

# DISC

and MUSIC ECHO 9d

DECEMBER 30, 1967

USA 20c

# HELLO, GOODBYE!

A COOL LOOK AT THE  
OLD YEAR: SEE PAGE 2



## PETER: the face of 1968!

THIS IS THE FACE OF 1968. His name is PETER FRAMPTON, he is singer with the Herd, and the sight of him makes girls all over Britain hysterical with delight.

He has none of the controversy of other pop giants who shot their groups to stardom . . . like Mick Jagger or Scott Walker.

Instead, Peter Frampton, aged 17, from Beckenham, Kent, has the same magnetic appeal as Davy Jones of the Monkees. Girls like to think they can "mother" him.

Frampton is hailed as the Face of 1968 by fans, and pop personalities. Pete Townshend of the Who says: "Peter Frampton IS the Herd. All the discs are sold on his glamorous face."

Townshend's comments appear on page 9. Disc's special spotlight on Frampton is on the back page.

And if you  
are still  
wondering  
why 1967  
was the big  
year of  
ENGELBERT,  
please turn  
to page 3

# Hello, Goodbye 1967

## JANUARY

THE YEAR starts as it is going to continue, with a ballad in the No. 1 spot. Tom Jones is the gent, "Green Green Grass Of Home" the song and to celebrate, Big T buys himself a £25,000 house in fashionable Sunbury-on-Thames.



TOM

But even bigger news is the predicted arrival of Monkeemania in Britain. To prove the point "I'm A Believer" leaps 33 places to No. 2 in one week, then takes over at the top. Pandemonium as Davy Jones unwisely opines that "the Beatles are tired and on the way out." That statement starts a bitter Beatles-Monkees feud. And causes Paul Jones to erupt.

Rolling Stones start a year of sensations by flatly refusing to climb aboard the roundabout on the Palladium TV show fadeout finale and Shadow John Rostill probably puts his finger on it as he remarks: "I think the Stones set out to be talked about—in which case they have succeeded."

Four Tops return for a short tour, open at London's Albert Hall and a lot of young ladies freak out.

And the month ends up with a romance-go-round. Gene Pitney marries his childhood sweetheart Lynn Gayton, then goes for a honeymoon cruise on the Italian Riviera—for two hours. Then he dashes off to appear at the San Remo Festival—to which Mick Jagger comes running on a call from Marianne Faithfull.

## AN OVER-THE-SHOULDER LOOK AT SOME OF THE POP HIGHLIGHTS OF THE YEAR

### FEBRUARY

PYE launch the month by inviting us all to Make The Scene With Dean and announce a Dean Martin Week. Trouble is, nobody seems to want to make the scene with Dean and the whole thing pales into insignificance.



DUSTY

Radio Caroline, having announced they will definitely not take any notice of the Labour Government, admit they ask £100 a week to plug new discs. People are shocked, but carry on paying up.

Record producer Joe Meek, man behind the mammoth-selling "Telstar" by the Tornados, is found dead with gunshot wounds in his Holloway, London, flat.

Disc's Valentine Poll party at London's Hilton Hotel is jam-packed with pop personalities including Monkee Micky who's just arrived for a short sightseeing visit with Davy and Mike. The poll itself belongs to Dusty, who tops every section—Top World and British Girl Singer, Miss Valentine and Best Dressed Girl.

Elvis (Top World Boy), Beatles (Top Group), Cliff (Top British Boy and Best Dressed Boy), Scott (Mr. Valentine), Cat (1967 Hope), Jimmy Savile (Top DJ), Top Of

The Pops (Top TV), Pick Of The Pops (Top Radio), Good Vibrations (Best Single), Revolver (Best Album) and Albie (Top Film) capture the other awards.

Eight hundred fans cause chaos at Heathrow Airport as the Monkees fly in on holiday.

Wedding bells again as Dave Berry marries Dutch girl Marty van Lopik, but alarms as Hollies drummer Bobby Elliott becomes dangerously ill in a Hamburg hospital.

### MARCH

SCOTT starts the month by moving off to Russia for a holiday . . . and the Monkees move out as well, much to the chagrin of Sammy Juste, who's transferred her affection from Tony Hicks and the Ryans to Micky Dolenz.



ROY

Spencer Davis and Stevie Winwood split up . . . and Jeff Beck pulls out of the Orbison-Small Faces tour after doing only two shows.

Pet's hold on the chart top lasts two weeks and then it's Engelbert and "Release Me" who arrive at No. 1 and hold off the Beatles with "Penny Lane." This really upsets Paul Jones.

### APRIL

AND then came the week when the chart read: 1. Release Me, 2. This Is My Song (Harry Secombe), 3. Edelweiss (Vince Hill).

Monkee excitement mounts as concerts at Wembley are announced for the end of June. Engelbert, however, is becoming the big news. "Release Me" wins a Gold Disc, stays at the top five weeks and he goes on tour with the Walkers, Cat Stevens and Jimi Hendrix.

Month's major highlight, however, happens in Vienna where at last we win the Eurovision Song Contest, thanks to Sandie Shaw, song-writers Bill Martin and Phil Coulter, and "Puppet On A String."

Davy Jones wins, too, as everybody expected, when Disc runs a poll to find the most popular Monkee. Davy gets 63 per cent of the votes, Micky's next with 22 per cent.

Paul Jones's much-publicised film "Privilege" impresses some, embarrasses others, but at least it makes everybody talk about it.

Chartwise, the year's really gone into a ballad groove. Harry Secombe achieves a unique situation by following Engelbert into the No. 1 spot with a song already put there a few weeks earlier by Pet Clark. He lasts a week and then it's Frank and Nancy Sinatra with "Somethin' Stupid."



FRANK

pop stars fly out—to the Monterey Pop Festival.

Disc's David Hughes finally finds Sergeant Pepper—Graham Pepper, in fact, of the U.S. Air Force Reserve, at a base in Norfolk.

Procol Harum are the big name of the month with "Whiter Shade Of Pale" rushing to the top and staying there seven weeks. Which keeps out Engelbert's "There Goes My Everything."

### JULY

MONKEES arrive, the Beatles are back, but the month of July is overshadowed entirely by the arrest and gaoling of Mick Jagger and Keith Richards following a police drugs raid on Keith's Sussex hideaway.

Jagger is sentenced to three months, Richard to a year—but both appeal and escape. Richard's sentence is quashed, Jagger gets a conditional discharge. Only people to emerge with much credit from the whole unhappy episode are "The Times," who publish a wise and admirable editorial.

Happy times, however, with the Monkees flying in for their first ever British concerts at Wembley which are good enough to surprise even their harshest critics.

Beatles' "All You Need Is Love" gets the biggest promotional plug of all time on the world TV screening "Our World." And "Love" lands at No 1 to replace Procol's "Pale."

Procol disappear for a "re-think," results of which we have yet to see.



MICK

## SEPTEMBER

LIFE has to go on, however, and the Beatles set out for the West Country on their Magical Mystery Tour.

It's Engelbert again. He leaps from No. 24 to the top with "The Last Waltz," replacing Scott McKenzie's four-week reign.

Radio 1 arrives — and sackfuls of mail pour into the BBC from irate pirate lovers. Another marriage—Eric Burdon weds Indian-born Angie King.



ERIC

## OCTOBER

VANILLA FUDGE pull out of Traffic tour after one night. Mothers Of Invention, meanwhile, capture a partially-filled Royal Albert Hall with three hours of insanity that is the talk of London.

And another scandal: Move's manager Tony Secunda circulates hundreds of postcards involving the Prime Minister. Purpose is to publicise "Flowers In The Rain." That being the case, it succeeds. Disc is a hit—but Move have to pay out £10,000.

After seven weeks, Engelbert hands over the No. 1 spot to the Bee Gees' "Massachusetts." Disc, meantime, decides Peter Frampton will be the Face of 1968.

Soul Explosion with Sam and Dave and Arthur Conley does—explode that is. And down at "Top Of The Pops," Radio 1 deejays start making (bad) guest appearances. But TOTP keeps them—which is more than can be said for Sammy Juste. She goes—to the States.



ARTHUR

### MAY

THE year's best-kept secret is announced . . . Elvis has married. Nobody throws themselves out of windows in despair as El weds Priscilla Beaulieu, perhaps because they're just too stunned by the surprise news.

Here at home, Sir William Carron, president of the AEU, says pop stars are non-productive workers and get paid too much . . . and officialdom also succeeds in muffling the Beatles' "Day In The Life" track off their sensational "Sergeant Pepper" album on the grounds that the lyrics are drug-riddled.

Hearts are broken by the news that the Walker Brothers have decided to split up and go their solo separate ways . . . meanwhile Britain gets a whirlwind tour from the Beach Boys and Hollywood correspondent Derek Taylor mentions for the first time in Disc that dread word "Flowerpower."

Beatles are At Home (Brian Epstein's actually) to the Press, a new pop show called "As You Like It" shows promise and little Lulu collapses from overwork.

Sandie's "Puppet" stays top for three weeks and then, surprise, surprise, it's our old, old mates the Tremeloes turning up at the top with "Silence Is Golden" for a further three weeks.



ELVIS

### AUGUST

MORE trouble for the Stones . . . this time Brian Jones is arrested on a charge of possession of cannabis. . . . Scott Walker is found unconscious in a North London street—and also announces he will not be making any singles.

And the Daughters of the American Revolution demand that "sexy" Jimi Hendrix be removed from the Monkees' American tour—and he is!

But the blackest event of all is Mr. Edward Short's Marine Offences Bill which silences all save brave Radio Caroline. Incredible scenes of sobbing and cheering at London's Liverpool Street Station as the Big L deejays return home for the last time. And even BBC 1 films the final minutes for their News the same night.

GPO issues its first warning that anyone writing to Radio Caroline could be liable to prosecution—the first person has still to be charged as 1967 fades out.

Scott McKenzie ousts Beatles after only two weeks—but Dave Davies predicts Scott will have no more hits.

Wedding bells for Adam Faith and dancer Jackie Irving—and Jackie Trent and Tony Hatch; while Disc gives first news of Cilla's March 1968 wedding to road manager Bobby Willis.

Month ends tragically. On August 27, Brian Epstein is found dead in bed at his Belgravia house. Verdict is accidental death due to an accidental overdose of sleeping pills.

The pop world is stunned.



ADAM

## NOVEMBER

FOUNDATIONS break Bee Gees' three-week run at the top to become the first group of the year to reach No. 1 with their first record. It sticks, too, for three weeks before Long John Baldry arrives with "Let The Heartaches Begin" to end 10 years of struggle for success.

Beatles celebrate five years' giddy success and Disc salutes them with a special supplement. That Irish rebel Ronan O'Rahilly is still to be seen harangue about London and he reveals that Radio Caroline exiled deejays have been in Britain with the knowledge of the police but have not been arrested. "We're winning," he crows.



LONG JOHN

## DECEMBER

"JUKE BOX JURY," having already been removed from peak Saturday to tea-time Wednesday, closes its doors for the last time after nearly nine years of hits and misses.

Beatles' end the year at No. 1 with "Hello Goodbye" replacing Long John after three weeks. Engelbert Humperdinck makes his "acting" debut in London Palladium's "Robinson Crusoe"—but some critics are tough on the show.

Rolling Stone Brian Jones has his 12-month conviction for drug-taking quashed, and is fined £1,000 with three years probation.

Uncrowned King of Soul Music, Otis Redding, and members of the Bay-Keys group are killed in a plane crash.



OTIS



congratulations

# Engelbert

on your fantastic chart successes

1. The last waltz

F 12655

2. Release me

F 12541

3. There goes my everything

F 12610

Places compiled from Disc & Music Echo 1967 Chart Figures



45 r.p.m. records

The Decca Record Company Limited Decca House, Albert Embankment London SE1

### JUNE

PAUL McCARTNEY admits in an interview to having taken LSD. Topol returns from his war effort in Israel and finds his "Fiddler On The Roof" song "If I Were A Rich Man" is still the surprise hit of the year . . . but most other



TOPOL



● ENGELBERT: snatches the 1967 Top 3 places with 'Last Waltz,' 'Release Me' and 'There Goes My Everything'



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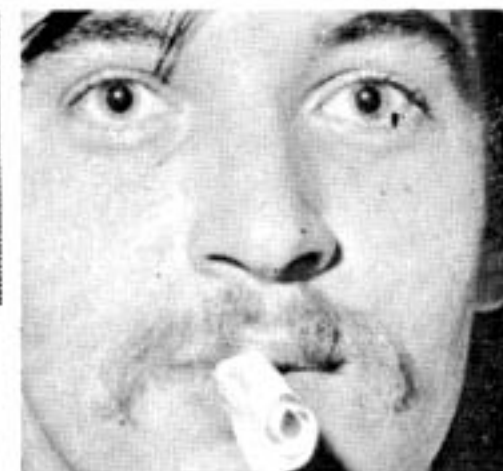


# 1967 Top 30

## ENGELBERT'S YEAR!

AS 1967 ends, DISC presents the only complete chart of the whole year. And what a fantastic year it was for Engelbert Humperdinck! He scoops the pool from far longer established stars by notching up the top three placings. But it was also a great year for newcomers Procol Harum, Keith West, Vikki Carr and Foundations. This table is based on awarding points for a record's entry and duration of stay in the chart from January to December. Points were awarded on the basis of 30 for No. 1, 29 for No. 2, 28 for No. 3 and so on.

- 1 THE LAST WALTZ.....Engelbert Humperdinck, Decca
- 2 RELEASE ME.....Engelbert Humperdinck, Decca
- 3 THERE GOES MY EVERYTHING  
Engelbert Humperdinck, Decca
- 4 SAN FRANCISCO.....Scott McKenzie, CBS
- 5 PUPPET ON A STRING.....Sandie Shaw, Pye
- 6 A WHITER SHADE OF PALE.....Procol Harum, Deram
- 7 SOMETHING STUPID.....Frank and Nancy Sinatra, Reprise
- 8 JUST LOVING YOU.....Anita Harris, CBS
- 9 THERE MUST BE A WAY.....Frankie Vaughan, Columbia
- 10 I'LL NEVER FALL IN LOVE AGAIN.....Tom Jones, Decca
- 11 I'M A BELIEVER.....Monkees, RCA
- 12 SILENCE IS GOLDEN.....Tremeloes, CBS
- 13 ALL YOU NEED IS LOVE.....Beatles, Parlophone
- 14 MASSACHUSETTS.....Bee Gees, Polydor
- 15 THIS IS MY SONG.....Petula Clark, Pye
- 16 DEDICATED TO THE ONE I LOVE.....Mama's and Papa's, RCA
- 17 EXCERPT FROM A TEENAGE OPERA.....Keith West, Parlophone
- 18 EDELWEISS.....Vince Hill, Columbia
- 19 IT MUST BE HIM.....Vikki Carr, Liberty
- 20 BABY, NOW THAT I'VE FOUND YOU.....Foundations, Pye
- 21 HOLE IN MY SHOE.....Traffic, Island
- 22 SHE'D RATHER BE WITH ME.....Turtles, London
- 23 I WAS MADE TO LOVE HER.....Stevie Wonder, Tamla Motown
- 24 PENNY LANE/STRAWBERRY FIELDS FOREVER.....Beatles, Parlophone
- 25 FLOWERS IN THE RAIN.....Move, Regal-Zonophone
- 26 THIS IS MY SONG.....Harry Secombe, Philips
- 27 ALTERNATE TITLE.....Monkees, RCA
- 28 WATERLOO SUNSET.....Kinks, Pye
- 29 ITCHYCOO PARK.....Small Faces, Immediate
- 30 REFLECTIONS.....Diana Ross and the Supremes, Tamla Motown



★ PROCOL: 6



★ ANITA: 8



★ BEATLES: 13



★ PETULA: 15

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## NEWS

### TRAFFIC'S SILVER 'SHOE'

TRAFFIC'S "Shoe" turned Silver at Christmas when they collected a coveted Silver Disc award from Disc Editor Ray Coleman for 250,000 British sales of their "Hole In My Shoe" hit.

The presentation was made to departing Traffic star, Dave Mason, at London's Speakeasy club.

In the picture (left to right): DJ Dave Cash, Stevie Winwood, Chris Wood, Jim Capaldi, Dave and Ray Coleman.



# NOW THE FRENCH SAY 'VIVE LE RADIO 1!'

DJs TONY Blackburn and Chris Denning take Radio 1 into the musical Common Market when they kick off a two-way exchange of pop shows with the Continent starting on New Year's Day (Monday).

At the request of France-Inter (the pop network) Radio 1 and the French service will be breaking into each other's shows during the day;



### Caroline's Tom gets new show

TOM LODGE, onetime star DJ with outlawed Radio Caroline, comes out of "retirement" next Monday to launch Radio 1's new "live" audience show "Radio One O'Clock."

He introduces a line-up including former "Easy Beat"/"Happening Sunday" stars, Johnny Howard, Laura Lee, Danny Street and Tony Steven, plus guest artists.

Tom was formerly head DJ on Caroline's North ship and transferred to the South to boost flagging audience figures. He left the "pirates" to run a boutique in Gloucestershire before the Government ban on broadcasting.

Dave Cash is the latest DJ to land a "Midday Spin" spot with Radio 1. He takes over from David Rider on Thursdays from January 18. Ex-Caroline Tom Edwards gets Simon Dee's "Spin" from next Monday (January 1).

Radio 1 men are queuing up to meet fans at the BBC stand at the Boys and Girls Exhibition at Olympia, London, which started yesterday (Wednesday).

On hand today will be David Symonds (12.30 p.m.) and Stuart Henry (4 p.m.); Friday—Alan Freeman and Mike Lennox; Saturday—Don Moss and Johnny Moran; Monday—Tommy Vance and John Peel, and Tony Brandon; Tuesday—Pete Murray and Chris Denning; Wednesday—Stuart Henry and Tony Blackburn.

### BEATLES' TOUR MAKES £2½ M

BEATLES have produced a mammoth New Year bonus for Britain's Chancellor of the Exchequer!

Their "Magical Mystery Tour" package has caused American record buyers to shell out to the tune of \$8,000,000. Which, in British money, means over two-and-a-half million pounds!

In a cable to EMI chairman Sir Joseph Lockwood, American Capitol's Voyle Gilmore said: "'Magical Mystery Tour' sales to date are 1,600,000."

In America, "Magical Mystery Tour" — issued in Britain in EP form—is released as an LP with other Beatles hits.

Beatles single, "Hello, Good-bye," has now hit the No. 1 slot in the American charts.

### Trogg Reg manages

TROGG leader Reg Presley has turned manager and record producer.

While in Nottingham two months ago, Reg was impressed by the Nerve, a local group who were playing with the Trogs. He has become their manager, and will produce their first single, "Magic Spectacles," to be released by Page One in early January.

leading DJs will be exchanged; and there will be special programmes "live" from each other's country.

Says Radio 1 boss, Robin Scott: "The idea is to give a French flavour to Radio 1 on the first day of the year and have a Radio 1 flavour on the French air!"

On Monday Chris will be in Paris to introduce "Ou La La!"—a send-up version of his "Where It's At" show — with top French pop stars as guests, and Radio 1 will relay the greater part of programmes from France between 7.45 and 10 p.m.

In return, France sends Gerard Klein to London to introduce the Radio 1 scene to French listeners. Radio 1 day on France-Inter starts at 5.40 a.m. (6.40 French time) when Georges Lourier calls Tony Blackburn at his Knightsbridge home.

### Move 'live' EP

MOVE are to record a "live" EP in response to many requests from fans.

Their act at London's Marquee Club will be recorded on February 27, and extracts used for the record. Move's new single, due for release on January 19, is now certain to be the Roy Woods composition "Fire Brigade."

Group cut short its recent Scandinavian tour, missing three concerts and two TV spectaculars. Said manager Tony Secunda: "The equipment we were promised did not arrive and the whole situation was very impossible."



# Scott, Lulu, Shadows for 'Talk' seasons

SCOTT WALKER, Lulu and the Shadows all appear in cabaret at London's top nightspot, "Talk Of The Town," during the coming months.

Scott and Lulu make their debut—and the Shadows star with Cliff Richard.

Scott is set for a three-week season in May, Lulu a similar period from February 5, while the Shadows start next Monday (January 1).

On January 7 Lulu opens a two-week run at Caesar's Palace, Dunstable — just five months before she debuts at the original Caesar's Palace, Las Vegas.

Shadows' leader Hank Marvin has his first solo single out on January 12. It is "London's Not Too Far Away," originally written by him for Cliff, but he later decided to record it himself.

Immediately after their "Talk" season, the Shadows return to Australia for a further season at Sydney's Chequers Club.

### Herd: world round-up

HERD will be launched in a massive worldwide promotional campaign next year.

Plans for them to make short trips to America, Japan and all over Europe are now being arranged.

The group, due to make a second tour of Britain this spring, shot special TV promotional film for "From The Underworld" in a Soho strip club for British and Continental markets.

### Stones LP sales smash

ROLLING STONES' new album "Their Satanic Majesties Request," subject of mixed reviews from critics in this country when it was released three weeks ago, has crashed the British best-seller chart and is breaking sales records in the States.

"Satanic Majesties" entered Disc's LP chart at No. 7 and, according to Decca Records, has received "very good reaction" from fans.

In America the LP has passed the £700,000 (two million dollars) sales mark after only ten days on release. It is even outselling the Beatles' "Magical Mystery Tour" there.

Stones' own record label, Mother Earth, which Mick Jagger's girlfriend, Marianne Faithfull, seems likely to launch "within the next two months," will NOT star the boys themselves. They are tied to a long-term contract with Decca.

### Flying Scotsman!

STUART Henry, Radio 1's sole Scottish DJ, celebrates Hogmanay on a plane from Glasgow to London!

Stuart is in Glasgow on December 31 to share the compering of "Family Favourites," and the following morning commences a week of "Family Choice."

Ex-Caroline DJ Rick Dane is the latest to secure a Radio 1 contract. He takes over from Pete Brady on Saturday afternoons for four weeks commencing December 30.

With the dropping of "Where It's At," the show, to be called "Rick Dane Presents" will be aired from 2-4 p.m.

Tommy Vance, co-comper with John Peel of Sunday's "Top Gear" show, has had his contract renewed.

### Floyd film

PINK FLOYD film and record special music for a programme in the BBC-2 TV series "Tomorrow's World," set for showing early next month.

Floyd's Roger Waters and Nick Mason, who wrote the score, were once students of Mr. Michael Leonard, a light machine man, around whom the programme is built.

Floyd are set for their first European tour around February/March and the States in April. Group records a new single next month and release an LP in March. The boys star on "Top Gear" on Sunday (December 31).

WISHING YOU A MERRY CHRISTMAS AND A HAPPY NEW YEAR RAY DAVIES and his Orchestra

## JONATHAN KING COLUMN

from both Alan Freeman and Tony Blackburn. There is a vast gap unfilled by a new pop TV show.

We incorporate pop, but don't pretend to concentrate on it. There are hit formats—fingers crossed, both the aforementioned have discovered them.

Radio? Jimmy Young embarrasses me. Actually, most of Radio 1 could be sacrificed and replaced by dozens of high-powered commercial stations belting out every kind of music and conversation.

Weather? I predict rain for most of the year and drizzle for the rest of it. Apart from that—Scott and Sandie have both crossed the boundaries into the area of Established Artists.

The Beatles will go on coming up with new trends (all four of them—it's not that they copy each other—they just have great mental rapport).

The Stones? More about them another week.

The Monkees? Well, I still enjoy their series, and believe in their individual qualities. And I love "Daydream Believer."

One last plea. Don't watch Andy Stewart on New Year's Eve. Or you are supporting the enemy, the slush and marzipan sentiment munchers!



● SANDIE: "crossed the boundary"

FORWARD to the future—to the glory of 1968. What can you see? Can one predict? Can one write a column or article about it without mentioning a crystal ball? Obviously not.

Possible beginning of the year first time hits—at last, Robert Knight's "Everlasting Love," which slept, then crept, then conquered America and could do the same here. The Plastic Penny—"Everything I Am"—and see them in vision on my TV show, "Good Evening," December 29 folks!

Possible hit groups '68? The Gun—once the Knack—improving and grooving. Skip Bifferty—professional and constructive. Genesis—young and unheard.

Possible surprises? Not for King. The Herd blossom as very capable jazz musicians. The Bee Gees' next LP stuns the world which passes out on hearing "And The Sun Will Shine."

Definitely no chart return for Frankie McBride, Bobbie Gentry, Box Tops, Flowerpot Men, Desmond Dekker, Johnny Mann, and others. Mind you, I've got nothing against them—just seems improbable, that's all.

Something very enormous must emerge soon. This time last year Engelbert and Hendrix were mere twinkles in most people's dreams... and who have been the two successes of '67?

TV wise, we hope for a lot



GRAPEFRUIT—left to right: Geoff Swettenham, brother Pete, George Alexander and John Perry.

## BEATLES HELP TO LAUNCH GRAPEFRUIT

FIRST bite at the Apple, the Beatles' very own music publishing company, goes to a group with the suitably fruity name of Grapefruit. Their first single "Dear Delilah" launches the venture on January 19.

And apart from having the honour and privilege of being associated with the world's top group, the four boys owe their name to the genius of John Lennon.

Explained 19-year-old Geoff Swettenham, who describes himself as their "ravey" drummer: "We were tossing around ideas for a name. Trying to be original, of course. And our manager, Terry Doran, just happened to mention us to John at the 'Speakeasy.' When they met again, John said: 'How about Grapefruit?' So here we are!"

Grapefruit is a very new group. In fact, they've been together less than a month—and have yet to make any public appearances.

"We've spent all our time rehearsing," added Geoff. "Actually, John and Paul came along to one of our sessions for the single. They gave us some very useful tips, too. We were very surprised when we met them. You tend to imagine some sort of God—but they are a lot more normal and unassuming than a lot of people in the business."

Geoff is one of two brothers in the group. Pete, 18, is rhythm guitarist; and the others are John Perry, also 18 (lead guitar), and bass-player, 20-year-old George Alexander, reckoned to be their "prolific" songwriter, and the man behind "Delilah."

How do the boys feel being the first outfit with the Beatles as their boss?

"We're very lucky—and I must admit it's a help to our career. But I think we'll be able to live up to it. We have some nice commercial songs and I suppose you could say we're loosely on the rock 'n' roll-cum-blues scene."

And as if Beatles backing isn't enough, Grapefruit have the celebrated figure of Terry Melcher as their recording manager. He has recorded the Byrds and been closely associated with the Beach Boys and Mamas and Papas.

# SCENE

ELVIS Presley Fan Club magazine has some very strong words to say about former "friend" Tony Blackburn. "Either make sure Blackburn remains impartial or TAKE HIM OFF," ends the editorial.

Keith Skues and manager Roger Easterby have bought a greyhound, called Skuesmobile, which they plan to race at Charlton or Crayford race-tracks.

Spooky Tooth group played at Traffic Silver Disc party—and few people could tell the difference.

Spike Milligan faded off Radio 1 late show after an unscripted remark about missing Australian Premier last week.

Pre-Christmas Bad Luck Story No. 1: After missing an appearance on "Dee Time" through tonsillitis, Jackie Trent, wife of songwriter Tony Hatch, slipped a disc and played cabaret dates wearing—would you believe?—a 1929 steel-ribbed corset belonging to an aged aunt. Then just as she recovered, Tony fell ill with gastric flu.

Bad Luck Story No. 2: Elaine, of singing trio, the Karlins, fell 11 ft. through a trap door during shooting of film "Diamonds For Breakfast" and needed hospital treatment for facial cuts and bruises—and also caused cancellation of recording session and postponement of appearances.

Whatever the critics may say, Engelbert's pantomime will do enormous business and still be showing in April.

Sandie Shaw fools none

when she calls herself Michelle on the phone to avoid identity. Her Dagenham accent comes through far too distinctively!

Adam Faith for straight West End role?

Anita Harris must have a hit with "The Anniversary Waltz."

When you hear the Cat Stevens LP, will you recognise the voice singing along with him? We'll let you into a secret—it's his record producer, ex-Springfield Mike Hurst.

Gordon Waller's first solo single is Jim Webb's composition "Rosecrans Boulevard," which Fifth Dimension recorded.

DJ Ed Stewart got away with incredible Father Christmas joke on housewives afternoon TV programme last week.

STOP PRESS: Engelbert Humperdinck's new single "Am I That Easy To Forget" released next Friday (Jan. 5) looks set to be the first number one of the New Year, writes Penny Valentine. It has all the signs, a strong dropping-down drum, sweeping strings and huge chorale backing. On this oldie that our mums loved—and will love again no doubt—Engelbert sounds better than usual and with shades of Andy Williams. But there still isn't that Tom Jones sincerity in his voice that would make even a song with such a corny feel about it something special. I doubt if he's worried, though.



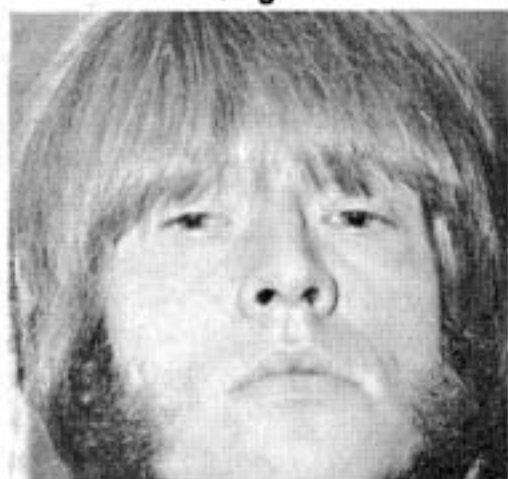
THE FUTURE IS JUST A MEMORY WHEN PLAYING WITH TIME  
WE WISH YOUR TIME IS A HAPPY ONE IN 1968  
LOVE FROM THE ROLLING STONES



● **DAVID JACOBS:** I can't understand why Nancy Sinatra was encouraged to sing



● **STEVE MARRIOTT:** My mother says I frighten her



● **BRIAN JONES:** Kids are spending the night together all over the place



● **PAUL JONES:** Monkees are nothing more than a manufactured product



● **SAMANTHA JUSTE:** First time I sang I sounded like Mrs Miller



● **P. J. PROBY:** Since I've been out of Britain, Tom Jones has tried to take over

**I**T now being fashionable to invite pop stars to intone on any subject stretching from closer walks with God to the dangers of drug addiction, we, at Disc, believe in preserving for posterity the pearls of verbal wisdom uttered in the course of the countless interviews we've conducted with the stars of 1967.

Some are amusing, some exceedingly intelligent, some intriguing—but none, we're relieved to say, so unbelievably involved as that spoken by **SCOTT MCKENZIE** when asked where and when he was born.

Replied Mr. McKenzie: "I won't tell anybody that. I have a reason for that. I have arrived at the conclusion that the whole idea of chronological age has a connotation to it that I really don't agree with philosophically. There's an automatic category that you're placed into if you're a certain age, that I don't agree with. I don't agree with categories of any kind. So I decided that I was going to forget about my age because the only thing that age means to me is state of mind. I really believe it. I was born in a certain place a certain year, but as far as I'm concerned, it's of no interest to me, therefore it's of no interest to anybody else."

But away with Scott McKenzie's verbal diarrhoea and on to the quotes we felt were worth printing again. We publish the following 50 without comment:

**DAVID JACOBS** (Jan. 14): "I can't understand why Nancy Sinatra was encouraged to sing because she hasn't got a voice at all."

**Steve Marriott** (Jan. 14): "My mother says I frighten her."

**Carl Wayne of the Move** (Jan. 14): "I think everybody has the urge to destroy at some time."

**COMPILED BY BOB FARMER**

If everyone is honest with themselves they would love to get hold of an axe and chop something up."

**Brian Jones** (Jan. 21): "I can't see what right anyone has to object to a song with the title 'Let's Spend The Night Together'. Let's face it, kids are spending the night together all over the place."

**Caroline's Ronan O'Rahilly** (Jan. 21): "We won't give up."

**Paul Jones** (Jan. 28): "The Monkees are nothing more than a manufactured product and it depresses me that they've become so big over here, because I really believed that the days of the British public falling for 'products' foisted on them were over."

**Samantha Juste** (Feb. 4): "The first time I went into a recording studio and sang I sounded like Mrs. Miller."

**CILLA'S TATTY HAIR!**

**LYNN Pitney** (Feb. 11): "They still ask Gene for his identification papers to prove he's over 21 and able to drink. It makes me furious because they never ask me. I feel like his mother."

**Cilla Black** (Feb. 18): "I look like death warmed up in 'Work Is A Four Letter Word'. Me hur's curled and tatty. I nearly cried at what I looked like the first time I saw myself."

**P. J. Proby** (March 4): "Since I've been out of Britain, Tom Jones has tried to take over. Now he's got to stand up and fight. I can't understand why the British public should go for him. He's an old married man. He should chuck

**I'd have thro Minister if I'o**

**SIMON DEE** said this in August. It's just one of many **Star Quotes of 1967**. Many other personalities also chipped in. Now read what they said . . .

out the pipe and throw the slippers away."

**Vince Hill** (March 18): "Everybody is pretty fed up with groups. They've had a good run, but their novelty is wearing off. People want to hear a good, old-fashioned melody these days."

**Paul Jones** (March 25): "It appals me that a record like 'Release Me' has held up the Beatles and such a brilliantly constructed record like 'Penny Lane' from the No. 1 spot."

**Engelbert Humperdinck** (April 1): "I'm really a nobody yet compared with the Walker Brothers."

**Mrs. Reg. Presley** (April 22): "I love it when the girls scream at Reg. I go to the theatre and scream at him myself sometimes."

**CLIFF Richard** (April 29): "It's no good moralising about drugs on programmes that are put out at the end of the evening. We should have these programmes at 7.30 p.m. instead of 'Coronation Street'."

**Pete Townshend** (May 6): "I had a complete mental blackout once. I had a thoroughly miserable 24 hours and came close to the point of suicide. Truthfully. That's something that doesn't normally happen in the average job."

**Dubliners** (May 20): "We don't like pop music and we try never to listen to it. It's all the same—boys, girls and love."

**John Lennon** (May 27): "How can we tour like we use to? We can't. Touring is for them. If we toured we'd have to take the Alexandra Palace with us. We could send out four waxworks dummies of ourselves and let them stand on stage and probably make another million quid, but we don't want it."

**Paul McCartney** (May 27): "If they want to ban 'A Day In The Life' that's their business. The point is, banning doesn't help. It just draws attention to a subject when all the time their aim is to force attention away from it."

**Tony Hicks** (June 10): "Bobby Elliott's out of hospital now, but the specialist's report shows that he was very close to death when he fell ill in Germany."

**Eric Clapton** (June 17): "It's a big bringdown for me to be in this country at the moment. Everybody's obsessed with Jimi Hendrix—and if anybody else dares to play a blues guitar phrase they're accused of copying him."

**ELVIS'S 'WEAK FILMS'**

**DEL Shannon** (June 24): "I think Elvis really feels bad about this succession of weak films he turns out. But the guy's really insecure. He's terrified to try anything ambitious and then risk it turning into a flop. He



● **CILLA BLACK:** I look like death warmed up in 'Work Is A Four Letter Word'



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TOP OF THE WEEK

# Down out the Prime and caught him smoking marijuana

dreads the day he might walk down a street with nobody recognising him."

**Gary Brooker** (June 24): "I always enjoyed Sunday School. I liked those nice coloured stamps you got and the books to stick them in."

**Steve Marriott** (July 1): "When I'm 64 I'll probably be a tramp and dig it" . . . "Dunno why we're so popular. If I saw a 5 ft. 3 in. spotty degenerate I wouldn't flip much."

**Tony Hicks** (July 8): "We certainly feel now that we've shortened the gap between the Hollies and the Beatles. And we feel that we've left the Manfred Man-Dave Dee-Troggs scene behind us."

**Barry Ryan** (July 22): "In the pop industry today there is no one person with an Errol Flynn-type image. It's all a bit cool and

we are going to liven it up by doing a few mad things." (Shortly afterwards they skidded into the railings at Buckingham Palace.)

**Dustman Edward Nunn** (July 29): "Flowerpower is damn stupid. It'll be the ruin of the younger generation."

**Paul Jones** (Aug. 12): "The people failing in their responsibilities towards the public are not the pop singers. They're the lawyers, the judges, the MPs and this woman, Alice Bacon."

**Cliff Richard** (Aug. 19): "I'm very proud of my roses this year."

**Papa John Phillips** (Aug. 26): "Some flowerchildren are wilting very fast."

## SIMON HITS OUT!

**MICK Jagger** (Aug. 26): "I believe a lot of people in pop looked at the whole thing from the point of view 'There, but for the grace of God, go I' . . . "To say I have responsibility to teenagers is rubbish. It's different when you're up there on stage. Then it's a responsibility we all share. My responsibility is not to be a model teenager. Anyway, what are morals? At times, I don't know what I'm supposed to do."

**Simon Dee** (Aug. 26): "I would have thrown out the Prime Minister if I'd caught him smoking marijuana in a dressing room before my show."

**John Lennon** (Sept. 2): "Brian's (Epstein) spirit will always be with us. When we were on the right track he knew it and when we were wrong he told us. He was usually right."

**Jimi Hendrix** (Sept. 2): "I think this hairstyle is groovy. It's better than having dull, straight hair. The strands are vibrations. If your hair's straight and pointing to the ground you don't get many vibrations. This way, though, I've got vibrations shooting out all ways."

**P. J. Proby** (Sept. 2): "The hysteria era is over for everyone. It's not me that's quietened down—it's the audience. I came in on a wave that splattered on the shore and disappeared."

**Ringo** (Sept. 9): "Zak is having great fun with his new brother, Jason, especially when it's time for Jason to have a bath. If Jason reacts against going into the bath, Zak says: 'Well, perhaps the water's too wet'."

**Lulu** (Sept. 9): "I go for men with effeminate looks. I like boys who look like girls. I like the long hair, the thin ones who wear hipsters."

**CARL Wayne** (Sept. 9): "Jonathan King doesn't delve into the things he attacks. Just because he has had a university teaching and BA he thinks he's Lord God Almighty."

**Bill Wyman** (Sept. 16): "There's not the same feeling any more. You know you don't have to go out and prove yourselves as the Rolling Stones. Perhaps we all feel a bit too old for it."

**Frankie Vaughan** (Sept. 16): "I wish I could think this whole flowerpot scene was just an innocent youthful fashion phase. But too often it leads to things that are far worse. What can you say of these licensed premises where they allow 'love ins' to take place? It makes me boil."

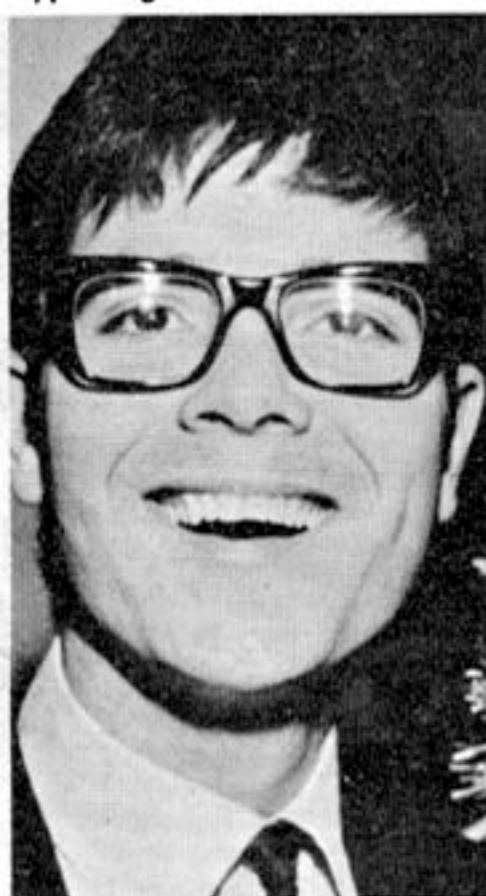
**Engelbert** (Sept. 23): "I enjoy the songs I sing because I can see that the public enjoy them, too."

**Cliff Richard** (Oct. 28): "In no state could I have been called sexy because I was such a fat, plump, sexless twit."

**Dave Dee** (Oct. 28): "I've bought a house, I've got interests in a block of flats, I've just bought a Bentley and I'm proud of my possessions. And why not? After 10 years' bloody hard graft in this business, I've got something to show for it all. It's not everybody who's lucky enough to be successful, but, good God, you don't knock it."



● NOTHING wrong with the cigarette Simon Dee is smoking. But he gets so angry if he catches anyone puffing at the illegal stuff—as he did just before one of his 'Dee Time' shows during the summer of this year.



● CLIFF RICHARD: It's no good moralising about drugs on programmes put out at the end of the evening

**Pete Townshend** (Nov. 11): "I hate tour promoters; I hate theatre managers; in fact I hate the whole gamut of tour circuits and the power that goes with them."

**Long John Baldry** (Nov. 18): "I don't know about a teenage following. If I play a gig where they're under 18, I'm off to the nearest pub during the interval so I never see the fans backstage . . . "I used to say the most unbelievably pompous things, giving the impression that the only worthwhile music was the type I happened to be singing at the time."

## BEATLES AND SANITY

**Val Doonican** (Nov. 25): "It would look a bit ludicrous if I stood in front of a camera in a dinner jacket and sang 'Paddy McGinty's Goat'."

**Long John Baldry** (Dec. 2): "I have the feeling that the older singers are making it because people are going back to the cinema these days and in films your hero is always a mature type—consequently the public also want their pop stars to be more mature than they used to be."

**Mike McGear** (Dec. 9): "The McCartney family were just saying the other day how they felt exactly as they did when the Beatles started to happen. Me Auntie Jean sits in front of the telly having kittens in case we make a mistake, just as she did when Paul started."

**Paul McCartney** (Dec. 9): "We never believed in Beatlemania—never took the whole thing that seriously, I suppose. That way we managed to stay sane." . . . "People already think the Beatles are cranks who get hung up about things. The thing is—we've got our beliefs and we're not saying anybody should follow us. Cranky Beatles don't eat meat but they meditate and all that!"

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# Bee Gees fans can't help screaming!

## POP POST

### Traffic's LP is the best of the year

TRAFFIC'S LP "Mr. Fantasy" must qualify as the best of the year, and it is so nice to find—for a change—a group which can follow up single hits with an LP which doesn't disappoint. All the songs are real gems, musically the album is superb and the moods they create are unlike anything else in my record collection. The only black spot on Traffic's horizon is the news that Dave Mason is to split—how can they possibly do live appearances without him? Nevertheless they have proved themselves as one of our best groups—who else, after all, could write a song about poppies in Berkshire?—

ROGER BIRCH, Loose, Maidstone, Kent.  
WE are trying to get as many signatures as possible to persuade the Byrds and Love to come to Britain. Would everyone wishing to join this crusade send us two signatures.—JOAN AND LIZ, 78 Commoor Road, Whickham, Newcastle upon Tyne.



Traffic's Stevie: poppies in Berkshire

I WAS among loads of Bee Gee fans when they appeared at Liverpool Cathedral for their TV programme "How On Earth." Some people have said it was disgusting the way all the fans were screaming—especially in a church. But what was mean was the way someone attacked Vince as he tried to leave the stage. I could have sobbed my heart out seeing him lying there hurt on the stage. There was no need for it and I hope the Bee Gees won't think all their fans in Liverpool are brutal to stars. As to the screaming—us fans can't help showing our feelings for our favourite group.—MISS JUNE HUBBARD, 13 Fairfield Avenue, Liverpool 14.

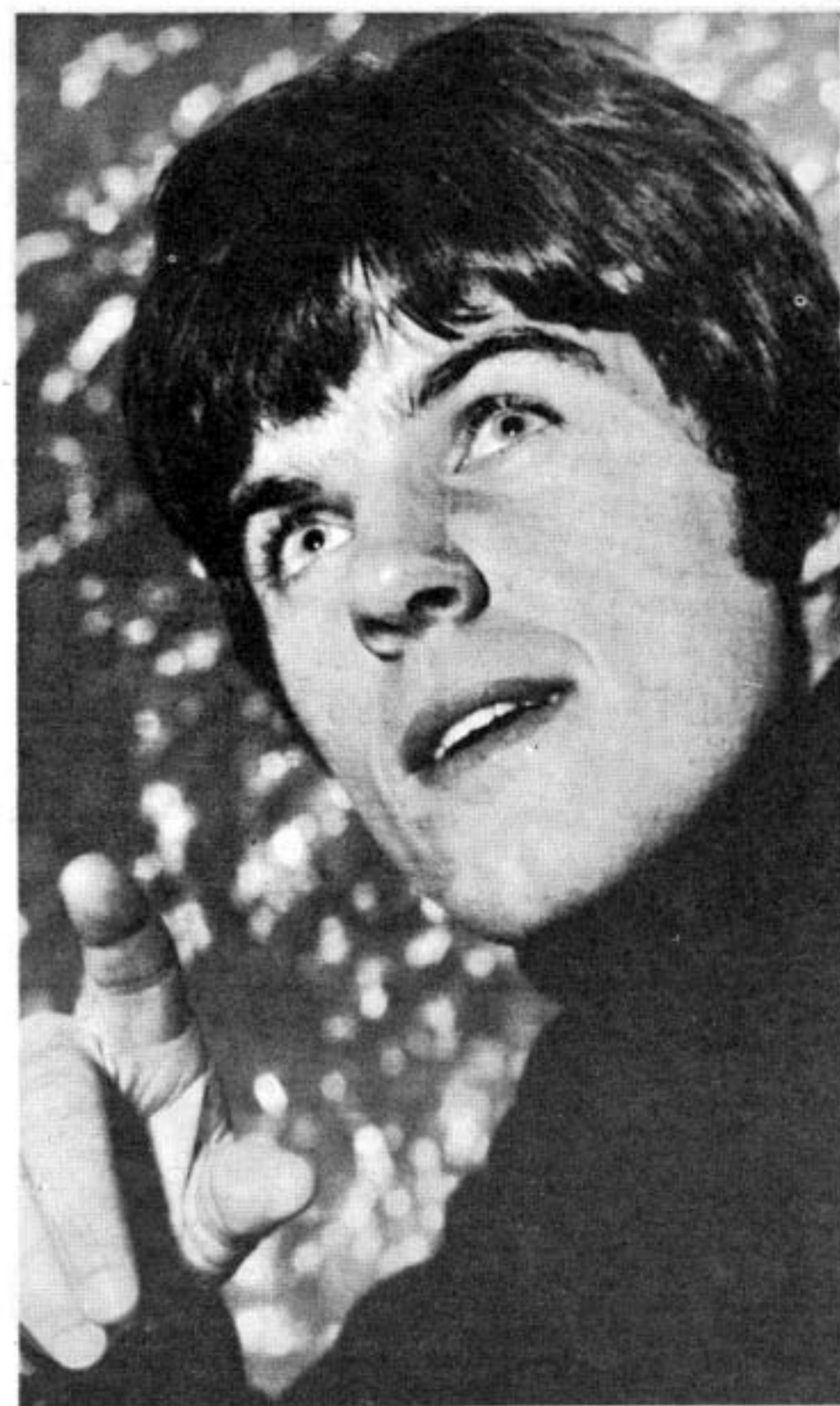
● Penny Valentine described Cher's "You'd Better Sit Down Kids" as "a source of instant nausea." The song deals with the admittedly disturbing subject of divorce and separation and the grief this brings to the children. But how does Penny justify her attack? Does she condemn all social comment in pop music? Sonny has used his song-writing talents to say something which badly needed to be said.—C. A. OVERY, 1 Maxweton Avenue, London, NW7.

PENNY Valentine replies: "Of course it's a disturbing subject—but there is a way of handling everything and this is a very nauseating way of handling the subject."

● Penny Valentine casts a pretty dismal picture of herself and the pop scene in general when she writes about everyone getting drunk out of their heads and falling about at Christmas. Excessive drinking can be looked upon as little more than a sign of ignorance—ignorance as to how to enjoy oneself, and ignorance of the evils of alcohol. If getting drunk is all pop stars can do to enjoy themselves, I'm glad I'm not part of it.—GERTRUDE TEETLE, 76 Water Lane, Bradford, Yorks.

● M. Laver, who commented on the Beatles' "scruffy" appearance and denied that they lead fashion (Pop Post 9.12.67) ought to check his facts before making such sweeping statements. Very few of their records have not reached number one and stayed there—and who started long hair, meditation and the new comedy films? And aren't they known as the founders of modern pop music? They dress soberly and sensibly and are much neater than a lot of other well-known groups.—DAVID CLEAVE, Combe Bank Farm, Sundridge, Kent.

● So Apple—the Beatles' boutique—is "a showcase for all the Beatles like best and believe in" (Disc 16.12.67)? I found the shop worse than Piccadilly Circus, or Carnaby Street at the height of the summer's tourist season.—LISA MYERS, St. Andrews Mansions, Dorset Street, London, W1.



Bee Gee Vince—hurt by fans at Liverpool Cathedral

## DOESN'T HERMAN CARE ABOUT PLEASING HIS BRITISH FANS?

IT'S two years since Herman's Hermits last toured Britain, but we are always reading about them touring America, making TV appearances over there and in other countries. I don't believe Herman when he says he cares about his fans—he doesn't! If this is the way he treats his fans he may as well emigrate to America—we don't want him!—PAT PHOENIX, Darlington, Yorks.

HOW much longer do long-suffering Procol Harum fans have to wait for a live stage appearance? Their LP is fantastic—but we would like to see our favourite group as well as hear them. It would be an unforgivable sin if they "did a Beatles" and shut themselves away for months at a time.—JANET GREEN, 25a Radbourne Road, London, SW12.

ABSOLUTE injustice—M. Davis' letter (Pop Post 16.12.67) on Tom Jones. He did NOT knock Elvis, if the interview in question had been read correctly. As for Tom being arrogant—he is the most wonderfully genuine person, so please don't paint him black.—JOAN CAVE, 6 Langham Crescent, Billericay, Essex.

TOM Jones made a New Year resolution in Disc last year for Jonathan King "to keep his big mouth shut till he learns something about the business he's writing about." In the same column Jonathan's resolution for Tom was "that he should take singing lessons." Whether Tom did or not I don't know, but he has since proved his talent by topping polls as Britain's leading male vocalist. Jonathan STILL hasn't learned much about the business.—BRIAN BODDY, 2 Dany-Grug, Crickhowell, Breconshire.

I MUST write to complain about the standard of Jonathan King's column. It is steadily getting worse and worse, more fanciful and less interesting. You'd better tell him to buck his ideas up, or you can get Mick Jagger, John Lennon or Derek Taylor to write it for him.—JONATHAN KING, Dorset Street, London, W1.



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		24			
25			26		
		27			

### CLUES ACROSS

- 3 and 1. Baldry not Silver! (4, 4)
- 7. No newie! (5)
- 8 and 21. "— Knows" Dave Clark (9)
- 9. A vice-spot out East! (4)
- 10. Gets a little closer (5)
- 11. Sparkling head-piece (5)
- 12. Mystery trip? (4)
- 14. Gives a rise in dough (5)
- 16. Welles or his heir? (5)
- 18. Fitzgerald? (4)
- 20. When a girl comes out (5)
- 22. Birds? Nothing to them! (5)
- 24. Goodbye but not Hello (4)
- 25. Way ye old Swiss sing (5)
- 26. Lister? (5)
- 27. Rae's side bits! (4)

### CLUES DOWN

- 1. See "3 Across"
- 2. Percy sounds like a beast (7)
- 3. Mini-est of tales! (5)
- 4. Best folk for Bobbie (6)
- 5. Horne? (4)
- 6. All-powerful top dogs (7)
- 13. What, no Hello? (7)
- 15. Vocalist Shirley (7)
- 17. Plant stinger (6)
- 19. First male pop singers? (5)
- 21. See "8"
- 23. Sandie for certain? (4)

### LAST WEEK'S SOLUTION

LAST week's solution: ACROSS: 1. John Baldry. 8. Madame. 9. Helga. 10. Hooks. 11. Dorsey. 15. Steele. 17. Harry. 19. Assay. 20. Cotton. 21. Expressway. DOWN: 2. Old Boy. 3. Names. 4. Lennon. 5. Rains. 6. Amen. 7. Popsy. 12. Oscar. 13. Flayer. 14. Archib. 16. Essex. 17. Hoots. 18. Yank.





● DAVY JONES: growing up



● CAT STEVENS: best LP yet

# Monkees move on from the 'Believer' sound

**MONKEES: PISCES, AQUARIUS, CAPRICORN AND JONES LTD:** Salesman, She Hangs Out, The Door Into Summer, Love Is Only Sleeping, Cuddly Toy, Words: Hard To Believe, What Am I Doing Hangin' Around?, Peter Percival Patterson's Pet Pig Porky, Pleasant Valley Sunday, Daily Nightly, Don't Call On Me, Star Collector (RCA).

Hard to equate exactly what direction the Monkees are going in. If we are to go by this new LP—and obviously we are—then it is goodbye to the muzzled soft obvious Monkees sound.

No more "I'm A Believer" but a very sharp clear sound that somehow takes a lot of their identity away.

## Trying

Unlike earlier LPs this has very few—amazingly so—Monkees compositions. One from Peter and one from Mike and a little bit from Jones. The rest are from favourites Mann and Weil, Goffin and King and the usual smattering of Boyce and Hart. Somehow it makes up a rather disturbing LP with the only attention-drawing tracks being "The Door Into Summer" and "Love Is Only Sleeping." Obviously they're trying much harder, but somehow you feel it could be anyone. Maybe it's just that they're growing up.

**CAT STEVENS: NEW MASTERS.** Kitty, I'm So Sleepy, Northern Wind, The Laughing Apple, Smash Your Heart, Moonstone: First Cut Is The Deepest, I'm Gonna Be King, Ceylon City, Blackness Of The Night, Come On Baby, I Love Them All (Deram).

Cat's musical ability comes off far better on an LP than on a single. And on this particular LP far better than on any other he's made.

## Fantasy

This is a collection of some of his best compositions to date, including a great crashing whining guitar backed "First Cut"—that shows why Cat is such a good, and such an interesting writing talent.

His work is somehow so far removed from his own world that you get the impression he lives in some kind of film fantasy atmosphere—this is most apparent on tracks like "Northern Wind" (a sort of updated "High Noon") and "Come On



Baby" (an odd little sad song about a separated couple living in the backwoods).

Altogether a very, very excellent LP to put on in the morning with your coffee and think "what a clever chap!"

**JOHN WALKER: IF YOU GO AWAY.** The Right To Cry, Guess I'll Hang My Tears Out To Dry, Reaching For the Sun, An Exception To The Rule, Good Day, If You Go Away: So Goes Love, It's All In The Game, Nancy, It's A Hang Up Baby, Pennies From Heaven, I Don't Wanna Know About You (Philips).

This is John's first LP and is made up of a collection of cleverly chosen songs which he sings with a very misty feeling. John Walker's voice isn't strong and commanding—sometimes you think he's going to falter and fall, but somehow it only endears the lyrics of soft numbers like "Nancy," "It's All In The Game" to you.

## Jealous

Perhaps, then, the least successful track on the album is the first one—the Goffin and King "The Right To Cry"—which is a good enough song but on which he sounds rather submerged.

"If You Go Away" is the sort of album which, if you're generous enough and don't get jealous, you'll give to your girlfriend.

● The names of ESTHER and ABI OFARIN may be unfamiliar to many, but their talent is so great that it just has to break into this country before long.

Their latest Philips LP "2 In 3" spotlights this talent. Recorded in Germany, France and Britain, it features the duo singing in about six different languages. But language is no barrier, and the beauty of such tunes as Bee Gees' "Morning Of My Life," Brecht's "See-rauber-Jenny," and the traditional "Te Ador" need no translation. Sample this album, admire the cover, and become converted.

# MIREILLE MATHIEU: ALL SET TO DO A PET CLARK OVER HERE NEXT YEAR...

by BOB FARMER

1967... the year people wore flowers, wigs and bells. Engelbert arrived, and so did the Bee Gees.

Disc invited a selection of happening people to predict 1968's pop scene.

Their cross-section of calculations suggest that in 1968 Gordon Mills will get his hat-trick of chart giants, the Electric Flag will lead the new sounds from the States, Mireille Mathieu will cause a flutter among our British birds, groups have got to expand in size and sound or sink.

Pete Townshend predicts: "Everybody seems to have forgotten about the new wave of young teenagers. We've got underground groups for the twenty-twos, Radio 1 for the balladeers and nothing for the genuine young people except the Tremeloes and Herd who have won this young audience. The Who will be aiming to do the same. We want to progress, but in commercial channels and I reckon a lot of other groups will try to do the same."

"But although the Traffic have a lot to offer, groups have stagnated. One of the main things about groups today is that there is always just one member who gets all the attention. Peter Frampton IS the Herd. All the exposure, all the gigs, all the discs are sold on his glamorous face. It shows that solo artists are back in power. So we'll see a giant new solo singer in 1968 but I don't know who."

Townshend may be playing safe, but Barry Mason, half of the hugely successful Les Reed-Mason songwriting team, names the solo star of '68. "It's got to be the new Gordon Mills signing, Solomon King."

King is a 33-year-old white American who positively dwarfs Long John Baldry since he stands 6 ft. 8½ in., weighs 18 stones and has a voice that's bigger than Tom Jones or Engelbert, Gordon Mills's other hitmakers.

## CHURCHY

Mason predicts: "1967 was a year of simplicity and ballads because it was a public reaction to the complicated group sounds. In 1968, the music will stay simple, with melody, but be churchy and classical. A lot of groups are asking Les and me for churchy sounds and big choir backings."

"Besides Solomon King, this should be the year of Mireille Mathieu. I think she'll do a Pet Clark here and become an international star from England just as Pet did from France."

"And watch out for Paul and Barry Ryan. Seriously. They must have been keen to keep going through all the sneers and now they're beginning to sound so good."

Procol Harum and Move manager Tony Secunda sounds a warning. "Groups have got to increase their line-up, and that includes Hendrix, if they are to survive."

"Two things are going to happen. First, Procol Harum will be accepted as a really important entity on the scene and perhaps eclipse Hendrix. After all, I'm close to what's happening and should know."

"Over and above all that, there's the Electric Flag, an American music band led by Mike Bloomfield, which is eight-piece and in a very progressive blues bag with a very heavy sound. Only thing they've done so far is an LP called 'The Trip', but I think they're going to be one of the most important things to happen on the scene."

"The Incredible String Band must be watched. Denny Laine may get himself together, but ballads look like staying in. It's like TV ads—if you put out Shell petrol jingles, those ads sell the



● MIREILLE: she scored a big hit singing "The Last Waltz" in French

petrol. And if you put out Val Doonican shows and Engelbert shows, those shows sell Doonican and Engelbert records."

One definite hero or villain (according to your taste) of the ballad scene is Norman Newell, currently man behind the Frankie Vaughan, Shirley Bassey and Des O'Connor hits. "The chart's so varied I think it will stay that way. The public has become divided into so many sections. But it's very wrong of Radio 1 to cater only for teenagers. It's terribly difficult to get ballads on the air and you'd think they didn't realise people over 30 listen to Radio 1."

"My own fear is that with all this plugging for groups, there may be a complete swing back to them in 1968."

One balladeer, of a type, who made it in 1967 after years of

eking out a living on the ballroom circuit was Long John Baldry. "Top of my prophecy list for '68 is Julie Driscoll. She's just got to become one of our biggest girl singers."

"As for males, Scott will become even huger and I hope Paul Jones will make a re-emergence. His choice of material on his last two singles was a bit wrong—but it would be nice to see him leaping around again."

"Groups? If the Herd can get away from their present recording kick and on to something new, they can be much bigger and keep an eye out for the New Zealand group, Human Instinct."

If Engelbert was the singer of the year, then the writer and record producer was undoubtedly Tony MacAulay, who penned and produced successive No. 1's with

the Foundations and Long John. "Yes, I'm hoping for a hat-trick with what I'd call, rather cornily, the British answer to the Supremes. Three belting looking white chicks whose name has yet to be decided. We thought of Cincinatti Heartbeats but decided against it."

"As for pop in general, as the chart is nine-tenths ballads now, it won't die out just like that. The public has broadened and that's the market we are aiming at. More and more solo artists are going to try for sentimental ballads. It's not such a bad thing—pop is supposed to mean popular. Surely, it's worse as you have a style of pop that appeals to only a limited amount of people."

"Regrettably, I see more comedians trying to cash in on TV shows and mass audiences. Dave Allen could well be the next to get a big hit."

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# NEWS

## Amen Corner's New Year bow

**AMEN CORNER'S** new single will be released on the Deram label on January 19.

Their first LP, "Out Of Our Mouths," is released on February 2. Group tours Scandinavia from January 9 for seven days, and Scotland for three days from January 17.

## Seekers/Most link

**SEEKERS**, who ended their long-term, hit-parade association with composer and record producer Tom Springfield last October, team up on January 1 with Mickie Most, record man behind hits by Lulu, Donovan, Herman's Hermits and the Animals.

As exclusively reported by Disc on October 28, the break between the Seekers and Tom Springfield was on an amicable basis, and Tom may again write for the group if he comes up "with a song that suits them."

Seekers, who flew to Australia just before Christmas, are due to follow-up their tour "Down Under" with a short tour of America.

## Shorter Keith

**KEITH WEST'S** single, "Sam," is being edited in an attempt to persuade deejays to play it.

The single previously lasted over five minutes, but has now been cut to under four minutes by producer-composer Mark Wirtz.

EMI Records have agreed to make a special pressing of the disc for deejays only. The original version will still be on sale to the public.

**JIMMY James** and the Vagabonds will get a "new look" next year when they change their name to the Jimmy James Show.

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# PENNY

BRITAIN'S TOP SINGLES REVIEWER



# VALENTINE

SPINS THIS WEEK'S NEW DISCS

## Spencer Davis—time he had a hit

**MR SECOND Class** (United Artists)—Written by Mr Davis and Mr Eddie Hardin this did not, on first play on a creaky record player it must be admitted, make me think 'ah yes instantly commercial'. But playing it again and at leisure I picked up the melody line much faster than I had thought, and WOULDN'T it be nice if they had a hit? Time, time indeed.

It's a very hard production by Mike Hurst with far away piano and then massive build-up organ sound and solid drumming. I know they'll kill me for saying it but Eddie, who solos, sounds very much like Stevie Winwood (they shouldn't be cross—that's a compliment). The end goes mad and I wanted to hear more singing which is a good sign.

OUT TOMORROW

### HERMAN'S HERMITS

**I CAN Take Or Leave Your Loving** (Columbia)—This was written by a gentleman called Rick Jones who is American and writes very pretty soft songs that sound pleasantly and very slightly dated. He once made a record called "Cameraman" which I loved.

And so I like this and find it very easy to listen to and after a while very catchy in an unexpected way. A very, very American sound on the production,

OUT TOMORROW

especially with the talking part over sweeping strings. Yes I like it. But a hit? I think not, though I hope I'm wrong.

OUT TOMORROW

### BYRDS

**GOIN' Back** (CBS)—This is here because I like it. Which is good enough for me, and you too I hope.

Anyway it's back to the Byrds of "Tambourine Man" and nice too. A soft warm sand-shifting treatment of the Goffin and King song Dusty loved so and did so splendidly. There's that untouchable Byrds quality about it with their famous guitar work and some nice "la las." One to listen to and like.

OUT TOMORROW

### JACKIE MITTO

**Ram Jam** (Coxsone)—Ah a little 1968 madness creeping in early. But no, just a lovely ska record (and I didn't think I'd EVER say that about ska), so held back and controlled and yet as warm as summer and gentle black nights. Parts of it do, I admit, sound like cinema interval music, but the combination of blue beat and organ is enthralling. Make it a record to put on and drift away to.

OUT NOW

### BILLY FURY

**BEYOND The Shadow Of Doubt** (Parlophone)—In a way this is very similar lyrically to "Goin' Back" but a little harder to pick up the melody line.

Think a lot of the problems are in the very full and interesting but rather meandering backing of Spanish influenced rhythms and bongos. A pleasant record well sung, but that's all.

OUT TOMORROW

### MARVIN GAYE AND TAMMI TERRELL

**IF I Could Build My Whole World Around You** (Tamla)—Call it unfair if you like, but I do have a soft spot for these two—mainly on the assumption that one day soon they're going to come up with another "Mountain High." This isn't it, though certainly it's an improvement on their last bit of dueting. A delicate shifting Tamla beat reminded me of "Tracks Of My Tears." But I did miss the big build up chorus that never came, and it did strengthen my belief that it's all down to Holland, Dozier and Holland to write the good stuff.

OUT TOMORROW



Spencer... wrote his new single

### NEW VAUDEVILLE BAND

**THOROUGHLY Modern Millie** (Fontana)—Having made the fatal mistake once of not pointing out that a record was in fact an EP being promoted as a single I will now say that this is an EP being promoted as a single, which will then explain, of course, exactly what it's doing here.

Right. Well after all that I haven't much to add except that this is typical Vaudeville stuff and if I hear the title track again I shall go mad. It's nice if you like it folks.

OUT TOMORROW

## QUICK SPINS

**THE CROCHETED DOUGHNUT RING**, who I remember happily for their last record, now turn up with what might be a hit called "Havana Anna," which is a bit of music to go by—anywhere, any time, all moving, shuffling ska stuff (Deram).

"Go Now" by **BESSIE BANKS** was one of the great records. Since then very little has been heard of her until today, when she comes up with "I Can't Make It." Nowhere near as great as I imagined, this is mediocre Tamla with little melody. She does her best and sounds good but that's all baby (Verve).

As someone pointed out **PAUL REVERE AND THE RAIDERS** have their best backing ever on their new single "Mo'reen." It's gritty bass guitar that pounds away behind a not too brilliant song (CBS).

If you like film theme music—and why not, some of it is as beautiful as anything else you will have the pleasure of listening to—then you'll like "Theme From Candice" by **LES REED ORCHESTRA** which is a combination of "Billion Dollar Brain" and a Continental hit which it will be. Nice (Deram).

**FREDEREK** Hernando "I threatened a lot from ONE IN A MILLION and it turns out to be coming in doomy guitar and then a Herd-type vocal (MGM).

The **O'JAYS** turn out some nice things sometimes but "I'll Be Sweeter Tomorrow" is mediocre competence (Stateside).

Not the Bacharach, lovely **ERROL DIXON's** "True Love Never Runs Smooth" is rather ordinary soul stuff and he sounds a bit like Joe Tex (Decca).

Sweet gentle pretty lyrics on "I Don't Need To Tell You" don't save the song from being rather boring, which is a shame. **TWO AND A HALF** certainly do their best but it didn't get anywhere somehow (Decca).

**AND** another that didn't quite make it is "Memories Of Missy" by the **ROGUES**, which starts off with such heavy old fashioned Hawaiian guitar that a gentleman in the office (who remembers stuff like that) was given to mutter "back to the Ink-spots" (Decca).

From "Dr Doolittle" **REX HARRISON** does one of his non-singing specials about animals on "Talk To The Animals" which kids will love. By George, he's got it! (Stateside).

And **HARRY H. CORBETT** on the same scene really needn't have bothered with a monster of un-funness called "Flower Power Fred" (Decca).

Blue beat, ska—call it what you will—make way for the following: "Hurt" by **NORMA LEE** (nothing to do with the super Timi Yuro number) (CBM); "Kangaroo" by **HOAGY BENSON** (CBM); **ALVA LEWIS's** "Return Home" (Caltone) and "Confusion" by one **LARIS MCLENNON** (CBM). Amen.



Revere: gritty backing

## QUESTION: WHAT HAVE PENNY LANE, SAN FRANCISCO AND MASSACHUSETTS IN COMMON? ANSWER: THEY'RE ALL SILVER!

**THE CITY** of San Francisco, the State of Massachusetts and the town of Winchester all collected pop recognition this year. So, too, did Liverpool's Penny Lane.

These places all appeared on the musical map during 1967 by becoming the subject of best-selling hits. And each qualified for the much-coveted Silver Disc award presented by this paper for British sales of quarter-of-a-million.

### Champions

A total of 34 of these exclusive trophies were distributed over the past 12 months—four more than in the previous period.

Chart-topping newcomers Scott McKenzie and the Anglo-Australian Bee Gees earned one for "San Francisco" and "Massachusetts" respectively; while Tony Bennett kept the Frisco flag flying by finally notching up one for "I Left

### BY MIKE LEDGERWOOD

My Heart In San Francisco."

The money-spinning New Vaudeville Band sang the praises of "Winchester Cathedral" far and wide and the mighty Beatles finally got round to writing about home with "Penny Lane."

Beatles, of course, again emerged as record-selling champions, just beating the incredible Engelbert (one each for his three smashes, "Release Me," "There Goes My Everything" and "The Last Waltz"). John, Paul, George and Ringo also had "All You Need Is Love" and, more recently, "Hello, Good-bye" and their "Magical Mystery Tour" EP.

Chart surprise of '67 was undoubtedly consecutive Number Ones for Pet Clark and comedian Harry Secombe with Charlie Chaplin's "This Is My Song"—the first time two artists have topped the hit parade with the same song.

Val Doonican's "If The Whole World Stopped Loving" won him a silver disc this week.

And even—Frankie Vaughan squeezed one in for "There Must Be A Way" as the year drew to a close.

The Sinatra family, Nancy and Frank — a Silver Disc each a year ago—had to be content with sharing one this time with "Something Stupid." Anita Harris had a "first" with "Just Loving You" and Sandie added her Eurovision success "Puppet" to her collection.

Hardy "annuals" like Manfred Mann ("Semi-Detached Suburban Mr. James"), Kinks ("Dead End Street"), Donovan ("Sunshine Superman") and Dave Dee, Dozy, Beaky, Mick and Tich ("Bend It") all maintained their Silver success. So did the Stones — with "Let's Spend The Night Together" — and Tom Jones ("I'll Never Fall In Love Again" and "I'm Coming Home").

Spencer Davis (with Stevie Winwood) notched up another for "Gimme Some Loving," while Stevie with Traffic (and WITHOUT Spence) qualified with "Hole In My Shoe."



Four of 1967's Silver Disc winners. From left: Donovan, who hit with 'Sunshine Superman'; Nancy Sinatra, who shares one with her Dad; Dave Dee with 'Bend It' and Monkee Mike Nesmith, who had two Silvers

Better-late-than-never in collecting their awards were the Beach Boys with "Sloop John B" (out in April 1966), and, would you believe? Joe Loss for "Wheels," out many moons ago!

Monkeomania was still strong enough to give them prizes with "I'm A Believer" and "Little Bit Me, Little Bit You." While the Tremeloes found that "Silence" was Silver — as well as Golden. Dave Clark Five made a welcome comeback to the chart with "Everybody Knows," which earned a Silver Disc. Sixty-seven closed with a bang for the new songwriting pair of Tony Macaulay and John McLeod. They shared chart-topping honours and a brace of Silver Discs with the Foundations ("Baby, Now That I've Found You") and Long John Baldry ("Let The Heartaches Begin").

Perhaps the outstanding week as far as Silver success is concerned was February 25 when five out of the top six hits in the chart hit the mark—Pet, Engelbert, Beatles, Monkees and Stones.

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# DISC

and MUSIC ECHO 9d

DECEMBER 30, 1967

USA 20c

## BLACKBURN and KING feud into the New Year

DAVID HUGHES reports on the stars' New Year Resolutions

THE end of the year. A time to reflect on the misdemeanours of the past 12 months and vow never to let them happen again. A time for those at school to decide they really will pass those exams next year, and time for the desk-bound to think, yet again, about finding a more interesting job. Time for the smokers to move to the clean-air zone, for the drinkers to take Tunbridge Wells Spa waters, and for the ravers to move into a monastery.

Disc asked the stars for their resolutions. Some took us in a light-hearted Christmas spirit, but many were very serious.

**Tony Blackburn:** To force myself to read the Jonathan King column in "Disc" every week.

**Jonathan King:** To force myself not to mention Tony Blackburn in my New Year's Resolution.

**Roger Daltrey (Who):** Never to look another tin of baked beans in the face again.

**Klaus Voorman (Manfred Mann):** To give up playing 20 instruments and concentrate on playing three.

**Dozy (Dave Dee):** To try to tell the difference between Stork and butter.

**Move:** Not to speak to anyone over the age of 35.

**John Walker:** Not to let anybody stand in my way in my attempts to become a top star. I have had to make sacrifices including parting with my wife for six months to get my career under way again. It has got to prove worthwhile.

**Paul and Barry Ryan:** We never make them. It seems pointless to us to make resolutions because you feel you have to. We are not thinking of changing our living habits at all next year.

**B. J. Wilson (Procol Harum):** To dissolve!

**Dave Knights:** To be more conversational.

**Mathew Fisher:** To get myself together and find out where I'm at—and to get my guitar back from Tony Dangerfield.

**Alan Blakley (Tremeloes):** To work flippin' 'ard!

**Chip Hawkes:** Never to appear in the Daily Mirror again.

**Alan Price:** To be cheerful at all times.

**Aretha Franklin:** To visit England for the first time.

**Julie Driscoll:** To keep my fuzzy hair do. (Shame!)

**Eddie Floyd:** To help others to help themselves.

**Chris Britton (Troggs):** To get up before noon every day—whether I'm awake or not!

**Reg Presley:** To get a hit with the group I'm managing called The Nerve.

**Jackie Trent:** To have a baby and another hit record!

**Judith Durham:** To try to take things as they come and not to get het-up.

**Jimmy Page (Yardbirds):** To learn how to drive.

**Andy Fairweather-Low (Amen**



TONY



JIMI

Corner): To give up Indian curry.

**Stuart Henry:** To try to understand and grow more tolerant of the British!

**Ronnie Bond (Troggs):** To eat more and put on some weight.

**Pete Staples (Troggs):** To find a nice little discotheque in Andover for the kids.

**Herman:** To try to stay in one place for more than a week.

**Lulu:** To make 1968 as exciting for me as 1967 has been.

**Georgie Fame:** To keep on trying to develop both my playing and singing.

**Eric Burdon:** To do all I can to help extend the scope of music-cum-visual presentation to a wider and wider public.

**Barron Knights:** To continue to take the pop scene as seriously as it takes itself.

**Jimi Hendrix:** To keep that Axis turning so that Love follows Music as the Night the Day.

**Long John Baldry:** To give up alcohol and drink Indian Tonic Water.

PETER FRAMPTON, pop prophets are predicting, has the Face Of '68. Irrespective of the Herd's hit parade success over the coming months, fans everywhere will continue to queue up to scream and swoon at the feet of their handsome 17-year-old singer from Beckenham, Kent.

He has the same good looks and subtle sex appeal that put a heart-throb "halo" over the heads of his predecessors. People like Elvis Presley, Paul McCartney, Scott Walker and, more recently, Engelbert Humperdinck.

Each one has emerged as more than simply a pop singer. While they've been selling themselves with songs, their faces alone have set hundreds of lonely hearts fluttering.

Peter appeared on the scene when the Herd's dormant disc, "From The Underworld," crept cautiously into the lower regions of the chart at the end of September. He'd been with the group a little over a year at that time and their only claim to fame was that they made demonstration discs for Dave Dee, Dozy, Beaky, Mick and Tich.

But a couple of TV shows later found Frampton virtually a star in his own right. He was mobbed everywhere he went, his fan mail skyrocketed, and he was rapidly stealing the limelight from the other members of the group.

At the tender age of just 17 he had achieved solid star status in a matter of months. And a word association test among fans found the name Frampton synonymous with Herd — and vice versa.

In her Disc article: "The Star Of



SEEING is believing for the Herd! Here they are with their portraits by amateur artist, Anne Collis, a professional classical musician. Anne sketched the group after seeing them onstage during a recent tour. "They have such interesting faces," she says. What did the boys think of her work? (Left to right) Andrew: "Fine. But I've changed my hairstyle since then." Andy: "A true likeness!" Gary: "A good sketch—but done from an unflattering photo!" And last word from the Face Of '68, Peter Frampton: "You're almost there. A good likeness."

The Herd Who Must Be Seen," colleague Penny Valentine described Peter as a "very pretty, very sane, frighteningly well-adjusted boy" — but yet one who found being good-looking and young quite a drag.

Then he told her: "I suppose I'm aware of my looks. But I'm not deliberately sex-conscious when

I'm playing or on TV. I mean, I don't egg the girls on."

He was joking, of course! Here's a sample of the many fan letters that have flooded into Disc's office:

Signed a "Francis Frampton Fan" from Burnt Oak, Middlesex, it reads: "Would you please print a picture of Peter 'Beautiful'

Frampton so I can stick it on my bedroom wall? Don't reprint one — because I've got all the rest!"

I asked Herd co-manager Ken Howard, the man who gave us the Dave Dee group, whether he was aware of Frampton's fan appeal when he signed the boys.

"A tremendous amount has been made of Peter's looks, of course. But it was as a group that the Herd was signed. Personally, I think they're a very good-looking group altogether. But Peter's is the most obvious face to come across to the girls.

"He has the 'little boy' looks with a touch of experience."

Someone else who was swift to spot the potential in the Frampton face was amateur artist and professional classical musician Anne Collis.

### Etchings

On one of her nights off from playing percussion for a highbrow orchestra, she went with a friend to see a recent pop tour featuring the Herd.

And she was so impressed by the group's good looks in general, and Peter's in particular, that she immediately decided to make portrait sketches of the boys.

"They all have intensely interesting faces," explained 24-year-old Anne, from Essex.

"I suppose working from their photographs was a bit of a cheat, but you just can't get people to sit still very long.

"So many pop singers are spotty, scruffy, dirty and unhealthy looking that it was nice to see people like the Herd. Anyway, people who dress up to entertain the public should be beautiful," she added.

Anne met the Herd at Disc's office and Peter, Gary, Andrew and Andy were so impressed by her etchings that they agreed to "sit" so she could do more detailed drawings.

Mike Ledgerwood

## IF YOU SCOFFED AT MAXI-SKIRTS, THINK AGAIN...

IF you bought a maxi-skirt and had to put up with remarks from passing workmen like "Where's yer 'orse, love?" and the sniggerings of 12-year-old school-boys, don't despair!

According to the fashion pundits the "Bonnie And Clyde" look that swept into town this winter is no flash in the pan.

It will be long skirts, berets, floppy shirts, crepe and velvet for many months to come.

Nineteen hundred and sixty-eight, we have found, will be the year of the GIRL. Fashion will be more feminine than ever before. We will smell sweeter, look prettier and wear more daring, scintillating fun things than we might have thought possible.

Of the five top boutiques in London Disc asked to forecast the fashion trend of '68, all agreed that the 30's look would stay all year.

Miss Selfridge, the incredibly successful boutique within a store, are carrying the 30's look up until summer. They are concentrating on gaberdines, flannel, wool and tweed for long skirts and lots of floppy crepe for the evening.

"The maxi-look has been very successful up until now and we shall carry it on, although I doubt we'll run it through the summer," the chief buyer said.

At Top Gear, in Chelsea's Kings Road, run by model Pat Booth and hat specialist James

Wedge, they forecast a swing to Victoriana for evenings with puffed sleeved velvet dresses (they're already selling them there for £9 9s) and a lot of maxi-stuff until the summer.

Harrods Knightsbridge, London, boutique "Way In," which opened in a blaze of glory this year and has settled down into being one of THE great trend emporiums, are running a series of tweed maxis with matching jackets and waistcoats—£18 the complete set. Skirts £4 4s.

"We're also going to stock lots of black velvet and crepe and lace for evenings in long dresses," they said. "But we don't see the maxi-look surviving through the summer."

Neither do Biba's, the most famous boutique in the world, and now entrenched in Church Street, Kensington.

"Of course certain people will catch on to them and wear them right through the year," manageress Eleanor told Disc. "But the majority of people are still a bit wary of them and so we will continue to stock mini-skirts right through 1968. But I think more people will turn to maxis for the evening."

And so Bibas are having a

rash of waist plunge shockers in velvet at £7.10s and lots of glittery and crepe maxis for parties.

The one boutique we found that did think the maxi look would continue through the summer and any hot spells we might be lucky enough to encounter, was Quorum in Chelsea's Radnor Walk. Alice Pollack, who runs the shop, is used to catering for top models and actresses and sells to Lulu, Adrienne Posta, Cathy McGowan. She thinks her clients will be brave enough to leap out into summer in maxis that cling and move in very beautiful fine materials.

"Everything will be beautiful and nice to wear. We are designing long skirts to be worn with very fancy tops covered in tassels, short dresses to wear over trousers and lots of linen towards summer. Floppy linen 30's suits very tailored in pastel colours. It will be a very soft, feminine 1968, and everyone will look even more lovely than this year."

Which is a nice comforting thought for us all—even though it will probably mean a rush to the scales, the lemon juice and the slimming machine!

Penny Valentine

## Bonnie and Clyde will stay IN next year



ONE of the original fashion leaders in pop, Lulu stunned everyone by leaving for her last American trip in a maxi-coat in dark brown wool. Bought from Quorum, Chelsea, and worn with a mini-skirt and warm boots, it costs £12.12s.