

DISC

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USA 20c

VOTE TODAY IN THE POP POLL!

WHO ARE THE TOP STARS OF 1968?
THE SEARCH STARTS — SEE BACK PAGE



TROGGS: too sexy?

by MIKE
LEDGERWOOD

TROGGS leader Reg Presley has been approached to write the title song for a major Hollywood movie. And the group may sing it over the film's credits.

It is the first time the boys have entered the movie market and could bring them world fame on a wide scale. Also a possibility: the Troggs making their acting debut at the same time.

Revealed a spokesman for the group: "There's been a lot of interest from Hollywood in Reg's songs. When the boys go to America in mid-February, their agent, Danny Betesh, is taking them to meet film company chiefs in Hollywood.

"It's always been their ambition to appear in films—this could be their big chance."

A track from the group's new LP, "Cellophane"—released December 8—has been causing a lot of controversy. Titled "Somewhere My Girl Is Waiting" by U.S. songwriter Art Wayne, it has been collecting a lot of airplays and is described as "the sexiest song, lyrically, for a long time."

But, so far, no ban has been imposed on the number.

On Tuesday this week the boys were in Paris for a Johnny Hallyday TV spectacular.

• Troggs' return to the chart in a big way has caused Disc columnist and TV personality Jonathan King to "eat his words."

• In Disc on July 14, 1966, he severely criticized their "A Girl Like You," calling it "unoriginal" and "lowering the bottom boundary of pop." It later went to number one in the chart!

• King also pledged that if the group was "still around" at the end of 1967 he would stand them a champagne meal in London's West End.

• And this week, he did! See page 8.

TROGGS . . . their "Love Is All Around" is 5 in today's chart

Well, WHO ARE THEY?



Name them and win a prize

HERE'S a great new competition for Disc readers. How well do you know your stars? If you fancy yourself as a top pop spotter, then study the photograph above, which is an unusual view of seven artists, all of whom have just finished a tour of the country.

Identify them correctly and you could win the fantastic red embroidered military jacket worn by Tremeloe Chip Hawkes when "Here Comes My Baby" was released AND a copy of the brand new Tremeloes' LP "The Tremeloes," to be released in December, autographed by the group.

Three lucky runners-up will each receive an autographed copy of the album.

Each entry should be sent to "Place The Face," Disc, 1-3, Pemberton Row, London, EC4.

Closing date is Monday, November 27, so send your entry NOW!

After constant plugging on early Radio 1 programmes as "a singer with great range," Arthur Brown is greeted by the Who at every possible opportunity as "Aren't you the singer with great range?"

Welcome back: Jo Bergman who used to be Marianne Faithfull's secretary, back in London from Los Angeles to work for Mick and Marianne.

Wouldn't "Pegasus" from the Hollies new LP make a good single?

Lead singer Dave Dougall of new group The Societe looks like a close contender for the Peter Frampton stakes.

To show there's no ill feeling — Traffic's Chris Wood dropped into Spencer Davis' recording session last week — at 2 a.m.!

ACCORDING to the parents of the Wilson brothers, the Beach Boys were such a success with their early "surfing" sounds that sales of surf boards zoomed overnight.

"Even people who lived in the mid-West were buying them — and they didn't even have any sea to surf on!" explained Murry Wilson, father of Brian, Denis and Carl. "It was the same with the Japanese Honda motorbikes. The craze was phenomenal."

Beach Boys family news: Brian Wilson's wife, Marilyn, expecting their first child in the next few months. Brother Dennis and wife Carole have an eight-month-old daughter. While "baby" Carl and Annie, married two years, still have to start a family.

Mrs. Audree Wilson says: "I always wanted a girl. But after my third son—I became rather partial to boys!"

Request from an anonymous admirer: Gary Brooker, please grow your lovely moustache again!

Ben E. King in excellent form at London's "Bag O' Nails" last week.

What chances Scott and John Walker reviving Turtles' "Happy Together" after their Japan jaunt?

Japanese camera team flew from Tokyo to Los Angeles to interview ex-Walker Brother Gary Leeds' parents. Interest is so strong in ALL three Walkers that it now seems definite that Gary will tour Japan with Scott and John.

Judith Durham is a dear girl, but why, oh why, does she persist in making solo singles with such thin songs?

Tasteless: Lulu chewing gum while talking during last week's "Top Of The Pops."

Des O'Connor threatens to bring out "Careless Hands" LP before Christmas.

Long John Baldry still laughs at the time he compered the Stones-Ike and Tina Turner package and on arrival at the MI's Blue Boar for a meal, a waitress asked: "Are you the Black and White Minstrel show?"

Caroline's Ronan O'Rahilly: "There must be some hope for individualists in this country if you can sit out there in the sea and Harold can do nothing about it."

Disc's David Hughes writing sleeve notes for forthcoming Tremeloes' LP.

Zombies' next release (November 24) is "Care Of Cell 44," written by Rod Argent. It's the story of a letter written by a young man to his girlfriend who is serving a prison sentence. Rod had the idea for the song as a result of a real-life incident involving a friend.

Despite the jokes, Long John Baldry very sensitive about the 'Long' bit.

Walls Ice Cream making new marmalade topping—advertising by The Marmalade of course.

SCENE

"Top Of The Pops" really do pick the winners: See how many stars from their first ever show are still around. The first show line-up: Dave Clark Five, Dusty, Hollies, Stones, Beatles, Pitney, plus Freddie and the Dreamers and Swinging Blue Jeans.

Shame on Project Publicity for their sick handout on Creation's "Life Is Just Beginning," showing picture of old lady.

Harry Secombe won the 1968 Radio Luxembourg Credit to Showbusiness Award. Voters were Britain's music journalists. Last year, Harry was runner-up to Cliff Richard in the Poll.

At Croydon, Sam and Dave audiences resembled jubilant Cup Final crowd—and Keith Skues the only white man on the bill.

Track Records first signing for many months — new Dreamland Express group.

Pye hitmaker Tony Macaulay — he produced Foundations and Baldry smashes — now hoping for a hat-trick with Pinkerton's Colours.

Dave Clark intends to make a short British tour if "Everybody Knows" becomes a big hit. "We owe it to the fans after not working here for three years," says Dave.

Swedish group Tages, who finished a month-long British ballroom tour at London's Marquee last Thursday, did so well that promoter Arthur Howes plans to bring them back for pop package tour in the spring.

Bonzo Dog Doo Dah Band great socialisers.

We are very worried about Graham Nash.

Keith Moon's entrance line at party to launch new Track label signings and welcome Ray Tolliday and Betsy Doster into the publicity rat race last week: "Where's David McWilliams, then?"

PYE RECORDS HAS FIVE SINGLES IN THIS WEEKS TOP TEN!

1. THE FOUNDATIONS Baby, Now That I've Found You
6. THE KINKS Autumn Almanac
7. DONOVAN There Is A Mountain
9. VAL DOONICAN If The Whole World Stopped Loving
10. LONG JOHN BALDRY Let The Heartaches Begin'

From The Melody Maker And Disc Echo Charts
W/E 18.11.67

DISC TOP 30

RELEASED NOW! THE ORIGINAL SOUNDTRACK RECORDING OF HALF-A-SIXPENCE

SB 6735 RB 6735 12" stereo or mono LP record



RCA Victor Records product of The Decca Record Company Limited, Decca House, Albert Embankment, London SE1

CHART TOPPER!



HIT TALK by STUART HENRY



DAVE CLARK MEANS NOTHING AT ALL . . .

FOUNDATIONS' is a beautiful record, though I didn't expect to see at No. 1. "Zabadak" is brilliant commercially, and at first I hated it. I either hate or love records—no in between. I've been using the word "Zabadak" to meditate on, and have come up with some very interesting results! Kinks' is incredibly adult for a young writer. Ray seems to be looking back on a moment in his life that he's not yet reached! A lovely record. Only thing that puzzles me about Engelbert's—what is a waltz? It's great to see the Troggs

back again, and it looks as if their troubles are over. I liked this one from the beginning. The only hippies who will buy Frankie Vaughan are the forty-two inch ones! Ah, Donovan. Forget that he was born in Glasgow—this will be a No. 1. We got Eric's specially from the States for my show. I love the "Dragnet" send-up and it's good to see Eric surviving without the old Animals. A rebirth for the Who—great! Val Doonican is pleasant and a good entertainer but this is not my bag.

The incredible thing about Long John Baldry is he's never been in the chart before. I'm delighted he has made it, but what a shame the public never latched on to his soul songs. I certainly didn't expect to see Dave Clark in the charts—means nothing to me at all. And I live in the happy state of never having heard Des O'Connor. I will actually BUY Stevie Wonder's—it's that good.

NEXT WEEK: Johnnie Walker

- 1 (1) **BABY, NOW THAT I'VE FOUND YOU** Foundations, Pye
- 2 (3) **ZABADAK.....**Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 3 (2) ● **MASSACHUSETTS.....**Bee Gees, Polydor
- 4 (4) ● **THE LAST WALTZ...Engelbert Humperdinck, Decca**
- 5 (6) **LOVE IS ALL AROUND.....**Troggs, Page One
- 6 (5) **AUTUMN ALMANAC.....**Kinks, Pye
- 7 (10) **THERE IS A MOUNTAIN.....**Donovan, Pye
- 8 (7) **THERE MUST BE A WAY** Frankie Vaughan, Columbia
- 9 (17) ▲ **IF THE WHOLE WORLD STOPPED LOVING** Val Doonican, Pye
- 10 (21) ▲ **LET THE HEARTACHES BEGIN** Long John Baldry, Pye

NEXT 20: Introducing CLIFF RICHARD

- 11 (12) **SAN FRANCISCAN NIGHTS.....**Eric Burdon and the Animals, MGM
- 12 (24) ▲ **EVERYBODY KNOWS.....**Dave Clark Five, Columbia
- 13 (13) **I CAN SEE FOR MILES.....**The Who, Track
- 14 (11) **FROM THE UNDERWORLD.....**Herd, Fontana
- 15 (8) **HOMBURG.....**Procol Harum, Regal Zonophone
- 16 (9) **HOLE IN MY SHOE.....**Traffic, Island
- 17 (15) **YOU'VE NOT CHANGED.....**Sandie Shaw, Pye
- 18 (16) **WHEN WILL THE GOOD APPLES FALL.....**Seekers, Columbia
- 19 (23) **BIG SPENDER.....**Shirley Bassey, United Artists
- 20 (14) **FLOWERS IN THE RAIN.....**Move, Regal Zonophone
- 21 (26) **CARELESS HANDS.....**Des O'Connor, Columbia
- 22 (18) **THE LETTER.....**Box Tops, Stateside
- 23 (20) ● **JUST LOVING YOU.....**Anita Harris, CBS
- 24 (29) **I FEEL LOVE COMING ON.....**Felice Taylor, President
- 25 (19) **ODE TO BILLIE JOE.....**Bobbie Gentry, Capitol
- 26 (—) **ALL MY LOVE.....**Cliff Richard, Columbia
- 27 (25) **I'M WONDERING.....**Stevie Wonder, Tamla Motown
- 28 (27) **BLACK VELVET BAND.....**Dubliners, Major Minor
- 29 (28) **YOU KEEP RUNNING AWAY.....**Four Tops, Tamla Motown
- 30 (22) **REFLECTIONS.....**Diana Ross and the Supremes, Tamla Motown

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

Top Ten LPs

- 1 (1) **SOUND OF MUSIC** Soundtrack, RCA Victor
- 2 (2) **SGT. PEPPER** Beatles, Parlophone
- 3 (3) **BREAKTHROUGH** Various Artists, Studio Two
- 4 (4) **BEST OF THE BEACH BOYS, VOL. 2** Beach Boys, Capitol
- 5 (6) **BRITISH CHART-BUSTERS** Various Artists, Tamla Motown
- 6 (5) **UNIVERSAL SOLDIER** Donovan, Marble Arch
- 7 (8) **DR. ZHIVAGO** Soundtrack, MGM
- 8 (9) **BEE GEES 1st** Bee Gees, Polydor
- 9 (7) **SCOTT** Scott Walker, Philips
- 10 (10) **RAYMOND LEFEVRE** Raymond Lefevre, Major Minor

AMERICAN TOP TWENTY

- 1 (1) **TO SIR WITH LOVE.....**Lulu, Epic
- 2 (2) **SOUL MAN.....**Sam and Dave, Stax
- 3 (4) **INCENSE AND PEPPERMINTS** Strawberry Alarm Clock, Uni
- 4 (6) **THE RAIN, THE PARK AND OTHER THINGS** Cowsills, MGM
- 5 (3) **IT MUST BE HIM.....**Vikki Carr, Liberty
- 6 (7) **PLEASE LOVE ME FOREVER.....**Bobbie Vinton, Epic
- 7 (5) **YOUR PRECIOUS LOVE** Marvin Gaye and Tammi Terrell, Tamla
- 8 (22) **I SAY A LITTLE PRAYER.....**Dionne Warwick, Scepter
- 9 (9) **EXPRESSWAY TO YOUR HEART** Soul Survivors, Crimson
- 10 (11) **I CAN SEE FOR MILES.....**Who, Decca
- 11 (8) **A NATURAL WOMAN.....**Aretha Franklin, Atlantic
- 12 (15) **LET IT OUT.....**Hombres, Verve Forecast
- 13 (19) **EVERLASTING LOVE.....**Robert Knight, Rising Sons
- 14 (14) **IT'S YOU THAT I NEED.....**Temptations, Gordy
- 15 (10) **NEVER MY LOVE.....**Association, Warner Bros.
- 16 (16) **HOLIDAY.....**Bee Gees, Atco
- 17 (13) **LOVE IS STRANGE.....**Peaches and Herb, Date
- 18 (21) **PATA PATA.....**Miriam Makeba, Reprise
- 19 (24) **LAZY DAY.....**Spanky and Our Gang, Mercury
- 20 (25) **LADY BIRD.....**Nancy Sinatra and Lee Hazlewood, Reprise



PETULA CLARK'S NEW SINGLE The Other Man's Grass (Is Always Greener)

7N 17416

Long John Baldry: own TV company



LONG JOHN Baldry—into the top ten this week with "Let The Heartaches Begin"—is to form his own TV company to produce half-hour pop shows for screening here and in the States.

He wants to spotlight new and up-and-coming artists and groups who would not otherwise get television opportunities. Company will start work on the format in the New Year.

Explained a spokesman for Long John: "It's always been his ambition to do something like this. He wants to be in complete control of the project himself. The shows would be on the lines of the old 'Ready, Steady, Go!'—snappy, hippy, fast-moving.

"Idea is to have more music than actual interviews—but artists will get a chance to air their views."

If Long John's ideas work out, the series—in colour—would be offered to TV companies here and in the States.

"Let The Heartaches Begin," which is LJB's first big hit, was released in America this week. But the B-side will be one of his own compositions, "Oh Lord You Made Night Too Long"—NOT the Italian song "Annabella," the flip here. A promotion trip to the US is set for early December.

By Monday this week the hit had sold over 180,000 copies in Britain.

Long John has parted from his original backing group, Bluesology, and is now seeking a bigger lineup, with jazz-inclined musicians, to use in his cabaret career.

Further dates for LJB are: "Top Of The Pops" tonight (Thursday) and "Juke Box Jury" next Wednesday (22).

Tremors for Sweden

TREMELOES now spend New Year's Eve and New Year's Day in Scandinavia, appearing in TV spectaculars and concerts.

Group are in Stockholm on December 31, and the following day move to Helsinki.

Further radio and TV dates in Britain for the group are: "Dee Time" (Nov. 25), "David Symonds Show" (week commencing 27), "Parade Of The Pops" (29), "Joe Loss Show" (Dec. 8) and "Top Of The Pops Christmas Edition" (Dec. 16).

CILLA Black, whose new single "I Only Live To Love You" is released this Friday (17), appears on "Pop Inn" (29) and the "Val Doonican Show" (December 9).

Hump's first film finalised

PLANS for Engelbert Humperdinck's first film are nearing completion, and shooting is expected to start sometime next year.

Les Reed, who together with Barry Mason wrote Engelbert's "The Last Waltz" and Tom Jones' new single "I'm Coming Home," has been commissioned to write the complete score, and expects to start work on the project in January.

Les is also working on his first musical, "Beware Au Pair," which should be ready within the next 18 months.

With five hit recordings of his compositions already this year... ("The Last Waltz," "A Kind Of Hush," "Everybody Knows," "Claire," and "Tabatha Twitchit") Les has equalled his 1965 record, and hopes that "I'm Coming Home" will create a new success story.

Bonzos TV show

BONZO Dog Doo-Dah Band have been re-booked for Rediffusion's "Come Here Often" children's TV show on November 28. The group is also making a colour TV programme for the States featuring their new single "Equestrian Statue." Group appears with the Bee Gees at London's Saville Theatre this Sunday (19).

Dave Clark Five 'live' shows here

DAVE CLARK Five are likely to make their first stage appearance in Britain for more than three years early in 1968, following the success of "Everybody Knows," which shot 13 places to No. 11 this week.

Dave told Disc: "I am certainly thinking of a short British tour now that we've got a big hit here again. After three years, we owe it to our fans."

The group has not appeared on a British stage since their Blackpool summer season in 1964, spending their six working months of each year mainly in America. Last time, Dave Clark toured here was in March 1964.

Motown Record Corporation of Detroit, U.S.A. wish to inform the public that the Tamla Motown group of artists called "The Temptations," is not at present appearing anywhere in this country, and has no connection whatsoever with a group called "The Fabulous Temptations," which it is understood is now performing in various parts of the country.

Also planned: the group's first album in Britain since the 1965 release of the "Catch Us If You Can" LP. Another album—"Greatest Hits Of The Dave Clark Five"—was released a year ago, but did not contain new material. New album, to be titled "Everybody Knows," is being rushed out for pre-Christmas release.

Dave has formed his own film company—big Five Films—and is to direct a series of six colour TV specials for an American network, featuring the DCS plus British guest artists. Shows are to be completed by the end of January and are likely to be offered also to BBC or ITV.

Span join Beatles

NEW group Span, who made their debut at London's Saville Theatre on Sunday, have been signed to an agency contract with NEMS Enterprises, the company that handles the Beatles.

Paul Jones single

PAUL JONES, whose new single "Sons And Lovers" is released this Friday, will appear on a string of TV and radio dates to promote the single in the next month.

He does "Happening Sunday" (November 19), "Dee Time" (December 2), "Crackerjack" (7) and "Saturday Club" (9).

Paul goes to Sweden for a nine day tour from November 19 and opens a week's cabaret appearance at Stockton's Fiesta Club on December 10.

Frankie Vaughan LP

TITLES on Frankie Vaughan's new LP, released by Columbia the first week in December are: There Must Be A Way (title track); I Can't Begin To Tell You, Call Me Irresponsible, I Don't Know Why, That Old Feeling, There I've Said It Again, Maybe You'll Be There, Serenata, If I Had A Dozen Hearts, Time After Time, The One I Love, I'll Never Smile Again.



Shirley: new album

properly since I was little." Shirley explained that she would have the role of the coloured girl in the show—played here by Paula Kelly.

"But, although I'd love to make a film, I'm a bit wary. I've missed out on film things involving coloured parts before—because I am too light-skinned."

She also revealed that a new album would be out in time for Christmas, titled "12 Of Those Songs" and including "One Of Those Songs," "Call Me," "Don't Rain On My Parade," "Moon River" and "Charade."

This week, Shirley's "Big Spender"—from "Sweet Charity"—is at 19 in the chart.

Seekers 'no' to Bassey TV show

SEEKERS have had to turn down a chance to appear on "The London Palladium" TV show on Sunday, December 3, with Shirley Bassey.

Reason: they would have had to fly down from Glasgow—where they opened a season at the Alhambra on Monday. Commented manager Eddie Jarrett during band rehearsals at the theatre on Monday afternoon: "It would have been too dangerous. There might be fog and consequent delays."

"We did consider going by train, but this wasn't possible either, as it would have meant finishing the show at the Alhambra earlier."

"Naturally, no one wants to turn down Palladium TV, but it couldn't be helped on this occasion."

countdown

THURSDAY



Kathy Kirby: on Tom Jones package

TOM Jones/Kathy Kirby/Ted Heath Orchestra—Odeon, Newcastle.

Engelbert Humperdinck / Gigi Galon/Rockin' Berries—ABC, Wigan.

Tremeloes—Fiesta Club, Stockton (until Saturday).

Bee Gees—City Hall, Salisbury.

Barron Knights—Castaways Club, Birmingham (until Saturday).

Bonzo Dog Doo Dah Band—Wetheralls Club, Sunderland (until Saturday).

Dave, Dee, Dozy, Beaky, Mick and Tich—City Hall, Perth, Scotland.

Foundations—Caledonian Hotel, Inverness.

Pop North (Radio 1—1 p.m.)—John Walker, Peddlers, introduced by Dave Lee Travis.

Late Night Extra (Radio 1—10 p.m.)—Alex Welsh Jazz Band, introduced by Barry Alldis.

John Walker—Central Hall, Mansfield.

Flowerpot Men—Locarno, Streatham, London.

Herd—Penthouse, Birmingham.

FRIDAY

HERD—Belle Vue, Manchester.

Jimi Hendrix Experience / Move / Pink Floyd / Amen Corner / Nice—City Hall, Sheffield.

Tom Jones Package—Gau-mont, Hanley.

Engelbert Humperdinck Package—ABC, Chester.

Bee Gees—Lewisham Concert Hall, Catford (in aid of the Hither Green Train Disaster Fund).

Dave Dee, Dozy, Beaky, Mick and Tich—Ballarina Ballroom, Nairn, Scotland.

Alan Price Set—St. George's Hall, Exeter.

Joe Loss Pop Show (Radio 1—1 p.m.)—Flowerpot Men, Long John Baldry, introduced by Tony Hall.

Late Night Extra (Radio 1—10 p.m.)—Lorne Gibson Trio, introduced by Mike Lennox.

SATURDAY



Herd's Peter Frampton: at Cheltenham

FLOWERPOT Men—Flowerpot Club, Birmingham.

Herd—St. Paul's Hall, Cheltenham.

Good Evening (ATV—5.50 p.m.)—guests introduced by Jonathan King.

Des O'Connor Show (ATV—10.20 p.m.)—Cliff Richard, Georgie Fame, Alan Price.

Golden Shot (ATV—8.25 p.m.)—Lonnie Donegan.

Jimi Hendrix Experience Package—Empire Theatre, Liverpool.

Tom Jones Package—Capitol, Cardiff.

Engelbert Humperdinck Package—Odeon, Birmingham.

Georgie Fame—Winter Gardens, Weston-super-Mare.

Dave Dee, Dozy, Beaky, Mick and Tich—Beach Ballroom, Aberdeen.

Easybeats—Marlborough Hall, Halifax.

Manfred Mann—Nottingham University.

Troggs—Leyton Baths, London.

Foundations—Corn Exchange, Kelso.

Alan Price Set—Bristol University.

Chris Farlowe—Dreamland Ballroom, Margate.

Traffic—Faculty of Technology, Manchester.

Dee Time (BBC 1—6 p.m.)—Vikki Carr, Adam Faith.

Val Doonican Show (BBC 1—9.15 p.m.)—Anita Harris.

Saturday Club (Radio 1—10 a.m.)—Tremeloes, John Walker, introduced by Keith Skues.

Pete's People (Radio 1—10 p.m.)—Flowerpot Men, Cliff Bennett, introduced by Pete Murray.

John Walker—Raven Club, R.A.F. Weddington, Lincoln.

SUNDAY

DUBLINERS—Continental Casinos, Burnley (until November 25).

Royal Variety Show (ATV—7.25 p.m.)—including Tom Jones, Sandie Shaw, Lulu, Ken Dodd, Rockin' Berries, Val Doonican.

Jimi Hendrix Experience Package—Coventry Theatre.

Tom Jones Package—Capitol, Cardiff.

Engelbert Humperdinck Package—Gau-mont, Ipswich.

Bee Gees/Flowerpot Men/Bonzo Dog Doo Dah Band

Tony Rivers and the Castaways—Saville Theatre, Shaftesbury Avenue, W.C.2.

Foundations—Palais, Dundee.

Alan Price Set—Beachcomber Club, Nottingham.

Happening Sunday (Radio 1—10 a.m.)—Paul Jones, Troggs, introduced by Ed Stewart.

Top Gear (Radio 1—2 p.m.)—Hollies, Who, Lulu, Brian Auger and Julie Driscoll, Skip Bifferty, Honeybus, introduced by John Peel and Tommy Vance.

MONDAY



Cliff Richard: at London's Festival Hall

JIMMY James and the Vagabonds—Bluesville Club, Ipswich.

Tom Jones Package—Colston Hall, Bristol.

Georgie Fame / Traffic / Cliff Richard and the Shadows—Royal Festival Hall, London (organised by the International Film Fund in aid of world poverty).

Alan Price Set—Top Rank Suite, Doncaster.

Monday, Monday (Radio 1—1 p.m.)—Foundations, introduced by Dave Cash.

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

Frankie Vaughan—Fiesta Club, Stockton (until December 2).

TUESDAY

ENGELBERT Humperdinck Package—ABC, Peterborough.

Bonzo Dog Doo Dah Band—Manchester College of Commerce.

Troggs—Starlite Ballroom, Southport.

Pop Inn (Radio 1—1 p.m.)—Guests introduced by Keith For-dyce.

Late Night Extra (Radio 1—10 p.m.)—Kiki Dee, Alan Price, introduced by Bob Holness.

WEDNESDAY

FLOWERPOT Men—Industrial Club, Norwich.

Jimmy James and the Vagabonds—Pavilion, Southampton.

Engelbert (ATV—7 p.m.)—Dickie Valentine.

Jimi Hendrix Experience Package—Guildhall, Portsmouth.

Tom Jones Package—ABC, Exeter.

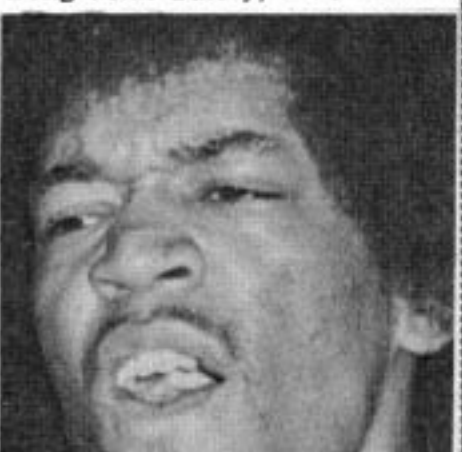
Engelbert Humperdinck Package—ABC, Belfast.

Alan Price Set—Locarno, Stevenage.

Parade Of The Pops (Radio 1—1 p.m.)—Ken Dodd, introduced by Denny Piercy.

Late Night Extra (Radio 1—10 p.m.)—Marion Montgomery, introduced by Terry Wogan.

Juke Box Jury: Pete Murray, Long John Baldry, Julie Felix.



Hendrix: Portsmouth

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Royal Variety Show

SUPERB LULU STEALS SHOW!

WITH the Ted Heath Orchestra augmented by his own backing group, the Squires, behind him, Tom Jones, last turn before Bob Hope, had everything in his favour—but pop got its biggest plug from little Lulu at the Royal Variety Performance before the Queen and Prince Philip at the London Palladium on Monday night.

She looked superb in full-length sequined silver gown; she also sounded remarkably composed as she spoke between songs; and last, but not least, she sang splendidly, first "The Boat That I Row" and then "To Sir With Love."

It was the final milestone in a marvellous year for her—maybe a comparatively small spot early on the bill, but a little gem of a performance that certainly knocked the shine off the succeeding act from Sandie Shaw.

Given a tremendous build-up by Rolf Harris, Sandie flitted on in pink micro skirt, with matching flashlights in her eyes and a pre-war hairstyle and sang "You've Not Changed" when everyone was expecting "Puppet!"

Tom Jones, on the other hand, creates his own impact. He swung on to the stage for all the world like a labourer clocking in for his day's work, duly thundered through "I Can't Stop Loving You," "I Believe" and a drowned version of "It's Not Unusual," then clocked off again.

But if Jones had the impact and Lulu the sparkle, the romantic touch came from Mireille Mathieu, who included a French version of "The Last Waltz" in her act; and the charm came from Vikki Carr, and, of course, Val Doonican.

Pop's border-line cases, Ken Dodd and Harry Secombe, were also featured, but again the groups got a thin look-in, with only the Rockin' Berries present.

BOB FARMER

Four Seasons here—April

FOUR Seasons have been set for their second visit to Britain—just five years after Philips commenced negotiating to bring the group back.

Seasons will make at least two London concert appearances between April 4-14 next year as part of a lightning ten-day tour of Europe. Extra concerts are possible if time permits, but the Seasons will also play Paris and a principal German city.

This is the first time the Seasons have visited Britain since their first hit "Sherry" in 1962.

Foundations' new single

FOUNDATIONS' choice of their new single—follow-up to the chart-topping "Baby, Now That I've Found You"—is down to three titles, all by hit couple John McLeod and Tony Macaulay. Final decision will be made later this week.

Group's promotional trip to the States has now been extended to three weeks. They leave in January.

Said a spokesman: "Since they have such a distinct American 'sound', the boys are hoping to bounce it back there with the hit."

An album, "From The Foundations," is now completed and will be out late December/early January.

Hollies tour plans

HOLLIES may tour Britain next spring. Manager, Ron Richards, told Disc that the group had been offered a major tour in March, which was being considered.

The group, who left for America last Friday, will have no new single follow-up to "King Midas" released until January.

Brenda, Peddlers in big 'Dee Time' storm

A MAJOR row blew up over last Saturday's BBC-TV "Dee Time" show resulting in a last-minute switch of two artists billed to appear.

Visiting American singer Brenda Lee, and top British group, the Peddlers, were booked for the show. But they refused to appear when they were not permitted to feature their new singles. So in came Kathy Kirby and Manfred Mann in their places.

Said a BBC spokesman: "It caused quite a headache, but the producer must have the final word on matters of this kind."

matters of this kind."

Neither Simon Dee nor producer Terry Henebery were available for comment at press time, but an official BBC spokesman commented: "Brenda Lee wanted to sing 'Where's The Melody' and the Peddlers wanted to feature the A-side of their new release, 'You're The Reason I'm Living.' It was felt this was too slow for the pace of the programme."

Mike Gill, spokesman for Brenda Lee, told Disc on Tuesday: "When it was known Brenda was coming over, she was invited on 'Dee Time' and, although she had a lot of dates, it was arranged she should appear."

"But Terry Henebery apparently didn't like her new single. Brenda wanted to do it in preference to an old standard, as she thought her fans would rather hear something new."

Said Cyril Smith, Peddlers' manager: "It's diabolical. I'm absolutely choked. 'Dee Time' had the record two days before the show so they knew what the boys would play. Then I was told it wasn't suitable."



"About 13 BBC producers want the group and their record—but this one doesn't! I'm amazed."

Gladys Knight, Felice Taylor—dates here

TAMLA Motown artists Gladys Knight and the Pips and Chris Clark—due to visit Britain for promotional dates next week—appear on separate bills at London's Saville Theatre.

Chris Clark appears with Eddie Floyd and maybe newcomer, Felice Taylor, on November 26 and Gladys Knight with Joe Tex on December 3.

While in Britain they promote their new singles "From Head To Toe" (Chris Clark) and "I Heard It On The Grapevine" (Gladys Knight), both of which were released last week.

Supremes are due to come to Britain in the New Year to open a two-week season at London's "Talk Of The Town."

Felice Taylor, the unknown American girl, whose "I Feel Love Coming On" rose in the charts this week to No. 24, arrived in England on Saturday.



Felice Taylor: London's Saville

TRAFFIC MAN HITS AT 'FIRST-TIMER' IN SHOWS

TRAFFIC manager Chris Blackwell this week launched an attack on TV variety shows, complaining to Disc: "Trying to get groups on TV shows is becoming impossible."

"Most of these shows all insist on first crack of the whip, saying that unless the group performs its new single for the first time on their show, they're not interested."

Blackwell added: "We've had this reaction from both the 'Eamonn Andrews Show' and 'The Frost Programme.' Only shows where we don't have any difficulty are 'Top Of The Pops' and 'Dee Time.'"

And "Dee Time" (December 9) is the only booking Traffic have so far secured for their next single, "Here We Go Round The Mulberry Bush."

Release of the new single—title track from the film being premiered early in the New Year for which Traffic have penned three songs—is next Friday (24), and December 8 has been set for the group's debut album "Mister Fantasy."

Jonathan King commented on Tuesday: "We will not consider any artist for 'Good Evening!' unless we get the first play of their record."

Spokesman for the "Frost Programme" told Disc: "Getting the record performed first on our show doesn't really worry us—the thing is that one has such a vast choice. There's certainly no prejudice from us against Traffic."

Move's 'Clinic'

MOVE'S new single WILL be "Cherry Blossom Clinic" after all, and release date is expected to be within the next three weeks. B-side is another Roy Woods composition "Yellow Rainbow."

Only two weeks ago Move leader Carl Wayne said of "Clinic": "We are just not enthralled with it at all."

Apparently his feelings were not shared by manager Tony Secunda or recording manager Denny Cordell, and Carl's decision has been overruled.

Move opened their tour with Jimi Hendrix, Pink Floyd, Nice and Amen Corner on Tuesday.

TOP OF THE POPS

On tonight's (Thursday) "Top Of The Pops": Foundations, Troggs, Donovan, Long John Baldry, Dave Clark Five, Cilla Black, Simon Dupree and Felice Taylor.

BOX TOPS

new single

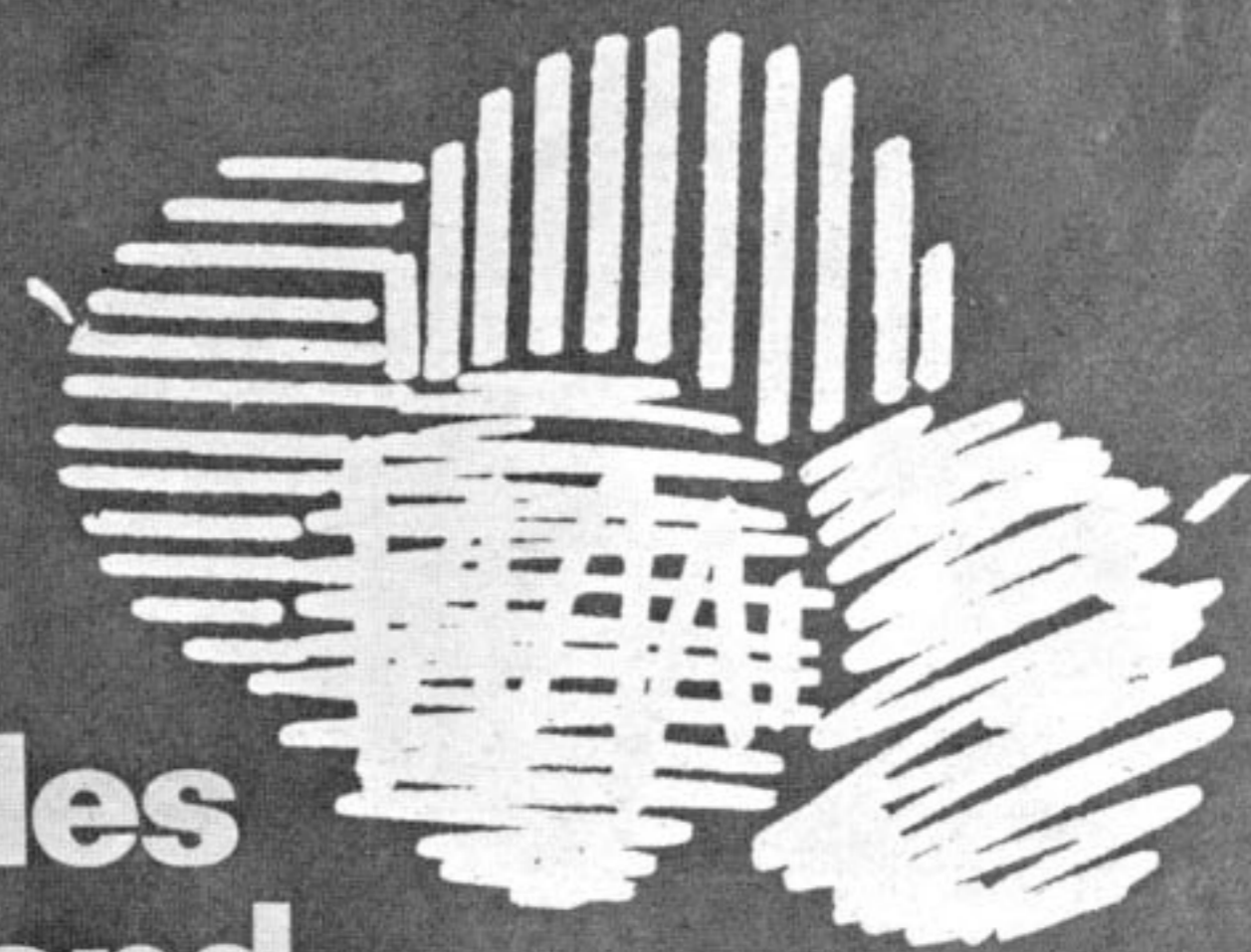


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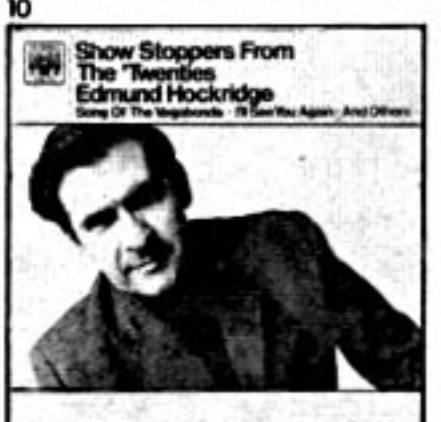
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Holy Christmas
MAL 736
- 7 THE IVY LEAGUE
Sounds Of The Ivy League
MAL 741
- 9 MUDDY WATERS
Muddy Waters Sings "Big Bill"
MAL 722
- 11 BIG HITS OF '67
MAL 760

- 2 DR. DOLITTLE
MAL 726 (M) MALS 726 (S)
- 4 THOROUGHLY MODERN MILLIE
Hollywood Sound Stage Orchestra
And Chorus
MAL 712
- 6 WALLY STOTT HIS ORCHESTRA AND CHORUS
Christmas By The Fireside
MAL 689
- 8 CHRIS BARBER'S JAZZ BAND
Chris Barber In Concert
MAL 727
- 10 FESTIVAL OF THE BLUES
MAL 724
- 12 EDMUND HOCKRIDGE
Show Stoppers From The Twenties
MAL 720

Six songs in Beatles' Christmas bonus

STARS IN THE NEWS 3

NEW SINGLE IS GREAT!

PENNY VALENTINE heard a sneak preview of the Beatles' new single on Monday: "To say it is great, shattering and marvellous would be expected and true. Therefore, suffice to just tell you how it sounds. 'Hello, Goodbye,' which is the simple direct top-side, shows how the Beatles can make even the most ordinary lyrics sound something special.

"You say high, I say low' go the words in that vein, but massed and compressed with a mammoth cathedral backing, a hold-back ending, and then everyone coming crashing back sounding like panting West African tribesmen. It is immediately attractive and immediately catchy.

"By comparison, 'I Am A Walrus,' on which John's grating sad voice solos, is a far more difficult song to grasp. You need at least three plays before you hear he is sitting on a cornflake talking about egg men and then—who knows? "It has shades of 'Alice In Wonderland' and extraordinary things going on in the backing that nobody will understand. There are also a few jolly dodgy Lennon lines and a reference to 'Lucy In The Sky' without her diamonds. It is crazy and weird and somehow very desperate."

Proby deal set

CABARET and ballroom dates, plus a possible TV series, are planned for P. J. Proby by agent John Gunnell under a new £50,000 "world representation" signing concluded last weekend.

Proby has just concluded dates in Ireland, and is back in Britain for recordings prior to leaving to spend Christmas in the States. But he will be back in January.

"I flew over to Ireland last week specially to see Jim Proby," John Gunnell told Disc on Tuesday. "He has a really tremendous act and fantastic potential. He could easily carry his own TV series and a major cabaret spot like London's 'Talk Of The Town.' But we know he has to have a new hit record first. Titles are now being chosen.

"Proby is going to do two acts when he returns to Britain. One for cabaret, the other for ballrooms. He loves working in Britain, and I know there is a tremendous following here for him."

New Cat single

CAT STEVENS' new single will be "Kitty," his own composition, released on December 1.

Cat has signed a management and agency contract for new Birmingham group, Zeus, who used to be known as the Yellow Rainbow. They appear with Cat at a special flower festival in France this weekend.

CARNABY ST. LIGHTS UP!

LONDON'S Carnaby Street is taking over where Oxford Street left off—by having its own Christmas illuminations this year.

They're "switched-on" tomorrow (Friday) during a party in the street at which Sounds Incorporated, the St Valentine's Day Massacre, Los Paraguayos and new group Yellow Passion Loaf will play. Many other star names are expected to attend. Free food and drinks are being organised for the occasion.



Beatle Paul: 'a commonplace saying'

'Walrus' words harmless — Paul

A NATIONAL newspaper has already attacked "I Am The Walrus" for its controversial lyric, saying that it may cause censorship headaches at the BBC and that some American stations might ban the song.

Part of the lyric goes: "Crabalocker fishwife pornographic priestess boy you been a naughty girl you let your knickers down."

Says John Lennon: "The words just appeared that way. You might just as well ask me to explain how any of our lyrics come to be written."

Adds Paul: "The whole point is that this is quite a commonplace saying—to be caught with your knickers down is to be taken by surprise or to be caught on the hop."

SPECIAL two-record pack featuring six songs from the Beatles' TV spectacular, "Magical Mystery Tour," will be issued on Friday, December 1.

As there were too few songs for either a conventional EP or LP, the pack takes the form of two 7 in. 45 r.p.m. singles—available either in mono or stereo—PLUS a 32-page, full-colour book. (Catalogue numbers of the Parlophone releases are Stereo—SMMT 1, and Mono—MMT 1.)

Side 1 of record 1 features "Magical Mystery Tour" and "Your Mother Should Know"; side 2 features "I Am The Walrus"—B-side of the new Beatles single out on Friday, November 24. Side 1 of record 2 features "The Fool On The Hill" and "Flying"; side 2 comprises "Blue Jay Way."

"Blue Jay Way" was written and is sung by George Harrison, who composed the piece when he was staying in Hollywood Hills outside Los Angeles at the beginning of August. He composed the piece on the electric organ in his Blue Jay Way house.

"Flying" is the Beatles' first non-vocal for Parlophone and is the first composition jointly written by all four Beatles. Remaining titles are all Lennon-McCartney compositions.

The 32-page full-colour book contains a pull-out leaflet featuring the lyrics of all the songs on the two records. There are also pages in colour and black-and-white of scenes from "Magical Mystery Tour," plus six pages in full colour featuring a strip cartoon telling in pictures and words the story of the film.

Drawings are by Bob Gibson, cartoonist for the "Beatles Monthly" Book, and the story was written by NEMS press officer, Tony Barrow, who also edited the book.

The record pack is being sold in the United Kingdom at the special price of 19s. 6d. Says Tony Barrow: "The Beatles wanted the package to be put out at under £1, and this has been done with the co-operation of EMI Records."

George Harrison's parents flew to New York last week to take part in the ABC-TV show, "What Are The Beatles Really Like?"—during which his mother, Louise, was interviewed. Also taking part were actor Victor Spinetti, who appeared in both the "Hard Day's Night" and "Help!" films, and publicist Brian Sommerville, the group's former press officer.

Bobbie Gentry disc

BOBBIE Gentry, who plans to make a return visit to Britain at the end of January following her appearance at the San Remo Song Festival, has a new single released in Britain on December 8. Title: "The Okolona River Bottom Band."

SPENCER Davis Group release their new single on December 1. It will be one of three group compositions recorded last week.

Group plays Southampton University on November 26, and tops the bill at a special concert at Paris's "Palais De Sport" this weekend, with Keith West and Zoot Money.

Stones LP soon!

ROLLING STONES have followed the pattern set by the Beatles with their latest album. A "marathon" track has been split into two parts—similar to the Beatles' "Sgt. Pepper" recording.

And it looks like being a tough fight for the No. 1 spot in the chart at Christmas, with the Stones planning a new single to rival "Hello, Goodbye," released by the Beatles next Friday (Nov. 24). Full details are expected next week.

Stones' LP—the first produced entirely by the group—is called "Her Satanic Majesty Requests And Requires." It is described by Stones business boss Allen Klein in New York as "their best-ever LP and their best-ever recording."

The album contains 10 titles—but only nine actual numbers. One track is in two parts. And each side of the LP runs for approximately 22 minutes.

SIDE 1 contains: "Sing This Song Altogether" (the intro of the two-part number, lasting three-and-a-half minutes), "Citadel," "In Another Land," "2,000 Man" and "Sing This Song Altogether And See What Happens" (the second half of the first track which lasts eight minutes).

SIDE 2: "She's A Rainbow," "The Lantern," "The Lady, The Lillies And The Lake," "200 Light Years From Home" and "On With The Show."

All songs are Mick Jagger/Keith Richard compositions—with the exception of "In Another Land," written and sung by bass-guitarist Bill Wyman.

Release of the album will be "within the next two or three weeks" simultaneously in Britain and America. It also has a "revolutionary" sleeve design.

Scott Walker, Bachelors for Christmas TV show

SCOTT WALKER and the Bachelors will take part in a 50-minute "party-type" TV show for screening late evening on Christmas Day. And one of the songs Scott will sing is "Wait Until Dark," once tipped to be his first single.

Other stars taking part in the show—to be called "Down At The Old Bull And Bush"—include Kiki Dee, Kim Cordell, Kenneth McKellar, Bud Flanagan and Tommy Bruce. Programme is produced by Barry Cawtheray, responsible for the "Star and Garters" series.

Scott Walker's solo single will now be released at the end of January—after his Japanese tour with former Walker Brothers, John and Gary. He was in the studio this week cutting tracks.

MANFRED Mann singer Mike d'Abo has become a father. His wife, model Maggie London, gave birth to a 7 lb. 10 oz. boy in London's St. Bartholomew's Hospital last week. The couple have named the baby Benjamin.

New Track groups

WHO managers, Kit Lambert and Chris Stamp, who run the Track label (artists include Who, Arthur Brown and Jimi Hendrix) have signed major US coloured groups to run a subsidiary to Track called "In The Pocket Productions."

First releases under the new signing are the Parliaments ("I Wanna Testify") and the Precisions ("If This Is Love") released this Friday (17).

ERIC BURDON FOR 'BOSTON STRANGLER' FILM

ERIC BURDON, currently on tour in America, has been offered a role in two major American films. And one may be "The Boston Strangler," scheduled to go into production on January 1 with Tony Curtis in the title role.

Film is about a mass sex slayer who terrorised Boston and who was the subject of a best-seller book.

Eric's wife, Angie flew to join her husband in Los Angeles last Friday. After Eric's current tour and dates in Britain, the couple will leave on Christmas Eve for a belated 10-day honeymoon in the Bahamas.

Eric and the Animals return from America on November 22. One-nighter dates during December include: Southport Floral Hall (2), Newcastle Club-A-Go-Go (4), Oxford University (5), Newcastle Crystal Ballroom (8), Coventry College (9), Exeter University (12), Bradford String Of Beads (16) and Hastings Pier (23).

Kiki's film role

KIKI DEE has been offered her first straight acting role—in a two-hour film to be made in Italy next year.

Filming will be for two months in Rome for Cinecittà Studios. Kiki is currently cutting tracks for a new single to follow up "Excuse Me."

Grateful Dead may play here

THE Grateful Dead, a well-known group on America's West Coast, may join the star-studded bill planned for a grand all-night rave at London's mammoth Olympia stadium on Friday, December 22.

As exclusively reported in Disc last week, names already approached are Jimi Hendrix, Move, Eric Burdon and the Animals, Graham Bond Organisation, Paper Blitz Tissue, and possibly the Pink Floyd.

A spokesman for the promoter told Disc on Tuesday: "We're hoping to show films and may even have a fairground. A tentative title for the event—almost a way of life—is "Christmas On Earth!"

Conley, Dorsey, Otis, Carla back next year

Faces take a fortnight

SMALL FACES started a fortnight's holiday this week, following Steve Marriott's illness who was ordered to rest last week after his doctor diagnosed jaundice. Marriott was planning to spend a few days in Portugal with Plonk Lane later this week.

Group has cut several tracks from which their next single will be selected for pre-Christmas release. An album—as yet untitled—is planned for January.

WHO LP

WHO's new album "The Who Sells Out," which was to have been released tomorrow (Friday), has been indefinitely postponed until permission has been granted by four firms whose brands are named in some of the tracks.

Firms concerned are Heinz Baked Beans (Roger Daltrey is seen sitting in a hip bath of baked beans on the album cover), Odorono deodorant, Medac germicidal cream and Charles Atlas.

Who flew out to the States this week for a series of concerts including an appearance at the Hollywood Bowl on Saturday.



Angie: With Eric in U.S.

Herd LP gets single title

HERD's first LP—retitled "Paradise Lost" after their new single and released in December—contains a track written by Ken Howard and Alan Blaikley about bi-sexuality, called "Something Strange."

Other tracks include "Sad," based on Bach's "Air In D" augmented with a string quartet, and a Peter Frampton composition, "My Own."

Group tours Scotland for four days from December 14. Their new single also called "Paradise Lost," is released on December 1.

ANITA STANDS IN FOR CILLA AGAIN!

ANITA Harris again steps in where Cilla Black pulled out when she appears in ABC's Christmas Eve TV spectacular in which Frankie Howard, Frankie Vaughan and Tommy Cooper also star.

Cilla had to withdraw because of existing TV commitments and additional shooting on her film "Work . . . A Four Letter Word."

Anita took over from Cilla in "Piccadilly" last July for the final couple of months of its run. In the Christmas show, Anita will sing her current single "Playground" plus "Ave Maria," which is featured in her album "Just Loving You" which is due out on December 8.

Anita appears in the "Val Doonican Show" on Saturday.

Flowerpot dates

FLOWERPOT Men returned from a five day tour of the Continent on Saturday and appear on "Crackerjack" today (Thursday). Other dates for the group include "David Symonds Show" (21) and Norwich Industrial Club (22).

They appear at London's Saville Theatre this Sunday with the Bee Gees, and open a week's cabaret appearance at South Shields Latino Club, doubling with Sunderland Whitheralls Club, from November 26.

Goon for Bee Gees' film

Maurice romance with Lulu

WEST 'OPERA' MAN ENGAGED

"TEENAGE Opera" man Mark Wirtz this week announced his forthcoming marriage to singer/model Ross Hannaman. The couple will be married shortly after Christmas.

Mark holidays in Jamaica next week and returns in December to commence negotiations for the film of the "Teenage Opera."

NANCY Sinatra sings the title song over the credits of her father's latest film, "Tony Rome," currently being shot in Miami.

Words and music have been written by Lee Hazelwood, her partner on the recent "Jackson" hit.

EX-GOON Spike Milligan will write the script for the first Bee Gees' film "Lord Kitchener's Five Little Drummer Boys"—to be made on location in Kenya next February. And this week the "secret" romance of Bee Gee Maurice Gibb was revealed when he admitted he and Lulu had been "going steady" for over a month.

"We met at 'Top Of The Pops' three months ago—and then again at the Saville in London last month," Maurice told Disc on Monday.

"We got on very well and that evening went with a crowd of people to the Speakeasy. Lulu admired a ring I was wearing and I gave it to her. She couldn't get it off her finger so I thought: 'Well, might as well get her telephone number to get the ring back.' Ho, ho! It was all a plot!

"We've been seeing each other nearly every night since then. It's difficult, because we're both working so hard at the moment. It means grabbing a few hours when we can.

"Marriage? Well, I think we're a bit young for that!"

Bee Gees appeared on Jonathan King's "Good Evening" TV show on Saturday without Robin Gibb, who was in the Hither Green train crash last week, because he was still feeling too ill to appear.

The group makes a special appearance at a charity concert for the crash victims this Friday at Lewisham Concert Hall, Catford, in aid of the Mayor of Lewisham's Fund. The show, which starts at 10 p.m., also stars Roy Hudd.

The boys fly to Paris on November 20 to record five TV shows, and go to Germany for a "Beat Club" TV appearance (23).

STARS
IN THE
NEWS
4

Beach Boys: another tour here next year

IT NOW seems possible that the Beach Boys, whose latest single "Wild Honey" is released tomorrow (Friday), will return to Britain for another tour in the spring.

Murry Wilson, father of Beach Boys Brian, Carl and Dennis, told Disc: "The Beach Boys only appear on stage when they feel they're welcome. They've appeared in nearly every major American city at least eight times in the past six years—they don't want people to tire of them.

"As far as Britain is concerned, they love the country—but again they don't want to become 'old hat'. As far as I know, though, they'll definitely be with you next spring."

Promoter Arthur Howes, who has arranged all previous Beach Boys tours, added: "With the Beach Boys, they phone and tell me when they want to tour, and I make all the arrangements. But I haven't heard anything yet."

J. J. Jackson here

J. J. JACKSON, American Negro singer whose new single is "Sho'nuff," flew into London on Tuesday for one-night stands and TV dates.

He guests on "Dee Time" on November 18 and appears on the panel of "Juke Box Jury" on November 29.

Joe Tex: dates here

AMERICAN coloured singer Joe Tex and his Band fly into Britain at the end of this month for a string of one-nighters.

Dates so far arranged are: Brixton Ram Jam (Nov. 30), Doncaster V.T.B.A. (Dec. 1), Boston Gliderdrome (2), London Saville Theatre (3), High Wycombe Town Hall (5), Purley Orchard Ballroom (6), Dunstable California Ballroom and Maidstone G Ranch (8), Manchester Twisted Wheel (9), Brixton Ram Jam (10), Wolverhampton Queen's Ballroom (11), West Bromwich Adelphi and Erdington Carlton (15).

A new Joe Tex single—"Skinny Legs and All"—is released tomorrow (Friday).

SHADOWS PICK CLIFF'S MARIE

SHADOWS feature Cliff Richard's "Day I Met Marie" on their new album—"From Hank, Bruce, Brian and John"—which is set for the first week of December.

Other tracks: "Snap, Crackle And How's Your Dad," "Naughty Nippon Nights," "San Francisco," "Last Train To Clarksville," "Let Me Take You There," "Better Man Than I," "Evening Glow," "A Thing Of Beauty," "Wild Roses," "The Letter," "The Tokaido Line," "Holy Cow" and "Alentejo."

Shads, who appear in "The Val Doonican Show" next weekend (25), also plan to release a single in time for Christmas.

Cliff Richard guests this Saturday in the "Dee O'Connor Show."

Savile talks to Russia

RUSSIA will get a taste of Jimmy Savile's zany brand of humour this month. BBC producer Barry Holland plans a programme in the BBC's Russian Service in which Jimmy will talk about his work as one of Britain's top deejays.

Matt joins Pet

FIRST guest signed to appear in the new BBC 1 Petula Clark TV series is Matt Monro. He is on the show transmitted "live" on November 28.

Pet comes into Britain from concert appearances in Canada on November 27, and goes straight into rehearsals for the show. She appears on "Dee Time" (December 2).

Her LP, released in the New Year, may be tracks cut in America during filming of "Finian's Rainbow."

First Des LP

DES O'CONNOR, whose TV show ends its run on Saturday with a strong pop flavour—Cliff Richard, Georgie Fame and Alan Price guest—is to release his first album, "Careless Hands" in the New Year following the success of the single.

THE DAY THE TROGGS MADE JONATHAN KING EAT HIS WORDS!



"DRINKS—and the meal—are on me!" Jonathan King tells his luncheon guests, the Troggs, as he chooses a giant bottle of champagne for the occasion. Left to right at the table: Chris Britton, Pete Staples, Jonathan, Ronnie Bond and Reg Presley.

TROGGS made their arch critic, Disc columnist Jonathan King, literally eat his words last week—to the tune of an exotic champagne lunch at London's swish Savoy Grill. In July last year Jonathan went out on a limb and, in an attack on the group, made the rash promise that if the boys were still around at the end of '67 he would stand them a meal in the West End.

Of course, they're still very much on the scene—singing "Love Is All Around," their latest single which is number five in today's chart.

And so, to prove that he's a man of his word, Mr King threw a banquet for the group, with all the trimmings.

With Troggs publicist Burnett Rigg, I went along—to see fair play, as it were. And to restrain any possible punch-ups!

But there was no need. As far as the friendly Troggs were concerned, LOVE was definitely all around. And it was sunny smiles and happy handshakes as the two parties came face-to-face.

However, many an eyebrow was raised and the Grill guests' heads revolved like ventriloquists' dummies as a somewhat puzzled head waiter led us to our table.

Jonathan had agreed to the party, provided his guests turned up soberly-suited. But it was he himself, perhaps, who captured most attention in his light grey jacket and shocking turquoise shirt.

Milk

Reg, Ronnie, Chris and Pete, in smart suits and ties, would have passed unnoticed—apart from their long hair. Once seated and hors d'oeuvres ordered, the conversational ice was broken when colleague King magnanimously ordered the promised champagne for his guests—and the usual glass of milk for himself!

"Still the same old image then, Jonathan?" growled Reg Presley. "Milk — and all that!"

From then on the talk was almost non-stop.

We covered every subject in the book, almost. And there were hoots of laughter when JK and Pete Staples announced that they'd invented a new pop singer called "Frankie Engeldodd"!

Troggs were very interested to hear the behind-the-scenes story of King's TV show, his academic career and his future plans. Jonathan, in turn, listened politely to Trogg talk.

Monkees

Films are always a good topic. Reg suddenly recognised actor Robert Shaw at a nearby table and someone mentioned they'd seen a snip from his current "Custer Of The West" on the box the night before. It was then "Have you seen . . ." for the next half-hour or so.

After a sumptuous feast of roast beef, we all relaxed with cigarettes and coffee while Burnie tried to organise a picture session at the table.

Conversation drifted back to TV shows and someone suggested that perhaps the Monkees series was losing popularity now.

"Personally, I think they're on the way out. But I wouldn't take any bets on it!" grinned Jonathan, casting a cautious glance at the Troggs.

"NO. IT NEVER PAYS TO MAKE PREDICTIONS, DOES IT?" JOKED REG.

MIKE LEDGERWOOD



ALAN: "nice chap"

Stars say 'cheers' to Ship's Bill

"THESE pop groups are smashing boys. When people who don't know them start pulling them apart and saying they're dirty scruffs it makes my blood boil—we've never had any trouble from them."

So says Bill Ficken, aged 61, and he ought to know because for the past 16 years he and his amiable wife Jessie have been running pop's best loved London pub, The Ship, in Soho's Wardour Street.

Go up there any week day and the place will be packed from door to door with famous groups who have just 'popped in' during a break from the Marquee up the road.

This week Bill and Jessie retire. Their departure from The Ship will cause more than just one damp eye in the pop world. Over the years Bill and Jessie have become well loved figures on the scene, taking more than just the usual passing interest in their clientele.

They collect pop records and they are members of The Marquee club.

"Well," Bill smiled, "it's a cheap way to get a turkish bath down there! We go down to listen to groups as much as we can but the noise gets a big overpowering for me."

Jessie buys all the new records of the groups that come in. She supports them all because they're nice boys. Alan Price is our favourite. He's a really nice chap.

"Eric Burdon and the Animals are regular customers and Manfred Mann were always in. The Koozies, Spencer Davis group, Jeff Beck and all the Yardbirds, and I can remember when the Who started and didn't have two halfpennies to rub together—that Roger's nice."

"The older generation don't really understand them, but it makes me mad when they talk about the young people today."

"And really the pop scene has done a lot of good. It's taken the kids off the streets. This Flowerpower bit is nice. I mean, it's better to want to love people than go around beating them up with knuckledusters like they used to."

"Mind you those bells used to get on my nerves. Sounded like a lot of bloody cattle when they came into the pub."

The Ship has not only been a place of refuge to most groups over the years but also, at times, an employment exchange.

"Often when a kid's out of a group they come in here in the evenings and chat and usually something comes up for them with another group."

"No we've never had any trouble from fans. They've been a well behaved lot in here. In fact some of the girls even bring their mothers in with them!"

by ENGELBERT HUMPERDINCK

Farewell, Anita — with tears and champagne

IF there has ever been a tour on which people have had more fun than this one, then I would have liked to have been on it.

I have been in the business a few years now travelling a lot, but I don't think I have ever worked with a better crowd of people than the artists touring with me now.

Funny, but in the years before this I used to ride in the coach on tour with all the supporting acts and dream about being a star and travelling in the chauffeur-driven limousine.

Well, to say I'm in a chauffeur-driven limousine would be carrying things a bit too far, but because of my various commitments on the tour, I have to travel around in my own car (a Jaguar 420G) which is driven by my road manager, Tony Cartwright.

But some nights when I see everyone else piling into that coach laughing and singing and when they tell me the next day about the fun they had on the road, I get nostalgic memories and yearn to be with them.

Anita Harris finished her part of the tour in Taunton the other night, and her final show was the signal for a lot of fun. During her act the rest of the cast went on stage and the audience joined them in singing "For She's A Jolly Good Fellow."

Poor Anita, she was in tears. Afterwards she gave a wonderful champagne party in her dressing room.

She has a very nice personality and we had a lot of laughs together on her part of the tour. At Cambridge, dressing room accommodation was so scarce that Anita and I had to share one.

We each had to wait outside in the corridor while the other one changed!

While I'm writing about the other people in the show, I must tell you that I think the Rockin' Berries are the most entertaining group in the country.

I think I admire Lance Percival most for the professionalism his act has. He is also a very nice guy and his



● Lance Percival, Engelbert and Anita, backstage

energy amazes me.

When we get back to the hotels at night and everybody else is tired and exhausted he is as frisky as ever showing us card tricks and cracking gags.

The Staggerlees give the show a great opening.

The Trebletones provided an excellent backing for Anita as they are doing now for Gigi Galon.

As for my own band, the Band O'Men . . . well, I'm very fond of them now. There's Lord Dolch, Jimmy Bando Beads, Al Tanon and Pater—those, of course, are the nicknames given to them by my roadie, T.C.

I mentioned Gigi Galon just now. She, of course, is the American girl singer who joined the tour at Exeter last Sunday. A knockout singer—you should see her.

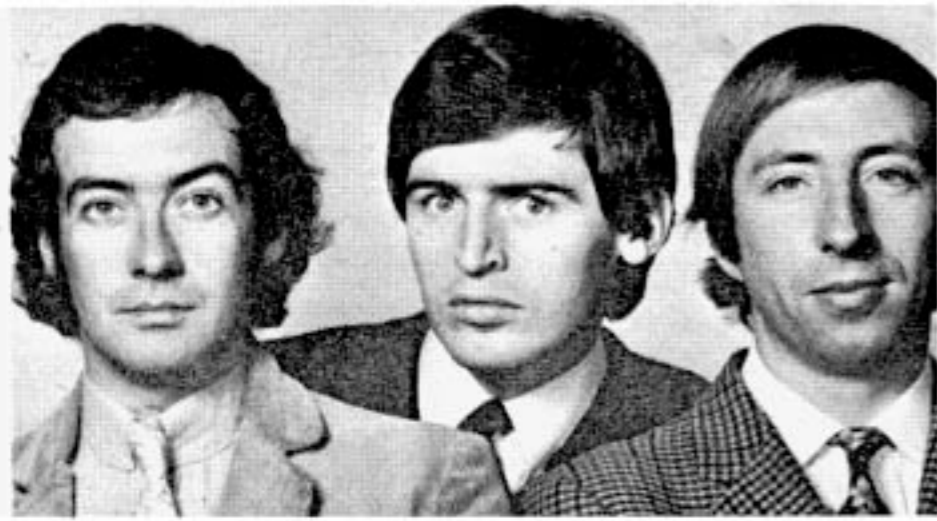
I have told you all about the people on the show with me. But it's the people who are coming to the shows—you, I hope—who I'm most amazed by, and next week, I will be telling you why.

SEE YOU.

Fan Gag . . . by Barry Fantoni



"Very smart, Ron lad. I always knew my demob suit would come in handy."



Scaffold with Mike McGear (centre): 'we aim to please people'

Scaffold: 'We're NOT a send-up'

IF YOU have ever wondered on the delights and advantages of belonging to the Paul McCartney household please spare a thought for Mike McGear.

Mr. McGear, a splendid chap with a chuckle and an interest in the weather, is in fact Paul's brother. A fact of which he, and many other people, are well aware. However, all this will soon be cleared up with the emergence of McGear and Co., namely The Scaffold, in the chart with their new single "Thank U Very Much." Road diggers, dustmen, porters and winter ice cream sellers are already whistling it.

"Sometimes it does annoy me when people constantly tie Paul and I together in conversation," said Mike mildly from his home in Liverpool. "It's okay when they say 'well we all know you're Paul McCartney's brother, but we want to talk about YOU,' but it's the ones who only phone me to talk about Paul that gets you down."

To half step this problem when Mike started with the Scaffold he swiftly changed his name to avoid recognition.

"We started a 27-week TV series just at the time the Beatles were really raves, so something had to be done. I didn't want to cash in on anything. Let's face it, you don't want to be labelled as anyone's brother. It's like being Tommy Steele's brother or something."

"Yes, this record is more commercial than the others. It's not meant as a send-up, but just genuinely happy. We aim to please people. I don't think most pop audiences understand what we're doing really."

"I remember we did a tour with the Manfreds and Yardbirds a couple of years ago and changed our act to include the people on the tour so that the kids would understand. But really, I'm sure all they kept thinking was 'where's Paul Jones and when's he coming on!'"

A state of affairs which, when you dwell upon the extraordinarily handsome face of Mike McGear, seems almost sacrilege.



Des: 'Knockers don't matter'

A FUNNY thing happened on the way to the chart . . . all the pop singers were psychedelic, Atticus in the Sunday Times hailed a new art form — and Doddy, Seagoon and Des stole all the honours.

For, although the British public may be ready for many reforms, they still like to buy their pop music pre-packed out of the corn market.

Regrettable, of course, with so many worthy groups striving to follow the standard set by the Beatles—but what happens? Des O'Connor becomes the latest comedian to poach on the pop scene with a disc.

So . . . I say, I say, I say, Des O'Connor, what's the meaning of poaching on the pop market? "It's not me, it's not me, it's not me—it's the public. I've had a sackload of letters urging me to make a record. So I thought I might as well have a go. After all, a hit record could help me into films which is what I want."

But don't you realise, Des, you'll soon get another sackload of letters telling you to keep out of pop, written by pop artists themselves? "I don't mind the knockers. It's not the few odd people that matter. It's the mass."



Secombe: 'too much needle-noddle-noo'



Doddy: 'plumpshious feeling'



Morecambe: 'comedians in pop'

Cut the cackle—these comics aren't joking!

"You always get a few people who'll knock. I did it myself when I was younger. I used to think I was working flat out and I'd get resentful of others having success."

What about Harry Secombe and pop-poaching? "There's too much needle-noddle-noo spoken by pop people about all this. It's a load of cobblers. People buy what they want. You can't dictate to the public what they shall buy. Anyway, I sing because I was trained to sing."

Mr. Ken Dodd's comment on the subject: "Nuts."

But pop stars don't try to turn into comedians—why should comics want to have hits? "Disagree," says Doddy. "I think some pop artists make very good comedy records."

Des O'Connor: "I did make my one and only other record a comedy thing. It

was called 'Thin Chow Mein' based on the 'Big Bad John' song. My mother's still got a copy—she keeps it in the cellar so the neighbours won't see it."

Secombe: "Comedy is much harder than singing, anyway."

Doddy and Secombe do, at least, have distinctive voices. Des O'Connor, on the other hand, sounds like Dean Martin on his "Careless Hands" hit.

"It's just that we both record when we're drunk! Actually, I've never tried to impersonate anybody. If people think I sound like Dean Martin, then I take that as a compliment because he's such a fine singer."

O'Connor is primarily in pop to try and promote his chances of a good film offer; Secombe says "a combination of comedy and singing is very satisfactory"; Doddy deduces that "when you've got a record in

the chart it's an absolutely plumpshious feeling — much more satisfying than making an audience laugh."

One wonders, with some alarm, who'll be next to hit the comic chart—Morecambe and Wise, perhaps? "Ah, well, we stick to comedy records, you see," said the spectacled one.

"But that's a challenge—there are so many comedians in the pop business without us genuine comics trying to have a bash." A bash they are having, though, with "Jingle Bells."

CONCLUDES KEN DODD: "THE CHART IS FOR EVERYONE. THERE'S NOTHING TO STOP ANYBODY GETTING A HIT SO LONG AS HE HAS A GOOD SONG. I DON'T KNOW WHY OUR POLITICIANS DON'T GO IN FOR IT!"

BOB FARMER

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Why LONG JOHN needs a new bed

by BOB FARMER

LONG John Baldry says it seems as good an idea as any to invest some of the royalties from his first hit record on buying a new bed. As he's 6ft. 7in. tall and his current couch measures 6ft. 6in. x 5ft., which leaves at least his big toes hanging out the end, it seems a sensible thing to do.

Not that his Herculean height can come as news to you. Even if you'd never heard a Baldry disc before "Let The Heartaches Begin," his name must have been known to everyone.

It's not corny to keep harping on about his height, for the fact is that, without those vital statistics, Baldry would never have been able to battle on in the business the best part of ten years without one hit and still achieved nation-wide recognition.

"A very large part of my recognition is because of my height," he agrees. "It's helped a lot. Quite honestly, it never bugged me that I hadn't had a hit record. I never really thought in terms of having a hit. I'm sure, though, that the position would have been different if I had been struggling for recognition. Most artists need a hit to get that—but my height got me all the recognition I needed."

Dropped art

It all began for Baldry back in his teens—he'd been born in the Derbyshire village of Haddon on January 12, 1941—when he decided to drop his commercial art studies and concentrate on a full-time musical career. "I was doing gigs at night and getting to bed at 3.30 a.m., then getting up again four hours later to start work."

His first professional appearance was with Bob Cort's skiffle band in Denmark. He dropped that in a few weeks after finding all he was doing was playing guitar. He went back to Britain and sang his way round the folk circuit before falling in with the trad jazz era and appearing with the arch exponents like Acker Bilk and Chris Barber.

After that, Baldry joined the Alexis Korner Blues Incorporated in 1961 and shared vocals with fellow unknowns like Ronnie Jones and a certain Mick Jagger. "Cyril Davis, who was with Korner, split away and formed his own All Stars and I became vocalist," recalls John. "This went on until January 1964 when Cyril died. I re-formed the band and called it Long John Baldry's Hoochie Coochie Men."

So it stayed, until autumn 1965, when Baldry cut loose again. Still no nearer a hit, but a familiar figure wherever he went, he teamed up with Brian Auger, Julie Driscoll and Rod Stewart to form the Steam Packet.

This ended when Andrew Oldham invited him to com-père the Rolling Stones-Ike and

Tina Turner tour last winter.

"It seemed a great idea—it gave me the chance of seeing the Ike and Tina Turner show every night for free. Besides which, the Stones dropped a crate of beer and boxes of cigarettes in my dressing-room every night. And at the end of the tour, they gave me a case of American Vat 69 which I don't drink, so my father had it. Now he won't hear a bad word about Mick Jagger!"

Bachelor Baldry, however, hadn't given up his own career. He formed another outfit, Bluesology, which helped to swell his career total of one-nighters to well past the 800-mark.

Add to all this his host of TV appearances over the years, including a famed rave-up do at "Ready Steady Go's" New Year's Eve party three years ago and his spot in "Around The Beatles" (spring '64) and

pression that the only worthwhile music was the type I happened to be singing at the time—when, of course, there's so much going on.

"Once I only had time for blues—now I am learning from following a wider field of music. If you keep your head in the sand—as I used to do—you can't learn and progress."

Progression for LJB means moving into cabaret and becoming a British equivalent of Bobby Darin (without the built-in shoes.)

His past holier-than-thou musical attitudes haven't, either, produced for him any enemies. Possibly, because they playfully call him last of the big spenders. If you walk into a bar, Baldry is first to his feet to buy you a drink, besides filling his own glass again.

"I don't know about a teenage following—if I play a gig where they're under 18, I'm off to the nearest pub during the interval so I never see the fans backstage.

"I'm not mean—I can't be. I just like to spend when I'm with people. But I have decided in the New Year to invest just a little on a property to live in. But cars don't bother me. I can't drive and don't want to learn."

His only luxury, he supposes, is spending vastly on LPs. "I must have about 1,000 albums in my collection—now I'd like to start buying them by the 100s. And, I suppose, I should get some new suits—I'm wearing suits three and four years old."

Otherwise, he supposes, having a hit won't change him. "Every day, every minute of my last few years, going the rounds of gigs have been valuable experience.

"So many groups become overnight successes and just don't know how to cope with having a big hit. After all my experience, I should be able to cope."

I used to say pompous things, giving the impression only what I sang was worthwhile

Br r last



★ Lulu

I DON'T think the mini skirt will ever die. The thing is most men don't really like long skirts. Now they've been shown what girls legs can look like, that's what they want to see all the time!

But the Bonnie and Clyde look is very definitely in this winter.

I like it. It's a fantastic alternative, for instance, to wearing trousers during the day because they're warm and much more feminine really. I bought a long white fur coat for the John Lennon film premiere and wore it with long black boots. And I've got a beret which I push all my hair and fringe into.

For this winter I'm having lots of long skirts made in dark colours to wear with pale silk shirts—since we're bound to have lots of snow. I hope.

I know Jean Shrimpton stocked up on long skirts and coats in London before she flew off to New York for a modelling job and she's causing chaos out there with them.

I don't think I'd wear a long skirt for stage work. They're too constricting. Especially for me!

RADIO 1 NEWSDESK by David Hughes

MORE changes in the Radio 1 programme. Ed Stewart, head deejay with Radio London, is to lose his two-hour "Happening Sunday" programme in December. The show will be replaced on December 17 by "The Kenny Everett Show," two hours of records and no live artists.

• Also under the Radio 1 axe—"Where It's At," Chris Denning's popular Saturday afternoon series, which was the forerunner of the BBC's "pirate" style station. The programme ends on December 16, "What's New" will be brought forward an hour, and "Pete Brady Show" extended.

• Chris Denning remains with the station, however, taking over Kenny Everett's Wednesday "Midday Spin" and taking his turn at "What's New." Ed Stewart comperes his last "What's New" for the week commencing November 18.

• Already out—Pete Drummond, whose six-week contract for Sunday afternoon's "Top Gear," expired last week. His place as resident comperer has been taken by John Peel, and sharing the honours is former Luxembourg, Caroline and London deejay Tommy Vance. The programme has been firmly contracted at least until the end of the year.

• Duncan Johnson, the first to be dropped since Radio 1 commenced transmission, will be heard in his last "Crack The Clue" on Saturday, November 25. The show will be replaced by another daily quiz, but will not involve a regular deejay.

• Duncan, however, like many of his colleagues, has high hopes of a return to the airwaves in January when Radio 1 enters its second quarter. Meanwhile he is concentrating on his highly successful modelling/photographic career.

• Pete Drummond is not out of work either. On Tuesday he joined Jimi Hendrix, Move, Pink Floyd and Amen Corner, as tour comperer, which will take him into December. "There'll be presents round my Christmas tree after all," he said cheerfully last week.

new from DECCA

TOM JONES
I'm coming home F 12693

BILLIE DAVIS
Angel of the morning F 12696

DANNY WILLIAMS
Love me DM 163

GARY HAMILTON
Let the music play F 12697

WINIFRED ATWELL
Party '68 F 12698

THE SOCIETIE
Bird has flown DM 162

GENE &
Go with

THE F
I don't

KENN
Beauti
HLZ 101

DAN
Sixte

r...! Will mini-skirts out the winter?

PENNY VALENTINE TALKS TO SIX TOP STARS

DAVE CONFOUNDS ALL THE 'JURY' KNOCKERS

"IT'S a nice song, but Dave Clark's face doesn't fit any more," wrote one critic of Mr Clark's new single, "Everybody Knows"; while the Juke Box jurists passed the opinion it was a pity such a fine musician as Mike Smith was saddled with the clockwork drummer boy. And although Mr Clark is far too comfortably off (he's owned up to being a dollar millionaire; *more than that by now*) to permit such personal attacks to upset him, he must be laughing loudly to himself today as "Everybody Knows" confounds those critics and provides him with his first real hit since "Catch Us If You Can" over 18 months ago.



Dave: 'lucky'

But if times have been bleak in Britain, he stays as big as ever in America. "You have to remember we were the first British group to tour America and, after the Beatles, the first to do a TV show. You also have to remember that America is a very big country and Britain would fit into just one of its States. This means that, although we've done six tours of the States in three years, we're still breaking fresh ground. Why, we even attracted coloured audiences on our last tour."

He says, however, it has been frustrating to find that records good enough for the American market didn't happen at home. "The only answer can be that they just weren't commercial by British standards. It's still frustrating, though, because our records are hits in countries all over the world as well as America—but Britain doesn't, or didn't, want to know. "Maybe it's the fact that we haven't worked in Britain for three years, consequently our last few records didn't get any TV exposure.

INTERNATIONAL

"But to remain in pop you must be international. Another thing is the tax problem. You don't get much incentive to work here when you're taxed 19s 6d in the £. It's like a bloke working overtime and then finding half his wages knocked off for tax. He finds it's just not worth it."

It could also be said that the Dave Clark Five vary their sound from disc to disc so much that they've no real musical image at all. "Well, the obvious answer is that if you don't succeed with one sound you try another. That's what we've done, so we are, at least, trying to find a right sound and progress."

He hadn't, however, despaired about winning his way back into Britain. "Pop can't last forever. We're in our fourth year now and we've been lucky. If it all stopped now, we'd say we'd had a good run and have no hard feelings. Certainly, not having hits wouldn't reduce me—or the others—to nervous breakdowns.

"We've all got something to show for our success. We've got houses, cars, and are comfortably off." (Dave himself is due to move this week into a plush new Mayfair pad.)

Doesn't Mike Smith himself yearn for more musical accomplishment—as everybody else seems to suppose? "Mike is a very talented singer and he could go if he wanted. The fact is, though, that he's quite happy as he is.

"As far as I'm concerned, the Dave Clark Five are five boys who get on well together and are real friends."



★ Sandie

★ Twiggy

★ Anita

★ Cilla

★ Judith

IT'S funny, I was talking to someone the other night and we decided that there was never a time so right for long skirts as this winter. With Bonnie and Clyde and a whole reversion to the feel of the 30's, I thought this winter would have everyone running around in long coats and skirts. But I think most fashion houses were caught on the hop and now it's too late for them because they're designing for spring. I want to do some for Sandie Shaw dresses but even I'm too late!

I think it's a marvellous idea, though obviously it's only a winter fad—we'll all be back in minis when the warm weather returns. But you must get the overall effect. There's nothing worse than to see a long coat worn with dolly shoes and 1964 hat or something ridiculous.

This winter I'm having long skirts and dresses made in velvet. And shirts in silk to wear with them. I think it's a very feminine and pretty fashion idea. I don't think it's so hot for TV work, though it depends on the programme. They're not easy to move in and you've got to learn to manoeuvre yourself in them.

I REALLY love mini-skirts and I think it would be terrible if they went out of fashion. To be honest, I don't really think they will—people have got too used to them now.

I do wear maxi-skirts because I saw "Bonnie And Clyde" and thought the whole fashion scene was marvellous.

Sometimes I make my own clothes, and when I went to Japan I wore some long velvet culottes and blue suede boots I designed myself.

I also think the calf-length skirts look good with the right things and they're very warm for travelling.

MINI skirts are definitely not dead, or dying! In fact I can foresee a time when they'll be so short all we'll have to wear is a two-inch belt and tights. I know my own skirts for the Engelbert tour were shorter than I've ever worn them before.

But I do like long skirts and I think they're a very pretty, practical fashion idea. Most girls are suited to wearing them and it does hide anyone with worrying legs.

I've got a brown velvet skirt I had made and I wear it with a silk blouse from Ossie Clark at Quorum in Chelsea which has huge sleeves that nearly touch the floor. I wear it with a Fedora hat and long black boots. I think the right accessories are an absolute must with long clothes.

I also have a long wool kilt from the Scotch House in Knightsbridge I wear with a sweater when I'm recording on these cold winter evenings!

I'M not a prophet so I can't say what everyone else will wear this winter, but for me long skirts definitely can't be beaten.

I like wearing them with Russian shirts—I'm thinking of starting my own revolution!—and big boots and little shaped fur coats. Boots are a necessity with the skirts that come to about five inches above your ankles, especially for me otherwise people start calling me "Olive Oil" again I'm so skinny.

I don't see mini skirts ever going, but certainly this weather they're just TOO cold.

I've bought a long wool skirt from Quorum in Chelsea and long culottes. I don't really like long dresses and I can't wear them for work. Of course, you can wear them during the day and if they're glamorous enough in the evening too. The only problem with long skirts made of very fine wool is getting something to wear underneath. Mini slips are all very fine, but you can see the shadow of your muscles through the rest of the skirt which rather spoils the romantic image!

I SHAN'T stop wearing minis this winter. But I shall probably get some woollen tights, it gets a bit draughty this cold weather!

Despite "Bonnie and Clyde" and "Dr. Zhivago," where Julie Christie wore lovely long clothes, I don't think most girls have really stocked up with long stuff. I think probably next winter will be the winter of the long skirt when manufacturers have had time to plan—this time they were a bit taken by surprise I think.

I can see girls getting longer coats this winter but I can't really see them giving up minis in favour of longer skirts. Minis are so attractive to men, it was the same when plunging necklines were the fashion—just to appeal to men.

After all, girls dress for men. It's only where quality is concerned that they think of other women. Like: "Is my mini better than hers?"

I'm not really buying a lot of winter stuff because we'll be in Australia most of the time and it'll be summer over there!

Group records this week

DEBBE
HLE 10165

MELLEN ANGELS
Want to fall HL 10166

O'DELL
ul people

THE ROKES
Hold my hand RCA 1646

THE FREEMEN
A hundred thousand welcomes BL 2761

ALASDAIR GILLIES
When will you come home again? BL 2762

REX

Beltona

45 rpm records

The Decca Record Company Limited Decca House Albert Embankment London SE1

BIBA'S BOUTIQUE SAYS

BIBA's boutique in Kensington—the most famous in London, where Saturday afternoons is a positive bonanza of beautiful girls hauling on dresses, berets, feather boas and coats—have had such a run on their long skirts that they are completely having to re-order stock.

"It's been amazing," admitted manageress superblonde Eleanor, "We thought they'd be popular, but we never imagined we'd have the fantastic demand there's been. The wool skirts sell at £3 10s and we're getting in long corduroy coats for about £10.

'Minis are still selling well'

"Of course, the minis are still selling very well. This winter it's really a question of extremes. I don't think long skirts are going to take over. Now that girls—and their boy-friends—are used to minis it's going to take an awful lot to make them give them up.

"But in the cold weather long skirts are obviously the answer to keeping warm."

NOVEMBER LP SPECIAL . . . DISC sorts out the



● DAVE DEE and his group pictured backstage at a recent BBC-TV "Top of the Pops"

"GOLDEN HITS OF DAVE DEE, DOZY, BEAKY, MICK and TICH." Hold Tight; Marina; Hideaway; You Make It Move; Save Me; He's A Raver; Bend It; All I Want; Touch Me, Touch Me; She's So Good; I Can't Stop; OKAY. (Fontana—33s. 6d.)

A lot of people on the pop scene knock Dave Dee and Co.—because they say they are not musically progressive. Dave defends his position on the basis of providing sheer commercial entertainment.

And listening to this album, which tells the full Dee story, he's on solid ground.

Musically it isn't genius at work . . . but it IS entertaining, and good, solid, jumping sounds for the young at heart.

And perfect for parties. The sneering at Dave Dee must stop, if only because he's unpretentious and — yes — a professional entertainer with no other poses.

● Many people in this country believe, and rightly so, that Julie Driscoll is one of the most underrated voices of the past five years. Perhaps as many would use "underrated" as the word to describe the talents of Brian Auger. On "Open," first album from the new Marmalade label (32s 8d)

DAVE DEE: Why the knocking must stop

"Auger" and "Jools" are given a side each. Brian and the Trinity blend perfectly on Wes Montgomery's "In And Out," plus three Auger originals, with outstanding guitar work from Gary Boyle. Julie has a magnificent version of Donovan's "Season Of The Witch," but on "Tramp" and "Break It Up," the beauty of her voice is lost. A pity, but nevertheless a commendable album.



BRIAN MIKE

Menn out of the shadows

BRIAN BENNETT: "Change Of Direction." Slippery Jim De Grize, Canvas, Whisper Not, Memphis, Tricycle, Sunshine Superman, On Broadway, Sunny Afternoon, Little Old Lady, 98.6, Con Alma, Change Of Direction (Columbia 32s. 5½d.).

MIKE VICKERS: "I Wish I Were A Group Again." Matthew And Son, Semi-Detached Suburban Mr James, Waterloo Sunset, Proper Charles, Pretty Flamingo, On A Carousel, D.D.D., Sunshine Superman, Morgan—A Suitable Case For Treatment, Daydream, Puff Adder, Monday, Monday, Simon Smith And The Amazing Dancing Bear, On The Brink (Columbia 32s. 5½d.).

In a way, these two albums, and to a degree the men behind them, are a lot alike. Brian, the sensational Shadows drummer, at last realising a deep-set yearning to branch out alone and write, arrange and play things his own way. And Mike, ex-Manfred Mann multi-instrumentalist, now channelling his talent into arranging and producing to suit himself.

It is significant, too, that aside from numbers of their own, these two have both picked Donovan and Kink Ray pieces to mirror their musical thoughts. "Sunshine Superman," "Waterloo Sunset" and "Sunny Afternoon" are excellent compositions which lend themselves intriguingly to re-styling.

Using a small, but very select, group of musicians (including Shadow colleague John Rostill, bass, and guitar genius Jim Sullivan), Brian has accomplished a big beefy sound.

Mike Vickers had stuck more closely to the chart and expressed his feeling through more easily identifiable numbers.

Yes, two excellent LPs, illustrating that often under some pop people's long hair there are often true musical brains, buzzing with genius.

Temptations hoist the Tamla flag

TAMLA Motown strikes again with the **TEMP TATIONS** on "With A Lot Of Soul." Not all the tracks are great, but "Just One Last Look," "I Know I'm Losing You" and "No More Water In The Well" are vintage Tamla sounds. At times, however, they sound too much like the Four Tops for comfort. (32s 5½d.)

● **ROGER WHITTAKER'S** first album, "Dynamic," is excellent. It doesn't fit into any particular section, but remains the work of a talented, versatile artist who tackles "Lemon Tree," "Jailer Bring Me Water," "Winoweh," "Green Green" and also surprises with some clever whistling on "Mexican Whistler." A Columbia LP (32s. 5½d.) well worth hearing on the strength of originality and hard work.

● For too long **MADELINE BELL** has been singing brilliantly without enough acclaim. Don't fail, then, to hear her new Philips LP (33s. 6d.) "Bell's A Poppin'." Madeline has emerged here from her frequent role of providing backing sounds for Dusty Springfield, Scott Walker and others, to hammer out a fantastic selection. Included: "Picture Me Gone," "Can't Get Used To Losing You," "Mr. Dream Merchant," and "The Last One To Be Loved." Marvelous, Madeline.

● Lovers of the old **SPENCER DAVIS** Group—from the days when the super voice of Stevie Winwood gave us a tremendous group — will want "The Best Of The Spencer Davis Group, featuring Stevie Winwood" (Island—32s. 6d.). Fourteen tracks make this a winner, and the songs include "I'm A Man," "Gimme Some Lovin'," "Every Little Bit Hurts," "Keep On Running" and "Strong Love." An LP that can't miss.

● On the same pretty pink label is "The Best Of MILLIE SMALL." Ah, what memories are bestirred with such popping sounds as "My Boy Lollipop," "Sweet William" and "Oh Henry." It's a freaky voice—but catchy.

● Background music from the **ARTHUR WILKINSON** Singers on "Born Free" (Page One Records—21s. 9d.). Nice, soporific sounds on things like "Somethin' Stupid," "So What's New," "Graduation Day," "Yesterday," and "It Won't Be Long Till Christmas." It won't either!

● No fewer than **THREE** new LPs featuring **DINAH WASHINGTON** are issued on the Mercury label (33s. 6d.). The late Dinah was a beautiful singer, and it's lovely to have such excellent reminders. LPs are "Music For Late Hours," "Music For A First Love" and "The Best In Blues." Her voice and telling style are great on all three, so it just means sorting out the one which gives you your favourite songs. Some beauties there are, too.

● Best LP so far from Hollywood's **PAUL REVERE** and the Raiders is "Revolution" (CBS—32s. 7½d.). For the first time on an album, they seem to have captured the big, fat sound that has made them so popular on the West Coast of America. Try tracks like "Him Or Me—What's It Gonna Be" and "I Had A Dream."



DENNIS WILSON

BEACH BOYS: What goes on?

BEACH BOYS: "Smiley Smile." Heroes And Villains; Vegetables; Fall Breaks And Back To Winter; She's Goin' Bald; Little Pad; Good Vibrations; With Me Tonight; Wind Chimes; Gettin' Hungry; Wonderful; Whistle In. (Capitol—32s. 5½d.)

Well, after "Good Vibrations" and "Heroes And Villains," which way are the Beach Boys going? Sadly, this latest LP doesn't provide the answer.

What it does show is that they are getting more involved with vocal harmonies, light instrumental sounds and softer words. But judged as a whole, it's rather disappointing.

It's one thing to perform some of these slower, reflective songs on stage—as a contrast, say, to some of their big hits—but they don't sustain the interest on an LP.

"Wind Chimes" is charming; "She's Goin' Bald" is pretty and funny; and Carl Wilson's singing on "Wonderful" is sensitive and excellent.

But it's a mysterious album. Hear it closely before buying.

● Footnote: The title of the LP is explained on the sleeve with these words: "The smile that you send out returns to you—Indian wisdom."

Beautiful, fresh Cream and new winning albums by Julie Felix and the Righteous Brothers

CREAM: "Disraeli Gears." Strange Brew; Sunshine Of Your Love; World Of Pain; Dance The Night Away; Blue Condition; Tales Of Brave Ulysses; Swalbr; We're Going Wrong; Outside Woman Blues; Take It Back; Mother's Lament. (Reaction—32s 2d.)

First release from the Cream since they announced they would be releasing no more singles—only LPs. This album was recorded over six months ago and is, as far as the Cream are concerned, musically out of date.

Nevertheless this is a beautiful record which shows the completely individual way the group is developing from their early blues days. Cream addicts will know "Ulysses," a masterpiece.

Other outstanding tracks are "Sunshine," "Going Wrong" and "Take It Back"—but they are all more or less perfect and it's merely a matter of personal bias which you think is best. Buy it!

Clever

● If, like us, you tend to think of the **BARRON KNIGHTS** as a group that does clever send-ups of other groups, you ought to revise your feelings with their new LP "Scribed" (Columbia—32s. 5½d.). Featuring songs mostly written by them, they present some new songs and demonstrate that they have talent from within themselves as well as that brilliant mickey-taking side of 'em!

● For film fans: two major soundtracks: Decca presents the Johnny Keating Orchestra on the music from the Stanley Baker picture "Robbery" (32s. 7d.), while MGM issues the score from



CREAM'S ERIC CLAPTON

the Julie Christie-Terence Stamp movie "Far From The Madding Crowd" (32s. 5½d.).

● We don't dig **SANDY POSEY's** insipid voice, and with "Sandy Posey—featuring 'I Take It Back,'" her latest MGM set (32s. 5½d.), she doesn't do a lot to take her beyond that "Single Girl" image. Oh dear — what a dull LP!

● **JERRY VALE**, a fine ballad singer, should appeal to those who dig good, straight singing with his "Time Alone Will Tell" collection (CBS—32s. 5½d.). Includes "Born Free," "This Is My Song," and "Love Me With All Your Heart."

Bore

● **SANDY NELSON's** "The Beat Goes On" (Liberty—33s. 6d.) is a drag. Unless you want an LP with every track sounding the same, a thumping drum bashing away boringly and tunes like "Ruby Tuesday," "Western Union" and "Niki Hoeky" reduced to ruin, don't bother with this!

● **MARGARET WHITING** is an excellent American singer whose voice is "true." On her newest LP, "Maggie Isn't Margaret Anymore," she demonstrates not only her fine, pure voice, but an ability to sing recent hits with new style and flair. Tracks include "There's A Kind Of Hush," "Just Like A Man," "I Remember You," "This Is My Song," "Somethin' Stupid" and "Let's Pretend." Recommended, because here's a vocalist who has been around many years, sounding fresh and alive. (London label, 32s. 7d.).

● **JOHNNY RIVERS** is a competent American singer, but on

the West Coast over there they seem to have got him out of proportion. He's not THAT great, and doesn't deserve the description of "phenomenon" that appears on the sleeve note.

"Rewind," his new album on Liberty (33s. 6d.), has its moments. He has a decent voice, and the arrangements by Lou Adler—man behind Scott McKenzie and the Mamas and Papas — are often excellent. "Baby I Need Your Lovin'" and "Rosecrans Boulevard" are the best songs, but Rivers' harsh voice does not do them justice.

Folky

● The fact that **JULIE FELIX** has not yet dented the hit parade doesn't blind the fact that she is a fine singer, and an interesting composer. "Flowers," her new Fontana LP (33s. 6d.) has a beautiful sleeve which should help to sell it—but it's the record inside that proves her worth. Predictably, there are a couple of Bob Dylan songs, and two Julie had a hand in writing: "The Great Brain Robbery" and the starkly observant "Berlin." Altogether, an album well worth considerate listening.

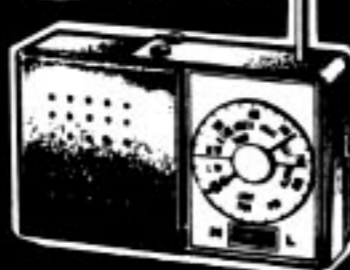
● **SAMMY DAVIS** Junior Sings The Entire Set Of Hits From Dr. Dolittle" has some attractive songs, written by Leslie Bricusse. This LP, recorded in London, is beautifully orchestrated, and with Sammy's unique handling of the songs, they get some life and punch. (Reprise—35s. 3d.)

● **RIGHTEOUS BROTHERS** gave pop a tremendous sound with "You've Lost That Lovin' Feeling," "Just Once In My Life" and "You'll Never Walk Alone." It's great to have these songs preserved on a new Verve LP (32s. 5½d.). "The Righteous Brothers' Greatest Hits." Other tracks include "Ebb Tide," "Unchained Melody" and "The Great Pretender." Super!

Instrumentally, **James Last** albums have become extremely popular and "Sax A Go-Go" should sell in similar quantity. Fourteen tracks, all well-known tunes like "Little Man," "Charmaine" and "Il Mondo," equally well-played by Mr Last and his orchestra (Polydor—32s 2d.). Lovers of the Tango, and there are many, will want the album called simply "Tango," fourteen tangos, in fact, by the **Alfred Hause** Orchestra (Polydor—32s 2d.).

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Dusty: so worth the wait

by PENNY VALENTINE

DUSTY SPRINGFIELD: "Where Am I Going?" Bring Him Back; Don't Let Me Lose This Dream; I Can't Wait To See My Baby's Face; Take Me For A Little While; Chained To A Memory; Sunny; They Long To Be Close To You; Welcome Home; Come Back To Me; If You Go Away; Broken Blossoms; Where Am I Going? (Philips, 33s. 6d.).

Opening with a raving "La Bamba" type number and closing with the lonely, bewildered "Where Am I Going?" with a fine sprinkling of well-chosen, thoughtfully arranged and beautifully interpreted tracks in between, this must rate as Dusty's best album to date.

Which should satisfy all the people who have been leaping around muttering "We've been waiting two years for this."

With a perfect showcase for Dusty's talents such as this, where her voice soars and copes more easily than ever before, it is easier to make a few minor complaints than to lavish incessant and deserved praise on all concerned.

So if there are a few niggly points, then they are only things like the unevocative cover design, and the inclusion of a well worn song like "Sunny." Apart from that it's bliss all the way with special mention for the sexy "Take Me For A Little While" and the drifting Bacharach "They Long To Be Close To You."

THE STAX / VOLT TOUR IN LONDON—Vols. 1 and 2 (Stax—32s. 8d. each). Vol. 1: Booker T and MG's—Green Onions, Red Beans And Rice, Gimme Some Loving, Carla Thomas—Yesterday, B-A-B-Y, Sam and Dave—I Take What I Want, Soothe Me, When Something Is Wrong With My Baby, Hold On I'm Comin'.

Vol. 2: Markeys—Philly Dog, Grab This Thing, Last Night, Eddie Floyd: If I Had A Hammer, Knock On Wood, Otis Redding—Respect, I Can't Turn You Loose, I've Been Loving You Too Long, Try A

**ALBUMS
OF THE
MONTH**

Eric's dramatic burden

by MIKE LEDGERWOOD

ERIC BURDON and the Animals: "Winds Of Change." Winds Of Change; Poem By The Sea; Paint It Black; The Black Plague; Yes I Am Experienced; San Franciscan Nights; Man Woman; Hotel Hell; Good Times; Anything, It's All Meat (MGM 32s. 54d.).

Eric must undoubtedly be a frustrated actor. He obviously won't be satisfied until he can play "Hamlet" or some such classic.

Here he has gone overboard for the often boring, narrative-type numbers with which he is currently bending our ears.

"Winds Of Change" they may be—and a bouquet to him for being progressive—but it's an ill wind that rarely blows any good here. Aside from his chart successes, "Good Times" and "San Franciscan Nights," and a dramatic version of the Stones' "Paint It Black" there's little to commend this musical story-telling.

It gets its "Album Of The Month" rating, however, because chirpy Burdon and his new Animal friends refuse to ride the tide of commercialism. They're true believers. They know their inner feelings, what they want, and how to get it—irrespective of others. You'll either love it, shouting from the rooftops that this is musical and pop progression—or loathe it and at once dig deep into dusty cupboards for old 45s of "We've Gotta Get Out Of This Place," "House Of The Rising Sun," "Don't Let Me Be Misunderstood," etc.

Crashing feet and a load of hot souls!

Little Tenderness.

(Recorded live at London's Finsbury Park Astoria, March 17, 1967.)

At the time we said: "One of the wildest, most jumping tours to hit our island in a long time. From the first chord of Steve Cropper's driving lead guitar to Otis Redding's final, ultimate finale, the whole theatre was a riot of crashing feet, clapping

hands, waving arms, shouts and yells."

Much, if not all this excitement is captured on these two magnificent albums—the only missing man being Arthur Conley.

Highlights are Booker T's fine organ, Sam and Dave, and of course Otis Redding.

If you saw any of the two Stax shows, in October or March, you MUST have this set!

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many through Oxfam



NICO: she sings on the new Velvet Underground LP

For hippies: MOBY GRAPE, ASSOCIATION, SEEDS

MOBY GRAPE is the group which had five singles released simultaneously in the States — because CBS, their record company, thought they were that good. They don't rank among the top three West Coast groups but their first LP, called simply "Moby Grape," proves they are nevertheless very good indeed. Their sound falls somewhere between Love and the Jefferson Airplane with nice harmonies over a hard rock 'n' roll base. The group are five young Californians who, as usual, write all their own material. Maybe that's what makes the records coming out of California at the moment so exciting—there seem to be more excellent songwriters per square mile over there than anywhere else in the world. (31s. 7½d.)

THE VELVET UNDERGROUND AND NICO: Sunday Morning; I'm Waiting For The Man; Femme Fatale; Venus In Furs; Run, Run, Run; All Tomorrow's Parties; Heroin; There She

Goes Again; I'll Be Your Mirror; The Black Angel's Death Song. European Son To Delmore Schartz. (Verve — 32s 5½d.)

For a long time we've been hearing a lot of groovy music all about beauty and love from West Coast groups. The Underground is an East Coast — New York—group whose material is largely taken from the opposite side of life—evil and ugliness. Their music is hard rock 'n' roll brought up to date with electricity. An electric viola adds a distinctive cruel, harsh note—it's particularly evil on "Venus In Furs" and "Heroin," two of the best tracks on the album which are never likely to get played by the BBC. The drummer is a girl, the lead singer often sounds like Dylan and the beautiful Nico sings sweetly on the strange "Femme Fatale" and the lovely "Mirror".

TEN YEARS AFTER: I Want To Know; I Can't Keep From Crying, Sometimes; Adventures Of A Young Organ; Spoonful; Losing The Dogs; Feel It For Me; ove Until I Die; Don't Want You, Woman; Help Me. (Deram—32s. 7d.)

This is the first

release from the young British group Ten Years After, which has been having much success in clubs and at festivals round the country. A large measure of the success must be due to their guitarist Alvin Lee.

Ten Years After is a group which should really be doing some nice things in a few months, particularly if they can move on in new directions of their own from the purer blues stuff on this album. An impressive 'first' and a nice record to have around.

JOHN MAYALL: "The Blues Alone." Brand New Start; Please Don't Tell Me; Down The Line; Sonny Boy Blow; Marsha's Mood; No More Tears; Catch That Train; Cancelling Out; Harp Man; Brown Sugar; Broken Wings; Don't Kick Me. (Ace Of Clubs—20s. 9½d.)

An LP featuring John Mayall playing harmonica, guitar, piano, celeste, bass and drums — and singing. So the title's not surprising. Technically beautiful and faultlessly ethnic the album's as good an example of pure blues as is ever likely to come out of Britain.

● The SEEDS claim to be the

"originators of flowerpower". Their first LP (on Vocation 32s. 7d.) called "Future," shows that not all West Coast groups are worth getting excited about. They're a kind of Californian counterpart of plastic Carnaby Street hippy bells and our own Flowerpot Men. Okay if you like that sort of thing, but there are about 100 other better West Coast groups.

● At last the ASSOCIATION's third LP, "Insight Out." For new readers, the Association is one of the West Coast's prettiest, most original and consistently mind-blowing groups. This album includes their American hits "Windy" and "Never My Love," both beautiful examples of the Association's ethereal blend of harmonic voices, flute, harpsichord, organ and poetic lyrics.

The group break new ground on this album with a 20s song, a track that sounds like early Stones, an Indian-influenced track and the album finishes with "Requiem For The Masses," an incredible song which features military drums and Bach-like voices. It's on London (32s. 7d.).



Engelbert



Ray Charles



John Mayall

ENGELBERT HUMPERDINCK: "The Last Waltz." Title song; Dance With Me; Two Different Worlds; If It Comes To That; A Place In The Sun; Long Gone; All This World And The Seven Seas; Miss Elaine E. S. Jones; Everybody Knows; Nature Boy; To The Ends Of The Earth. (Decca, 32s. 7d.)

Cynics who have branded Engelbert a freak who has "filled a gap" on the scene should be locked in a room with just this album for company.

True, it was the name that first attracted attention and provided a gimmick. But that was only a springboard which has catapulted him to recognition... as a singer.

The man can sing, and sing well. This is an excellent selection, with Hump proving he can sell up—tempo songs like "If It Comes To That" and "To The Ends Of The Earth" as well as his "trademark" ballads like "Walk Hand In Hand."

Verdict: a winning LP from a singer who can only go forward from his astonishing first year of success. Lovely orchestral arrangements, here, by Les Reed, Charles Blackwell and Johnny Harris.

● He wanted to call it "Like Son, Like Father" as a tribute to his son, Brian. But Murry Wilson, father of the famous Beach Boy brothers, contented himself with the simple "Many Moods Of Murry Wilson" (Capitol — 32s. 5½d.).

How does the Beach Boys' father come to make an LP, you wonder? "I thought I'd nudge their competitive spirit," he explains. "Show them that the Beach Boys didn't have all the talent in the family."

Result: a tremendously interesting and enjoyable selection of tunes, mainly from the pen of Murry himself—but including the gorgeous "Warmth Of The Sun" by Brian and Al Jardine's "Italia" (written before the group was a smash). Just digest "Love Won't Wait," "Leaves" and "Betty's



ENGELBERT proves he's not a freak

"Waltz" and it's not hard to see where Brian's phenomenal talent for composing was born.

● The growling tenor sax of King Curtis is still one of the best in the r'n'b field and on "Soul Serenade" (Speciality — 32s. 7d.) he provides a pleasant assortment of late night groovers, including "Watermelon Man," "Night Train," "Tequila" and "Memphis," all backed by a great rhythm section.

● Showcase for the fine sophisticated city Blues of the early fifties, "Every Day I Have The Blues" (Speciality — 32s. 7d.) features 16 tracks, including two splendid vintage Ray Charles, all taken from the Swingtime/Downbeat catalogues. Standout track is the great Jimmy McCracklin's "It's Alright."

● Would you believe "I'm A Believer" is a quickstep? Or "San Francisco" a Slow Foxtrot? Well, they are, and find out more on "Top Pop Dancing Time" by the inimitable Joe Loss and his Orchestra (HMV—32s. 5½d.). For strict-tempo dancing, there's no beating Mr. Loss, and he really keeps up to date with his selections.

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HOLLIES 'soften up' on a super new LP



Bonzo Dog Band is a gas!

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A knockout! An hilarious, often brilliant first album from a group that combines some marvellous send-ups with switches to jazz and some attractive new songs.

It's difficult to categorise them, and tell you what to expect, because they vary so much from track to track. But it's tremendously entertaining, excellently done all the way—especially the cool mickey-take of the ballad singers on "San Francisco."

A great sleeve, a very catchy "Equestrian Statue"—in fact, a winner LP from the start to the end. Hear it at all costs!

save the last dance for me



DRIFTERS as great as ever!

DRIFTERS: Save The Last Dance For Me (Atlantic—32s. 8d.).

The Drifters are, deservedly, a legend in their time. Their music, years ahead of its time when their first record came out eight years ago, had a huge influence on everything.

This is a showcase of some of their loveliest songs—"Some Kind Of Wonderful," "Nobody But Me," "I Count The Tears" as well as lesser-known numbers like "Jackpot" and "Somebody New Dancing With You."

From America the splendidly named Peaches and Herb surface with a new LP titled "For Your Love" (CBS 32s 74d). The couple have already had three huge hits in America including the Ed Townshend title track. They have warm comforting coloured voices that merge pleasantly if not excitingly on old favourites like "Embraceable You" and "I Love How You Love Me."

Jackie Edwards and Jimmy Cliff are two singers Island Records have had on their books for a long time now and who have never really had the recognition they deserve. Both now settled in Britain, they are miles apart in style—Jackie, the also famous composer, has a gentle sweet approach, Jimmy is more demanding and somehow a less attractive singer because of it.

They both have new LPs out. Jimmy Cliff's is "Hard Road To Travel" (32s. 6d.), and competent and hugging though it is, it's pretty hard to sit and listen to, too! "I've Got A Feeling" raves nicely and there's a pretty extraordinary "Whiter Shade Of Pale."

On the other hand Jackie Edwards' "Premature Golden Sands" (32s. 6d.) is a complete and beautiful album. The best he's done, he gains from a splendid choice of material. In the past his LPs have mostly consisted of his own compositions which, however good, have made his soft voice tend to sound samey. On "Sands," with the benefit of some really superb arrangements, he does marvellous strong jobs on Hardin's "Hang On To A Dream," Diamond's "Girl You'll Be A Woman Soon," Stones' "Back Street Girl" and "San Francisco" as well as perhaps the best version of "Funny Familiar Forgotten Feelings" yet.

HOLLIES: "Butterfly." Dear Eloise; Away, Away, Away; Maker; Pegasus; Would You Believe; Wish You A Wish; Postcard; Charlie And Fred; Try It; Elevated Observations?; Step Inside; Butterfly (Columbia, 32s. 54d.).

It is hard to equate the Hollies' image these days with the Hollies' music. But this is a minor point that detracts not at all from this gentle lovely album. The aggravating harshness so apparent on earlier works has been smoothed to a butterscotch consistency so that on these tracks there is no hard note to break the dream-land quality, no strident chord to interrupt the flow of strings.

The Hollies' show on this LP how very close to the work of genius Simon and Garfunkel they have become.

This is especially obvious on tracks like "Wish You A Wish," the Indian summer of "Maker," "Butterfly" and the beautiful wistful and favourite "Pegasus." This album is progressive Hollies but subtly so. It invades your mind slowly and thoroughly and should disturb no one and delight many.

Sandie and Marilyn on 'oldies'

Four top low-priced albums out this month:

Sandie Shaw, Gerry Dorsey (now named Engelbert Humperdinck, but singing here "Baby I Do" very well), **Davy Jones, Clinton Ford and Vince Hill** are all featured on "Stars Of '67" (Marble Arch label—12s 6d). "Puppet On A String," and "Dear Mrs. Applebee" are an indication of the hit material gathered together on this set—good value.

"Breakthrough," on EMI Studio 2 (Columbia, 12s 6d) is a superb collection for buyers interested in this unique depth of sound—and the music's good on the LP, too. "This Is My Song," "Somewhere My Love," "Strangers In The Night" and "More" get the stereo treatment here, and it's a useful introduction to this recording field.

"Marilyn Monroe" is the title of an LP now out that is a delightful reminder of the fact that she wasn't just an actress, but a personality singer with a kitten's purr. Songs like "Heat Wave," "River Of No Return," "Diamonds Are A Girl's Best Friend" and "Bye Bye Baby." (Music For Pleasure—12s 6d).

Chris Farlowe and the Thunderbirds are featured on "Stormy Monday," a new Music For Pleasure LP (12s 6d) which proves they deserve all the raving they get from the "In-Crowd" led mainly by Eric Burdon. What a voice and style Chris has on "Reelin' And Rockin'," "Hound Dog," "Itty Bitty Pieces" and other good numbers.

Four arrangers/conductors have been assembled for "King Freddie And The Dreaming Knights," producing an album that should kill the knockers stone dead. Yes, Freddie Garrity is still going strong and despite the atrocious title, this album is a tuneful complement to his distinctive voice (Columbia—32s 54d).

You either love **Della Reese** or you hate her. For the former "On Strings Of Blues" finds Della in a very mellow mood as she reminisces her way through a dozen cool ballads. The ideal addition to a small hours Bacardi and Coke! (HMV—32s 54d).



The Hollies in action: on their new album, they have a beautiful song called "Pegasus"—and the whole LP proves how excellently they are progressing.

Vince Hill swings the Kinks!

VINCE HILL "Always You And Me." Title track; San Francisco; Here, There And Everywhere; Wives And Lovers; Guess I'll Never Learn; Sunny Afternoon; So Nice; Sunrise, Sunset; Girl Talk; Kiss Tomorrow Goodbye; My Cup Runneth Over; Adios Amor. (Columbia, 32s. 54d.)



The velvety Vince Hill and a set of mod standards including a rather splendid swinging version of "Sunny Afternoon."

Actually, it's all rather smoochy, soft lights singing and arrangements and a contrast to his highly dramatic "Edelweiss" album.

Other standout tracks: French song "Kiss Tomorrow Goodbye," the Ed Ames hit "My Cup Runneth Over" and the bye-bye ballad "Adios Amor," a new Norman Newell-Tom Springfield song.

It was only a matter of time before "The Best Of Sonny And Cher" (Atlantic, 32s. 8d.) landed at our feet. So, for your entertainment (if you can bear them again!) take a gallop down Memory Lane as they bray and whine their way through "I Got You Babe," "Little Man," "What Now My Love," "Laugh At Me," "The Beat Goes On..." and other tracks.

"Lord Have Mercy"—**Wilson Pickett** is back with another soul session. "The Sound Of Wilson Pickett" has "Funky Broadway," "Young Rascals," "Love Is A Beautiful Thing" and ten more in a similar vein. Many new tracks, a crisp band—the best of soul music (Atlantic—32s 8d).

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? pop the question?

When the Who were the High Numbers

I BELIEVE the Who made one single before they became the Who. Can you tell me anything about it.—R. FULLER, 29 Peter Butler House, Wolsey Street, Dockhead, London, S.E.1.

● They did make one single, now deleted, for Fontana as the High Numbers. Titles were "I'm The Face" and "Zoot's Suit."

I READ somewhere that Dusty Springfield had made two films. Is this true, and if so what were they?—M. COUPLAND, 6 Weston Drive, Mount Pleasant Estate, Shrewsbury, Salop.

● Amazing what people write, isn't it? Dusty has never made a film, although she has been offered many scripts during her career.

IS the sound at the beginning of the Rolling Stones' "We Love You" a piano or a guitar? You will settle an argument if you tell us.—R. TITTENSOR and B. ELKIN, m.v. Queensgarth, Merchant Navy.

● Argument over — it is in fact a splendid piano.

THE names, please of the American group Jay And The Techniques?—IRENE BROWN, 3 Hillsley Road, Paulsgrove, Portsmouth, Hants.

● Jay Proctor (26), Karl Landis (19), Chuck Crowl (19), George Lloyd (25), Ronnie Goosly (18), Dante Dancho (19) and John Walsh (19).

HOW many Silver Discs has Sandie Shaw won?—JOSE ANTONIO DE SOUSA, 77 Dale Valley Road, Shirley.

● Four so far, for "Always Something There To Remind Me;" "Girl Don't Come;" "Long Live Love," and "Puppet On A String."

WHICH company issued an album by Merrill E. Moore called "Bellyful Of Blue Thunder" and what is on it?—HARRY MIDDLETON, 19 St. Joseph's Street, Battersea, London, S.W.8.

● Released by Ember in July, the LP contains: House Of Blue Lights; Rock-Rockola; Fly Right Boogie; Corina Corina; Hard Top Race; Bartender's Blues; Take Me To Sleep In My Old Tucky Home; Red Light; Bellbottom.

WHAT was Bill Haley's first major hit in this country? — BARRY LEITH, The Castle, Leicester.

● "Rock Around The Clock" was Bill's first hit single here, although "Shake, Rattle And Roll" sold a million in America before that.

INFORMATION please on the Quik, who have just released "I Can't Sleep?" — CHRISTINE HERCOCK, 3 East Drive, Bishopstoke, Eastleigh, Hants.

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SEEKERS: Diane Arden, 30a Oxford Road, Ealing, London, W.5.

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HERD: Anne, The Glades, 56 Braycourt Avenue, Kingston-on-Thames, Surrey.

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Who's Roger Daltrey: on High Numbers' "I'm The Face"

● The Quik is a five-piece group from Southampton, and comprises: Pete Hunt (22), Bruce Roberts (21), John S. (18), Chase (22), and John B. (22). They met in January this year, and have had one previous release—a cover of the Young Rascals' "Love Is A Beautiful Thing."

New Searchers single

WHEN are the Searchers going to release some NEW material? — HARRY BERRYMAN, 5 Carlton Grove, Sparkhill, Birmingham 11.

● This Friday, Harry, when Pye issue a new Searchers single, "Second-hand Dealer/Crazy Dreams."

I HAVE literally hundreds and hundreds of pictures of the Monkees, which I will exchange for anything, just anything on the Walkers Brothers, especially Gary.—MARY COMSTIVE, 77 Wicksteed House, Falmouth Road, London, S.E.1.

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



TOM JONES: A MILLION DOLLAR SINGER

A DEDICATED fan of Tom Jones, I went to the opening of his tour at the Astoria last Thursday. What a show! He was just fantastic. He really is a million-dollar artist. The audience was of mixed ages which proves too that he is a family entertainer, and not just a pop star.—MRS. DEANNA BELL, 5 Princes Close, Edgware, Middx.

It has been well worth the seven month wait for a new Gene Pitney release. "Something's Gotten Hold Of My Heart" is beautiful, and should put Gene back in the chart where he belongs. But EMI have taken a great liberty by putting on the back a record released last year as the flip of "Nobody Needs Your Love." — GENE PITNEY FAN, 8 Horsendale Avenue, Nuthall, Nottingham. I HAVE just received the Velvet Underground and Nico album and I urge everyone who enjoys new concepts in music to purchase it. The only comparison with the Underground is the Jefferson Airplane—in that both groups have changed the form of modern music.—J. D. TINSLEY, 18 Enville Road, Manchester 10.

SEND your letters to "Pop Post," Disc, 161 Fleet Street, London, E.C.4.



Kinks 'rubbish'? No, they're perfect

RAY DAVIES is acknowledged by almost everyone to be one of this country's top three songwriters, and the Kinks' latest record, "Autumn Almanac," is one of their most perfect songs. So how DJ Mike A'Hern can call the record "a load of old rubbish" (Hit Talk 11.11.67) is quite beyond me. Mr. A'Hern goes on to call it "a nothing record which wouldn't have meant a light if anyone else had recorded it"—well honestly! It is such a beautiful song, so full of life and compassion, that it must

have been the gigantic hit it is had it been recorded by Max Bygraves or Adge Cutler and the Wurzels.

It's obvious how far Mike has thrown in his lot with the basically anti-pop BBC by the way he praises Engelbert and Doonican to the skies and at the same time puts down the Who and Donovan as well as the Kinks.

If this is progressive pop music, BBC-style, then thanks but I'm quite happy with Johnnie Walker.—ALFIE CRUIKSHANK, Brighton, Sussex.

Rubbish—old folk DO dig the Move



I WAS tickled pink by Tony Secunda's comments in Disc (21.10.67) about the Move. He said being more wild and naughty than the Stones, they had angered parents to a huge extent and all adults now hated them. Utter rubbish! The Move have not even been heard of by the vast majority of British parents. Nobody hates them either — all the older people who have taken the trouble to find out that the Move exist dig them in a big way. Old folk in Britain are generally very fond of the Move, although they know little about them. — MRS. JACKIE JONES, 18 Monks Green, Whitworth, Rochdale.

I WAS surprised by Mr. L. Stapley of Radio 1 saying the Jimmy Young Show (Disc 4.11.67) was the most successful. The show is a load of rubbish! Tune in to the David Symond's Show, the best on Radio 1. — KEITH CAIRNS, Savile Park Road, Halifax.

VERY pleased to see Felice Taylor has reached the Top 30. Her "I Feel Love Coming On" is the greatest and deserves to be in the Top Ten. Her only opposition really is Diana Ross, who, with the Supremes turn out hit after hit.—TERRY PARKIN, 22 Park Road, N4. "TOP Of The Pops," on November 2 was a disgrace! There was only one good clean-looking group — the Troggs. The others looked as though they needed a brush-up and shave they were so scruffy. When the Stones appeared a long, long time ago they were dragged down by the gear they wore—their name was mud! Now nothing is said about these other groups that take no pride in themselves.—DAVID BEACH, 22 Beechwood Road, Nuneaton, Warwickshire.



MOVE: wilder and naughtier than the Stones?

Let Lennon do as he pleases!



Lennon: Oxfam donation?

I MUST protest about Peter Williams' letter (Pop Post 4.11.67). Is there anyone who does not spend a small part of his income on non-essentials which give him pleasure? Such a person, and no other, would have a right to attack John Lennon for painting his car as he wished. To be logical, Mr. Williams should con-

demn anyone who buys small luxuries, like "Disc," records, transistors, ice-cream cones (and fourpenny stamps for protest letters), instead of giving to Oxfam every ha'penny not needed for basic food, clothing and shelter. Of course, it is perfectly possible to buy a few mini-luxuries and contribute to Oxfam as well. If the Beatles had given a donation, they wouldn't advertise the fact—that is not their way.—EDWARD RIGG, Edinburgh.

SO reader Peter Williams thinks John Lennon should discard his Rolls and fall over himself to send more sterling to India (Pop Post 4.11.67). May I ask what righteous deeds Mr. Williams does with his money or is he too modest?—ALAN CHALLENGER, 20 Peareswood Gardens, Stanmore, Middx.

CLUES ACROSS

- Well-named DJ! (5, 3)
- Didn't play fair (7)
- Evil? Perhaps, only more so (4)
- The coming of Christmas (6)
- Wilde award? (5)
- and 15 Across. James the First, popularly? (5, 6)
- Modern outfit (4)
- I know the Bachelors do (7)
- Opera fan? (8)

CLUES DOWN

- Portrayal in public? (5)
- Sherrin, maybe (3)
- Lives, perhaps, in America (5)
- and 14. When Cliff was intro'd to her? (3, 3, 1, 3, 5)
- "— Me Forever," Bobbie Vinton (6, 4)
- Have some meat, etc. (3)
- Too soppy (4)
- Gaol-breaker, she is (4)

- See "5"
- Look in? (3)
- Singer's greatest asset (5)
- Big fellow in Town! (3)

LAST WEEK'S LP WINNERS

Stephen Poland, 8 The Crescent, Milton, Weston - super - Mare, Somerset. David Hughes, 49 Elm Drive, Mold, Flintshire, N. Wales. Rosalie Stacey, 321 Gosbrook Road, Caversham, Reading, Berks. Kathleen Park, 110 Florence Avenue, Burnley, Lancs. Donald Taylor, 4 Westbourne Grove, Withington, Manchester 20. Miss Mandy Williams, 4 Hall Hill Road, Holbeach, Lincolnshire.

LAST week's solution: ACROSS: 3. Must; 7. There; 8. Opera; 9. Alop; 10. Regal; 11. Patti; 12. Sole; 14. Rival; 16. Music; 18. Otis; 20. Roman; 22. Elgar; 24. Noel; 25. Verdi; 26. Leads; 27. Eyes, DOWN: 1. Star; 2. Bee Gees; 3. Meats; 4. Topper; 5. West; 6. Vanilla; 13. Improve; 15. Vaughan; 17. Connie; 19. Sells; 21. Mark; 23. Rose.

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Sunset
7N 17420

SHEA CRIBBEN & THE RIVIERA

Love And The Country
7N 17419

RECOLLECT as you wander in your languid ways, the comments of King on the BEACH BOYS some time ago. Remarks met with disfavour from certain Hollywood quarters, but meant fairly and as justified criticism. To start with, I said: "Emotion and feeling had been replaced by mechanised skill." Then, later I pursued the opinion that their touring days in England were over. As an active group, the end was near, I prophesied.

And I have to state, against my will, that the new sounds from the Wilson controls do not impress me. The mind may still be working, but where is the heart, where is the heart? Thank you kindly for the "Smiley Smile T Shirt," but I would have sacrificed it gladly for one track with the finest amount of true emotion in it.

In "Let The Heartaches Begin," Long John has bridged

JONATHAN KING COLUMN

that amazingly wide crevasse 'twixt groovy blues and mums music. The song — chorus especially — is the epitome of country corn. In which direction now, one wonders? Still, after so many years, all the trade is delighted to see him at the pinnacles of the sales list.

Prepare to be surprised: My favourite sound of the week (apart, of course, from the wonderful timeless soundwaves of "World") is the MONKEES. Forget the beginning, but the tune is catchy, the performance good (especially the vocal harmonies—very effective), the backing finely charted and the production excellent.

Disappointing — the BOX

TOPS follow up. More lyrical pretentiousness, I fear.

Weird things going on in the charts. FELICE TAYLOR has taken so long, but deserves it all the while. I am glad to see that first rate KINKS record up there. Up spirals DONOVAN. And I enjoyed that meal with the TROGGS.

And not good things on Radio One. Breaking through with the help of ex-pirate names was a good idea—but so sudden an execution of so many is underhand and unfair. DUNCAN JOHNSON should always have had a late night show, ED STEWART was settling in nicely. A little longer for all, please, ROBIN SCOTT! Mind you, I am looking forward to the extra long KENNY EVERETT show!

Top Gear is still enjoyed—though my tastes frequently differ and I find it hard to wax honeyed about the PINK FLOYD. Scene and Heard is a stand out programme; perhaps the most original of them all.

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● SUPREMES: top selling LP in States

Raving it up in swinging Detroit

NEW YORK DATELINE by NANCY LEWIS

ONE of the most enjoyable evenings I've had in a long time was spent in Detroit, Michigan, last week, when I visited that city's R&B club, The 20 Grand. Appearing on-stage for the past ten days has been the "Solid Hitbound Revue."

Solid Hitbound is a Detroit production and record company which was started not too long ago by LeBaron Taylor, who was formerly a very influential deejay in the Midwest, and now his company has started what could be termed as a New Detroit sound—and it's enjoying a tremendous amount of success. The company's revue included a girl's trio, the Rivilettes, J. J. Barnes, and the Parliaments... an excellent show!

J. J. Barnes has the sort of warmth and direct communication with an audience that make him a most enjoyable performer to watch. Backed up by a first-rate band made up of some of Detroit's top session musicians, J.J. moved with ease through a great selection of numbers, including his most recent hits, "Baby Please Come Home" and "Now That I Got You Back."

But the bill-topping Parliaments really stole the show. Their routines include subtle and very funny send-ups of stylised choreography. And when they close their act, they have a great twist ending to their now-standard hit, "(I Wanna) Testify!"

Interesting fact about the Parliaments is that, although they were with Motown for several years, it wasn't until after leaving that label that they had their first hit.

The group is wished well by the Tamla people, though, and this was obvious by the Motown-star-studded audience at the club. Four of the Temptations, Brenda Holloway (on a rare visit from her West Coast base), Florence Ballard, Vandella Rosalind Ashford, the Monitors, and a great assortment of the company's behind-the-scene personnel were there.

Not long after leaving the 20 Grand show, I went straight to the airport to catch an early morning flight back to New York. A shame I was so shattered at that hour, because I would've liked to talk to the couple seated across the aisle from me, Mr. and Mrs. Ted White from Detroit. Mr. White, you see, works as a manager for his wife, who's slightly more well known under her professional name, Aretha Franklin!

NEW FILM

OH, THE DRAG OF CUSTER!

"CUSTER OF THE WEST" (U). Starring: Robert Shaw, Mary Ure, Robert Ryan, Jeffrey Hunter, Ty Hardin. (Showing at Casino Cinerama, Old Compton Street, London).

Good cowboy films are hard to make. Bad ones are easy. The story of glory-seeker General Custer and his historic stand against the Indians falls into the latter category.

In fact, it's close to being the worst Western I've ever seen. It's a crime that such a famous legend as the Battle Of The Little Big Horn should be so badly portrayed.

Robert Shaw, although excellently cast as Custer, gets the most diabolical script and suffers such corny comments as "You know, you're going to become a legend in your own time. And you'll probably die, too."

Robert Ryan, unfortunately, gets a mere cameo role as an Army deserter, and his part lasts less than ten minutes.

It's also beyond comprehension that the leading parts—so essentially American in real life at the time—should go to British stars. Mary Ure, as Custer's devoted, ever-loving wife, was about as at home as a nun at a strip club.

As an excuse for Cinerama in this catastrophe, we were treated to extravaganzas of excitement with runaway wagons, trains and a man fighting the rapids in a log chute!

One of the factors of any film is that you should become completely immersed in the action. I never had that feeling.

MIKE LEDGERWOOD

that only the drummer is not an ex-Charity Minstrel. The group is very professional and very pleasant.

After 2½ years of trying, the Who have finally crashed into America's 'top ten'. Very nice timing, too, for the boys are scheduled to arrive in the USA for a four week visit beginning this Friday (17). Among their dates, they'll be appearing at San Francisco's Cow Palace, the Hollywood Bowl, and New York's Village Theatre. Scheduled TV appearances include Hollywood Palace, the Ed Sullivan Show, and a Kraft Music Hall special.

● Lovely new single just re-

WHO crash U.S top ten

● Last Wednesday night found most of New York's music press crowd wandering around Greenwich Village, where two receptions were being held. The first do of the evening was put on by Philips Records, on behalf of a group known as the Hello People. Their

PENNY

BRITAIN'S TOP SINGLES REVIEWER



VALENTINE

SPINS THIS WEEK'S NEW DISCS

DUBLINERS: DOUBTLESS A HIT

MAIDS When You're Young Never Wed An Old Man (Major Minor)—If anyone has any doubts about the lyrics on this record they will be quickly dispelled half-way through. Yes, you WERE right. Well, well. Of course, the Dubliners, singing with Irish jollity and a built-in bar, get away with it all. Though I will admit it's a little disconcerting to hear a great heavy Dubliner trying to pass himself off as a young maid. Oh well, doubtless a hit.

OUT TOMORROW



Dubliners... sing with Irish jollity

TOM JONES in his bag —and you can't knock success...



Tom Jones... makes anything sound better

I'M Coming Home (Decca)—This is a very strong big ballad, but I wouldn't say it was Tom's best or catchiest to date. The thing that's really going to sell it—apart from his amazing knack of making ANYTHING sound better than it really is—is the sort of "Quiller Memorandum" wistful harpsichord sound that starts it and pops up all the way through.

It's all very well done but I don't like it half as much as "Never Fall In Love Again" that really had something to say, and I still think he ought to get out of this bag but—as they say—you can't knock success and he surely is having it with songs like this.

OUT TOMORROW

BEACH BOYS

WILD Honey (Capitol)—One thing you must say for the Beach Boys—you never know quite what to expect these days. It would be hard to say whether this new single is progressive or not. Certainly it is a whole new electric sound which gives you a feeling of odd frantic sexiness.

It is all desperate stuff with wailing foreground, and Brian Wilson singing behind a plate glass window trying to get in. His voice thudding away with such obsessive cracking, I really had my doubts whether he'd make it to the end of the record. He does and I rather like the whole thing.

OUT TOMORROW

BONZO DOG DOO-DAH BAND

THE Equestrian Statue (Liberty)—A few months ago I really wouldn't have rated this group for a large review. But times have changed and since then many new fans have been found—not least myself.

I still think they are a wholly visual group, and jolly and jokey though this record is and it IS—the thought of a statue getting up and walking thumpily round town is too much—it doesn't really get them over. But I suppose short of sounding like Spike Jones and the City Slickers, there isn't much else they can do. Anyway this is nice enough and will get played.

OUT TOMORROW

CILLA BLACK

I ONLY Live To Love You (Parlophone)—Much as I like Cilla and think she has improved beyond words on her live appearances and think she is going to get even bigger, I can't say I am tremendously enthralled by this record.

I am never overkeen on Italian songs with English lyrics because too often those lyrics are rather banal attempts to fit the right amount of notes. I wouldn't say this came into the great classics in that field. It also doesn't have the easiest tune to follow or the best chorus. Goodness knows, Cilla does her best, so too does Mike Vickers there in the background. But I'm a bit disappointed, and I'll be pretty surprised if this gets very high.

OUT TOMORROW

Keith: Sam's nicer than Jack

SAM (Parlophone)—I must admit that when I heard "Grocer Jack" I thought ho ho very nice, but bet he can't follow it up. Which just proves what a nasty lady I can be at times—and wrong too. For here is Mr. West back amongst us with a much more beautiful yet perhaps just for that reason a little less commercial recording from the Teenage Opera about a sad little man and his train Glory.

OUT TOMORROW

Bee Gees: a beautiful, moving record

WORLD (Polydor)—Of all the records out this week this is the one that hasn't been off the record player. The office has shaken to its foundations with the sad lyrics and rebounded to the harsh screamingly painful guitar. All of which, I fear though hope desperately I'm wrong, may bode ill for the Bee Gees.

You see, I didn't like "Massachusetts" much at all. Ah, ha—and look at that. I loved everything else they did—and look what happened to those! You can't win. Let us hope by now there are enough fans around to appreciate a beautiful moving record like this and who will actually go out and spend money to listen to it. After "Mining Disaster" it's certainly the best they've done with a marvellous stop-go opening, lovely voices and a fantastic crackling end where their voices collide with the guitar. Lovely, lovely.

OUT TOMORROW

CHRIS FARLOWE

HANDBAGS And Gladrags (Immediate)—The first time I ever heard this song was at a personal rendition in full voice by composer Mike d'Abo during a rather nice lunch. I'm sure he will not think less of me for saying, splendid though that sounded, it really does sound great done by my favourite Mr. Farlowe and his gritty voice.

This is probably d'Abo's best composition, a bitter little song about taking and forgetting all that has gone before.

Farlowe, with a lovely building up production by d'Abo himself, tears into it and makes it a mountain of a think with wailing blues harmonica and crashing end. It's time he was back in the chart. Let's hope this does it.

OUT TOMORROW

MONKEES

DAYDREAM Believer (RCA)—It must be very hard for the Monkees to turn out singles. By that I mean that for a long time they had a very identifiable sound—which became boring. So they turned to trying out new things and consequently started to sound like almost any other US group. This is more apparent than ever on this single and they probably felt it, too—so as a sort of truce, they have got a beginning with the voice (speaking) of Master Davy Jones just so we are SURE. The rest is pretty and has some nice things going on in there. If it wasn't the Monkees I'd say it was a bit complicated for the chart. But it is, so it isn't.

OUT NOW

BOX TOPS

NEON Rainbow (Stateside)—If this hadn't been by the Box Tops with their big hit under their belt I wouldn't be giving it much space. It's pretty and nicely done, but they've changed lead voices and it lacks immediacy. I fear they are what is known as one-hit wonders.

OUT TOMORROW

PINK FLOYD

APPLES And Oranges (Columbia)—I really find it very hard to review records by the Pink Floyd, mainly because, to be quite honest, I don't really understand what they're trying to do musically—which is my own fault I'll admit. And the other reason is that ever since their manager phoned up to say in a rather pompous way that he and the group hardly considered my reviews worth the paper they were written on, I have never felt exactly drawn with tremendous warmth towards them.

Be that as it may, they have a lot of fans and seem to have worked very hard on this record. It sounds as though the listener has his/her head in a bucket of water and is about a lorry driver talking about a bird (I think, though it IS hard to understand what the hell it's about). There's a few nice things going on and since nobody else will understand what it's about either, it will probably be a hit. I liked the end.

OUT TOMORROW



Bee Gees Barry Gibb... best they've done since 'Mining Disaster'

QUICK SPINS

AN incredible week for big records, there were, naturally, some that deserved big mentions and were forced by circumstances beyond my control to be snuck away here. Let us hope this does not diminish their importance.

For instance there is a very good first record from the **SOCIÉTÉ**. Called "Bird Has Flown," it was produced by Allan Clarke and has more than a few shades of the Hollies on vocal. The thing that might get it off the ground is the lovely crashing piano (Decca).

And yet more praise—this time to **BILLIE DAVIS** back in great form on a very sexy little song called "Angel Of The Morning." She sounds a bit like Jackie De Shannon and the production is certainly the best Michael Aldred has ever done. Super. Just as good is the Spoonful's "Darling Be Home Soon" on the flip—and that's really saying something as I am Sebastian's biggest fan (Decca).

Third wish for more space goes to **RONNIE JONES** who first struck me on an early appearance of "Ready, Steady, Go." Splendid-looking gentleman that he is he's never really had a good enough song. "In My Love Mind" has crashing guitar and piano but I felt like giving it a little push every so often (St. George).

A great **BUFFALO SPRINGFIELD** record that just grows and grows on you is

PETULA CLARK

THE Other Man's Grass (Pye)—I like everything Petula Clark does because I just like listening to her voice and the good timing and delivery she has. I wouldn't say this was the greatest Hatch/Trent song she'd ever had, but it will be a hit because she will be here to do it live and sell it as only she can, because it has a fantastically commercial chorus that lifts it up and flies it away.

In fact, hoping nobody will take offence, the chorus itself, which I sing along to like mad, reminded me in its grinding jolliness of David Rose's "The Stripper," which is quite a thought!

OUT TOMORROW

"If This Is Love" (Track), which has bongos and mammoth strings and a mad building sound that moves.

ROCKING BERRIES turn up with a Four Seasons song called "Dawn" and do it in similar vocal style too but with a more solid backing (Pye).

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