

# DISC

## and MUSIC ECHO 9d

SEPTEMBER 9, 1967

USA 20c

# ENGELBERT: The day I nearly died!

HUMPERDINCK'S THRILLING LIFE STORY STARTS ON PAGE 8



## BATTLE OF THE GIANTS!

ENGELBERT HUMPERDINCK and Tom Jones, Nos. 1 and 2 respectively with "The Last Waltz" and "I'll Never Fall In Love Again," have both passed the quarter-million sales mark to win their third Silver Disc each, awarded by Disc.

Engelbert's third successive Silver Disc—"Release Me" and "There Goes My Everything" complete the hat-trick—is also the fastest selling single released in Britain this year. By press-time on Tuesday, "The Last Waltz" had passed the 300,000 mark and was still going strong.

Tom's third Silver success—"It's Not Unusual" and "Green Green Grass of Home" were the other giants—had totalled 260,000.

The real glory in this battle of the giants belongs to Engelbert. "The Last Waltz" was released only on August 18.

Said Engelbert, as he celebrated with champagne in his dressing-room at "Top Of The Pops" last week: "I'm knocked out at the news—but as my last single was 'There Goes My Everything' and this one is 'The Last Waltz,' what on earth can I use for the title of the next one?"

(Now turn to page 5)

## Beatles on tour

BEATLES go on tour again next week—but it's by coach, location-hunting to film scenes for their new hour-long TV spectacular to be screened around Christmas.

John, Paul, George and Ringo leave London for four days in south-west England shooting their "Magical Mystery Tour" show.

Lennon and McCartney have already written the title song. At least four other new compositions will be included.

**FULL STORY  
ON PAGE 4**





● JASON: new Starr

**RINGO** says Zak is having great fun with his new brother Jason—"especially when it's time for Jason to have a bath. If Jason reacts against going into the bath, Zak says: 'Well perhaps the water's too wet!'" said Ringo this week. Even Beatle babies, you see, have Beatle humour...



● ZAK: joker!

## SCENE



● NANCY: competition

**FIRST** play Adam Faith took his wife, Jackie, to see after their recent wedding was "The Flip Side," the comedy about wife-swapping, at London's Apollo Theatre!

Penny Valentine's sleeve note for "The Walker Brothers Story" album highly commended by Brian Matthew on BBC's "Newly-Pressed."

Disc reader Rachael Lambert, who won Manfred Michael d'Abo's kitten in a contest, had a request played by David Symonds on "Easy Beat" recently. Title? Manfred Mann's "Ha, Ha Said The Clown." Name of the kitten? "Coco."

Ex-pirate DJ Dave Cash drives Aston Martin.

**NANCY** Sinatra has some stunning competition for Elvis Presley's favours in their film "Speedway." It comes from five darlings named Michele, Courtney, Dana, Patti Jean and Victoria—whose ages range from 18 months to six years old!

Didn't Simon Dee go on a bit about the Brian Close controversy on "Dee Time" last week?

Liverpool impresario Bob Wooler, closely associated with the Cavern, is married to Beryl Adams, former secretary to Brian Epstein.

Cream drummer Ginger



● MITCH: engaged

Baker described as a "rock version of Buddy Rich, Art Blakey and Max Roach" by a San Francisco columnist who saw the group at the Fillmore hippy ballroom. He added: "Baker is a fantastic drummer, obviously a student of the great jazz percussionists and the first rock drummer I have heard who can take extended solos and not make them boring."

Canadian critic gives Roy Orbison's film "The Fastest Guitar Alive"—yet to be seen in Britain—a terrible slamming. Quoted in Roy's fan magazine the reviewer says: "He speaks in a drawl so slow that he couldn't be the fastest thing anywhere!"

On new Bobby Darin LP—beautiful version of Lovin' Spoonful's "Darlin' Be Home Soon."

**AMEN** Corner were looking for a "grotesque face" to go with their indigestion tablet advert... Barry Fantoni got the job!

Who'll keep John's Children warm in winter?

Quote from Keith West: "Beach Boys' 'Heroes And Villains' is a bit of a disappointment. They haven't used enough instrumental sound."

Paul Jones' good friend, Ram John Holder, has recorded his own composition, "My Friend Jones"—released tomorrow (Friday).

**WHEN** will Michael d'Abo overcome his camera shyness?

"Top Of The Pops" floor manager John Hughes has thoughts of making a recording debut with vocal version of "Portugese Washerwoman!"

London's Marquee Club must surely be the hottest place on earth!

Nashville Teens still receiving 150 fan letters a week—from Hungary.

Reader's question of the week: "Are John and Scott Walker ticklish?"

**F**OR being a good guy, Carl Wayne wins the D.D.M. (Disc Distinction Medal). Others already decorated: Engelbert, Mick Wilsher and Lionel Morton.

Engelbert has treated himself to a £2,200 420 G Jag, but still lives in his council flat in Hammersmith and has no immediate plans to move.

Radio London's Ian Damon currently announcing for ATV's weekend programmes.

Never mind Carl Wayne, how are things between Jonathan King and TV pop producer Mike Mansfield?

David Garrick spreading dreadful and untrue stories in Germany about Neil Christian's cost of keeping a good head of hair.

**POP'S** becoming quite a playground—Anita Harris follow-up single, "Playground," is completely different from "Just Loving You"



● ALAN: "digging"

and likely to establish her as a chart regular; Monkee Davy did much to encourage new British group Playground who disc-debut shortly.

Move's Carl Wayne and Trevor Burton were stopped and searched when they drove down the M1 for a Disc interview on Friday. Findings negative.

Denny Cordell holidaying in Brazil.

Dead Sea Fruit may be dead here—but their EP "Put Another Record On" currently chart-topping in France.

One of P. J. Proby's greatest fans—Carl Wayne... who obviously has taste.

Gordon Mills the pop manager of the moment... first it's Tom Jones and now Engelbert has overtaken him.

**U**NDER consideration: Paul and Barry Ryan singing with mother, Marion Ryan, is special Christmas TV spot.

Coloured duo Root and Jenny Jackson knocking them out in Manchester and other Northern cities.

Seen digging new 'in' group Fairport Convention at London's Speakeasy Club: Alan Price, Mitch Mitchell, Jeff Beck, Keith West and Jimi Hendrix, who was moved to sit in with the group on a couple of numbers.

Gary Walker's beard off, sideburns off, and hair shorter than ever before!

"Top Of The Pops" studios alive with buzz of conversation after reading Disc's article last week!

**H**OLLIE Graham Nash writing songs with Gary Walker for Gary's new group.

Ex-pop singer Keith Rossiter, now agent with Starlite Artists, married ex-Miss Chatham Carol Barker on Saturday. Best man—definitely non-ex-Tremeloes manager Peter Walsh!

John Lunley Savile, nephew of Lord Savile and member of Neat Change group, in line for title when he reaches 21.

Disc reader-detectives quick to phone with news of where and when they had seen Gary Walker.

Tremeloe Alan Blakley, shortly to become proud owner of white Rover 2000.

**MANFRED** Mann looked distinctly embarrassed by his hippy make-up on "Top Of The Pops"—and Michael d'Abo spent every spare minute in a dark corner with "The Times."

A northern friend tells us the hippiest scene north of Edinburgh is still Jimmy Shand!

Judging from Disc's post-bag, America's Byrds still very popular here.

Burning question of the hour—why isn't "Everlasting Love," by Robert Knight a big hit?

Two loyal Tremeloes fans (pictured in last week's Disc with Alan Blakley) waited outside "Top Of The Pops" studios for ten hours last week to catch a glimpse of their idols.

**D**ISC'S John Lennon quotes from last week liberally used by several national papers.

Jimmy Savile spellbound by "TOTP" film of Keith West and the Corona Kids. Keith assures us Corona Kids are NOT featured on forthcoming Tomorrow single!

Pink Floyd publicist, Tony Brainsby, confesses he hasn't yet met the group.

Skip Bifferty's Colin Gibson has hobby—decorating telephones in psychedelic

patterns.

Disc reporter David Hughes has said for over a year that Keith Skues would be very big one day... now he's taking over "Saturday Club" from Brian Matthew.

**TEN** Years After group—of Windsor Jazz Festival fame—makes its disc debut with an LP on October 13. First single later.

Amen Corner organist Blue Weaver went all the way home to Wales to see his family only to find his house locked up. Neighbours told him his parents had gone to London—to see him! They finally met up around 10 p.m. the same night.

John Hewlett, of John's Children, has been bequeathed a miniature zoo by an aged aunt. A llama, six rabbits, a wallaby, two monkeys, a pony and half-a-dozen assorted snakes. Now the group hopes to turn land at the rear of its "John's Children" club at Leatherhead into a menagerie.

Barry Fantoni has been commissioned to paint the Marmalade's drum kit.

Congratulations to Jimi Hendrix drummer Mitch Mitchell on his engagement to former Hanwell Carnival Queen, 17-year-old Carolyn Kinsey.

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**TOM JONES**  
on winning a  
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with  
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in love again



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# DISC TOP 30

## ROY ORBISON'S GREATEST HITS

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## CHART TOPPER



## HIT TALK

by **JIMI  
HENDRIX**



### Beach Boys: psychedelic barber's shop quartet!

ENGELBERT is a nice-looking cat with a nice voice that's good to listen to. I'd rather hear Hank Snow or Hank Williams singing these sort of songs. I like Engelbert's ballads but would prefer more original stuff.

I've just heard Tom Jones' one for the first time since I got back from the States. He has an excellent voice, too. Song itself doesn't knock me out—but it's the way he puts it over that makes the whole thing.

Alan Price? Yeh! The chart needs a song like this to get things going. People are too serious and

this is a nice contrast. Music on it is outasight!

Stevie Wonder's hit is one of the best records ever to come out of Motown. He's singing so much better, too. The voice and bass are the two best things on this disc.

Tremeloes aren't particularly my bag. But they sound very good. The harmony's the thing. I suppose it must be groovy for a lot of people, though.

I've only heard the Stones' "We Love You"—not "Dandelion" yet. Production-wise "We Love You" is very complex—more so than their other hits. I

feel. This record only really moves me towards the end. I wouldn't say it was Beatles-influenced at all.

Don't particularly like the Beach Boys. Makes me think of a psychedelic barber's shop quartet!

Wow! Vanilla Fudge knocks me out. I've bought this record at least three times. People keep stealing it from me—that's why. Wait till you hear their LP, too.

**NEXT WEEK:  
DUBLINER  
RONNIE DREW**

- 1 (1) ● THE LAST WALTZ  
Engelbert Humperdinck, Decca
- 2 (3) ● I'LL NEVER FALL IN LOVE AGAIN  
Tom Jones, Decca
- 3 (2) ● SAN FRANCISCO.....Scott McKenzie, CBS
- 4 (9) ▲ EXCERPT FROM A TEENAGE OPERA  
Keith West, Parlophone
- 5 (6) EVEN THE BAD TIMES ARE GOOD  
Tremeloes, CBS
- 6 (4) THE HOUSE THAT JACK BUILT Alan Price  
Decca
- 7 (8) WE LOVE YOU/DANDELION  
Rolling Stones, Decca
- 8 (5) I WAS MADE TO LOVE HER.....Stevie Wonder,  
Tamla Motown
- 9 (7) ● JUST LOVING YOU.....Anita Harris, CBS
- 10 (11) PLEASANT VALLEY SUNDAY...Monkees, RCA

### NEXT 20: INTRODUCING THE DUBLINERS

- 11 (15) HEROES AND VILLAINS.....Beach Boys, Capitol
- 12 (14) ITCHYCOO PARK.....Small Faces, Immediate
- 13 (10) ● ALL YOU NEED IS LOVE.....Beatles, Parlophone
- 14 (20) ▲ LET'S GO TO SAN FRANCISCO.....Flowerpot Men, Deram
- 15 (18) THE DAY I MET MARIE.....Cliff Richard, Columbia
- 16 (13) DEATH OF A CLOWN.....Dave Davies, Pye
- 17 (16) GIN HOUSE.....Amen Corner, Deram
- 18 (12) UP UP AND AWAY.....Johnny Mann Singers, Liberty
- 19 (17) CREEQUE ALLEY.....Mamas and Papas, RCA Victor
- 20 (29) ▲ REFLECTIONS.....Diana Ross and the Supremes, Tamla Motown
- 21 (23) BURNING OF THE MIDNIGHT LAMP.....Jimi Hendrix, Track
- 22 (25) YOU KEEP ME HANGING ON.....Vanilla Fudge, Atlantic
- 23 (30) ▲ THERE MUST BE A WAY.....Frankie Vaughan, Columbia
- 24 (19) IT MUST BE HIM.....Vikki Carr, Liberty
- 25 (22) YOU ONLY LIVE TWICE/JACKSON.....Nancy Sinatra, Reprise
- 26 (24) A BAD NIGHT.....Cat Stevens, Deram
- 27 (21) ● THERE GOES MY EVERYTHING.....Engelbert Humperdinck, Decca
- 28 (—) BLACK VELVET BAND.....Dubliners, Major Minor
- 29 (28) 007.....Desmond Dekker, Pyramid
- 30 (26) TRAMP.....Otis Redding and Carla Thomas, Stax

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

### Top Ten LPs

- 1 (1) SGT. PEPPER'S LONELY HEARTS CLUB BAND  
Beatles, Parlophone
- 2 (2) SOUND OF MUSIC  
Soundtrack, RCA Victor
- 3 (3) THE MONKEES HEADQUARTERS  
Monkees, RCA Victor
- 4 (5) PIPER AT THE GATES OF DAWN  
Pink Floyd, Columbia
- 5 (6) BEST OF THE BEACH BOYS  
Beach Boys, Capitol
- 6 (4) ARE YOU EXPERIENCED?  
Jimi Hendrix, Track
- 7 (10) DR. ZHIVAGO  
Soundtrack, MGM
- 8 (7) JIGSAW  
Shadows, Columbia
- 9 (8) TOM JONES LIVE AT TALK OF THE TOWN  
Tom Jones, Decca
- 10 (9) FIDDLER ON THE ROOF London Cast, CBS

### AMERICAN TOP TWENTY

- 1 (1) ODE TO BILLY JOE.....Bobbie Gentry, Capitol
- 2 (3) REFLECTIONS.....Diana Ross and the Supremes, Motown
- 3 (6) COME BACK WHEN YOU GROW UP  
Bobby Vee and the Strangers, Liberty
- 4 (5) BABY I LOVE YOU.....Aretha Franklin, Atlantic
- 5 (15) THE LETTER.....Box Tops, Mala
- 6 (2) ALL YOU NEED IS LOVE.....Beatles, Capitol
- 7 (9) YOU'RE MY EVERYTHING.....Temptations, Gordy
- 8 (4) LIGHT MY FIRE.....Doors, Elektra
- 9 (14) APPLES, PEACHES, PUMPKIN PIE  
Jay and the Techniques, Smash
- 10 (25) SAN FRANCISCAN NIGHTS  
Eric Burdon and the Animals, MGM
- 11 (7) COLD SWEAT...James Brown and the Famous Flames, King
- 12 (11) WORDS.....Monkees, Colgems
- 13 (8) PLEASANT VALLEY SUNDAY.....Monkees, Colgems
- 14 (22) BROWN-EYED GIRL.....Van Morrison, Bang
- 15 (13) THANK THE LORD FOR THE NIGHT TIME  
Neil Diamond, Bang
- 16 (28) YOU KNOW WHAT I MEAN.....Turtles, White Whale
- 17 (24) THERE IS A MOUNTAIN.....Donovan, Epic
- 18 (19) FUNKY BROADWAY.....Wilson Pickett, Atlantic
- 19 (27) (Your Love Keeps Lifting Me) HIGHER & HIGHER  
Jackie Wilson, Brunswick
- 20 (20) (I Wanna) TESTIFY.....Parliaments, Revilot



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# FIRST with the hot news every week: DISC

## Dave Dee to buy plane for dates

DAVE Dee has won his pilot's licence and is now qualified to fly single-engine aircraft. So the boys are to go ahead with their plan to buy a plane in which Dave can take them to dates.

"Only problem is Dozy," says a group spokesman. "The boys even have to carry him into an airliner. So what he'll be like in a smaller plane with Dave at the controls we hate to think!"

The group's new single "Zabadak!" is released on September 29.

This month Fontana release a "Golden Hits" LP featuring all their smashes and around Christmas an EP of bawdy ballads and another LP—of completely original songs—are due.



Elvis: rodeo champ

## Elvis' ninth film

ELVIS Presley's next movie for MGM—his ninth—will be "Stay Away, Joe," a rugged comedy set in the American West in which he plays an Indian rodeo champion.

Unlike his previous films, Elvis will sing only two or three songs.

BEATLES make a surprise four-day mini tour next week—by coach taking them around south-west England for shooting of their hour-long colour TV spectacular, now titled "Magical Mystery Tour."

Consequently, they have postponed plans to visit India within the next fortnight. They will now fly out in October, combining a holiday with a period of meditation study under Maharishi Yogi, and returning shortly before Christmas.

• **THEME SONG** for "Magical Mystery Tour" has already been written by John and Paul and they will be writing and recording at least four other new

# BEATLES PLAN MINI TOUR!

compositions. In addition, they will compose the soundtrack score for the show.

So far it is undecided how this new material will be released on record. A possibility is several singles and/or an EP—rather than a full-length album.

• One major guest attraction will definitely appear in the spectacular with the Beatles—but no name has yet been announced.

In the draft script finalised by John, Paul, George and Ringo within the last few days allowance has also been made for guest spots by several NON-POP acts.

The colour production will be made available to TV channels on a world-wide basis and the group is anxious that British screening should coincide with the Christmas period.

• All the exterior location filming will be completed next week with the Beatles selecting suitable spots for shooting at random during daily journeys. Afterwards, between one and two weeks of studio filming is involved.

• The boys' earlier plans to create a TV spectacular around their "Sgt. Pepper" album were cancelled when the group accepted the invitation to represent Britain in the global TV programme "Our World" in June. "Magical Mystery Tour" is a replacement—but there is a possibility that some of the "Sgt. Pepper" recordings may be used in it.

## Easybeats back

EASYBEATS return from their American tour with Gene Pitney this week and start promotion for their new single—written by group members Harry Vanda and George Young—titled "Falling Off The Edge Of The World," set for release in late October. The single was recorded while the group was in the U.S.

# DISC

and Music Echo

161 Fleet St., London, EC4

Phone: FLEET ST. 5011

Editor:

RAY COLEMAN

Deputy Editor:

LAURIE HENSHAW

News Editor:

MIKE LEDGERWOOD

Editorial:

PENNY VALENTINE

BOB FARMER

JONATHAN KING

DAVID HUGHES

HUGH NOLAN

Photographer:

PETER STUART

In America:

DEREK TAYLOR

Suite 805, 9000 Sunset

Boulevard, Los Angeles,

California 90069, USA

Phone: Los Angeles

6565463

NANCY LEWIS

Apartment 5N,

888 8th Avenue,

New York, NY 10019

Advertisement Manager:

ALAN DONALDSON

# Countdown

## THURSDAY

DEE TIME (BBC TV) —

Graham Stark, Arthur Mul-lard, Georgie Fame, Herd.

LULU—Piccadilly Club, Glas-

gow.

ALAN PRICE — Marimba,

Middlesbrough and Tito's,

Stockton.

FRIDAY

ENGELBERT HUMPER-

DINCK—Coventry Theatre.

JOHN WALKER — Central

Pier, Morecambe.

TREMELOES, TEMPTATIONS

—Top Rank, Doncaster.

JOE LOSS POP SHOW (BBC

Light)—Spectrum.

SATURDAY

TREMELOES — Upper Cut,

Forest Gate, London.

ENGELBERT HUMPER-

DINCK—Coventry Theatre.

JUKE BOX JURY (BBC TV)

—P. J. Proby, Pete Murray,

Yolande Bavan, Jennifer

Lewis.

TOMORROW (with Keith West)

Chelmsford Corn Exchange.

SUNDAY

JOHN WALKER—La Bamba,

Newcastle and Tito's, New-

castle.

ENGELBERT HUMPER-

DINCK—ABC, Gt. Yarmouth.

SCOTT WALKER — ABC,

Blackpool.

ERIC BURDON and THE ANI-

MALS, DENNY LAINE'S

ELECTRIC STRING BAND,

DANTALIAN'S CHARIOT,

SAM and BILL — Saville

Theatre, Shaftesbury Avenue,

London.

## MONDAY

LULU — Casino, Bolton and

Wigan.

ENGELBERT HUMPER-

DINCK—Colston Hall, Bristol.

TUESDAY

AMEN CORNER — Mister

Smiths, Manchester.

DEE TIME (BBC TV)—Ken-

neth More, Manfred Mann,

Malcolm Roberts, Truly Smith.

WEDNESDAY

MOVE — Locarno, Stevenage.

ALAN PRICE—La Dolce Vita,

Newcastle and Club Latino,

South Shields.

PARADE OF THE POPS (BBC

Light)—Kenny Lynch, Vince

Hill.

## CLIVE EPSTEIN TAKES OVER

CLIVE EPSTEIN, 31-year-old brother of Brian, was last Tuesday unanimously elected by the directors of NEMS Enterprises as chairman in succession to Mr. Epstein. Robert Stigwood is managing director, while Vic Lewis and the other directors continue as formerly.

Robert Stigwood is personal manager of Bee Gees, Cream and Oscar. Vic Lewis brought the Monkees to Britain.

The Company will continue its activities in the manner previously planned by the board under the chairmanship of Brian Epstein. There is no question of a replacement for Brian Epstein as personal manager of the Beatles.

The funeral of Brian Epstein took place on Wednesday of last week at Long Lane Cemetery, Liverpool. A memorial service will take place in London at a date to be announced.

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MIKE MARGOLIS AND BRIAN LANE.



# Jacobs, Savile: Radio 1 'brush-off'

NO. 1 DEEJAY Jimmy Savile and "Juke Box Jury's" David Jacobs have been left out in the cold by the BBC's Radio 1 chief Robin Scott. Both have been bypassed for the new pop station in favour of a flood of 15 former pirate deejays, with options on several other ex-pirates.

IN: Tony Blackburn, Pete Brady, Dave Cash (all ex-London), Simon Dee (Caroline), Chris Denning, Pete Drummond, Kenny Everett (London), Stuart Henry (Scotland), Duncan Johnson, Mike Lennox, Johnny Moran (London), Mike Raven (390), Emperor Rosko (Caroline), Keith Skues, Ed Stewart (London).

Also IN: Barry Alldis, Alan Freeman, Keith Fordyce, Tony Hall, Bob Holness, Jack Jackson, Ray Moore, Pete Murray, Pete Myers, Denny Piercy, David Rider, David Symonds, Terry Wogan, Jimmy Young.

Pete Drummond will be joined on his three-hour Sunday afternoon show by either Mike Ahern (Caroline), John Peel (London) or Tommy Vance (London).

The axing of Jacobs and Savile: Robin Scott told a packed press conference in Broadcasting House on Monday: "David Jacobs will be getting a spot on Radio 2 (the Light Programme format station), but Jimmy Savile did not fit into our Radio 1 format. He is not a three-hours-every-day man. Maybe something will turn up for him later."

## PLUM SHOW

Boy who's picked the plum show is Tony Blackburn. He'll be on the air with a breakfast records-only show from Mondays to Saturdays. "The BBC are being very co-operative to us. Radio Caroline? We welcome any competition," said Blackburn.

Emperor Rosko, the most outlandish deejay in the list: "This is a great step forward by the BBC. It's taken lots of guts and determination to put this through."

Mike Lennox: "It should be a very successful substitute for the pirates provided people will give it time to work out and sort out its problems."

Window banners, posters, car stickers and coloured badges are part of the Radio 1 promotion campaign to launch the station which starts on September 30.

## Under-16 Beatle fans beat HUMPERDINCK TO HOLLYWOOD

Chart-topping Engelbert Humperdinck is off to Hollywood next year to star in his first film.

His manager, Gordon Mills, and agent, Colin Berlin, returned on Monday from a Stateside trip to negotiate the Hollywood deal.

Also arranged: a big cabaret tour of the States for Tom Jones early next year.

Engel, who had already received several American film offers, has also been voted No 1 international star and awarded the Bronze Lion award in a German TV vote. Only other British star to have previously won the award was Petula Clark. Engel will collect his trophy at a special TV spectacular in Germany on October 7.

Meanwhile, Engel's six-week ITV series is set to start Friday, November 3.

## CAT: BIG PLANS FOR EUROPE

CAT Stevens launches a mammoth promotional campaign in Europe next spring. Plans include a possible three-week season at the famous Olympia Theatre, Paris.

He appears in cabaret for three days in Madrid during the Spanish Film Festival on January 14 and then kicks off a two-week whistle-stop tour of six

countries on March 24. Cat does TV and cabaret dates in Germany, Paris, Stockholm, Oslo, Brussels and Amsterdam.

A new single and LP will be released in all these countries to tie in with his visit.

Cat's new British single—due for release next month—will be recorded in French, German and Italian for simultaneous release abroad.

## Hendrix: third Saville spot

JIMI HENDRIX makes his third appearance at London's Saville Theatre for another Sunday concert on October 8. Crazy World of Arthur Brown, John's Children and Cryin' Shames complete the bill.

This Sunday, when Eric Burdon and the Animals top at the Saville, Dave Cash takes over as compere. John Mayall's Bluesbreakers appear on September 17 and Traffic make their first British appearance when they top the September 24 Saville bill.

NEMS Enterprises point out that although the second half of last week's Hendrix show was cancelled as a mark of respect to Brian Epstein, who had died earlier in the day, the "Sundays At The Saville" season itself is continuing as normal.

## HERMAN RETURNS

HERMAN's Hermits return from their mammoth States tour with the Who on September 10 and go straight into the studios to finish soundtrack music for their film "Mrs Brown You've Got A Lovely Daughter."

## STEVIE WONDER: SAVILLE DATE OFF

PLANS for chart-stormer Stevie Wonder, who arrives in Britain next month for a series of one-nighters, to appear at London's Saville theatre have fallen through.

Dates so far arranged are: Dunstable California Ballroom (October 6), London Upper Cut (7), Sheffield Mojo (8), Stevenage Locarno (11), Streatham Locarno (12), Newcastle City Hall (13), Nelson Imperial (14), Blackpool Locarno (16), Southampton Top Rank (18), Bristol Locarno (19), Tottenham Royal (20), Boston Gliderdrome (21), and Manchester Belle Vue (22).

## LULU: 'TALK OF THE TOWN' SEASON

LULU has landed one of the most important cabaret bookings of her career. Early next year she opens a two-week season at London's famous "Talk Of The Town" night spot—following in the footsteps of such established stars as Eartha Kitt, Lena Horne and Sammy Davis Jr.

Lulu will not now be able to attend the London premiere of her first film "To Sir, With Love" at the Astoria, Charing Cross Road, tonight (Thursday) — but her parents will fly down from Glasgow especially for the opening night.

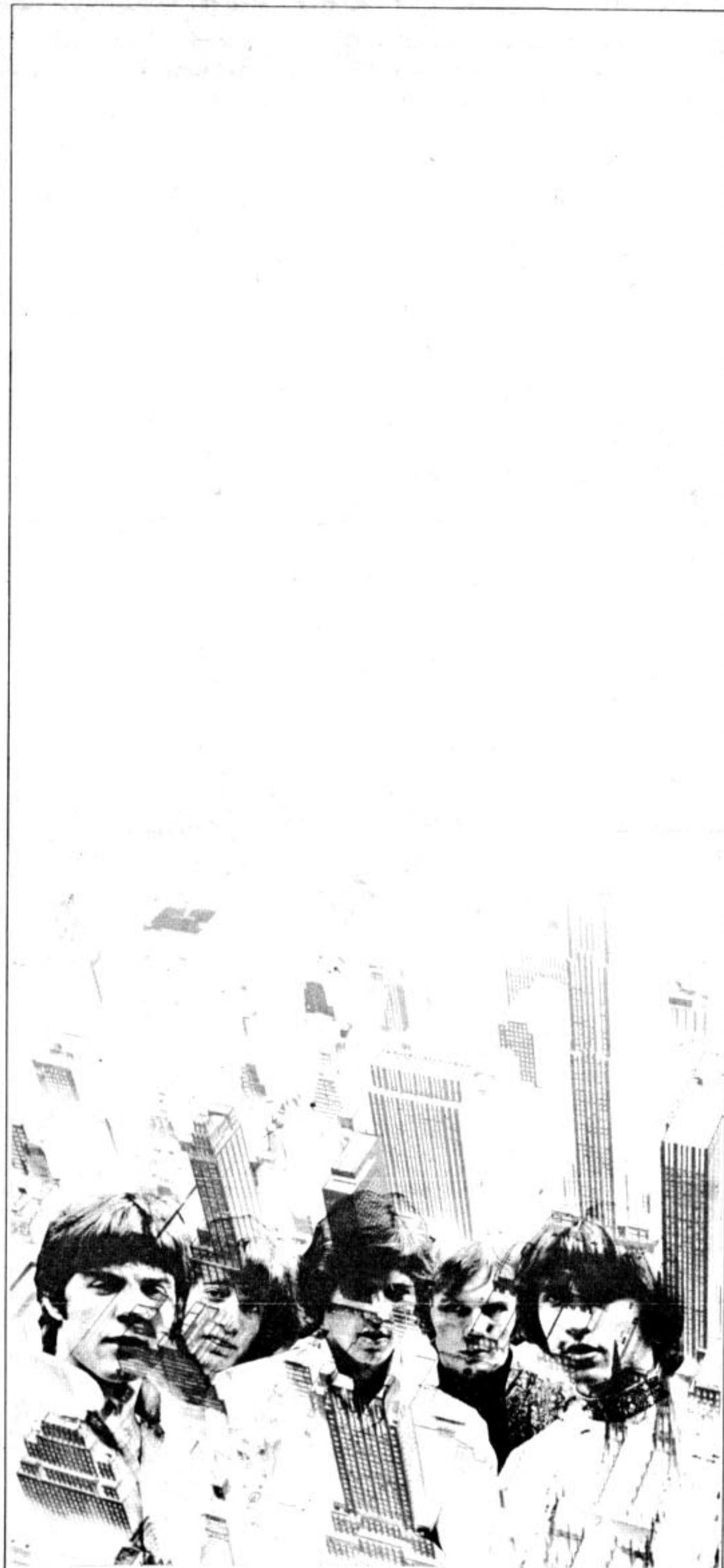
"Lulu's terribly upset about it all," manager Marian Massey told Disc. "But her cabaret appearance at the Piccadilly club in Glasgow that night is booked solid and they just can't release her."

In America, "To Sir, With Love" is breaking all box office

records for Columbia. Lulu's recording of the title track—which was released as a single three weeks ago—is selling over 25,000 copies a day. It is the 'B'-side of "Let's Pretend"—her last single here.

DUBLINERS, back in the chart this week at 28 with "Black Velvet Band," are currently holidaying at their Dublin homes.

Group returns to Britain early next month and first date is at London's Royal Albert Hall on October 6.



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**GOLDEN GUINEA ALBUMS**  
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Patterns In Brass  
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Streets Ahead!  
GGL 0395 (M) GSGL 10395 (S)
- GOLDEN GUINEA POPULAR SERIES**
- JIM MACLEOD & HIS BAND**  
More Sounds Of Scotland  
GGL 0397 (M)
  - JOHN HANSON**  
The Student Prince/  
Vagabond King  
GGL 0399 (M)
  - COLIN STUART**  
The Voice Of Scotland  
GGL 0400 (M)
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MAL 712 (M)

# FIRST with the news: DISC

## WINWOOD's Traffic plans TWO autumn tours!

TRAFFIC, Stevie Winwood's new group, which has yet to make its public debut, will probably do two tours within six weeks this autumn!

In addition to the Young Rascals - Vanilla Fudge - Tomorrow tour, which kicks off at London's Finsbury Park Astoria on October 4, the group has been approached to tour again from October 28 with a package starring Tremeloes, Who, and Marmalade.

Venues are not yet available, but the tour will probably go on the Granada cinema circuit

for two weeks.

This now dispels news of the Tremeloes touring with Paul Jones.

Said a spokesman for Traffic on Tuesday: "It's true we've been approached for a second tour, with the Tremeloes, but nothing has been decided yet. However, we are definitely considering the offer."

• Tracks on the debut album from Vanilla Fudge to be released next month include versions of "Ticket To Ride," "People Get Ready," "Bang Bang," "Take Me For A Little While," "Eleanor Rigby," "She's Not There" and "You Keep Me Hanging On."

## OLD JIMI HENDRIX SINGLE ISSUED

TRACK have issued a single by Jimi Hendrix and Curtis Knight less than a month after forcing Decca to withdraw release of the same disc.

Titled "How Would You Feel", the track was recorded by Jimi long before he met the Experience, and has been issued by Track for "historical interest".

Both sides will probably also be included on a forthcoming EP entitled "Jimi Hendrix Old And New".

## Another film for Anita

BUSY Anita Harris, who stars with Dudley Moore in this Sunday's "Bruce Forsyth Show," starts shooting another "Carry On" film on Monday. Titled "Follow That Doctor," Anita plays a "scatty nurse," with Jim Dale co-starring.

Anita recently finished filming "Follow That Camel!" in which she played opposite Phil Silvers.

Her current "Way Out In Piccadilly" show, with Frankie Howerd at London's Prince of Wales Theatre, ends on September 23—a day before release of her next single "Playground."

## BEATLES GOLD RUSH

BEATLES this week notched up yet another triumph when it was announced that they had beaten Elvis Presley in the race for Gold Discs in America.

According to the Record Industry Association of America, for the period from 1958-66 the Beatles have won 21 Gold Discs, for records selling over one million copies, followed by Elvis and Mitch Miller with 11, and Beach Boys and Frank Sinatra with nine.

HOLLIES' new single—"King Midas In Reverse"—will be released on September 22. Flip is "Everything Is Sunshine" and both tracks were penned by the group.

## BURDON TO WED

ERIC BURDON, leader of the Animals, will wed 20-year-old model Angela King at London's Caxton Hall, Westminster, register office at 10.30 a.m. today (Thursday).

## Sandie Shah!

SANDIE SHAW has received a special request from the Shah of Iran to spend four days in his palace in October doing cabaret for his guests.

Sandie has also signed a three-year contract with one of Britain's leading dress manufacturers to design a whole range of "Sandie Shaw" dresses. A special £10,000 showroom has been built in London to house the new designs to be sold all over the world.

## TOP OF THE POPS

SAMANTHA Juste, who has been ill since returning from her trip to the States, makes a return appearance on next week's "Top Of The Pops." Tonight's (Thursday) show features Move, Flowerpot Men, Cliff Richard, Small Faces, Engelbert Humperdinck, Tom Jones, Spectrum and Jimi Hendrix.

## Vaudeville off

NEW VAUDEVILLE Band, currently appearing in America, have postponed plans to tour there with Louis Armstrong because the jazz king is ill. Fresh tour is planned for next June.



• Really top of the "Pops"—that's BBC TV producer Johnnie Stewart this week after the wedding of his daughter, Judy, last Saturday to advertising executive Christopher Ward.

Star guest at the ceremony in Hampstead, London, was former "Top Of The Pops" compere David Jacobs, a long-standing friend of the Stewart family.

It was something of a "double" celebration for lovely 20-year-old Miss Stewart—it was also Christopher's 28th birthday.

A friend of the family who was the other side of the camera which took this photo — "TOTP" photographer, Harry Goodwin.

## ARETHA, SUPREMES, GLADYS WIN TOP U.S AWARDS

ARETHA Franklin has scooped three of the top awards from NARA—America's National Association of Radio and TV Announcers—this year.

Categories she won are: Top Record Of The Year—"Respect"; Top LP—"I Never Loved A Man The Way I Loved You" and Top Female Vocalist.

Sam and Dave were voted Top gained Top Instrumental Record rating with "Hip Hug-Her."

Supremes are the Top Female Group and the Temptations, Top Male. James Brown was Male Vocalist Of The Year. And Duo and Booker T and the MGs

Gladys Knight and the Pips—Mixed Group.

Nancy Wilson and Nina Simone tied for the top female jazz singer category. Lou Rawls took the male award.

## MOVE IN COURT

MOVE, sued for alleged libel by the Prime Minister, Harold Wilson, last Friday, were due to appear in Court yesterday (Wednesday).

Mr. Wilson was granted an injunction preventing the Move from distributing further copies of a postcard which showed the Prime Minister sitting nude on a bed.

## Desmond Dekker follow-up

DESMOND Dekker's follow-up to "007" has now been fixed and will be released by Pyramid at the beginning of October.

Titled "Sabotage", the record again features Desmond with the Aces, and was recorded by Doctor Bird Records director Graham Goodall during a recent visit to Jamaica.

Pyramid releases its first LP at the end of the month, called "007 (Shanty Town)" and features 12 original tracks by Desmond Dekker and the Aces.

"Unity" the song that won Desmond second place in the recent Jamaican Independence Day Song Contest, is released next Monday by Pyramid, but will not be promoted as a follow-up disc.

## FAME on stage

## Georgie needs some spice!

GEORGIE FAME is a great singer. Of that there can be little doubt. If one must fault his fine "marriage" of jazz and pop when fronting the swinging Harry South Band it can only be with his choice of material.

As much as I admire his talent, I'm growing decidedly weary of his repetition. "Bluesology," "Down For The Count" and "Dawn Yawn" are very good and admirably presented every time but they're making me YAWN now! Own up, Georgie, isn't it time to break a bit of new ground on the jazz standard scene?

## 'Too rigid formula'

At London's Saville last Sunday he stuck all-too-rigidly to the familiar song formula he's used so often in concert. I dig "Funny How Time Slips Away" like mad; even get misty-eyed over "Lil Darling" and "It's Love That Makes The Petals Fall" — but yearn avidly for the variety which would add spice to life with Georgie.

—MIKE LEDGERWOOD.

## Otis-Carla disc

OTIS Redding-Carla Thomas follow-up to "Tramp" is a revival of "Knock On Wood" due out here on September 22. Otis also has a solo single — "Glory Of Love"—released tomorrow (Friday).

## Film offers for Keith's 'Opera'

MGM HAVE made an offer for the film rights of Keith West's "Teenage Opera", several other film companies are showing keen interest and Keith is taking the complete month of November off to finish the opera and work out choreography for the film.

Keith will work in liaison with whichever film company is given the film rights.

Despite the time he is taking off from work with his group, Tomorrow, Keith's management continue to insist: "There will be no split."

Keith, however, is also going

to America for two weeks at the end of Tomorrow's tour with the Young Rascals - Traffic-Vanilla Fudge package to promote "Excerpt."

Other Tomorrow dates: German TV (September 26), Dutch TV 28-29 and Saville Theatre (October 1).



# BRIAN: IN MEMORIAM . . .

The man who launched the Beatles died last week. Following John and Ringo's touching tributes in Disc, more messages of sympathy continue to pour in . . .



## Derek Taylor

— Disc Hollywood writer, was Beatles press officer before leaving for America to work with the Beach Boys, Byrds and other top groups. He worked closely with Brian Epstein.

IVOR DAVIS, "Daily Express" reporter in Los Angeles was first to phone. "Well, er, I don't know whether you've heard anything from London, the news . . . you know, have you?"

"What is it Ivor? Come on."

"Well, Brian Epstein's dead." Oh Jesus. How?

Ivor said he didn't have any details for me, but he, well he, well . . . "You want a quote, Ivor? Naturally I'm shocked. I'm shattered. I'm stunned. It is a terrible blow. This is an irreplaceable loss. This is awful news. I am too upset now to speak."

Those are the quotes you read in newspapers, and those are what are sometimes—though rarely—said. But those aren't what you feel. What you feel is "No, it isn't true. It isn't. I'm alive." Then the comedown and you know he's not alive.

### Easy to love

I told Ivor I hadn't much to say except that we loved Brian.

He didn't want to press anything but he needed more and I knew it. "Can you, er, expand it?" "Yes," I said. "He was easy to love, but he wasn't easy to understand. I don't know anyone who understood him except the Beatles, who understand everything."

The next call was from Jack Beverly, a man I'd known long ago when we were both on the News Chronicle.

He said there was a rumour for some time that the Beatles had secretly been approaching me to return from Los Angeles to London to take over the

managership instead of Brian. "Well," I said, "it's just not true. It's an awful rumour. The Beatles would never have left Brian. They were five. There was no one else for that situation. There was only ever one Beatles manager, and there never will be another because he died tonight."

I explained we'd all decided that Joan and I and the children may well go back to England to join the Beatles' "tribe."

I said that they had people around them with roles and my role was that I was a jolly man and another role was for an inventor and they had a man for that role and so on and so on. But any decision between me and them always included Brian. Oh no. Kill the rumour about secret approaches. Kill it.

A local hippie named John knocked at the door and said he'd heard the news on the car radio and wondered whether I'd heard. "Yes, John." He came in for a cup of tea and told us what he'd been up to the night before and other matters to which we found it difficult to relate.

I called Brian's house (using the brief note he'd mailed in July—"I'm afraid I've had to change my number again. My new one is . . ."). Joanne, his secretary, answered. But she said she was shattered, which I could believe, and Peter Brown, Brian's old Liverpool friend and assistant, came on the line.

I said I didn't know what to say except that we were here and we wanted them to know that.

How was Brian's mother, widowed only a month ago? Peter said he was going off then to meet her off the train from Liverpool. He was terrified of the duty. "Where are the lads?" I asked. Peter said they were in Wales and he'd ordered them back to their homes because they were vulnerable up there. Brian's street was packed with

Press, he said, and I could imagine how it would be.

I was glad it wasn't me there now, smoking cigarettes and waiting and switching from watching the front door to phoning the news desk to snatching a quick fifteen minutes in the pub to searching for change for the kiosk.

### Radio reports

The radio, every station around the dial, was giving the news hourly. "Brian Epstein (said as 'Epsteen'—a mispronunciation he always drolly deplored) the man who master-minded the Beatles to top the pop charts . . . dead at 32 in his London home . . ."

Death is too often a cause for subjective exercises—too often an excuse to play the Bereavement Game. The helplessness is something else for the kiss of life is too late. But we wonder did we apply it often enough in life?

The Beatles did. The interchange of love and shared responsibility was constant and powerful. Brian knew he would be Beatles manager till he died, but he couldn't know how long that could be. They were increasingly energetic in helping him towards greater happiness, towards a less complicated relationship with himself. For having within themselves found a collective strength greater than any other I have ever known, they felt able to devote what they had found to what John once termed: "Getting Brian O.K."

This is not to be nostalgic—though recollections of happy times were one of Brian's self-indulgences—but rather a reflective chronicling of a sad day in the human experience. It is strange that Brian himself will not on earth read this little narrative for in a way that had little to do with ego, he fiercely devoured the printed word as it affected him.

## DISC readers add their tributes—

MANY readers have written to add their tributes to Brian Epstein. Among them were these letters:

"In the passing of Brian Epstein a shadow of gloom has descended upon the whole world of entertainment. He will be missed by his many friends and admirers as he was so well-loved. My heart goes out to his greatest friends of all—the Beatles. We have lost

a great man at a young age." — Mrs Eileen Read, 15 Fieldmore Road, Hardway, Gosport, Hants.

"The Beatles were the greatest thing to happen to British pop music and the world, and Brian Epstein's death was the greatest loss. As a tribute to the great man, may I suggest the next Beatles' LP be titled 'We Remember Brian Epstein—The Fifth Beatle'."—Miss Doreen Hyde, 39 Baird

House, White City Estate, London W12.

"This incident came so unexpectedly that the whole pop world—not just Beatle fans—will be grieved by his death. I could go into all his great achievements, but there is no point. I will just say he was a brilliant man—too brilliant it seems—and I for one will never forget him."—Barbara Hanvey, 1 Silver Street, Kings Heath, Birmingham.



• Proud moment for Brian Epstein (third from right) when the Beatles were presented to Princess Margaret after the premiere of their second film, 'Help!'

## GENTLEMAN GENIUS

Says ex-Liverpool Cavern deejay Bob Wooler:

He was a fascinating enigma. Capricious, shy, easily embarrassed, slightly sardonic and very charming. One of his most valuable assets was his ability to make it virtually impossible to say no to his wish.

It has been said Brian Epstein would have been nothing but for the Beatles. That they were the explosion and he was merely the echo. But it was Brian who ignited the explosion and caused a supersonic pop boom that was heard around the world. I am convinced that if Brian had not happened along when he did the Beatles would have split up before the end of 1961.

To me, Brian was the gentleman genius of pop. I once said of the Beatles that I didn't think anything like them would ever happen again. That goes for Brian too.

Brian gave me my break says GERRY MARSDEN

BRIAN was not just a manager—after a while he became a close friend and an inspiration for us. We never had the feeling that he was a manager in the business sense.

If it hadn't been for Brian I would still be working on the railways or something like that. I want to show him that what he did for us was not wasted.

I am very happy that Clive Epstein has taken over from him—he is also a close friend of mine and it is wonderful to know he will be carrying on where Brian left off.



• GERRY

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# The men I love —by LULU

"I GO FOR the sort of men with very lost kind of souls; men with inhibitions... the mixed-up type, who need to be helped but doesn't want to be helped."

Smiling, Lulu firmly brushed her hair before going on stage for a live radio broadcast.

She talked very confidently about her boy-friends. Although her mother and her eight-year-old sister Edwina were also in the dressing room, Lulu had no inhibitions.

The fact that she wants to help her boy friends, even if they don't want her to, makes life a little difficult!

"Once, it all became too much, too strong—and I got out very quickly! We got too involved, so when I'd finished the job of helping him I got out fast!"

She says she first fell in love at the age of four; so, although she is only 18, she has long years of experience behind her!

"His name was Bobby. He had lots of brothers, and he was the boy I went to school with. I fell madly for him. We used to go climbing all over the dykes together. It was lovely!"

As Lulu bounded out on stage to sing her latest hit, "Let's Pretend," her mother recalled wistfully that "lovely" boys used to call at their house—but her daughter wouldn't have anything to do with them if they fell for her.

"She always wanted the ones she couldn't get," said Mrs.

*'I like boys who look like girls... I don't go for the rugged types'*

Lawrie, admitting that she was worried as a mother when Lulu started going out with boys at 14, and then moved to London as a singer at the age of 15.

"But she has always been very sensible," said Mrs. Lawrie. "And at first, she used to phone us every day."

Lulu was then and still is looked after by her manager Marian Massey, and lives with Marian's mother.

When she returned to the dressing room, Lulu pondered about whether a young girl was any more vulnerable in the world of pop music than in any other way of life.

"It depends on the girl and the kind of environment she comes from," said Lulu, agreeing that she found it easier to go out with boys working in the same business as herself.

"Other people, I think, are frightened in a way. I don't know why, but I don't really go out with people outside the business."

## Ex-boyfriend

"On the other hand, people in the business don't really like going out with a girl singer because obviously they lose some of the power of the limelight."

For three years her boyfriend was Alec Bell. He was then guitarist in her backing group, the Luvvers. They went to the same school in Glasgow, and many thought it was a childhood romance that would last.

"I thought it was the real thing at the time," Lulu admits. "But I found out that it wasn't," she said without any bitterness, recalling that at the time she thought he was "divine."

She then began to talk about men in a more general sense. "I go for men with effeminate looks, really," she laughed, apparently a little surprised at herself.

"I like boys who look like girls. I like the long hair... the thin ones who wear hipsters. Yes, I get on better with effeminate men than the rugged types. I don't go for them at all — frightened of them, I suppose."

"I don't really go for men at all — I go for 'boys.' But marriage is definitely for me," she added firmly, saying that she would be married by the time she was 25.

"I think marriage is a very nice thing, and I want to have kids while I'm still young so that I can grow up with them. I'd like three or four — two of each, perhaps. I'm not fussy."

"I've got a few husbands in mind, but no-one in particular! I think my ideal husband

would have to have something to do with this business, because I don't think I'd like to give it up. And he would have to like kids and be patient, because I'm not very patient as a person."

"If he was very poor, it would be very difficult from his point of view because no man wants to be kept by a woman all his life — but it wouldn't matter to me."

Asked what kind of men she disliked, Lulu grinned broadly and said: "I don't think I really dislike ANY men!"

## Tough guys

"But I suppose I don't like bullies, guys who act tough all the time, although I've never had much experience of them."

Although Lulu has very little free time, she does like to be taken out when she does have that rare spare evening:

"I like to go out to dinner, to a good restaurant... I like going to shows... but most other evenings I just like to go home and watch telly and relax."

"But I like to be loved. I think that is important. If a few more people loved each other, there would be fewer wars; they wouldn't want to fight... yes, I believe in God and I pray, but I don't go to church."

"Some people say that they have only found God after taking drugs; it just so happens that I cannot do without God—I've always believed."

## ★ BEHIND ONE OF THE MOST OF HOW THE MAN WE KNOW

ON February 27 this year Engelbert Humperdinck reached No. 1 with "Release Me" to complete the kind of rags-to-riches story that even the most successful dramatist would hardly dare present to the public.

It is a story of how a strikingly tall, dark and handsome young man, having seen a promising singing career shattered by serious illness, struggled along on pride and a pittance of five shillings a day to feed himself, his wife and his child, until he altered his identity, came up with a record called "Release Me" and became the darling of the nation at the age of 31.

In years to come, they'll scoff and say it was all dreamed up by an audacious publicist; but all that has happened to Hump is true. And it's time to tell his astonishing story in full.

### The beginning

It all began in 1936 when Engel arrived in the world on May 2 in Madras to find himself the ninth of 10 children born to Mervyn, who today is 74, and his wife Olive, 67.

The rest of the Engel entourage: seven sisters—Olga, Dolly, Tilly, Bubbles, Celine, Peggy and Patricia—all married; two brothers—Arthur and Irwin.

"We lived in Madras until I was 12," he recalls. "Father was a leading engineer and we lived well. I remember a large house surrounded

This is the rags-to-riches story of the man who is now at the top of the chart. Real name: Engelbert Humperdinck.

### Talking to Disc writer

by tall walls, a beautiful garden and if you ran across it you felt really tired by the time you reached the other end, there was sunshine and eight servants."

But there was poverty in the streets outside the walls. "It was noticeable, of course, but if you've been brought up with it you find it less appalling than if you're suddenly confronted with it on a visit to India."

"I remember, though, looking at it with pity. The famine, the swollen stomachs through hunger—I can see it all. But it can be as bad even in Britain if you're stubborn enough to protect your pride."

"When I was at the lowest ebb of my career I was too proud to accept any old job because I only wanted to sing. Consequently, my stomach suffered too."

Those horrific moments came later, however. For first, there was the day nothing much short of a miracle preserved Engel from an appalling death when he was only nine.

"I was playing with eight other kids and my elder brother Irwin (he was then about 10½) by a 15-foot-



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# MOST HANDSOME FACES IN POP LIES A HUMAN STORY... NOW AS HUMPERDINCK WAS SO TERRIBLY CLOSE TO DEATH

Hum-  
Release  
ags to  
seedy  
ent to

# Engelbert!

to riches story

is top of today's

e: Gerry Dorsey.

riter Bob Farmer



**TOM JONES: the same manager, Gordon Mills, groomed him and Engelbert for fame**

deep timber pond near the harbour and fell into the water. The pond was infested with jelly fish and the surface was covered with floating timber logs. I couldn't surface—I just banged my head under one of the floating logs and sank again.

"A horrible image was playing in my mind. The timber pond was connected by a bridge out into the basin and then on into the sea.

### 'This is the end'

"My lungs were bursting with the filthy water and I imagined I would drown and then filter through the basin and float out to sea and be like the poor man my father had once found, while he was on a deep-sea diving trip, drowned in the sea with his whole body covered by carnivorous fish.

"I thought 'This is the end' as my head kept hitting the underside of the logs. But miraculously, somebody was suddenly gripping my hand and hauling me out from under the logs.

"All the other eight kids had apparently run off in fear. "It was my brother. He had to be very brave to save me—he might easily have fallen in and underneath those logs himself."

Engel and Irwin, scared and shaking, hadn't the heart to

tell their parents what had happened for fear of upsetting them.

"We told them some fishermen had thrown water at us and we both got a good hiding and were put to bed. It wasn't until the following day that they found out the truth."

The story didn't end at that. "We went back to that timber pond next day and saw the remains of two sharks which had strayed into the pond from the sea and had been squashed between the logs.

"I couldn't help thinking: 'They must have been flashing about that pond while I was in the water—ugh!'"

Adds Engel: "I truly put that down as the first of my nine lives. I've lost more since, but more of that later."

With his other eight lives, however, Engel and the family moved away from Madras in 1947 and came to England. His father had retired and taken a house in Leicester.

When Engel arrived for the first time in England it was still summer.

"It all had a certain something it doesn't have now. Maybe the country was less cosmopolitan, but it was certainly like the fairy tales and Christmas cards image of England as it used to be."

Then came the first cold winter. "I suffered mercilessly from chilblains. In fact, only fairly recently have I managed to overcome this ailment."

He was now attending Dale Secondary Modern School in Leicester by day and learning to play sax and piano by night. "I was a pretty hopeless scholar—English was about my only reasonable subject."

### 'Proved a failure'

The desire to sing started, too. "My mother had a marvelous voice and I must have inherited my singing ability from her, but I'm the only member of my family who went into show business professionally. Both my brothers are in engineering, but when I left school I went through three engineering jobs and proved a failure each time."

Engel, however, had started singing in the local working men's clubs with modest success. "Turn professional, they used to say. Instead I started National Service in the Army Royal Corps of Signals."

He was drafted to Germany, rose to the rank of lance corporal. One could hardly see today's pop crowd taking to army life. Engel, however, openly revelled in it. "National Service," he says, "was a damned good idea. It taught me responsibility. "I even became a keen boxer and won several fights."

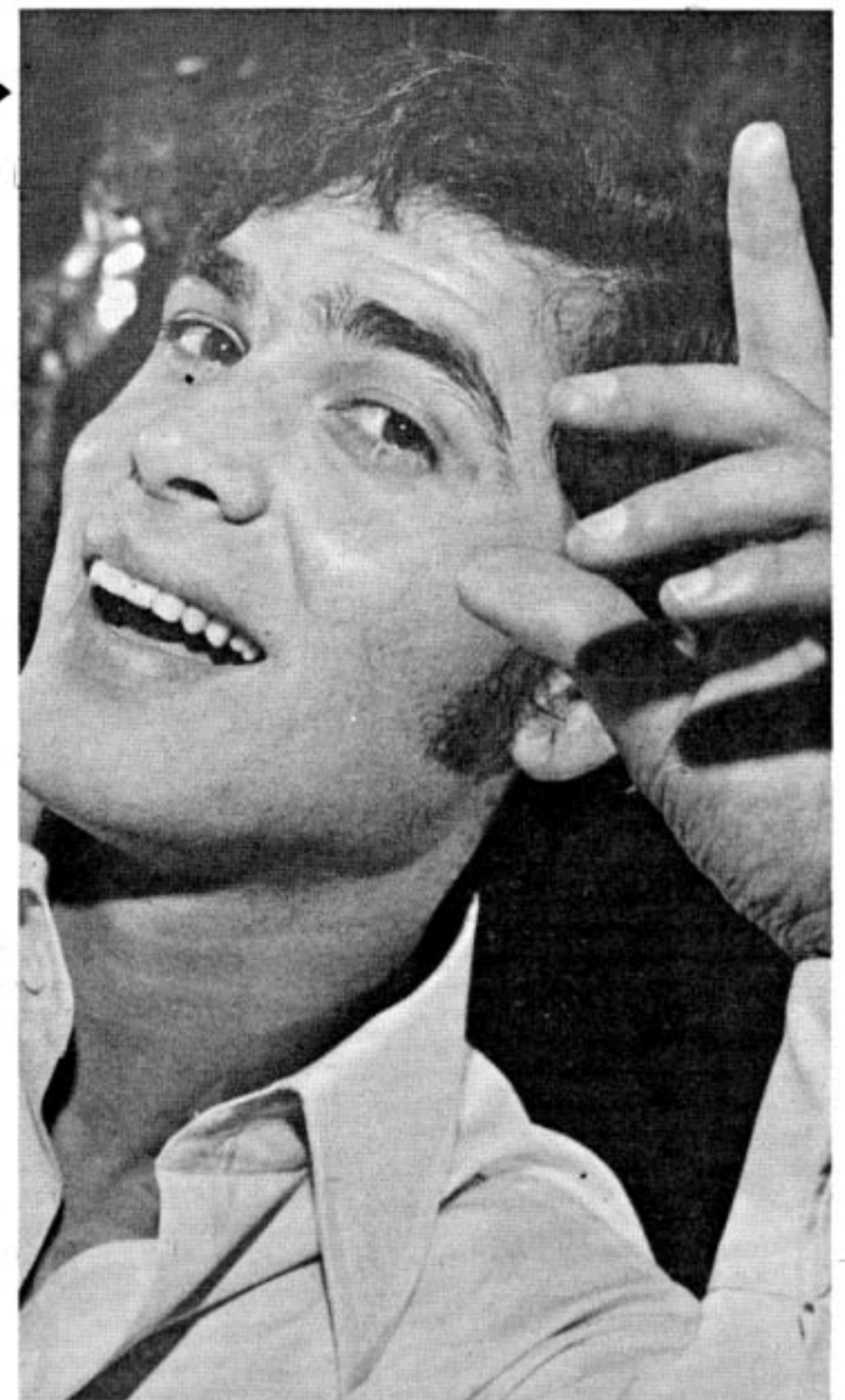
He was no knockout with Hughie Green, however. When Engel was demobbed in 1956 and recontinued his semi-professional working men's club singing, he applied to go on Hughie Green's "Opportunity Knocks" show and was turned down.

But someone else did spot Engel's ability. "I saved enough from singing to earn myself a short holiday—my first ever—in the Isle of Man and there I won a contest and was approached by a London agent.

"Come to London and I'll get you a recording contract," he told me. I went, of course, and Decca released my first disc—'Mister Music Man'—in 1958.

"I was on top of the world."

The world, however, is always rotating. Next week: A forty-week TV show for Granada looks like the start of something big—and then the agony of illness and a return to obscurity.



ENGELBERT on India. "The famine, the swollen stomachs through hunger... I can see it all..."



• ANITA: frightened

## Now Anita's worried about a tour with Humperdinck!

ANITA HARRIS is frightened. The fact that she's scored a major hit with "Just Loving You," is booked for just about every show except the Epilogue on her next single, "Playground," is wowing 'em at London's Prince of Wales, is to do cabaret in Las Vegas, pantomime with Tarbuck, and has film offers flooding in is quite beside the point. Miss Harris remains frightened.

### ONLY GIRL!

But when you are freely described as the most feminine girl to hit the pop heights and readers write to Disc describing you as "the best of all the female singers in Britain" and you are about to undertake a pop package tour as the only girl in a company that includes Engelbert Humperdinck, Rockin' Berries, Lance Percival and a cast of thousands (all men) there is some cause for concern.

"What shall I do? Can I risk travelling in the tour coach? It's all a bit frightening," says Anita. Then adds: "Actually, it should prove to be very interesting."

The tour opens on October 26 with Anita occupying the first two weeks and Lulu taking over for the next four. "The whole thing is rather frightening.

"I just don't know how the fans will react to me at all. I've never done a tour like this before," she says.

"It's really going to be rather a testing time. Obviously, I shall have to change my material. 'Just Loving You' is very similar to Engelbert's songs, so they won't want me singing that sort of material as well. Fortunately, my follow-up 'Playground' is up-tempo, though.

"I imagine I'll wear a mini skirt or hipster tights or something. Ultra-glamour would not be right. And they don't want me in some butch trouser suit. I'll just try and be simply feminine. But heaven knows what it will feel like if they start screaming for me."

The idea of Anita, who seems more "showbiz" than pop, on a package tour is intriguing. "Well, I never expected to get in the chart, so I can be surprised again and find there's another facet to my career."

She doesn't, in fact, feel she has any particular image. "It's still in the developing stages. And with my next single being up-tempo, I'm really copying Dusty. She's so clever.

"She does a ballad, then brings out an up-tempo fol-

low-up, and this way she's pleasing both the under 20s and the older people. I'll probably go along these lines myself."

### OLD FRIENDS

Touring with Engelbert will afford Anita the chance to meet up with an old friend. Both belonged to a group called the Grenadiers several years ago when neither was known.

Then Engelbert broke through the barrier and Anita has since followed. "But not quickly enough—I saw Engelbert for the first time since the Grenadiers days about two months ago before I had this hit and rushed up and kissed him.

"He looked embarrassed and obviously hadn't a clue who I was!"



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## HELEN: proving that being a child star can lead to a big mystery

"LITTLE Miss Lonely" sang Helen Shapiro in 1962, little realising at the time that she was intoning her own epitaph.

For, so abruptly, so inexplicably, so cruelly, that is what Britain's No 1 girl singer suddenly became. There was no warning—one day she was at the top, the next she was nothing.

In May 1961 she had burst on the pop scene at the age of 14 and taken the suitably-titled "Don't Treat Me Like A Child" to No 5 in the chart.

A child she certainly didn't seem. With dark, almost Eastern good looks, and deep, devastating contralto voice, she became a sensation. "You Don't Know" and "Walking Back To Happiness" swept to the top with almost indecent haste. "Tell Me What He Said" made No 2, "Let's Talk About Love" and "Little Miss Lonely" shot to No 2.

And then . . . nothing. "Why? I wish I knew. It couldn't have been the Beatles and all the groups. They hadn't arrived," puzzles Helen. "I think perhaps the fact that I was a schoolgirl to start with was a bit of a novelty. When that wore off, so, it seems, did my appeal. And when the groups started happening, that put the kybosh on it."

She's got no grudge against having flared then fizzled out so early in life. "I'm still only 20 now and I've got six years' experience behind me."

But from fame to obscurity must have been hellish for Helen. "I think I've always been quite a happy person, but as time went by and record after record failed to make an impression — perhaps they weren't commercial enough. It must have got me down because I had a terrible depression towards the end of 1965.

"That ended up with me in hospital for a thyroid operation and thoughts of quitting uppermost in my mind. I was so fed up. Nothing was going right. And then I recovered and went to South Africa for a cabaret season and received such wonderful applause, that it put me back on my feet.

And so she's fought on, helped enormously by her highly loyal fans. "They're great. Every week it seems there's a letter from one of them in Disc.

"But there's not enough of them to get me in the chart on their own! But girls like Anita Harris have shown that once you get the right song, you can make it. There's no barrier or anything against you. Just getting the right song matters."

And so she tries again with her latest single, a Paul Jones song. Little Miss Lonely sings "She Needs Company." Let's hope Helen gets it. — BOB FARMER.



Dave Munden: "I like a pint with the boys at Dagenham"

Tremeloe-a-week... by DAVID HUGHES

Today: Spotlight on DAVE MUNDEN

# How 'mad antics' split the Trens...

● I WAS born in the front room of my parents' house in Dagenham on December 2, 1943, which was as good a place and time as any, I suppose.

I went to Dagenham County High School and had to buy myself out! Honestly. When I was fifteen my dad was ill for nearly six months and I had to work to help keep Mum. But I'd signed a contract not to leave school before I was sixteen, and they charged me £10 for breaking it.

We started going the year I left school—me, Alan, Brian Poole, Alan Howard and a bloke called Graham Scott, our lead guitarist before Ricky.

The group was called the Tremilos then. Then the name was changed to the Tremeloes, and after that Brian's Mum thought he should get a special mention. We didn't mind, so we became Brian Poole and the Tremeloes.

During the first year we were all still working. Then in 1960, I think, we turned professional so that we could play for three months at a Butlin's holiday camp.

Everything was fine for a while and we were getting plenty of hit records and making a lot of money, but then we started going down again.

The Trens are always mucking about, on and off stage, and this was probably the main reason behind the split. Brian still thought he was a big star, even though we were obviously going down hill.

Al and the rest of the boys used to muck about on stage a lot, and that got Brian right niggled. The crowning insult was when we started sending up "Three Bells" which was one of our biggest hits.

Brian couldn't stand this, but we felt we were getting a bigger reaction. We were honestly beginning to feel that it was our mad antics that were keeping the group from total failure.

Once, in Denmark, Brian missed the plane and was late arriving. We went out and sang a few numbers—and went down a bomb! Then Brian arrived and the atmosphere somehow was gone.

We bashed on a bit longer, and were still playing together when "Good Day Sunshine" came out. We were quite happy with reactions to it, so we decided to try again.

We found "Here Comes My Baby" quite by chance, and we were so impressed we had to record it. And it sold.

So we thought the time had come for us to tell Brian we were splitting. We were playing at Aston University in Birmingham, and the record had just crept into the bottom of the charts.

"It's now or never" we thought, and told Brian we were leaving him. He was a bit annoyed, but eventually he just packed his bags and went.

We were dead lucky, because as the record was climbing up the chart we had none of the troubles that usually beset a group starting on its own.

I suppose my main fault is that I lose my temper easily—especially at ballrooms when the yobs start jeering us.

I'm not as bad as I used to be, but I still love a good argument. I argue away with Alan or Len for hours, but we're still the best of friends afterwards.

Mind you, I like a good laugh as well. When we go to see a comedy film, the audience usually ends up laughing at us laughing rather than at the film!

And I like a good pint with the boys at Dagenham now and again. Most of my old mates are still mates, although a few seem to think that we're famous and won't talk to them any more. I usually go to 'The Fiddlers' at Dagenham, which is a great pub — always packed to the eyebrows!

If I had to sum up the other Trens I'd say Len was the one for the women, Ricky was scruffy and Alan was a fidget!

**NEXT WEEK: RICKY WEST on life as a married Tremeloe**

## In the September MUSIC MAKER

**JIMMY SAVILE—what the zaniest D-J really thinks**  
**WALKER BROTHERS SPLIT—Scott and John speak out**

Plus lots more!

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PLEASE SUPPLY MUSIC MAKER MONTHLY

## Row between 'Opera' star and Amen Keith was just being nasty!



Andy: 'livid'

Keith: 'old blues'

AMEN CORNER, who declared several times that they must be the happiest group in the business, are feeling sad for the first time.

Reason for this sudden melancholy? Keith West, leader of Tomorrow and singer of "Excerpt From A Teenage Opera."

In last week's "Hit Talk" in Disc, Keith said of the Amen Corner's "Gin House": "It's just another very old blues number which Paul Williams did much better. We played with them at Yarmouth and they're not very good."

### 'Really upset'

Which was enough to make Andy Fairweather-Low feel very low.

"This has really upset the whole group," he said, "especially as we worked so hard on that number to make it different and original. "And as for that comment about Yarmouth. What has that got to do with our record? It's obvious that Mr. West was just out to be nasty to us."

And if Keith West wants to be nasty—Andy Fairweather-Low can be nasty too, even though he is just stating facts.

"The first time Tomorrow played at Yarmouth, the curtains were lowered during their act—and after the second time, they were withdrawn from shows completely."

"We found at Yarmouth that the group was not the easiest to get on with, but when I read that comment—I was livid."

Larry Parnes, who is promoting the series of Sunday concerts at the Great Yarmouth Aquarium, confirmed that Tomorrow were withdrawn from the series, "because they did not abide by their contract."

"I've no wish to enter into any personal arguments," he said. "Tomorrow is a young, new group with a lot to learn, and I may well use them again in the future."

"But I would like to say that Amen Corner is really the most professional group I have ever seen on stage."

"They are just too marvellous for words and their stage act is fantastic. As far as the record is concerned—they have made their point. They have produced a record that is different and which is certain to be first in a long line of hit singles."

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# DUSTY: searching so hard to find herself...

**T**HE person Dusty Springfield loves and cares about most in this world is Einstein.

Einstein is no ordinary bear. He is small and old and moth-eaten, with an extraordinary, resilient smile.

Dusty calls him her alter-ego because she would really like to BE him. Safe, secure, somehow well away from it all.

And so the bear is the biggest clue to the true identity of Dusty. Once simply Mary Isobel Katherine O'Brien, and now a complicated girl who doesn't really know where she is going.

To say that about someone who seems as firmly established as Dusty, who has ten years' musical experience tucked solidly under her slim waist, and is now at 28 years old giving the impression that she should be forever singing and moving around, may sound stupid.

**BUT IT'S A FACT.**

There's somehow an air of quicksilver about her that makes you think that tomorrow she may go "pouff" and disappear from the scene.

Sometimes you think she even believes it herself.

So here's D. Springfield in the middle of 1967.

Over-generous to the people she likes. Surprisingly abrupt to those she doesn't. Easily hurt.

Here she is then, at the crossroads, honestly bewildered that she has so many fans and that they care about her. That they are not as befuddled by her as she is herself and the way she's going.

"It so marvellous. Look, they really CARE. You know, you do something you know is terrible and they come up, their eyes shining and say "ooh, that was LOVELY," and you know you've got to go on.

## 'What upsets me'

"Of course, there are some who get very annoyed when you don't want your picture taken when you're trying to get some peace on the beach, or disappointed when you emerge from a long journey on a coach with your hair in a scarf and your make-up looking horrible.

"But they're nearly always the older ones who think you owe them something.

"What upsets me most at the moment in this business I'm in is that I'm moving into a cabaret bag.

"It's nice, but the cabaret

## CLOSE-UP

on a pop giant...

by Penny Valentine

"And then there was another lady, not so nice, who lurched up to me at this club and said I was bloody awful. But whatever happens, at least you've made yourself felt to them.

## 'Godless people'

"Sometimes I try to look into the future and see what's going to happen to me, but all I can see is me not reaching 70 years old. Somehow I think I'll be an aged teenybopper for the rest of my life."

Mary Isobel Katherine O'Brien was brought up in a Catholic household in a rather eccentric family.

She herself is Catholic and you get the feeling that her attitude to many things in life is still governed by this.

"Yes, I do believe in God, though most people I know don't. Sometimes I think it's a shame that people are so godless.

"They're talking about love now as though it's something new. I think they're on the wrong track. Love is man-made. And if it has to be forced on to people by turning it into a cult it upsets me.

"You should love people anyway. But you have to be able to exist with yourself first. I don't believe I can—that's why I can't see myself married.

"I think marriage, if it happens, is the most desirable state to be in. But there are, to be honest, no men I know that I could live with forever.

"That's half the trouble with being me. I don't trust people and the boys I like are always so totally aware of who I am. It's lousy.

## 'I'm groping and wandering'

league isn't for me.

"What direction can I go in? I always wanted to be an actress but it's pretty un lucrative unless you can break into films."

Friends of hers have said what a marvellous REAL movie star she'd make. All uptight and demonstrative, the sort that aren't around any more. And it's true, because it's all there along with the loneliness. She could make one of the truly dramatic personalities of our year.

Why does she sing, then? Perched up there on an inky stage, spotlighted, all flowers and fair hair and waving arms...

Sitting huddled in the corner of the huge sofa in her rambling flat with Einstein clasped to her, she tried to explain why in many ways she is trapped.

"I'm just groping and wandering. All I know is that I have a distinctive voice that I don't particularly like listening to. But it's nice to have some effect on people as a person—that's why I sing.

"You know, a very nice lady came up to me in the hair-dressers the other day and said I'd actually made her cry when I sang 'If You Go Away' on television.

## SOLVED AT LAST — THE GREAT

## GARY WALKER MYSTERY!

REMEMBER last week's headline? "Wanted! This man with many fans answering to the name of Gary. Find him and solve a mystery."

Disc's detective agency had spent a hectic, frustrating 24 hours trying to track down the elusive Walker, and had been forced to admit defeat.

Allan McDougall, publicist to Spencer Davis, phoned Disc after reading the article last Thursday.

"Gary Leeds left my house only a few hours ago," he said. "There's no mystery; I knew where he was all along!" He declared he had been Gary's closest friend for three years.

"He is taking life very seriously at the moment and is completing the formation of a new group.

"He has never been back to America. In fact, his father, Jack Leeds, is currently in

England, and Gary is spending a lot of time showing him the sights of London.

"You can't really say he's in hiding when he's been out and about London in his red Marcos sports car every day this week!

According to Allan, Gary can either be found at the Paddington, London, flat he shares with Graham and Rose Nash, or with Allan at Stamford Brook Mansions in Chiswick.

What about the new group?

"Well, it's two down and one to go. It is going to be the biggest project Gary has ever embarked upon, which is why he is taking it so very seriously. They will be making their first public appearance sometime before Christmas and will cause a sensation!

"Gary is very proud of all the fans who have been waiting so patiently for him, and he does not want to disappoint them. He is still very, very approachable—proof of this is that 50-60 fans are almost always waiting outside the Paddington house to see him—and I'm beginning to get quite a few hanging around down here in Chiswick."

What's he going to call himself when he finally emerges—Leeds or Walker?

"We spent nearly three hours last night discussing that very subject.

"As far as Britain goes, it doesn't really matter, because everyone knows him by both names. But I think he'll settle for Gary Walker, which is how people abroad know him."



When people take me out they think they've got to spend a lot!

"When people take me out they think they've got to spend a lot of money because I'm used to living it up.

"It's so embarrassing. I go out with someone because I LIKE them. I'd be just as happy staying in and watching television if only they knew it.

"That's why I hate money. And yet it's so necessary, as a form of escape. People I know—married people—would have had so much more chance to be happy if they'd had more money. They could have got away from each other for breaks during their life together. I always think that's so important.

"I need money because when you care terribly about things, as I do, you have to have something you DON'T care about.

And so after three years as a top flight international star, her material possessions are few. She has no permanent home and apart from a wardrobe of clothes, her worldly possessions include the following:

- One carpet.
- Six cups.
- A piece of sculpture.
- A half-eaten Easter egg.
- A bicycle to lose weight on.

She sits with the television on and the sound turned down, nobody watching it; Marvin Gaye and Tammi Terrell belting out "Ain't No Mountain High Enough" on the record player and friends scattered all round the room.

Dusty Springfield, who makes you think. And says:

"You know I was on the train coming back from Manchester last week. I was half asleep and I felt warm and nice and at that moment I thought 'shucks, I wish I could stay on this train for ever and ever. Never needing anything or anybody.'

"Then the man came and banged on the door saying we'd arrived—and that was that."

Somehow you think that there'll always be that man banging on the door, messing up all the dreams of Dusty.



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GUY DARRELL  
Evil Woman  
7N 35406



# ? pop the question ?

I READ that Len Hawkes of the Tremeloes is scared of flying, but what about the rest of the group?—LINDA JONES, 41 Okehampton Road, Exeter, Devon.

• Len told us that: Yes, he is scared of flying, but no, he's not scared of the rest of the group! Which probably isn't the answer you were looking for, but is typical of the Tremeloes!

CAN you give me the tracks on the album, "Here Come

## Trem's Len: scared of flying but not of the Trems!

The Tremeloes? — RUTH PUNT, 2 Oak Road, Rivenhall, Witham, Essex.

• Tremeloes again! The tunes are: Here Comes My Baby; Run Baby Run; My Town; Round and Round; What A State I'm In; Loving You Is Sweeter Than Ever; Good Day Sunshine; Let Your Hair Hang Down; Shake Hands; When I'm With Her and Even The Bad Times Are Good.



Kink Ray: Londoner Rascal Felix: 'Groovin' Redding: 'Respect'

DID the Beatles ever make a record called "Please Please Me," and can I get it in the shops? — STEVEN WILLIAMS, 32 Valley Way Road, Nailsea, Bristol.

• Yes, Steven, it was their first big hit. All Beatles records are still available, although you will probably have to order this one.

WHEN and where were the Kinks born please?—JENNIFER WILTON, 58 Wolds Drive, Keyworth, Nottingham.

• Mick Avory born Hampton Court, February 15, 1944; Ray Davies born London, June 21, 1944; Pete Quaife born Tavistock, Devon, December 31, 1943; and Dave Davies born Muswell Hill, London, February 3, 1947.

I'M sure Anita Harris played the part of a sexy nurse in "Carry On Nurse," who gets bound and gagged by the

patients. Please confirm. — JOHN DARLSTON, Barking, Essex.

• Unfortunately not true. Apart from "Follow That Camel" Anita's only film appearance was when she sang the title song in "Death Is A Woman."

ANY plans for a Young Rascals LP? — T. HAWKE, Bradway, Sheffield, Yorks.

• Yes, Atlantic are issuing a Rascals album (in October) appropriately called "Groovin." CAN anyone help me obtain a copy of Julie Grant's "Come To Me"? I'll gladly pay the price asked, or exchange any records for it. — DENNIS JONES, 25 Cleveland Road, Stonebroom, Derbyshire.

• Over to you, readers! WHEN is Scott's LP out? And is he calling himself Scott Engel or Scott Walker? — VAL WILLIAMS, 10 Whit-

tingham Lane, Grimsburgh, Preston, Lancs.

• Scott's first solo album, called simply "Scott" was released by Philips on August 25. And he is now known to all as Scott Walker.

PLEASE tell me the full names of the Four Seasons, and how I can write to them. — GRAHAM DICK, 19 Waltham Avenue, Stockton-on-Tees, Co. Durham.

• The Seasons are: Frankie Valli (tenor and falsetto), Tommy DeVito (baritone), Joe Long (bass) and Bob Gaudio (tenor). You can write to them c/o Mercury Records Ltd., 35 East Wacker Drive, Chicago, Illinois, USA.

TITLE of the Electric Prunes' first record? — LINDA YEOMANS, 70 Kelso Avenue, Cleveleys, Blackpool, Lancs.

• First Prunes single released here was "I Had Too Much To Dream (Last Night)". Reprise are releasing an album by the group in the late autumn.

IS "Respect" by Otis Redding still available? — JOHN GIBLIN, 87 Lauchope Street, Airdrie, Lanarkshire, Scotland.

• Yes, both on a single, and on several Atlantic Stax LP.

DOES "Top Of The Pops" only last for 30 minutes, or does it go on when the TV camera has gone off the screen? — DAVID EKABE, 255 The Vale, Goiders Green, London NW11.

• Nice thought, David, but the show is accurately timed and produced to last just 30 minutes.

INFORMATION, please on

Ace of the Move. I think he is ummmmm . . . ! — L. E. WENMAN, 224 North End Road, North Kensington, London W14.

• Ace (real name Chris Keeford) was born in Moseley on December 10, 1946, one of five children. He is 5 feet 10 inches tall, with blue eyes and blonde hair. Chris lists his likes as "looning mods" and dislikes "job-worths and parking wardens."

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



## FAN CLUBS

For Neil Gray of Edinburgh, Josie Nicholls of Bristol, Bryan Slater of Glasgow, Stephen Barnard of Dunstable, Philip Lewis of Llanely, Ann Haynes of Edgware, Sandra Kirby of West Norwood, Tony Hornby of Birkenhead, Ann Shaw of Derby, Mrs. R. Randall of Blackpool, Claire Henderson of Bristol, Marilyn Brooke of London SE19, and Brenda Virgoe of Worthing.

DAVE CLARK: 235/241 Regent Street, London W.1. DUSTY SPRINGFIELD: c/o Pat Barnett, 75 Hawthorn Road, London N18.

JONNY YOUNG: Judy Webb, 17-19 Stratford Place, London W1.

DONOVAN (who answers all his own mail): c/o Mr. Leitch, 230 Bishops Rise, Hatfield, Herts.

TOM JONES: c/o Mrs. Mills, 239 Charlton Road, Shepperton, Middlesex.

MAMAS AND PAPAS: 73a Chalk Farm Road, London NW11.

DAVID GARRICK: 22 Kingly Street, London W1.

SIMON DUPREE: c/o Sarah Lewis, Suite 8, 12 Archer Street, London W1.

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BILLY J. KRAMER WITH THE DAKOTAS: Pat Strong, Fifth floor, Sutherland House, 5/6 Argyll Street, London, W.1.

THE BEE GEES: Julie Barrett, Fifth floor, Sutherland House, 5/6 Argyll Street, London, W.1.

CREAM ADDICTS ANONYMOUS: Anne Hartzen, 170 Westbourne Park Road, London, W.11.

GERRY MARSDEN: Rosanna Scott, Fifth floor, Sutherland House, 5/6 Argyll Street, London, W.1.

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# WHAT ABOUT A REAL LIVE 'TOP OF THE POPS'?



**Dusty's still top singer!**

HOW dare Paul Lloyd say Anita Harris will be top female singer in a year (Pop Post 26.8.67)! Admittedly Dusty hasn't done too well with her last few singles, but she will still remain the "tops" as far as I am concerned, and I know hundreds more agree with me. — D A V I D HEDGES, 8 Chapel Road, Morganstown, Nr. Cardiff.

I AM in complete disagreement with Paul Lloyd's statement in Pop Post. I am willing to conduct a poll to find the girl singer with the most sex appeal. If you want to vote please send me your top three choices.—PAUL TOWNSEND, 30 Balmoral Road, Keynsham, Bristol.

## POP POST



George: harm

**Flowerpower's not just a gimmick!**

DO George Harrison, Dusty Springfield and Twiggy realise the harm they are doing to the flowerpower movement by wearing hippy clothes for a gimmick? It only makes people think flowerpower is just another clothing craze, like mini skirts or leather boots. The hippy rebellion is not a way of dressing, it is a way of thinking.—DAVE WILSON, 69 Mill Lane, Greasby, Cheshire.

Flowerpower is a good and beautiful thing, but too many not so nice people have jumped on to the bandwagon. So many groups are hypocrites because they relied on violence in the past but now go about professing love. Flowerpower has been abused and I fear that it shall not survive.—PETER CONNELL, 6 Whitriggs Road, Glasgow, SW.



Move's Roy: slammed by King

**Jonathan: ludicrous**

JONATHAN King's massive broadside against the Move's new record is so ludicrous it's nearly impossible to believe he can be serious. Can Mr. King, out of the depths of his Cambridge-degree-educated mind, in fact be praising the Move in a very clever, ultra-intellectual way? I wouldn't be surprised! —S. T. POLLY, Eashing Lane, Godalming, Surrey.

I WAS horrified to read David Hughes' story about "Top Of The Pops" (Disc 2.9.67). So we have been hoodwinked all these years have we? Like thousands of other teenagers I really thought the show was always live. Now we know how they managed to get such a good sound!

I, for one, would like Johnnie Stewart to own up—let's have a proper live show now that the truth is out!—CORAL RICE, 23 Stone Street, Gravesend, Kent.

**Play fair, Cliff!**

I'M disgusted at the way fan club members have been treated. A staunch member of Cliff's fan club, I was astonished to read it had been closed in Disc ("Pop The Question" 26.8.67), not having had any notification from the club. Play fair, Cliff!—PAMELA GREEN, 91 Windsor Road, Birtley, Co. Durham.

Edna Bowers, who is Cliff's agent, says: "The club folded because the secretary found she could no longer cope with running it as well as raising a family. All 40,000 members were circularised, although one or two may have been lost in the post."

HOW people can listen to Jimi Hendrix beats me. His music is all the same thing right through and his hair is simply terrible. I wouldn't even go as far as our back garden to watch him, and that's only two yards away. — DENNIS JONES, 25 Cleveland Road, Stonebroom, Derbyshire.



CLIFF . . . fan club was 40,000 strong

## Five radios—not one tuned to the BBC

DOES it occur to Radio One controller Robin Scott some of the public does not want to be pleased on the Government's terms? In this house we have three transistors and two family sets. Not one of them has been near the BBC since Black Monday. Not one of us has wanted "Saturday Club," "Pick Of The Pops" or "Where It's At." These were good programmes and we enjoyed them—as long as we were free to choose. But if Big Brother comes with a big stick and says, you like this or get nothing—then for me it will be nothing. — MRS. D. M. T. HARDERN, Starkey's Farm, Wrenbury Heath, Nantwich, Cheshire.

I tuned into Saturday Club for the first time on August 26 and heard Keith Skues. What an absolute knockout! If the BBC employ Keith for Radio 1 it will be a good station and stands a fair chance of being a reasonable replacement for Radio London. — EVELYN AUSTRIN, 48 Sunbury House, Swanfield Street, London, E.2.

So Robin Scott thinks his new programme will please the public (Disc 26.8.67). With the details he has given of a typical daily programme I'm afraid he is sadly mistaken! His ideas may be what is needed to modernise the light programme (which is long overdue) but as a substitute for Big L — NEVER! — GILLIAN MEATON, 52 Cowes Road, Newport, Isle of Wight.

Let us all bow down in gratitude to the BBC, for Radio



Cream's Jack Bruce: an artist

One is to provide not six hours a day of records, but seven. Fantastic! That's only seventeen hours short of what we really want. As Pete Murray said on TOTP two weeks ago: "Don't forget to be tuned in to 247m. on September 30—I know you won't be!" — STEPHEN ROBINSON, 45 Charminster Road, Worcester Park, Surrey.

**Trem's: pretty music for mums and dads**

JUST what is Alan Blakley of the Trem's on about (Disc 26.8.67)? If he wants to knock psychedelia, okay — but just where does Eric Clapton and the Cream come into it? I have

nothing against the Trem's—they put out pretty music that keeps their fans and the mums and dads happy. Eric Clapton and his boys are artists, dedicated to what they are doing. Mr. Blakley, stick to your pretty music and your money-making, and leave the real musicians alone! — VALERIE BAILEY, The Cottage, Darenth Road, Dartford, Kent.

Alan Blakley said all pop stars were in the business for money. If so, would Eric Clapton have left the Yardbirds just as they were hitting it big? Would Jack Bruce have left Manfred Mann? He also said he didn't care if the Trem's discs weren't looked upon as musically great — he needn't worry about that! — DAVID WILLIAMS, 17 Hunters Hill, Unsworth, Bury.

**Pathetic progression**

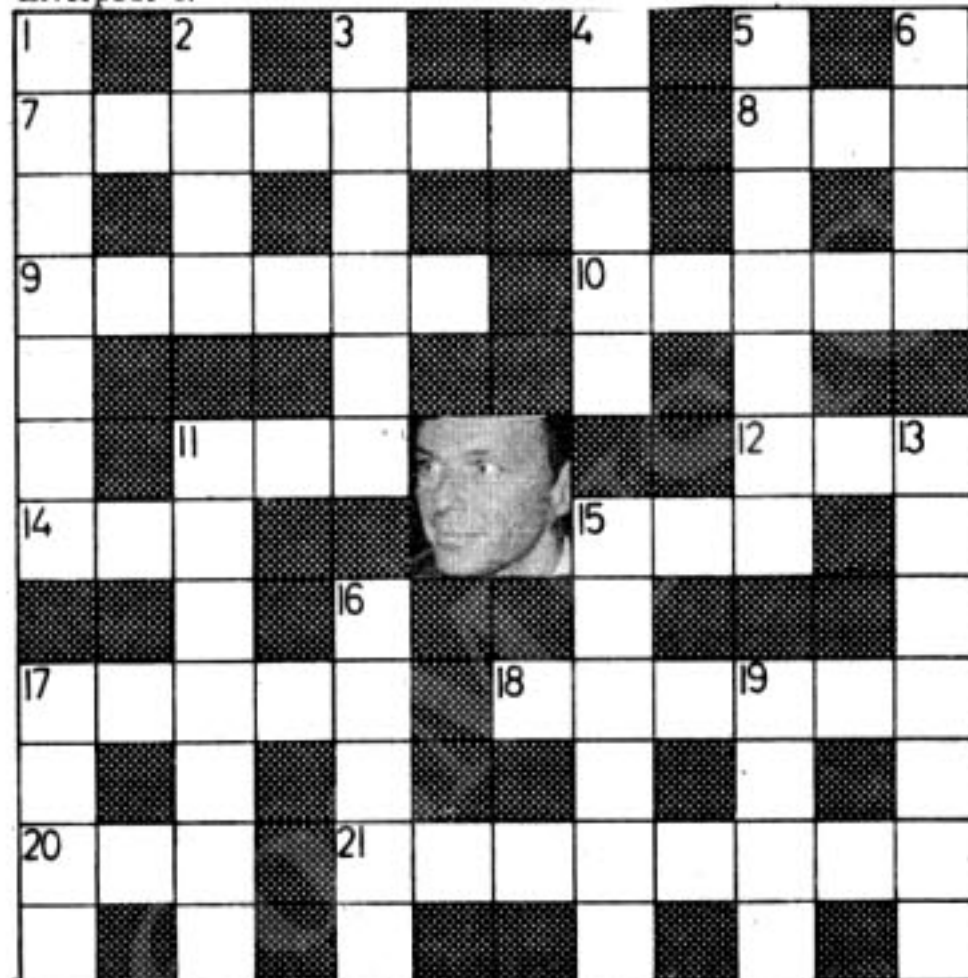
I am cheesed off with reading about groups attempting to hide their infantile and non-existent talents with bells, flowers and Chinese moustaches. Their talk of progression is pathetic, and Elvis has progressed more with his pelvis than any psychedelic self-egotists. I applaud the Trem's, Dave Dee, Humperdinck, Tom Jones and Presley for proving that the formula for a hit and a long career is to be completely unpretentious and not treat the public as a lot of mugs.—DAVID HARLEY, 154 Queens Road, Norwich.

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### LAST WEEK'S LP WINNERS

Miss L. Price, 53 Lincoln Way, Enfield, Middlesex; Mrs. E. Blake, 19 Tidkin Lane, Guisborough, Yorks; Eileen Finlayson, 17 Granville Terrace, Edinburgh 10; Dave Wood, 14 Edinburgh Street, Radford, Nottingham; B. Taylor, 5 Lowthorpe Road, Deepdale, Preston, Lancs; James Bridson, 61 Grey Rock Street, Everton, Liverpool 6.



LAST week's solution: ACROSS: 1. Johnny Mann. 7. Mick. 8. Rumania. 9. Nearer. 12. Beard. 14. Royal. 16. Flower. 18. Emerald. 20. Draw. 21. The Monkees. DOWN: 2. Hiker. 3. You. 4. Awake. 5. Amen Corner. 6. Sandy Brown. 8. RUR. 10. Andy. 11. Earl. 12. Ball. 13. Anew. 15. Agree. 16. Fad. 17. Oldie. 19. Leo.

### CLUES ACROSS

- Small Faces Park (8)
- Girl in "Seventh Heaven" (3)
- Flower bit! (6)
- and 1. The one of The World We Know (5, 7)
- No longer on "14"? (3)
- Sustain yourself (3)
- Tune on "17 Across"? (3)
- Heath? (3)
- Space filler (5)
- Fab feast to scatter around (6)
- He's included in a single now (3)
- Voicing your approval (8)

### CLUES DOWN

- See "10"
- McKenzie, we hear (4)
- All of me! (6)
- Bird-watching General? (5)
- Broadcast again? (7)
- Seven days and seven nights (4)
- They have no Mamas and Papas! (7)
- Those on the way out are going to them (3, 4)
- Chart No. 1 (6)
- Cost of a Set? (5)
- Fitzgerald? (4)
- Egress at the zoo, perhaps (4)



## STARS' HOROSCOPES: FIRST OF A GREAT NEW DISC SERIES



Bern Calvert: 'very interesting'



Twiggy: 'success and popularity'



David Garrick: 'it applies'

## What Twiggy and Topol have in common!

SEPTEMBER seems to have been a bad month for pop people. Very few stars of any repute were born under the Zodiac sign of Virgo (August 24 - September 22).

However, undaunted, Disc's astrologer produced the following perceptive character analysis for people like Twiggy, Topol, Small Faces, Kenny Jones, Hollies' Bern Calvert, David Garrick, Pink Floyd's Roger Walters, Truly Smith and Dave Dee's recording manager Steve Rowlands.

Says the astrologer: "These people have the inner capacity of potential achievement. Virgo is a mental sign. Intellectual inspiration and capacity is therefore marked. Ideas flow through mental consciousness and as Virgo gives the priceless gift of visualisation—the picturing of desired conditions—the correct use of this gift creates a basis from which worldly success, fame and popularity can be achieved."

### Steve Rowlands: 'that's me!'

"Where art and music are involved Virgo can supply the capacity to receive words from 'out of the blue' and apply these words to musical settings. The combination of words and music brings forth a mental/emotional reaction from those who hear them and intensifies latent desires within the recipient to put forth additional effort."

"Key factors of the Virgo personality are commonsense, creative thinking and personal charm, but there can also be a conflict between the desire for material achievement and the desire for pleasure."

Hollies BERN CALVERT—September 16—comments: "Very interesting. A very good judgment. This interests me because I was only talking to someone the other day and they said I was a good Virgo subject—before I'd even told them by birth date!"

"That bit about 'additional effort' runs true O.K. I wouldn't say I was exactly lazy, but often I have to push myself to get things done—like songwriting."

Says record producer/actor/singer STEVE ROWLANDS—September 3—(the man behind hits for Dave Dee, Dozy, Beaky, Mick and Tich): "That's me! That hits me right down the centre. The whole thing's dead true."

"I can't stand money—but I do worry that some day I might get caught up without it. But really money means nothing to me."

"And that piece about 'additional effort' from other people. I'm one of those who demands as much out of people as I put into things myself."

From DAVID GARRICK: "A lot of it does apply to me. Particularly the musical part about setting words to music."

"THE WALKER BROTHERS STORY." Make It Easy On Yourself; Land Of 1,000 Dances; Young Man Cried; Living Above Your Head; I Need You; My Ship Is Coming In; Saturday's Child; Mrs. Murphy; The Sun Ain't Gonna Shine Anymore; I Can See It Now; Just For A Thrill; Summertime; In My Room; Stand By Me; Once Upon A Summertime; Experience; Come Rain or Come Shine; Archangel; People Get Ready; Stay With Me Baby; Genevieve; Walking In The Rain; I Wanna Know; Just Say Goodbye. (Philips.)

There was no sound quite like it. And for the people who enjoyed the vibrant singing of Scott, the way all three of the Walkers worked together on record, and the inspiring productions, it's all here.

In a way, it's sad, but so many good things in pop are self-destructive. So we should just be glad that Philips have presented this "double-value" twin-LP volume as a souvenir of the superb Walker Brothers.

As Disc's Penny Valentine says in her sleeve note, when it was announced that Scott, John and Gary were splitting, it was the end of a pop era.

But thanks to LPs, the memory needn't die.

TONY BENNETT: "Tony Makes It Happen." On The Sunny Side Of The Street; A Beautiful Friendship; Don't Get Around Much Anymore; What Makes It Happen; The Lady's In Love With You; Can't Get Out Of This Mood I Don't Know Why; I Let A Song Go Out Of My Heart; Country Girl; Old Devil Moon; She's Funny That Way. (CBS.)

This is the man Frank Sinatra describes as having "the best pipes in the business." Modesty, perhaps... but Bennett certainly has communication.

He's very showbiz, miles away from the hit parade with every track on this LP. But he projects warmth, and anyone loving ballads sung with real style will probably

# WALKERS: no sound quite like them...



SCOTT and JOHN WALKER: 'A superb souvenir'

rate him highly.

Best tracks: "Sunny Side Of The Street," "She's Funny That Way" and a lightly swinging "Don't Get Around Much Anymore."

● FOUR SEASONS fans, and there are thousands of 'em, should know the name of BOB CREWE! He is the man behind the group, and we all know what a unique, fresh sound he presents. "The Bob

Crewe Orchestra Plays The Four Seasons' Hits" (Philips) is an attractive new variation of Seasons hits from "Rag Doll" and "Sherry" to "Dawn (Go Away)" and "Big Girls Don't Cry."

● Rhythm-and-blues history! BO DIDDLEY, MUDDY WATERS and harmonica ace LITTLE WALTER performing together on LP for the first time on "Super Blues" (Chess). And a knockout



set it is, with "You Can't Judge A Book By The Cover," "My Babe," "I'm A Man" and the romping "Bo Diddley." They've inspired each other here, and a real, earthy atmosphere jumps out of the disc. For all R & B fans.

● Lovers of piano music have a choice between two new LPs on the Chess label: AHMAD JAMAL's "Standard-Eyes" and RAMSEY LEWIS's "The Movie Album." Jamal's is the jazzier collection, with creative versions of tunes like "I'll Remember April," and "The Breeze And I," while Lewis and his trio is augmented by strings, woodwinds, horns and voices on some sweeping, attractive treatments of songs ranging from "Matchmaker" to "From Russia With Love."

● Still more instrumental albums: the always-busy JOE LOSS Orchestra presents "World Championship Ballroom Dances," including "Puppet On A String," "Music To Watch Girls By" and "Edelweiss" with its usual gusto (HMV); while on Columbia, organ addicts can dig "Whiter Shade Of Pale," "Yesterday," "Michelle," "The Shadow Of Your Smile" and other tunes by the MELLOW FRUITFULNESS — "the new organ sound." Quite nice, too.

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## Jonathan King Column

IT'S BEEN a busy yet sad week. In the midst of it all; a wild, hectic night of trivial excitement. I got busted!

Well, that's not quite accurate. Let me go into it with greater detail. The scene—a dimmed "in-club" sounds ricocheting off walls, chatter in voices slightly raised of necessity. Myself; Everett K (whose vast display of plum shows on Radio 1 has just been revealed); Leaping Terry Doran, who has the envious job of looking after the Bee Gee's publishing company; Tony King, promotion wizard; Cynthia Lennon, a beautiful and intelligent lady; Tony Barrow, wily, shrewd Nems press officer. Drifting occasionally into field of conversation—Jimi Hendrix, Viv Prince, David Garrick's fiancée and others of a similar ilk.

Suddenly—behold. A thunderous opening of doors, flashing lights, marked deterioration in sounds (from all to none). Hundreds upon hundreds of policemen pour in; a sea of stiff, tangled blue uniforms and bodies.

You don't often see that at an "in-club". Sleazy strip joints; junkie bars; effeminate establishments—yes, but not, oh dear no, not an "in-club"!!

Anyway, after swallowing my vast quantities of hash and amphetamine; disposing of my handy hyperdermic in concealed portions of my person; stuffing my huge supplies of L.S.D. into my right sock, I became aware that this was not a drugs raid, merely a spot membership check.

With half the police force and at least a dozen plain clothes detectives?

King fixes officer with gimlet eye: "You've spelt my name wrong. Have you never heard of Jonathan King?"

Young policemen collapses in pink nerves and apologises profusely. As it happened, good manners and no rudeness was

## The night King got busted!

exhibited at all. They were polite; we sent them up slightly. Hendrix was cornered and stared at for ten minutes—an operation which he regarded with the greatest amusement and good humour.

And then they left, followed by the loudest possible volume of the Stones' latest single. Oh, it was all marvellous fun.

I must recap on certain records of importance. If I have any practical use in these days of captive, monopoly radio, it is to point out discs which I feel may excite you as much as they do me. For that reason, please pay attention and try to hear the vibrations suggested. Remember Procol Harum. Remember Keith West. Remember "The Happening". Remember—more recently—"Gin House" (July 29th) "Flowerpot Men" (August 12th). Well, if you've remembered (if you take me seriously I am definitely the most nauseating pop occurrence since "Tears" went to No. 1)—then hear and believe the following.

Twice mentioned—the Box-tops—"Letter"—twice praised—Turtles—"You Know What I Mean!" Vital in its non-commercial glory—"Fakin' it" by Simon and Garfunkel, which is now the "A" side and deserves all the success it will not get. Bee Gees. I met them sporadically for the first time last week. They are very good people, as well as being creative.

It's all right, you see. The Move can keep their headlines, as long as the Bee Gees stick around.



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BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS

## PENNY VALENTINE

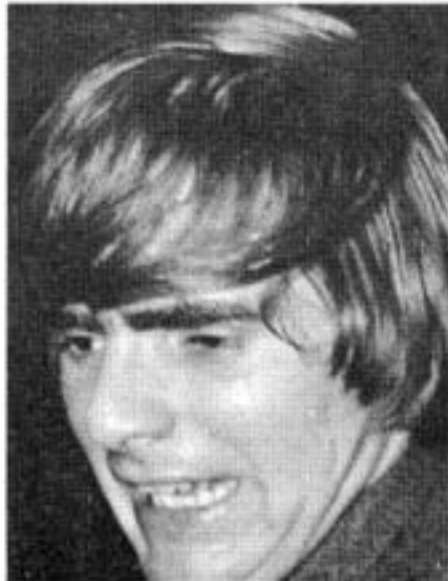


## Mindbenders deserve a long-awaited hit

THE Letter (Fontana)—This song was a big hit in the States for an American group recently. From what I can remember of that recording I rather prefer this — which really deserves to give the Mindbenders their long-awaited hit.

It's a rather simple tune with simple words—about how he's just got a letter from his baby and so he's going home. Good for him. The best production job the group have ever had.

OUT TOMORROW



Mindbender Bob: simple

## Ike and Tina Turner: another 'River Deep'

I'LL NEVER Need More Than This (London)—When I first gathered my shattered thoughts about me after hearing "River Deep Mountain High" a year ago, I thought that the Turner/Spector/Greenwich/Barry combination would never be able to erect another musical monument like it again.



Ike and Tina: attack lyrics

I was wrong. This is a piece of crazed brilliance. Spine-tingling, sex-charged and worth waiting 12 months for. Tina Turner attacks and claws away at the lyrics as though there is no tomorrow. Phil Spector sounds as though he has got the whole world to move.

Buy it, open all your windows to the cold night air, and set everyone within a radius of a mile on fire.

OUT TOMORROW



• MARTHA: 'give her some good material'

## TURTLES: STILL SOUND HAPPY TOGETHER!

YOU KNOW What I Mean (London)—Somehow I associate this group with rather jolly happy leaping - about - in - the - daisies records. So this one came as rather a surprise. It's happy enough, about how everyone is going to stay in love, but it's a much more solid deliberate sound than we're used to from them. None of the simplicity of "Happy Together." I don't know therefore how well it's going to do.

It builds with the group's voices and the lead singer hitting some pretty high notes, then they suddenly find a 120-piece string section. It's a bit chunky somehow.

OUT TOMORROW

ODE To Billie Joe; BOBBIE GENTRY (Capitol); LIFE-N'S OUL (Decca) — Miss Bobbie Gentry, who has had gigantic success with this record in America, seems set to repeat her success here. Certainly this country-based song which she has written herself is quite the best I've heard of this kind. About the suicide of her best friend, the words are sadly true about people's attitude to life and their casual disregard for sudden death. She has a lovely solid voice that holds pure pathos.

The British group that has covered this has done a fairly good job with a different arrangement—voices coming in together at the beginning of each verse and a good sound. But it's really Miss Gentry's song.

OUT TOMORROW

## MARTHA AND THE VANDELLAS

LOVE Big Leave My Heart Alone (Tamla Motown)—I review this record more as a plea than anything else — for Tamla to give Martha some good material.

Where are the days of "Heat-



Turtle Howard: more solid, deliberate sound

wave" and "Dancing In The Street"? Gone it seems and one can only hope not forever. This really good singer seems to be getting the stuff that the Supremes turn down. It's all competent and hideously unexciting and it's about time this all stopped and Holland, Dozier and Holland wrote something good for her.

OUT TOMORROW

## RAYMOND LEFEVRE

A WHITER Shade Of Pale (Major Minor)—It hadn't struck me be-

fore I heard this version of the song that Pascal Harum had done a sort of Beatles by writing a piece of material that you could literally record in any way possible.

Monsieur Lefevre has again used mainly organ but blends it all with strings and a choir not singing anything. Very nice. I would now like to hear it arranged as a piece of chamber music or recorded in a cathedral with the biggest choral society possible. It's a good piece of music.

OUT TOMORROW

## HARPERS BIZARRE

ANYTHING Goes (Warner Bros) —Having loved their "Feeling Groovy" I viewed this Cole Porter thing with some alarm. Needn't have done because not since Herb Bernstein's great arrangement for "I Got Rhythm" for The Happenings has a bit of up-dating so impressed me.

A fine piece of madness indeed it's all very happy with a light toffee sound that will remind you there was a summer, and a cranky ending.

OUT TOMORROW

## OTIS CLAY

THAT'S How It Is (President)—Nothing revolutionary here — I just like it.

A very solid piece of soul with Otis Clay's great voice, which is a marvellous combination of tenderness and grit, going right into the words about how weak he is about being in love. Great self-deprecation at the beginning, and desperation towards the end when the whole thing crashes in with trumpets and Mr Clay going on about "doggone."

OUT TOMORROW



PROCOLS: 'doing a Beatles?'

## QUICK SPINS

I THINK Mr. Micky Dallon who wrote "You're All Things Bright And Beautiful" might have credited the aged hymn writer for a bit of the song. Never mind. NEIL CHRISTIAN sings the opus with his usual enthusiasm for making everything sound slightly less than nice. It's well enough done, but I'm getting fed up with songs which go out for their way to disturb our parents and say little more (Pye).

Last year when winter closed in I liked to listen to the jolly crashing sound of the McCOYS. It would be nice to say I still did, but really "Say Those Magic Words" is a bit uninspiring even though well done (London).

As GUY DARRELL and all those around him know I have never been a mad admirer of his work. Smile then please, for "Evil Woman." Even though it is an extraordinary sort of tuneless bit of growling aggressiveness, it is for all that at least definite (Piccadilly).

SHADES of "Up Up And Away"—a pretty little thing called "I Guess I'll Learn How To Fly" by the HOUSEHOLD. They all sing over each other West Coast style with a very clear sound and some nice cellos. Voices aren't quite big enough but it's nice (United Artists).

Chip Taylor wrote "Monday Morning Rain" and it's a shame therefore that I couldn't hear the words better as he writes some

nice things. But the PIPES OF PAN have such loud guitars up front on their arrangement that it smothers their little voices (Page One). If it was to do anything this record definitely needed the pirates.

A very dreamy nice record is "Fine White Stallion" by MIKE HAZELWOOD. Gentle guitar introduces a song that is full of childlike desperation to keep happy (Pye).

Beatles' "Good Day Sunshine" done by one CLAUDINE LONGET sounds like Gauloise cigarettes and the Paris Metro and rather odd for all that (AM).

RICK JONES, if I am not mistaken, once made a record I liked called "Flowers Never Grow With The Rain-fall". (Now watch the letters come in!). Anyway now he comes up with his sad soft voice on "Cameraman", which is just as nice with a shuffling Gilberto rhythm and words that are slightly Bob Lind (Fontana).

"Keep A Little Love" has nice guitar and crashing held back strings. JOHN STREET — THE INMATES OF No. 12 sing with warm voices, but what a terrible name for a group (Deram)!

At the beginning of "Teach Me To Love You" when there is about a minute and a half of beautiful cello sounds I thought it was going to be my rave of

the week. But somehow, marvellously produced though it is LESLEY MILLER is a tiny bit twee, and the words don't hold up the thought behind it all (MGM).

I fear the worst. CONNIE FRANCIS has recorded "My Heart Cries For You" (MGM).

Nice moving record is BOOKER T's "Slim Jenkins Place"—good shifting piano and organ (Stax).

FOR some unknown reason BOBBY VEE singing "Come Back When You Grow Up" today sounds just like Bobby Vee singing in his era nearly eight years ago! (Liberty).

A falling down collapsing and wholly strange record is "Maybe Some Day" by ALEX HARVEY who is noted for wholly strange records. Parts remind me of "Paint It Black" but the rest...? (Decca).

In America SPANKY AND OUR GANG are something of note. Apart from their name and the fact that they look like they've just come down from the mountains I don't really go overboard for their sound which is fairly ordinary jollity. For evidence "Making Every Minute Count" (Mercury).

Of course it's going to be a huge hit but I squirmed all the way through "Thoroughly Modern Millie" by JULIE AN-

DREWS. Makes her sound just like a 20's version of that Poppin woman (Brunswick).

ONE of these days RAY CHARLES is again going to come up with a cracking record. Meanwhile he drifts through "In The Heat Of The Night" with casual indifference (HMV).

BIG MAYBELLE is the most aggressive lady I have heard on record. "Mama" is mean as ever (CBS).

"We Should Live Together" by MARC REID sounds like something Dave Dee turned down (CBS).



Neil Christian: less than nice

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SEPTEMBER 9, 1967

USA 20c

# MOVE on the march— zooming into space!

## TOMORROW: the pop revolution

by HUGH NOLAN

"FIRST it was Tomorrow, then it was Tomorrow with Keith West, then it was Keith West and Tomorrow, then Keith West and now it's just Keith," someone observed on the meteoric rise to fame of Tomorrow's lead singer with "Excerpt From A Teenage Opera."

It may look like that to anyone else; to Tomorrow the chart success of their lead singer is only the first taste of the rewards due to a creative group which feels it can offer much more than just the occasional single.

It would be perfectly natural if the rest of the group resented Keith his solo success in the chart, where the name "Tomorrow" is unknown. But they don't.

Lead guitarist Steve Howe, who penned the group's next single with hitmaker Keith: "We're all very proud and pleased with what Keith has done. He's turned out to be a brilliant songwriter."

Tomorrow's drummer, known only as Twink: "Keith's there but the rest of the group are all linked with his success as well. We were all connected with the 'Opera' in a way."

"We feel he's just the first part of the group to make it," 20-year-old Steve added. "It makes a group so much more interesting if it can offer all sorts of different scenes."

"Eventually we hope about 20 different scenes will come out of the group. For instance I've done a solo track on our LP and I might well put out a single when the time is right."

Unknown though Tomorrow may be as yet in the chart, they have already collected a host of fans who've seen them play in clubs up and down the country.

Their startlingly original stage act has caused audiences from the Isle of Wight to Woburn Abbey to stand open-mouthed round the stage just watching and digging. Latest addition to the act is Miss Susy Cream-cheese, who dances and acts out little dramas with the boys while they play.



STEVE: proud

"Our act is completely different to any other," Twink said. "Sometimes on stage we end up with just Steve playing on his own while the rest of us create a picture for everyone to use their imaginations and conjure up something."

"Of course some songs as well create a visual mental picture, and we try to do this on our records. On 'My White Bicycle,' our first single, you could imagine the guy riding along on his bicycle, and on our next, called 'Revolution,' a big chorus comes in suddenly and you imagine this big crowd marching down the street."

### Acting roles

Tomorrow's talents extend even beyond music. In the new Rita Tushingham-Lynne Redgrave film, due for release in December, they play a group called "The Snarks," indulge in a bit of character acting and eventually get covered from head to foot in custard during a pie-fight sequence.

The Keith West success story, far from being just a lucky break for an unknown singer, may well prove to be only the first instalment in Tomorrow's story of success. Come the revolution, as they say, Tomorrow may well feature in the charts under their own name. After all, Tomorrow's not very far off . . .

THE MOVE are moving on yet again. They've worn gangster suits, used flashing lights, paraded beads and bells and done the destruction scene. They're about to stagger us all again with an entirely new image . . . the space age scene.

Says Carl Wayne: "These days, groups have got to keep thinking up new ideas and we're working at present on this new space age image. We have always given a lot of foresight to the scene in general and now we are planning to dress and play as we anticipate teenagers will be doing in 15 years' time."

"Space age music is the obvious scene ahead and we aim to be first as we have been so often in the past. We're writing material and working on a new act and hope to launch it in the autumn with a theatre tour."

"Obviously I don't want other groups pinching our ideas so I can't say more at the moment, but we're certain this is the scene to replace the flowerpower craze."

You have to hand it to Mr. Wayne and the Move . . . they certainly live up to their name. Even if they don't exactly endear themselves to Jonathan King.

An evil man is Mr. King where the Move are concerned. He's said some highly horrible things about them especially after Carl Wayne exploded some unprintable things in his face one memorable afternoon at "Top Of The Pops."

Jonathan—"I'm a harbinger of human goodness"—lurked up to Carl, thrust free passes for a TV show into his face and suggested: "Come along—they're doing shots of the audience and perhaps someone will see you and make you into a star."

What followed—according unto King—were "grunts, heavings and clenchings of fists." What followed—scribed unto Wayne—was anger at the insult.

"He's never seen us on stage and only had one hit record himself. If someone brilliant were knocking us, it would be OK, but he faded out a year ago."

Not, however, as a Disc columnist. King has accused the Move of wearing cheap Carnaby Street gear. Says Wayne:

"In our early days at London's Marquee Club we wore gangster suits and set a big fashion trend for this style of clothes. So how can he call us cheap Carnaby Street copyists?"

And now King has done it again! In last week's Disc he

## OUT go gangster suits, IN with the space age

poured scorn on the Move's new single "Flowers In The Rain," said he had no animosity towards them, but assumed that they were going about in bells and beads with love for everyone except himself.

"Watch out," warned King when we said we were going to collect Carl's reply, "there will be much foaming at the mouth, wailing and gnashing of teeth."



ALWAYS GLAD of a chance to see things being smashed up, the Move were overjoyed when they found that large tracts of Glasgow's slum area, the Gorbals, were being demolished just when they were playing some dates in the area. So naturally they went to have a look. The boys—from left, Carl Wayne, Trev Burton, Bev Bevan, Roy Wood and Ace Kefford—joined up with a crowd of children who were also happy to see the demolition. THEIR own homes which were being knocked down!

But Mr. Wayne is actually remarkably intelligent, extremely amiable and certainly not without a good deal of grounds for tearing strips off his tormentor.

"No animosity? Why is it then that good responsible critics give us good reviews whereas King is always anti us? Beads and bells? We were the first British group to wear beads. Let King look at a tape of the 'Top Of The Pops'

show at the time when Jimi Hendrix was doing 'Hey Joe' and we were the only group on the show wearing beads. But we have not been wearing them now for some time."

"Jonathan King just doesn't delve into the things he attacks. Just because he has had a university teaching and B.A. he thinks he's Lord God Almighty."

"We challenge him to a confrontation on TV. We've got some well-educated, intelligent people in our group, too."

Carl, we can't doubt it—although Mr. King may have a final word: "I think it's splendidly funny that they should take this thing so seriously."

BOB FARMER

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"OUT of the night they came, dark and crumbly and taste-bearing. Heading, we believe, for top three before its mother

country America has even acknowledged its luminosity."

The prediction came from Jonathan King in Disc on August 12.

"Great, great, jump about. Oh where are you, Cream, and wouldn't you have made a simply beautiful job of this? Yeah. It's fascinatingly sexy and I can't stop playing it. It deserves to be a huge hit—and it will be too."

The bold ravings came from Penny Valentine (Disc, August 5).

They were both talking about one group, just nine months old, and climbing the chart with a reshuffle of an old Supremes song—the Vanilla Fudge and "You Keep Me Hanging On."

Formed in December, the group seems to specialise in giving its own "psychedelic-symphonic rock" treatment to other people's hits—the Beatles, Sonny and Cher and Donovan are just three more whose hits you will be hearing on a forthcoming "Fudge" LP.

## Melting thousands of ears: Vanilla Fudge

Leader of the Fudge is 21-year-old Carmine Appici, who has been drumming for seven years.

Tim Bogert is 22 and plays bass guitar.

"Music speaks for what we feel," he says.

His studies at the RCA Institute of Electronics were not in vain, and he currently helps with the Fudge's recording work, in addition to playing clarinet, flute, piano and drums.

Vince "Vinnie" Martell, lead guitarist, says: "I want to get some place in music, no matter how long it takes."

Mark Stein is the organist—and it is in his voice you hear on "You Keep Me Hanging On." Of the four his is the most prolific background, making his first TV appearance at the age of four. He formed his first group when he was 12, making a record in the same year.

Their debut was in New York

at a concert with the Seeds and the Byrds, and "the effect was almost staggering . . . that an unknown group could so totally excite and ignite a hip New York audience was almost unbelievable to anyone not present."

"The combination of the group's musicianship and stage presence, coupled with the sound and special lighting effects, brought a crowd of 2,000 to its feet . . . and almost disrupted the rest of the concert."

The quotations come from the Vanilla Fudge's record company. Biased? Possibly.

But if you don't believe what you read you will shortly be able to see for yourselves, when the Vanilla Fudge arrive in England for their tour of the country with the Young Rascals and Traffic.

Until then you will be kept hanging on!

## NEXT WEEK 'SILENT STONE' BILL SPEAKS!

He goes to football matches, greyhound meetings—and plays darts with his mum and dad at the local. A year ago this would have been impossible. He couldn't step outside his front door without being mobbed.

But today things are a lot quieter for BILL WYMAN, the "silent" Rolling Stone. "I think we're all starting to feel a bit too old," he confesses. "There isn't the same feeling."

NEXT WEEK in Disc he talks about life as a Stone today and his burning ambition to be more than just a "lucky bass player."