

# DISC

and MUSIC ECHO 1s

FEBRUARY 17, 1968

USA 20c



**BEATLES:**  
single title

● See Page 20

**MANFRED'S**  
hit top!

● See Page 3

## LULU'S week! She wins FOUR awards in Poll - Hendrix gets world title



● Pollwinning smiles from Lulu and Jimi Hendrix. Lulu writes on page 7; Hendrix special interview on page 6

**V**ERY big smile from little Lulu... and no wonder! She's captured the hearts of British pop fans by winning FOUR awards in Disc's annual Valentine's Day poll results.

**A**WARDS for Lulu are: Britain's Top Girl Singer, Top Girl TV Artist, Best Dressed Girl Star and, of course, Miss Valentine.

**L**OOKING equally happy — Jimi Hendrix, winner of the World Top Musician title. And hats off, too, to Herb Marvin, who captures the British Top Musician crown.

**E**VERY bit as happy — the Beatles, who have also won four sections. They remain the World's and Britain's Top group, while "Sgt. Pepper" is the world and British best album of the year.

**N**UMBER 1 shock of the poll is Simon Dee's election as Top DJ, while poor Jimmy Savile isn't even second. Simon is also your Top Male TV Artist.

**T**OP World Male Singer is Scott Walker (he's also again your Mr Valentine); while Tom Jones eclipses Cliff as Britain's Top Singer. Cliff, however, hangs on to the Best Dressed Boy Star accolade.

**I**N favour, although she's lost three titles to Lulu — that's Dusty Springfield, whom you still regard as the World's Top Girl Singer.

**N**O change to your TV taste for "Top Of The Pops" stays the top show, while Tony Blackburn's Breakfast Show is your favourite radio show. Two trophies, though, for Procol Harum, whose "White Shade Of Pale" was the World's and Britain's Best Single of 1967.

**E**XPECTING a smash hit '68 are the Bee Gees (World's Top Hope) and Herd (British Hope). Now for the full results and recaps, turn to pages 4 and 5.

# SCENE ★ All the week's pop gossip ★ SCENE



AMAZING what you can get away with in these days of the permissive society! Just 50 years ago this year women were chaining themselves to the railings and hurling themselves under the hooves of galloping horses—just to get the vote. To show how far we've progressed, since then, Miss Sandie Shaw demonstrates the latest technique in cigar smoking for women. We are pleased to report she suffered no ill effects from this past-time. The picture was taken in San Remo during the song festival last week.

**F**ONTANA feted Dave Dee and Co with special reception last Thursday at which they were presented with a Gold Disc for "Bend It" (which came as a complete surprise to them), Silver Disc for "Zabadak" and, "because we find you such a nice bunch of fellows to be associated with," a slick transistor set each as a "thank you" present: Radios made by Philips, of course.

P. J. Proby, back from a Swiss holiday in which he learnt to ski, has at last landed a work permit—for 18 months. "Now I can keep everybody on their toes," he warns.

Searcher Frank Allen has completed his first novel; now Dave Dee has decided to write his autobiography.

German journalist quizzing Bee Gees about their forthcoming German tour at Press conference, was told they were using a 20-piece orchestra. "And how many musicians will you use?" he then asked.

**H**AVING had his teeth capped, all Tony Blackburn wanted to do on arrival at "New Release" studio for rehearsal last week was make toothy grins at camera to see if he looked good. And that's the tooth!

Dave Dee really cracking the whip over his group these days—Dozy is currently sporting a severe bruise on his right cheekbone as the result of Mr. Dee's cavortings with a bull whip during rehearsals for "All Systems Freeman." "A complete accident, honestly," says Dave.

When Chris Curtis meets Frank Allen at London's Cromwellian Club the wine flows free.

Deejay David Symonds bom-

berded with 200 cards, all from the same fan, reminding him to wish Amen Corner's Allan Jones a happy 20th birthday last Tuesday on his Radio 1 show.

Three hours wasted work for Herd's Peter Frampton and Andy Bown last week when they spent the time taping four new songs then found the tape recorder had gone wrong and rubbed off every note.

"**S**SCENE" makes its own Valentine's Day award to the best interviewee in pop: joint award for Dave Dee and Pete Townshend, who always manage to say a stream of interesting things about any random subject tossed at them.

A very bitter-sweet pair, the Swettenham brothers, Geoff and Peter. Originally they belonged to Polydor's Sugarbeats group, now they're members of Grapefruit.

Album of Bee Gees' early Australian recordings is to be released this autumn. Manager Bob Stigwood says: "Well probably call the album 'Antique Bee Gees.'"

To borrow the opening phrase of many of our Pop Post contributors, just who do the Foundations think they are to demand "at least joint billing with Dave Dee" on the Bee Gees tour?

**I**N Disc Poll, the positions polled in various sections by Kiki Dee, Roger Day, Cliff's "Day I Met Marie," "Frost Programme," Patrick McGeehan, Long John Baldry, Stevie Wonder and Jefferson Airplane are particularly commendable—both to the artists concerned and readers themselves.

Soccer fans Ray and Dave Davies planning to fly up for

the Scotland-England set-to at Hampden on February 24.

Has Jimmy Savile revised his views about not needing Radio 1 exposure?

Sam Costa's "Family Choice" crack about maternity wards: "If you wait around there long enough, you're bound to meet everybody."

Symbol Mick Clarke once left the group to join Tremeloes—and rejoined three months later. And Symbol John Milton was at school with Brian Poole and Alan Blakley.

Billy Fury now co-managed by Don Arden and Larry Parnes.

Skip Bifferty recording live album at London's Marquee Club later this month.

Mickie Most hopes that Jeff Beck's newest single—"Love Is Blue" will be Mickie's 50th hit.

**K**EITH Skues now boasting he is the only Radio 1 DJ who will NOT be making a record.

Billy Fury has given his two mountain ponies to Joe Brown's children.

London Speakeasy Club specials soon: Tim Rose (Feb. 25) and Traffic (March 3). Tim Rose's first words on landing at London Airport last week: "Will I be interviewed by Penny Valentine?"

Despite the many ravings, Grapefruit unimpressive on "Top Of The Pops"—and Stuart Henry is sounding and looking too much like Jimmy Savile for comfort.

Caroline's Keith Hampshire lives! Two weeks ago in "Pop The Question" we said his proposed single debut had been forgotten. King Records tell us a single was released by him on December 15. Sorry!

**U**NFORTUNATE truth must be told: Cilla's TV series is embarrassing.

Get well soon, Robbie Dale—the Caroline man is in hospital with an ulcer.

Amazing attack on Beatles by Bee Gees—see page 9.

Gary Walker had his silver Mini "special" stolen from near his home at Regents Park, London, on Tuesday last week. Police found and returned it two days later—minus its wooden steering wheel.

Herd's Gary Taylor: "The blasé attitude of club audiences came from blasé bands who never cared whether the crowd was enjoying their music or not."

Promoters Don Arden and Larry Parnes bringing smash Broadway musical "Milk and Honey" to London's West End in the autumn—possibly starring Edmund Hoekridge.

Jeff Beck a changed man.

**T**OM Jones gets very upset when people say he's big time because he smokes cigars and drinks champagne. He would like to point out he does so under doctor's orders. Nice doctor!

Joe Brown sent out bottles of wine to drink-starved journalists to promote his new single. Title? "Bottle Of Wine."

Simon Dupree, 21 on Sunday, threw a party at his publicist's home to celebrate.

Since Tom Jones went to see the Supremes at London's Talk Of The Town, it's strongly tipped they will return the favour by going to see his cabaret season in Las Vegas.

Wild quote by Dave Cash on Radio 1: "Herd are too good for pop." Triple! Nothing is too good for pop.

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# DISC TOP 30

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## CHART TOPPER



- 1 (2) **MIGHTY QUINN**.....Manfred Mann, Fontana
- 2 (1) ● **EVERLASTING LOVE**.....Love Affair, CBS
- 3 (6) **BEND ME, SHAPE ME**.....Amen Corner, Deram
- 4 (4) **SHE WEARS MY RING**...Solomon King, Columbia
- 5 (7) **SUDDENLY YOU LOVE ME**.....Tremeloes, CBS
- 6 (3) ● **AM I THAT EASY TO FORGET**  
Engelbert Humperdinck, Decca
- 7 (5) **JUDY IN DISGUISE**  
John Fred and his Playboy Band, Pye
- 8 (10) **GIMME LITTLE SIGN**.....Brenton Wood, Liberty
- 9 (9) **I CAN TAKE OR LEAVE YOUR LOVING**  
Herman's Hermits, Columbia
- 10 (12) **DARLIN'**.....Beach Boys, Capitol

**NEXT 20: Introducing ESTHER AND ABI OFARIM, DON PARTRIDGE, SYMBOLS, LEMON PIPERS AND AMERICAN BREED.**

- 11 (18) ▲ **PICTURES OF MATCHSTICK MEN**.....Status Quo, Pye
- 12 (19) ▲ **WORDS**.....Bee Gees, Polydor
- 13 (25) ▲ **FIRE BRIGADE**.....Move, Regal Zonophone
- 14 (20) ▲ **DON'T STOP THE CARNIVAL**.....Alan Price, Decca
- 15 (13) ▲ **DAYDREAM BELIEVER**.....Monkees, RCA
- 16 (11) ▲ **EVERYTHING I AM**.....Plastic Penny, Page One
- 17 (8) ● **BALLAD OF BONNIE AND CLYDE**.....Georgie Fame, CBS
- 18 (14) ▲ **TIN SOLDIER**.....Small Faces, Immediate
- 19 (16) ● **I'M COMING HOME**.....Tom Jones, Decca
- 20 (24) ▲ **BACK ON MY FEET AGAIN**.....Foundations, Pye
- 21 (17) ● **MAGICAL MYSTERY TOUR (EP)**.....Beatles, Parlophone
- 22 (—) ▲ **CINDERELLA ROCKEFELLER**.....Esther and Abi Ofarim, Philips
- 23 (15) ▲ **WALK AWAY RENEE**.....Four Tops, Tamla Motown
- 24 (—) ▲ **ROSIE**.....Don Partridge, Columbia
- 25 (26) ▲ **ANNIVERSARY WALTZ**.....Anita Harris, CBS
- 26 (23) ▲ **NIGHTS IN WHITE SATIN**.....Moody Blues, Deram
- 27 (20) ▲ **TODAY**.....Sandie Shaw, Pye
- 28 (—) ▲ **BEST PART OF BREAKING UP**.....Symbols, President
- 29 (—) ▲ **GREEN TAMBOURINE**.....Lemon Pipers, Pye
- 30 (—) ▲ **BEND ME, SHAPE ME**.....American Breed, Stateside

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

## HIT TALK

by P. J.  
PROBY



### Amen Corner sound as dated as early rock...

**MANFRED MANN**'s like me. He's mainly a jazz man, but he plays rock 'n' roll to make money. He makes some great singles, but I don't think this is one of his best.

That Engelbert Humperdinck should thank his lucky stars. Things have really gone for him and I hope it continues. He's the very tops as a singer, but absolutely nothing as a performer. But if he keeps working hard, he'll be right up there as one of the world's greatest in two or three years.

Love Affair are very good as groups go—but "Judy In Disguise" is my favourite record at

the moment. The lyrics don't mean a damn thing, but what the hell? To me, rock has never really been away—it just hangs around and has its big moments, such as now.

Amen Corner's disc is a typical commercial song, but I'm not impressed by it. There's no thought gone into the song or lyrics. It just sounds terribly dated—like early rock days.

Bee Gees have such a distinctive sound. I rate them highly, but then they're good friends of mine. Even wrote me a song for my album in which I put on my "Robin Gibb" voice.

Alan Price is, with Dave Row-

berry, the best pianist in Britain. Dave would do well, too, if he wasn't so lazy! Print that—maybe it'll make him do something.

I don't like to comment on the Beatles' music, because I just don't communicate with them any more. We used to be good friends and on the same level—but they've gone off into their own world and I just don't understand them any more. Still, it hasn't affected the quality of their music.

NEXT WEEK:

MARK ROMAN

### Top Ten LPs

- 1 (1) **SOUND OF MUSIC**  
Soundtrack, RCA Victor
- 2 (3) **DIANA ROSS AND THE SUPREMES GREATEST HITS**  
Tamla Motown
- 3 (5) **FOUR TOPS GREATEST HITS**  
Four Tops, Tamla Motown
- 4 (2) **SGT. PEPPER**  
Beatles, Parlophone
- 5 (4) **VAL DOONICAN ROCKS, BUT GENTLY**  
Pye
- 6 (6) **13 SMASH HITS**  
Tom Jones, Decca
- 7 (8) **REACH OUT**  
Four Tops, Tamla Motown
- 8 (7) **BRITISH CHARTBUSTERS**  
Tamla Motown
- 9 (9) **PISCES, AQUARIUS, CAPRICORN AND JONES LTD**  
Monkees, RCA Victor
- 10 (—) **BREAKTHROUGH**  
Various Artists, Studio Two

### AMERICAN TOP TWENTY

- 1 (1) **LOVE IS BLUE**.....Paul Mauriat, Phillips
- 2 (2) **GREEN TAMBOURINE**.....Lemon Pipers, Buddah
- 3 (3) **SPOOKY**.....Classics, J.V, Imperial
- 4 (6) **I WISH IT WOULD RAIN**.....Temptations, Gordy
- 5 (15) **THEME FROM VALLEY OF THE DOLLS**  
Dionne Warwick, Scepter
- 6 (28) **(SITTIN' ON) THE DOCK OF THE BAY**  
Otis Redding, Volt
- 7 (7) **GOIN' OUT OF MY HEAD / CAN'T TAKE MY EYES OFF YOU**.....Lattermen, Capitol
- 8 (8) **NOBODY BUT ME**.....Human Beinz, Capitol
- 9 (4) **JUDY IN DISGUISE**  
John Fred and his Playboy Band, Paula
- 10 (13) **I WONDER WHAT SHE'S DOING TONIGHT**  
Tommy Boyce and Bobby Hart, A & M
- 11 (12) **BABY, NOW THAT I'VE FOUND YOU**.....Foundations  
Uni
- 12 (9) **WOMAN, WOMAN**.....Union Gap, Columbia
- 13 (10) **BEND ME, SHAPE ME**.....American Breed, Acta
- 14 (14) **BOTTLE OF WINE**.....Fireballs, Atco
- 15 (27) **WE'RE A WINNER**.....Impressions, ABC
- 16 (5) **CHAIN OF FOOLS**.....Aretha Franklin, Atlantic
- 17 (37) **SIMON SAYS**.....1910 Fruitgum Company, Buddah
- 18 (11) **SUSAN**.....Buckingham's, Columbia
- 19 (17) **MY BABY MUST BE A MAGICIAN**.....Marvalettes, Tamla
- 20 (48) **THERE IS**.....Dells, Cadet

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# POLL RESULTS!

**S**HE'S sweet, she's swinging, she's everybody's Valentine... she's Lulu, lovable, laughing little Lulu who has swept aside all rivals in Disc's second annual Valentine's Day Awards by being voted Britain's Top Girl Singer, Top Girl TV Artist, Best-Dressed Girl In Pop and, of course, Miss Valentine.

"I'm absolutely, completely, utterly knocked out," she gasped when she got the news. "I don't think I'm worthy."

## Thrill

But after a year in which Miss Marie McDonald McLaughlin Lawrie sang for the Queen at the Royal Variety Show, captivated filmgoers with her sparkling role in "To Sir With Love" and conquered America by taking the film's title song to the top of the Stateside chart, the poll results

## LULU sweeps the Poll: she gets 4 awards—and knocks out Dusty!

seem a deserved reward for Lulu from readers of Disc.

"I suppose meeting the Queen was my biggest personal kind of thrill last year," she says. "My father's hung a picture of me meeting her on his wall at home."

"From the career point of view, though, making the film and then having that No. 1 hit in America were the most important events for me."

"And now all these awards—it's utterly fantastic, almost frightening!"

But Lulu's triumph means DUSTY'S loss. Last year Miss Springfield also won four awards, but she managed to retain only one of these trophies, admittedly the most important. Dusty is again elected **WORLD'S TOP GIRL SINGER**, but even in this category Lulu runs her a close second.

Far and away the major upset of the poll, however, is the dethroning of Jimmy Savile as **TOP DISC JOCKEY**. For three years, polls of the most popu-

lar deejay have held only one poser: Who comes second to Savile?

Now, for the first time, he has been beaten—decisively. **SIMON DEE** has captured his crown and Savile isn't even second. BBC's blue-eyed boy Tony Blackburn ousts him into third place.

## Upsets

Radio 1, however, can hardly take much satisfaction with the results. Caroline's Johnnie Walker is placed fourth, his fellow "rebel," Roger Day, is tenth.

No upsets, of course, for the **BEATLES**. They remain **WORLD AND BRITISH BEST GROUP** and their "Sergeant Pepper" album is voted **WORLD AND BRITISH TOP LP**.

Despite stories of slipping, the **ROLLING STONES** collect a commendable second place in the Best British Group ratings, although they do not fare so well in the World class, coming seventh. Beach Boys and Monkees come second and third behind the Beatles.

**SCOTT WALKER** and **TOM JONES** have won the other major awards. Scott, besides retaining his heart-throb role as **MR. VALENTINE**, is elected **WORLD'S BEST BOY SINGER** and the artist he edges out of first place, Tom Jones, collects the **BEST BRITISH MALE SINGER AWARD**.

## Cropper!

And despite his enormous record sales, Engelbert Humperdinck has to be content with fourth place behind Cliff Richard (2nd) and Scott.

On the World scene, the King comes a bit of a cropper. Elvis Presley, last year's **Top World Singer**, slips down to fourth.

For **CLIFF** there is consolation in the fact that he is again considered **BRITAIN'S BEST DRESSED BOY STAR**. And those trend-setting Beatles? Their smartest member, Paul McCartney, comes eighth and the others don't even get in the top ten.

Most impressive achievement in the poll is **HANK MARVIN'S** election as **BRITAIN'S TOP MUSICIAN**—the World award goes to **JIMI HENDRIX**, with Hank second.

The spectacular Shadow has been strumming away for almost 10 years and to stay top

## Top Male Singer (British)

1. TOM JONES
2. Cliff Richard
3. Scott Walker
4. Engelbert Humperdinck
5. Mike Smith
6. Cat Stevens
7. Stevie Winwood
8. Val Doonican
9. Long John Baldry
10. Paul McCartney

## Top Girl Singer (British)

1. LULU
2. Dusty Springfield
3. Sandie Shaw
4. Cilla Black
5. Anita Harris
6. Judith Durham
7. Petula Clark
8. Kiki Dee
9. Shirley Bassey
10. Julie Felix

## Top Girl Singer (World)

1. DUSTY SPRINGFIELD
2. Lulu
3. Sandie Shaw
4. Diana Ross
5. Cilla Black
6. Petula Clark
7. Aretha Franklin
8. Brenda Lee
9. Nancy Sinatra
10. Vikki Carr

## Top Male Singer (World)

1. SCOTT WALKER
2. Tom Jones
3. Cliff Richard
4. Elvis Presley
5. Stevie Wonder
6. Otis Redding
7. Gene Pitney
8. Mike Smith
9. Engelbert Humperdinck
10. Stevie Winwood

## Top Group (World)

1. BEATLES
2. Beach Boys
3. Monkees
4. Dave Clark Five
5. Bee Gees
6. Supremes
7. Rolling Stones
8. Shadows
9. Traffic
10. Jimi Hendrix Experience

## Top Group (British)

1. BEATLES
2. Rolling Stones
3. Bee Gees
4. Dave Clark Five
5. Shadows
6. Hollies
7. Dave Dee, Dozy, Beaky, Mick & Tich
8. Traffic
9. Small Faces
10. Move

## Top Radio Show

### 1. TONY BLACKBURN SHOW

2. Johnny Walker Show
3. Pick of the Pops
4. Happening Sunday
5. Presley Requests
6. Top Gear
7. Roger Day Show
8. David Symonds Show
9. Saturday Club
10. Where It's At

## Top Disc-Jockey

### 1. SIMON DEE

2. Tony Blackburn
3. Jimmy Savile
4. Johnny Walker
5. Kenny Everett
6. Ed Stewart
7. Alan Freeman
8. Emperor Rosko
9. Pete Murray
10. Roger Day

## VALENTINE AWARDS, 1968

Expressing in WORDS  
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Sincerely,

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after such a time is a considerable feat. Hank himself felt the award would go to Eric Clapton or Hendrix—but they come second and third.

Top deejay Simon Dee also collects the **TOP MALE TV ARTIST** accolade, but his show "Dee Time" has to take second place to "TOP OF THE POPS" as the **Top TV Show**.

In this section there is a surprisingly high placing for "The Frost Programme" (fourth) while Patrick McGoohan's "Prisoner" is in at No. 10. "All Systems Freeman" is not placed as the poll took place before the show had started.

Tony Blackburn's Breakfast Show is your **TOP RADIO SHOW**; while your favourite film of 1967 was "Bonnie And Clyde." "Privilege," the most

controversial pop film of the year, is placed sixth.

**PROCOL HARUM** scoop the field for the **BEST WORLD AND BRITISH SINGLE** of '67 with the haunting "Whiter Shade Of Pale." But then it's the Beatles occupying 2nd, 3rd and 4th places.

Which leaves just two sections and the spot where readers turn forecasters and try to assess the most likely names for big fame in 1968. On the World front, there can be no argument about the election of the Bee Gees. But there is impressive support for the as-yet hitless here American outfit Jefferson Airplane.

Here at home your top hope is the **HERD**. Only a little way behind is Long John Baldry, receiving recognition at last after 10 years in the wilderness.

# DISC VALENTINE'S DAY AWARDS 1968

## Mr. Valentine 1968

- 1. SCOTT WALKER**  
 2. Cliff Richard  
 3. Dave Clark  
 4. Tom Jones  
 5. Engelbert Humperdinck  
 6. Paul McCartney  
 7. Elvis Presley  
 8. Peter Frampton  
 9. Barry Gibb  
 10. Gene Pitney

## Top TV Artist (Girl)

- 1. LULU**  
 2. Dusty Springfield  
 3. Diana Rigg  
 4. Sandie Shaw  
 5. Cilla Black  
 6. Aimi McDonald  
 7. Samantha Juste  
 8. Stephanie Powers  
 (Girl From Uncle)  
 9. Petula Clark  
 10. Anita Harris

## Best Musician (British)

- 1. HANK MARVIN**  
 2. Eric Clapton  
 3. Jimi Hendrix  
 4. George Harrison  
 5. Stevie Winwood  
 6. John Lennon  
 7. Paul McCartney  
 8. Alan Price  
 9. Georgie Fame  
 10. Pete Townshend

## Brightest 1968 Hope (World)

- 1. BEE GEES**  
 2. Herd  
 3. Long John Baldry  
 4. Engelbert Humperdinck  
 5. Vanilla Fudge  
 6. Jefferson Airplane  
 7. Felice Taylor  
 8. Bobbie Gentry  
 9. Traffic  
 10. Young Rascals

## Miss Valentine 1968

- 1. LULU**  
 2. Dusty Springfield  
 3. Sandie Shaw  
 4. Cilla Black  
 5. Anita Harris  
 6. Nancy Sinatra  
 7. Petula Clark  
 8. Diana Ross  
 9. Judith Durham  
 10. Kiki Dee

## Best-dressed Girl Star

- 1. LULU**  
 2. Dusty Springfield  
 3. Sandie Shaw  
 4. Cilla Black  
 5. Anita Harris  
 6. Petula Clark  
 7. Judith Durham  
 8. Shirley Bassey  
 9. Kiki Dee  
 10. Diana Rigg

## Top Musician (World)

- 1. JIMI HENDRIX**  
 2. Hank Marvin  
 3. George Harrison  
 4. Eric Clapton  
 5. Herb Alpert  
 6. John Lennon  
 7. Burt Bacharach  
 8. Ravi Shankar  
 9. Paul McCartney  
 10. Brian Wilson

## Brightest 1968 Hope (Britain)

- 1. HERD**  
 2. Long John Baldry  
 3. Keith West  
 4. Traffic  
 5. Bee Gees  
 6. Simon Dupree  
 7. Amen Corner  
 8. John Walker  
 9. Bonzo Dog Doo Dah Band  
 10. Scaffold

## Best 1967 Single (British)

- 1. A WHITER SHADE OF PALE—Procol Harum**  
 2. All You Need Is Love—Beatles  
 3. Strawberry Fields Forever/Penny Lane—Beatles  
 4. Hello, Goodbye—Beatles  
 5. Massachusetts—Bee Gees  
 6. Hole In My Shoe—Traffic  
 7. Everybody Knows—Dave Clark Five  
 8. Release Me—Engelbert Humperdinck  
 9. The Day I Met Marie—Cliff Richard  
 10. The Last Waltz—Engelbert Humperdinck

## Best-dressed Male Star

- 1. CLIFF RICHARD**  
 2. Tom Jones  
 3. Engelbert Humperdinck  
 4. Scott Walker  
 5. Elvis Presley  
 6. Dave Clark  
 7. John Walker  
 8. Paul McCartney  
 9. Paul Jones  
 10. Long John Baldry

## Top TV Artist (Male)

- 1. SIMON DEE**  
 2. Tom Jones  
 3. Cliff Richard  
 4. Val Doonican  
 5. Engelbert Humperdinck  
 6. Davy Jones  
 7. Patrick McGoochan  
 8. Jonathan King  
 9. David Frost  
 10. Micky Dolenz

## Best 1967 LP (World)

- 1. SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles**  
 2. Scott—Scott Walker  
 3. How Great Thou Art—Elvis Presley  
 4. The Sound Of Music—Soundtrack  
 5. Where Am I Going—Dusty Springfield  
 6. Best Of The Beach Boys—Beach Boys  
 7. Are You Experienced—Jimi Hendrix Experience  
 8. Monkees Headquarters—Monkees  
 9. Between The Buttons—Rolling Stones  
 10. Bee Gees 1st—Bee Gees

"Five bob you owe me, Dad. I TOLD you Gracie Fields would have a hard job beating Lulu to the top!"

## Best 1967 LP (British)

- 1. SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles**  
 2. Scott—Scott Walker  
 3. Where Am I Going—Dusty Springfield  
 4. Bee Gees 1st—Bee Gees  
 5. Are You Experienced—Jimi Hendrix  
 6. Between The Buttons—Rolling Stones  
 7. Release Me—Engelbert Humperdinck  
 8. Don't Stop Me Now—Cliff Richard  
 9. Dave Clark Five's Greatest Hits—Dave Clark Five  
 10. Tom Jones 'Live' At The Talk of the Town—Tom Jones



● ENGELBERT: 7th

## Top TV Show

- 1. TOP OF THE POPS**  
 2. Dee Time  
 3. Monkees  
 4. The Frost Programme  
 5. Good Evening  
 6. Dusty  
 7. Val Doonican Show  
 8. Juke Box Jury  
 9. Engelbert  
 10. The Prisoner

## Top Film 1967

- 1. BONNIE AND CLYDE**  
 2. To Sir With Love  
 3. Sound of Music  
 4. How I Won The War  
 5. Double Trouble  
 6. Privilege  
 7. Dr. Zhivago  
 8. Dirty Dozen  
 9. Family Way  
 10. You Only Live Twice

## Best 1967 Single (World)

- 1. A WHITER SHADE OF PALE—Procol Harum**  
 2. All You Need Is Love—Beatles  
 3. Strawberry Fields Forever/Penny Lane—Beatles  
 4. Massachusetts—Bee Gees  
 5. Everybody Knows—Dave Clark Five  
 6. San Francisco—Scott McKenzie  
 7. Hello, Goodbye—Beatles  
 8. Reflections—Supremes  
 9. I'm A Believer—Monkees  
 10. The Last Waltz—Engelbert Humperdinck



● FAYE DUNAWAY: top!

## Poll Gag... by Barry Fantoni



*Thanks a Lot*

*Luv*

*DUSTY*

**F**OR a guy to whom his music is more important than anything, you'd think being voted the World's Top Musician by Disc readers would make Jimi Hendrix feel his past endeavours had finally produced their reward so now he could sit back and take things more easily.

But if you did think that it would merely prove how little you knew the by now near-legendary "wild man of pop."

Although highly gratified to hear he had won this supreme musical accolade, Jimi said: "Yeah, but we still haven't even started!"

And he outlined just a few of his plans for the future, which will make what he's been doing in the past look like the mere warblings of an amateur. Things like a revolutionary new stage show, with tapes, films and maybe an orchestra to help out a few songs; like having ex-Traffic man Dave Mason to produce all their future records; like a new album which will be completely different to anything he's ever done before.

Jimi, Mitch Mitchell and Noel Redding heard the good news at Jimi's Marble Arch, London, flat, where they were grooving around listening to records and showing "home movies" which they had taken on the group's last British tour a few days before leaving for a giant tour of Jimi's native United States.

"It's nice, it's really fantastically great that the kids who buy the records should realise how much we're trying to do musically. I really appreciate the compliment."

"But I'm still a bit worried—I think everyone should open their minds a bit more to the fact that there are three of us in the group. It's nice to know people think about me like that but don't forget Mitch and Noel!"

"Mitch, particularly, has so much to contribute—ideas for other instruments and things for the records. Primarily, we are a group and our last LP, 'Axis—Bold As Love,' was designed to show what else we do besides my guitar-playing—like the words and the drumming."

And what about the (probably unnecessarily doomy and alarmist) predictions by several pop authorities that for groups to survive in the ballad-strewn wastes of 1968 they'd have to break out of the basic guitar-drums formula, probably by adding other varied instruments?

Replied Jimi: "There's only so much you can do with a group—but I think that even if there were a thousand people in the group it still wouldn't be enough."

**New plans**

"Usually, of course, we don't even think that there are just three of us, and instead just think of the sound we make and try and



World's top musician, Jimi Hendrix—with the other two members of the Experience, drummer Mitch Mitchell (left) and bassist Noel Redding. "When you're talking about music, don't forget Mitch and Noel!" says Jimi.

# HENDRIX: 'NICE TO WIN— BUT WE'VE NOT BEGUN!'

get that sound—only more so. "We have thought of augmenting with other musicians onstage, for one particular stage show we're getting together, like with maybe a string quartet—but only for one song. The group will always be us three."

The stage show which Jimi is getting together—though it's only being got together mentally so far—is planned for the autumn, when the Experience return from the

States, and is described by Jimi as a "complete new concept in pop—no, not even pop. I don't like that word."

It includes speakers at the back of the hall, positively NO announcer, a completely improved sound, scenery, atmosphere, lights—but all relating to the songs we do." Jimi also hopes to use a lot of tapes and films as well.

And the group's eagerly awaited new LP?

"Well, there'll be maybe two tracks from the new Bob Dylan album on it—in fact we've done one of them, 'All Along The Watchtower,' already—just listen to this"—handing over a pair of stereo earphones and switching on a tape-recorder.

The track was indeed very beautiful, retaining all the quantity of Dylan's original but with a lot of Jimi's earth and fire as well.

"We could release it as a

single tomorrow—or at least as soon as we mix it properly. But we haven't really decided yet."

The group is keenly looking forward, too, to working with musician extraordinaire Dave Mason on their future recordings. "He thinks in a different way," says Jimi. "He's got new ideas in recording techniques and a good ear for new sounds."

"On the LP I'd like to do another version of 'Burning Of The Midnight Lamp' as well. I liked that song but I don't think people really understood it. Maybe they will when we do it on the LP."

Musician of the year he may well be, but for Jimi Hendrix a lot of things are only just beginning.

Hugh Nolan



## YOUR CHOSEN VALENTINES ON DECCA group records



**TOM JONES**

No. 1 British boy singer  
No. 2 World boy singer  
No. 2 Best-dressed boy star  
No. 2 Male TV artist



**THE ROLLING STONES**

No. 2 British group



**ENGELBERT HUMPERDINCK**

No. 3 Best-dressed boy star



**THE MONKEES**

No. 3 World group



**ELVIS PRESLEY**

No. 3 1967 World LP  
(How great Thou art!)  
RCA Victor © SF 7867 © RD 7867



**JIMMY SAVILE**

No. 3 Disc Jockey

**A WHITER SHADE OF PALE**

Procol Harum Deram DM 126  
No. 1 1967 World single  
No. 1 1967 British single

plus AMEN CORNER MICKY DOLENZ JEFFERSON AIRPLANE DAVY JONES JONATHAN KING  
ALAN PRICE CAT STEVENS and ALAN FREEMAN PETE MURRAY

# CONGRATULATIONS TO ALL OUR ARTISTS

# Fantastic! Like a dream come true!

IT'S fantastic! That's all I can think of saying to the news that you have all been so kind to vote me top in four of Disc's Valentine Day Awards. I honestly can't believe it—you know when I started in this business I knew I was working to achieve something and this seems like a dream come true.

by **LULU**

The girl who has won four awards writes for DISC

## Marvellous

It has really given me the confidence to believe that this year is going to be the most marvellous of my career. I thought last year was great — with my first film part and my TV series. But with only two months gone of 1968 I already feel that this year I will achieve everything I am aiming for.

I'd like to take the four separate sections I was voted top in and comment on each, because each has a special thrill for me. OK? Well let's start with TOP GIRL SINGER IN BRITAIN:

As you can imagine this really did knock me out. I quite hon-

estly don't think I'm worthy for this title—but if you do, well that's all right with me! I'm sure a lot of people think singers get very blasé about this kind of thing. But believe me it's the most wonderful feeling in the world to know that people have confidence in you — gives your morale a tremendous boost.

**MISS VALENTINE?** Oh that's really sweet. I'm very flattered about this because I don't see myself as a romantic image at all. I'm a VERY romantic sort of person but I don't think I come over that way on stage.

Mind you, I don't think I've got sex appeal. Well, it's a funny thing. Sometimes I'll say to a boy: "Oh, isn't that girl sexy"—you know, someone very

tall and sultry looking—and they never think so. I think it's a difficult thing to gauge really. I just think I'm the cuddly type myself!

Winning the BEST DRESSED GIRL award is again fantastic because I do care tremendously about my clothes. I think all the girls in the business — Sandie, Cilla, Dusty — have a very good fashion sense. Sometimes you can go through hell trying to decide what to wear—especially for TV. I tend to do rather stupid things—like the other day on the Rolf Harris Show.

I'd only just got over being very ill and I wasn't tremendously well organised. For my first appearance on the show I had a trouser suit and I was sitting in my dressing room thinking I had plenty of time, with hardly a stitch on, when they suddenly called me to go on stage!

## Panic!

**I CAN'T** tell you the panic I was in, it was unbelievable. I was yelling and running around and trying to get into the trouser suit, which had a million buttons on it.

I ended up flying on to the stage with people still helping me get the buttons done up. At times like that, you realise a slip on dress would have been a better idea!

Being voted TOP TV ARTIST is totally marvellous.



Funny thing is I thought people were getting a bit tired of me on TV. You know, you get to the point where you're turning down TV appearances because you think people will sit in front of their sets muttering "Oh my God, she's on again!" And there is a danger of being over-exposed.

I love doing TV. You reach such a wide audience, and it's still a thrill for me to go on.

It's odd because I like watching other people on TV and sometimes I sit in the evenings thinking how great it all is and I can't wait to get on myself. And of course it's super when people come up to you and say: "Oh, I saw you on TV the other day," it gives me a funny feeling. And my parents always

get a big thrill too when they see me.

**WELL,** that more or less winds that up. It has given me a wonderful start to the year to know so many people like me, and my plans for the year are so beautiful that I must be the happiest person in the world.

I feel now that I've almost reached the climax of my career. To be honest my main aim is to reach the status of someone like Petula Clark. I have such great admiration for her. I feel she has everything in life—a marvellous career, a husband she loves and two wonderful children. I want that more than anything else in life. But I suppose it's all got

to wait — husband, children, everything, until I've done all the things that are planned for me this year.

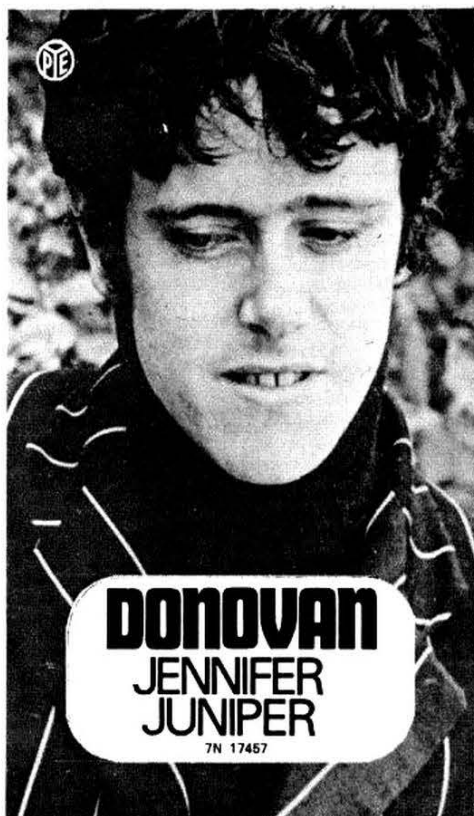
So in the meantime, I'll just say another great big thank you to all Disc readers and hope that I can justify all the confidence you have shown in me.

THANK YOU FOR YOUR VOTES

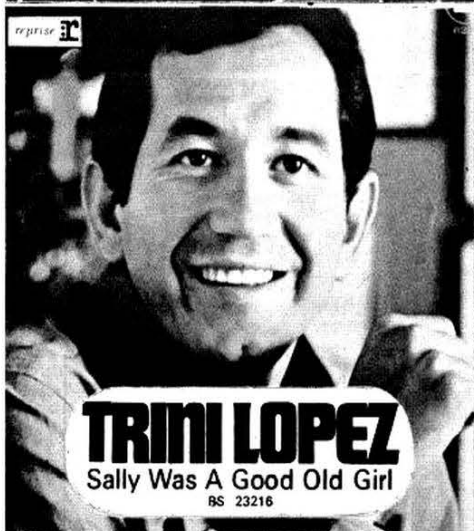
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## THREE NEW SINGLES



**DONOVAN**  
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**TRINI LOPEZ**  
Sally Was A Good Old Girl  
RS 23216

**THE ELECTRIC PRUNES**

Everybody Knows You're Not In Love  
RS 20652



# CLIFF: Why I buy 50-guinea suits for TV

**B**RITAIN'S best-dressed boy star was wearing scruffy jeans, long-since-launched striped shirt and at least a day's growth of beard when we told him of the title he has won—for the second year in succession.

"Oh, lor, I'd better go and change," said Cliff Richard sheepishly.

Seriously, though, he had just been doing a hectic dance routine in readiness for the Rediffusion spectacular he has filmed for showing in June and, as Mr. Richard rightly put it: "You can't very well slip into a sparkling white shirt and tightly-pressed tuxedo and then start doing a session of high kicks."

So scruffy jeans and striped shirt it was. With Cliff, his clothes always match the occasion. He may not be as daring as Dave Dee, as outlandish as the Beatles—but his dress sense is always impeccable.

At official occasions, always the frilled front dress shirt and fitted tuxedo. On TV, usually a well-cut quiet suit with waistcoat costing "nothing less than 50 guineas" from his Savile Row tailor Robert Valentine — or else a sports jacket, usually check, with well-pressed trousers. At home, high-collared shirt and hipsters.

He never considers Carnaby Street or Chelsea. "You can buy the colours there, but you miss out on the quality," he complains.

But when it comes to clothes, Cliff's main complaint is against the majority of his contemporaries in pop.

He refers to the "sloppy Joes" who turn up on stage in the same scruffy attire in which they arrived at studio or theatre. "I suppose they must like wearing this casual gear, but speaking for myself and the Shadows, we've always felt that 40 per cent of your act on stage is your presentation, by which I mean what you wear.

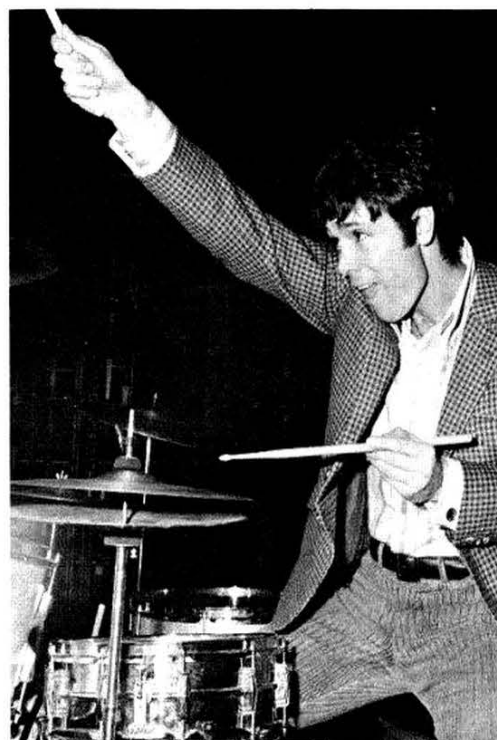
## Beatles

"Your audience knows that you are unable to get a perfect stage version of your hit songs, so surely your appearance is also important to them. People have come to see a show—and you should give them one, by wearing good stage clothes. I'm all for using make-up as well, for it all helps.

"I think the Beatles used to try to look good on stage. Those uniform outfits were all part of the presentation. Maybe they wear some weird clothes these days, but then they're not doing stage acts any more.

"I've got little time for artists who don't get changed to go on stage. It just amounts to showing utterly no consideration for the public who've paid to see you."

Cliff, of course, is constantly accused of lack of consideration to the public—in the fact that he fails to tour any more. He simply states that he



**'LOSING THE TOP SINGER TITLE TO TOM IS OK . . . HE'S GOT A GREAT VOICE'**



which he has a super-serious role as a thief who hasn't got what it takes, which will be followed by trying to keep the Eurovision Song title here at home.

He is to star solo at London's Talk of the Town for four weeks from May 13, and there is also the question of making another film with the Shadows this year.

"Up to this TV part, nobody took me seriously. Every film script I've seen was always built along the lines of me saying something like 'Hey, I've got a great idea, fellas . . . one, two, three, four' and into a big production number.

"Maybe now I'll be able to get away from this image and do some more serious roles."

His recording image, however, remains happily un-

altered. "I've had 42 singles all in the Top 20 which shows that all the publicity surrounding my Christian work hasn't done me any harm in the eyes of the fans."

He has, however, had to relinquish the best British singer title to Tom Jones in the Valentine Awards. "Well, it would have been pretty awful if I'd lost to someone like Jagger. He's OK, but I don't rate him as a singer. But Tom's got a great voice so losing to him doesn't upset me at all."

Bob Farmer

**You're Fickle . . .  
but we love you  
just the same  
Thanks very much  
from  
THE DAVE CLARK FIVE**



# BEE GEES WIN 'WORLD HOPE' TITLE... AND ATTACK BEATLES!

by BOB FARMER

IT was inevitable that the Bee Gees would win Disc's World Hope of 1968 award. No one else in 1967 created a greater musical impact than Barry, Robin, Maurice, Vince and Colin simply because no one else in 1967 managed to find a market from 14 to 40 without at the same time being considered corny.

The Bee Gees became hugely popular because, although they dealt in tear-tinged songs, their music didn't sound dated, had the same human understanding and appeal as the ballads that occasionally come from the Beatles.

If there's anything corny about the Bee Gees, in fact, it's the enthusiasm and excitement they express at any honours that come their way. They are all genuinely knocked out at winning this Disc award. "We never dreamt" . . . "It's an honour" . . . "We're worried about 1968 — can we live up to it?" were their reactions.

They are a contrasting crowd. Barry, very much the elder brother Gibb, dominating any interview or photographic session, the natural leader . . . Maurice, enjoying life and Lulu, maturing fast . . . Robin, extrovert and complete clown . . . Vince, professional, perfectionist, serious and sensitive . . . Colin, mistakenly taken as moody, actually super-serious.

They take life very seriously, perhaps too seriously. "We don't have much to do with other groups," says Barry.

"No," adds Robin, "look what happened when we gave a party after 'Massachusetts' and No 1. We met the Herd and invited them along and when they arrived they went round to everybody and invited them down to the Speak-easy club to see the Vanilla Fudge. Everybody went and we were left with no guests!"

Bee Gees are not to be seen at clubs. "If we went, we'd think 'Well, why are we here? Why aren't we out working?' So, apart from Maurice, who goes out with Lulu as you know, we stay home. We're not ready to enjoy ourselves yet — there'll be plenty of time for that later on."

Certainly the months ahead are going to keep them extremely occupied. On their return from America, they start work on their TV fantasia "Cucumber Castle," do a gruelling British tour and in May move on to their first film "Lord Kitchener's Five Little Drummer Boys." Then towards the end of the year they are due back in America for a mammoth tour.

They approach all these events



● Pollwinning smiles from the Bee Gees (left to right): Colin Petersen, Barry Gibb, Vince Melouney (back), Robin Gibb, Maurice Gibb

with professional thoroughness. For the film, in which they play the parts of five young men in a Vaudeville act who get press-ganged into the Boer War, they are taking an acting course with a top-class coach. "We will only employ experts for this film—and unless we're satisfied with the finished product it won't be released," says Barry.

"If a pop act makes one bad film, that's the finish. Look at 'Privilege' and Paul Jones. That was a bad film. He didn't have

good enough co-stars — Shrimpton was disastrous — and it all ended up as just a typical pop film. We don't aim to make a mistake like that."

They are feeling rather pleased at present that they turned down the invitation to write the musical score for "Wonderwall," the movie now being scored by George Harrison.

Barry continued: "We turned it down because we decided it is not the sort of film we want to be associated with."

"The general public is looking for emotional films like 'Mary Poppins,' 'Doctor Doolittle' (chorus of 'rubbish' from the other Bee Gees) and 'Sound Of Music.'"

"It's the same with the pop scene. The public want melody and emotion. That's why Engelbert sells so much. That, I imagine, is why our singles succeed. People are tired of sound effects and songs like 'I Am The Walrus' in which the Beatles use obscene lyrics for the first time. "We also deplore the way some

of these other groups dress on stage. They are taking the prestige out of pop. You should dress up smartly for the public. An artist must shine for his audience. "That's what we are trying to do. That, and becoming the Bee Gees and not merely 'the next Beatles' which is how people try to tag us."

Six million records sold around the world and all those thousands of votes cast by Disc readers would suggest that Barry Gibb is being unnecessarily modest.

*I am very pleased to know that my fans have been so loyal and appreciate the work I am trying to do. These results were completely unexpected, but will serve to encourage me to make more public performances in 1968.*

*Sincerely*

**SCOTT WALKER**

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PETER



ANDY



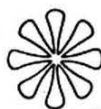
GARY



ANDREW

# THANKS

Official HERD fan club: Anne, 56 Braycourt Avenue, Walton-on-Thames, Surrey



## DUSTY: on top of the world!

**T**HIS year will be Dusty's year of achievement in America. So it is fitting that she has been acclaimed as the World's Top Girl Singer.

Although easily recognised as our very best soul singer—and presenting a hard challenge for any US coloured girl artist to match—never mind beat—Dusty has been fighting to be recognised in America for the last two years.

"I think I started to get through over there with 'You Don't Have To Say You Love Me'—which funnily enough I didn't even want released there," Dusty said at her London flat when the news of Disc's poll awards was announced to her.

"Of course I'm thrilled to be voted the best girl singer in the whole world—what an honour! It really has come at a good time for me because I feel I'm just getting established in America now—something I've been worried about for quite a time, as you know."

"I've had some terrible punch-ups with my record company over there but that's all sorted out now. 'Look Of Love' has really put me on the map and this year I'll be spending more time in America than here, by the looks of things."

"The only problem about working there, I find, is that they tend to categorise you in the most peculiar way. For instance, you can't be a pop star and a cabaret artist. They don't think pop stars are entertainers, so you have to be one or the other, and they classed 'Don't Know What To Do With Myself' as a rock and roll song in one poll out there!"

Although Dusty is so buoyant about her career out of Britain ("I wouldn't say I was an international star. It's such an overplayed word, and anyway the last time I played to a foreign audience was so long ago I can't remember it")—back home she is finding herself at a sort of annual crossroads.

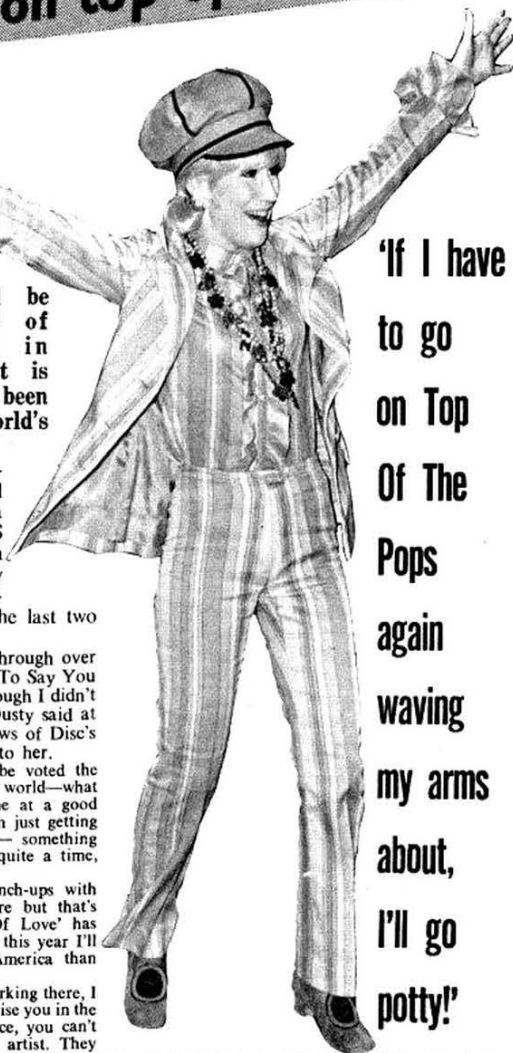
### Worried

"I really don't know what sort of direction to go in. I don't think there's much more I can do in the pop field, and of course, I'm worried about not having had a big hit for a long time."

"It's so ridiculous—people keep rushing up to you saying: 'Oh you don't need hit records, you're established.' But I do need them and my ego needs them even more."

"I mean, I'm sure even Shirley Bassey was very happy to have a hit with 'Big Spender.' The only comfort is to look at people like Tom Jones who had a very quiet period after their first rash of hits and then came bounding back again."

"The trouble is there's such rotten material around at the moment, it's hard to know just what to record. I'd like to move into the jazz field somehow but I don't think people would



'If I have to go on Top Of The Pops again waving my arms about, I'll go potty!'

**PENNY VALENTINE**  
interviews the World's  
Top Girl Singer



accept me. You know, they get a set idea about you and if you try to branch away from it they get upset.

"I was on a jazz kick before I joined the Springfields, and it's still in me trying to get out. When I was in America last year I was incredibly flattered because so many really top line jazz musicians came up to me and said I could do that, I had the right voice to turn to jazz."

"But then, as Georgie Fame said, it's so hard to get work in Britain in that field."

"I've got a very nice ballad for a new single but I really don't know whether to come up with a ballad or a real basher. I really loved 'What's It Gonna Be'—but we all know what happened to that! I really

much prefer doing that kind of material to a ballad. And I get the feeling sometimes that if I have to appear on 'Top Of The Pops' again waving my arms around I'll go potty!"

And Dusty's final quote: "I'm very pleased Lulu's done so well in Disc's Poll—good luck to her. It's well deserved."

### LULU: TALK OF THE TOWN

THE girl who has eclipsed Dusty in Disc's Poll opened in cabaret at London's Talk Of The Town on Monday. And Lulu's fireball personality gave her a triumphant show.

Few artists have as much power as Lulu to involve an audience with infectious fun—the strength of her delightfully fresh personality is great.

Lulu proved, too, that she can handle tender songs as well as her "blockbusters." When she enjoys a song as much as she does Tim Rose's "Morning Dew," she can obviously project it with feeling.

Lulu also sang "Could Have Danced All Night" and "Something Better," from the show "Sweet Charity."

She took off a silver coat to reveal a shimmering, shaded green dress. Lulu looked good, sounded good, and is clearly Back In Town for an important, successful breakthrough in her career.

Ray Coleman

# SIMON DEE: THIS IS WHY THEY ATTACK ME!

JUST A FEW years ago he was spinning records in the North Sea for £12 a week. A nonentity—and the first of the pirate DJs. Today he hosts his own 11-million-viewer TV show, banks considerably more, and has carved himself a comfortable niche in showbiz.

But into the bargain he has achieved the sort of anti-popularity which has made him one of pop's most controversial personalities since P. J. Proby.

Simon Dee is 33, and has, despite acres of adverse criticism, endeared himself enough to fans to be voted both Top DJ and Top Male TV Artist in Disc's Poll.

But while admitting that he does seem to court controversy, Simon defines the word his own way.

"Controversy is other people's interpretation of what I say and do. I don't think I've actively alienated anybody in my life. I have an opinion and I'm not ashamed of it!"

He finished signing a thick sheaf of letters, lit a cigarette and shifted to the comfort of the sofa.

"All I worry about is doing my job properly. You know, it's all a big risk when you're someone in my position. Often you trust the only person you can trust—YOURSELF."

"I may have played a record I'd been told not to play—or vice versa. But I'm not a jukebox. And I can't do anything if I don't feel it would be the way I'd do it myself."

Didn't he worry that his more outspoken outbursts might hinder his career? Even bring about his downfall in the end?

"Not at all. I enjoy doing the things I do MY way. If people don't want me to do them that way they shouldn't have given me the job," he pointed out.

He thought for a moment before going on. "In this business you're not expected to have a mind of your own. It's because people can't break me down and decipher me that they pull me down instead."

What did he think "Dee Time" had contributed to television?

"Dee Time" has been a direct result of people trusting me and my judgment," he declared. "That's why the show goes down so well. The public obviously likes me enough to watch it."

"There are, you know, as many letters in favour of the programme as there are against it. Barristers, doctors—all sorts—write to say what a great show it is for their families."

What particular problems does he find in his position?

"It hasn't been easy for me. I virtually spearheaded everything that has now come to be accepted. I was the first 'pirate' on the

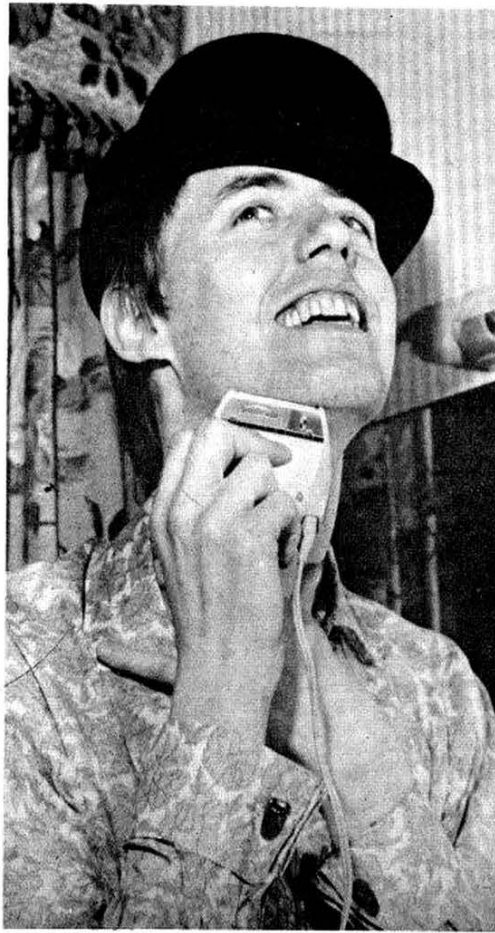
air. Then I was the first 'ex-pirate' to join the BBC and get his own radio show. I was also the first one to get his own chat show."

And he added, with a justifiable ring of pride in his voice: "Radio Caroline brought it all about really. That illegitimate atmosphere of pirate radio was the beginning of a massive explosion of progression."

How did he feel being voted Top DJ and TV Personality? "I'm knocked out. Really. I mean that sincerely. Everybody, no matter what line of showbiz they're in, wants to get to the top."

"But when you're up there you have to be 16 times more careful about everything you say and do."

He grinned again. "You know the saying—'The Bigger You Are—The Harder You Fall!'"



• Simon: 'I enjoy doing things MY way'



# Hank: top musician who never practises!

HANK MARVIN, who does not practise, indeed hardly even touches a guitar outside working intervals, is Britain's Best Musician.

As Mr. Marvin has been in the business almost since Love Affair wore nappies, it is a remarkable achievement. Hank agrees. "I'm highly relieved to hear that the public as a whole has got such good taste—but, seriously, I assumed Jimi Hendrix or Eric Clapton would be bound to win."

Which is to underestimate the enormous affection in which Hank—and the other Shads—is held. Maybe most people basically believe the Shadows to be a bit square and old-fashioned, but it doesn't seem to matter very much.

There he has stood for well nigh ten years benignly blinking through his hornrims, strumming away, smiling and earning enormous respect and admiration. Hip he may not be; professional he is beyond the shadow (if you'll pardon the pun) of a doubt.

"It doesn't cease to amaze me the number of today's groups who tell us they still rate our sound and say they're glad we haven't deserted it. They seem to look on us as the forerunners of the group scene as it has become today and seem to want to show their gratitude."

"When we were playing London's Talk Of The Town recently, Noel Redding, from the Jimi Hendrix Experience, and Trey Burton, of the Move, came up and raved about our act. These compliments really give us a kick, because we must seem a bit old-fashioned to these people."

Cliff Richard, a passive listener at the interview up to this point, interjected immediately. "If something's good—like your guitar sound—it'll never go out of fashion. Look at Sinatra, he hasn't gone out of fashion. Neither will the Shads."

Besides being the pop group pioneers, however, Hank suggests there is more than that to the Shadows' staying power. "Stage-wise, we have always tried to present a good act."

"'Livin' Doll' didn't only broaden Cliff's public—it broadened ours as well. You can't go on playing to 16-year-olds all your life so we set about gaining a more adult audience. We started singing and harmonising and we're still developing."

"The mums and dads like us, we have a large following from people in their 20's who were with us back at the beginning and we still win younger converts, who've always regarded us as square, then come and see us and become converted."

"Now comes this Valentine award in which the bulk of the votes must have been cast by young readers."

"I'm not a very good guitar player because I never practise. When I finish working all I want to do is relax so I hardly ever touch a guitar, but I get spasms of conscience when I see someone like Eric Clapton performing."



## Stars at Lulu's 'Talk' opening

A BEVY of stars turned out to Lulu's opening night at London's top cabaret spot "Talk Of The Town" on Monday night.

Beatles wives Cynthia Lennon, Pattie Boyd and Maureen Starr rubbed shoulders with Engelbert Humperdinck, Sandie Shaw, Rolf Harris, Searcher Frank Allen and Lulu's boy friend, Maurice Gibb, of the Bee Gees.

Lulu's parents flew to London from Glasgow especially for the opening night. "We were torn between coming down or staying to watch Marie's little sister in her first dancing display—but we wouldn't have missed this for anything," said Mrs. Lawrie.

## BOB DYLAN JOHN WESLEY HARDING



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Kissing...  
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NEW YORK TIMES



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# TOM JONES on top—our biggest sex-seller!

by PENNY VALENTINE

**I**F Diana Ross is pop's goddess, then Tom Jones is its sex symbol.

There are some people, very very few in pop, who can floor you with a look. Mr. Jones is one.

His success is one of pop's more rewarding phenomena. Because at a time when people are gasping and clambering over each other to acquire instant stardom, Tom Jones is a real example of someone who is here to stay.

### Animal

When I met him last week over coffee it was the perfect time for summing up the Jones situation. He had just been voted Britain's Top Male Singer in the Disc poll. I had not met him for two years.

Then, he was just down from Wales with one hit, an avid interest in Jerry Lee Lewis, a spontaneous burst of laughter and an eager acceptance of people. He was rough and raw and had a basic instant appeal which could almost be classed as animal.

The appeal, the warmth and the spontaneity are still there. But they have been polished and shined until they gleam with a new sophistication that only a man who knows where he's going can bring

to himself.

Today he is very rich. But he owns no cheque book ("If I like something I just go and order it and get them to send the bill to my accountant") and has no real idea of time ("It's a bit unimportant really. I live for the moment.")

He feels he has changed quite a lot from the unworshipful character who rolled down from Pontypridd with "It's Not Unusual."

"I've settled down more. I suppose it's because I know where I'm going now. Having success has slowed me down. I don't have to prove anything to myself or to anyone else—it's a sign of maturity I suppose. It comes with time."

Mature he certainly is. He's not exactly the sort of man you'd take home to meet your mother—only because she'd probably fall for him too! There's nothing clean and wholesome about Mr. Jones. In his black shirt and immaculate suit he has a charm all his own. On stage his magnetism is panther-like. Ladies like Ava Gardner have been known to go six nights running to watch him in cabaret.

"I don't go out to be deliberately sexy. Originally, that hip moving business came about because I liked to dance on stage and that was the way I danced."

"I admire the way coloured artists move on stage. I can't stand still and just sing—if I go to a discotheque and the person I'm with can't dance properly, I get very bad tempered!"

"Yes, I think I am pro-coloured. My favourite artists are still people like Brook Benton and Ben. E. King and I don't like white singers.



There's always something missing." A great deal of Tom's early success was greatly influenced by coloured singers. He still remembers with affection the time he went to America and everyone was stunned to discover he was white. But with his personality change, his style too—once incredibly raving and sore—has undergone a drastic turnaround.

"I went into the ballad field almost accidentally. It wasn't a planned thing. Originally I loved playing to ballroom audiences—kids of around 16 and 17—but suddenly I thought 'well, I can't do this for the rest of my life even if I'd like to.' I played a few nightclubs up North and realised that I could relax if I wanted to and try out some different kind of sophisticated material. By the way, do you know you can still get away with raving to a nightclub audience as long as you're wearing a tuxedo?"

"If I'd stuck to making records strictly for a teenage audience, I don't think I'd have been around today. I had two records after 'It's

Not Unusual' that didn't mean a light—I thought they were great but they didn't do a thing."

"I had thought about joining Tamla Motown—I'd had an offer from them. But then one day in New York I was listening to a Jerry Lee Lewis LP and heard 'Green Grass Of Home.' It struck me straight away—that was the beginning."

"Of course I'd love to make raving records again—and I always try to include some on my LPs and in my act. Going berserk is a great thing."

"Money has given me security but I never worry about it. It's like having a Rolls-Royce. When you haven't got one you always watch them going past in the street but when you're actually sitting inside one you just don't think about it."

"I have my house and my family and my friends. I am wholly satisfied with what I'm doing. The only ambition I had in life was to sing and be appreciated—I've got that, I'm very happy with my own voice."

### Regret

"I do regret not being able to get back to Wales and see my mates more often. But now my parents have moved down quite near us I can get to see them a lot more which is great. They're fantastically proud of me. It's really funny the way parents get. They can't understand it when some other singer gets a lot of attention and publicity."

"This is an easy business to make friends in. Of course there are some people who you give an

inch to and they take a mile, and there are annoying people who only want to talk about the business all the time. But I honestly believe that my life belongs to the public. Fans often drop round to the house and have a cup of tea. They're very nice. And people who grumble all the time about their private life being their own annoy me. After all, you can always build a wall round your house so that nobody can get near you if you're really that worried!"

"I've decided the best policy in life is to make the best of everything. You meet so many people who moan about everything, they want to do this and that, they're never satisfied so they're never happy. The only thing that ever gets me down is travelling."

"But if I've got to travel to get up on to a stage somewhere I'll do it—the place I'm in is unimportant. Half the time I don't even know where I am—it's just a stage and an audience that counts."

"I don't even like taking a holiday. My wife used to say to me: 'Now what about going to so and so this year' and I just used to mutter 'Look, don't bother me about things like that—I'm a nice person!'"

Tom is one of pop's strong people. Completely insulated from outside pressures and influences, he is wholly himself. He has conquered Britain and is currently conquering America, and despite his position at the top in what is surely a very precarious business he worries about very little.

"After all," he says with his incredible smile, "I can always go back to digging holes for a living, can't I?"

Voted top male singer in Britain today by DISC readers, the

## New from the . . . TROGGS



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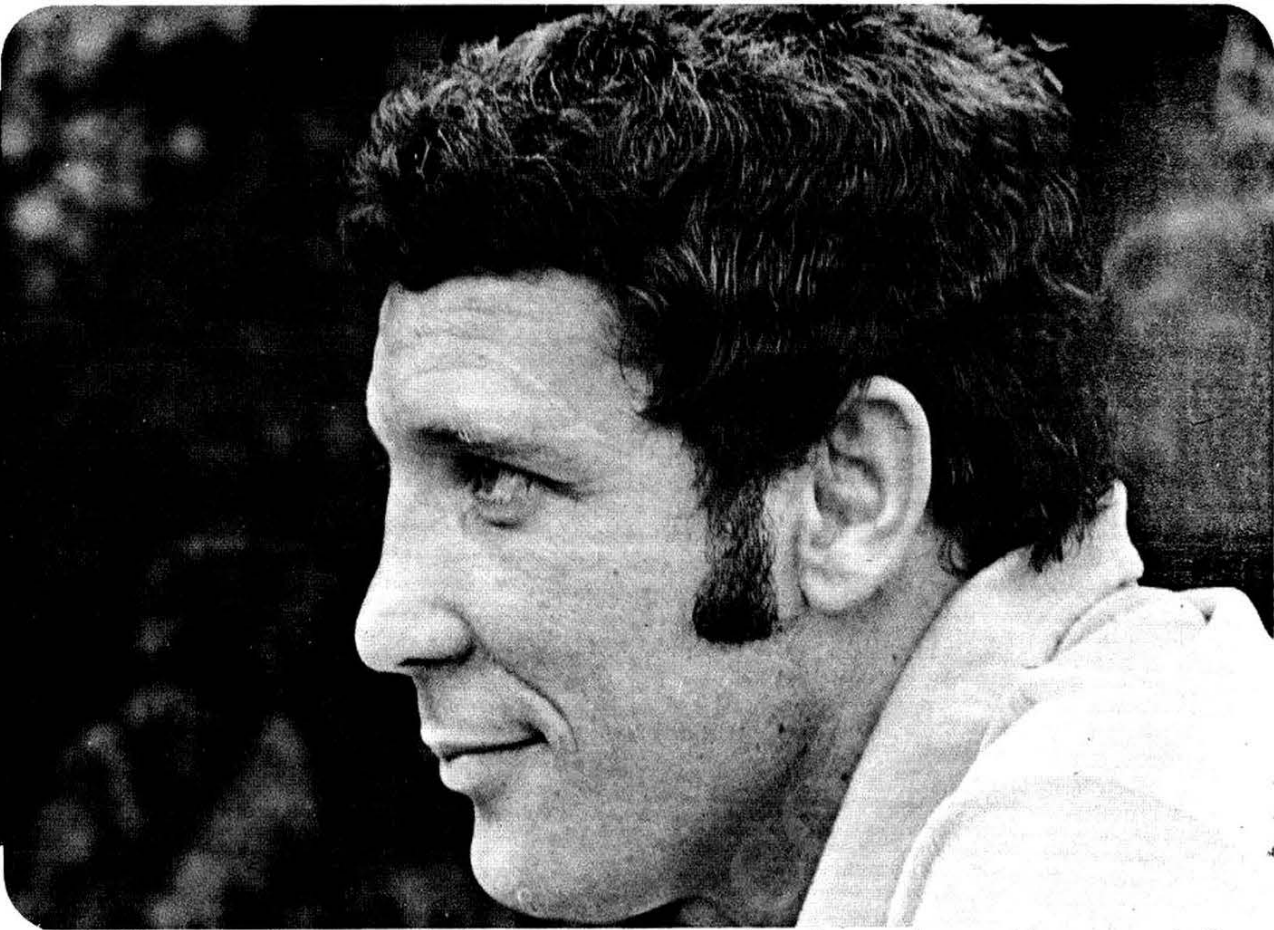
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Jones boy  
says:  
'I'd love  
to make  
a raving  
disc and  
go berserk  
again!'



● "Money has given me security but I never worry about it... I'm very happy with my own voice"

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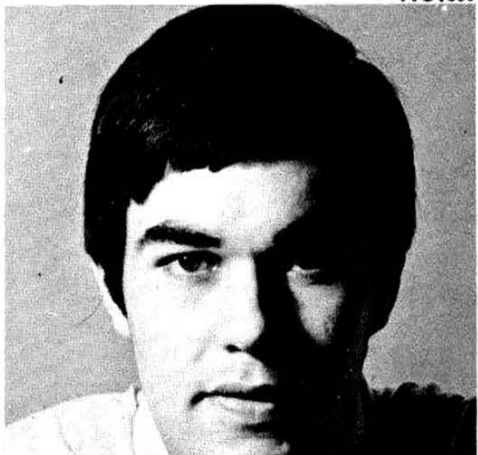
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**JOHN ROWLES**

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**IF I ONLY HAD TIME**

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**BRENDA LEE**  
*THAT'S ALRIGHT*

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**THE HOBBITS**  
*DAFFODIL DAYS*

MU1002



mca  ... COMING ON **STRONG**

**SCOTT WALKER** likes the simple life now. And his needs are simple. Mainly to be left alone to play his records and sing his songs.

Since the Walker Brothers split to go their separate ways almost a year ago, quiet, shy Scott has steered clear of the seething showbiz scene.

And while his colleagues are busy competing for places in the "In Crowd" and raving around the discotheques, the enigmatic Mr. Engel is more at home browsing through the works of Jacques Brel — or listening, eyes closed, to his beloved jazz.

If he does allow himself a night out once in a while it's usually only to catch someone like jazz giant Coleman Hawkins at London's Ronnie Scott club or see Paul Newman's latest movie.

Scott, once moody and morose, is today refreshingly different. His greeting is a wide smile and sincere handshake. He appears intensely interested in what's going on. He talks freely, openly, honestly.

But, although his life revolves so desperately around his songs and music, he admits, amazingly, that he wouldn't be altogether lost without it. He's always lived, he says, a "hand-to-mouth" existence and feels confident he could turn his hand to something new if the need arose.

"Really, I'm just an ordinary human being. But a workable human being," he grinned. "I can do anything if I have to. Even go out and dig ditches if necessary. Or pick up my guitar and sing around bars somewhere."

**SCOTT'S NOT KEEN ON BEING CLASSED "POP STAR" —MORE SIMPLY A SINGER OF QUALITY SONGS.**

"People take things so seriously these days. Me? I don't worry any more. Keeping apart from things like I have, I have been able to view it all so much more objectively."

We were talking in the cool, subdued comfort of his latest London flat. The mood was as always: curtains drawn, lights low, and the strains of guitarist Wes Montgomery filling the room.

Scott, in pale blue round-neck sweater and cord slacks, had just put the finishing touches to his next album "Scott II". He was relaxed, contented and friendly. He spoke eagerly and with great deliberation.

About himself: "I don't worry now. I used to, yes, but not any more. If you panic you've had it. And if you get greedy you've had it too."

"What I am is really a glorified bum!" he explained. "My whole life revolves round my records. And my work I take seriously. But I'm never happy with what I've done. If you get happy with something you become lax. That I can't afford to do. I'm my own biggest critic."

He paused, thoughtfully. "I'm basically very lazy, you know. I only make just enough money to get by. I suppose you could call it a 'hand-to-mouth' existence."

**Mother**

And about money, he says: "I really only work whenever I find I have to. I spend money often without thinking. I send some home to my mother. I charge things like mad. My bill at Ronnie Scott's club is usually enormous. Then recently when I wanted a new stereo set I found I only had £17 10s in my bank account. I had to get an advance on my new LP from the record company—and asked my manager to try to book me on to some TV."

Scott prefers doing "live" TV shows to tours. More people see him this way. He values his fans more than ever now he's on his own apart from John and Gary. And he's genuinely knocked out that he's been voted the world's



**SCOTT WANTED A NEW STEREO SET — WITH £17 IN THE BANK!**



Top Male Singer—as well as the heart-throb position as "Mr Valentine," an honour he's scooped two years running. "I FIGURED THAT GUY IN THE HERD WOULD WIN IT THIS TIME," HE SAID.

And it's no small measure of his appeal that Scott also figures prominently in other categories of Disc's Valentine Awards.

Third to Cliff and Tom as top British singer. Second to the Beatles' "Sgt. Pepper" LP in both British and World sections. And fourth to Cliff as Best-dressed Male Star. He adds: "My plan was to convert the fans I already had—and it seems to have worked. Yes, I'm very happy. It shows that something is getting through. And to a majority—not a minority!" Since the Walkers split, Scott has probably made the biggest impact of the three. Gary's waited a year

before trying his luck. And John has returned home to the U.S.

"The last time I saw John," he recalled, "was when we stopped off in Honolulu on the way back from Japan."

Scott lunched himself up on his sofa and laughed at the thought.

"He was walking off into the palm trees with a large glass of Bourbon in his hand. He was yelling something about staying in the States and making it there. I just screamed 'Good luck!' after him—and climbed back on the plane."

**Money**

He was thoughtful again. "Poor John. He's one of those people who likes to spend money. It controls him. That's the shame of it all. And he's overworked himself."

"Money doesn't mean that much to me. But I do know how easy it is to get into debt in this business. Although, the public has a vast misconception about pop stars and their money. They actually see very little of what they earn. That's why many work so much."

What about Gary—for whom he had produced his new record "Spooky"?

"I have a soft spot for Gary," Scott admitted. "But he needs organising. You see, Gary is Gary. And he's beautiful that way. He's also one of the few people in this business who people can't dislike. And that stands for a lot!"

Mike Ledgerwood

**GREAT NEW**

**Y**OU just cannot believe how thrilled I am that my BBC show has been voted Best Radio Show in Disc's Poll. To me, it's more than a personal triumph — it's a triumph for Radio 1 which began less than six months ago and has been continually criticised ever since.

It's even more unbelievable when I remember that I nearly stopped being a disc-jockey after only one week. It was after my first week on Radio Caroline, back in August 1964. Gosh, that feels a long time ago now, but I vividly remember my first day on the "Mi Amigo."

I had passed the audition on a Wednesday, and Chris Moore, who was then the programme director, told me he wanted me on the boat by Friday—just two days later.

**Sleep**

I rushed home, told Jan Ralfini, the handleader I was working for, that I was leaving immediately, packed a suitcase full of I don't know what, and on Thursday morning caught the train back to London.

I didn't know my way around at all then, so I made for Liverpool Street Station, and stayed the night in a Russell Square hotel. Thirty bob it cost—I remember that very clearly—and I didn't sleep very well, I can tell you!

**Butterflies**

I was at the station nearly an hour early the next morning—and that morning was one of the very few times I've ever suffered butterflies in the stomach.

It was an absolutely beautiful day, and the sea was just like a millpond. There to greet me on Caroline were Mike Allen, Dave Anthony, Eroll Bruce, Doug Kerr and Ken Evans (I wonder how many people re-

**TED HEATH AND HIS MUSIC**  
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SERIES STARTS TODAY...

# How I made a success of being corny...

**MY STORY**  
—by Tony Blackburn

I joined just after Simon Dee and Tony Windsor (he was called Tony Withers then) had left, so things were not altogether happy.

## Exciting

I was on the verge of being sacked... when the first batch of fan mail arrived. The fans saved my day, and many of them, like Linda Dockerell, have been my loyal fans ever since that first week. They've followed me from Caroline to London to Luxembourg to Radio 1 and now to my Southern TV series. So I never underestimate the importance of fans.

IT'S been an exciting four years since that first day on Caroline (well, nearly four years). And I still think it is incredibly important that Radio Caroline is still broadcasting. I dislike a monopoly in anything, and especially in broadcasting, competition is essential. Without competition I could easily get stale, having no one to fight against.

The pirates should never have ended the way they did, and I think when the Conservatives return to power commercial radio will come to Britain. It's got to eventually, there's no doubt about that.

Still, it's no use crying over spilt milk, and the Marine Offences Bill came. In the circumstances I think Radio 1 has done a tremendous job, and Robin Scott should win an Oscar!

The BBC had two alternatives really: either to own up that the pirates were tremendously popular and take advantage of many of their experi-

member those names), plus the Child Scientist of course, who at that time operated the turntables for the DJs.

After a couple of days rehearsal I was on the air. "The Big Line Up" was the name of the show, from four to six in the afternoon.

AND then the trouble started. At that time I was the youngest disc-jockey in the country, and youth was the thing I wanted to put across. I'd always felt, and still do now and then, that broadcasting was much too serious in this country. All the DJs were old and never seemed to have fun on the air.

All I wanted to do, really, was to make people laugh by saying stupid things like "How are your knee-caps this morning" or "Out of the bed, it's breakfast twisting time." The human aspect of broadcasting seemed to be missing, and I wanted to try to make people actively enjoy listening to the radio.

Unfortunately the other blokes on Caroline at the time WERE older than me, and they didn't like my style of broadcasting (and, of course, I'd had no experience whatsoever). After a few days they were all trying to get rid of me.



enced disc-jockeys; or pretend to ignore that the pirates ever existed and carry on with the old conventional BBC staffmen. They chose wisely!

Now it is great advantage for any disc-jockey to have been with the pirates. He's served apprenticeship, so to speak.

There was always a tremendous feeling that what we were doing on Caroline and London was right. Apart from the

money, which was never very much anyway, we really believed in free radio—and I still do.

## Tony

DURING those four years as a disc-jockey only one person ever actively helped and trained me—Tony Windsor.

I think Tony still regards me as his protégé, even though I'd been broadcasting for two years before I met him properly. I'd never had any training at all on Caroline. I left Caroline in July 1966 as their top DJ, and was immediately pushed down to the bottom of the ladder again when I joined London.

Tony took me under his wing and told me many of the finer points of broadcasting. He's the master of audience communication, and also the only person who has ever influenced my work. I used to really listen to all his shows, and despite the coughs and splutters, the communication was there.



• TONY: "the master"

People still don't seem to realise his enormous talent, and there's nothing I'd like more than for him to have his own Radio 1 show.

Disc-jockeying is a funny profession, because you can only progress so far — and without wanting to appear overconfident, I think I shall soon have gone as far as I can go. After all, it's a fact that when you reach the top, you can only go down!

## Singing

THAT'S why I've decided to continue with my first love of singing, and it's knocked me out that my first record for MGM is selling so well.

I'd like if possible to spend Fridays, Saturdays and even Sundays doing concerts round the country — and my real ambition is to be accompanied by a full orchestra.

I won't be giving up my DJ career though — that's quite definite. I sometimes had the funny feeling on Caroline that people weren't buying my records because they were afraid I'd leave the station if the records were hits.

Maybe that sounds big-headed, but there was, and still is, a tremendous loyalty to the pirate DJs, and I'm sure that loyalty had something to do with the failure of my three other records.

But when I think right back to how I started in the business (and it took 21 years for me to finally take the plunge), this sudden success is all the more incredible.

How did it all start? I'll tell you that next week!

**TONY BLACKBURN** continues his fascinating story next week.

Read about Tony's very own childhood idols; the star he fell madly in love with; his first attempts to break into the world of show business; the time he played all night — to two people!

Even earlier than that: read of Tony's first memory as a baby; of the time he injured his best school-friend; of the reason he ran away from school. This is a series not to be missed. Make sure of your copy of Disc by ordering NOW from your news-agent.

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p records

**S**UCH a world-shattering event as a single which made the top of the chart in nearly every country in the world and consequently won the best 1967 single award in both the British and world sections of Disc's Valentine's Day Poll has proved a very mixed blessing for Procol Harum.

It was a case of the classic rags - to - riches - overnight success story repeated on a world-wide scale. While "Whiter Shade Of Pale" sold into the millions in Britain, it was meanwhile shooting up the charts everywhere from Italy — where Procol's only two singles have sold more than any two Beatles records — to America and Japan.

But now everything's cool again, Procol Harum have



Two awards for "Whiter Shade Of Pale"—Top Single of 1967 in Britain and the World. From left: Dave Knights, Robin Trower, Gary Brooker, Barry Wilson and Mathew Fisher

proved wrong all the happy knockers who gleefully predicted their demise into obscurity after the record's huge success and are now bursting with plans for the future.

And, now all the hysteria is long over, co-writer of "Pale" Gary Brooker and Procol organist Mathew Fisher were able to look back, coldly and critically, at the record which put them firmly on anyone's musical map of the world.

"Now I think it could have been much better," Mathew said. "It didn't really turn out as we wanted it—it could have been really fantastic. The sound as it turned out on the record wasn't at all what we had in mind when we went into the studio."

"Now when we make a record we have more idea at the time we

## Procol: Living down a monster world smash...

do it exactly what sound we want."

Gary agreed, but added: "We've come to realise that 'Pale' was a great thing for us and meant we had a huge impact."

"Personally, I still like the record. I never put it on myself but whenever I hear it I like it—as a record it still has a logical beginning and a logical ending. I can't find anything wrong with it."

"Well I was more pleased in a way with 'Homburg', our second single, because it turned out more the way we wanted it. When we finished it, it was really finished,"

Mathew claimed.

So, with their success story made, finished and well behind them, what next possible goal can the group head for?

"Next?" Gary asked. "Well, we could win the poll again, couldn't we? And that wouldn't be bad. I think polls are always a good pointer of what the year's meant. Maybe our next release, which should be out very soon, will do it."

Mathew chipped in: "The good thing about this poll is that people

have taken more notice of the record itself—like they could have voted an Engelbert record first just because it was by Engelbert."

"Anyway I don't think there were all that many great records last year. The only one I can think of was 'Strawberry Fields Forever'—which I can't listen to because it frightens me a bit."

Procol's success story is unique. Unfortunately, though, that very success has brought its own problems, which keep the group jet-

ting around the world on an incredibly tight schedule.

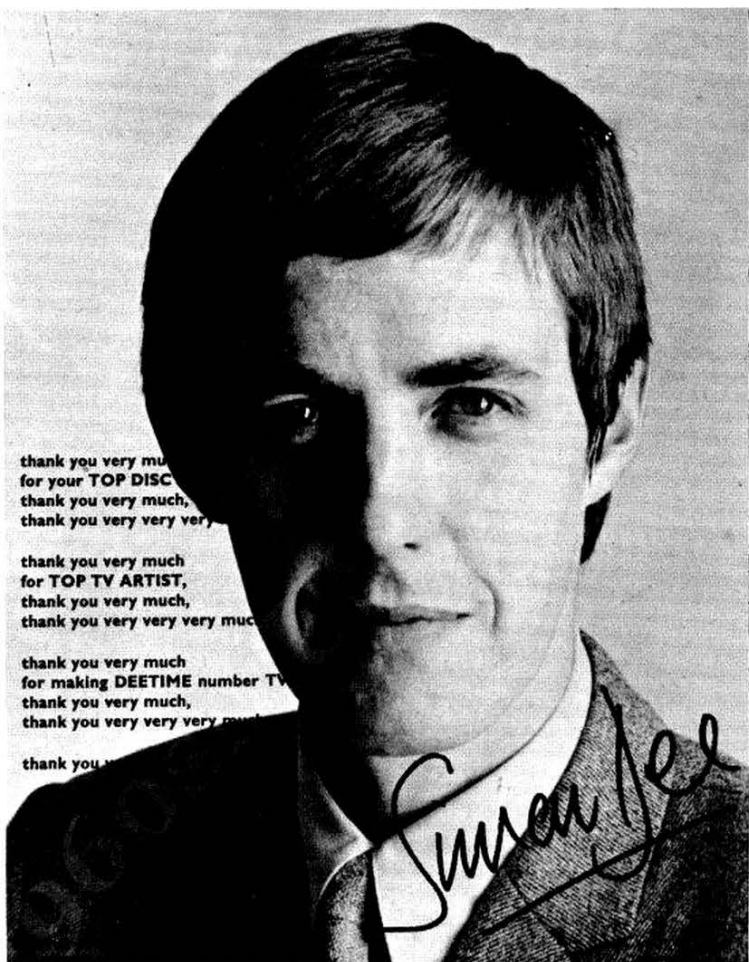
At the moment they're playing important dates in the United States, then they have to fit in some British appearances and they have tours lined up in Germany and Italy as well.

"The problem of this group," Gary explained, "is that it was such a big first record that we have to carry on promoting ourselves in eight countries at once."

So how do Procol Harum themselves see their likely future development—what results are they aiming for in their music?

Mathew and Gary both thought very hard. Finally, Mathew came up with his version of the answer:

"The truth is very, very simple: all we are aiming at is to play music on stage and make records which satisfy us."



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thank you very very very much

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thank you very very very much

thank you

## HERD tipped for top this year

FIRST reaction of the Herd on learning they had been voted Britain's Hope For 1968 by Disc readers was: "I wonder why?"

In truth this comment came only from Andy Bown, and was his way of saying how knocked out he was by the result.

"I really thought Traffic was going to win this section," muttered an extremely blurred and tired Peter Frampton, looking somewhat like an underfed refugee from "Doctor Zhivago."

"I think it shows that with the help of our fans we could just make it this year," added Gary Taylor.

"It certainly means a lot to us," concluded Andrew Steele, "and I hope we can do well by the fans to deserve their votes."

The obvious question seemed to be: How do you intend to justify the enormous faith placed in you by Disc readers?

"Well, we shall definitely be bringing out another 45 r.p.m. disc in March," replied Andy. "Yes, I think you can safely say that."

"In fact," added Peter, "we are now rapidly becoming Beckenham's answer to the Monkees"—presumably inferring that the Herd were now making their mark as writers as well as singers. The group's debut album, "Paradise Lost," contains six numbers composed by the quartet.

Said Andrew: "It is a foil against our stage numbers and has given us a chance to show the public what we are capable of."

Added Peter: "With us now it seems like an anti-climax already. The album has been a long time coming, and we learnt a lot more about recording techniques from it. We feel we have progressed since we made it."



The main topic to arise from the album is the till-now unnoticed ballad voice of Gary Taylor, Would the Herd consider using a different lead singer on their next single?

"It's quite possible," replied Andy, "although it really depends on the song we eventually choose. One thing that is certain is that our next single has got to be something very very different from "Underworld" and "Paradise Lost."

"People have been apt to label us as just another pop group," says Peter, "and we have always tried to stop this illusion."

"Our material is changing all the time, but our attitude to it, by which I mean our enthusiasm, is still the same," said Andrew profoundly. "We now play numbers we think will go down well with an audience, and insert our own feel into it."

As the Herd have been picked out from dozens of new groups as symbolising the trend for the year, what do THEY think this trend is going to be?

"The quality of pop music will keep going up and up, and I feel the personality of pop people will become more and more necessary," was the carefully judged opinion of Gary Taylor.

David Hughes

Hugh Nolan

Many thanks  
for  
your  
votes

KIKI DEE



**AMAZING INTERVIEW WITH THE LOVE AFFAIR SINGER**

**L**ESS than a year ago, 17-year-old Steve Ellis, lead singer and leading light of the Love Affair, was a fan...

# Sudden shock of being a star —by Steve Ellis

OK, so he was singing with the Love Affair at the time, but success wasn't exactly on the horizon, and if he wanted to see his idols, Steve had to do the same as you or me: glue himself in front of the TV; rush along to the local theatre and book his tickets, or stand admiringly in the background when the stars took the stage.

Things are different now. The Love Affair hit the top of the chart with a totally unexpected but quite overwhelming bang, holding off such established rivals as Engelbert Humperdinck, Manfred Mann and Solomon King. Steve now meets his idols face to face every day; and of course he also meets the stars he never previously liked. How have his views changed in that time?

**Great**

"It's amazing. I always used to admire the Small Faces," croaked Steve (but then he always croaks!). "In fact my bedroom at home is covered with photographs of them. I looked up to them as great musicians."  
"We did play with them once or twice before 'Everlasting Love' came along, but I don't think they took much notice of us."

**'My bedroom is covered with photographs of the Small Faces'**

"Then we met them again a couple of weeks ago at 'Top Of The Pops,' and I thought: 'Why should they, being big stars, want to talk to us, who've only just started?' But they did, and they're really nice blokes."

"It's funny though, 'cos although you could have called me a fan about a year ago, since we have been able to talk to them at their own level, everything has changed, and I realise they're normal nice blokes."

"It's the telly that creates this sort of star aura. You see someone on TV and you immediately think of them as stars and gawp at them across the street."

"If we'd never been on 'Top Of The Pops' I wonder if anyone would recognise us."

Steve's other "idols" include RAY CHARLES ("print him in block capitals" were the Ellis orders), Impressions, Who, Move, and the old Spencer Davis Group. But on the other hand, as a

record listener and buyer, he never rated the Tremeloes or the Troggs. "That just shows you should never judge artists by their records," he said. "We've just met the Troggs today, and they're all good blokes as well; so are the Tremeloes."

"It's a funny thing, but when you're not 'in' with all the pop stars you sometimes imagine it's a terrible rat-race, with everybody getting on each others backs—but it's really not like that at all."

"We're all just one happy family, and that means us as a group, as well as the pop scene in general."

"People have been getting the strange idea that the Love Affair don't like each other, and are on the verge of breaking up—but it's just not true."

"OK, so we're young and energetic, and sometimes argue; fight even. In fact we've come to blows once or twice—but it's all forgotten in an hour."

"The trouble is, whereas we forget about it, other onlookers don't, and they go away with the idea we're always bashing each other up!"

But if the Love Affair are not bashing themselves up, they still seem to be coming in for a bashing themselves—from fans and knockers alike.

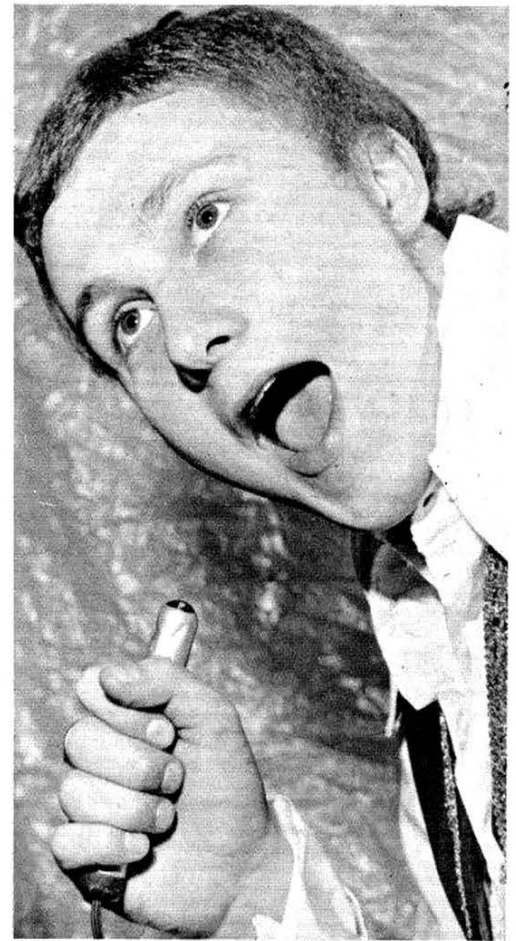
For the fans, the group aims to protect itself... with armour breast-plates!

"It was Sid Bacon's idea," laughed Steve. "He's one of our managers, and he's been getting a bit concerned about us on stage."

"It sounds a bit funny, but he's got a point, because we're still dead frightened sometimes when kids storm the stage. We feel in need of protection."

And what is the Love Affair's answer to the knockers, who in apparently increasing numbers are branding the group as one-hit wonders, who will never have another hit record?

"Well," thought Steve, "it's up to us to prove them wrong. Even if we don't have a big hit with our second record, we certainly will with our third and that's a promise!"

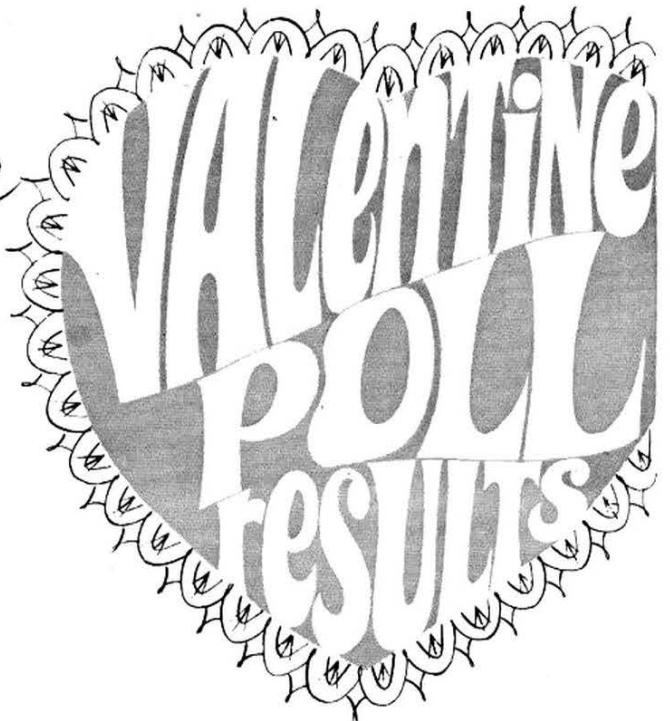


David Hughes

● STEVE: "It's not true that the Love Affair are on the verge of breaking up"

## EMI. Congratulate their Artists on the

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| SHIRLEY BASSEY  | PAUL McCARTNEY   |
| BEACH BOYS      | MOVE             |
| BEATLES         | GENE PITNEY      |
| CILLA BLACK     | CLIFF RICHARD    |
| DAVE CLARK FIVE | DIANA ROSS       |
| SIMON DUPREE    | AND THE SUPREMES |
| JUDITH DURHAM   | SCAFFOLD         |
| BOBBIE GENTRY   | SHADOWS          |
| GEORGE HARRISON | MIKE SMITH       |
| PROCOL HARUM    | KEITH WEST       |
| HOLLIES         | BRIAN WILSON     |
| PAUL JONES      | STEVIE WONDER    |
| JOHN LENNON     | TONY BLACKBURN   |
| LULU            | SIMON DEE        |
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# ? pop the question?

## 'Notorious Byrd Brothers'

WHICH company publishes the sheet music for songs by the Byrds, and does the group plan any new records? —VINCENT KEENAN, 99 Bellwood Street, Longside, Glasgow S1.

• Most of the Byrds' songs are published by Essex Music, Dumbarton House, 68 Oxford Street, London W1, who will supply you with a full list on request. A new album, titled "The Notorious Byrd Brothers" is scheduled for April release by CBS, and features the Byrd trio: Jim McGuinn, Mike Clark and Chris Hillman.

WHAT is the signature tune of Mike Raven's Radio 1 Sunday show? — K. JENKINS, 202 Phipps Bridge Road, Mitcham, Surrey.

• You don't realise what you've started! Mike tells us the tune is "Soul Serenade," written by "King" Curtis Ousley and Luther Dixon (married to Inez Foxx), and recorded by none other than Beau Dollar and the Coins on the Prime label. "I've never traced another recording by this group, nor anything else on this label," says Mike, "and I'm sure the disc cannot be obtained anywhere." But don't try buying his copy. Mike has already turned down one offer of £10 for it!

album out  
this April

A version of the tune by King Curtis can be found on a Speciality album of the same name.

IS there anyone who can help me get four or five copies of each recording that Lulu has ever made? Please write stating any you have for sale or swap. — CAROLYN STIER, 2114 "Q" Street, Belleville, Kansas, USA.



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



Byrd McGuinn: trio LP

• Carolyn is American president of Lulu's fan club.

WHICH is the original version of "By The Time I Get To Phoenix"? — JILL NEWMAN, Finchley, London N3.

• The song was written by Jim Webb, and as far as we can ascertain, it was first recorded by Johnny Rivers on his Liberty album "Changes." Of course Glenn Campbell and Marty Wilde have both recorded it on singles.

WHEN can we expect an LP from the fabulous P. P. Arnold? — W. STRICKLAND, St. John's School, Leatherhead, Surrey.

• Immediate Records' press office say: "Soon—in fact within the next two months. Pat has cut several tracks for an album, but nothing has been finally decided yet."

# Dave Dee: 'Our gimmick is just new sounds...'

BY BOB FARMER

AND SO Dave Dee has left darkest Africa and descended on Mexico, complete with sombrero, sinister cloak and bull whip. You have to hand it to him—the fellow is certainly versatile.

So are his colleagues in the group. They have had to learn to play mandolins, accordions, tympanis, congo and Chinese drums and now, for "The Legend Of Xanadu," perfect the whistle and crack of a whip with the aid of a steel guitar, metal bar and two pieces of plywood which, Mr Dee assures us, "produce a perfect whip sound."

They have learnt to play these instruments simply because they are proud to be able to reproduce their record sound in their stage act, which is acclaimed as one of the best in Britain. "I know some groups are using tapes these days, but I could never agree to this. For one thing you are cheating the fans and, for another, I'd be frightened the tapes might cut out and we'd be left standing there looking rather stupid."

Their stage act itself is as versatile as their record releases. When Dave Dee went out on the Pitney tour "we did comedy"; when Dave Dee went out on the Walkers' tour "we built up the sex image which, at that time, was what the public wanted"; when they go out in March on the Bee Gees tour, "we will offer something entirely different and are looking forward to the challenge of competing against the Bee Gees and their full orchestra."

Many groups, with eight hits behind them and plenty of material possession to guard against getting old, would have applied the soft pedal by now and begun to enjoy a more leisurely life. Dave Dee and Co keep working non-stop, however. "We keep looking for new ideas simply because this is our gimmick. But how people can say our records are all the same I just do not know."

"The only similarity in our records is that they're all commercial. But if people think the sound is the same, then they must be tone deaf."

Mr. Dee is, however, thinking hard about the future. "I've gone into record production and, ironically, my first attempt was with Family Dogg—ironic because the group includes my own producer, Steve Rowlands."

"I've also signed three or four artists to management. The group still comes first, but I've got to



Dave Dee: 'showbiz is like cotton wool'

think of the day that Dave Dee becomes too old to be a group singer, when he loses his sex appeal or whatever it is, and so I've started laying the foundations of my future in the business.

"I love the business, but I've never taken it seriously. Show business is like cotton wool—when you squeeze it you find there's nothing concrete about it. You don't know how long you will last and so you can't take it seriously. Your whole world would collapse if you believed all your own publicity."

He plans to put his views into printed word. He has begun to compile ideas for a book, based on his life, but strictly written with a sense of fun. Much material will come from his former days in the Police Force, in which Dave did two years as a cadet before graduating to Pc Dee for 12 months till pop fame took him out of the uniform.

He doesn't agree that the police have any particular "down" on young people, but believes it is vital for any member of the Force to sample life outside his uniform before becoming a copper. "I was playing with groups before I joined the Force and I think the police will do a bad job unless they have appreciated how the other half lives."

Just what sort of job Pc Dee made of it he's not admitting. "I've got to keep those stories secret until my book comes out, but there should be plenty of laughs for people."

Cliff

Hank

# THANKS

## The Shadows

**WHO'S WHO** in America, long the Establishment registry, has in recent years succumbed to mass hysteria and listed **Elvis Presley** and the **Beatles** among its exalted. This year they really lost control, listing six groups and one individual artist. The lucky ones are **Jefferson Airplane**, **Country Joe** and the **Fish**, the **Grateful Dead**, the **Doors**, the **Monkees**, the **Rolling Stones** and **Donovan**.

It's interesting to note that two of the groups chosen (**Grateful Dead** and **Country Joe**) have never had a hit single.

● **Group Unity Department:** The **Monkees** have all been recording separately for their next album. Mike has produced his own songs and sessions, Peter his, and so on. I wonder how they're going to work the group harmonies?

This will be the last TV season for the **Monkees**, barring last-minute decisions, of course; nothing is ever that definite in showbiz. There will be re-runs, naturally, for those who missed some of the fab adventures.

# MONKEES, STONES join U.S Who's Who

## HOLLYWOOD CALLING BY JUDY SIMS



Mike Nesmith, who had permission to wear his beard in the **Monkees'** forthcoming movie (yet to be started), shaved it. Peter **Tork**, who doesn't (have permission), didn't (shave) . . . yet.

● **Big Brother and the Holding Company** have switched record labels. They are now on **Columbia** (CBS in England), which is **Big**, so perhaps things will start to happen (baby) for them. Their first step towards **Bigness** was hiring **Albert Grossman** as their manager. (You remember **Albert** — the **Quaker Oats** man who manages **Dylan**?)

● **Arlo Guthrie** was held over at the **Troubadour**, which is nice, but he might be drafted into the **Army**, which isn't.

● **Television** is jumping on the hippie bandwagon in a predictably negative fashion. One new series, called **Mod Squad** (yes, **Mod Squad**) has groups of nice, straight, moral teenagers who deal with those nasty long-haired hippies and their problems (mostly of the drug variety). The implication is that long hair and drugs go together, which might surprise a few long-haired friends of mine. The other show, **Adam 12**, has special police units which deal with those same drug-crazed hippies. **Television** is so astute, not to mention liberal.

● Will there be another **Monterey Pop Festival**? No one knows, but **Lou Adler**, one of the driving forces behind last year's

celebration, has reserved the **Monterey Fairgrounds** for **June 21, 22 and 23**—but he hasn't confirmed his reservation. If he fails to make his reservation definite, the **Fairgrounds** might have to let another promoter have the area. The other promoter is **Charles Royal**.

Meanwhile everyone seems to be planning a pop music festival, but none of the plans ever seem to materialise. So far I've heard that **Rome**, **London**, **New York**, **Australia** and **Stockholm** are planning festivals. Anyone for **Cairo**? **Kuala Lumpur**? I don't care where it is, just so long as **Eric Burdon** doesn't write a song about it.

Since this is the first part of the year, most Americans are experiencing **Pre-Taxes Paranoia**. After **April 15** this ailment becomes **Post-Taxes Poverty**. The war in **Asia** goes on, prices go up, police crack down, and the ghettos are readying their guns for **August**. All about me there is bigotry and confusion and dishonesty. But when things look really bleak, I can take comfort in one glimmer of hope: in a recent jazz-poll, **Frank Zappa** was named **Musician of the Year**.



● PETER TORK: still bearded



● JEFFERSON AIRPLANE singer GRACE SLICK

## ROCK-N-ROLL AND TV SHOW FOR NEW-LOOK ELVIS PRESLEY!

by BOB FARMER

**ELVIS'** marriage last May staggered the pop world by its suddenness; and on **February 1**, the **King** collected an heiress when **Priscilla** presented him with a **6 lb. 15 oz. daughter**, **Lisa Marie**.

But **Priscilla**, it seems, has done more than merely make **El** a proud pop. She also seems to have turned him into a new person. Or so it would seem from beyond the impenetrable barriers on **Presley's** private life.

For this week it was announced that **Elvis** is to step out of his **Fort Knox-proof** privacy to film a **TV spectacular** in **New York** this **July** for showing on the **NBC** network around **Christmas**. After which it is reasonable to suppose that the show will be sold around the world and present **Presley's** subjects

with the first chance of seeing a proper performance instead of those paltry pictures inflicted on us for far too long.

And the decision to do this **TV show** strengthens the already strong rumours that **Presley** and manager **Colonel Parker** have been re-thinking **Elvis's** career.

Why else the complete change from the **Parker** policy of film, album, single, pause, film, album, single, pause?

As an added reason, why has it taken **Presley** this long to turn up at last with a really rousing single, reminiscent of his great years, namely **"Hi Heel Sneakers"** which somebody at **RCA** has badly boobyed by issuing as the **"B"** side of his latest release?

**Todd Slaughter**, secretary of the official **Elvis Presley Fan Club** in **Britain** and the **Commonwealth**,

says: "The fact that he's signed a contract to do this show, which is a complete contradiction of past policy, seems to suggest something is happening."

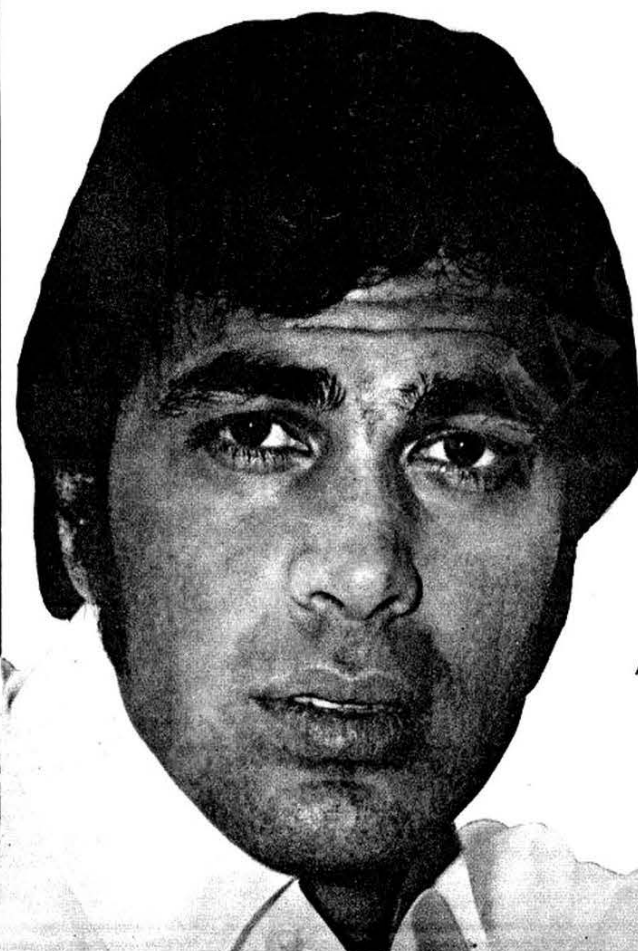
"Nobody knows **Elvis's** attitude to his career, but it seems that he has accepted that a really good rethink is essential. Certainly, the previous policy of film, album, single, pause has developed into real frustration for his fans."

But they have still remained rigidly loyal to the **King**. "When **Elvis** married, only one fan wrote to me saying she was finished with the fan club. So it can't be said that marriage affected his following," says **Slaughter**.

"And now I've already received some gifts of baby's clothes for **Lisa**. The thing is that **Elvis's** fans have grown up with him and remain loyal without feeling cheated by his marriage."



● ELVIS, PRISCILLA and baby LISA



# CONGRATULATIONS

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# Engelbert Humperdinck

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# Tom Jones, Mann, Cat discs soon

SINGLES by Tom Jones, Manfred Mann, Cat Stevens, Simon Dupree and the Association are among releases scheduled for the coming weeks.

Released next Friday (23) are: Tom Jones—"Delilah"; Manfred Mann—"Up The Junction"; Association—"Everything Touches You"; Wayne Fontana—"Storybook Children"; New Vaudeville Band—"The Bonnie and Clyde"; Mitch Ryder—"Personality and Chantilly Lace"; Cat Stevens—"Lovely City"; Whistling Jack Smith—"Ja Da"; and Robert Knight—"Blessed Are The Lonely" (also covered here by the Mindbenders).

## Dupree's next

Simon Dupree's new single, "For Whom The Bell Tolls" is released on March 8.

Albums for March release include: Beach Boys—"Wild Honey"; "Golden Hits Of The Platters"; "Temptations—"In A Mellow Mood"; Country Joe and the Fish—"I Feel Like I'm Fixin' To Die"; Nancy Sinatra—"Movin' With Nancy"; and a low-price album, "The Fabulous Walker Brothers."

# Manfreds' first with d'Abo

MANFRED MANN score their fourth No. 1 this week with the arrival of "Mighty Quinn" at the top of the chart but it's their first No. 1 since Michael d'Abo replaced Paul Jones.

d'Abo heard the news from Grenoble in France where the group appeared on Monday in a



## Don Partridge for Gene Pitney tour

LONDON busker Don Partridge, who entered the chart for the first time ever this week with his single "Rosie," has been signed for the Gene Pitney tour for three weeks from April 5.

He joins Paul Jones and Simon Dupree and the Big Sound.

Partridge (23), started busking with his one-man band around London's West End cinema queues a year ago. He recently appeared on the "Eamonn Andrews Show."

"Since then people have been insulting me frequently—they never did when I was unknown," he told Disc. "I seem to be getting a lot of bags of crisps thrown at me—one hit me in the mouth last week and that's no laughing matter!"



Beatle George: film score LP

## DC5 pull out of Doddy TV show

DAVE CLARK Five pull out of "Doddy's Music Box" on Saturday, in which they were to have performed their new single "No One Can Break A Heart Like You." Reason: they have fallen behind schedule in filming the first of their series of half-hour colour TV specials for world-wide showing in the autumn.

Lulu and Richard Chamberlain have guest spots in the first show, being shot at Pinewood Studios, which is costing more than £30,000 to produce.

DC5 now feature their single for the first time on "All Systems Freeman" next week (23) and "Dee Time" (24). Dave is then due to fly to the States.

## Manfreds' first with d'Abo

Winter Olympics gala show. It was a happy return for him—last time he appeared in Grenoble, d'Abo was half of a two-man British bobsleigh team which finished last.

Manfreds flew back yesterday (Wednesday) and appear in tonight's "Top Of The Pops." Their next stage appearance is at Manchester University on February 27. Despite their new No. 1, manager Gerry Bron told Disc: "There is no talk of the Manfreds going out on a British tour—they're just carrying on as usual, doing normal dates."

The Mann-Hugg song "Up The Junction," featured in the film for which they wrote the score, is released by the group on February 23, but will not be promoted as a new single.

# BEATLES NEW SINGLE OUT NEXT MONTH

BEATLES release a new single at the end of March. Disc understands that one of the titles will be "Lady Madonna." Paul, John, George and Ringo were in the recording studios last week cutting three new tracks—one of which is a new George Harrison composition. George cut the backing track in Bombay last month, during his visit to India.

Harrison's 60-minute score for the new film "Wonderwall" is released as a special LP in

May—to coincide with the film opening in London.

Hunter Davies, who wrote "Around The Mullberry Bush," is to write a special Beatles biography, to be published this summer. Davies, who travelled with the Beatles all over the world for 18 months, has interviewed the Beatles parents, and has early letters written by the group before they became famous.

The book will be published by Heinemann's and will also reveal the Beatles earnings over the past three years.

## Love Affair WILL play on next disc

LOVE Affair WILL be playing on their next single, "even if you can't hear us for brass and strings!"

Steve Ellis told Disc this week following last Saturday's confession on Jonathan King's "Good Evening" show that the group did not play on "Everlasting Love."

"That was simply because of a lack of time," said Steve. "We had to get the record made quickly in case Robert Knight's version got in the charts, and using session men was the quickest way."

Would the group's bookings suffer as a result of this news? A spokesman for their agent, Harold Davison, said on Monday: "We do not anticipate any complaints from promoters—there certainly haven't been any yet. There are many far bigger artists who don't play on their records. We don't think this news will make any difference."

Line up for tonight's (Thursday) "Top Of The Pops"; Foundations, Status Quo, Alan Price, Brenton Wood, Move, Herman's Hermits, Amen Corner, Dave Dee, Dozy, Beaky, Mick and Tich, Manfred Mann.

Manfreds, Love Affair for ball CHART - TOPPING Manfred Mann and Love Affair headline a "Mad Hatters' Ball" at London's Royal Albert Hall on March 1 (8 p.m.-1 a.m.). The show, being staged by the Gunnell Agency, also features P. J. Proby, Plastic Penny, Geno Washington, John Mayall's Bluesbreakers and the Bonzo Dog Doo Dah Band.

Gunnell Agency also announced this week the return in August of Jimmy McGriff for an extensive club tour of Britain.

## ... and Cilla sings Paul McCartney

CILLA Black's new single is the Paul McCartney composition "Step Inside Love" which introduces her weekly BBC TV series. Released in March, it is backed by a Bobby Ellis composition.

Cilla appears in her second cabaret season at London's Savoy Hotel on June 10 for three weeks. Award-winning songwriter Don Black is writing a special theme for her first film "Work Is A Four Letter Word." Cilla sings the song over the film's credits and is expected to release the track sometime in April.

She opens a series of two-week cabaret seasons at Glasgow's Alhambra Theatre on April 22. She goes on to Edinburgh King's Theatre (May 6), Batley Variety Club (July 7), Manchester Opera House (Aug. 12) and Newcastle Theatre Royal (Aug. 26).

Future guests for Cilla's TV series include Lulu on February 20, Cliff Richard on March 5 and Cliff again on March 12 with Sandie Shaw.

# FOUR EXCITING NEW RELEASES



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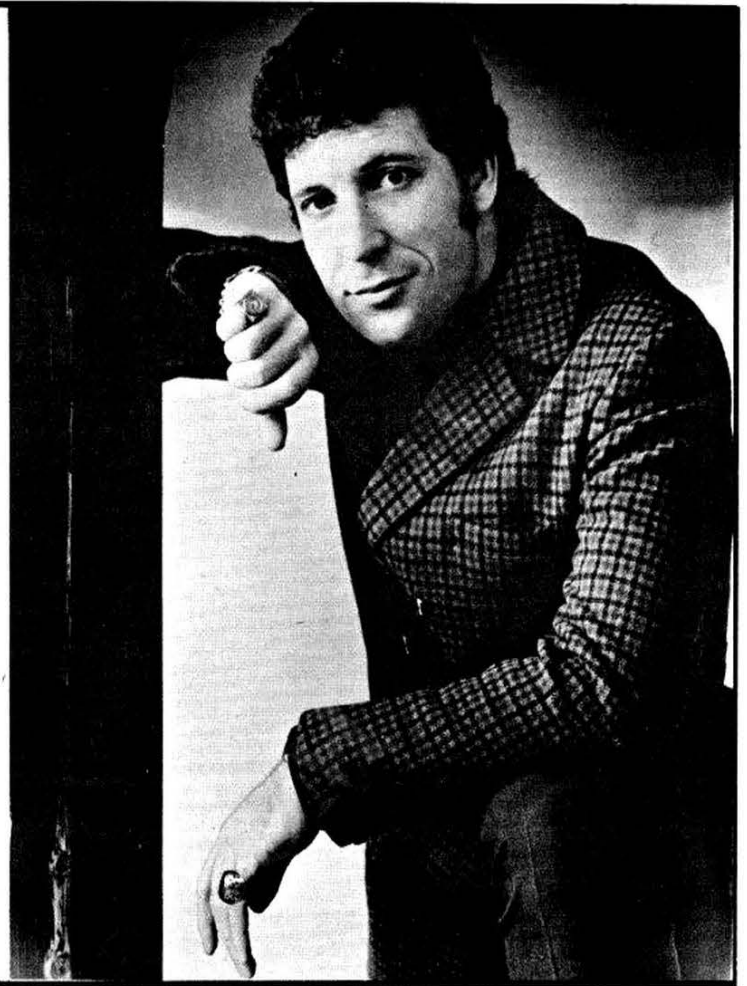
MANFRED MANN GO UP THE JUNCTION  
Recording from the Paramount Picture  
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**TOM**



**Thank you all so much**

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## Engelbert's Blackpool season

ENGELBERT HUMPERDINCK will spend 16 weeks in Blackpool this summer, playing his first summer season.

He opens on June 15 at Blackpool's ABC Theatre in "Holiday Startime," until October 5.

"Robinson Crusoe," Engelbert's record-breaking London Palladium show (which co-star Arthur Askey joined for the first time on Monday night) ends on April 20, and he follows this with a short holiday and recording sessions for new single and album.

Engel's proposed film debut is still likely to take place this year, however. A suitable film script has now been found, and production is due to start in October.

## Donovan—record producer!

DONOVAN, whose new single "Jennifer Juniper" is released tomorrow (Friday), has signed a contract to produce records for the CBS company.

First singles produced by Donovan include modern jazz saxophonist

# EX-TRAFFIC MAN TO PRODUCE

## LONG JOHN BALDRY TAKES ACTING COURSE

LONG JOHN BALDRY is to cut down his dates in March to take a course in acting. This follows the strong possibility of a big part in a British film, his manager Stephen Komlosy told Disc on Tuesday.

Line-up for Baldry's 22-day package tour at the end of March depends on success of his new single "Hold Back The Daybreak." Says Komlosy: "If it's a big hit, Baldry will top the bill — otherwise I shall only let him co-top."

He sings "Daybreak" on "Top Of The Pops" tonight (Thursday) and "New Release" tomorrow. Baldry also has his own blues programme on Radio 3 next Monday (19).

Agent Rik Gunnell flew to New York on Monday with Georgie Fame where he will personally promote Baldry's "Daybreak." LJB is also expected to visit the States later in the month.

To celebrate his chart arrival after ten years, Long John is to cut an album live at the Marquee Club, London, at the end of February, titled "Ten Years of LJB" in which he will include his full repertoire — skiffle, folk, blues, r & b and ballads.

## Brenton back

BRENTON WOOD, who flies back to America this week following club dates on the Continent, may return to Britain later this year, either for a full concert tour, or more ballroom dates.

Following massive airplay of Brenton's first American hit, "The Oogum Boogum Song," a spokesman for Liberty Records said this week that the single may well be re-released as a follow-up to "Gimme Little Sign."

MOODY Blues will give a live performance of their best selling LP "Days Of Future Passed" at London's Royal Albert Hall in April.

The group, whose single "Nights Of White Satin" came from the album, will do the complete LP tracks accompanied by the London Philharmonic Orchestra.

Harold McNair and a Donovan discovery group the Hurdy Gurdy Men. McNair was in the studios on Monday recording a "commercial creative number" written by Donovan for release next month. Don's appearance in Cilla

Black's TV show on Tuesday was his first for over a year. Further appearances on "Top Of The Pops," "Dee Time" and numerous Radio 1 programmes are being fixed. Already booked is "Top Gear" (Feb. 25).

Donovan stars in a charity concert at London's Royal Albert Hall on March 19, in aid of the Great Ormond Street, London, Children's Hospital. Also on the bill are the Incredible String Band, and an Arabic orchestra.

"Jennifer Juniper" is the first Donovan single to be released in Britain before America.

SYMBOLS, who are currently touring America, return there on September 4 for a three-week tour of US colleges.

# HENDRIX DISCS

EX-TRAFFIC star Dave Mason is to produce future Jimi Hendrix discs, with sessions financed by Chas Chandler, who has produced previous Hendrix records.

Both Mason and Hendrix confirmed their new partnership.

Says Dave: "We did several sessions together before Jimi went to the States earlier this month."

Among tracks being considered for a new Hendrix single—his last single, "Burning Of The Midnight Lamp," was released as long ago as August 19 last—is "All Along The Watchtowers," off the Bob Dylan album "John Wesley Harding," but no decision or release date for a single has been given.

Dave Mason himself has a solo single out on February 23. "A" side will be either "Just For You," on which he is backed by his former Traffic colleagues, or "Little Woman."

● Traffic, who wrote part of the music for "Around The Mulberry Bush," have been signed to write a second film score.

Starting four unknown actors, the film, titled "The Catchables," is released by Twentieth Century Fox in June. It is directed by Bob Freeman, formerly the Beatles' photographer and also on the production staff of the Beatles' "Help" film.

## Troggs U.S extra

TROGGS, whose new single, "Little Girl," is released tomorrow (Friday), have had their first tour of America extended by a week. The tour, which starts in New York on March 28, also takes in Milwaukee, San Francisco, Los Angeles and Hollywood.

Group guests on "All Systems Freeman" and "New Release" tomorrow (Friday). Other bookings are: "Saturday Club" (Saturday), "Top Of The Pops," "Pop North" and "David Symonds Show" (22).

DICKIE Valentine, singing heart-throb of the 1950's, marries one of his greatest fans, 23-year-old actress Wendy Wayne on June 1.



• DAVE MASON

## GARY'S RAIN TV SHOW BAN

GARY Walker and his new group the Rain had to cancel their appearance on "All Systems Freeman" last Friday—because of a High Court injunction.

The injunction was issued on Friday restraining lead guitarist/vocalist Paul Crane from taking part in the activities of the group, and also restraining Gary Walker's manager Maurice King from allowing Crane to work or appear on radio or television.

The injunction was granted and the case will be heard tomorrow (Friday).

## Gerry's Charlie's boy now!

GERRY Marsden takes over the lead from Joe Brown in the London West End hit musical "Charlie Girl."

Gerry, who started rehearsals for the show this week, appears for the first time next week and will be with the show until it finishes its run at the Adelphi Theatre.

"Charlie Girl" has been running in London for two years and stars Anna Neagle.

## Frankie's 'Talk Of Town' again

FRANKIE Vaughan is now almost definitely set for another appearance at London's "Talk Of The Town" night spot, in April, immediately before a tour of Scandinavia.

Frankie's new single, "Nevertheless," is released tomorrow (Friday), and is being promoted with seven major TV appearances, beginning tomorrow (Friday) with "All Systems Freeman." Other dates are "Doddy's Music Box" (Saturday), "New Release" (23), "Golden Shot" (25), "International Cabaret" (26), "Dee Time" (March 3) and "Roif Harris Show" (16).

New cabaret dates for Frankie include two weeks at Dunstable's Caesars' Palace (commencing February 25).

## Fame—Basie tour —full dates set

FULL DATES for Georgie Fame's second British tour with the Count Basie Orchestra have now been set.

Following several Continental dates Georgie and Basie open at London's Festival Hall on April 20. Other dates are: Amsterdam and Rotterdam (21); Streatham Odeon (22), Leeds Odeon (24), Newcastle Odeon (25), Glasgow Odeon (26), Manchester Free Trade Hall (27) and Birmingham Odeon (30). Venues for April 28 and 29 have still to be set.

Plans are going ahead for BBC to film a concert for transmission in colour, and there is also the possibility of a concert in Berlin. Georgie flew to New York this week for two weeks' promotion on "Ballad Of Bonnie And Clyde."

FREDDIE and the Dreamers host a 13-week variety series titled "Little Big Time" on Southern TV, likely to run from May, which will feature variety acts previously unseen on TV. First show is being recorded in March.

# CONGRATULATIONS

to

**John, Paul, George and Ringo**

from

**NORTHERN SONGS LTD.**

# COUNTDOWN

## THURSDAY

- HERD — Locarno Ballroom, Derby.
- Amen Corner—Locarno Ballroom, Streatham, London.
- Moody Blues—Bristol College of Art.
- Bonzo Dog Doo Dah Band—Rum Runner Club, Birmingham.
- Dave Dee, Dozy, Beaky, Mick and Tich — Fiesta, Stockton and Southbank Sporting Club, Middlesbrough (until Saturday).
- Who—Hull University.
- Lulu—"Talk of the Town," Hippodrome Corner, London (until February 25).
- Pop North (Radio 1—1 p.m.) — Dave Berry, Status Quo, introduced by Dave Lee Travis.

## FRIDAY

- PROCOL Harum — Loughborough University.
- Status Quo—Butts College, Coventry.
- Moody Blues—Fitzwilliam College, Cambridge.
- Amen Corner—Hillside Ballroom, Hereford.
- Herd—Didsbury Training College.
- Foundations — Marquee, Glasgow and Regal, Bonny Rigg.
- Who—Sheffield University.
- Joe Loss Show (Radio 1—1 p.m.) — Long John Baldry introduced by Roger Moffat.
- "All Systems Freeman" (BBC 1—6.40 p.m.) — Frankie Vaughan, Tim Rose, Troggs, Peddlers, Lulu.
- "New Release" (ATV—all regions except London) — Long John



Long John: Friday's 'New Release'

Baldry, Troggs, Tim Rose, Francois Hardy, Cat Stevens.

## SATURDAY

- MOVE—Kent University.
- Foundations — Queen Margaret Union Club, and Carioca Club, Glasgow.
- Love Affair — Locarno Ballroom, Swindon.
- Herd — Queen's Hall, Great Yarmouth.
- Moody Blues—Thurrock Technical College, Grays, Essex.
- Amen Corner — Gliderdrome, Boston.
- Bonzo Dog Doo Dah Band — Prince's and Domino Clubs, Manchester.
- Who—Manchester Technical College.
- Long John Baldry — Matlock Baths.
- Saturday Club (Radio 1—10 a.m.) — Troggs, Status Quo, Solomon King, introduced by Keith Skues.
- Pete's People (Radio 1—10 p.m.) — Manfred Mann.
- "Doddy's Music Box" (ATV) — Dave Clark Five, Paul and

Barry Ryan, Frankie Vaughan, Friday Brown.

## SUNDAY

- SOLOMON King — La Scala, Doncaster (until February 25).
- Foundations — Kinema, Dunfermline.
- Status Quo—Hippodrome, Golders Green.
- Amen Corner—Central Hall, Gillingham.
- Herd—Crown and Cushion Club, Perry Barr, Birmingham.
- Top Gear (Radio 1—2 p.m.) — Bee Gees, Cream, Amen Corner, Honeybus, Pentangle, introduced by John Peel.
- MONDAY
- A MEN Corner — Pavilion Ballroom, Bath.
- Bonzo Dog Doo Dah Band — Liverpool University.

Radio 1 o'clock (Radio 1—1 p.m.) — Dave Dee, Dozy, Beaky, Mick and Tich, introduced by Tom Lodge.

Late Night Extra (Radio 1—10 p.m.) — Kiki Dee, introduced by Pete Myers.

## TUESDAY

"CILLA" (BBC 1—8 p.m.) — Lulu.

Procol Harum—Mayfair Ballroom, Newcastle.

Dave Dee, Dozy, Beaky, Mick and Tich—King's Hall, Aberystwyth.

## WEDNESDAY

DAVE Dee, Dozy, Beaky, Mick and Tich—Ebbw Vale Bridge Club, Newport.

Parade of the Pops Radio 1—1 p.m.—Maureen Evans.



bottle of wine STATESIDE SS2095  
THE ORIGINAL AMERICAN HIT

# HERMAN a hit in 'Mrs. Brown'

**C**HEERS to Herman's Hermits for actually completing another full-length film! Last week I saw the results, at an early private screening for "Mrs. Brown You've Got A Lovely Daughter".

Undoubtedly this film is going to be panned by many critics, but, at the risk of being labelled as some kind of a nut, I must admit that I enjoyed this movie! True, it will never come close to the nominating rooms for the Academy Awards, but if you're in the mood for some light-hearted entertainment, it fills the bill. The music was thoroughly enjoyable, and the Hermits did a more than admirable job in their roles.

Peter Noone is one of my favourite people, and I think he has a promising future on the dramatic scene. This film didn't show him at his best by any means, yet he did a very adequate job—which included some very good bits. All fans of Herman's Hermits will love the film—and it's at least a good effort from the pop world.

Peter is practically a New Yorker these days. He's now residing in his own apartment here, which he's redecorating at the moment. And he's keeping up with a very busy schedule, rehearsing for the forthcoming "Pinnocchio" TV special all day every day of the week. Reports indicate that this role is certain to make people sit up and take notice of Herman as more than a pop singer by far!

• With incredible speed, Madeline Bell's record is leaping up the singles charts of America! "I'm Gonna Make Him Love Me" is undoubtedly one of the most frequently played records on radio stations all across the country.


I find the instant success of this record surprising. It's an excellent disc, but it's very unusual for a totally unknown artist to hit the charts so quickly with this sort of number.

### ILLNESS

Sad circumstances brought Madeline back to America last weekend—an illness in her family in Newark, New Jersey. But, hopefully, if all works out well at home, Madeline will then be able to make some appearances in America. This could be a major breakthrough time for her!

• After six years of working

**NEW YORK DATELINE BY NANCY LEWIS**



together as the Righteous Brothers, Bobby Hatfield and Bill Medley have split up to pursue separate careers. Bobby will continue on the road with a new singing partner, Jimmy Walker (formerly with the Knickerbockers group), while Bill plans to work as a solo artist. He's also hoping to pursue his interest in writing music and dramas and don't be surprised if you see the name Bill Medley appearing in straight dramatic roles as well!

The amicable split of the team really comes as no shock, as rumours of such a change have been in the air for some time now. But, to those who will remember the days of "You've Lost That Lovin' Feeling"—it's sad.

• Detroit, Michigan, has produced a lot of great names in contemporary music (especially from the Tamla Motown studios, of course). But the artist who has scored the most impressive recent successes has to be Aretha Franklin. And



• HERMAN and Stanley Holloway in a scene from "Mrs. Brown," which was filmed in England.

the native Detroiters are well aware of this fact . . . so there's lots of excitement in that city about Aretha's "Homecoming Concert" this Friday night. Special festivities have been planned around the event, including the presentation of several awards to Aretha from the various trade publications.

Also appearing on the bill, at Aretha's special request, will be the lovely "Sweethearts Of Soul," Peaches and Herb. It should be quite an exciting evening in the Motor City!

### PRICE SHOW

• The Nice are currently doing very nice things at New York's Scene Club, and later this week they'll be followed in by the Alan Price Set.

• Four Freshmen have been around for years, but they've just up-dated themselves on an LP called "A Today Kind Of Thing," which includes some nice versions of numbers like "Happy Together," "Never My Love," "Michelle" and "Homeward Bound." . . . Very short

visit for Procol Harum in New York—for only four concerts before they went back to London. . . . Royal Guardsmen are enjoying their first "non-Snoopy" hit—"I Say Love." . . . Should be interesting to see how Tom Jones does at the Copacabana Club. . . . Can't rave enough about John Fred & His Playboy Band.

• Diana Ross and the Supremes always tape their major performances—there are no plans to release an album from their London Talk of the Town engagement! . . . Watch out for a major campaign to promote Tamla Motown artists in Europe—which should lead to more tours over there for them. . . . Why doesn't someone bring the Bonzo Dog Doo Dah Band to America?



Madeline

Aretha



You'll hear my voice On the wind'cross the sand: If you should return To that black barren land That bears the name of Xanadu

## DAVE DEE, DOZY, BEAKY, MICK & TICH



# THE LEGEND OF XANADU



TF903

# What's happening with the Hollies?

## Stones album: a load of tripe!

WITH reference to Jonathan King's comments in his column (3.2.68) about the Stones — King, an absolute genius when it comes to talking pop and giving out sincere and candid comments, has hit the nail on the head. The King strikes again! The Stones' latest album is a load of tripe. It is weak, useless, meaningless and insipid.—**MARIE MCGINTY**, 219 Oldham Road, Rochdale, Lanes.

I was very annoyed by what J. King said about the Stones and their latest album. He should re-think what he writes because it is obviously the best LP they have ever done. It has sold thousands of copies.—**W. F. ASHFORD**, 314 New Road, Ferndown, Dorset.

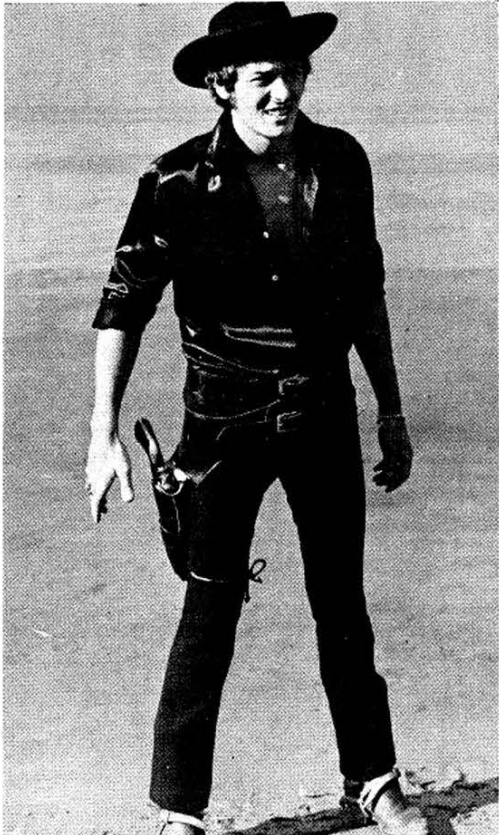


Jagger: King slammed Stones' LP

When I came to this country a year ago I heard a record by a group called the Move. I thought it was very good. Later more records came from this group and I thought they would soon be a top group. But then I read of some very silly tricks they got up to, and thought how stupid of them to spoil their careers. I hope the Move learn to grow up.—**PIERRE**, 17a Tooting Grove, London, SW17.

Are the Move the next Rolling Stones? We heard a lot about the group in connection with a certain member of a political party, but we don't hear a great deal about their musical ability. The Rolling Stones can still be considered as one of Britain's top groups, but surely it is time they stepped down and made way for the new number one group, the Move.—**ANGELA MACDONALD**, 72 The Ridgeway, Mill Hill, London.

Roger Goodman (Pop Post 3.2.68) went too far describing the Four Tops' "Walk Away Renee" as another pseudo-soul disc from the conveyor belts of the Tamla factory. Although all Motown discs have the fantastic pounding beat, the songs are entirely different. "Walk Away Renee" was lifted off the Tops' "Reach Out" LP by PUBLIC DEMAND, and it would not have taken the charts by such a storm if their version hadn't been the better!—**KAREN SPREDBURY**, Secretary, Four Tops Fan Club Of Great Britain, St. Michael's Lodge, Newtown, Uckfield, Sussex.



Hollies' Allan Clarke: mini-tour plan

I REMEMBER an article in Disc last November about the Hollies not doing any more tours, when Allan Clarke said they hoped to put a new "mini-tour" on the road, preferably before Christmas or early spring.

What's happened? It is now February and the Hollies aren't due back from America until April. We have no news of them or a new single. If they carry on in this regardless way they will find Britain will eventually reject them. Let's have some action, fast!—**CAROLINE GRAHAM**, "Bonanza," Wightwick, Wolverhampton, Staffs.

I AM pleased Disc reported so frankly about the "disaster" of the British concert at Cannes. Surely it's about time we had a more professional approach in pop? Coming in the same week as Paul Jones and two famous British groups were alleged to have been turned off a plane in Melbourne, it is beginning to have a really bad effect on the British public as opposed to the British pop public. Pop should have an organisation like the Press Council to which complaints could be placed from both artists and audiences and managements.—**JOHN WATERFIELD**, 278 Taunton Avenue, Plymouth.

I WAS amused by Michael d'Abo's comments on the title song of the new Dylan album, "John Wesley Harding." He said, "The title itself is great. Dylan dreams up such beauti-



Mad about something? Write to "Pop Post," Disc and Music Echo, 161 Fleet Street, London, E.C.4.

ful names." I doubt if Dylan did invent the name. He probably based the name on one of the most famous gunfighters of the American West, which happened to be John Wesley Hardin without the "G." I would say Dylan thought of the title after listening to a Johnny Cash track, "Hardin Wouldn't Run."—**K. CLEAVER**, Hadlow Gardens, Birkenhead, Cheshire.

"SIMON and Garfunkel have more to say than Dylan," said a letter in Disc (3.2.68). Maybe they do, but not in the scope of Dylan's music. Dylan is a poet who communicates through song. He is already a legend and Simon and Garfunkel are not, and never will be.—**GEOFF BROWN**, 76 Edgeworth Street, St. Helens, Lancs.

CONGRATULATIONS to Cilla Black on the first show of her TV series. Cilla gave us 50 minutes of comedy and wit, beautiful singing and fabulous guest artists. I can't wait to see the rest of the series.—**KEITH WONDER**, 128 Ambleside Road, Ridge Estate, Lancaster.

IT'S great to see Cilla on TV. The first of her shows was great, and her choice of stars shows she has great taste. With a beautiful theme written by Paul McCartney and Ringo in the second show, the BBC has scored a hit.—**JOHN HOLMES**, 23 Warnerford Street, Hackney, London, E9.

WITH sinking heart I read in Disc there will be a whole spate of records from Radio 1 DJs. As a DJ in the Club Maryland, whose Top 5 is printed in Disc, I feel like making a record myself. So if there is any record company who'd like to throw some money away just contact me!—**ALEXANDER**, Club Maryland, 5 Scott Street, Glasgow SE.

- 8. Say you will? (3)
- 11. That Aintree one? (4)
- 12. Win with rhythm? (4)
- 14. Bond picker (5)
- 15. TV for Alan Price? (3)
- 16. Just go quietly away (5)
- 18. She, we hear, is one of a pair to slope away (3)

Last week's LP winners  
 Mr. R. J. Guest, 20 Osborne Road, Bridgwater, Somerset. Jennifer Cooley, 99 Berkeley Avenue, Chesham, Bucks. Nicola Edwards, 9 Starrycote Close, Shipbourne Road, Tonbridge, Kent. Mrs. V. B. Wright, 80 Codrill Road, Tottenham, Wolverhampton. Staffs. Donald Fearnley, 97 Back Wickham Street, Beeston, Leeds 11. Miss J. Williams, 25 Charters Close, Gipsy Hill, London, SE19.

LAST week's solution: ACROSS: 3. Ring, 7. Clyde, 8. Dancer, 9. He-So, 10. The-me, 11. Tower (Eiffel), 12. Elise, 14. Negri, 16. Peter, 18. Eyes, 20. Tot, 22. Media, 24. Anna, 25. Early, 26. Layer, 27. Soul. DOWN: 1. Scot, 2. My Heart, 3. Renee, 4. Gaten, 5. Snow, 6. Georgia, 13. Spotted, 15. Goodbye, 17. Relays, 19. Small, 21. Torx, 23. Lord.



"We Rob Banks"

Clyde was the leader, Bonnie wrote poetry. C.W. was a Myrna Loy fan who had a bluebird tattooed on his chest. Buck told corny jokes and carried a Kodak. Blanche was a preacher's daughter who kept her fingers in her ears during the gunfights. They played checkers and photographed each other incessantly. On Sunday nights they listened to Eddie Cantor on the radio. All in all, they killed 18 people. They were the strangest damned gang you ever heard of.

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17			18		
		19			

- CLUES ACROSS  
 1. and 19. The Monkees' convert (8, 8)  
 7. Popular last word (7)  
 9. God, nothing more than a noise! (4)  
 10. Court sport (6)  
 12. One of the animals (5)  
 13. Frequently used word (5)  
 15. The boy-friend? (6)  
 17. Put your name down to do this (4)
- CLUES DOWN  
 2. Toni from the Forest of? (5)  
 3. Grain grown in every European country? (3)  
 4. On the Continent, everlasting love (5)  
 5. ... from this group (4, 6)  
 6. Mechanical man in khaki? (3, 7)



## Man who helped make Amen Corner and Move hits



Tony Hall: we're selective

IF POP needed a high-pressure salesman the job would undoubtedly go to a man called Tony Hall. He has a highly persuasive personality, a charming disposition—and an incredible "gift of the gab."

He's also one of the most switched-on people in showbiz and has a fantastic flair for pop-picking. Without his talent for spotting hits the chart would have lost such exciting sounds as "You've Lost That Lovin' Feeling" by the Righteous Brothers, "River Deep, Mountain High" from Ike and Tina Turner, Wilson Pickett's "Midnight Hour"—and, more recently, the haunting "Whiter Shade Of Pale" by Procol Harum.

His current conquests include Brenton Wood, Amen Corner and the Love Affair. He's also been behind hits by Jimi Hendrix, the Who, the Move, Scott Walker and the Bee Gees.

### SWITCHED-ON

Tony Hall, however, is probably better known to the recording/listening public as DJ, pop writer and show compere—but in the crazy world of showbiz he quite definitely stands out as the man who sees hits that others may miss.

Now, after 13 years with Decca (including launching the Deram label), Tony heads his own promotion empire, assisted by a with-it young man called Ray Kayne, a switched-on secretary, Liz, and a cat called Marmalade. Together, they trade under the banner "T.H.E." (Tony Hall Enterprises)—and business, after six short months, is positively booming.

"Our aim is to turn people on to records which we think they should know about. Records which are good but which might

otherwise be missed by DJs and producers who may not have time to give them more than one spin," he explains.

"But we're also very selective about what we handle," Tony stressed. "Our turn-down rate is something like 95 per cent."

One of Tony's first successes after leaving Decca last August, suffering from what he called "creative frustration," was discovering Desmond Dekker and the catchy "007."

"It's often a question of patience and perseverance," he added. "We worked Brenton Wood's 'Gimme Little Sign' for four months before anything happened."

T.H.E., says Tony, is a sort of "commando unit" in pop. Its purpose—to act as a link between the artists themselves and the public. He also feels his task is easier if he digs them as people as well as performers.

"We make it a rule never to take on any client unless we think they are tremendously talented. When you're selling yourself on your reputation and your previous 'track record' you can't afford to make too many mistakes," he grinned.

So if you want to test whether Tony really does have the magic "Midax Touch" make a note of the new names he is currently dropping all over the place—people like Joe Cocker, the Ice, Spooky Tooth, Anders and Poncia—and check the chart in a few months' time to see if he's right

ALAN PRICE has always been adamant that his band is the best in the business—even if it does seem to change every time you see it on TV.

"They may not stay with me very long," says Alan, "but each one has gone to better things and his replacement has always been as good—if not better."

In fact, since June 1965, the Price Set line-up has changed 15 times and grown from the familiar five-piece to a mini-band numbering eight.

But in that time, too, the ex-Animals' organist has notched up four big hits and three near misses in the pop chart league table. And he's well on the way to another home win, too, with the catchy "Don't Stop The Carnival."

"The only band to rival us is Georgie's," claims the genial Geordie, without a trace of conceit. "And that might sound a bit 'P. J. Proby-ish'—but it's the truth."

"My band always gets better each time there's a change. It's better now than it's ever been. And the more successful it is, the more relaxed we all are."

Just for the record—and for the scores of letters which have flooded into Disc's offices with queries about the Price Set—here's the current line-up of the "Carnival" hit crew:

Alan Price (26), organ/piano and vocals, formerly with Eric Burdon in the original Animals (arranged their hit version of the classic "House Of The Rising Sun"). Hometown Jarrow, Newcastle.

Alan White (18), drums, formerly with Billy Fury's Gamblers, from Ferryhill, Co. Durham. Jimmy Crawford (22), lead guitar, also ex-Gamblers and played with Alan and Eric in the Pagans. From Walsker, Newcastle.

Boots Slade (25), bass, with Nero and the Gladiators, later Georgie Fame. From Bath. Johnny Almond (21), tenor, with Zoot Money. Hometown Enfield.

Terry Childs (26), baritone, worked with Dusty and John Barry. Also from Enfield. Jeff Condon (21), trumpet, another of Zoot's gang. Hails from Hampshire. And Paul Williams (25), singing and congas with Alan, used to be mainstay of the Money band.

And that's a totally different set-up to when Alan went solo in June '65 with the hit-that-missed "Any Day Now."

What was the reason for the

quitting? Didn't everyone get on together?

"Oooh yes. Everything's always fine in the band. We get on ridiculously well together, actually. It's just that some have found the pace too much."

### NEW IDEAS

"Others have preferred to be in a co-operative group. Somebody like Geno Washington—working for a share of the money and splitting the expenses."

"My band is on a set salary and gets bonuses," he explained.

Alan has a lot of responsibility on his shoulders. But as boss he



Alan Price Set: gets better all the time!

# Alan Price: My band's best in the business!

### STOP PRESS NEWS

## ANITA HOSPITAL RUSH DRAMA

ANITA Harris, who survived a strained back following a fall without having to opt out of her pantomime appearance at Coventry Theatre, was rushed to hospital with mild pneumonia last Thursday.

It was only the second time in her career that illness had forced her to miss an engagement—she dropped out of "Doddy's Music Box" on Saturday—and the first time she has been in hospital (at Coventry) since she was born.

Anita, who had a temperature of 103 degs, was hoping to return to the pantomime — which runs until March 8—tonight (Thursday).

is highly respected. He is also extraordinarily kind and understanding. He'll listen intently to any new ideas and often acts as "father confessor" to the younger members of the band.

And it's to his credit that all his musicians have always left of their own accord. No one actually got the sack.

"The only person I'll ever sack will be myself," he grinned. "The band is getting so good that the day's coming when I'll be ashamed to get onstage with them!" — MIKE LEDGERWOOD



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**OUR** present situation in music is regarded by the best set of records for many months. Donovan has produced a sparkling, lilting melody called "Jennifer Juniper"—his finest yet. But the Donovan image needs a close examination. I said that months ago, and feel it more every week. Very soon it will happen.

**Paul Mauriat**—"Love Is Blue"—you must all go and listen to it three or four times. I'm convinced that this is here—as in America—a number one record. The first instrumental to be so for many years. But it needs plays.

Dotto "Green Tambourine" by the Lemon Pipers, which is very much a "Judy In Disguise" and potentially just as big. "Guitar Man," by Elvis, is, I think, his most exciting for many years.

Other sounds particularly worth lending an ear to—the Marvelettes and "Something Wonderful," Tommy James "Out of the Blue," and Ian Whitcomb "Sally Sings The Sky." Listed like that makes them appear bleak and ordinary—they're not, they are each very individual and very worthwhile.

So—it's been an honest week, hasn't it? Well done, the Love Affair. Good to see people owning up—no point in concealing things. They are nice, and young,

## JONATHAN KING COLUMN



Spencer: best single so far

and unashamed of being vital and alive. Which the fascists would like them to be. We like you well as you are, lads—don't be forced into changing.

I am very grateful for your votes in the TV sections of the poll. The entire proceedings were conducted in greatest secrecy; results were not announced until seconds ago, and the positions of myself and "Good Evening" were very gratifying. Thank you.

Spencer played me his latest the other day—called "After Tea," it is—1 reckon—his best single so far. Great rhythm sound, bubbling flutes and sitters, and the lead singer improving all the time. The beautiful thing about Spencer is his enthusiasm. He adores the business and nearly everything about it. I detest people who are blasé about the colour of pop—Spence is enchanted by it, and what's more adding colours of his own all the time.

I suspect that a King blast-off

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on "Scene and Heard" next week-end may involve a lot of things and should be well worth listening to, if you are interested in the state of British Radio. Which I know you are.

I have postponed talking about various subjects until next week, either because of circumstances or because of a lack of knowledge. Both these two will sort themselves out during the next seven days.

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**DAVE CLARK FIVE**

**NO ONE Can Break A Heart Like You (Columbia)**—I am terrified of reviewing Dave Clark singles. Either I am attacked by the fan club, irate screaming fans or a gentleman I know who adored "Everybody Knows" and sulks every time he thinks of me. Nevertheless here goes. Lenny Davidson sings this saga of unrequited love with great emotion. It is a Les Reed and Barry Mason monstrosity with, incredible though it may seem, mandolins. I can't stand it but I can see it being a huge hit, and I am nothing if not honest.

**OUT TOMORROW**

**TEN YEARS AFTER**

**PORTABLE People (Deram)**—This is here because this group made a fine blues LP and now come up with this very good single. It isn't a hit, though they have tried to conform a little to make themselves more commercial without losing any of the goodies. But it is a beautifully produced record with fantastic underplayed controlled guitar and throw away vocals. A masterpiece of understatement, let us hope it brings them the recognition they deserve.

**OUT TOMORROW**

**TROGGS**

**LITTLE Girl (Page One)**—I have a sneaking admiration for the way the Troggs always manage to sing songs that rarely break away from the same few notes. Good for them they say I, why waste energy? Actually, I'm only joking because this is very pleasant and if it were a West Coast group all the cynes would be leaping around going mad. As it is they just sing under a nice woodwind warm backing. It isn't an immediate record but one that will insinuate itself upon you.

**OUT TOMORROW**



Elvis: boogie beat, dated feel

**JEFF BECK**

**LOVE Is Blue (Columbia)**—On the heels of eight hundred other versions of a song that was a Eurovision entry a few years ago comes this amazing version by Jeff Beck. Or perhaps I mean this version by the amazing Jeff Beck. I don't know. It's all most disturbing that he sounds like Hank Marvin and Telstar and anyone BUT Jeff Beck. There are a few nice bits and the tune is pretty and someone's got to have a hit so why not him? But it doesn't fit his image much. I must say.

**OUT TOMORROW**

**VAL DOONICAN**

**YOU'RE The Only One (Pye)**—I have to state now that I am always a lot nicer to Val Doonican records than I would be if it was someone else, because he's such a super man. Of course, sometimes I like them anyway, but not always. This is a not-always case. An old song that sounds as though Dean Martin or Al Martino would love to get to grips with it. Mr. Doonican drifts through with that wretched piano, as though he's sitting in that rocking chair of his. It's all effortless and thank God he resists the temptation to speak in the break. They'll love it so they will.

**OUT TOMORROW**

**LULU SHOULD MAKE IT WITH THIS . . .**

**ME, The Peaceful Heart (Columbia)**—It always amazes me that Lulu doesn't consistently get into the chart with every record, so well are they made by that good producer Mickie Most. But she doesn't, and so now I'm quite bewildered as to what it's exactly going to take to get her there.

All the signs say this should do it. A piece of light-hearted, smoothly done stuff that reminded me of Donovan's "There Is A Mountain" with that flute and shuffling sound, and a very catchy chorus. Very easy-going record indeed with something intriguing that gets into your mind.

**OUT TOMORROW**

**ELVIS PRESLEY**

**GUITAR Man (RCA)**—I leapt around when I heard this. Unbelievable, fine madness indeed! It's the old El that we knew and loved back again. All Nashville guitar and incredible words about this guy who plays at every opportunity. Some may scoff at this boogie beat and slightly dated feel. But to me it conjures up memories

**PENNY VALENTINE**  
BRITAIN'S TOP SINGLES REVIEWER SPINS THIS WEEK'S NEW DISCS



**Donovan's prettiest disc ever!**

**JENNIFER Juniper (Pye)**—This is, without a doubt, the prettiest record of the year. Or last year too if it comes to that.

Donovan is an amazing example of someone who will o-wisps around. Dodges in and out of daffodils and disappears. A sort of Puck figure whom you only hear of when he turns out a record — and then it zooms him up the chart again. Amazing. After "Mountain" this is back more to the gentle, soft Donovan we know. But again there are advancements. Mainly in the velvet woodwind and childlike melody line that is so easy to pick up. It

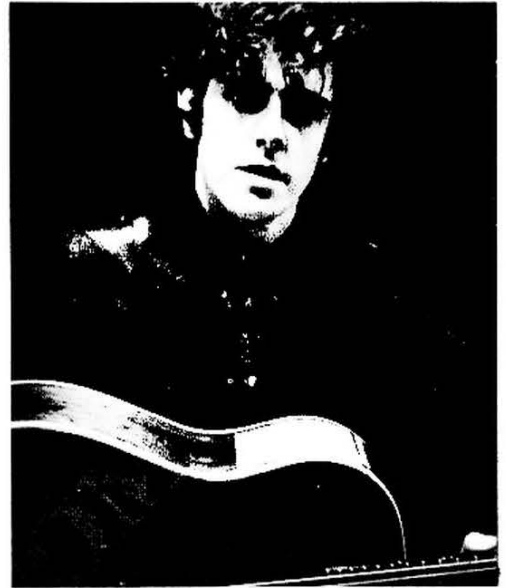
reminds me of Spring and fishing, of log fires and ducklings, and there is a dear French last verse that is charm itself. So nice.

**OUT TOMORROW**

**BRENDA LEE**

**THAT'S All Right (MCA)**—And this is here because I love Brenda Lee's voice, which has improved even more on this record, so strong and vibrating and full of meaning that the walls almost shuddered. But if someone doesn't give the girl a good backing I shall go mad. Here is yet another example of a fine performer virtually ruined by such a heavy dragging down backing I felt as though I was drowning with her. Shame, shame.

**OUT TOMORROW**



Donovan: advancements in woodwinds and melody line

of being 14 and getting worried about my exams. On second thoughts I prefer the other side.

**OUT TOMORROW**

**RITA WRIGHT**

**I CAN'T Give Back The Love I Feel For You (Tamla Motown)**—And who, the cry is now going up, is Rita Wright? I wish I knew. But don't worry. Just put this record on and enjoy it because it is so sexy desperate and sounds like

Diana Ross. Because it has been produced by those brilliant people Holland and Dozier with descending piano and a deliberate frantic quality. It's a girl's song with incredibly feminine words, and I felt it so much I almost wanted to cry. You'll need to listen to it a couple of times then you'll never have it off the record player either. And Dusty could do a great job on it now I come to think about it.

**OUT TOMORROW**

**QUICK SPINS**

**TWO** versions of Tom Paxton's folk song "Bottle of Wine." Notably a cheery one by **JOE BROWN** on MCA which rambages through with much echo and a New Christy Minstrels growing drunken treatment by **FIREBALLS** on Stateside.

After "Morning Dew" which is totally unbelievable, **TIM ROSE** released "I Got A Loneliness" which in comparison is totally ordinary and a shame because it just goes on. It's also a shame because he's here for promotion and a better record would have been a good idea to work on (CBS).

**PRETTY THINGS** seem to be wandering a bit. "Talkin' About The Good Times" is hard to follow with some very uncommercial sounds going on but a lovely lovely organ bit (Columbia).

"Running In The Water" has some very interesting things going on. It doesn't quite jell but at least **KYTES** are trying and I'd like to hear what's next from them (Island).

**DESPITE** an inbred anti against the **HOBBITS** for pinching Tolkien's name and the fact that "Daffodil Days" is complete sweet nonsense and sounds like the Flowerpot Men (Bill and Ben), it has charm (MCA).

Reg Presley was right. I DO like "Magic Spectacles" by his group **NERVE**. Very familiar tune somehow but something very attractive about it all (Page One). Strange I didn't recognise **CLIFF BENNETT** on "House Of A Thousand Dolls." Rather off-putting, and the song's not so hot either. I prefer the other side personally (Parlophone).

A good solid soul record is **OTIS CLAY** on "A Lasting Love" which is professional and worth listening to. Thank God (President).

**LEGAY** sound very Move-like on "No-One" which isn't bad (Fontana).

**BIT** worried about the lyrics on **EQUALS** "I'm So Excited." Or is it my mind? YES. It goes on a bit too and I got fed up halfway through (President).

Sometimes I wish people wouldn't sing. A case in point is **NEW JUMP BAND** on "Only Kind Of Girl" which had a marvellous intro and then lost out to the voices (Domain).

Nice collapsing guitar and muted trumpets on **JAGO SIMS** "In Too Deep". I'd have liked more happening around the chorus but it grows on you (Fontana).

The old **ELGINS** record "Put Yourself In My Place" is re-released and as nice as ever (Tamla Motown).

**SHOW STOPPERS** aren't at all though they rave quite nicely on "Ain't Nothing But A Party," if you like that kind of thing (Beacon).

**CARLA THOMAS** turns up sounding like a Tamla artist on "Pick Up The Pieces" which is pleasant but not staggering (Stax).

**SHADES** of the Coasters' "Poison Ivy" on **PAUPERS** "She Don't Care" (Verve).

Pseud-Bach organ opening to Swedish group **HEP STARS** on "The Wedding". Quite pleasant really and you can la la along to your heart's delight (Olga).

**SAM AND DAVE** are hideously disappointing on "I Thank You." I don't thank them (Stax).

On the other hand **KIM WESTON** carves her way through a marvellous piece called "Nobody" with one of the best backings I've heard for a long time (MGM).

And **STAN GETZ** sounds as cool as a cucumber on "My Own True Love" despite the addition of some pretty dire girl voices (Verve).

**NEW FACES** sing nicely but "We Can Get There By Candlelight" is such a draggy old song and despite Mike Vickers in there I didn't like it much (Decca).

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Entries to be posted in a sealed envelope bearing correct postage, to arrive at the address given not later than March 19, 1968.

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The contest is open only to United Kingdom readers.

The editor's decision is final in all matters and no correspondence can be entered into. Results will be published in Disc and Music Echo.

£750 CARNABY STREET CONTEST - 2nd WEEK	ANSWER HERE
1. Simon Dee's real name is Carl Nicholas Henty-Dodd.	TRUE <input type="checkbox"/> FALSE <input type="checkbox"/>
2. Cliff Richard has three sisters.	TRUE <input type="checkbox"/> FALSE <input type="checkbox"/>
3. Ken Dodd's first single smash was with "Tears."	TRUE <input type="checkbox"/> FALSE <input type="checkbox"/>
4. Radio Caroline DJ's Johnnie Walker and Roger Day were both once with Radio England.	TRUE <input type="checkbox"/> FALSE <input type="checkbox"/>
5. Cilla Black has never had a hit with a Beatles song.	TRUE <input type="checkbox"/> FALSE <input type="checkbox"/>
6. Pat Arnold was formerly in a girl backing group with Inez and Charlie Foxx.	TRUE <input type="checkbox"/> FALSE <input type="checkbox"/>

The first six questions appeared in Disc last week (if you missed it, order a copy today from your newsagent). Six more appear today and the final six next week.

Listed here are six facts about the pop scene. Some are true, some false, and all you have to do is decide which are true and which are false and place a cross in the appropriate box.

When you have completed these six questions, cut out the form and keep it safely with the form that appeared last week.

The final six questions will be printed in Disc NEXT WEEK.

**T♥H♥A♥N♥K♥S!**

*for voting  
my show  
No. 1*



**TONY BLACKBURN**

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