

# DISC

and MUSIC ECHO 9d

OCTOBER 14, 1967

USA 20c

## BEE GEES get the HUMP

THE BATTLE for the top spot in the chart continued this week — as Engelbert Humperdinck stayed at number one for the seventh week with "The Last Waltz."

Fighting it out in a take-over bid: TRAFFIC—who captured the number 2 position from the Move, and the BEE GEES,

whose "Massachusetts" slipped up from 6 to 3.

But as their biggest hit was selling heavily this week, the Bee Gees revealed to DISC that they DON'T LIKE IT!

"It's not at all contemporary as we would like one of our songs to be," they said.

Full story:  
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### Procol Harum

trying  
to  
explain  
'Homburg'

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### SANDIE SHAW

'I'm still  
nervous  
—it's  
awful'

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### MOVE

talking  
about  
love  
and  
marriage

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BEE GEES: jumped from 6 to 3 in today's chart with 'Massachusetts'

### Traffic

a hit on  
tour with  
Flowerpot,  
Fudge and  
Keith

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### Stevie the boy Wonder

hits  
Britain

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### Mamas and Scott

special  
interviews

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and 14

# SCENE

**DON'T** the Herd appear on Dave Dee's new single? Judith Durham's new hairstyle very pretty.

Time somebody at BBC took some decent films for "Top Of The Pops" to plug records.

Engelbert Humperdinck looking bored while singing "The Last Waltz" these days—and who can blame him?

Anita Harris's "Just Loving You" STILL selling — and giving her a lot of problems with her follow-up, "Playground."

Traffic record producer Jimmy Miller back from America last week—and very free with his Rolo chocolates at the tour's opening night!

Mike Leander deserves a lot of credit for his unpretentious and excellent production on the David McWilliams LP. Sold out—the Tom Jones and Engelbert Humperdinck tours.

Excellent: Kenny Everett's shows on Radio 1.

George Harrison spoke intelligently and expressed himself with great clarity on meditation during TV's "David Frost" programme last Wednesday. And some hilarious "asides" from John Lennon!

Fact: Nancy Sinatra studied economics at California University before she started singing.

Quote of the year: From Mama Cass on her arrest at Southampton on Friday: "I am not exactly overjoyed."

And to follow, the Archbishop Of Canterbury in reply to questions on San Francisco: "Well, I'm not a hippy."

Pete Townshend continues to be the most intelligent and volatile person on the scene.

Will Vanilla Fudge return to America with fond memories of their British visit?

Mick Jagger in the bidding for a 20-room stately home in Berkshire.

Marianne receiving rave acclaim in France for her work in her first film—and she's only just started filming!

On Traffic's first LP, "Berkshire Poppies" features Stevie Winwood playing pub-type piano while about 30 people scream, shout and bang glasses—"a real get-together sort of song," says Jim Capaldi. Album due out early December.

Kenny Everett vaguely resembled some Regency aristocrat when interviewed in a genuine Wigmore Street, London, tea-room last week.

Unbelievable, but the whole of Radio 1 comes from a room 12 feet square!

Arthur Brown is going to be very, very big very soon.

Disc's fear of the week: that the whole nation will become addicted to Tony Blackburn's jokes.

Geranium Pond group taking a course in make-up at Joan Price's Face Place in Chelsea.

Circus, formerly the Stormsville Shakers, being recorded by Michael d'Abo.

Watch out for beautiful Chris Farlowe recording of Michael d'Abo's "The Handbag And The Gladraggs That Your Grandad Had To Sweat So You Could Buy" at the end of November!

Twiggy, Pattie Harrison Charlotte Rampling, all bought boots from "Chelsea Cobbler" boutique last week.

by PENNY VALENTINE

MAMA MICHELLE, like a fairy princess, sat in a long beautiful silk robe her bare feet tucked under her. In her London hotel, with her husband John, never far from her side, she explained what was happening to the Mamas and Papas.

"We have not broken up. We have not quit. Those rumours started before we left home simply because, in the middle of recording an LP, we just closed shop and couldn't go on anymore.

"We suddenly found we could no longer, as artists, work under the pressures that were being forced on us. If you have any artistic sense at all you'll realise that it isn't possible to be creative when a record company is breathing down your neck. Saying 'now another LP' when you've only just completed one, trying to make you a purely commercial proposition.

"We have met these schedules for two years and we felt we needed a rest. It doesn't mean we're not recording any more—if we feel like it we may all go back and record next week!"

The Mamas and Papas arrived from America last Thursday en route for a tour of Europe and perhaps the world. For Michelle it was an exciting experience and her face glowed with pleasure.

"I've never been out of America before. I want to go everywhere and see everything. I want to go to Greece very much but so far we have no definite plans.

"The thing that has impressed me about England so far is that I've never seen so much countryside. The drive back from Southampton was quite beautiful. We have nothing to compare with that."

When they finally return to America and get back to recording the Mamas and Papas—rested and restored—may well produce an entirely new sound.

## Spotlight on two American stars in Britain MICHELLE: 'Mamas are NOT quitting'



"We just closed shop and couldn't go on any more..."

"I feel our sound was getting rather stale. You know when we met up originally in the Virgin Island we sang because we loved to be together and make music.

"We were poor and hungry. But we were really very happy people. Originally we were a very folk-orientated group of people. It took quite a long time for us to get together and work on our new sound. It was really harder for the others than for me. Well, I was younger and had some interest in rock-'n'-roll. I had been brought up with the Crystals and the Platters.

"The thing that really disturbed the group was when we became commercially famous. Up until that point we had lived together for four years. We had shared the same house, the same lives, we had sung every moment of the day for

sheer pleasure. We were really one whole unit.

"Then we got money and we bought houses of our own. Although we spent all free time together and worked in the studios for hours every day, it wasn't working because a group like the Mamas and Papas has to live together with their sound. Naturally there were slight disagreements. The atmosphere just wasn't the same.

"It was worse, I think, for John. Because he writes the majority of our songs there was more pressures on him than anyone else. It was really wearing him out.

"After all when someone comes to you and says they want five songs written in a week as though you are a machine—John is an artist—he can't work like that." Do the Mamas and Papas feel,

then, that their self-inflicted fleeing from America and recording has been brought on by the same thought that has compelled the Beatles, for instance, to fly to India for three months escape—the religious aspect aside?

"In a way the Beatles do have something to do with it. But only because they brought a new intellectualism into rock-'n'-roll music, made more complex.

"Because of that, working on pop music is hard, it takes more thinking and it takes more out of you because you are always striving. But I don't think the Beatles have to make records under any pressure. They just work when they want to, which is a pretty ideal state.

"THAT IS WHAT WE WANT TO DO WHEN WE RETURN."

## THE BOY WONDER...

### Stevie hits Britain—and he's a knockout! By Bob Farmer



Stevie—18 next May—"terrifyingly good"

IT'S somewhat strange to see such a big name as Stevie Wonder doing what a lot of lesser pop names firmly refuse—a British ballroom tour.

But there was Mr Wonder at Dunstable's California Ballroom on Friday and Forest Gate's Uppercut Club in London's East End on Satur-

day before moving out into the provinces—singing all his hits, playing drums, playing harmonica, laughing with the crowd, sweating with the crowd, asking how much time he was supposed to be on stage and then saying "It's not enough."

He is terrifyingly good for someone still not 18 until next May and you must catch his act at one of the ballrooms he's playing across the country.

But why ballrooms? "I really don't know," says Stevie. "I don't really have much to do with the booking side of things, but I guess that because last time the Tamla revue came to Britain it wasn't very successful, they thought it wiser to put me on a ballroom tour.

"Anyway, I don't really mind. I think you get a younger crowd who are standing and somehow more responsive and not so conservative as a seated theatre audience."

Although the wild response to his current tour can hardly come as a surprise to Stevie, his huge success with "I Was Made To Love Her" did.

"I really didn't see it becoming so big. I guess my mother—Mrs. Lula Hardaa—deserves credit. I wrote the melody and chord structure, but she came up with the phrases like 'My baby loves me.'"

"It's the first time she's

worked on a song with me. It really delighted her. She was a gospel singer in her time, and she tells me that before I was born she'd also hoped to have a musician in the family."

Some musician! Still only 17 but no signs that it's gone to his head. "I'm still basically me—a happy guy who believes that however big an artist becomes, he should still treat everyone on the same level. I don't want to be God and I don't want to be a beast, either."

It doesn't bother him, either, that it's all happened while he's still so young with time to burn up. To combat that possibility he plans to go to school on his return to the States. "I'm enrolled for university of Southern California where I shall study composing and arranging.

"I love writing and if I go to school I should be able to get so much more creative. It's nice to make hit records—but by writing you leave something behind when you're gone.

"A book can always be read over and over again. So it is with music. I so much admire Chopin and the people who've written great music. And R&B will never die because it's something that has been here so long now it'll always come back—just like the folk sound in some of the Beatles music."

Before school, however, Stevie enters hospital at the end

of his British tour which winds up at Manchester on Sunday week (22).

"I've suffered for some time from a polypus (a small growth or tumour) on my left vocal cord which always leaves me hoarse when I sing. I got really hoarse when I made 'I Was Made To Love Her.' Anyway, this can't go on, so I'm going into hospital to have the thing lanced."

But it isn't affecting his act in Britain. The accolades rolled in over the weekend as Stevie stormed from ballroom to ballroom.

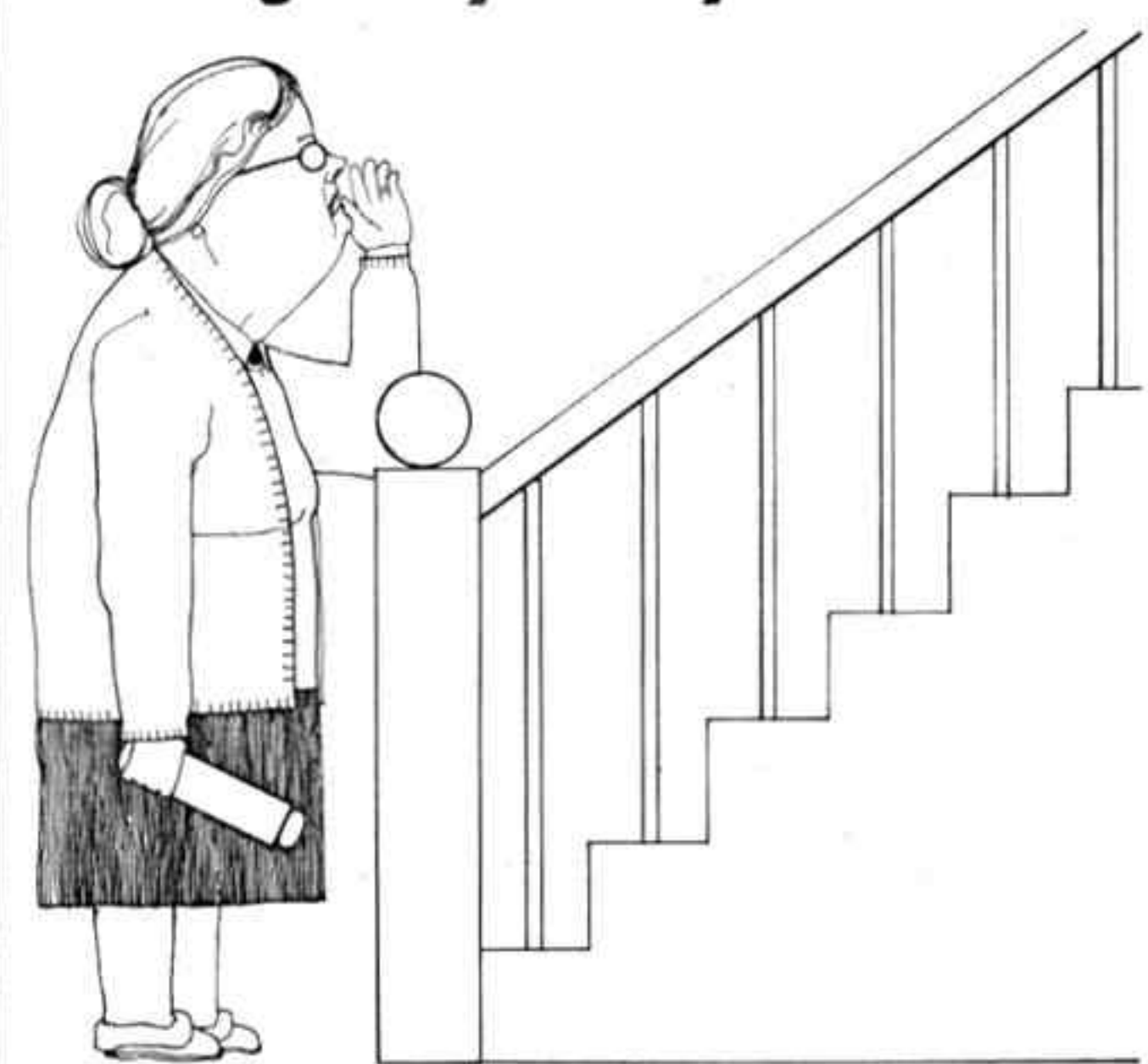
Pete Stringfellow, who runs Sheffield's large Mojo Club where Stevie appeared on Sunday: "We've booked in stacks of big names but none of them compare with Stevie Wonder. He's ridiculously good."

And Stan Whitley, road manager from the tour's promoter, Arthur Howes: "For a boy of 17 he's unbelievable. When most British groups do a show, they ask how long they've got to do and then moan that it's too much.

"With Stevie it's the other way round. I'm proud to work with such an artist."

Tonight (Thursday) Stevie is at Streatham Locarno.

### Fan Gag — by Barry Fantoni



"Kevin, if you don't finish transcendental meditating in five minutes, you'll miss 'Top Of The Pops!'"

# DISC TOP 30

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## CHART TOPPER



## HIT TALK by TONY BLACKBURN



- 1 (1) ● THE LAST WALTZ  
Engelbert Humperdinck, Decca
- 2 (3) HOLE IN MY SHOE.....Traffic, Island
- 3 (6) ▲ MASSACHUSETTS.....Bee Gees, Polydor
- 4 (2) FLOWERS IN THE RAIN...Move, Regal Zonophone
- 5 (4) REFLECTIONS.....Diana Ross and the Supremes,  
Tamla Motown
- 6 (7) THERE MUST BE A WAY  
Frankie Vaughan, Columbia
- 7 (10) ▲ THE LETTER.....Box Tops, Stateside
- 8 (5) EXCERPT FROM A TEENAGE OPERA  
Keith West, Parlophone
- 9 (9) ITCHYCOO PARK.....Small Faces, Immediate
- 10 (11) THE DAY I MET MARIE...Cliff Richard, Columbia

NEXT 20: Introducing FOUNDATIONS, SANDIE SHAW, VINCE HILL and DAVE DEE

- 11 (8) LET'S GO TO SAN FRANCISCO.....Flower Pot Men, Deram
- 12 (12) BLACK VELVET BAND.....Dubliners, Major Minor
- 13 (16) ODE TO BILLIE JOE.....Bobbie Gentry, Capitol
- 14 (22) ▲ FROM THE UNDERWORLD.....Herd, Fontana
- 15 (18) WHEN WILL THE GOOD APPLES FALL.....Seekers, Columbia
- 16 (30) ▲ HOMBURG.....Procol Harum, Regal Zonophone
- 17 (14) ● JUST LOVING YOU.....Anita Harris, CBS
- 18 (13) ● I'LL NEVER FALL IN LOVE AGAIN.....Tom Jones, Decca
- 19 (26) ▲ KING MIDAS IN REVERSE.....Hollies, Parlophone
- 20 (20) GOOD TIMES.....Eric Burdon and the Animals, MGM
- 21 (15) ● SAN FRANCISCO.....Scott McKenzie, CBS
- 22 (21) FIVE LITTLE FINGERS.....Frankie McBride, Emerald
- 23 (19) HEROES AND VILLAINS.....Beach Boys, Capitol
- 24 (17) EVEN THE BAD TIMES ARE GOOD.....Tremeloes, CBS
- 25 (25) YOU'RE MY EVERYTHING.....Temptations, Tamla Motown
- 26 (—) BABY, NOW THAT I'VE FOUND YOU.....Foundations, Pye
- 27 (—) YOU'VE NOT CHANGED.....Sandie Shaw, Pye
- 28 (—) LOVE LETTERS IN THE SAND.....Vince Hill, Columbia
- 29 (—) ZABADAK.....Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 30 (23) WE LOVE YOU/DANDELION.....Rolling Stones, Decca

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

## SEEKERS? THEY DON'T MEAN A THING TO ME

I'VE NEVER been a big Engelbert fan, but this is the best thing he has ever done. Generally he's not my type of singer, and I wouldn't have bought this one. I like the Move's a lot, especially that crashing beginning—which is why we used it to start Radio 1. A nice happy song. Traffic, and the Bee Gees, are the best two records in the chart. A lot of thought has gone into Traffic's, and I particularly like the little girl. When the Bee Gees first came to Britain I didn't like them, but this disc has really converted me. I find Frankie Vaughan a bit

old-fashioned, but he knows the type of fans he is catering for, and I can see why this has sold so well. I love the lead voice on the Box Tops. He really sells this one, although it's a bit short, isn't it? "Black Velvet Band" is diabolical—far too long. Same goes for Bobbie Gentry—good tune and good words, but a rather boring voice. I'm not a big Seekers fan. This is very happy-go-lucky although it doesn't mean a thing to me. Herd's is a great record and I'm giving it a lot of plays. It has a lovely weird effect, which is

very repetitive but takes a long time to grow on you. Hollies' new one takes more listening than most. I love the swinging flutes in the middle, but think the opening is rather weak. Considering the fantastic success of "Pale," "Homburg" is a very good follow-up. The melody is lacking, but it is a nice arrangement and a definite hit.

Next week:  
**EMPEROR ROSKO**

### Top Ten LPs

- 1 (1) SGT. PEPPER  
Beatles, Parlophone
- 2 (2) SOUND OF MUSIC  
Soundtrack, RCA Victor
- 3 (3) SCOTT  
Scott Walker, Philips
- 4 (5) DR. ZHIVAGO  
Soundtrack, MGM
- 5 (4) BEST OF THE BEACH BOYS  
Beach Boys, Capitol
- 6 (8) PIPER AT THE GATES OF DAWN  
Pink Floyd, Columbia
- 7 (6) THE MONKEES HEADQUARTERS  
Monkees, RCA Victor
- 8 (9) TOM JONES LIVE AT TALK OF THE TOWN  
Tom Jones, Decca
- 9 (7) RELEASE ME  
Engelbert Humperdinck, Decca
- 10 (—) CRUSADE  
John Mayall, Decca

### AMERICAN TOP TWENTY

- 1 (1) THE LETTER.....Box Tops, Mala
- 2 (2) NEVER MY LOVE.....Association, Warner Bros.
- 3 (11) TO SIR WITH LOVE.....Lulu, Epic
- 4 (5) LITTLE OLE MAN.....Bill Cosby, Warner Bros.
- 5 (3) ODE TO BILLIE JOE.....Bobbie Gentry, Capitol
- 6 (6) HIGHER & HIGHER.....Jackie Wilson, Brunswick
- 7 (4) COME BACK WHEN YOU GROW UP  
Bobby Vee and the Strangers, Liberty
- 8 (9) HOW CAN I BE SURE.....Young Rascals, Atlantic
- 9 (10) GIMME LITTLE SIGN.....Brenton Wood, Double Shot
- 10 (20) SOUL MAN.....Sam and Dave, Stax
- 11 (8) APPLES, PEACHES, PUMPKIN PIE  
Jay and the Techniques, Smash
- 12 (19) HEY BABY, THEY'RE PLAYING OUR SONG  
Buckingham, Columbia
- 13 (23) YOUR PRECIOUS LOVE  
Marvin Gaye and Tammi Terrell, Tamla
- 14 (15) DANDELION.....Rolling Stones, London
- 15 (17) EXPRESSWAY TO YOUR HEART  
Soul Survivors, Crimson
- 16 (16) GET ON UP.....Esquires, Bunky
- 17 (12) I DIG ROCK AND ROLL MUSIC  
Peter, Paul and Mary, Warner Bros.
- 18 (38) A NATURAL WOMAN.....Aretha Franklin, Atlantic
- 19 (24) YOU KEEP RUNNING AWAY.....Four Tops, Motown
- 20 (13) BROWN-EYED GIRL.....Van Morrison, Bang

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# FIRST with the hot news every week: DISC

## LULU: NEW SINGLE, LP THIS MONTH

LULU's new single is "Love Loves To Love Love," released on October 27. Her new LP "Hey Lulu!" is released here and in America in three weeks' time.

In America, her single "To Sir, With Love" has leapt to three in the chart and Lulu flies out to appear on the "Ed Sullivan Show" on October 22. She returns to appear on the "Red Skelton Show" in November.

Lulu was guest-of-honour at

the "Woman Of The Year" luncheon at London's Savoy Hotel on Monday.

On Saturday she missed an appearance at Nantwich, Cheshire. "She was very upset. Mainly because it was such a ridiculous thing to happen," said her manager, Marian Massey. "She simply forgot all about the date and spent the evening at home going over the script for her new 'Three Of A Kind' TV series."

## TOM JONES: TOUR DATES



TOM: NEW YORK DATE

COMPLETE list of Tom Jones tour dates, the first of which were given in Disc's Tour Supplement last week, has now been finalised.

The tour, which starts Tom with the Ted Heath Band and Kathy Kirby, opens at London's Finsbury Park Astoria on Thursday, November 2. Other dates are: Sheffield Gaumont (3), Stockton ABC (4), Liverpool Empire (5), Edinburgh ABC (6), Glasgow Odeon (7-8), Manchester Odeon (10), Birmingham Odeon (10), London Hammersmith Odeon (11), London New Victoria (14), Leeds Odeon (15), Newcastle Odeon (16), Hanley Gaumont (17), Cardiff Capitol (18-19), Bristol Colston Hall (20), Exeter ABC (22), Plymouth ABC (23), Bournemouth Gaumont (24) and Coventry Theatre (26).

On the tour the Ted Heath band is directed by Ralph Dollimore, but Tom's own MD, Johnny Harris, takes over during the

second half of each show.

After a whirlwind seven European country TV tour in January, Tom flies to America where he opens four weeks cabaret at New York's top club, the Cobacabana. This engagement will probably be followed by cabaret in Las Vegas.

Last Saturday Tom taped his own 45-minute spectacular for ATV, which will be screened next Tuesday (17). There will be no guests and Tom is backed by the Jack Parnell Orchestra.

Tom has also taped a guest appearance on the Harry Secombe Christmas Eve show for BBC TV.

# BEE GEES MAY QUIT BRITAIN FOR GOOD

BEE GEES may quit Britain for good—if the Home Office forces the two Australian members of the group—Vince Melouney and Colin Petersen—to leave the country in November.

Vince and Colin's British work permits expire on November 30. They have already been extended from September so that they could fulfil

engagements.

Robert Stigwood, their manager, told Disc on Monday: "The two Australian members of the group would not be replaced. If the Home Office forces our hand, the whole group will reside outside the UK."

"Considering the proven foreign earning power of the group, I think it is a disgraceful state of affairs."

The Bee Gees have a new single released on October 20 called "Worlds." They appear on the "Julie Felix Show" for BBC1 in December when they sing their new single and a track from their forthcoming LP, a number called "Birdi Told Me."

The Bee Gees appear in their own show at London's Saville Theatre on November 19. They will use a 30-piece orchestra and 25 extras for the staging of their single "Worlds."

## Janis Ian 'rape' song runs into trouble

"TOO OLD To Go 'Way Little Girl,' a song mentioning rape sung by 16-year-old American newcomer Janis Ian—whose album has been voted "LP Of The Month" in this week's Disc special LP supplement—has already run into trouble.

The big W. H. Smith and Son chain of booksellers and newsagents has withdrawn a printed slip of the lyric of the song from MGM record sleeves of the single version by the Bournemouth group, the Shame.

Shame believed the lyric might cause their record to be banned by the BBC, so re-wrote the part referring to rape.

Record producer and manager of the group, Dru Harvey, had 25,000 slips printed with the original lyric and the changed version. About 1,000 of these were inserted in the record sleeve, according to an MGM Records spokesman.

But while W. H. Smith have not banned the record by the Shame, they have withdrawn the printed slips. Said public relations officer Laurie Cotterell: "We cannot give

away extraneous matter with products we sell. This would involve us in all sorts of problems."

At presstime, there was no news that the original Janis Ian album had run into trouble with the BBC, but producer Denys Jones commented to Disc on Tuesday: "I can't imagine any producer playing a song mentioning rape."

## Countdown

### THURSDAY

MOVE—Ritz, Bournemouth.

TOM JONES—Cesar's Palace, Luton (until October 14).

DUBLINERS/DAVID McWILLIAMS—City Hall, Sheffield.

POP NORTH (Radio 1—1 p.m.)—Procol Harum, David McWilliams.

STEVIE WONDER—Locarno, Streatham.

FRIDAY

MOVE—Town Hall, Lewes, Sussex.

DUBLINERS/DAVID McWILLIAMS—Town Hall, Birmingham.

TRAFFIC/FLOWERPOT MEN/TOMORROW with KEITH WEST—Colston Hall, Bristol.

STEVIE WONDER—City Hall, Newcastle.

SATURDAY

ARTHUR CONLEY/SAM AND DAVE/PERCY SLEDGE—Astoria, Finsbury Park.

TRAFFIC/FLOWERPOT MEN/TOMORROW—Gaumont, Wolverhampton.

DEE TIME (BBC TV)—Procol Harum, Tom Paxton, Paul and Barry Ryan.

SATURDAY CLUB (Radio 1—10 a.m.)—Procol Harum, Tim Rose, Maxine Brown, Ivy League, introduced by Keith Skues.

PETE'S PEOPLE (Radio 1—10 p.m.)—Eric Burdon and the Animals, Rockin' Berries, Paul and Barry Ryan, Mindbenders, introduced by Peter Murray.

STEVIE WONDER—Imperial Ballroom, Nelson.

SUNDAY

TRAFFIC/FLOWERPOT MEN/TOMORROW—De Montfort Hall, Leicester.

DUBLINERS/DAVID McWILLIAMS—Empire, Liverpool.

ARTHUR CONLEY/SAM AND DAVE/PERCY SLEDGE—Odeon, Hammersmith.

JNR. WALKER—Saville Theatre, Shaftesbury Avenue, London, WC2.

HAPPENING SUNDAY (Radio 1—10 a.m.)—Herd, Neil Christian, introduced by Ed Stewart.

TOP GEAR (Radio 1—2 p.m.)—Jimi Hendrix Experience, Bee

Gees, Johnny Young, Incredible String Band, Skip Bifferty.

### MONDAY

DAVE DEE, DOZY, BEAKY, MICK AND TICH—Top Rank, Cardiff.

MOVE—Pavilion, Bath.

TUESDAY

MOVE—Starlite Casino, Southport.

TRAFFIC/FLOWERPOT MEN/TOMORROW—Gaumont, Ipswich.

WEDNESDAY

DUBLINERS/DAVID McWILLIAMS—Belle Vue, Manchester.

JUKE BOX JURY (BBC TV)—Ted Ray, Penny Valentine, Scott McKenzie.

STEVIE WONDER—Top Rank, Southampton.

WHO and chart-storming Box Tops are in line for guest spots on a new half-hour BBC-TV comedy show starting next weekend.

Titled "Twice A Fortnight," it comes from the same team who made "I'm Sorry I'll Read That Again" popular on the radio. Who are featured playing "I Can See For Miles"—their new single—on Saturday (October 21 at 11 p.m.).

A spokesman for the programme told Disc: "We hope to have the Box Tops on—should they come to Britain."

"The show will follow a fast-moving, knockabout, comedy pattern. A different pop act will be included each week."

## DISC

and Music Echo

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# 'Exhausted' Fudge out of tour

## BAN SHUTS ALL SHEFFIELD CLUBS

SHEFFIELD, fourth biggest city in Britain, was left without one teenage club on Tuesday when local magistrates closed all three clubs in the city including the famous Mojo Club.

And within hours, Amen Corner and Alan Bown—both regulars at the Mojo—had pledged support to an appeal fund by sending cheques.

The closure follows the launching of a new Licensing of Private Entertainments Bill which forces all teenage clubs to re-apply for licences. Magistrates closed the Sheffield clubs after hearing police complain of nine convictions in the past of non-Sheffield residents found in the town—but not in the clubs—carrying pep pills.

Pete Stringfellow, one of the Mojo managers, told Disc this week: "It will cost us about £1,000 to appeal at Wakefield Assizes on November 7. It is going to be a test case against this Bill. We haven't had any all-nighters here for more than six months but the magistrates were adamant."

VANILLA FUDGE pulled out of their British tour with Traffic after only one date.

Reason: organist Mark Stein collapsed from nervous exhaustion after the chaotic first night at London's Astoria, Finsbury Park, last Wednesday (see page 9). Doctors ordered him to rest for at least a week.

Fudge had completed an extensive 47-day tour of America before arriving in Britain.

Agent Tito Burns told Disc: "The Fudge had to withdraw from the tour because Mark Stein was ill. We booked the Mindbenders in on five dates and hope the Fudge will be well enough to rejoin the tour next week."

Meanwhile, plans are being discussed for the Fudge to join the Who at London's Saville Theatre concert on October 22. Fudge would do the whole of the first half and Who the second.

## Simon Dee compere for Miss World

SIMON DEE is almost certain to capture the plum compere job for this year's "Miss World" event at London's Lyceum on Thursday, November 16.

At presstime, negotiations were being concluded between Simon's agent, Bunny Lewis, and the Mecca organisation, who stage the contest.

Girls from over 70 countries will be competing, and the show will be seen on BBC-TV by some 25,000,000 viewers.

This will be the 17th "Miss World" contest.

## MAMAS AND PAPAS, SCOTT CONCERT DATE

MONDAY, October 30, at 8 p.m. is the long-awaited date for "An Evening With The Mamas And Papas And Scott McKenzie"—and the concert will be held in London's Royal Albert Hall.

Group is flying in several West Coast backing musicians specially for the concert.

On Sunday night, Mamas Cass and Michelle and Papa Denny flew to Majorca to start a two-week tour of Europe. John Phillips stayed in London this week to help promote Scott McKenzie's new single—"Like An Old Time Movie"—which he wrote and produced.

McKenzie and Phillips are due to join the rest of the group this weekend in Majorca.

• MINDBENDERS replaced the Fudge at Liverpool last Sunday (8) and play Leicester De Montfort Hall on Sunday (15) and the final date at Ipswich Gaumont next Tuesday (17).

Mindbenders rush-release a new single on November 17, their follow-up to the "cover" version of the Box Tops' "The Letter." It is a Graham Gouldman song, "School-girl."

Group goes to Sweden in November followed by a visit to Brussels for TV.

• FLOWER POT MEN leave Britain immediately after their tour with Traffic and Tomorrow for TV and concerts on the Continent and in Scandinavia.

On October 19 they do TV in Le Hague TV, and then visit Denmark, Sweden and Norway.

Only ballroom date so far arranged is Nelson Imperial on November 4.

GEORGIE Fame flies to Rio de Janeiro on Tuesday to sing Britain's entry in an international pop song festival . . . a composition called "Celebration" and again the work of "Puppet On A String" composers Bill Martin and Phil Coulter.



Herd's Peter: "Sgt.-Major" film

# HERD MAN: MAJOR WAR FILM ROLE

HERD lead singer, 17-year-old Peter Frampton, has been signed for his first major film part.

He plays juvenile lead in the Ty Hardin war film, "Sgt. Major," which goes into production in Britain and Spain next February.

Frampton plays a junior officer in Hardin's battalion. Record producer Steve Rowland also has a part in the film.

Herd, whose single "From The Underworld" shot up to 14 in the chart this week, goes to America for a two-week promotional visit in January. "From The Underworld" was released there last week.

## New 'Opera' single

NEXT Keith West excerpt from the "Teenage Opera" will be "Sam," due out in mid-November and featuring a children's chorus (but not the Corona Kids), a five-year-old girl, Penny Gold, and a 50-piece balalaika section. The track lasts five-and-a-half minutes.

And the full opera—which composer Mark Wirtz has said will fill four LP sides—is set for release shortly after Christmas. Apart from Keith West, only children will be heard on the album.

EMI spokesman says of the opera: "We anticipate this will be our biggest export since the Beatles."

They do six days college dates and TV and radio appearances. They also tape a series of six half-hour TV shows in California titled "Buy British—New Wave."

The group records a follow-up single next week for release in November. It also starts work on its first LP for December release.

DONOVAN'S latest American hit—"There Is A Mountain"—is being issued by Pye in Britain next Friday (20), with another of his compositions, "Sand And Foam," on the flip.

## TOP OF THE POPS

On tonight's (Thursday) "Top Of The Pops": Hollies, Box Tops, Troggs, Stevie Wonder, Bobbie Gentry, Kinks, Procol Harum, Engelbert Humperdinck.

## Pitney for 'JBJ'

GENE PITNEY has been booked for the panel of "Juke Box Jury" on November 8. Producer David Bell clinched the deal on Monday this week. "I'm also negotiating for Scott McKenzie for October 18," he added.

Cy Coleman, writer of "Sweet Chariot" at London's Prince of Wales Theatre, was to have appeared on the October 18 panel but had to return to America. Other bookings that day are Disc's Penny Valentine and Ted Ray.

Booked for October 25 are songwriter and record producer Tony Hatch and singer-wife Jackie Trent.

With Pitney on November 8 is Brenda Lee.

Gene arrives in Britain early next month for ten days of TV and radio to promote his new single, "Something's Gotten Hold Of My Heart," out on October 27.

# ANITA: BAN ON US-TV SHOWS

RANK Organisation have slapped a ban on Anita Harris leaving Britain for appearances on top American TV shows "Ed Sullivan Show" (Sunday) and "Joey Bishop Show" (25).

Anita is currently filming "Follow That Nurse" at Pinewood Studios and shooting is too far behind schedule to permit Rank allowing Anita any time off.

Now Anita, whose new single "Playground" just missed making this week's Top 30, is likely to appear on these two shows in the New Year.

An album—"Just Loving You"—is currently being completed for end-of-November release and

will also include the soundtrack songs Anita has recorded for two new British films—"Comes The Night" by Hal Shaper and Jerry Goldsmith (from the Dirk Bogarde film "Mr. Sebastian") and Lionel Bart's "Danger Routs" (title song for the new Richard Johnson film).

The two film songs are also being considered for joint release as a future single.

Anita appears in "Secombe And Friends" (Sunday), "New Release" (Monday), "Dick Emery Show" (November 15) and "Val Doonican Show" (November 17).

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| <p><b>3 TOMMY BOYCE &amp; BOBBY HART</b><br/>Test Patterns<br/>AML 907</p>     | <p><b>6 THE LONDON SYMPHONIC BAND</b><br/>conducted by Gilbert Vinter<br/>CCL 30174 (M) CSCL 30174 (S)</p> |

# FIRST with the news: DISC

## Ringo's solo film threatened by 'X'-rating

ANOTHER Beatle actor is in danger of collecting an "X" certificate in his solo screen debut.

Ringo Starr, chosen to star with Richard Burton and Marlon Brando in an adaptation of the controversial American novel "Candy"—banned in parts of the States—may consequently NOT be seen by Beatles fans under the age of 16.

Beatle John Lennon's first solo film "How I Won The War"—premiered in London next Wednesday—also received an "X" certificate.

Ringo will have a cameo role as a hot-blooded Mexican gardener in the story. He will not, however, go to Hollywood for shooting. His part will be screened on location in either Italy or Spain sometime before Christmas.

"Candy" caused considerable outcry when it was published in America. Many States imposed an immediate ban. In the story, "Candy," still to be cast for the screen, is a free-and-easy, wayward college student. The book recounts her love and life escapades.

If the film, to be directed by Christian Marquand, follows the novel closely, the British Board of Film Censors may impose an "X" ban—restricting it to adult audiences.

NEMS press officer, Tony Barrow, told Disc: "No exact date has been fixed for filming Ringo—but it will probably be around December, on location in either Italy or Spain. This would mean that Ringo may cut short his trip to India with the other Beatles.

"I've no idea what certificate the film will get but in view of the book being banned I suppose there is a possibility of an 'X'."

Barrow added that all four Beatles were still involved in recording and editing their "Magical Mystery Tour" TV film. A single—one of half-a-dozen new tracks—

will be released around November.

And the Beatles' visit to India for further study of transcendental meditation under Maharishi Mahesh Yogi may be postponed still further due to pressure of work on the TV film.

Said Barrow: "No tickets have been booked or anything yet. It could be before Christmas—or as late as early next year."

### Engelbert earns second Gold Disc

"THE LAST WALTZ" topped one million British sales last weekend, earning Engelbert Humperdinck his second Gold Disc for British sales alone. The first was for "Release Me."

To coincide with this achievement, Decca are issuing a new LP by Engelbert, titled "The Last Waltz," in November.

Engel's first TV series, "The Engelbert Humperdinck Show," begins a six-week run on November 3. Actual schedule has not yet been finalised, but Engel's guests for the six shows are: Frankie Vaughan, Shirley Bassey, Gigi Galon, the Peddlers, Topol and Dickie Valentine.

Gigi Galon, who joins Engelbert for the second half of his nation-wide tour, will have a single released to coincide with her visit.

### Vaughan disc soon

FRANKIE VAUGHAN has already received an offer to play a summer season at a major resort next year, but will be unable to accept it if plans for him to star in a straight film go through.

A new single and album from Frankie are both scheduled for November release. The single, as yet untitled, is released on November 3, and the album, "There Must Be A Way," one week earlier.

Frankie is at present looking for a bass guitarist for his backing group, the V Men, to replace Dave Winter who quit show business last week.

### BLACKBURN TV SHOW

TONY BLACKBURN is now "90 per cent certain" to comper Mike Mansfield's Southern TV pop show, which begins a 13-week run in January next year.

Tony compered the pilot programmes of both "New Release" and "As You Like It," one of which will be selected for the series.

The second pilot of "New Release," to be screened in Southern TV areas only on Monday (16) features Anita Harris, Who, Paul and Barry Ryan, Long John Baldry and Barry Mason.

DAVE DEE, Dozy, Beaky, Mick and Tich—whose "Zabadak!" enters the chart at 29 this week—may tour America soon. Managers Ken Howard and Alan Blaikley, with agent Bob James, flew to New York this week to make arrangements. The trip will be either later this year or early in 1968.

### Stones, Procol to see Lennon film

JOHN LENNON, together with fellow Beatles Paul, George and Ringo, will attend the London world premiere next Wednesday (18) of the controversial film "How I Won The War," which gives John his first solo starring role.

And among the other star showbiz celebrities invited to the screening at the London Pavilion, Piccadilly, are: the Rolling Stones, Procol Harum, Cilla Black, Marianne Faithfull, Sandie Shaw, Anita Harris, Paul and Barry Ryan, the Who, Adam Faith, Warren Mitchell, Spike Milligan, Albert Finney, Charlie Drake and Lance Percival.

Radio 1's star Tony Blackburn heads the line-up of DJs, which includes Alan Freeman, David Jacobs, Pete Murray, Mike Raven and Pete Drummond.

### Felice Taylor here

FELICE TAYLOR, the American singer whose "I Feel Love Coming On" is causing a lot of interest, flew into Britain yesterday (Wednesday) for 15 days of radio and TV promotion.

## PROCOL HARUM SHELVE CONCERT, FILM PLANS

PROCOL HARUM, this week's fastest chart-risers with "Homburg," will not now make a London concert appearance this month—nor will they write or appear in the Wolf Mankowitz/Peter Watkins film "Seventeen Plus."

Group had intended to play one London concert before leaving for America on October 27, but have had to cancel this due to lack of a suitable venue.

"Seventeen Plus" plans have been shelved as the group has decided it wants to write its own film story, as well as compose the musical score.

This now means more time after Procol's return from a three-week coast to coast U.S. concert tour, and it is hoped that two or three London concerts will be arranged before the end of the year.

Leader Gary Brooker fell ill with a sinus infection after appearing on the "David Frost Show" last Friday, and was confined to bed for two days.

## Lennon on film soundtrack single

A SOUNDTRACK excerpt featuring John Lennon's voice from the film, "How I Won The War," is featured on a single released on the United Artists label tomorrow (Friday).

Record is "How I Won The War" by Musketeer Gripweed and the Third Troop, around whom the film is based.

The single, specially written by arranger-composer Ken Thorne, is not heard in the film. "It is just a novelty to put a synopsis of the film on a 45 record," Ken Thorne told Disc on Tuesday.

Added Thorne: "I took some of the dialogue and sound effects and built them up to a big climax. John Lennon is heard saying 'I did. I let the bloody water out—make it lighter!'"

Footnotes Beatles press officer Tony Barrow: "As so many fans know that John Lennon plays Private Gripweed in the film, we want to make it clear that John's contribution to the record is only five or ten seconds of soundtrack; he doesn't sing or play on either side.

"But we are not objecting to the record in any way."

### SUPREMES:BIG BBC-TV

DIANA ROSS and the Supremes, who fly into Britain in February for a season at London's "Talk Of The Town," will also tape a special BBC-TV spectacular during their visit.

Group has now decided to do a two-week season at "Talk" rather than the usual four weeks.

Florence Ballard will definitely NOT be coming in with the group. Disc understands that Cindy Birdsong is now a permanent group member—and Florence has quit for good.

### d'Abo for Farlowe

MANFRED MANN have no plans for a rush follow-up single following the failure of "So Long Dad." Group is at present working on a new album for Christmas release and have also cut down completely on shows while Manfred and Mike complete the score for the film "Up The Junction."

Mike d'Abo has meanwhile written a new single for Chris Farlowe, for end of November release. Title: "The Handbags And The Gladrags Your Grandad Had To Sweat So You Could Buy!"

### Freedom film

PROCOL HARUM breakaway group—Freedom, featuring Ray Royer and Bobby Harrison—emerge from their rehearsal hide-away this week and go straight into a full-length colour film "Attraction" for which they have written the entire score.

Mike Lease has replaced Tony Marsh on organ and piano, and the whole group will have acting roles in the film.

Freedom's first single, possibly a song from the film, is expected to be released in mid-November.

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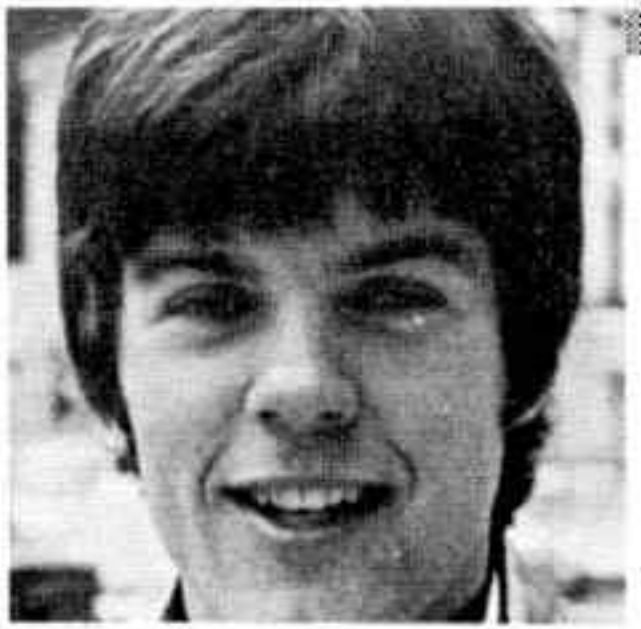
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# Hot from the chart front-line! Close-up on three top groups

## BEE GEES: WE'RE NOT IN IT FOR THE MONEY!



Bee Gee Vince... dollar-earning power

WHILE the world bows before them in awe at the splendour of their songs, it is all rather disillusioning to hear Barry Gibb, the long, leanly good-looking leader of the Bee Gees, dismiss "Massachusetts" as "not at all as contemporary as we would like one of our songs to be."

To make matters worse, as we humble ourselves before the Bee Gees' throne, Mr Gibb goes on to remark: "But what we want to record isn't important. It's what the public want that matters when we make a single."

Not that this is likely to alter the public attitude to "Massachusetts." It is another brilliant Bee Gees composition whether it comes up to the contemporary demands of the brothers Gibb or nay.

And Barry does add, after all: "If all this sounds as though we're in the business primarily to make money that's not strictly true. We just want our songs to be recognised whether we personally think they're contemporary or not. Being recognised as entertainers and artists is what we most want."

"To illustrate the point, we plugged away for eight years in Australia before we had a hit ("Specks and Spicks"). Then we left promptly because we'd proved ourselves. Now 'Massachusetts' has made us here in Britain."

Don't assume another Bee Gees flit now they're proved themselves in Britain. "We would never base ourselves in the States because American groups slide up and down and we might suffer the same fate."

There is, though, the worry of the working permit problem in Britain. The brothers Gibb are unaffected as they first drew breath in Manchester and survived the ordeal. But Vince Melouney and Colin Petersen are Strines through and through (which means they come from Kangaroo Country, folks).

Says Vince, the second best-looking boy in the group, so they can't afford to lose him: "Colin and I previously had to leave Britain by September 17, but we obtained a Home Office extension until November 30."

"We've since had a letter from the Prime Minister's secretary saying they haven't seen enough evidence to exempt us from the rules so we have our lawyers now acquiring evidence of our record-selling potential in the States and subsequent dollar-earning power for this country."

(The Bee Gees have so far sold 1,400,000 records in England and America, Home Office please note).

"But if they still stay unconvinced, we've worked out no solution." Which is most worrying. Around Christmas they are contracted to film a 45-minute fantasia for Southern Television titled "Cucumber Castle" (from their first album) for which they're written the script and for which Lulu, Adam Faith and a German duo are expected to appear.

Then there's their London Saville Theatre concert on November 19. "The show will last longer than the average Saville show and we will do an hour of all forms of music. Something completely different by Saville standards," says Barry.

Also arranged: "Lord Kitchener's Drummer Boys," a film they are to shoot in the New Year in Africa about five boys press-ganged into the Boer War but strictly a comedy-musical. And after that—"A 'Mad Mad World' type film from start to finish"—comes an American tour.

"Of course it makes everybody talk about us," says Barry, "but we're not worried. OK, so people say we are writing good songs, but we don't feel we will dry up. I can't see us ever running out of ideas. There is too much happening in the world to allow us to run out of ideas."—BOB FARMER.

## PROCOL HARUM: 'HOMBURG'S NOT ABOUT ANYTHING!'

TO PROCOL HARUM, basic material facts hold no interest. They don't really care whether people don't like "Homburg" as much as "A Whiter Shade Of Pale."

"The important thing is that people judge for themselves whether Procol Harum is better or worse now than before. So there's no point in talking about it." Thus spake the new clean-shaven Gary Brooker.

It has been said Procol Harum is a group with a negative attitude. This is not so—although I would be the first to admit that interviewing and finding something new about Procol Harum is not the easiest of tasks, especially in the somewhat cramped dressing room at BBC's "Crackerjack" Studios!

The group has a way of not answering your questions, yet at the same time insisting it is being honest.

"How has the group changed since Robbie and BJ joined?" I asked.

"The group hasn't changed," replied Gary. "We've just got two new members. What has changed is the way we are presenting ourselves to the public."

When asked to be more explicit Gary added that the group would in future prefer playing to a seated audience.

"What is really important is the atmosphere. The atmosphere on our early one-nighters just wasn't right."

"In fact the strain got too much for us, which is why we had to break off halfway through them."

"People were expecting us to be just another group leaping about the stage," added newly bearded and moustached Matthew Fisher.

"In Scandinavia we played to seated audiences and they could and did appreciate what we were doing—and I believe they will here."

We weren't getting very far, and the wall speaker blasting out Leslie Crowther chortling through rehearsals of "Up, Up and Away" wasn't helping matters.

"God, d'you think he's going

## 'Strain got too much for us'

to do that to our number as well," someone muttered. A little man with a screwdriver was commandeered and the speaker was carefully removed from the wall. Peace.

I asked Keith, co-manager of the group and author of the words to "Homburg," whether it was based on a character he had met somewhere during his travels.

The reply came through bluetinted glasses and Gitane smoke: "There isn't a central character in 'Homburg'. I don't write about any one person. It's just not as literal as that."

What was it about, then? "It's not ABOUT anything."



Procol... 'words are words, music is music'

This is a group for whom words don't seem to mean very much. All five, plus Keith, are very much bound up in what they are doing, yet as Gary put it:

"Words are words and music is music. Music is a personal thing and you can't hope to describe it or talk about it in words, can you?"

Procol's two new members are lead guitarist Robin Trower and drummer B. J. Wilson.

"We have never played with the Paramounts," they insisted, thereby scotching one of the few new 'facts' about Procol Harum.

BJ's background includes spells with the Sands, Freddie Mack, and George Bean and the Runners. "I was one of the Runners," he said. "But all that time I felt I wasn't playing what I wanted to."

Robin added that he also had played with loads of groups

in his life, "but I wasn't really happy with any of them, 'cos they weren't good enough."

"Our records are the end product of five musicians contributing," said Gary, "and you each find your own place in it."

"And I'm very happy now," said Robin.

"We are trying to fit in one London concert before we go to America at the end of the month, but the difficulty is finding the right venue. The Queen Elizabeth Hall would have been ideal, but it's too small—so we're still trying."

A messenger popped round the door with a photograph of Dave Knights from Harry Goodwin.

"Harry's a great bloke—but why am I always smiling?" he sighed.

THEREIN, PERHAPS, LIES A STORY!

—DAVID HUGHES

## Vanilla Fudge: We play jazz rock'n'roll!

"SYMPHONIC and Baroque — a West Coast jazz sound converted to Rock'n'Roll."

That, according to bass guitarist Tim Bogert, is a potted description of the music of Vanilla Fudge. Tim, a lean 22-year-old from New York's Manhattan, still has that hungry look which shows the path to success has not always been paved with sweet candies!

In fact, the gaunt appearance was the result of a singularly unpleasant storm-ridden flight from New York to London, but Tim readily admitted that life had been tough.

"When Mark Stein and I were playing in Florida a year ago we were starving. Then we came to New York and formed our own group with Vinnie Martelli, but that didn't work out either."

"About nine months ago we met Carmine Appici and figured it was time to start playing what we wanted to play. In fact "You Keep Me Hanging On" was first played on a New York radio station last Christmas—and at the

same time we were getting thrown out of clubs because people couldn't understand what was going on and weren't coming to hear us!"

Tim and the rest of the Fudge thought "blow them," persevered, and eventually New York cottoned on to their insistent sound.

"The interesting thing is the New York station was playing a demonstration disc," said Tim, "and as a result of this Atlantic got 15,000 advance orders. So they just issued the demo!"

To the Vanilla Fudge, popularity is a very new and exciting achievement.

"I still can't believe it," said Tim. "We've only really been popular for the last two months and I'm still a complete nervous wreck before every appearance. Mark's the worst, though. He usually manages to get through a

whole packet of cigarettes during the 30 minutes before we're due to go on."

Although their two singles and LP tend to belie it, Tim stressed that Vanilla Fudge do write some of their own material.

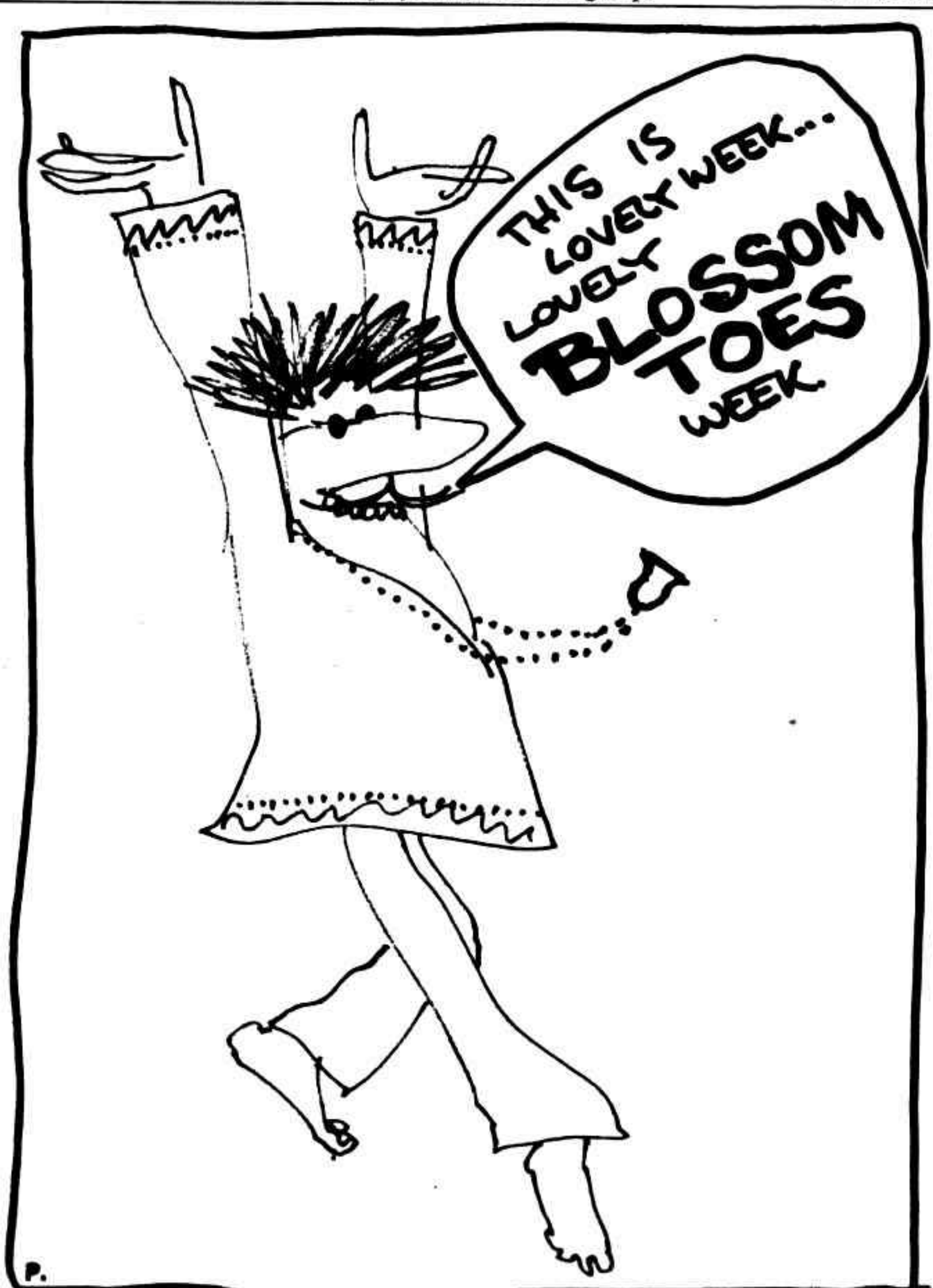
"But we didn't think we should thrust everything we do on the public at once. There is so much you can do with songs that have already been hits—and at the moment we're concentrating on that."

"In fact our first album is basically just our normal stage act."

Tim was optimistic, but not confident that the Vanilla Fudge would go down well on their tour with Traffic.

"From what I've heard your audiences are wilder than in the States which is completely blasé."

TRAFFIC, FLOWERPOT, VANILLA, KEITH WEST TOUR REPORT ON PAGE 9



DISC'S PENNY VALENTINE INTERVIEWS MISS 'ELIZA DOOLITTLE' FROM DAGENHAM



Men say  
I'm the least  
chattable-up girl  
they've met

THE thing that strikes you about Sandie Shaw is that she doesn't look like a pop star.

There's an air of innocent sophistication about her. So that to see her swinging down the street on her long, slim legs, her gamine face encased in giant tortoiseshell glasses, her soft, straight hair floating round her shoulders; to see her wrapped up in a huge, expensive lynx fur coat, jet-planeing round the world, stepping calmly into £10,000 sports cars, you would think she was a film star, an actress, a successful model. But nobody's idea of a pop singer.

She's a strange mixture of rough and smooth, is the girl from Dagenham. A sort of Eliza Doolittle who's been her own Professor Higgins. It's taught her to choose the best things in life, wear them with a calm assurance, treat money with a kind of indifference—so that often she will buy something and forget to pay for it. "I always know they can phone the office and someone will send a cheque so I don't worry. Eve, [her manager] says I think money grows on trees. Maybe I do; I was thinking of growing a couple of money trees in the backyard," she says and laughs, putting up a well-manicured hand to her photogenic face.

To the ex-comptometer operator, money means she can go to be measured for her latest mink, see a fabulous fur coat lying around the showroom and buy that while she's waiting for the mink!

"It suddenly hit me when I did that today, the way I was with money. I suddenly thought 'God, how many people can go around doing that?' But I'd hate to get flash with money. Really, I just don't think about it. I know it's there, that's all."

'People are terrified'

On the surface, Sandie is all gloss and glass. She looks like a fashion plate, and there is something abrupt about her manner. So that what she is really thinking doesn't come on to the surface much. It's not rudeness, but more a defence mechanism.

"I know most people are terrified of me. Men have told me that I'm the least chattable-up girl they've ever met. It's true I do speak my mind. But I like fair play in everything. It's like people recognising me and because of that they will under-charge me for something or over-charge me. I get furious, I'll stand and argue about it for hours."

There is a touch of the nomad about her, too—so that her home in Dagenham where her parents live is probably her one firm link; and if you put her in a duffle coat and sandals she could be Billy Liar's bird hiking around life.

And yet that is almost submerged by the international aspect of her

life. The high glamour of travelling round the world first-class, staying in the most expensive hotels.

"Every time I go abroad," she says without a trace of conceit, "it's just like meeting part of the family again. Everyone's old friends."

She travels with Eve Taylor or her secretary, Linda. When she is in a plane on her way to the high life of the Continent, it is the time she thinks most.

"I like to be on my own in big hotels, it really is the only time I get to think about anything. If I'm sitting anywhere else it's useless. I've got nervous energy; I have to be doing something all the time otherwise I feel useless."

Like most people in her business, and certainly like most girls, Sandie has many acquaintances but few close friends. Eve Taylor, Adam Faith, her parents, her friend Anne and a girl she went to school with in Dagenham are the people who count most.

"Some people have an aura of friendship around them. I meet them, and I suppose you could say there's a nice warm feeling, but I wouldn't say they were close friends. I'd often like to be friends with them but in this business it's hard." Sandie crosses and uncrosses the incredibly long legs, pushes her glasses on.

"When I first started I loved everyone. Then I went through a stage of hating everyone. It wasn't a case of having illusions shattered, because I never came in with any illusions. It was just through getting hurt because of things that happened."

"Now, if you asked me to assess myself, I'd say I take things as they come. I suppose the things that happened to me happened because I spent my formative years growing up in a show-business atmosphere I didn't miss leading an ordinary teenage life, it just gave me different values and a different outlook."

It is true, this change in Sandie Shaw. I remember meeting her earlier this year and she was on her guard, finding it hard to get the right words out, alert like a cat but evasive and cool. Now, at 20, she is more voluble, interested, assured and amusing. A Siamese kitten that knows she's going to grow up into a cool cat.

SANDIE

"But I'm still nervous; it's awful. I think a lot of it stems from being shortsighted. I get terribly upset by it. Sometimes I go out in the evening when I can't wear my glasses. I always end up knocking over my drink and everyone says 'Oh look, Sandie Shaw's knocked her drink all over the floor—how chic!'"

"And I still get upset if I read reports about myself in the newspapers that aren't nice or true."

"Sometimes I go rushing in to Eve nearly in tears saying 'Eve, they CAN'T do that to me.' And she just turns round and says: 'Well, they have.' It's almost a standing joke now."

Apart from being a pop star and making a fortune abroad, Sandie Shaw has now moved into the realms of big business. She has a mammoth contract with a dress firm for designing clothes, and other business ventures up her well-cut sleeve. So that underneath all the glamour there is a pretty shrewd business brain at large.

I'm very emotional'

But I don't exactly see myself as a business woman, even when I'm older," she says. "You see, the trouble with me is I can't successfully undertake too much at a time."

"For instance, if I'm emotionally involved at any period, all the other things like my career, suffer."

"I am a very emotional person indeed. It's not on the surface much but I have a good whack of nasty emotions and a good whack of nice ones. I think I'm probably very difficult to live with."

"I'm very independent until I meet someone I depend on. Then they've had it because I'm totally dependent on them. But those sort of people don't happen to me often. I think I've only met two men in my life I've felt like that with."

"I'd like to have kids. I know it sounds funny, but the only thing that worries me about all that is that I can't picture the father figure for them. I'd have a lot of patience with my kids but they'd have to have good, strong characters—I'd make sure of that."

To sum up then, the complex, diverse star that is Sandie Shaw is best done by closing with her own carefully-chosen words:

"I think I'm a very easy person to get to know and get along with—as long as people don't mind demands being made upon them."

CHRIST and  
me — by  
CLIFF RICHARD



Confusion  
reigns over  
the future of  
Cliff. Is he  
quitting pop  
for religion?  
Cliff clears  
up the big  
mystery in  
an exclusive  
DISC interview  
next week



What have BRIGITTE and CLIFF got in common?



WHAT have John Lennon, Brigitte Bardot, Cliff Richard, Steve Cropper, Manfred Mann, and Young Rascals' singer Eddie Brigati in common?

Do they all drive the same sort of car? Perhaps they went to the same school! Or do they smoke the same brand of cigarette?

In case you hadn't guessed, you would be wrong! They're all Librans, born under the Zodiac sign of the Balance—September 23 to October 23.

Dedicated family  
Mann Manfred

And as such, they consequently share a similar character analysis in the reading of Disc's astrology, although outwardly as individuals they couldn't be further apart.

There's Cliff (October 14)—the honest, upright Christian, clean-living and God-loving. Lennon (October 9)—who seeks his God through transcendental meditation, the mildly eccentric individualist.

Brigitte (September 28)—the sex star goddess, violently beautiful and coolly seductive. Steve Cropper (October 21)—the slim silent genius of the soul guitar with Booker T., pensive and introspec-

tive. Manfred (October 21)—the dedicated family man, serious, easily worried yet highly intelligent; and brown-eyed handsome man Eddie Brigati (October 22)—wild, energetic, the jester of the group and master of the extremes of fiery emotion and deep sensitivity.

Those born during the period when the Sun is in the sign of Libra, says Disc's astrology expert, share a marked desire for companionship and affection. This will also blend with a capacity to work in partnership with others or as part of a team.

With congenial company, the capacity to do things and to obtain a satisfactory result will be very marked. When, however, there is a lack of companionship, co-operation or partnership, the incentive will seem to flag and then the results will not occur and result in temporary emotional depression.

Libra is one of the artistic signs and associated with colour and, to some extent, painting. Use of colour in dress, with furnishings and decorations can exercise a more vital influence than normally realised—and when this is blended with music the appeal to the emotions of listeners and audience will have a much deeper and more subtle effect than may be realised.

In the general character, those responding to Libra can, however, experience a kind of conflict between impulsive decision and logical planning. Changes and many new experiences are signified.

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Like nobody else  
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FRANK CHAO  
AND HIS OR

I've never seen an  
F 12683

DECCA



# The autumn all-star shows are hitting the road. Here's a first-night view of the Traffic - Flower Pot Men - Tomorrow - Vanilla Fudge package

**T**RAFFIC managed to emerge fairly unscathed from the opening night of their first-ever tour at Finsbury Park Astoria last Wednesday — a feat in itself considering all that had gone before.

All that had gone before was shambles, and it proved that when you have two sets of artists like the Traffic and Vanilla Fudge it is a wiser move to give them an hour each to really show what they can do, instead of making an already blasé audience yawn with boredom through group after weary group. That way everyone gains—and the theatre might be more than half full too.

The Traffic then lightened a terrible darkness and gloom. Smooth professionalism surfaced with Stevie's voice. It was all held in command, Stevie in pink sweater and velvet trousers loving his way through "Tons Of Rain," a beautiful track from their forthcoming LP.

And then Dave Mason sitting cross-legged on the floor with sitar for "Hole In My Shoe," "Fairytale" and a long raving finale with Stevie losing control towards the end and gaining it again.

His marvellous voice slicing an audience that by then didn't really know what was happening at all.

It wasn't really surprising. I have never known a first night, allowing for all first night mishaps like wonky mikes and faulty lighting, to be such a mess.

Curtains came down at the wrong time, people rushed on stage in the middle of numbers to adjust electronic faults, groups looked bored, groups looked furious. The audience looked bewildered and unenthusiastic by turns.

I do not blame everyone. But just when a spark of magic, a spurt of brilliance was about to lift us from the cold theatre and show us what it was all about, ANOTHER catastrophe occurred.

Biggest sufferers were the long-awaited Vanilla Fudge.

Placed in the extraordinary position of being the second act on—and fully deserving to at least close the first half—the Fudge positively exploded on stage.

They presented, against insuperable odds, an extraordinary stage act of ear-shattering sound and movement that left the audience thunderstruck.

To watch the Fudge is rather like being present at a series of nervous breakdowns. The four of them filled the stage and nearly the theatre, almost taking off with their particular kind of contrived ravings.

## TRAFFIC TRIUMPH

The organist quivered and vibrated, throwing his free arm around in despair. The two guitarists contorted themselves into paroxysms and the drummer constantly looked on the verge of collapse.

Their sound—which many people thought would be impossible to reproduce, so fine is the production of their record—hit in the stomach and ground its way up to the head with that strange sobbing insistency of their voices.

This, despite apparent lack of equipment and constant interruptions from feedback. "Shotgun," "People Get Ready," "For Your Love," "She's Not There" and suddenly, just as excitement was building—the curtain came down!

A moment of high drama emerged. The audience looked amazed. A furious shout was heard from backstage, someone rushed on and pulled the curtain back again to reveal—the Fudge with amazed and agonised faces.

They spoke: "We haven't got time to do anything else" they said blandly, leaving us without "You Keep Me Hanging On" or "Eleanor Rigby." They understandably looked bitter and annoyed. What was heard promised great things. What we got was near chaos.

The Flower Pot Men looked madly enthusiastic, clean, well brought up and cheery. They presented a four-strong vocal line-up of flowered regalia and smiles.

But their harmonies were a bit shaky until they found their feet on "Let's Hang On" with someone doing a splendid impersonation of Frankie Valli, "Step Out Of Line" and a solid nice "California Dreamin"—only to lose out nastily on "San Francisco." And throwing half dead chrysanthemums at the audience is NOT a good idea.

Keith West, skinny as could be, and Tomorrow bored as could be, chugged through their singles. "Revolution" came off best but it didn't appear that they were trying very hard, and who could blame them? "H" came on and made a brief appearance fixing their equipment. That was that.

Micky Finn and Art opened first and second halves. It was a thankless job. But then it was a pretty thankless evening.

—PENNY VALENTINE

## VANILLA - explosive!



● Vanilla Fudge: 'Positively exploded on stage—like being present at a series of nervous breakdowns.'

## Traffic - professional!



● Traffic: 'Professional. Lightened a terrible darkness and gloom.'

## Flower Pot - cheery!



● Flower Pot Men: 'Madly enthusiastic, but throwing half-dead chrysanthemums at the audience NOT a good idea.'

## Tomorrow - revolution!



● Tomorrow: 'Chugged through their singles. Skinny and bored as could be.'

group records

this week

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# ? pop the question?

## 1967's SILVER DISC HALL OF FAME!

PLEASE would you print the names of the records which have been awarded your "Silver Disc" this year?—A. TAYLOR, 2 Wentworth Road, Barnet, Herts.

● 23 to date, which are: Donovan—"Sunshine Superman"; Spencer Davis—"Gimme Some Lovin'"; Dave Dee, etc.—"Bend It"; Manfred Mann—"Semi-Detached Suburban Mr. James"; Monkees—"I'm A Believer"; New Vaudeville Band—"Winchester Cathedral"; Kinks—"Dead End Street"; Petula Clark—"This Is My Song"; Beatles—"Penny Lane"; Rolling Stones—"Let's Spend The Night Together"; Engelbert Humperdinck—"Release Me"; Frank and Nancy Sinatra—"Something Stupid"; Sandie Shaw—"Puppet On A String"; Monkees—"Little Bit Me"; Tremeloes—"Silence Is Golden"; Tony Bennett—"I Left My Heart In San Francisco"; Engelbert Humperdinck—"There Goes My Everything"; Procol Harum—"Whiter Shade Of Pale"; Scott McKenzie—"San Francisco"; Engelbert Humperdinck—"Last Waltz"; Tom Jones—"I'll Never Fall In Love Again"; Anita Harris—"Just Loving You" and Beatles—"All You Need Is Love."

WHO plays the music for the "Sunsilk" TV advert?—MISS P. LAMBERT, 104 Priory Grove, Everton, Liverpool 5.

● Called "The Girl With The Sun In Her Hair," it's played by Acker Bilk with the Leon Young Strings. (Columbia DB 8193).

HAVE the Art Woods ever recorded "Down In The Valley"?—SANDY MORRISON, Barvas Cottage, Connel, Argyll.

● Yes, it's on their album, "Art Gallery" (Decca LK 4830).

ARE any of the Pink Floyd married—if so, which ones?—ANNE DURDEY, Hallas Mount, Bradford, Yorks.

● No, Anne, all four are still confirmed bachelors.

IS "Except From A Teenage Opera" Keith West's first record?—AIMICK LETOFFE, Vic/Aisne -02, France.

● Well, yes and no. "Opera" is Keith's first solo record, but he also sings with the Tomorrow group, who have released two singles—"My White Bicycle" and "Revolution"

COULD you tell me the tracks on the newest LP by the Shadows?—A. DROOGER, Geestbrugweg 42, Rijswijk, Holland.

● Shads' latest, "Jigsaw," released in July contains: Title Track, Tennessee Waltz, Prelude In A Major, Cathy's Clown, Stardust, Semi-Detached Suburban Mr James, Trains and Boats and Planes, Friday On My Mind, Winchester Cathedral, Waiting For Rosie, Chelsea Boot, Maria Elena, With A Hm-Hm On My Knee and Green Eyes. (Columbia SX 6148).

WHO plays piano at the beginning of the Rolling Stones' "We Love You"?—BRIAN HAYWARD, 3 Hambrook Road, South Norwood, London SE25.

● Difficult to believe, Brian, but the Stones honestly can't remember! They say there were so many people in the studios when they made the disc, and different people played piano on different takes, that the one on record remains anonymous!

COULD you give me the birth-dates and birthplaces of the Young Rascals?—KAY, Heywood, Lancs.

● Gene Cornish born May 14, 1944, in Canada; Felix Cavaliere born November 19, 1942, in Pelham, New York; Eddie Brigatti born October 22, 1945, in Garfield, New Jersey; Dino Danelli born July 23, 1944, in Jersey City, New Jersey.

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



ENGLEBERT—three silver discs this year

## We'll hear a lot more from David McWilliams

UNLESS you have been on safari or taken your trusty team of huskies to the Pole you will have heard of David McWilliams.

His name will have glared at you from buses, out of advertisements, his voice will have come gently at you from your radio, your record player. People will have been talking about him.

You will be hearing much more about him in the next month because already this hitherto unknown gentle Irish boy has released a praised single and an LP of his own compositions.

Who and what is David McWilliams?

He is 22 years old, from Ballymena, with curly hair and a refreshing air of uncomplicated charm. He is very honest, and the term is not used lightly—it is a rare quality to find.

Basically McWilliams is a folk singer, although he says today all music is folk music. He loved Woody Guthrie who had an influence on his songwriting, early Dylan and Dominic Behan.

He had an ordinary upbringing in Northern Ireland and suddenly broke out of a highly respectable job, which he managed to turn unrespectable in a short space of time, he admits cheerfully.

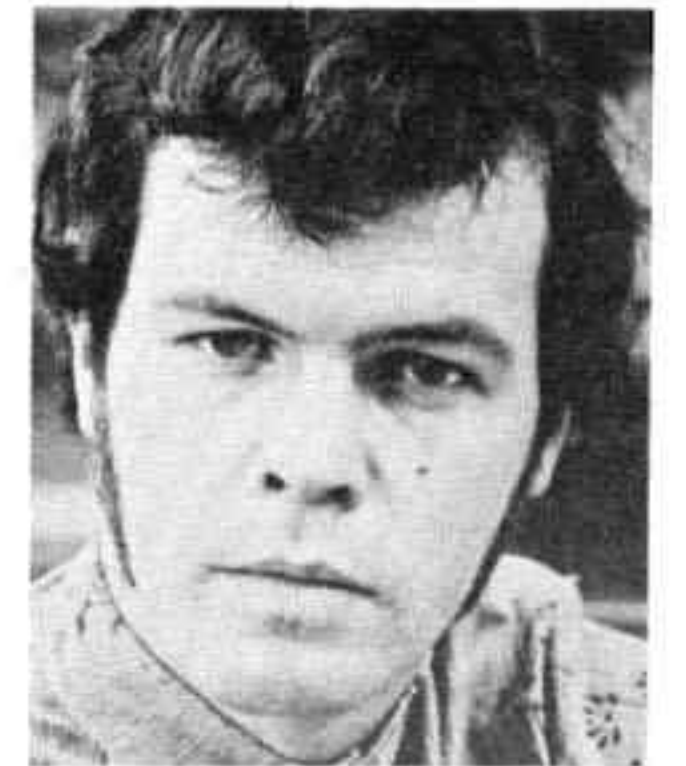
He roamed the countryside and

for a dare a year ago cut a song he had written in a studio in Belfast. Someone heard it and asked him to come to Britain and record an LP. He came—and slept in Hyde Park for a couple of nights.

"I was broke. I couldn't afford to eat. But it was great. I stayed around trees. It was better than a job I detested. I detest most jobs."

McWilliams has strong views on most things but they are spoken without defiance. Just views. Like hippies and flowerpower being one of the most conformist things around, like psychedelic groups being on the wrong track because music should be simple and you should understand through what you HEAR and not what you SEE, like it being very easy to write songs. "You can even write about a teacup—if it's a nice enough teacup."

Yes you'll hear more of David McWilliams.



David: "you can write about a teacup"

# Presenting Disc's Who's Who of the swinging Radio 1 scene



**★ Emperor Rosko**  
**S**ON of Hollywood film producer Joe Pasternak, the Emperor is now in the enviable position of being France's top disc-jockey, and likely to reach the same heights here through his Saturday "Midday Spin" show.  
 Born Michael Joseph Pasternak in Hollywood in 1942, he made his first major public appearance as a compere at the Paris Olympia on a pop show which included the Rolling Stones, Chuck Berry and Bo Diddley.  
 Gained disc-jockey experience while serving with the U.S. Navy, and after completing his service joined Radio Monte Carlo.  
 Came to Britain in early 1966 and joined Radio Caroline, where his afternoon shows built up an incredible audience, and he first tried out his now famous rhyming phrases.  
 Mysteriously returned to America to undergo an operation, and was thought lost until he popped up in France six months later on French Radio Luxembourg.  
 While in England he bought Alfie, a talkative Mynah bird, which at times received more fan mail than the Emperor himself. Alfie guested on all the Emperor's shows until his death recently.



**★ Kenny Everett**  
**B**ORN in Liverpool on Christmas Day 1944, Kenny at 22 is the youngest in Radio 1's team of disc-jockeys.  
 With no previous experience, he submitted a home-made tape to Radio London and joined the station in 1965. After joining forces with Dave Cash on "The Kenny And Cash Show" his popularity soared, only to drop again after eight months when he left London for dry land.  
 Had a 15-minute show on Radio Luxembourg, but soon returned to the North Sea because: "I could not operate my own equipment on Luxembourg, and was not allowed to play the records I wanted. Besides, the people there were far too old!"  
 Was probably the first person to bring zany goon-type humour to the airwaves.  
 Of Radio 1, he says: "It's not as good as the pirates, but better than the Light Programme," and adds he feels sure it will improve with time.  
 Together with Chris Denning, was responsible for arranging all the Radio 1 jingles, and apart from his regular Wednesday "Midday Spin," assists Chris on the Saturday "Where It's At" show.



**★ Keith Skues**  
**B**ORN Richard Keith Skues in Timperley, Cheshire, he has probably packed more variety into his eight years of broadcasting than any of his contemporaries.  
 Formerly an announcer with the British Forces Broadcasting Service, he moved from Cologne to Kuwait, Iraq, Cyprus, Tripoli, Singapore and Aden followed by three years in Kenya. While there he presented Kenya's first hit parade, and the station's first live outside broadcast.  
 Returned to England in 1964 and joined Radio Caroline, where he quickly became the station's most polished DJ. His phrases, such as "Fantasmagorical," "Mrs. Woman" and "Have a Large" joined everyday vocabulary, and Cardboard Shoes arrived on the boat by the hundred.  
 At the end of 1965 he landed in Luxembourg and joined Radio Luxembourg, only to find the same shortcomings experienced by Kenny Everett. Returned four months later to Radio London where he remained until July this year.  
 Is now responsible for injecting new life into the nine-year-old "Saturday Club," but feels Radio 1 would be sicker if commercials could be used.



**★ Mike A'Hern**  
**A**NOTHER Liverpoolian, Mike was born in September 1942, and went through an incredible variety of jobs before applying for a Radio Caroline audition in 1964.  
 He had previously been a dance compere in Liverpool and later opened his own club which ran successfully for ten months until the local council decided the floor was unsafe.  
 Joined Radio Caroline's North ship and moved to the South in 1966. Compered a morning show and soon found he had more housewife fans than teenagers.  
 Mike's appeal lies in his warmth and genuine interest in his listeners, and he is currently making occasional guest appearances on Pete Drummond's Sunday "Top Gear" show.  
 After the initial six weeks, BBC administrators will select one extra DJ to accompany Pete on a regular basis, so, all being well Mike A'Hern's cheerful voice will become an integral part of Radio 1.  
 During his stay with Radio Caroline South, Mike found he had become a self-created ombudsman, receiving hundreds of letters from housewives telling him of their problems!



**★ Mike Lennox**  
**S**TANDING six foot two, with 'Hendrix' blonde hair and blue eyes, the 'Marshall' as he has become known, claims he is still one of the world's shyest people.  
 Born in Winnipeg, Canada, on April 22, 1942, Mike's career seems to have been a succession of penniless periods, each of which has taken him to a different country.  
**Warm voice**  
 He finally reached England via Bermuda, Dublin, Munich and Ostend, and after a year earning a precarious living as an actor, joined Radio London.  
 His deep warm voice is admirably suited to the "Late Night Extra" he comperes every Friday evening.



**★ Tony Blackburn**  
**E**X-PUBLIC schoolboy, son of a Dorset doctor, former pop singer, mine of incredibly corny jokes, beloved by grandmothers, mothers and daughters alike, 22-year-old Tony landed one of the plum Radio 1 jobs—90 minutes a day, six days a week on the Breakfast Show.  
 Joined Radio Caroline in July 1964 in reply to an advertisement, thinking it to be a "backdoor into show business in general," but soon realised DJ'ing could be as enjoyable as singing.  
 Has become firmly lodged into breakfast shows because of his lively voice and happy 'get out of bed' joviality.  
 Holds the distinction of the being the longest serving 'pirate' DJ—from July 2, 1964 to July 14, 1967, and apart from his Radio 1 shows can be heard three times a week on Radio Luxembourg.

**NEXT week: spotlight on Ed Stewart, Mike Raven, Pete Drummond, Duncan Johnson, Johnny Moran and David Symonds.**

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## HIT or MISS?

**RADIO 1 is awful.** People who can't get Radio Caroline will probably listen to it because it's better than nothing. Or is it?—**PAT BROWN, St. Helens, Lancs.**  
**I AM sick of people knocking Radio 1.** Given time to settle down it will prove to be an effective substitute for the pirates. Anyway, it's better than the rubbish Radio Caroline dishes up.—**PAUL ARMSTRONG, 26 Bellwood Street, Manchester 9.**  
**IS it Radio 1's deliberate policy to plug British records non-stop while completely ignoring Americans like Elvis, Orbison and Gene Pitney? If so—I'll be switching off.**—**MISS E. WATTS, London, S.W.15.**  
**THE music on Radio 1's "Top Gear" was very good indeed, but the DJs! Peter Drummond and John Peel are very good on their own shows, but together—disaster. It seemed obvious they are not the best of friends.**—**TERESA O'BRIEN, 38 Dickens Road, Ipswich, Suffolk.**  
**IN "Scene" (7.10.67) you asked "Will Radio Caroline find a struggle for listeners when Radio 1 starts?" The answer is simply NO.**—**LYNN O'CONNOR, Fairfield, Sunninghill, Berks.**  
**I SET my alarm clock to hear the start of Radio 1. It took me from 7 to 8.25 a.m. to find it, and when I did I could only just hear it. Was this really fair exchange for Radio London?**—**JILL COULSON 125 Lime Tree Place, Stowmarket, Suffolk.**  
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# DISC STAR LETTER

## Meditation? Lennon just thrives on it!

FLOWERPOWER knockers might be tempted to knock the latest hippy trend of transcendental meditation as well. But I'm not going to join them.

After being present while John Lennon and George Harrison were interviewed about transcendental meditation in front of millions of viewers on their second appearance on David Frost's TV show on Wednesday, I still know nothing about it—but am convinced it may be the answer for some people.

I do know John seems to be thriving on it. He looked much fitter and fresher than he has done for some time.

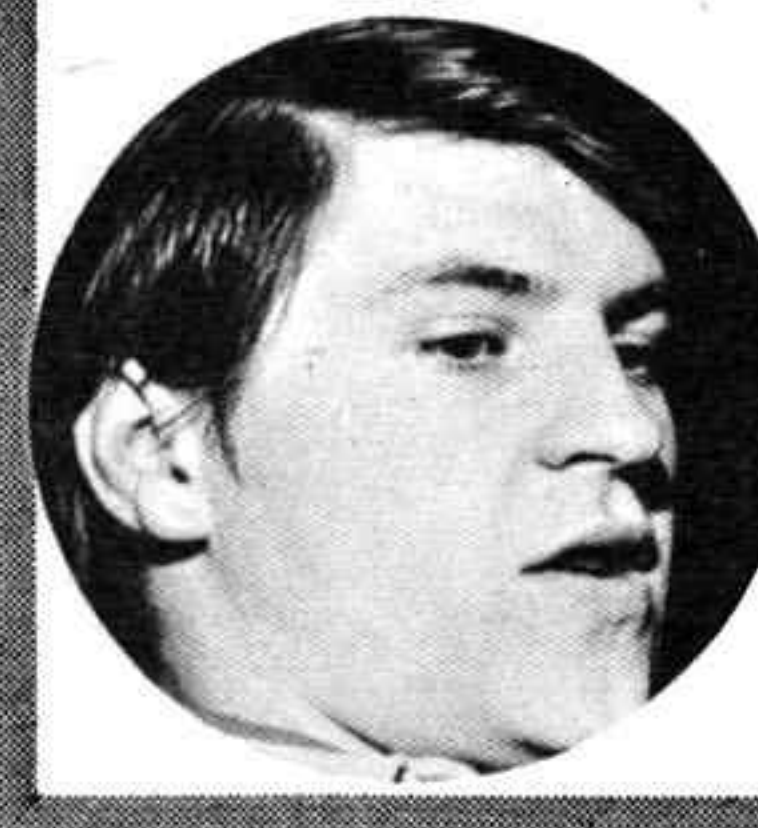
As far as I could tell, many features of transcendental meditation can be paralleled with Christianity—they both involve the same sort of silent prayer.

John said Christianity didn't work as far as he was concerned, but meditation did. That seems fair enough.

The only thing that worries me is that if you ARE interested in transcendental meditation, who do you get in touch with for information about it? Who are the teachers? I don't know, and I'm sure not many other people do.

Quite honestly I'd like to learn a bit more about it, and until I do I wouldn't really feel qualified to speak out.

But I do know that all these silly people who are ready to knock transcendental meditation just because they know nothing about it should think before putting down something they don't understand.—ALAN PRICE, Belgravia, SW1.



## MOTHERS OF INVENTION? SONS OF CLOWNS!

"THE SONS of Clowns" might be a more apt title for Zappa's group. Apart from being utterly repulsive to look at, and their "music" an assault upon the ears, Frank Zappa didn't appear the musical genius he is claimed to be when interviewed by Jonathan King on his TV programme "Good Evening." His abrupt answers to Mr. King's questions were less than informative.—MARY GRANT, 44 Churchfield Road, Walton-on-Thames, Surrey.

• How can Frank Zappa say the Beatles are bigger than Jesus

Christ? Surely he must realise that God created everyone including the Beatles, and that God simply allows them to be excellent musicians. Zappa should listen to Cliff Richard who has the right outlook.—MONICA DAVIS, 142 Southchurch Boulevard, Thorpe Bay, Essex.

• I agree with everything Frankie Vaughan says about the so-called beautiful people. They are nothing but a load of lazy nutters who don't like work. Frankie does a wonderful job with his boys clubs and he has

put a lot of work and money into them. There are still people who welcome help from a good person like him.—MARY PARKER, Burnley, Lancs.

• We were absolutely appalled to read Jeremy Randall's letter in Disc (30.9.67). Cliff is only saying the truth, while other pop stars can only think about drug-taking and meditation, which is absolute rubbish as they would see if they searched a little deeper into their Bibles—if they possess one.—SHEILA PHILLIPS, 131 Belmont Road, Harrow, Middx.

SCOTT Walker makes my blood boil! He is infuriating and pathetic. He seems a miserable person who thinks only of himself, and how unhappy he is. He really enjoys making a martyr out of himself. It's about time he gave some thought to those less fortunate than himself.—CATHY LYONS, 89 Airfield Road, R.A.F. Marham, Kings Lynn, Norfolk.

THANK you, Scott Walker, for your comments about fans on "Dee Time" (23.9.67). It's not every day a star describes his fans as sensible, intelligent people." Scott has given us so much to love through his work, let's live up to his opinion of us by not only respecting his work but his privacy as well.—JANE SINGER, Binstead Hill, Ryde, Isle of Wight.

P O O R Scott! Isn't it awful to have fans? And imagine asking for your autograph—aren't they dreadful! I am sick to the teeth of reading about Scott Engel's bid for privacy. He should be grateful that people do recognise him! Belt up Scott, and if you want peace—join a monastery! —SANDRA FELDMAN, 16 Abotts Cross, Dumfries.

HOW can such a talented group as the Association be ignored by British record buyers? They are one of the best American groups around and their music is a contrast to the artificial, contrived sounds British groups make.—CHRIS SINCLAIR, 4 Grange Court, Headingley, Leeds 6.

I WAS delighted to learn Steve Marriott makes up with integrity and foresight for what he lacks through height. This was proved in Disc (30.9.67) when he made the ingenious statement that the group would never sink to doing pantomime because it's such a drag. Yes, pantomime is a wretched waste of time. No Marriott, don't sink to these depths whatever you do. Just keep your nose to the wall, your chin on the floor, your eyes tightly closed—and groove coolly along!—CHRIS TAYLOR, 77 Oldham Road, Rochdale, Lancs.

ONCE more the Hollies are going to blast the nation's eardrums and crash back into the Autumn '67 scene. The progression on their new single stands out a mile; the song in itself is superb! Possibly their best. Who else but Graham Nash could suggest such a striking title for this sad song?—PAULA MAGITIS, 82 Holmeadown Avenue, Walsall, Staffs.

I HOPE that after their period of retirement the Mamas and Papas will continue to make records. The quality of gems like "Dancing

Bear," "Monday, Monday," "Creeque Alley" and many others can never be outweighed. The loss of their lovely, lilting melodies and beautiful voices will be an irreparable blow to the pop world.—LINDA CHESHIRE, 11 Waveney Terrace, Haverhill, Suffolk.

DURING the past week I have heard a lot of a record called "I Feel Love Coming On." It's a fantastic disc and I find it hard to believe the singer is the unknown "Felice Taylor." Maybe Diana Ross of the Supremes is fooling the English public and recording under a different name? —REG JOHNSON, 28 Almetic Road, London, SW1.

"TOP Of The Pops" is a great programme, but why did we only see the three brothers of the Bee Gees? Had the cameraman forgotten there are another two members of the group? They just flashed past them.—DIANA WALKINSHAW and IRIS FLETCHER, 35 Fernieside Drive, Edinburgh 9.



Scott: enjoys being a martyr?

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- They go with Apples and Pumpkin "8 down" (7)
- Son of Donegan's old man! (6)
- Garson? (5)
- Hill? (5)
- One of those wicked lads (6)
- Like a Stone! (7)
- Way in the Orient (4)
- Seekers' title (3, 7)

CLUES DOWN

- The foreign boy-girl! (5)
- That to Billie Joe? (3)
- More to one's taste (5)
- Famous rider with the Raiders (4, 6)
- Acker Bilk number (10)
- See "8 Across" (3)
- High old time? (4)
- Nothing doing! (4)
- Little Georgia's again gone crazy! (4)
- Burdon, maybe (4)
- Real big fiddle? (5)
- The Tiger one is best known (3)
- Come on, boy for a Race! (5)
- National Farmers Union, very briefly (3)

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Gareth Hughes, Clywedog, Rhewl, Ruthin, Denbighshire, North Wales.  
Miss B. J. Stillwell, 5 Hazelwood, Elstead, Nr. Godalming, Surrey.  
Sheila Curr, 23 Acrum Drive, Dundee, Scotland.  
Miss J. Bunting, 4 Pelham Road, Gravesend, Kent.  
Linda Martin, 17 Burton Road, Lincoln, Lincs.  
Last week's solution: ACROSS: 1. Tom Jones. 7. Magical. 9. Tour. 10. Albert. 12. Party. 13. Slick. 15. Motive. 17. Ever. 18. Backing. 19. Villains. DOWN: 2. Olive. 3. Owl-legged. 4. Extra. 5. Fall in Love. 6. Just Loving. 8. Act. 11. Rock. 12. Peso. 14. Corgi. 15. Moe. 16. To-Ken. 18. Bal.

## JONATHAN KING COLUMN

MULTI-COLOURED trolls out of Peer Gynt; bright, fuzzy haired bouncing dolls—alive and trembling with vitality. Mitch—arms in 75 positions at once; right leg pounding, thumping against the taut bass drum. Noel, plucking 50 notes in every bar, nodding backwards and forwards in a crazy dance with the mike stand. Jimi—howling, screeching, but totally in command; smiling, cool—leaping up in the air, crouching tight against the floor. And at the side, proud in the flashing lights, Chas Chandler who discovered them, put them together, watched them grow and knew, believed, adored and cared for the Jimi Hendrix Experience.

I saw them at the beginning, and I saw them again last Sunday at London's Saville Theatre. Incredible showmanship combined with outstanding musical dramatic skill. I'm delighted they are so big. I've said it before. But seeing them cavorting around, so happy and so good, made me want to say it all again. And I just have.

On the same bill—the Crazy World of Arthur Brown. Ugh! It's hardly worth criticising him. You only have to see for yourself. Screaming Jay Hawkins got there first. Then Sutch. Both were more original and more exciting. Believe not the words of praise uttered by the latest trend worshippers. Go and see for yourself. Once.

Radio 1: As the weeks

go on, mistakes will be ironed out and various lesser shows will, I hope, be dropped. For all the fuss, there aren't that many changes. Jimmy Young playing Acker Bilk is more than any man can bear. Two hours a day of it makes even the curtains shudder. And those diabolical phone calls. Own up!

Rosko 2 was better than Rosko 1. But not too much. He's still very ethnic, and not highly original.

"Top Gear" is very fine, and seems to have selected a number of powerful D.J.'s. I'd like to see John Peel, Mike A'Hern and Tommy Vance with their own shows, leaving Pete Drummond in charge.

A justification! The Bee Gees reign, and for the first time in years all is right with the pop world. It's taken a long time for people to catch on, but they have at last.

Sounds are not too sensational at the moment. No really fantastic arrivals on my doormat ankle deep in black wax. I love Felice Taylor—the Rascals are good, and so is Aretha. Yes, Aretha is very good indeed. But we're in a musical silly season. Rhythmic notes are drifting half-hearted. Donovan—fair enough. But we need more, please.

### New Leeds group

GARY LEEDS, the one Walker Brother still to launch out on a fresh career, has almost completed format of a new group and plans to release a record by the New Year, friends close to Gary revealed to Disc this week.

Said Hollie Graham Nash: "Gary is busy rehearsing with his line-up. They want to get a perfect sound before any public announcements."

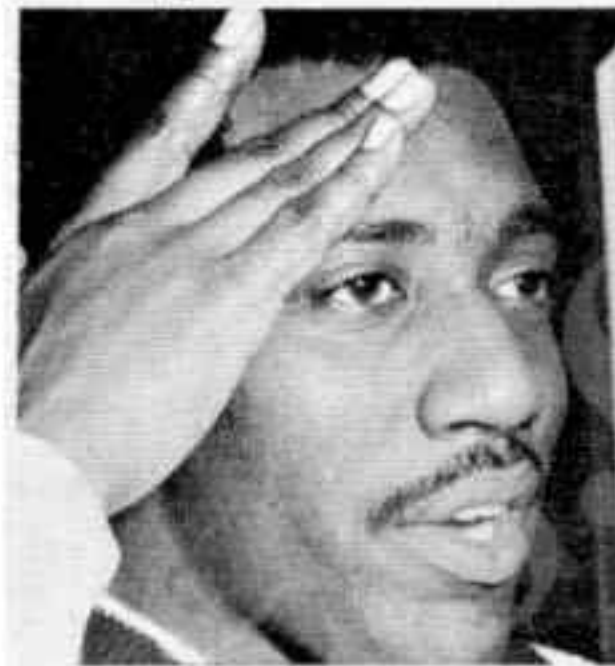
Another close friend of Leeds added: "They will shortly be signing a record contract and plan to put a record out at the start of the New Year. But line-up of the group and the kind of music they'll play is still a secret."



## New-look Supremes

Here they are—the first, exclusive picture of the new-look Supremes!

From left: Diana Ross, Mary Wilson and new girl Cindy Birdsong, pictured at Expo '67, Montreal.



Redding: throat infection

★ NEW YORK DATELINE by NANCY LEWIS

## Surprise Otis Redding visit?

OTIS REDDING, scheduled to open at the Apollo Theatre last Friday, was forced to cancel the engagement at the last minute. Reported to have sore throat, Otis was actually worse off than that—there was a chance he would be hospitalised from a severe throat infection.

Although he's not scheduled to tour England until next spring, there is a good chance Otis might come over to do some television shows and perhaps one concert in London this December. Manager Phil Walden, who arrives in London Thursday (12) with Sam and Dave, will be discussing the proposed visit.

Due to that last-minute cancellation, the Apollo had to do some shuffling about for this week's show. Arthur Conley was added to the bill, but the top name brought in was Chubby Checker!

The other acts on the bill were exceptional, especially Arthur Conley, Patti LaBelle and the Bluebelles, J. J. Jackson, and the latest chart contenders from Detroit, the Precisions.

The New Vaudeville Band is doing very well on this side of the Atlantic. They're currently appearing in Vancouver, Canada. The boys have been in North America since early July, and they're looking forward to returning home at the end of this month.

But their tour in this country has been most successful. They've appeared at "millions of State Fairs," and a lot of night clubs from coast to coast. Next week, they begin a fortnight's stand at the Tropicana in Las Vegas, where they scored earlier this summer.

"I Can See For Miles" has provided the Who with the real instant smash hit they've been trying for in America. Decca Records have been struggling to cope with the incredibly high orders that began pouring in for the disc as soon as it was released—a demand reflected by the immediate high chart position.

The Who have always been a group who depend highly on visual impact, so their nation-wide tour with Herman's Hermits must certainly be credited with contributing a lot to the excitement that has been built up for them. And the disc also has an unmistakably-Who-sound—which can't be bad!

Although not originally scheduled to return to America until next year, the Who now visit here in mid-November. In addition to two days of special concerts at the Greenwich Village Theatre, the group will also do other one-night concerts across the country.

It seems likely they will begin their visit with an appearance on the Ed Sullivan TV show in New York, and end the month-long tour with a repeat booking on the Smothers Brothers' TV show in Los Angeles.

It took tremendous British chart success to bring about re-release and new U.S. hit status of Vikki Carr's "It Must Be Him" . . . 80 musicians played on current Mitch Ryder single, "What Now My Love" . . . New Temptations' release is a track from recent album . . . All five Temps were under physician's care for exhaustion in Detroit last week . . . reported ill feelings between Diana Ross and ex-Supreme Florence, but Flo's expected to cut a single for Motown soon . . . Cathy McGowan among the "British Birds" visiting New York last week to promote book of that title . . . Just exactly what is going on with Mamas and Papas? . . . Wild stories still circulating round New York about the Rolling Stones . . . Excellent send-up version of "Ode To Billie Jo" has just been produced by the Hardly Worthit Players, who had such a success with comedy version of "Wild Thing" . . . Diana Ross and Supremes fly to Mexico City this week to do filming of "Tarzan" TV episode, in which they play roles of three nuns!

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## SCOTT drops the petals . . .

"Is Flowerpower wilting?" echoed Scott McKenzie. "I don't know that it ever really bloomed, as a movement.

"It was simply a notion, a theme in the minds of a few people which got exploited out of all proportion. Now I believe so much has been written and sung about flowers that as an influence, it is going to die."

Coming from the man who gave the flower movement its international anthem, these words of obituary on Flowerpower from Scott McKenzie might come as a bit of a shock. But maybe it was emphasised to him by his presence last week in London with the Mamas and Papas . . . away from the American hippy headquarters.

"In San Francisco," he went on, "the majority of the hippy population is disenchanted . . . with the exploitation of the hippy-flowers thing, it's no good for them there and they seem to be moving out.

### Peaceful island

"This doesn't concern me directly because despite the basis of my hit song, I never considered myself part of the movement, if it was a movement. It was just a song John Phillips and I wrote because it was reflecting the emigration of young people. Then it exploded out of all proportion."

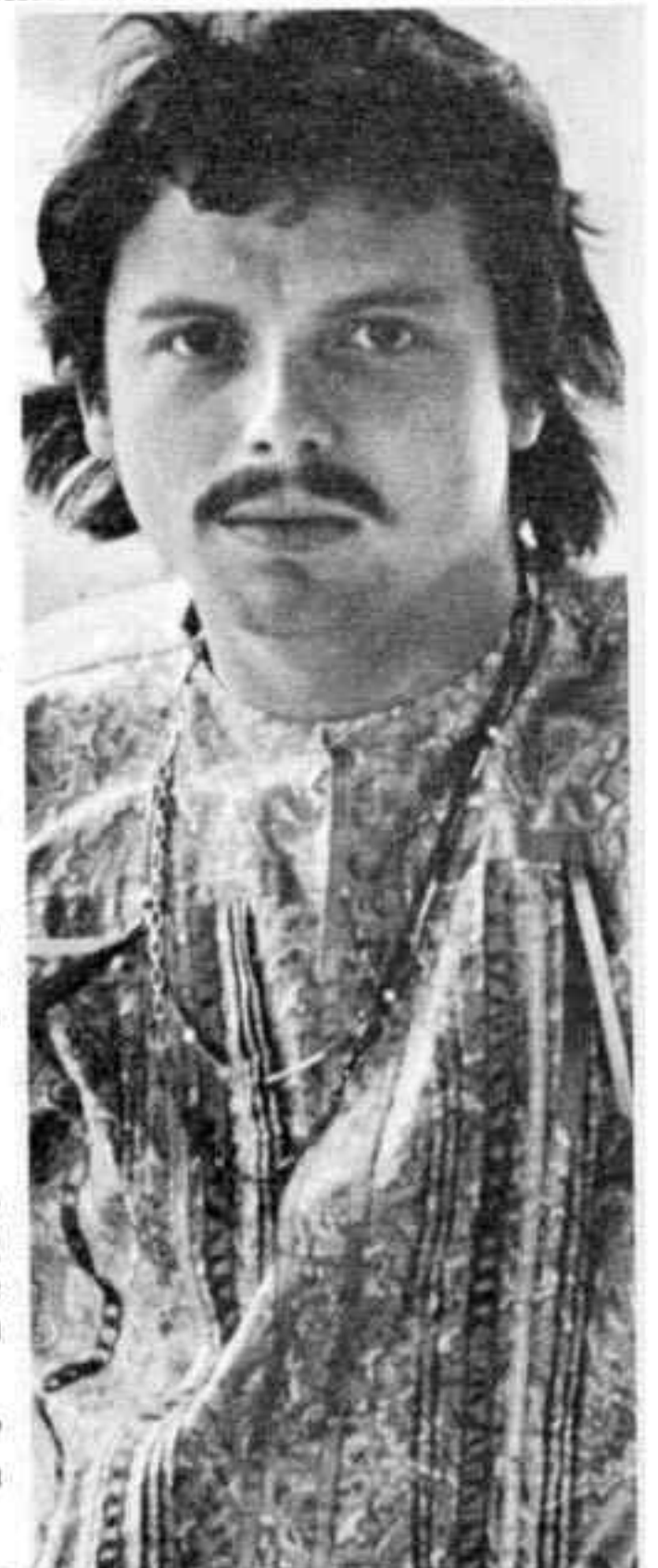
So Scott releases this week his follow-up single to "San Francisco"—"Like An Old Time Movie." Which has nothing to do with flowers.

"I just want to try to prove that I am a singer concerned with songs, and not with trends," he emphasised.

"The atmosphere back home is very caught up with trends right now, and that's one of the reasons the Mamas and Papas and I are trying to find a peaceful island, or somewhere, where we can think and rejuvenate our creative spirit—cook for each other, write songs together, relax and take some things in."

It all sounds splendidly relaxed and cool. But that's what Scott McKenzie's like. . . .

Ray Coleman



"I never considered myself part of the movement"

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## WHO: LIKE EIGHT TRAINS IN A TUNNEL!

**I CAN See For Miles (Track)**—I can't really say I was as knocked out with this record as I expected to be. Which is a shame because I hate to be disappointed.

Ah me. It has none of the charm that one has come to expect of Townshend's compositions, and in many ways it sounds just like lots of groups are doing now, which is a shame, because one expects the Who to be always ahead—although naturally it is a very superior record of its type.

It is hard and it is driving. It reminds me in many ways of their earlier stuff like "Anyway Anyhow." It has tight crashing aggressiveness with Moon falling on to his drums and plenty of room for Pete to circle his arm around. Daltrey insinuates the bitter words, and it sounds like eight electric trains going through a tunnel. Having read all that—it sounds good. I just think it seems very long. And usually for me the Who can't make a record that is too long, that's all.

OUT TOMORROW



Townshend: lacks charm

### ROY ORBISON

**SHE (London)** — I certainly wouldn't say this was Roy Orbison's best record, but it's getting the lad back on the right track—shades of his earlier stuff that even I could put up with!

This has cowboy guitar and is handled with all the impending doom Roy can muster, which as we all know is quite a lot. It is a saga much in the vein of "Crying," but a bit more complicated to follow. Hard to tell its chances, but at least I listened to the end.

OUT TOMORROW



Trogg Reg: making love to the mike

# KINKS—with a saga of autumnal bliss . . .

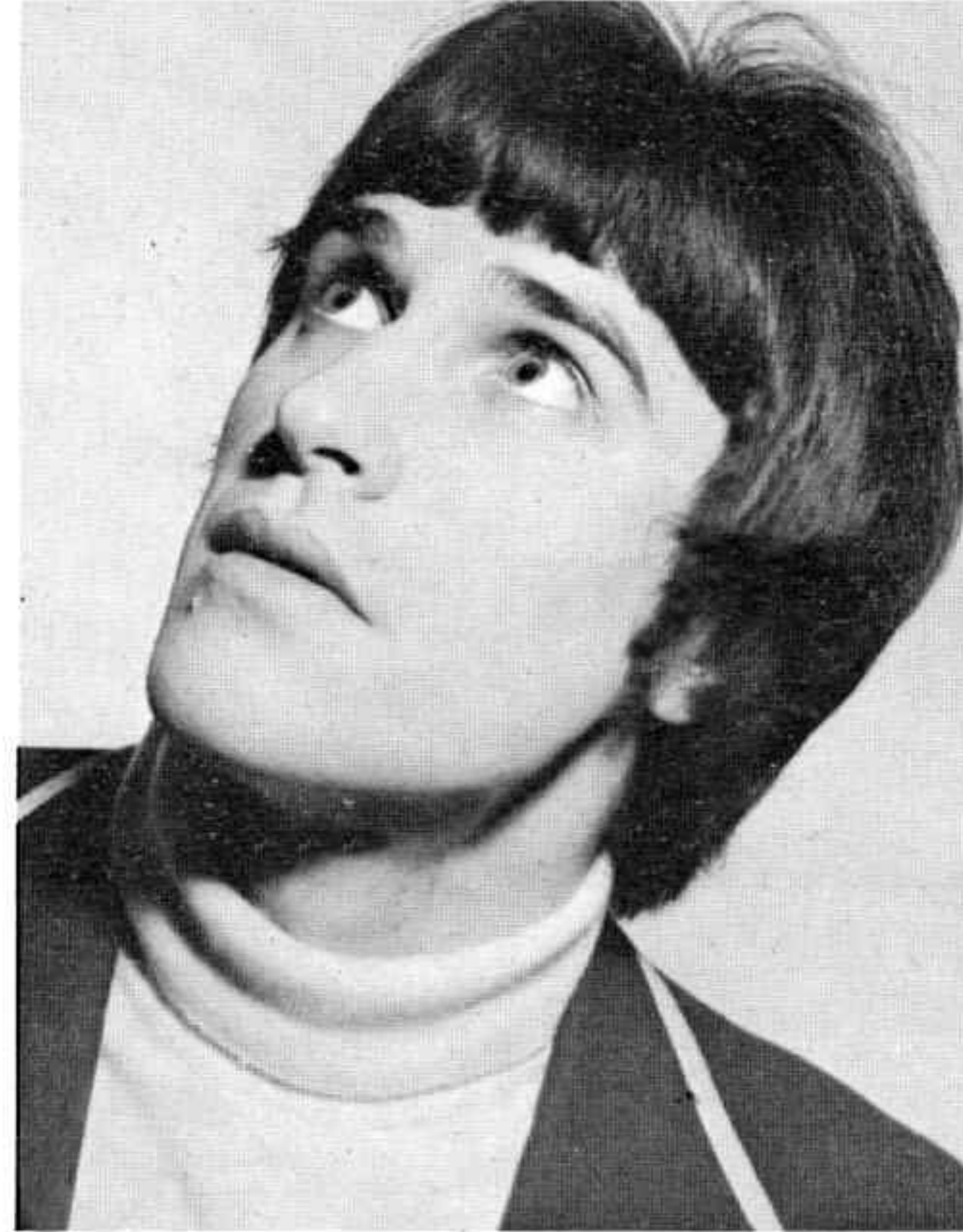
**AUTUMN Almanac (Pye)**—Mr Ray Davies, prolific as ever, now surfaces with a saga of autumnal bliss. Of toasted buttered currant buns and the like. Ah me, I know what he means.

As a record it's rather more meandering than we're used to from the Kinks with Ray's voice even further back than usual and a chorus sighing 'oh wah' like leaves falling, in the foreground. Parts of it remind me of the Beatles' "When I'm 64," and at one point people get very carried away going "yes yes yes" and thumping and yelling. It will need more than the customary two plays, but then everyone will knock their beer glasses together and go "oh yes it's my autumn almanac!"—with feeling. Not a number one, though.

OUT TOMORROW



Orbison: right track



Kink Ray: more meandering than we're used to

### JOHN WALKER

**IF I Promise (Philips)**—Another disappointment this week is John's follow-up to "Annabella" which I thought very pretty and liked. I don't really think his voice is terribly suited to this light, fast material—he sounds vaguely uncomfortable throughout the record.

It has a lovely opening with warm guitar and a shuffling South American rhythm, and it does start off well, especially that very American trick of soft double tracking with gentle brass. But the chorus lets it down a bit. Maybe it's one of those records that insinuates itself with you.

OUT TOMORROW

### ARETHA FRANKLIN

**A NATURAL Woman (Atlantic)**—For some time now a certain someone I know has been trying to turn me on to Miss Franklin. And I must admit it has been pretty hard work, even though I saw the commercial aspect of "Respect," I had not exactly been overawed with her talent—and anyway, I'm stubborn.

But now it's own-up time. Which means that I have to admit this is an incredibly marvellous fine record that I can't stop playing.

It starts off with "Stay With Me Baby" piano—which immediately endeared it to me. It has on it perhaps the finest arrangement on a soul record I've heard for years—the gentlest hint of strings and brass and then a great crashing collision on the chorus with voices and, oh just about everything.

OUT TOMORROW

### TROGGS

**LOVE Is All Around (Page One)**—I had feared worse. Certainly the Troggs have seemed to be lacking in direction on their last records. And although this has none of their trademark of suggestive hip-thumping rhythm and Reg Presley making love to the mike, it is quite pleasant.

At the beginning I liked it very much with its closed-up gentle sound and pretty strings. It would have been nice if something had happened, but it just went on, which I somehow think will be its downfall.

OUT TOMORROW

## Scott McKenzie: a beautiful love song

**LIKE An Old Time Movie (CBS)**—Just when you think you can't bear to listen to another thumping record and try to think of something—anything—to say about it, a sound rears its head that makes you feel happy and warm and slog on regardless.

Miss Franklin's was one this week. This is the other.

Better by far than "San Francisco" which for all its instant appeal tended to pall on me after the tenth play (and I really DID

love it to begin with) it is again written by Papa John. A more complicated and tenderly bitter little love song, it is incredibly beautiful. McKenzie, who has a really pretty voice, sings it with belief in what he's doing, saying that if she thinks he's always going to be around to run back to she's wrong. Well, it's not as simple as that. But it is fine and lovely. It is sad and compelling. I do urge you to buy it because in many ways it is so much better a record than his big hit.

OUT TOMORROW

### YOUNG IDEA

**MR. LOVIN' Luggage Man (Columbia)**—Every so often Les Reed and Barry Mason, in the midst of all the stuff they write every year, write a very solid commercial song like this. Another was "It's Not Unusual."

Anyway, this is very singable and well-done. It has 'cellos, and the lead singer sounds a bit like John Lennon at the beginning. Excellent striking brass, nice, clean sound. A very well-scrubbed record. Don't like the middle break at all, but it could make it.

OUT TOMORROW

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## QUICK SPINS:

"PAPA Joe" by GRAHAM BONNEY is an odd concoction of mid-European and old men. There's something faintly dated about the lyrics which are about a boy proposing—but it has all been very well arranged by Mike Vickers and has a certain charm (Columbia).

Cat Stevens' first production is a fairytale record called "Emperors And Armies" by PETER JANES. Nothing fantastic about it but it's a pretty little record (CBS).

IVY LEAGUE back in fine harmonising form on "Thank You For Loving Me"—sounds like they've never been away! (Pye).

Disappointing record from BRIAN POOLE is "Just How Loud." Most of the blame must go to the producer for submerging the poor chap's voice beneath a sea of sound (CBS).

I LIKE the EQUALS, whoever they may be. They have a super effective soul style on "Give

Love A Try," which has off lyrics for its guitar backing and a sad sighing chorus. Nice (President).

Ruby and the Romantics' old hit, "Our Day Will Come," now pops up by SHARON TANDY. It's not her fault but the song doesn't really stand up to the long, long Vanilla Fudge type opening I'm afraid (Atlantic).

CRISPAN ST. PETERS sounds like he's on the trail of the Pied Piper with "Free Spirit," but it's nowhere near as good (Decca).

Traffic's Jimmy Miller produced the FAMILY'S "Scene Through The Eye Of A Lens" which is an excellent record of its type—just not my type. Actually it sounds as though it was recorded in a Hindu temple (Liberty).

I liked Randy Newman's "Davy O'Brien" which has bar-room piano and much madness about it, but I wish DUFFY POWER, who does a good job had sung more than spoken the words (Parlophone).

POOR JOHNNY ROSS copes manfully with "Push A Button" and sounds really nice on the high parts, but he staggers a bit lower down. I thought he was about to give up at one point (Columbia).

MATT MONRO will sell a lot of records of "Pretty Polly"—especially since it's the theme music from the film. But it's a bit dreary for me (Capitol).

How strange: EPISODE SIX go off on another tangent and freak out liberally on "I Can See Through You." It makes me feel a bit uncomfortable for them and it's rather uncontrolled stuff too (Pye).

LOS BRAVOS have a very odd Bee Gees' song in "Like Nobody Else" which must surely be the worst they've written. Which is a shame all round (Decca).

ICE isn't my idea of a good name for a group but "Anniversary" was better than expected—nice breathlessness about it all. Super chorus. And I liked the lead

singer. Yes (Decca).

TYPICAL Curtis Mayfield song is "Never Too Much Love." TONY SIMON does it well but it isn't commercial (Track).

That super raving Smokey Robinson song "From Head To Toe" that the Escorts did so well last year done differently and rather splendidly by CHRIS CLARK (Tama Motown).

"I've Never Seen Anything Like It" sings ROLF HARRIS. I've never heard anything like it and hope I never do again (Columbia).

"There's Nothing Else To Say" by the INCREDIBLES is sort of "Reach Out" crossed with "There's Something About You" (State-side).

Blue Beat lives! With gunshots on "Jesse James Rides Again" by the BEES which sounds like a hit (Columbia). On "Ethiopia" by the FOUR GEES which sounds like "Strawberry Fields" (President), and "Rudy Dead" by LITTLE GRANT AND EDDIE which is pretty morbid (President).

# DISC

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OCTOBER 14, 1967

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## Hollies: 'We love each other'

**GRAHAM NASH**, first of the Hollies to emerge from the underworld of anonymity and attempt to project himself as a pop personality (the others are shortly to follow suit) is going about it in the grand manner.

Mr. Nash receives reporters in his well-appointed Paddington mews cottage curled up on a couch with legs crossed, curtains drawn, candle burning, Mothers of Invention playing and joss sticks sweetening the air.

He wears a kaftan, says his is an open house into which Mr. Gary Leeds is often seen to saunter and utters appropriate profundities about such subjects as religion and beautiful happenings.

Like: "My basic attitude towards religion has changed immensely in the last six months. It used to be that of an unenthusiastic atheist and then I began to realise there were too many fantastic and beautiful things happening. Now I believe there is someone in control of the universe and I've come to think that you need to live your life by a code—my code being, at all times be as good as you possibly can."

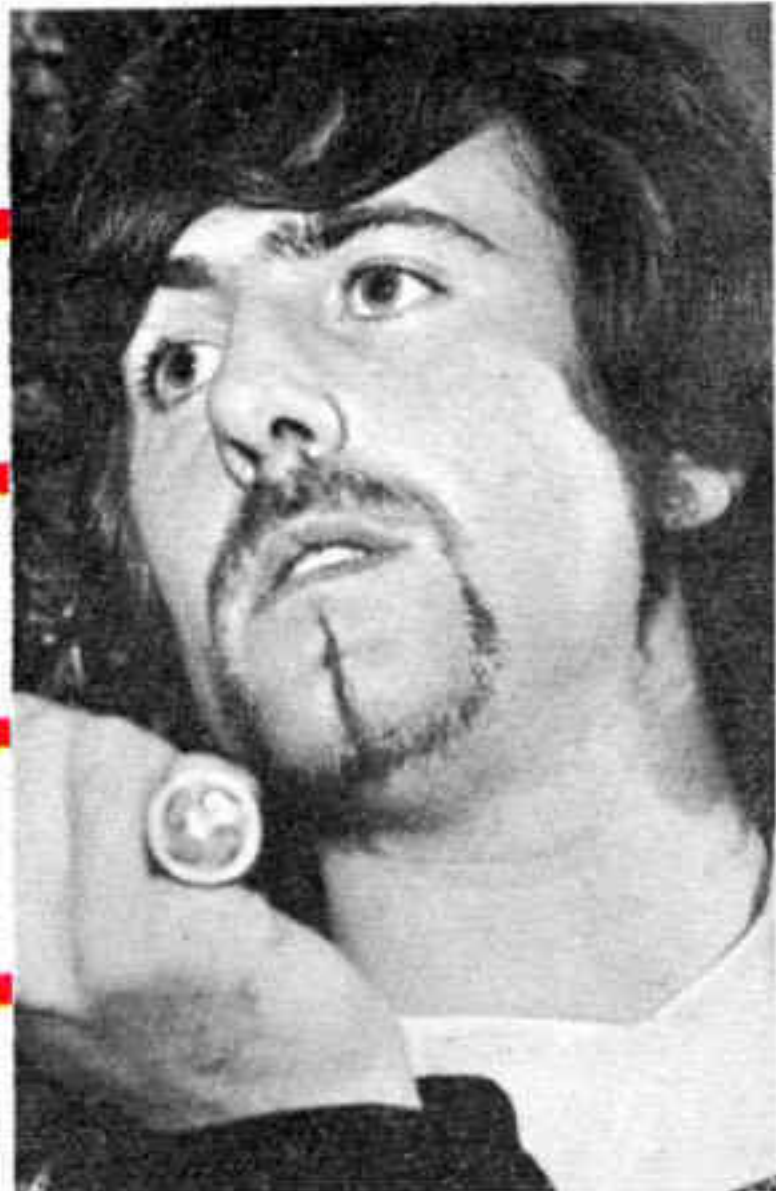
"Anyway, I don't believe we come from this planet. If man started from a central point, there'd be no difference among us. There'd be no coloured people, no Asians etc."

"It's my belief that other planets each put their own type on Earth and are watching to see who wins out."

Currently, it would appear the Hollies are winning out. Seventeen successive hit singles have made them the most consistent sellers after the Beatles, but unlike most of the others, the Hollies appear to do nothing else except make hit records.

**Bob Farmer**

**Next week: Procul  
Harum in colour**



● **GRAHAM**: "We just glide around each other"

"We're not bored. Far from it. I think we're progressing all the time. Particularly in album form. I, for one, am becoming very dissatisfied with singles."

"My main interest these days is in making LPs. We've just completed an album called 'Butterfly' and although we still haven't found a direction with our albums—we want to do a continuous fairytale or something—I think we're heading in the right direction."

"The Hollies, however, have never been trend-setters. Maybe that's why we've never established ourselves as personalities. We're not in any race to push ourselves to the front. Things like that just don't hang us up any more. Admittedly, it used to bug me that we didn't get recognition for the fact that we were so successful. Not any more, though."

Instead, the Hollies just groove along successfully and without the slightest trace of tension. "Most groups have their arguments, but we really do get on well among each other," admits Nash.

"A lot of people don't know just how much the Hollies love each other and without this we couldn't produce this music we're turning out."

"Basically, we're very level-headed people. We'd be quite prepared, for example, to record somebody else's song as a single if we thought it was hit material. We're not big-headed enough to believe we're brilliant or anything like that."

"We don't bounce off each other because we're like well-oiled ball bearings. We just glide around each other."

# BIRDS of the MOVE!

The 'Flowers In The Rain' boys talk about their girl friends, love, and marriage...

**THREE** of the Move have steady girl-friends, but Roy Wood and Trevor Burton never date the same girl twice.

"You'll learn," say Ace, Bev and Carl with quiet tolerance. But Roy and Trevor remain to be convinced.

"I am too young to go steady," says Trevor, who is 18. "Too young to get involved with one person."

"I've always known lots of girls, ever since I joined my first group when I was 13. I meet them at parties or at shows. Some are fans."

Carl sat listening before he interrupted firmly: "But when you meet a girl you really like, you won't just meet her, have fun with her and get bored—because that becomes a drag if you don't love her, and if she hasn't any personality."

Trevor admitted he liked girls with personality, but all five members of the Move agreed that they didn't look for girls with a sense of humour.

"I don't think girls have much of a sense of humour," said Trevor, as the others nodded their heads.

This, they said, may be because they have an involved, in-type humour of their own; one made-up word first thought of years ago will send the Move into fits of laughter even now. They say no girl can understand it.

They all agreed it was personality, not appearance, that counted with a girl. They don't care what a girl looks like providing she is interesting, and generally "nice."

Roy refuses to have just one girl friend for different reasons from Trevor.

"I don't want to go steady," he says. "I haven't really thought about marriage... the group's music is much more important to me at this stage. I'm married to it. I want to make it in music first, before I start settling down."

Carl interrupted again: "That's just because you haven't met anyone who **COULD** be more to you than your music yet. If you did, and fell in love—you'd know!"

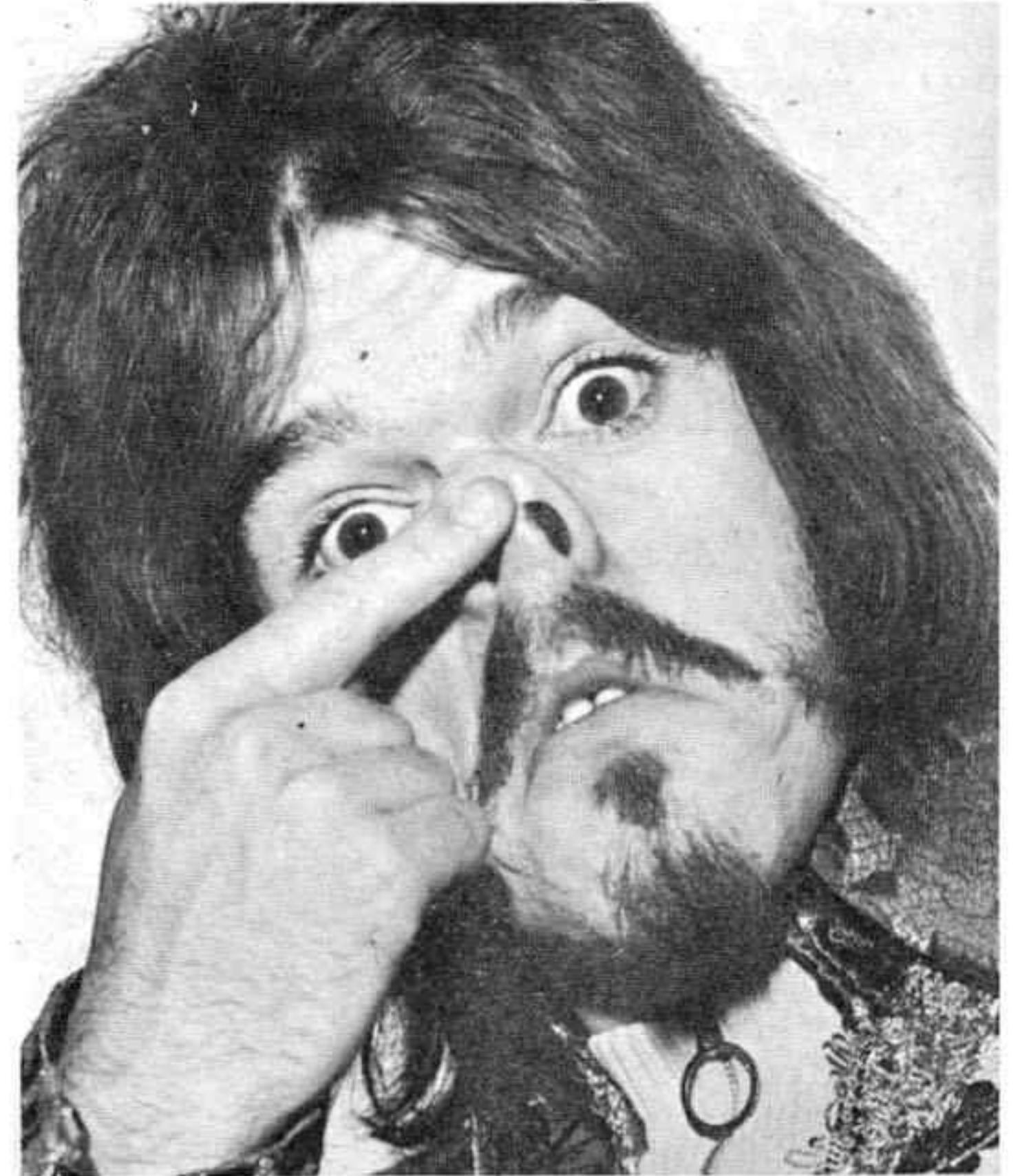
"I have done. I have done," said Roy, pulling his beard indignantly. "When I was 18, I nearly got engaged to a girl—but she said, 'It's music and the group or me.' And I chose the group."

Nevertheless, Roy has a great reputation within the group; they say his technique with girls is good.

They say he will talk to a girl for hours before asking her out. And they claim that he never stops chasing them. Roy protested while they told the story—but the others insisted that they were having a fight once, and suddenly noticed Roy was missing. He had gone after a girl.

"Anyway, something like marriage is a big responsibility," he said as their taunting ceased.

**'I don't think girls have much sense of humour' says Trev Burton**



● **ROY WOOD**: "She said it was music or her. I chose music"

"And we have got other responsibilities..."

The others agree—even Ace, Carl and Bev, who have thought of marrying their present girl friends, have decided that marriage, children and home responsibilities will have to wait.

**Ace has been going out with Jennifer, a Birmingham hairdresser, for two and a half years. She is 23—three years older than him.**

"But I never think she's older than I am," says Ace. Bev met his girl friend Val in a club, where she works behind the bar. They have been going out together for 18 months.

"But we're away from home a lot, so marriage would be very hard on a wife," said Bev. "And I've never been able to see the point of getting engaged—either you're married, or you're not!"

Carl, however, can see the point. He has been engaged for 18 months to Paula, secretary of the Move Fan Club, whom he met four years ago.

But they have not set a wedding date. "I don't want kids until I'm about 32," he says. "It would be nice to have kids. They're fine—but once you've got them, you can't go out, and you have to get back home to put them to bed, or have baby sitters. A child is a responsibility."

Carl, who is lucid and self-assured, went on to talk confidently about marriage:

"I've got a lot of friends in this business who marry and forget about music," he said. "They do it on £300 or £400—and it's hard on them."

"I want to have six, seven or eight thousand pounds before I marry."

"I don't really think marriage is a good idea for any of us while we're still in music. There are too many temptations, even if you're the strongest bloke alive."

"To make a success of a marriage you have to dedicate yourself to it, and it's a very hard thing to make a go of it. Anyway, it's a big step. We've got it good at the moment."

Carl started to think about the effect marriage would have on his work: "It's O.K. if your part of the business—if you've been in it for years, and you never let your marriage hold you back."

"I don't mean you should put your marriage in second place—but you should keep it separate, unless you're John Lennon or someone like that. I mean, Cynthia and Pattie Boyd are accepted as part of the business themselves."

"Fans don't mind now. They used to, but nobody worries now. Nobody minded the Troggs being married. In fact, I think some of the fans fancy you more if you're married—it's a challenge."

Carl, too, prefers the company of older girls. "I think women are more mature than men anyway," he said.

"You get very broad-minded in this business. We swear a lot just in the course of conversation—and it would embarrass some kids," said Ace.

"The thing is you learn so much so quickly in this business—your age about three years every 12 months in your mind, and yet you expect everyone else to know as much and to have as experienced as much."

"But they don't—and that's really why we prefer to talk to people who are mature."

Trevor agreed: "I think my outlook is much older than my age."

And Carl summed up: "If I weren't courting, I'd go for older girls. Younger ones ask stupid questions about the business, and when you come home after work the last thing you want to do is talk about the business."



**CARL**

**ACE**

**BEV**

**TREV**

**Cynthia and Pattie**—"accepted in pop world"



# DISC SPECIAL

# LP SOUNDS '67

Start of a great new free service for DISC readers. Your complete 4-page monthly guide to the latest album releases

## BEST OF THE BEACH BOYS



## Brian: from candy floss to towering strength

**BEACH BOYS:** "The Best of the Beach Boys—Volume 2." Surfer Girl; Don't Worry Baby; Wendy; When I Grow Up To Be A Man; Good To My Baby; Dance Dance Dance; Then I Kissed Her; The Girl From New York City; Girl Don't Tell Me; The Little Girl I Once Knew; Mountain Of Love; Here Today; Wouldn't It Be Nice; Good Vibrations. (Capitol—32s 5½d)

ISN'T it strange? Who would have thought that the group that turned out instant surf-candy-floss stuff the Beach Boys did would in 1967 become music giants? But that's where stuff like "Good Vibrations," "Wouldn't It Be Nice"

and "Here Today" got Brian and Dennis Wilson, Mike Love, Al Jardine and Bruce Johnston. Brian is a superb songwriter, and even more superb technical genius inside the recording studio.

The sounds on this album prove it, and they're a great, indispensable reminder of the towering strength of one of the most musically worthwhile things American pop exported to Britain... and the rest of the world. An important LP.

## Meet JANIS sweet, wise —talented!



**JANIS IAN:** Society's Child; Go 'Way Little Girl; Hair Of Spun Gold; Then Tangles Of My Mind; I'll Give You A Stone If You'll Throw It; Pro-Girl; Younger Generation Blues; New Christ Cardiac Hero; Lover Be Kindly; Mrs. McKenzie; Janey's Blues (Verve Forecast—32s 5½d)

THIS is a staggering LP by any standard, and the fact that it was recorded by Janis when she was 15 years old is too frightening to contemplate. Janis also wrote and arranged all the songs on the LP AND plays guitar, organ, harpsichord, siren and tambourine. Oh, and she sings them as well.

A highly original and revolutionary talent is Miss Ian's. She can be funny, she can be sweet, but she is at all times wise and perceptive beyond her years. Californian-born, Miss Ian first assaulted the ears of an astounded American with "Society's Child," a song about a relationship between a white girl and a Negro which was banned all over the States and is reported to have caused the burning down of a radio station in the Deep South which dared to play the record.

### Hippy

The only obvious influence on 15-year-old Miss Ian's work is Dylan, and there's not too much of that. "We have no need of a god; each of us is his own..." she sings, establishing herself as the only spokesman yet to emerge from the hippy, teeny-bopper generation. Buy this album and you'll fall in love with Miss Ian. It's a beautiful record.

## ALL THE GLORY OF TAMLA MOTOWN

"BRITISH Motown Chart-busters." "Blowin' In The Wind" (Stevie Wonder), "You Keep Me Hangin' On" (Supremes), "Standing In The Shadows Of Love" (Four Tops), "It Takes Two" (Marvin Gaye and Kim Weston), "When You're Young And In Love" (Marvelettes), "I Know I'm Losing You" (Temptations), "What Becomes Of The Brokenhearted" (Jimmy Ruffin), "The Happening" (Supremes), "7 Rooms Of Gloom" (Four Tops), "How Sweet It Is To Be Loved By You" (Junior Walker and the All Stars), "I'm Ready For Love" (Martha And The Vandellas), "Love Is Here And Now You're Gone" (Supremes), "Gonna Give Her All The Love I've Got" (Jimmy Ruffin), "I Was Made To Love Her" (Stevie Wonder), "Take Me In Your Arms And

Love Me" (Gladys Knight), "Jimmy Mack" (Martha And The Vandellas). Tamla Motown—32s 5½d.

IT DOESN'T really matter that some of the records here weren't really chart-busters as the LP title claims. It doesn't really matter that the Four Tops sound samey from one song to the next. Because the main thing is that here is what no pop fan with heart could do without.

A fantastic LP, power-packed, and full of all the glory of Tamla Motown. What a stable of artists... and what a success story for one label. Don't just sit there reading—go out and buy it!

Here on this album is a collection of twelve titles from the spectacular studio 2 stereo catalogue—each is chosen to highlight the variety of repertoire and the stereo sound quality, together forming a highly entertaining album that will be appreciated by any listener.

## BREAK-THROUGH AN INTRODUCTION TO

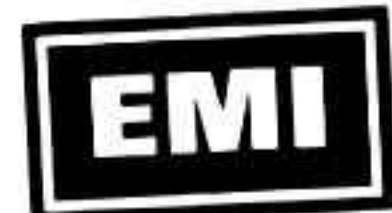
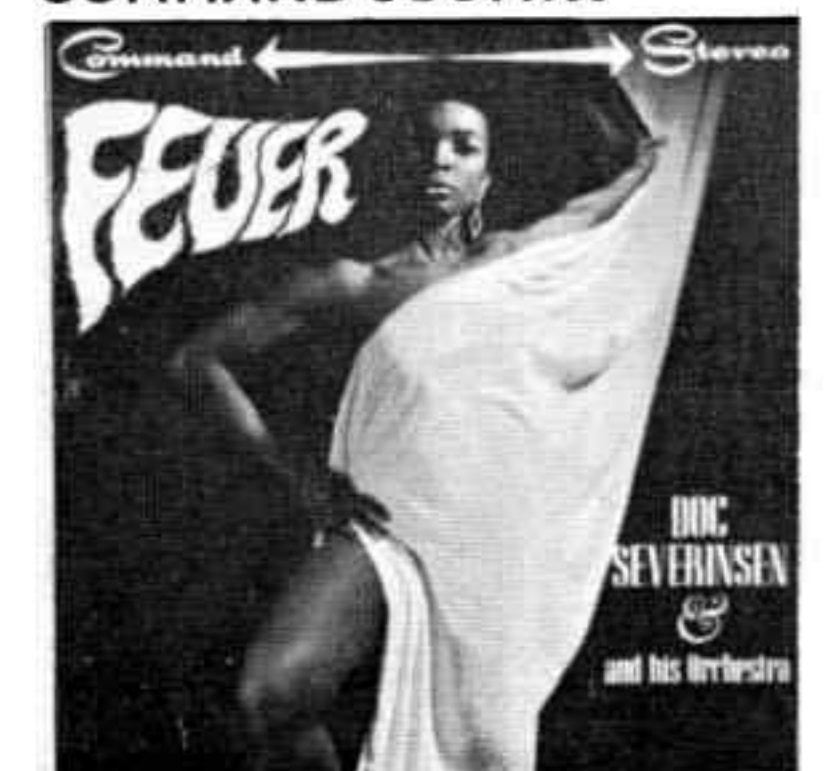
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## DOC SEVERINSON AND HIS ORCHESTRA FEVER



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# JOIN THE STEREO SET

HAVE you joined the Stereo Set? Or are you still content to groove along as a member of the Mono Club? We're not talking about the "in" or "out" places where the pop stars meet. But we are talking about the records they make.

And these days—on the LP scene—its smart to go stereo. Sales of pop stereo recordings are increasing all the time. And the demand for stereo from the buyers of classical recordings was so great that the massive EMI organisation has now taken the revolutionary step of pressing all its classical repertoire in stereo only.

Hitherto, such recordings had been available in both mono and stereo. They still are on the pop side. But pop sales of stereo are growing daily. It's the old story—once you've tasted champagne, beer seems pretty flat. Or a push-bike is not so comfortable as a car or motor scooter.

Reason for the popularity of stereo is that the sound reproduction is so much better than mono. Stereo adds a new depth and "spaciousness" to sound. A 3D effect almost. It's almost the same as the difference between ordinary and colour TV. But there's not the same cost gap. Beauty of stereo recordings is that they cost no more than mono versions. But, of course, you do have to have the record player to cope with them. If you play stereo records on mono record players, you'll damage them.

So you either have to buy a stereo record player or build a stereo hi-fi set yourself.

Just what is the £.s.d. of stereo? Says hi-fi expert Chris Tidy, of the Technical Trading Company: "I know of one installation that cost £5,000. But don't be scared. This was built by a perfectionist.

"You could build a very effective stereo set-up for £70. But this is going into the higher price brackets.

"A stereo record player may be bought for about £24—not much more than a mono version. Apart from technical differences in 'the works,' there's an extra loudspeaker which has to be placed some little distance from the one built into the set.

"You must have two speakers to get the stereo effect. And they should be about 10 feet apart.

"If you're buying a stereogram of the type used as a fixture in your lounge, then you will have to pay about £70.

"But for this money you can get better equipment if you build up the system yourself.

"You can get an efficient stereo amplifier for £17 10s. A record deck—the turntable and pick-up arm—can be got for from £10 to £12. The plinth to stand the record deck on would be about £8.

"Two speakers in wooden enclosures would cost about £22. Then the cartridge holding the stylus—or needle as most people still call it—would be another £4. So far, you've spent only £63.

"If you're a real do-it-yourself expert, or know a handyman, then you can cut the cost considerably by having the speaker enclosures made. And the record plinth need not cost more than about £3 if you make it yourself.

"But even if you don't want to go to this trouble, it's well worth buying one of the commercially-made record players or stereograms. Maybe to the expert's ears, they lack finesse soundwise, but you'll still find a new thrill when you hear your discs played in stereo."

# PITNEY good, but WAYNE was better

GENE PITNEY: "Just One Smile." (In The) Cold Light Of Day; Twenty-Four Sycamore; Ask Me How Much I Love You; Where Did The Magic Go; Leave My Laurie Alone; Another Page; She Believes In Me; The Comedian; In Love Again; Lonely Drifter; Losing Control. (Stateside—32s. 5½d.)

WHY on earth did Wayne Fontana fail to get a giant hit with that beautiful song "Twenty-Four Sycamore"? That's what prompts the listener to this new Gene Pitney LP.

True, Gene makes a good job of this big ballad, which seems ideal for his big voice. But for us, Wayne's version had more soft sensitivity.

This apart, Pitney's searing voice is at its usual pitch on an LP that needs little recommendation to his vast army of fans.

Best tracks: "She Believes In Me," "In Love Again" and, of course, the inevitable "Just One Smile."



## Young Rascals get groovin'

"GROOVIN'" — The Young Rascals (Atlantic, 32s 8d); A Girl Like You; Find Somebody; I'm So Happy Now, Sueno; How Can I Be Sure, Groovin'; If You Knew; I Don't Love You Anymore; You Better Run; A Place In The Sun; It's Love.

Sad thing about Atlantic is its habit of taking singles from LPs. Here is a good example—a brilliant album by the Rascals, but dedicated fans will already possess many of the tracks. Of the unfamiliar tunes "Sueno" is a beautiful Mexican arrangement, while "A Place In The Sun" (only track not written by the Rascals) is a haunting version of the recent Stevie Wonder single. Standout is "How Can I Be Sure," issued on a single. Buy this and auction off the duplicated singles!

• P. J. PROBY—"Phenomenon"; Just Holding On; Mama Told Me Not To Come; Work With Me Annie; Ling Ting Tong; Honey Hush; Straight Up; Butterfly High; She's Looking Good;

## C & W FANS TAKE FIVE

COUNTRY - AND - WESTERN fans get the choice of several new LPs this month, notably five from the Decca catalogue. "Candy Kisses" finds George Morgan on songs like "Shiny Red Automobile" and "You're The Only Good Thing That Happened To Me," while "The George Jones Songbook" is a tribute to the work of a c & w star. Both LPs, on the London label, are from the U.S. Starday company.

On Brunswick (32s. 7d.), "I Can Do Nothing Alone" by Bill Anderson, and "Cool Country" by the Wilburn Brothers are both steeped in c & w.

And country music from Britain this month, too: Clinton Ford's fine, robust style is on "Big Willy Broke Jail Tonight" (Piccadilly, 32s. 5½d.). And the Tumbleweeds do a good "Mule Skinner Blues" and "Women Do Funny Things To Me" (Ace Of Clubs).

You Can't Come Home Again; Pretty Girls Everywhere; Good Rockin' Tonight; Sanctification (Liberty, 33s. 6d.)

The world's most dynamic pop singer proves yet again that singing soul with his strangled voice wastes what is without doubt the best ballad voice in the business.



• GENE: searing voice

## HARDIN STORY

TIM HARDIN 2 (Verve; 32s 5½d); If I Were A Carpenter; Red Balloon; Black Sheep Boy; Lady Came From Baltimore; Baby Close Its Eyes; You Upset The Grace Of Living When You Lie; Speak Like A Child; See Where You Are And Get Out; It's Hard To Believe In Love For Long; Tribute To Hank Williams.

One of the saddest effective sounds to come out of last year was Tim Hardin. Although his own deep blue "Hang On To A Dream" affected only the aware few, Bobby Darin's success with Hardin's "Carpenter" is history.

The nicest part of the story is that Tim Hardin's sound has existed and been welcomed into 1967. Here, then, is the Hardin story part the second with he and his pregnant wife on the cover and songs which revert to love and children inside. Hardin's broken voice cannot fail to move you and his hesitant guitar playing only enhances the effect of poignancy.

month. Miss Fitz "Sweet And Hot" (Ace Of Hearts; 20s. 9½d.), to revive standards like "That Old Black Magic," "Old Devil Moon" and "You'll Never Know"—while Satchmo plays his "Greatest Hits" (CBS; 32s. 7½d.), with "Mack The Knife," "Indiana," "All Of Me" and "Basin Street Blues." Strictly collectors' items this couple, though.

• Exotic sounds which reach a high degree of perfection come from the CHARLES LLOYD QUARTET, on his third album "Love-In," recorded live at San Francisco's hippie Fillmore Auditorium (Atlantic; 32s 8d.). A curious phenomenon is Mr. Lloyd. He has been called the "first psychedelic jazzman" (actually all creative music is psychedelic) and is certainly the only jazzman to have found mass acceptance with the residents of Haight-Ashbury. Call it jazz or what you will, this is beautiful, exciting, ecstatic music.

• JULIE FELIX has one of the most easily-recognisable folk styles around. Her voice is clean and strong, and she tackles songs with a competence that can sometimes—merely because it is so solid—become slightly tedious.

So on her new album "Flowers" (Fontana; 33s 6d) there are a few tracks that drag like "Berlin," but the majority are handled with calm and assurance and a pop-based backing of guitar, drums, organ and woodwind.

Nicest are Clint Ballard's "Somewhere There's Gotta Be Me" and "I Want To Be Alone." Pleasant listening, but you've got to be in the mood.

## THE NEW FORCE

### HAPSHASH AND THE COLOURED COAT

FEATURING THE HUMAN HOST AND THE HEAVY METAL KIDS



MLL 40001, MLS 40001

## FINE FRANKLIN

ARETHA Arrives—Aretha Franklin. (Atlantic 32s 8d); Satisfaction; You Are My Sunshine; Never Let Me Go; 96 Tears; Prove It; Night Life; That's Life; I Wonder; Ain't Nobody (Gonna Turn Me Around); Going Down Slow; Baby I Love You.

Aretha Franklin is something of a phenomenon. As well as being the rocking soul singer of "Baby," she is also a fine pianist and gospel shouter. As Nat Hentoff says in his intelligent sleeve notes: "She has become, on record as in person, one of the magisterial musical presences of this decade."

Strong words, but justifiable, as this album shows. Those who only know her through "Respect" should buy this and possibly discover the delights of a whole new musical field.

## ARETHA ARRIVES



## THE NEW FORCE

### HAPSHASH AND THE COLOURED COAT

FEATURING THE HUMAN HOST AND THE HEAVY METAL KIDS



MLL 40001, MLS 40001

# FABULOUS OCTOBER L.P. RELEASES!

THE BEST OF THE SPENCER DAVIS GROUP STEVIE WINWOOD • GIMME SOME LOVIN' • KEEP ON RUNNING • BACK INTO MY LIFE AGAIN • HANMER • WALTZ FOR LUMBA • TRAMPOLINE • STRONG LOVE • GARDIOTE STEVIE

★  
Spencer Davis  
Island Mono  
ILP 970

Jackie Edwards • Premature Golden Sands

★  
Jackie Edwards  
Island Mono  
ILP 960  
Stereo  
ILPS 9060

HARD ROAD TO TRAVEL

★  
Jimmy Cliff  
Island Mono  
ILP 962

007 JOYCE BOND

★  
Joyce Bond  
Island Mono  
ILP 968



## JOAN BAEZ gives 'Eleanor Rigby' the folk treatment

NOW look who's done "Eleanor Rigby"! JOAN BAEZ—on her new Fontana LP (33s. 6d.) "Joan"—tackles this John-Paul gem, together with Donovan's "Turquoise" and Tim Hardin's eloquent "If You Were A Carpenter"—at least that's how Joan sings it, even if the original title was "If I Were A Carpenter."

Joan's choice of songs really demonstrates how she goes for songs that have messages, or words that mean a lot, or both. There's no denying her vocal quality. It's distinguished and perfect throughout the album.

## FOUR SEASONS IN CHRISTMAS SONG MOOD

FOUR SEASONS CHRISTMAS ALBUM: Merry Christmas Medley; What Child Is This; Carol Of The Bells; Excelsis Deo Medley; The Little Drummer Boy; First Christmas Night Medley; Joy To The World Medley; Santa Clause Is Comin' To Town; Christmas Tears; I Saw Mommy Kissing Santa Clause; Christmas Song; Jingle Bells; White Christmas (Philips, 33s. 6d.).

FRANKIE VALLI-SOLO: My Funny Valentine; Cry For Me; Hurt Yourself; Ivy; Secret Love; Can't Take My Eyes Off Of You; My Mother's Eyes; This Is Good-bye; The Sun Ain't Gonna Shine Anymore; The Trouble With Me; The Proud One; You're Ready Now (Philips, 33s. 6d.).

The Seasons and Frankie Valli have withstood all pop fads and changes, labouring on in the pursuit of higher notes reaching only the most aware dogs' ears and shattering your best glasses for miles.

Even those who have enjoyed their thumping, striking harmonies in the past may be slightly taken aback at their choice of material on this LP. Perhaps the only number that surfaces unhurt is "What Child Is This" which they handle in fairly controlled madrigal style.

## SONG MOOD

Mr. Valli—out on his own as he has been for many singles in the past—is really the mainstay of the Four Seasons sound. On this LP his numbers aren't always appropriate to his style. "My Funny Valentine" suffers more than usual and "My Mother's Eyes" (never a fave rave exactly, sounds pretty dire indeed. The very best tracks then are the ones already out as good singles. Solid stuff like "Hurt Yourself," "The Proud One" and "You're Ready Now" are enhanced by his superior style.

## A KNIGHT TAKES ON SGT. PEPPER

THE Beatles' "Sgt. Pepper" LP IS 1967! Now, PETER KNIGHT and his orchestra tackle all the tracks with full, sweeping instrumental treatment on "Sgt. Pepper's Lonely Hearts Club Band." (Mercury 33s. 6d.).

Okay if you just want reflections of the original, but we wonder who there is around who wouldn't really prefer the original by the originals?



• Dubliner Ronnie Drew

## RED-BLOODED DUBLINERS

ON "More Of The Hard Stuff," the inimitable Dubliners provide no fewer than 14 stirring red-blooded songs of wine and women. When the Dubliners attack folk there's nothing prissy about it, and the many instrument changes prevent sameness.

Surprise inclusion is the old Slim Dusty hit of about seven years back, "The Pub With No Beer," sung with real feeling! Splendid value—learn the words, bring in the Guinness and have a party! Major Minor, 32s. 7d.).

Stirring stuff on MGM (32s. 54d.) from the soundtrack of the film that's packing them in in London's Leicester Square right now—"The Dirty Dozen." Frank de Vol conducts the orchestra and included for good measure is Trini Lopez singing "The Bramble Bush."

## Swaggering Frankie traces his career

THE current chart success of FRANKIE VAUGHAN should spark off a strong interest in a new Philips collection, two-LPs-for-the-price-of-one of "The Frankie Vaughan Songbook." It's all here... the swaggering style of Frankie that traces his outstanding career from "Give Me The Moonlight, Give Me The Girl," "Seventeen," "Garden Of Eden," "Kisses Sweeter Than Wine" and "Tower Of Strength" right through to "Long Time No See," "Hello Dolly" and "Cabaret."



• Frankie: it's all here

DAVID McWILLIAMS: Days Of Pearly Spencer, Can I Get There By Candlelight; For Josephine; How Can I Be Free; Brown Eyed Gal; Marlena; For A Little Girl; Lady Helen Of The Laughing Eyes; Time Will Not Wait; What's The Matter With Me; There's No Lock Upon My Door; Tomorrow's Like Today (Major Minor, 32s. 7d.).

Out of the hundreds of records released every year in Britain there are the sparkling few that make you sit up and take real notice. This LP is one of those. There is a magical brilliance about it that lifts the whole thing to the sky. David McWilliams is one of those rare singers who can write what he thinks and sees, sing what he feels. This is the prettiest, most thoughtful album you are likely to hear for a time.

GENE CLARK's first LP since splitting with the Byrds to go solo shows a refreshing search for something else again, which grew out of the early Byrds movement. Gene has stayed on more of the folksy scene—which the Byrds used to be on. The result is often quite beautiful, bearing probably more resemblance to Simon and Garfunkel than anything, although Gene's fine voice over strings on "So You Say You Lost Your Baby" makes one think of our own Denny Laine. A nice record (CBS, 32s. 74d.).

"Ain't It A Drag" sing EVERY MOTHER'S SON on their first MGM LP (32s. 54d.). EMS looks a young, clean-cut,

sun-tanned, teenie-bopper American group and their music is by no means bad at all. It may lack the creative spark of brilliance of a lot of the sounds from the West Coast, but it is always pleasant to listen to and competent musically.

Fairly run-of-the-mill—but quite pleasant soul instrumentals from the BAR-KAYS, a new discovery from the Stax stable (32s. 8d.).

The Bar-Kays' style veers from Booker T. and the MG's to the Mar-Keys to the Phil Upchurch Combo. Nevertheless, the album, "Soul Finger," never palls.

Under the promising, forward-looking title "Album 1700," PETER, PAUL and MARY have produced a new LP (Warner Brothers, 35s. 3d.). They're a creative group, for they've moved on from "Puff The Magic Dragon" and "If I Had A Hammer" to different things. Titles here include "Leaving On A Jet Plane," "The House Song," "I Dig Rock and Roll Music" and "Bob Dylan's Dream."

AL MARTINO issues a steady stream of albums. Latest: "Daddy's Little Girl" (Capitol, 32s. 54d.). His warm and strong ballad technique is at its best here on such songs as "This Is My Song," "Once Upon A Time," and "Born Free."

Irrelevant, but there's a gent called James Bond playing bass on "Lou Rawls—Too Much" (Capitol, 32s. 54d.). Lou is in the country now, which could help

sales of this collection of brassy, punchy soulful items. Gutsy stuff from a man worthy of more recognition. Highlight is a potted spoken autobiography "Dead End Street."

Thrill again to the delights of "Indian Love Call," "I'll Take You Home Again Kathleen," "Rose Marie" and twelve other classics as on his fifteenth anniversary Slim Whitman re-records his hits. (Liberty, 33s. 6d.).

"Thoroughly Modern Millie" opened in the West End on Wednesday, and here for all Julie Andrews addicts is the soundtrack. O.K. if you like that 1920's sort of thing! (Brunswick, 32s. 7d.).

"Best Of Kathy Kirby" features her belting out "Secret Love," "Big Man," "Spanish Flea" and "No Regrets." On Decca's Ace Of Hearts (20s 94d.).

JOHN D. LOUDERMILK has always been an interesting songwriter, and if you like material that's tuneful and often makes you think—and laugh—try his new RCA Victor LP (32s. 7d.). It's called "John D. Loudermilk Sings A Bizarre Collection Of The Most Unusual Songs." And don't miss the very funny "Talkin' Silver Cloud Blues."

Strange new noises on the first Fontana album from COUNTRY JOE AND THE FISH, yet another excellent West Coast group. The LP is called "Electric Music For The Mind And Body" and strangely lives up to the title.

Stan Getz Quartet  
VLP 9178 SVLP 9178

Tim Hardin  
VLP 8002 SVLP 8002

Howard Tate  
VLP 9179 SVLP 9179

Encyclopedia of Jazz  
in the '60's—Vol. 1  
VLP 9177 SVLP 9177

Janis Ian  
VLP 8001 SVLP 8001

Connie Francis  
MGMC 8050  
MGMC 8050

Arthur Prysock  
VLP 9176 SVLP 9176

Count Basie  
and his Orchestra  
VLP 9173 SVLP 9173

The Walter Wanderley  
Trio  
VLP 9180 SVLP 9180

Lainie Kazan  
MGMC 8046  
MGMC 8046

Bill Evans Trio  
VLP 9172 SVLP 9172

Every Mother's Son  
MGMC 8044  
MGMC 8044

The Dirty Dozen  
Original Soundtrack  
MGMC 8048  
MGMC 8048

Ella Fitzgerald and  
Duke Ellington  
VLP 9169 SVLP 9169

Duke Ellington  
and his Orchestra  
VLP 9170 SVLP 9170

Johnny Hodges  
VLP 9175 SVLP 9175

Erroll Garner  
MGMC 8047  
MGMC 8047

You're a Good Man,  
Charlie Brown  
Original Cast Album  
MGMC 8045  
MGMC 8045

Hank Williams, Jr.  
MGMC 8049  
MGMC 8049

The Mothers  
of Invention  
VLP 9174 SVLP 9174

DOWNBEAT  
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RATED!

20 Great new albums from

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RECORDS

# CLIFF TAKES RELIGION INTO THE RECORD STUDIO



**CLIFF RICHARD:** "Good News." Title track; It's No Secret; We Shall Be Changed; 23rd Psalm; Go Where I Send Thee; What A Friend We Have In Jesus; All Glory Laud And Honour; Just A Closer Walk With Thee; The King Of Love My Shepherd Is; Mary What You Gonna Name That Pretty Little Baby; When I Survey The Wondrous Cross; Take My Hand Precious Lord; Get On Board Little Children; May The Good Lord Bless And Keep You (Columbia, 32s. 54d.).

An album of Gospel songs and hymns was inevitable, and it is interesting to see that Cliff has here projected his religious beliefs deep into the recording studio.

He sings with conviction and means what he says. And that is all that matters.



HERMAN: Cheeky

## Dig these instrumentals

**TWO** new LPs for those who dig instrumental versions of 1967 hits: the lush sound of the **CYRIL STAPLETON** Orchestra on "Golden Hits of 1967" (Pye—32s. 54d.), featuring "Whiter Shade Of Pale," "Release Me," "Kaiser Bill's Batman," "Something Stupid" and others; and **RONNIE ALDRICH's** unique "Two Pianos" with the London Festival Orchestra on "Two Pianos Today" (Decca—32s. 7d.). This includes "Pale," "You Only Live Twice," "Don't Sleep In The Subway" and "Music To Watch Girls By."

• Still with instrumentals: nice, bright, musically treatments of strong songs—like "Guantanamera," "Alfie," "Music To Watch Girls By," "Once Upon A Summertime" and "Never On Sunday"—by **FRANK CORDELL** and his orchestra on "The Best Of Everything" (United Artists—32s. 54d.). Very attractive, perfect for parties.

• And on the provocatively-titled "The Dolly Catcher" LP (Piccadilly—32s. 54d.), the **JOHN SCHROEDER** Orchestra sets some lovely moods with tunes as good as "San Francisco" (Scott McKenzie's hit), "I Was Made To Love Her," "Up, Up And Away" and "Lucy In The Sky With Diamonds."

• The Original Soundtrack from the new film featuring **Suzi Kendall**, "The Penthouse," is captured on a new Ember LP. Atmospheric, but it palls after a full album.

• The reliable **NELSON RIDDLE** arranged and conducted his orchestra on "Music For Wives And Lovers" (United Artists—32s. 54d.). Exactly the soft, swinging backings he's often given to Frank Sinatra now go-it-alone on "Born Free," "What Now My Love," "Love Theme From 'The Sandpiper,'" "Winchester Cathedral" and "Strangers In The Night."

• Live in the West Country? If so, and you feel nationalistic, **ADGE CUTLER's** "Family Album" (Columbia, 32s. 54d.), is gusty, localised and full of bite with rousing old titles.

• **HERBIE GOINS** and the Nightmovers have an exciting stage act, but it doesn't really come across on "No. 1 In Your Heart" (Parlophone, 32s. 54d.).

• Orchestra- and -chorus LPs always sell steadily, and two new ones are well up to standard. On "Showcase," the **TONY HATCH** Singers And Swingers lightly tackle "If I Were A Rich Man," "Wives And Lovers" and other songs (Pye, 32s. 54d.). And on Decca's **Ace Of Hearts** label (20s. 94d.) the **RALPH DOLLMORE** Orchestra has a chorus coming in with those "la-la's" and sounding very 3.30 a.m.-ish! Tracks include "Me And My Shadow," "You Stepped Out Of A Dream" and "Marie."

• Meet the **MUGWUMPS** (Warner Brothers, 35s. 3d.). And don't be put off by the freaky name, because it's an historic one.

# CHARM FROM HERMAN

**HERMAN'S HERMITS:** "There's A Kind Of Hush All Over The World." Title track; Saturday's Child; If You're Thinkin', What I'm Thinkin'; You Won't Be Leaving; Dandy; Jezebel; No Milk Today; Little Miss Sorrow, Child Of Tomorrow; Gaslight Street; Rattler; East West (Columbia, 32s. 54d.).

Mister Noone may not have the best voice in the world, but when it comes to projecting charm, and tuneful, cheeky charm at that, he's near the top of the tree.

For all fans of the George Formby of the 'sixties, then, here's a pretty, lyrical album with the best of his recent hits, together with some of Herman's lesser-known material. A good collection, parts of which serve as recent pop history.

## Deram label marches on

**LIGHT** instrumental albums can have a battle to "stand out" among the many LPs issued. But the progressive Deram label moves forward with a unique new sound in this field, under the title "Deramic Sound System."

Six LPs which capture really excellently a great depth of stereo sound are the first issued under the "D.S.S." banner (32s. 7d. each).

"Strings In The Night" and "Orchestral In The Night," two sets by the Gordon Franks Orchestra; "Latin In The Night" by the David Whitaker Orchestra; "Piano In The Night" featuring the work of Tony Osborne; "Voices In The Night" by the Peter Knight Singers; and "Brass In The Night" featuring Tony Osborne's Three Brass Buttons are all excellent first issues, demonstrating the superb range the new recording technique has captured.

Three years ago, a group by this name recorded nine songs in New York. Today, they're in different scenes... for the Mugwumps then comprised Cass Elliott (who went on to fame with the Mamas and Papas), Denny Doherty (who also joined the Mamas), Zal Yanofsky (Lovin' Spoonful) and Jim Hendricks joined a group called the Lamp Of Childhood.

Nice album, too, and not surprisingly it features strong Mamas and Papas feelings about the harmonies. Cass's strong voice is easily recognisable, and they turn out a swinging "Searchin'."

• **FRANCOISE HARDY's** singing is delicious. Few girls come near her power of emotive meaning, and on "Voila Francoise Hardy" (Pye, 32s. 54d.), she's in her usual pert and highly attractive form, singing away in French. Lovely.

• **BOB CREWE** is an interesting man who produces the Four Seasons' hits, and also writes a lot of them. His Generation is really his own orchestra, and on "Music To Watch Girls By" it turns in imaginative ideas, swinging and bright, on "Miniskirts In Moscow," "Winchester Cathedral" and "Concrete And Clay" (Philips, 33s. 6d.).

• **GENE VINCENT's** "Be-Bop-A-Lula" sounds rather dated, but anyone with a pop memory will remember it. It pops up again on a good-value 16-track LP, "Best Of Gene Vincent" (Capitol, 34s. 9d.). It's all here: "Pistol Packin' Mama," "Bluejean Bop," "Unchained Melody," and "Wear My Ring."

• If you like the organ and Latin-American music, "Cheganca" by the **Walter Wanderley Trio** will make pleasing and soothing listening. (Verve, 32s. 54d.).

## CAREFREE TRINI



• **TRINI LOPEZ** always puts you in the gay, carefree singalong mood—and is always an excellent album man for parties. "Trini Lopez—Now!" (Reprise—35s. 3d.) includes favourites like "Born Free," "Sunny," "Guantanamera" and Herman's "There's A Kind Of Hush."

• **Tom Jones** and **Engelbert Humperdinck's** greatest hits from—would you believe? **DEAN MARTIN!** But here they are ("Green, Green Grass" and "Release Me") when the Dean says "Welcome To My World (Reprise—35s. 3d.). He certainly deserves the "You-Name-It-I'll-Sing-It" tag!

• Groups come and go, but the delightful **EVERLY BROTHERS** carry on, and why not? They make a sound that must surely be synonymous with what pop's all about: twin voices, meeting gently with real communication, and creative instrumental sounds backing them up. No disappointments, then, on "The Everly Brothers Sing" (Warner Brothers—35s. 3d.) a positive MUST for all who dig them.

• Harmless and nice, but heavy going unless you desperately want a new LP of background music: **LOS INDIOS TABAJARAS** on "Twin Guitars In A Mood For Lovers" (RCA Victor—32s. 7d.). Still, the sleeve is all cosy, with boy and girl sitting by the fire, so if that's where you play your records, perhaps this is for you!

• **WILLIAM BELL** is a Stax soul man who seems to have been lost beneath the rush of Sam and Dave and Otis Redding. "The Soul Of A Bell" (Stax—32s. 8d.) proves Mr. Bell should not be left forgotten.

• A fine sampler album by **Studio Two** at just 12s. 6d. serves as a comprehensive introduction to the marvels of stereophonic music.

• **SHANI WALLIS's** "Look To Love" (London—32s. 7d.) includes Sandie Shaw's "Think Sometimes About Me," and Dusty's "Look Of Love," to which Shani manages to give new life—and good luck to her.

• "Modern Sounds Of Bluegrass Music" is a fairly explanatory title. The **Osborne Brothers** plonk through a dozen typical bluegrass numbers (London, 32s. 7d.).

• **ROY BUDD** is an excellent pianist whose busy but highly melodic sound is captured on "Roy Budd Is The Sound Of Music" (Pye, 32s. 54d.). Nice choice of tunes, too, among them: "My Favourite Things," "Climb Every Mountain" and "Maria."

• **Johnny Cash's Greatest Hits Volume 1** (CBS, 32s. 74d.) really lives up to its name. Reminisce

# Around the Marble Arch

FOR 12s. 6d. on Pye's Marble Arch label, there are some real bargains. Among them this month:

• **CHUCK BERRY:** "You Never Can Tell." The r & b giant at his best, pumping out "Diploma For Two," "Reelin' And Rockin'" and eight other tracks.

• **VINCE HILL:** On a very strong LP for ballad lovers, one of our best artists is recaptured on "If You Knew," "A Day At The Seaside," "The River's Run Dry" and other good songs.

• **MAX BYGRAVES:** "I'm Moving On." Accompanied by Bob Miller and the Miller-men, the variety star scores with "Charlie Girl," "I Can't Stop Loving You" and "Hello Dolly."

• **MIAMI ALL STARS:** Ireland's chart-toppers: Visit Ireland and you'll soon learn the popularity of Dickie Rock and the Miamis. Here, they do ten songs and prove that versatility can succeed.

• From **Donovan**, "Universal Soldier" is an opportunity to catch up on past glories. All tracks from the "Soldier" EP are here, plus "Catch The Wind" and "Colours." Old but still beautiful.

awhile to "Don't Take Your Guns To Town," "Five Feet High And Rising," "Ring Of Fire," and "I Walk The Line." One of the world's very best Country and Western singers.

• "Sugar, Let's Shing-A-Ling" shouts the title of **Shirley Ellis'** debut CBS (32s. 54d.) album, but it's not all gimmicks. Apart from the title track and "Soul Time" Shirley presents a pleasing selection of new and old songs, well orchestrated and nicely sung. Hooray!

• **Howard Tate** sounds very much like a controlled Little Richard, which is a good recommendation. On ten numbers all in the blues vein, Mr. Tate far exceeds many so-called soul outfits in Britain (Verve, 32s. 54d.).

• **CONNIE FRANCIS** is back expounding "Love Italian Style" (MGM, 32s. 54d.), framed against a background of luxurious strings and piquant mandolins.

• **Tornados'** "Telstar," **Herb Alpert's** "Lonely Bull" and the **Shadows'** "Apache"—three of the all-time instrumental greats—pop up among the "Golden Greats By The Ventures" (Liberty, 33s. 6d.). Also included in this foot-tapping, hand-clapping cavalcade of historical oldies are gems like "Walk, Don't Run," "Pipeline," "Tequila" and "Wipe-Out."

• **LONNIE DONEGAN**—"A Golden Age Of Donegan—Volume II": **Tom Dooley**; **Michael, Row The Boat, Lively**; **Bring A Little Water, Sylvie**; **Jack O' Diamonds**; **Does Your Chewing Gum Lose It's Flavour On The Bedpost Overnight**; **Talking Guitar Blues**; **Don't You Rock Me, Daddy-o**; **Jimmie Brown The Newsboy**; **Gambler's Man** (Marble Arch, 12s. 6d.).

Low-price Donegan and, doubtful as teenage Disc readers will find it, a bargain at that. For, if you're young enough not to know it, Lonnie was one of pop's kings before the 60s and these are some of the songs that sealed his success.

## SUPER DIONNE

**DIONNE WARWICK** has always been a super artist, and her new "On Stage And In The Movies" collection (Pye International—32/54) takes her out of the soul scene into showbiz classics like "Summertime," "The Way You Look Tonight," "I Believe In You" and "Baubles, Bangles And Beads." She sings so well.



DIONNE: classics

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