won't find the Scaffold's next single is called 'You're Welcome' or something like that."

"We are quite happy to sit and wait, patiently looking for a good song—and it's got to be good."

"And I must go now, 'cos me bacon and eggs are getting cold. Thank U Very Much."

DAVID HUGHES



Scaffold: can't get over success of 'Thank U Very Much.'

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RECAPTURE THE SENS OF 1968

'JBJ-RIP'

'JUKE BOX JURY' was buried for good on December 27. Here's a lookback by Mike Ledgerwood at some highlights during the show's eight-and-a-half-year run.

'JUKE Box Jury' has retired for the last time. And now we're left to consider OUR verdict on pop's longest-running TV show.

No more will we be greeted by the oozing charm and toothpaste smile of David Jacobs, suffer the zany antics of Jimmy Savile or savour the rapier-like wit of Peter Murray. Gone also is the dreaded stars' "Hot Seat," the evil klaxon of doom which meant "Miss," and the ingenious "Hit-ometer."



● Pete: 'rather like a good meal, but not to be eaten again'

For many, the departure of "Jury" will be a sad, nostalgic occasion, because for all its faults it maintained an almost unbroken record over eight-and-a-half-years and, until recently, consistently captured top viewing figures.

An extremely wide and varied cross-section of personalities appeared on the panel. In fact, nearly everyone who is anyone in showbiz.

There were the memorable occasions when all four Beatles starred together; the seating was reorganised to accommodate five Rolling Stones; and the Seekers and Bachelors made regular visits.



● Mick: seating reorganised to accommodate all five Stones

Then there was the time the show was changed and "Establishment" DJs Murray, Freeman, Savile and Dee ruled the roost. And Disc's own Penny Valentine made such an impression two years ago that she was repeatedly invited back.

Wednesday last week gave us the farewell programme and the line-up included two names from the very first show—on June 1, 1959. "Veteran" Pete Murray and actress Susan Stranks. Their colleagues were the irrepressible Lulu and comedian Eric Sykes.



● Lulu: in high spirits on the very last panel

But "Juke Box" was destined not to go out with a bang. More like a rather tired, damp, squib. Personally, I thought the BBC should have conjured up a more exciting panel.

What about Mick Jagger and Cliff Richard with John Lennon and Engelbert Humperdinck? Or Billy Graham and Paul Jones next to Marianne Faithfull and Maharishi Yogi? Even an all-girl panel for a change—Cilla Black, Sandie Shaw, Dusty Springfield and Lulu? Something which would probably have set the sparks flying all round.

So, how DID "Jury" bow out? Well, Messrs. Murray and Jacobs continued their famed "love-hate" battle with Pete pointing out that David was wearing the same suit he had on the first show. And little Lulu was in her usual high spirits under a curly wig, while Eric Sykes treated the whole thing as a bit of a joke and Susan Stranks said little that was constructive.

Records played included hits voted for Martha Reeve and the Vandellas, Herman's Hermits, and Spencer Davis—with "Misses" for Billy Fury, Peter and the Wolves, the Cedars and Ferns Brass Band.

How did chairman David Jacobs feel after the last show—recorded in Manchester a week earlier?

"It fizzled out in a most unshowmanlike manner. There was a complete lack of imagination. I got a message to say we had to be off after 28 minutes—and thought there must be a surprise in store, since I knew the show ran to 29 minutes 30 seconds.

"I got a surprise all right! We went off early so they could run a trailer for another programme."

Did David have any ideas himself for a final fling?

"We tried to get all the Beatles, of course—but couldn't. And I suggested we should have the whole thing 'live' in London and a panel of 40 people altogether—changing over after each record. I was very disappointed, actually."

What were the high spots of shows over the past years then? "I think everyone remembers the time Johnny Mathis was so dreadfully rude. He said Tommy Steele should learn to sing and had no communication. And that Anne Shelton was out of tune. He was just destructive about every disc played.

"Then Eartha Kitt refused to vote at all—probably only to make the newspapers the next day. And Zsa Zsa Gabor was exceptionally funny by insisting on dressing formally. She even wanted the men to wear dinner jackets."

Added David: "I simply hated the all-DJ panel. It became too 'in.' There were too many 'In' jokes.

Did he feel any nostalgia now "Jury" had "retired"? "I am filled with nostalgia—but not so much for the show itself, rather for the eight-and-a-half-years. It's too soon to say. Rather like a friend dying. You don't really feel it until a few months later."

Peter Murray, who probably made more appearances on the "Jury" than anybody else, had this to say:

"It was rather like a good meal. When you come to the end you've enjoyed it—but you couldn't eat it again. 'Juke Box' had been tired for a long time. Even new faces didn't give it a lift."

BEATLES MYSTERY

Was the much-publicised Beatles TV Spectacular so 'magical' at verdicts on the controversial Christmas show repeated on

ON their own for the first time—the Beatles made "Magical Mystery Tour."

They suffered, like so many gods that people no longer consider have the right to be mere mortals, from a barrage of criticism.

It was good but it wasn't a masterpiece. The critics, like children offered a sweet shop and at the last minute only given a packet of fruit gums, came down like a pack of howling wolves in their disappointment.

Paul McCartney, facing the situation with his usual splendid bravery and humour, answered back by saying that the film wasn't supposed to have been about ANYTHING and was merely a series of unconnected events.

"It's hard that people consider it a flop because it was our first try. But the lesson is good for us and we're not bitter about it. Okay, maybe we boomed—maybe we didn't."

The Beatles then, as usual, far ahead of any of their pop predecessors, went out on a limb and faced the consequences. But were the criticisms valid? In the medium of pop-in the world we live in that "Magical" was aimed at, did it really fall short of the mark?

Unlike the hard critics, the pop world—obviously realising the hardships that ensue when a group go out to produce

something that is all their own work and then show it to millions of people—are not so severe on the Beatles. "I liked it because it was fresh and it was great to think that they'd done it all themselves," said Alan Price.

"I think people were upset because they can only associate the Beatles with jolly 'Hard Day's Night' stuff or with records and the Maharishi.

'WHAT THEY DID WAS GOOD'

"What they did with the songs was good, except 'Fool On A Hill' which I thought could have been more imaginatively done, and it must have lost a bit by not being in colour.

"But in my eyes the Beatles can do no wrong. You can't put them in any category. You don't class what they do as good, bad or indifferent. It is just the Beatles."

Pete Townshend agreed: "It was a great film. The only reason all these people didn't understand it was that it wasn't the usual jolly Boxing Day stuff they expected.

"I think the only error the Beatles made was by forgetting that on Boxing Day everyone is boozed up and quite incapable of understanding and appreciating anything—never mind something as advanced as this!"

Beatle brother Mike McGear said he thought some of the criticism levelled at the show was valid. "It was a bit amateurish—but then, good heavens, it was the first thing they've ever done by themselves.

"Most of it was typical press waiting to pounce on something. They think only acting is genuine and worth talking about.

"A series of incidents like this with people behaving freely is what they label false, but to my mind it is acting that is false and only this kind of thing that's valid.

"I don't give a damn what people think—I enjoyed it. The press set the Beatles too high. They never have been a pretentious group. They do their job which is entertaining young people—I bet



● Alan Price: 'I liked it because it was fresh. The Beatles can do no wrong'



● Spencer Davis: 'People should think back on coach tours and see how true this was'



● David 'It fizzled out in a most unshowmanlike manner'

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... this young people enjoyed watching it. Well, **Spencer Davis** enjoyed it. "It was what it was supposed to be. People should think back on coach tours and they'd see how true this was. It was an experiment, and for me it came off. The only criticism is with the authorities who cut some of the most poignant parts out." On the other hand there were those among us sadly put out — having panted to get next to their TV sets in the melee of one-nighters. One such is **Gary Taylor** of the **Herd**.

'IT WAS A BAD FILM'

"Everyone was sitting around me, and kept muttering 'rubbish' and I kept thinking, no it's okay, in a minute something's going to happen. But it didn't. I thought it was a bad film whether it was the Beatles or anyone else." "I was very disappointed," said **Tony Hicks**. "I'm fed up with seeing people run across fields in slow motion — that's all I've seen for the last six months on TV pop films. Ringo was great but I found the whole thing a bit old hat." **Dave Dee**, succinct as ever, thought the whole thing was a big mistake. "The Beatles are the greatest pop group in the world. But when the greatest pop group in the

world make a mistake then it's a bloody big one, and this was it."

And **Simon Dupree**, now in the first flush of a new hit record, was even stronger. "It was insanely bad. It had no entertainment value at all, if it was entertaining and I hadn't understood it I would say so, but it wasn't."

"The Beatles are good at what they know but they needed a director to keep them in check, it's laughable that they should be allowed loose on their own like this."

Says **Gary Brooker**, of the **Procol Harum**: "I liked it. But I viewed it differently from most people, because I saw it as the sort of thing I might try and make."

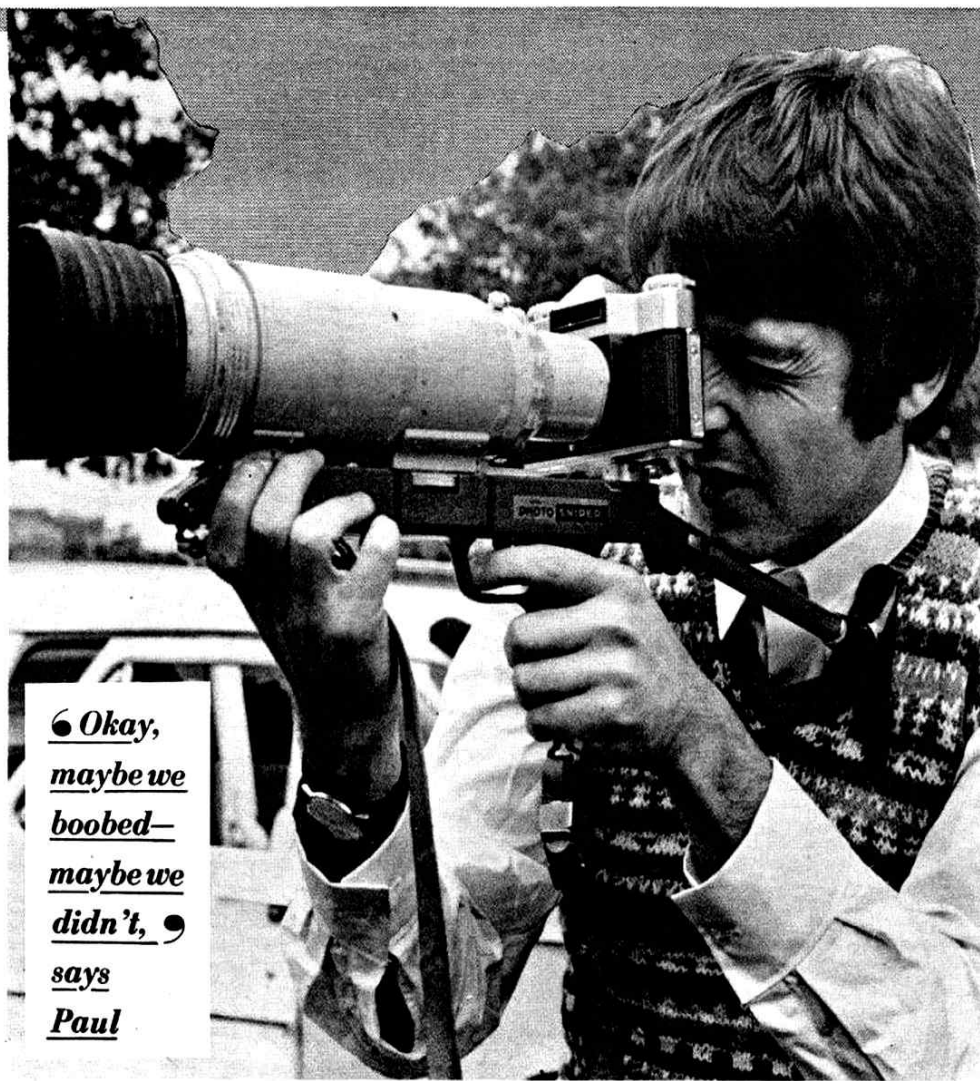
"It could have done with more money spent on it to make it a little exciting and less amateurish-looking. I didn't think it was a tremendous success, but then I didn't really expect anything fantastic anyway."

"Frankly, I think their biggest problem was that a 50-minute film of this kind takes a lot of experience which they obviously haven't had yet."

Scott Walker watched the show for half-an-hour and then switched off.

"I got bored frankly. I had the impression that the film was an attempt to pull off the sort of thing Italian director **Frederico Fellini** does — but it just didn't come off."

PENNY VALENTINE.



Okay, maybe we booped— maybe we didn't, says Paul

Radio 1 Spotlight

Meet Rick and the three Toms

IT may JUST be coincidence but to become a successful disc-jockey it seems one must be continually struck by the wanderlust.

Since the original Radio 1 line-up there have been several changes and we hereby present four of the new faces.

Tommy Vance, who shares the Sunday "Top Gear" comping with **John Peel**, was born in Oxford 24 years ago, but was in Hollywood by the time he was 18. There, instead of invading the film studios he worked on a radio station, and later moved on to Canada.

Tommy returned to Britain in 1965 and joined Radio Caroline South. From there he moved to Luxembourg and hated every minute of it; back to Caroline; on to London, and then on to the dole!

He is currently making a film on the British pop scene for Australian and American TV and wants to be a film director.

COWBOY — arctic adventurer — best selling author — broadcaster. These are some of the adventurous episodes in the life of **Tom Lodge**, grandson of **Oliver Lodge**, without whom there might never have been a **Radio 1**. For dear **Oliver** invented the first sound transmitter and a radio tuner, which he sold to **Marconi** — and radio was born.

Outstanding among Tom's early experiences was 18 months in the frozen wastes of the arctic where he worked for an old Indian. Back in civilisation Tom recounted his adventures in "Beyond The Great Slave Lake," which became a best-seller.

After a short spell with **CBC** in Canada Tom returned home (he was born in Liverpool in 1940) and joined **Radio Caroline North** in May 1964. At the end of '65 he was transferred to the South ship to boost flagging audiences and within six months Caroline was able to announce it had more listeners than **Big 'L'**.

He left the pirates last Christmas and returned to Gloucestershire where his French wife **Romy** designs clothes and runs a boutique. They have two sons. Tom now returns to the air waves with "Radio 1-o'clock," a live show every Monday at 1 p.m.

FIRST Radio City man to join Radio 1 is 23-year-old **Tom Edwards**.

Born and still living at his Norwich home, Tom was a journalist on a local Norwich paper when he met the late **Reg Calvert**, boss of **Radio City**. **Reg** persuaded him to

join the station and after six months he was made chief deejay, a position he held until the fort closed last January. From there Tom went almost immediately to **Caroline South** where he stayed until **Marine Offences** day on August 14.

Tom now comperes a nightly TV news programme for **BBC's East Anglia** station, and last Monday began a series of "Midday Spins".

SLOOPY **Dollies** of the world united last Saturday when **Rick Dane** began a four-week series of "Rick Dane Presents" programmes. **Rick**, born in February 1945 was originally trained as an actor, and while on a South African tour joined **Radio Springbok** for six months.

He then travelled to Arizona, and on his return to England in 1965, joined **Radio Caroline North and South**, and was partly responsible for the revitalisation of the station, along with **Tom Lodge**, **Emperor Rosko** and **Mike A'Hern**.

Apart from his new show **Rick** also runs a highly successful mobile discotheque business in London, and has recently formed another company to organise fashion shows.



★ RICK DANE



★ TOM LODGE



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The success story of a pop singer who became a top deejay

Square? Not me, says Jimmy Young



And there goes my phone! It must be Jimmy Young! Jim, nice to have you in the paper this week. How old are you? "My publicist, Les Perrin, says I'm 39." Jim, you have one of the most successful spots on Radio 1—what's the secret of your success?

The success of the show is fantastic. I thought we'd do good business. When we took over the show, the listening audience on the old Light Programme between 10-12 noon was three-and-a-half million. At the end of the first week we all sat back agog and waited for the figures. Mine was five-and-a-half million. Fantastic. And now I've got nearly seven million listeners.

'Just because you're not young doesn't mean you're not swinging'

I can only assume that the show is warm, matey and friendly. Really personal. I like people and this comes across in the show. Robin Scott (Radio 1 chief) was quoted as stating "The success story of Radio 1 is the Jimmy Young Show, because he communicates." What he means by that is the mateyness of it all. I'm getting 5,000 letters a week. They've had to set aside a special Jimmy Young Mail Sorting Office for these letters. Someone wants to write my life story, someone wants to do a book on me. I've never had anything like this.

• Actually, Jim, you have achieved quite a lot in the past as a pop singer.

Yes, I was intending to become a teacher but instead ended up as a singer and had two successive No 1's back in 1955 with "Unchained Melody" and "Man From Laramie" and, lo and behold, I bobbed up again in 1963 with another big hit, "Miss You."

• How did you happen to become a deejay then, Jim? I'd always wanted to broaden my career a bit. By the start of

1960, though I was considering leaving the business, too, but I was booked for "Housewives Choice" and the next thing I knew, EMI asked me to do a Luxembourg show and the BBC had me back for "Midday Spin."

• We know you're a very big favourite with the housewives, Jim. In fact, you seem to be radio's answer to TV's Val Doonican. But the younger people and a lot of your fellow deejays are constantly sending you up and saying your show is square. Doesn't this hurt you?

The best way to answer that is to say that a well-known deejay came up to me the other day and said "I must confess I wish some bastard would send me up." And that's it. The day you arrive is when they send you up. To be sent up, you have to be big enough for the public to see the joke and identify you. They used to send up Vera Lynn. But only because everybody knew Vera and saw the joke.

Last week, one Sunday paper writer had a real go at me and I asked my publicist what he thought about it. He said: "Jim—this is the proof that you've arrived. You have made sufficient impact for the knockers to think they'll make the public laugh by having a go at you."

I don't agree it is a square show, incidentally. We stick mainly to Top 30 records, those phone calls occupy only 7½ minutes of a 120 minute show and seeing as only one third of my show is given needle time, the results are good.

And I'm in the business to

get results. I never get in the top ten popularity polls, I may be unfashionable but there's never anything unfashionable about my ratings.

They also go on about my age. It's funny really. This is one of the few countries in the world which is conscious of an age barrier. Just because you're not young doesn't necessarily mean you're not swinging. Besides, I've got nothing against teenagers—the birds in Britain have never been lovelier.

• How come you don't get married, Jim? There must be many listeners who'd leap at the chance!

I'm happy enough being single. I spend most of my spare time working because I enjoy my work. Occasionally I'll go to a dog race meeting, take a girl-friend out or see a film, but I spend most of my waking hours working.

• If somebody does snap you up, how will they find the Jim the public doesn't see?

I don't think they'd notice any difference. I am what I seem. The show wouldn't be a success if I wasn't being my natural self.

• One thing more, Jim. With the chart so dominated by ballads, why on earth don't you rush out a record? You'd be certain of success with so many mums apparently buying records these days.

Trouble is I haven't seen anything that knocks me out. I agree I should make another record. Des O'Connor told me the other day: "Jim, you must be the only one who hasn't got a record out."

• Well, it's been nice talking to you Jim. And why should the teenagers have a go at you, anyway? They should all be at work or at school—it's mainly the housewives who have the chance of listening between 10 am and 12 and they adore you. So, tomorrow at ten, we'll hear you then. BOB FARMER

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Who's Pete: 'Bring back the exciting rock'n'roll days!'



Pete Townshend: what about the 13-year-olds?

"KIDS today are getting a fantastically raw deal as far as pop music is concerned. If you're 13 years old it's a bit much when the chart is full of 'I Am A Walrus' which nobody understands. Where's the excitement of rock and roll? There's no bloody youth in music today."

The quote is from Pete Townshend, who approaches the 1968 pop scene with worries and misgivings and who is going to do something about it.

With Pete, who has become rightly regarded as the thoughtful and highly revered prophet of the pop scene, this statement is not made lightly. "I'd like to see music right back in the early stages of Billy Fury. There's no excitement, no new ideas any more. It's got to change and we're going to do something about it, though it's pretty secret at the moment, and it isn't all connected with the group."

'Groups are finished'

"We shall plough on like everyone else, it's very hard to get out of a bag you've been in for three years when you've got the same four faces and the same four minds at work. But we're going to try by developing new ideas and keeping them light. By injecting a humour kids can understand."

Pete thinks half the trouble lies with groups being able to do exactly what they want to and with the Beatles speeding ahead in the wrong direction.

"Groups are finished and the reason is that they have been self-indulgent and highly individualistic. They've had too much power and freedom and have aimed at too small an audience. As far as the Who is concerned, I don't consider it worth working unless we are aiming at the largest possible audience."

"The music today is okay in content, but it's not going anywhere definite. It's familiar and drab and there's no thrill or excitement. Nothing raw and new. The reason so few people enjoyed the Beatles film—which I loved and thought was funny, moving and beautiful—was that inside the group they thought it was marvellous but they limited the appeal of it by giving themselves too much freedom. Everyone's forgotten that there's a huge 13-year-old audience that nobody's catering for."

"And a lot of the blame lies with a thing like Radio 1, who won't take a chance on anything. John Peel's show, which tries to give an outlet for fresh ideas, isn't given enough time to do anything."

"Really the Bee Gees and the Herd are the only groups giving kids anything to hold on to. And the Tremeloes, but that's a different scene. And none of these people are really made of any proper substance to do things in a big way. The Bee Gees have got to the top fast and they must feel very big, but they're not really."

"All they've got is strange vocal sounds and are continuing to do what the Beatles stopped doing. People shouldn't try to take over from where the Beatles left off. They should start something new and startling."

"My brother, who's 15, is a good case in point. His favourite records are things like Dave Clark's 'Catch Us If You Can' and the songs John Entwistle writes for our LP's. Well I can't help it if he likes trash! Seriously, the thing is, stuff like that is simple and direct. He doesn't have to work it out in the middle of a hard week's stolid educational system. Music should be a relief, not a puzzle."

So do not despair. Things may be bad but with 1968 upon us and with Pete Townshend to lead us to pastures new they could be a lot worse!

Must pop stars MORALISE?

Simon's 'Dee Code' triggered the question. Now, top personalities give their views

There was a time when a pop star, if he was ever allowed to speak to the press, mumbled incoherently into his sideboards and burred something about buying his parents a house in Epping Forest. But times changed; artists learned to think without the aid of their innumerable entourages, and even made intelligent comments.

Now as we enter 1968, pop people are quoted liberally and are as outspoken as any politician. Perhaps it was an attempt by the business to attain respectability; more likely it is simply that pop music itself has become more intelligent and is therefore attracting more intelligent people to take it up as a career.

Pop star leaders

Pop stars to their fans have always been treated as leaders—the effects of the Beatles and Rolling Stones upon fashion for instance is just one example—but should this leadership be used to try and influence fans to reach a higher standard of living or abide by a higher code of ethics?

Cliff Richard has practised as well as preached Christianity; Paul Jones has taken many a stand on nuclear disarmament; Frankie Vaughan and Dave Dee have hit out against Flower-power, hippies and drug-taking—and now Simon Dee has drawn up his own code of ethics—"The Dee Code"—which has been issued to all members of his fan club.

Despite sounding like a rather officious piece of American propaganda for Vietnam the code is in fact a serious attempt by Simon to prove, as he says, "that Britain's youth are not the bunch

of morons they are supposed to be."

There are ten parts to the "Dee Code," beginning with the statement: "To be young in spirit is greater," and moving on to advocate respect for one's parents; racial integration and love; and deprecate drug-taking, certain forms of war and debasement of one's body.

Simon's fans are then invited to sign a form supporting the principles of the code.

Taken one way, Simon is taking an active interest in the well-being of his followers, but taken another way, the code could create the impression that he is setting himself up as a self-made leader.

Which brings us back to the question—should pop personalities moralise to fans?

Frankie Vaughan, father of three and admired by people from 18 to 88, is one artist best qualified to answer.

"It's not so much a case of lecturing on morals or any other issue," he said, "but of using the very large influence which pop stars have over young people for good rather than evil."

"It's a fact that cannot be denied that many young people follow a pop star's example regardless of the consequences—so that example should always be a good one."

Cliff Richard, although he says he has never actively tried to influence his followers to become good Christians, has nevertheless done his fair share of preaching.

"I think everyone has a right to say what he or she thinks. Simon's 'Dee Code' is really nothing new though, and although I haven't seen it, I'm sure he doesn't improve on or say anything that isn't incorporated in the Ten Commandments."

"However, it's a very good sign when people in show business

think about moralising.

"There was a time when pop was so confined that no one was allowed to speak out about anything. Happily that has changed and I feel sure the time will come when the opinions of a pop star are taken as seriously as those of anyone else."

"The difficulty about setting up your own code of living as Simon has done is that if it is a perfect man-made code of ethics, he will have as much difficulty abiding by it as anyone else—and for that reason could come in for a lot of criticism."

"Despite this I think that setting a good example is better than not setting any example, and is certainly better than setting a bad one."

'Abide by Bible'

"Personally I abide by the code laid down in the Bible, but I don't expect my fans to follow. Just the other day a lady came up to me and said: 'I don't believe a word of what you're saying about Christianity, but keep it up, I want my daughter to follow your example.'"

"Maybe she didn't look upon what I'm doing as moralising, but she certainly felt that we should set a good example to our fans."

Michael d'Abo has never actively tried to influence his fans, but he too is happy that freedom of speech has extended to the pop scene in recent years.

"Paul Jones and Cliff Richard I am sure have done themselves a lot of good by speaking up on subjects they feel strongly about."

"Morally I think it is perfectly permissible for an artist to influence his followers, but politically it is not. Simon Dee is in a very good position to influence people. His shows are built round what he has to say, and that what he



★ SIMON: leader?



★ FRANKIE: lecturing?



★ CLIFF: nothing new



★ d'ABO: permissible



● SAVILE: retained

WE'RE NO AUNT MARYS says BBC'S BILL COTTON



BILL COTTON Jr.

BBC producers are NOT a lot of "Aunt Marys" who like to sit in judgment over pop music—but stars who blatantly flout ethics and good taste by recording songs with "dodgy" words must expect some form of censorship.

"Unless they clean out their stable themselves—they will have to be helped"—that's what Bill Cotton Jr., the BBC's head of TV variety, has to say on the much-discussed subject of the recent bout of "bans" on pop records.

"There are just certain programmes on which records like Scott Walker's 'Jacky' will not be played. To my mind some of the words are not the sort 12 and 13 year-olds should hear. They're very damaging. And 'Top Of The Pops,' for instance, is not the show to hear them on."

And he added: "To ban anybody doing anything is a very hurtful thing. It's rotten to know in your conscience that you have got to put a brake on something."

"I never say a record is BANNED. You can't actually ban anything. It's stupid. But as a responsible broadcaster who knows as much about the music business as anybody, I maintain there are 'horsers for courses.'"

So what of "Jacky"? What would happen if it made the number one spot?

"It wouldn't change my attitude. We'd find some way around it on 'Top Of The Pops,' I expect," explained Mr. Cotton. "Jacques Brel [who wrote 'Jacky'] and upon whom the lyrics are based] is essentially a cabaret entertainer. If Scott is on that scene then he must understand that there are certain programmes on which his record will not be played."

"But I do hope people who earn their living in pop music realise we aren't a load of 'Aunt Marys.' Many of my producers are more switched-on to what's happening than people think."

"In fact, my New Year's Resolution is to try and kill the BBC image of being a lot of old fogies."

This week a "new boy" takes over Johnnie Stewart's seat as producer of TV's award-winning "Top Of The Pops." He is the very with-it Colin Charman, already closely associated with the show and formerly on the production side of "Dee Time."

Did Bill Cotton envisage any radical changes in format?

"I don't believe in radically changing anything"—was his straight-to-the-point reply. "If it's good you leave it. If it's bad you take it off. Pop shows never stand still, anyway. They're always developing. There shouldn't be dramatic shake-ups. More a gradual bringing-up-to-date."

But he did admit that more Radio 1 DJs would be seen on "TOTP" in future—news revealed in Disc many weeks ago.

"Pete Murray and Jimmy Savile are the only Establishment names being retained," he revealed. "Now Alan Freeman has his own show. "And we'll use DJs generally on the show—with Pete and Jimmy appearing more regularly."

For the moment, too, the show's "Tip For The Top" and "New Release" spots will stay—but care will be taken that acts don't clash with Alan's artists the following evening.

"We're leaving 'Top Of The Pops' roughly as it is—at least until Alan's off the ground. And new groups will get their chance with him anyway."

"'Top Of The Pops' is a fantasy-type show which relies a lot on clever camera work. We fought hard to get it like it is—and I'm certain it's a formula that will hold sure for a good many years."

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? pop the question ?

How 'Renee' walked from the Lefte Banke to the Four Tops

WHICH English group released a version of "Walk Away Renee," now in the charts by the Four Tops, and is it still available?—**BARRY CROUCHER**, Clearview, Chilworth, Soton, Hants.

● A version by the Truth was released at the same time as the original Lefte Banke recording, and it is still available on Decca.

WHICH Tom Jones records are still available, please?—**R. PARSONS**, Ictt Farm, Wick-St-Lawrence, Somerset.

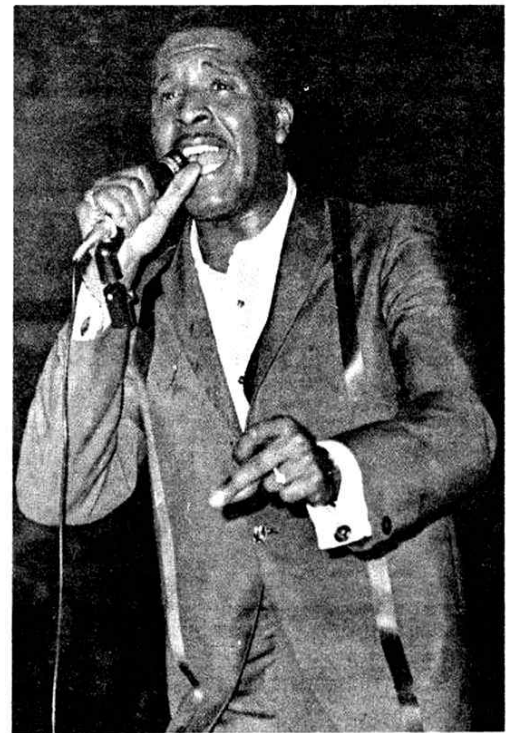
● Quite a lot! Singles: "It's Not Unusual," "With These Hands," "What's New, Pussycat?," "Thunderball," "Stop Breaking My Heart," "Once There Was A Time," "This And That," "Green, Green Grass Of Home," "Detroit City," "Funny Familiar Forgotten Feelings," "I'm Coming Home," EPs: "Tom Jones On Stage," "What A Party," LPs: "Along Came Jones," "ATOMIC Jones," "From The Heart," "Green Green Grass Of Home," "Tom Jones At The Talk Of The Town," and "Tom Jones' Thirteen Smash Hits." This last one was released just this week—all on Decca.

HAVE Harper's Bizarre released any LPs in this country?—**JENNIFER BELL**, 25a Speke Church Road, Liverpool 24.

● Just one, Jennifer, released by Warner Brothers in June. Called "Feel'n Groovy," the tracks are: "Come To The Sunshine," "Happy Talk," "Come A Love," "Raspberry Rug," "59th Street Bridge Song," "The Debutante's Ball," "Happy Land," "Peter And The Wolf," "I Can Hear The Darkness," "Simon Smith And The Amazing Dancing Bear."

I'M continually knocked out by Sharon Tandy. Please tell me something about her.—**CLARENCE HOGGETT**, Brooklands Road, Weybridge, Surrey.

● Attractive Sharon has the distinction of being the first non-American to join the Stax / Atlantic community. Born in Johannesburg 21 years ago, she came to Eng-



Four Tops Levi Stubbs: hit with Lefte Banke's "Walk Away Renee"

land in 1964, and has been recording with Booker T. and the MG's in Memphis. She was a close friend of the late Otis Redding.

I CAN'T understand it, but my copy of "Baby, Now That I've Found You" by the Foundations seems to play slower than the radio or juke boxes, but Radio Caroline's is the same as mine. Any explanation?—**CHRISTINE HERRON**, 25 New Zealand Square, Derby.

● Most odd. We can only assume that both your turntable and Radio Caroline's are running at slightly less than 45 r.p.m. Or dare we suggest that the BBC's turntables are running fast? No, we daren't!

INFORMATION, please, on Tim Andrews, and has he got a fan club?—**JANE KELLAND**, 8 The Heights, Beckenham, Kent.

● Tim, whose first single, "Sad Simon Lives Again," is attracting a lot of attention, was born in Battersea on July 2, 1949, and was christened Chris Andrews. He has five brothers and two sisters. Apart from singing, Tim also played the Artful Dodger in Lionel Bart's "Oliver."

There he met Monkee Davy Jones, and Davy was responsible for landing Tim a similar part on a year's tour of the show in America. Returning to England he made a single with the Fleur De Lys, which was released under the name of Rupert's People—"Reflections Of Charles Brown." His fan club is run

by Liz Clower at 6 Green Street, London W1.

WHERE can I buy the sheet music for Scott Walker's new single "Jacky"?—**PAMELA BLACK**, 2 Harding Way, Histon, Cambridge.

● From your local sheet music supplier, or direct from Carlin Music Ltd., 17 Savile Row, London W1. WHERE did the phrase "Give the pop stars a fairer share of the country's wealth" come from?—**A. R. BARTLETT**, 135 Gloucester Terrace, London, W2.

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POP POST

SCOTT LOOKS A DRAG—BUT HE'S A GREAT SINGER



SCOTT: why so good-looking?

I'M JUST trying to figure out why so many girls think Scott Walker's good looking. His face is a drag and it bores me—as it bores Scott. But his singing knocks me out. His first solo LP was fantastic—let's hope his second LP has plenty of Brel songs on it. As a producer, writer and singer he's great. —JENNY WOOD, Boreham Wood, Herts.

• I was in love with Scott Engel—or rather his image of the sad, lonely introvert. I wept over his LP "Scott," and thought this was the real man behind the image—but, having heard Scott's wonderful interpretation of Brel's "Jacky"—I admit I was wrong! The first time I heard "Jacky" I was filled with absolute delight, but much as I loved the LP compared with "Jacky" it seems rather insipid now.—GAY LEWIS, Tanrall Farm, Loc, Nr. Holywell, Flint.

• After reading the inflammatory letters gunning at the BBC for banning Scott Walker's "Jacky," I feel it's high time someone stepped

in defending the Corporation. My initial dislike of censorship is that it gives free publicity to records which do not deserve it. It is high time that the BBC was given more credit for providing a service to satisfy every taste.—JOHN POLLARD, 10 Tyson Avenue, Margate, Kent.

• How long must the British pop scene remain the farce it is today, with commercial rubbish by groups like Dave Dee and the Monkees making regular high appearances in the charts? It's a crime this should happen when groups like the Doors, the Byrds and the Association remain in total obscurity.—WILLIAM DUNCAN, 34 Earn Crescent, Dundee, Scotland.

Elvis, world's top singer? They're joking!

WHO is this man Elvis Presley who is voted top singer in the world? And who on earth voted for him? Surely it is not that ageing American singer who locks himself away and lets nobody see him, churns out a ghastly film every fortnight, and whose records sound like they slipped behind the back of the wardrobe ten years ago?

The one with the 'faithful' fans! Faithful? Who do they think they're kidding with this latest pathetic attempt to tell the world their hero is still the best? His day is past—his history, and history can't be repeated, however hard the Elvis Presley fan club try.—GAYTHORNE SILVESTER, Stable Cottage, Little Street, Alderney, Channel Islands.

WHAT a cheek! Mike McGear's comment about Long John Baldry (Disc 23/12/67) that he's a "four-foot two midget who's always shot through a magnifying glass." Just because Mike's got a hit with "Thank U Very Much" there's no need to take the mickey out of LJB because he's tall! We're both furious—Mike should be slapped with his own Aintree Iron!—FIONA and GRAHAM MAY, 63 Cleveland Rd., London, E18.

"JUKE Box Jury" carried the seeds of its own destruction by featuring so many panelists who made it quite plain they knew absolutely nothing about pop. It's all very well having so-called "celebrities" on the show, but they soon lose their gloss when they display such repeated and colossal ignorance. We fans aren't fools.—GARY LOGAN, 72 Eccleston Square, London, SW1.

PETULA Clark was without her usual "star" guest for last week's BBC TV show—and what a boring 25 minutes it was! There's no denying the quality of her singing, but the choice of material was disastrous. Even she didn't seem too happy doing a very weak impression of how her international audiences see her.—MICHAEL PATRICK, Victoria Park Road, Leicester.

ROCKIN' Berries must be one of the most talented and underrated groups on the scene today. They'll still be working and earning good money long after some of our current chart names are forgotten. I caught



RINGO: will be a great actor



ELVIS: HIS DAY IS PAST—HE'S HISTORY

them on the Frankie Howard and Bruce Forsyth show over Christmas and thought the comedy routine built round the "Twelve Days of Christmas" was hilarious.—C. HARRIS, Norton-Juxta-Twycross, Leics.

WITH the endless overflow of paranoiac junk that is churned

out as music by crowds of heart-throb psychedelic wonders, it is refreshing to find a singer of profound beauty—the sensitive and peace-loving Joan Baez, undoubtedly the most sincere singer ever to hit the scene. Her anti-Vietnam, civil rights and Oxfam activities prove my point. Now this

genuine performer has sacrificed her Christmas for a jail sentence. Joan Baez has no fragrance of "flowers," no curly hair and a maxi skirt, but with all the hunger and despair in the world it is good to see a singer who faces up to everyday life.—COLIN BRINTON, 73 Grange Road, Harwich, Essex.

Beatles' 'Tour': what a load of codswallop!

beauty in your mind whenever you listen to it.—OLGA, Copenhagen, Denmark.

BEATLES "Magical Mystery Tour"? What a load of old codswallop! All that ballyhoo, and what do we get? Something the average home moviemaker might be proud of—but not what we expected from the great Beatles! —MARY GRANT, 44 Churchfield Road, Walton-on-Thames, Surrey.

• It gets boring to keep repeating it, but the Beatles ARE great. Proof? Their "Magical Mystery Tour" film was probably the best thing I've ever seen on TV—the photography,

the dialogue, the acting and the ideas were so far above what we've come to expect from "professional" producers that I expect most of them must now feel like an early retirement. And Penny Valentine was right when she said Ringo would be a great actor. The finale, with the giant show-biz send-up, was quite incredible.—STEPHANIE FISHER, Barington Square, Tooting, London.

• Isn't it time people started to praise pop groups for their originality? Obviously the Beatles are secure, thanks to the brilliance of Lennon and McCartney, but surely people must open their eyes and give some attention to other young musicians who are on their way to achieving songwriting success. Roy Wood of the Move must be noticed as one of tomorrow's musicians—he has written all the Move's hits and most of their forthcoming LP, and Gary Brooker and all of the Traffic are beginning to register.—R. EVANS, 75 Wendover Street, High Wycombe, Bucks.

• I bought an album with the most beautiful and original sounds I have ever heard—Procol Harum. It's too brilliant for words, but I'll just say that "Salad Days" and "Repent Walpurgis" are the most wonderful and deep. This classical pop album leaves a sensation of

• A few New Year awards to the Jonathan King: a poison pen for all in the pop world who have slanged and insulted each other this year; a halo each to Engelbert, Val, Vince, Tom, Des for having the sense and dignity not to retaliate against the lesser persons who dared to "knock" them; a gold disc to Penny Valentine for being the best record critic of the year; a bunch of flowers to Dave Dee for his personality, common sense, and for having the courage of his convictions; a large tinsel raspberry to all the new Radio 1 DJs except Tony Blackburn and Jimmy Young, for being the most boring, conceited, big-headed, pig-headed, empty-headed lot of twits to ever hit the pop world, or any other world for that matter.—LIN SHOREY, 149 Oldbury Road, St. John's, Worcester.



Procol's Gary Brooker: beautiful sounds

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17			18		
		19			

CLUES ACROSS

- Thank U group (8)
- Inner spirit of Sam and Dave (4, 3)
- Real swifty (4)
- Just like a tale-teller (6)
- Poet character played by a boy (5)
- Baby bird! (5)
- Looks at the books (6)
- See "16"
- Two-shell-fish (7)
- T/Val! (8)

CLUES DOWN

- Lilac's other name! (5)
- Real enthusiast (3)
- Just like Jim (5)
- One basis of a group (10)
- British Railways group? (10)
- May is her other name (3)
- Twist from a group? (4)
- Beautiful opening, man (4)
- Emperor (uncrowned) (5)
- French boy-friend (3)
- 16 and 17. Supreme soloist (5, 4)
- Flowerpot man? (3)

DISCWORLD LP WINNERS

FOR last week: Jeffrey Aspinall, 13 Chapel Fields Lane, Hindley, Nr. Wigan, Lancs. Mrs A. Wells, 11 Capetown House, Hill Road, Park Wood Estate, Maidstone, Kent. Margaret Mills, 41 Burnhill Lane, Rugby, Staffs. Mr M. P. Robinson, 9 Model Cottages, East Sheen, London, SW14. Jane Maughan, 5 Stratford Road, Newcastle upon Tyne. J. Knight, 19 Burnet Grove, Epsom, Surrey.

FOR week ending December 23: Mr B. McDonald, 7 Glaze Walk, Whitefield, Nr. Manchester. Margaret Gray, 11 Barnby Road, Knapp Hill, Woking, Surrey. M. Clackburne, 45 Charter Crescent, Eilemora Fort, Cheshire. T. Pollard, 2 Thameside Crescent, Canvey Island, Essex. John Wood, 51 Mawney Close, Romford, Essex. Janice Morris, 7 Leabourne Road, Stamford Hill, London, N16.

LAST week's solution: ACROSS: 3. Long. 7. Dials. 8. Every. 9. A-don. 10. Heats. 11. Tiers. 12. Tour. 14. Yeast. 16. Or-son. 18. Ella. 20. Debut. 22. Ducks. 24. Tasta. 25. Yodel. 26. Meira. 27. Ears. DOWN: 1. John. 2. Edwards. 3. Least. 4. Gentry. 5. Lona. 6. Tyrants. 13. Goodye. 15. Abicair. 17. Nettie. 19. Adams. 21. Body. 23. Shaw.



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● DOORS: new single—"Unknown Soldier"

TOP AMERICAN 1968 EXPORTS: DOORS AND TIM BUCKLEY

A NEW year. I always feel slightly refreshed just at the thought of it, and I always promise myself I will try harder, fail less . . . and this might be the year I start that novel . . .

Aside from resolutions and goodwill, I'm looking forward to '68 for a number of good musical reasons. To wit:

The Beatles' Magical Mystery Tour. You've already seen it, but we're still waiting (impatiently).

Tim Buckley. He just finished taping a Monkees show, and when he finished singing everyone (Monkees, cast and crew) started applauding and stomping.

Judy Collins, folk singer par excellence. Actor Maximilian Schell saw her perform and now wants her to co-star in his next film.

Neil Diamond. He's coming to Los Angeles in February for a screen test at Paramount; someone learned that Neil was a fencing expert, so that same someone is contemplating a revival (spoof type) of the old Douglas Fairbanks swash-bucklers.

Lee with Nancy

The Doors. Their direction seems to be toward "total theatre" music, with each performance and each song a playlet or an act and scene. Their latest single is called "Unknown Soldier." It's a huge production number, with rifle shots, marching feet, and political dialogue/lyrics.

Lee Hazlewood. Nancy Sinatra's producer is suddenly a star all by himself. He appeared with Nancy on her recent TV special and was immediately offered an acting role in Clavell's next film, "The Mudskippers." Producer Ross Hunter wants Lee to write a theme for his next picture (and act in it), and there's a possibility that Lee will have his own TV special soon. Lee and Nancy will release a duet album in late January.

The Youngbloods. A very fine group from New York, now living in San Francisco. Maya. It's a TV series about two boys, one American and one from India. It was a very logical show; what with Ravi Shankar, the sitar, and the Indian clothes.

Arlo Guthrie. Woody's son's

By JUDY SIMS, Disc's Hollywood reporter

first album, "Alice's Restaurant," is a joy and a delight.

Peter Tork is ill, but it's only a bad cold. After two more weeks of filming their TV show, the Monkees will have a month's vacation before they have to start filming their feature-length movie.

Canadian groups are suddenly descending upon us, and we like it! New Northerners to know: The Paupers, Three's a Crowd (discovered by Mama Cass), the Collectors, Lloyd's of London, and the Styx. You already know Denny of the Papas, Zal Yanovsky (formerly of the Spoonful), three of the Buffalo Springfield, and folk singers Ian and Sylvia—all from Canada.

San Francisco continues as a pop music Mecca, but the hippie haven of Hashbury has degenerated into a lonely wasteland of lonely, wasted people. Most of the original Haight inhabitants have moved out to the country to escape the bad vibrations. Everyone is wondering whether 1968 will bring more of



the same "vacationing" hippies who just want to see the freaks.

Since it is the end of the year, New Year's Resolutions are traditional. I didn't have the time nor the nerve to ask everyone what they were resolving, so I've made up some resolutions for them. Did I say I didn't have nerve? Anyway . . .

The Beatles should resolve to do whatever they want, because they already do and it's always good. I hope they resolve to visit the States again soon.

Destructive Who

The Who might resolve to find a less destructive way of ending their performances. Ditto Jimi Hendrix. They create quite enough excitement with their music!

I hope Eric Burdon decides to stop writing his own material, or at least do it better. "Monterey" is even more banal than "San Franciscan Nights."

Procol Harum should resolve to vary their style.

The Stones should resolve to make that movie this year.

Let's hope Scott McKenzie resolves to get himself together, stop disappearing, and do all that he's capable of doing—which is a great deal more than he has done.

Let's hope the Mamas and Papas resolve to keep themselves together.

I hope the Monkees resolve to be more "themselves," whatever that may entail.

Everyone should resolve to stop using worn-out words and labels which are next to meaning less, like "flower power," "psyche delic," "hippie," "rock and roll," etc. . . .

I hope we all resolve to love more than hate, accept rather than reject, and keep our mind open . . . expanded, even.



MONKEE PETER: cold

PENNY VALENTINE

BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS



GIGANTIC HIT FOR ANITA HARRIS

ANNIVERSARY Waltz (CBS)—It seemed inevitable that some shrewd gentleman would realise the potential of this rather dire song in this day and age. And they have. Which means Anita will have a gigantic hit and I for one will despair. Not because it's not a well made record. It's very well arranged with one of those choruses that makes me think of pre-war films and the Ekie Sockett Formation Dancers. Anita sings in that precise controlled voice of hers on lyrics that must be a real swine to put feeling into it. Not, I may say, a record I will leap out of bed to put on but probably a number one.

OUT TOMORROW

LONG JOHN BALDRY

ONLY A Fool Breaks His Own Heart (United Artists)—Ah the price of fame. Mr Baldry is now suffering along with many others in the beginning of what might be a flood of re-issues. The trouble with this track is that, because it's a ballad, it will be even more likely to be misconstrued as a new Baldry single follow-up to "Heartaches." Oh well, doubtless it will all get sorted out. Bet he's delighted.

OUT TOMORROW

CLINTON FORD

THE Last One To Say Goodnight (Pye)—You may be as surprised to see this name here as I am typing it. But credit where it's due and I have visions of this being a hit record for Mr Ford ex-Fanlight Fanny fame. It would be a nice thing to happen too because it's not a ballad (hurray!) but a sort of Marty Robbins type song written by hit maker Tony Macaulay and John Schroeder.

In fact they owe a lot to Mr Robbins' style—even down to the mention of Rosa's Cantecena (tut tut), but since I rather dig songs like that and since this is very good of its kind it's pleasing to be able to say good things.

OUT TOMORROW

Beach Boys: rather corny —but I like it!



Beach Boy Carl: humps his way through



Pat Arnold: different bag

P. P. Arnold should have a huge hit

IF YOU Think You're Groovy (Immediate)—There are very few girl singers who make me enjoy every record they make, no matter what. And to the list of Dusty and Dionne Warwick must be added Pat Arnold, who I admired last year and will continue to — even though dear British public you are yet to fully appreciate, after three beautiful records, the lady's full talent.

This is Pat in a slightly different bag to "The Time Has Come" and "First Cut" on a Small Faces number that reminded me of Farlowe, the Faces and a really great American underplayed single. It opens with gentle guitar and unexpected woodwind and then crashes into a chorus with girl backing voices going mad and Pat sawing her way through. It deserves to be a huge hit but knowing what's going on at the moment in the chart probably won't be. Anyway, Happy New Year, Pat.

OUT TOMORROW

ATTACK

NEVILLE Thumbcatch (Decca)—This is probably the most interesting record of the week on quite a few counts. One being that knowing the lead singer of the Attack—who has a habit of leaping on you in the most unlikely places to disclose tales of dire and dreadful woe—I must admit to not holding out much hope that I was going to like this. The other being that sick and tired as I am of songs about people with odd names this is really excellent material done in a very new way. In fact it is almost spoken all the way through with a rather doomy intonation by the aforementioned singer, and is only sung on a rather ravy chorus. It could have been bad. But it is so very well written and so very well put together it might well stand a big chance of success.

OUT TOMORROW

EDDY ARNOLD

TURN The World Around The Other Way (RCA)—Although it certainly isn't my sort of record I like this. The old song that I've always thought rather pleasant for



Nancy: mind boggles

the era it was written in, Mr. Arnold sings it very smoothly and with rather a lot of sad feeling. I much prefer his voice for this type of singing than, for instance, the late Jim Reeves. It's all pretty corny but nicely done, and who can ask for more?

OUT TOMORROW

NANCY SINATRA

TONY Rome/Some Velvet Morning (Reprise)—The mind really boggles at the amount of time Nancy and Lee Hazelwood must spend in the recording studios. And I wouldn't really say they benefited a lot from it either.

But still... "Tony Rome" is from her dad's new film and is one of those lyrics that makes me squirm with references to "pussycats" and sort of coy sex. On the other side she is joined by Hazelwood on a song that is lyrically interesting but has a boring melody fine à la Hazelwood and the wild west. A beautiful string intro saves it.

OUT TOMORROW



Anita Harris... rather dire song but probably a number one

QUICK SPINS :

I HAVE a fond regard for one **DON PATRIDGE**. He is the young man who has so often approached me in a Leicester Square cinema queue singing and doing a sort of young Jessie Fuller one-man band. I think I have probably paid for his tea at times. If his dear record "Rosie" is successful he won't need me any more (Columbia).

JACKIE TRENT turns up with a likely hit on "With Every Little Tear." A song she wrote with Tony Hatch, it sounds very like the stuff Vikki Carr does. It's not my cup of tea as ballads go because it comes down to a chorus (Pye).

A marvellous swinging version of the Supremes' "Come See About Me" by **JNR WALKER AND THE ALL STARS** with gritty vocal and a fantastic rhythm. Great for dancing and parties and general ravings. Yeah (Tamla Motown).

JASON CREST have a Tomorrow sort of sound on "Turquoise Tandem Bicycle." Nice way of separating the vocal from the backing and a chorus of sound like underwater fish. Could easily grow into a hit (Philips).



Jackie Trent: a likely hit

FROM "Round The Mulberry Bush" a pretty song of lost summer love, sea and sand called "It's Been A Long Time" by **ANDY ELLISON (Track)**. I loved "Summer Rain" by **JOHNNY RIVERS** until the chorus which lets the whole thing down. Never mind, the verse is well worth a listen. Delightfully written by Jim Hendricks (Liberty).

Don't dig **PETER PAUL AND MARY** when they try to be too stirring as on "Too Much Of Nothing." They sound like the Mamas and Papas and their lovely guitar work isn't too apparent. Turn it over for one of last year's most lovely songs and already released once: "The House Song" which is a soul-searching thing if ever there was (Warner Bros.).

FEARNS BRASS FOUNDRY turn out to be sort of Tamla type swingers on "Don't Change It" (Decca).

LIKED the beginning of "Friend" by **SCOUBY AND THE REFLECTIONS**

Damon's voice isn't sympathetic enough (Mercury).

Lovely urgent opening to the **GROUP'S** "Woman." You're Breaking Me" and a feeling of the Who in there. The vocals flag a bit but it's an interesting record (CBS).

Poor **TAM WHITE**, she's not only "Dancing Out Of My Heart," but out of his life as well. Oh well, that's the way it goes (Decca).

AN incredibly pretty song is "The Bird Song" by **BERGEN WHITE**. Nice, nice (Monument).

Another nice opening—we're full of them this week—is "For Your Information" by the **CEDARS**, but the voices are disappointing (Decca).

"Love Is Coming" is a nice little song, but it could have done with a bit more production by **LEE HARMERS POPCORN**. Like the name (Page One).

Very "You Keep Me Hanging On" Fudge feel about the **STATUS QUO** and "Pictures Of Matchstick Men." And we're back to those submerged fish again on the backing (Pye).

RAMSEY LEWIS smooths his way through "Soul Man" as usual (Chess).

CAROL DEENE re-emerges on a ballad called "When He Wants A Woman" but I would have liked more guts in her voice (CBS).

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JANUARY 6, 1968

USA 20c

Move fans wage war on Jonathan!

JONATHAN KING has been at it again! The Disc writer's outbursts against the Move over the past 12 months so enraged Move fan Janet Walford (18), of Solihull, Birmingham, that she made a special 100-mile journey to London to deliver an anti-King petition at Disc's doorstep.

"Some of the things he's said about the Move have been pretty nasty," she declared, as Jonathan cowered in a corner. "And if 'Flowers In The Rain' was SUCH a bad record—how did it get so high in the chart?"

Over to Jonathan: "I just don't like the Move," declared Disc's controversial columnist. "I don't like what they play. And anything I say in my column always has a particular purpose anyway. It's not aimed at any one particular person. In fact, I met Carl Wayne recently and we got on very well together!"

Here are some samples of the Move fans' reactions to King's comments.

"He's a conceited creep—and various other unprintable things!"—Shirley Skidmore, Wakefield, Yorks.

"I'm glad someone's doing something against that fiend!"—Tony Scott, Erdington, Birmingham.

"I think he's just a snob gone wrong."—Judy Walker, Corsham, Wilts.

"After all he's said about the Move and their music—he deserves all he gets."—Susan Bird, Strensall, York.

"I would sign a million times for the Move!"—Lesley Love, Bexleyheath, Kent.

"We certainly won't watch JK on TV."—Jean and Jennifer, Slapton, Beds.

"Jonathan King wants banning from TV, radio and magazines—and putting away."—Christine Blackmore, Huddersfield, Yorks.

"He's a big-headed, pig-headed, half-baked, sawdust-brained, stupid twit—who should go to the moon and never come back."—Heather Walker, Tamworth, Staffs.

Back to Janet, who with her friend, Lynn, started the 14-foot-long petition: "In defence of the Move we would like to suggest that J.K. tries getting a few hit records himself—before running down an extremely good and talented group."

"Surely you're not jealous, Jonathan? But then, after all, having had two or three DISMAL record failures—who could blame you!"

King's closing comment: "Happy New Year, Move fans!"

ENGELBERT AND TOM HAVE BEEN THE BIGGEST '67 CROWD-PULLERS. THE SCENE MAY CHANGE AS...



● GENE PITNEY: back again for a tour this year



● DUSTY: a near 'solo effort' on her tour



● TOM JONES: enormous crowd-puller



● BEE GEE ROBIN: touring with an orchestra

PITNEY, DUSTY, BEE GEES lead the swing to 1968 new-look tours

ALL through 1967 people have been moaning about pop tours.

"They're dead," "They're a drag," "We'll never do another one" came the cries.

The Hollies opted out. The Stones and the Beatles cried off.

And yet on they thumped. Treading their weary way across Britain. "When the curtains part and you see the audience we just don't know

what to do. Some crumbly comperes comes on and we're lost," complained Traffic.

To bear out the grumbles, theatres reported bad attendance figures at the most heavily star-laden packages. It became a dismal business last year.

But a bright star shines. In 1968 we will see the beginning of a new tour format. The BEE GEES will go out with a huge orchestra and little else.

Bashing heads

The DUBLINERS will tour on their own. GENE PITNEY may do the whole of the second half of his show and DUSTY SPRINGFIELD will do what will be a near solo effort on her tour.

It was high time something was done. Not only artists and audiences have been having headaches when it came to the subject of the quarterly influx of pop tours in Britain.

British promoters have been bashing their heads against the wall to try to assemble a fantastic, crowd-pulling bill—only to find that it didn't work having six groups come on stage for 20 minutes each, and automatically go through a hardly varied performance.

1967 goes down as the year

ENGELBERT and TOM JONES were the only people sure of filling theatres. 1968 will prove that a change in format will bring fresh life and a face lift to the tired exterior of British pop.

Arthur Howes, a man who has been responsible for staging the greats like the BEATLES, BEACH BOYS, ROY ORBISON and GENE PITNEY—not to mention the heyday of the Walker Brothers—told Disc:

"Tours this year will take on a new look. They will be shaped to appeal to a much wider audience without the chart being used as guidance.

"Pop groups play so many ballrooms now that people have seen everything they can do and don't want to pay to see it all again.

"There just aren't any big crowd pullers around these days apart from people like Jones and Humperdinck and they aim at a different sort of audience. It's a complete re-shaping or sink."

And Rik Gunnell, who has staged tours with GEORGIE FAME, ALAN PRICE and GENO WASHINGTON in the past is concentrating much more on separate concerts rather than the long haul of a five-week slog across Britain—which so many pop stars hate.

"The glamour has gone out of the tour business. Engelbert

is definitely the man of the moment and only he and Jones can pull in the business.

"Possibly the Beatles could come back and do a tour and it would be a smash—but I'm even inclined to doubt that.

"We're all waiting for something that will cut lose. A whole new-look to the tour format. The teenyboppers of yesteryear have grown up and are looking for a new form of entertainment."



Beach Boy Brian Wilson: One of the 'greats.'



THE New Year didn't get off to a very happy start for Disc writer/TV personality Jonathan King when a couple of Move fans cornered him. Janet Walford (left) and her sister, Christine, were outraged by his comments about their favourite group and tracked him down to Disc's office to present a 14-foot long petition urging King to leave the Move alone!