

DISC

and MUSIC ECHO 9d

APRIL 22, 1967

USA 20c

DAVY JONES storms to the top!

He wins the Monkees Poll

SANDIE SHAW captured the Eurovision Song Contest last week. And this week, DAVY JONES has scored another win for Britain!

The Manchester-born Monkee has won the "Most Popular Monkee" title in a Poll among Disc readers.

Davy (left) scored a land-slide victory over the three other Monkees.

Thousands of votes are still pouring in, but at presstime the state-of-the-Monkees Poll was:

DAVY JONES	— 63 per cent
MICKY DOLENZ	— 22 per cent
PETER TORK	— 8 per cent
MIKE NESMITH	— 7 per cent

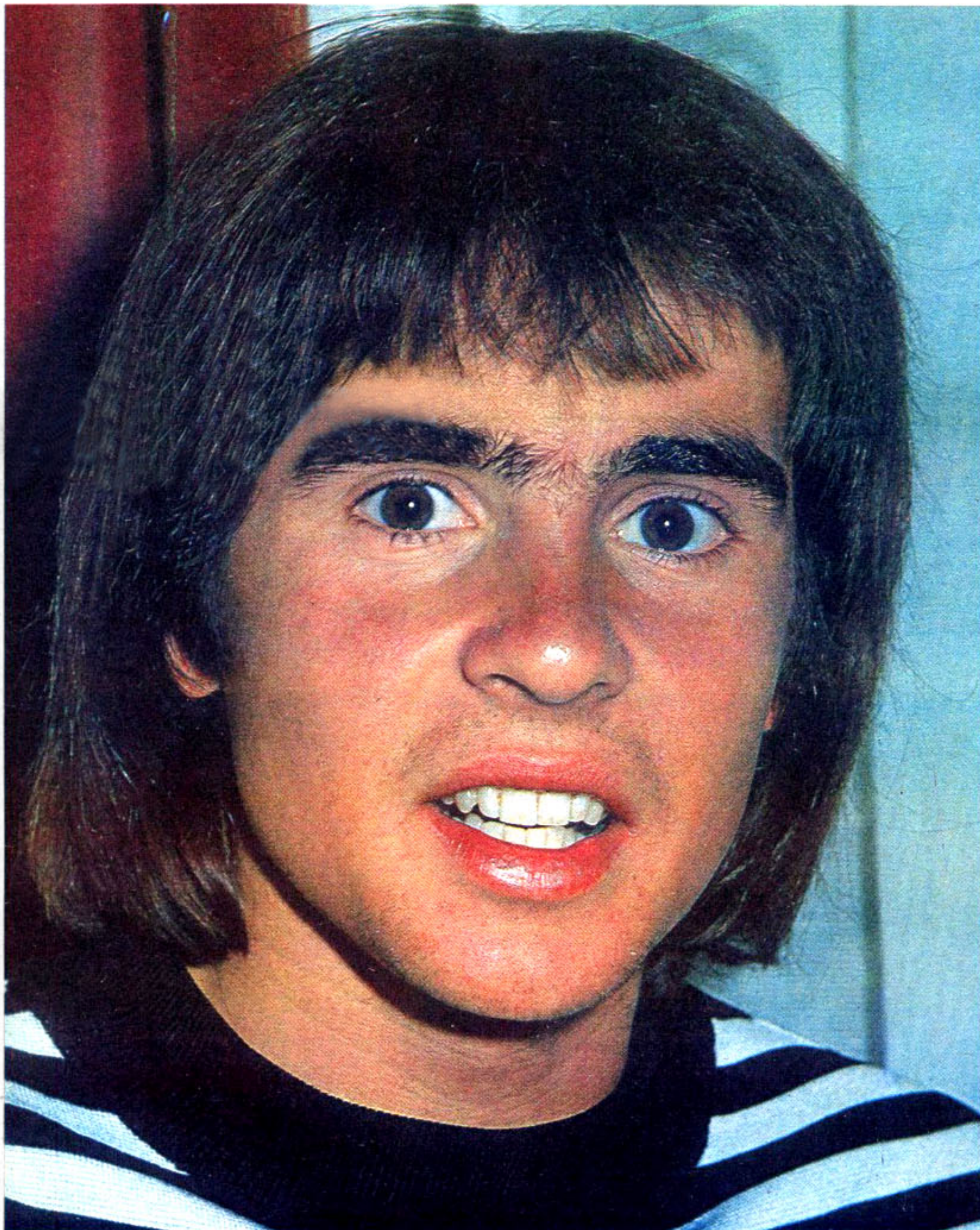
So it is certain that when the Monkees go on stage in London on June 30, July 1 and July 2, most of the screams will be for the Jones boy!

Readers who voted overwhelmingly for Davy gave some off-beat reasons. Like: "He is a bit more intelligent than the rest!" "Good things come in small parcels," and "A large personality for so small a body!"

While ex-jockey Davy has galloped to the top of the Poll, Disc reporters have been out getting two new exclusive stories in the Monkees' camp.

Their third LP has been recorded in Hollywood, and Jonathan King was at the session. His track-by-track report is on the back page.

And Davy's father tells of the fantastic invasion of fans on his Manchester home since the rise to fame of his son.



CLIFF
to quit
at the
end of
1967!

AND CHANGE
HIS NAME!
SEE PAGE 4



SCENE

GEORGIE Fame flew to France specially to watch **Geno Washington** and the **Ram Jam Band**.

"No smoking" signs are being put inside **Monkee Mike Nesmith's** specially British-made Mini-car. Costing £3,500, the car will be capable of 110 m.p.h. Extras: double-shadow windows (you can see out, but not in), record player, tape recorder and VHF radio with six speakers. Perhaps **THAT** will cheer him up!



GEORGIE: *Geno's fan!*

Mitch Mitchell, drummer with **Jimi Hendrix**, seen wearing sweater with big black lettering on back: "To those of us with real understanding, music is the only pure art form."

And **Noel Redding**, guitarist with **Hendrix**, signed an autograph for a Liverpool fan on the back of a £1 note!

Zoot Money appears as an angel in promotional film for his new single "Nick Knack."

TOM

WHEN Sandie appears in clubs, visitors invite her to gambling tables as a lucky mascot.

Alan Price looks and sounds better when seated at the piano than standing straight in front of cameras, as he did on ATV's "Tom Jones Show."

Former "Ready, Steady, Go" editor **Vicki Wickham** back from New York says most American groups big disappointment to see live.

Good Time Losers bought two huge dogs to guard their stage gear.

JAYNE

JAYNE Mansfield appeared at London's Cromwellian last Tuesday and caused chaos.

Truly Smith spent night sleeping at Orly Airport after missing plane last week.

Move terrified Paris passers-by when they let off naval distress signals outside Paris Olympia.

Denny Laine's backing group will consist of string players from the London School Of Music.

Paul Jones looked great on "Dee Time" last week.

Back from U.S. visit, **Paul McCartney** has lost weight.

ALAN

CLIFF Richard reveals he's not a stay-at-home tee-totaller—"I often go to the Pickwick Club, and contrary to what people think I drink Scotch and Coke."

Cat Stevens, currently owner of a Fiat, plans to celebrate his swelling status by buying a Bentley.

Alan Freeman telling all at "Top Of The Pops": "In one week at a health farm I shed 22 pounds."

Cliff's "Top Of The Pops" spot last week was the first time he has ever done the show "live."

Mike Leander to produce David Essex discs.

Prince Charles failed to turn up after being invited to **King George** and the **Harlem Kiddies** London Pickwick Club reception on Friday. Surprised?



BO DIDDLEY: violent red guitar



BEN E. KING: greatest in his field

CHEERS, LULU!

CHEERS! And it's not at all surprising that **LULU's** looking so happy behind that pint beer mug. For the first time for six months she's back in the chart with her new record "The Boat That I Row."

With her new single, a Neil Diamond composition, Lulu is sporting a new hairstyle, more freckles and a deep suntan obtained on her holiday in the Canary Islands.

Of her new hit Lulu says happily: "I'm absolutely delighted. I loved the record but I was a bit worried it was too like the Monkees one to be a hit. It's fabulous news."



Knocking on the hit parade door: THE BEE GEES. And if you don't dig the name, remember the Beatles . . .

WHEN you're hailed as "the most significant new musical talent of 1967" and then turn out a record sounding suspiciously like a track from a past Beatles album you must be prepared for criticism.

But the Bee Gees, Australia's most recent export to these shores for a tilt at the home hit parade, are not disillusioned.

Their quick reply to the "copy" criticism comes from 18-year-old Robin Gibb, one-quarter of the group, one-third of the Brothers Gibb and one-half of the Twins Gibb.

"We were recording long before the Beatles even went into the studios," he claimed. "Our very first record sounded like them. We even had the words 'Yeah, Yeah, Yeah' in it somewhere. And the Beatles hadn't even started to happen then!"

Strong stuff! But it doesn't detract from the fact that their latest release "New York Mining Disaster, 1941," sounds remarkably like John and Paul's "I Don't Want To Spoil The Party" from their "Beatles For Sale" LP. A fact which the Bee Gees refute.

But, as they are quick to point out, any group today sounds a bit Beatles at some time or other — since they've undoubtedly had a profound effect on pop progress.

Bee Gees' success story stretches back a long way. They had their own TV series in Brisbane in 1960 before the Beatles had appeared on the small screen — or the **Monkees** had even been thought of.

And their songwriting prowess very soon put them well and truly on the pop map Down Under. When they left Sydney for Britain in February they left behind a current number one hit and later learned they had wrested the "Top Group" crown from the Easybeats.

Like the Easybeats, the Bee Gees are not all Australian born and bred. The brothers Gibb — Robin, his twin Maurice, and Barry (20) — emigrated from Manchester in 1958, two years after the boys started playing pop.

A young man called Colin Petersen did a Micky Dolenz by pursuing pop after pictures — joining the Bee Gees as their drummer a few weeks ago in London.

Colin was the freckle-faced "Smiley" of film fame nine years ago and later starred as "The Scamp." But his parents wanted him away from the stage and back behind his school desk. As a result he missed a big break in "Tiger Bay," the film that made Hayley Mills.

"It was written for me in the first place," says Colin. "Then rewritten for a girl."

Now the Bee Gees desperately hope to break here and were introduced to the scene by a week on the London Saville Theatre bill supporting Fats Domino and Gerry and the Pacemakers at Easter.

They also plan to make their mark as songwriters, having already written Billy J. Kramer's new single.

Billy J. Gerry? Saville Theatre? Yes, you've guessed it! The Bee Gees are even stablemates of the Beatles, having signed with Brian Epstein's organisation.

BO and BEN: the rock-soul truce men!

AT FIRST sight, putting **Ben E. King** with his cornflower voice, and **Bo Diddley** with his violent red guitar, together on the same bill at London's Saville Theatre on Sunday looked like an error of judgement.

Both have their separate hard core of fans, so it seemed like a question of who would get to the box office first.

Both are the elite of a certain age and a certain sound in pop, heroes in their own field. Bo with the raw sound of rock, Ben with a sound as smooth as chocolate but jammed with emotion.

But it did not turn out to be a night of disaster. The audience was split down the middle for each artist but remained unusually respectful to each other.

DANCING IN THE AISLES

No booing broke out, no cat-calls and handclaps, no punch-ups ensued. All that did happen was that Ben's audience started quietly, listened as attentively as prowling cats and then had him back on stage for six encores.

And Bo's fans went wild, danced in the aisles and obviously so exhausted themselves that when he walked off stage that was the end of that.

The show started with the **Alan Bown Set** who, obviously having noted the fate of similar groups on these Sunday shows, had the attitude—if you can't join them, beat them.

They escaped, remarkably, with their lives intact, after a gigantic rock and roll send up in which members of the group jived on stage.

Ben, in dark suit and gleaming smile — he must be the smiliest singer around—proved that he is still, with the **Drifters** far behind him, the greatest American singer in his field. I have rarely heard him in such fine voice as on Sunday.

His act was perfection, coolly judged songs put together with ease and put over with the utmost conviction.

"On Broadway," "Spanish Harlem," "What Is Soul," "Save The Last Dance For Me" brought great response from the audience who knew the words by heart. Then "Will You Still Love Me Tomorrow" and the sensual "Yes."

At the end of his act even the most hardened rockers were clapping and cheering—and if there's a greater win than that I'd like to see it.

Bo Diddley had the second half—45 minutes of it—all to himself. In that time he did only four numbers, each running for marathon time. He has a strange power and can get the ultimate out of his shiny guitar, moving his large body with the music, stolidly lurching up stage and then back again to rousing cheers.

"Hey Bo Diddley" brought the loudest response, with rockers raising their arms and bowing to their big god, and **Ben E. King** fans jumping up and down for good measure.

For once a friendly night at the Saville.

—PENNY VALENTINE.



● BEE GEES: "We were recording long before the Beatles even went into the studios."



REACH FOR
OUTER LIMITS
APRIL 28

DISC TOP 30



more of THE MONKEES

Ⓢ SF 7868 Ⓜ RD 7868 12" stereo or mono LP record

RCA VICTOR

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

CHART TOPPER



- 1 (1) ● **SOMETHIN' STUPID**
Frank and Nancy Sinatra, Reprise
- 2 (2) ● **PUPPET ON A STRING**.....Sandie Shaw, Pye
- 3 (4) **A LITTLE BIT ME, A LITTLE BIT YOU**
Monkees, RCA Victor
- 4 (6) **HA! HA! SAID THE CLOWN**.....Manfred Mann,
Fontana
- 5 (3) ● **RELEASE ME**.....Engelbert Humperdinck, Decca
- 6 (5) **THIS IS MY SONG**.....Harry Secombe, Philips
- 7 (10) **PURPLE HAZE**.....Jimi Hendrix, Track
- 8 (12) **BERNADETTE**.....Four Tops, Tamla Motown
- 9 (9) **IT'S ALL OVER**.....Cliff Richard, Columbia
- 10 (21) ▲ **SEVEN DRUNKEN NIGHTS**
Dubliners, Major Minor

Next 20: introducing TOM JONES, JEFF BECK and LULU

- 11 (16) **I'M GONNA GET ME A GUN**.....Cat Stevens, Deram
- 12 (8) **SIMON SMITH AND HIS AMAZING DANCING BEAR**
Alan Price, Decca
- 13 (15) **HAPPY TOGETHER**.....Turtles, London
- 14 (19) **BECAUSE I LOVE YOU**.....Georgie Fame, CBS
- 15 (7) **I WAS KAISER BILL'S BATMAN**.....Whistling Jack Smith, Deram
- 16 (11) **EDELWEISS**.....Vince Hill, Columbia
- 17 (29) ▲ **DEDICATED TO THE ONE I LOVE**.....Mamas and Papas, RCA Victor
- 18 (28) ▲ **I CAN HEAR THE GRASS GROW**.....Move, Deram
- 19 (—) **FUNNY FAMILIAR FORGOTTEN FEELINGS**.....Tom Jones, Decca
- 20 (—) **HI HO SILVER LINING**.....Jeff Beck, Columbia
- 21 (13) ● **PENNY LANE/STRAWBERRY FIELDS FOREVER**.....Beatles, Parlophone
- 22 (23) **KNOCK ON WOOD**.....Eddie Floyd, Atlantic
- 23 (14) ● **THIS IS MY SONG**.....Petula Clark, Pye
- 24 (25) **JIMMY MACK**.....Martha and the Vandellas, Tamla Motown
- 25 (—) **THE BOAT THAT I ROW**.....Lulu, Columbia
- 26 (18) **GEORGY GIRL**.....Seekers, Columbia
- 27 (22) **ARNOLD LAYNE**.....Pink Floyd, Columbia
- 28 (17) **MEMORIES ARE MADE OF THIS**.....Val Doonican, Decca
- 29 (27) **AL CAPONE**.....Prince Buster, Blue Beat
- 30 (20) **TOUCH ME, TOUCH ME**.....Dave Dee, Dozy, Beaky, Mick and Tich, Fontana

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

HIT TALK by MANFRED KLAUS



Monkees move too slow!

SINATRAS' hit is very pleasant. It's nice that they should do a record together. It's catchy but not really very good. I like Sandie's very much. The reason it won is because it's so Continental all over. So many British hits are usually so specific and don't make it elsewhere. This one is universal.

Monkees have a very happy record, but surprise me by moving a little slow. Could be another number one, but it's not such a sure-shot as the other.

I've always thought Cliff is good. He's always got somewhere although he hits a certain audience only. I appreciate people who are able to stay in the business like him.

Jimi Hendrix? Ah! Fantastic.

Really fantastic! I thought his first record was a stronger song. If he'd done them the other way round, he'd probably have had bigger success. I like "Purple Haze" but it could have been stronger. Nice to see someone like him getting hits.

Turtles? No!

"Bernadette" by the Four Tops is worse than the other two. I admire them, but this is more limited than the earlier hits. It puts them back in the crowd where they were with "Baby, I Need Your Lovin'." Bit of a letdown. Shame because they need another big one.

Don't like the Turtles. Good commercial lyrics, but a bit

psychedelic. Young people may stick to it but it's not my cup of tea!

I like Cat's very, very much and I'm sorry he didn't jump in a lot higher. Such fantastic songs he writes! I rate him the biggest thing of 1967. His voice is so original. One you can pick out immediately. And I like the way he performs his songs. Lyrics, ideas, arrangements—all great.

Oh, and Lulu's "The Boat That I Row" is definitely the best she's ever made. We can't get it out of our heads. It'll be very, very big. Might be a number one!

NEXT WEEK:

SANDIE SHAW

Top Ten LPs

- 1 (1) **MORE OF THE MONKEES**
Monkees, RCA Victor
- 2 (2) **SOUND OF MUSIC**
Soundtrack, RCA Victor
- 3 (3) **MEET THE MONKEES**
Monkees, RCA Victor
- 4 (6) **GREEN GREEN GRASS OF HOME**
Tom Jones, Decca
- 5 (5) **BEST OF THE BEACH BOYS**
Beach Boys, Capitol
- 6 (4) **IMAGES**
Walker Brothers, Philips
- 7 (—) **HALL OF FAME**
Georgie Fame, Columbia
- 8 (8) **FIDDLER ON THE ROOF**
Original Cast, CBS
- 9 (7) **BETWEEN THE BUTTONS**
Rolling Stones, Decca
- 10 (10) **FOUR TOPS LIVE**
Four Tops, Tamla Motown

AMERICAN TOP TWENTY

- 1 (1) **SOMETHIN' STUPID**.... Nancy and Frank Sinatra, Reprise
- 2 (2) **HAPPY TOGETHER**.....Turtles, White Whale
- 3 (5) **A LITTLE BIT ME, A LITTLE BIT YOU**
Monkees, Colgems
- 4 (7) **I THINK WE'RE ALONE NOW**
Tommy James and the Shondells, Roulette
- 5 (6) **WESTERN UNION**.....Five Americans, Abnak
- 6 (3) **THIS IS MY SONG**.....Petula Clark, Warner Bros.
- 7 (11) **SWEET SOUL MUSIC**.....Arthur Conley, Atco
- 8 (4) **BERNADETTE**.....Four Tops, Motown
- 9 (9) **I NEVER LOVED A MAN THE WAY I LOVE YOU**
Aretha Franklin, Atlantic
- 10 (10) **JIMMY MACK**.....Martha and the Vandellas, Gordy
- 11 (19) **THE HAPPENING**.....Supremes, Motown
- 12 (8) **DEDICATED TO THE ONE I LOVE**
Mamas and the Papas, Dunhill
- 13 (22) **I'M A MAN**.....Spencer Davis Group, United Artists
- 14 (18) **WITH THIS RING**.....Platters, Musicor
- 15 (29) **LOVE EYES**.....Nancy Sinatra, Reprise
- 16 (17) **AT THE ZOO**.....Simon and Garfunkel, Columbia
- 17 (23) **DON'T YOU CARE**.....Buckingham, Columbia
- 18 (38) **YOU GOT WHAT IT TAKES**.....Dave Clark Five, Epic
- 19 (15) **FOR WHAT IT'S WORTH**.....Buffalo Springfield, Atco
- 20 (20) **DRY YOUR EYES**.....Brenda and the Tabulations, Dionn

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STARS IN THE NEWS—1

Hendrix hits at critics—on record

JIMI HENDRIX—up to seven this week with "Purple Haze"—and now recovered from the foot injury caused by a broken fuzz-box foot control at Chesterfield last weekend, has "hit back" at critics who claim he can only make "rave-up" records.

He has specially-recorded a slow number for his next single release, "The Wind Cries Mary," due out at the end of May. Says agent Dick Katz: "This is a beautiful number and features some fine guitar by Jimi. He made it to prove he is not just a raver on record as some people have suggested. I predict it will be a tremendous hit."

Jimi flies to Paris on May 11 for a major TV show, "Music Hall Of France." He then tours Germany, Denmark and Sweden. Negotiations are still proceeding for him to tour America, as announced in Disc last week.

NEXT Bonzo Dog Doo Dah Band single will probably be a Michael d'Abo song "Rainy Rendezvous."

Ex-Moody Blue goes Red!

DENNY LAINE, whose first solo single, "Say You Don't Mind," was released last Friday, goes to Russia for two weeks during the 50th anniversary of the Russian Revolution celebrations in October.

He also stars in his own one-man show in Paris next month. Manager Denny Cordell is in Paris this week fixing venues. Denny will be backed by a string quartet for all future dates.

Denny's first solo appearance in London since his split with the Moody Blues may be on May 3 at the Saville Theatre.

Bo show man hurt

AFTER their appearance at London's Saville Theatre with Ben E. King and Bo Diddley on Sunday night, organist Jeff Bannister of the Alan Bown Set was treated for an injury on his mouth.

It followed an incident when irate "rockers" in the audience threw pennies at the group during a rock 'n' roll "send-up" number. One penny struck Jeff in the mouth and broke a tooth.



NOT exactly the latest Paris fashion: **MICK JAGGER** in action onstage at the Olympia Theatre of the French capital last week.

**STONES
FILM
START**

ROLLING STONES' long-awaited film is likely to start rolling before the cameras this summer! Disc understands the screenplay will be written by Keith Waterhouse and Willis Hall, and that the producer will be the Stones' American business manager, Allen Klein, due to arrive in London yesterday (Wednesday) for talks with the Stones.

Wild scenes attended the Stones' concert in Warsaw last Thursday. Says spokesman Les Perrin: "10 to 12,000 students marched up and down outside the Palace of Culture hall calling for the Stones. Steel-helmeted police brought up everything they could lay their hands on—sub-machine guns, water cannon, tear gas bombs, even Doberman dogs. The way they behaved towards those students made me sick in the stomach."

A youth jumped on Mick Jagger while he was on stage at Zurich on Friday. "He hurt my back a bit, but it was nothing to worry about," commented Mick.

Charlie, Mick and Brian arrived back from their Continental tour on Tuesday. Keith Richard is touring Europe for a week, and Bill Wyman is staying on for a week in Greece.

U.S.-Britain link group

AMERICA and Britain join forces for a new group, the **LOMAX ALLIANCE**, which has a new single, "Try As You May," out on CBS next Friday (28). Two of the group were with the Takers (once Liverpool's Undertakers) and two were half of New York's Lost Souls.

JIMI HENDRIX EXPERIENCE, CREAM, MOVE, PINK FLOYD, ZOOT MONEY and GENO WASHINGTON and the Ram Jam Band are booked for a barbecue dance at Spalding, Lincolnshire, on Monday, May 29.

**CLIFF QUILTS AT
END OF YEAR**



Elvis' double-A film single

ELVIS Presley's new single will be two A-side songs from his latest film "Easy Come, Easy Go."

They are "You Gotta Stop" and "The Love Machine" released on May 5.

CLIFF RICHARD will do no more stage-work with the Shadows, hopes to be out of showbiz by 1968, is to call himself Cliff Webb and, although contracted to continue making records for eight years, will not promote them!

This was the decision he announced exclusively to DISC this week.

• Of the **SHADOWS**, Cliff said: "It's not true that we've parted, as reported in one daily paper—but we are doing no more stage work together."

• Of the 1968 **DEADLINE** for departure, he said: "I want to terminate my career as soon as I can, and ideally I'd like to start teaching—religious instruction—in 1968."

• Of the **NAME CHANGE**, he said: "When I quit, I'll keep 'Cliff' because I can't stand the name Harry, but I'll add 'Webb' on the end

because the 'Richard' thing has got to go."

• Of **RECORDING**, he said: "I signed a 10-year recording contract and there are eight more years to run on it. But, although I will continue to make records, I won't promote them just as soon as I leave show biz and become Cliff Webb."

• And what of the **FANS** and their heavily penned petitions? "I've given the business 10 years of my life. I've never done a record or film I wasn't proud of. I'm flattered about the fans urging me to stay, but if they think I'm the end of the world they should find Jesus Christ instead."

• And of the immediate **FUTURE**? "I'm making a film with Billy Graham in June and July, and another with the Shadows in the latter part of the year. I'd like to make one more film after that before I retire."

Alan Price flying fear costs him £500 a month

SILVERS FOR SINATRAS, SANDIE

ALAN PRICE is seeing his doctor today (Thursday) in an attempt to beat the biggest fear of his life—flying. "I expect to have hypnosis to overcome this fear," Alan told Disc on Tuesday.

"It all started in 1964 when I was touring America with the Animals. We did a six-week tour, flying every day, and I couldn't stand it.

"Then, about two years ago, when we flew to Manchester for a 'Top Of The Pops,' the plane bounced badly on the runway. Something seemed to snap inside me; I vowed never to fly again."

Lately, Alan's refusal to fly between dates is proving a costly business, as the longer train and boat journeys force him to cut down his itinerary.

"I'd say I was losing between £500 and £600 a month," he said. "But you can't measure this against peace of mind."

Alan's follow-up single to "Simon Smith And His Amazing Dancing Bear" is another Randy Newman song, "The Biggest Night Of Her Life."

"It's a very funny song," says Alan. "When 'Simon Smith' drops out of the chart we'll release this new one."



Vince

Alan Price and Herman were also there—as non-playing personalities.

Caroline switch

RADIO CAROLINE deejay changes—newsreader Gerry King has switched to the North ship which Paul Kramer has left. Ex-Radio City man Ian McCrae takes over as Caroline South's newsreader.

Vince Hill cuts two follow-ups

"**ROSES Of Picardy**," one of the oldest pop songs of all, dating back to World War I, is the next Vince Hill single, out on May 5, and likely to be featured when Vince appears on "Dee Time" (May 2).

Vince, who flies to Geneva for the Montreux Television Festival on Monday to represent the British pop scene, has his "Edelweiss" album issued on April 28. A similarly-titled LP, but featuring

several old Hill tracks, is being rush-released in the States this weekend.

Vince has already recorded his eventual follow-up to "Roses Of Picardy." Song is "When The World Is Ready," which he sings over the credits of new film, "The Long Duel," starring Yul Brynner and Trevor Howard. Single will be released late July.

REACH FOR OUTER LIMITS
APRIL 28

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Countdown

thursday

DEE TIME—Lonnie Donegan, Ray Alan, Alan Haven Trio, Donovan, Karlins.

WALKER BROTHERS/ENGELBERT / CAT STEVENS / JIMI HENDRIX—Lincoln ABC.

ALAN PRICE SET—Sherwood Rooms, Nottingham.

POP NORTH (BBC Light) Move, David and Jonathan, Danny Street.

friday

WALKER BROTHERS—Newcastle, City Hall.

ALAN PRICE SET—Dunstable, California Ballroom.

MOVE—Southampton, Guild Hall.

saturday

JUKE BOX JURY—Paul Jones, Janet Munro, Gerald Harper, Andee Silver.

WALKER BROTHERS—Manchester, Odeon.

MANFRED MANN—Margate, Dreamland Ballroom.

ALAN PRICE SET—Manchester, Century Hall.

MOVE—Shoreline Club, Bognor Regis.

SATURDAY CLUB (BBC Light)—Brian Poole, Tom Jones, Gnomes of Zurich, Cymbaline, Sue and Sunny.

sunday

WALKER BROTHERS—Hanley, Gaumont.

EASYBEAT (BBC Light)—Move, Marmalade, Paul Jones.

monday

SMALL FACES—Dunfermline, Kinema.

TOM JONES—Cranberry Fold Inn, Darwen, Lancs.

MOVE—Birmingham, Belfry Club.

MONDAY, MONDAY (BBC Light)—Truth, Peter Jay, Lulu.

tuesday

DEE TIME—Arthur Askey, Dickie Valentine, Dave Berry, Tremeloes, Marion Montgomery, Sheila Southern.

WALKER BROTHERS—Bristol, Colston Hall.

SMALL FACES—Glasgow, Locarno.

wednesday

WALKER BROTHERS—Cardiff, Capitol.

TREMELDES—Newcastle, Mayfair Ballroom.

SMALL FACES—Edinburgh, Mister Magoo.



STARS IN THE NEWS—2

Georgie, Vince, Price,
Donovan for 'Dee Time'

"Dee Time," Simon Dee's new twice-weekly BBC TV series, has proved so successful since its start just two weeks ago, the initial 12-week series is likely to be extended by a further three months.

Meanwhile, a string of stars has been booked for the present series. Artists appearing on tonight's (Thursday) show are: Lonnie Donegan, Jackie Trent, Alan Haven, Donovan, the Karlins and possibly Tony Bennett.

Next Tuesday's bill (25) comprises: Arthur Askey, Dickie Valentine, Tremeloes, Dave Berry, Marian Montgomery and Sheila Southern.

April 27 show stars: Roy Hudd, Doug Fisher, Alan Price, Malcolm Roberts, Maureen Evans, followed by Humphrey Lyttelton, Joan Turner, Roy Budd, Vince Hill, Helen Shapiro, and Lyn and Graham McCarthy (all on May 2).

May 4 bill: Alun Owen, Georgie Fame, Frankie Randall, Rosemary Squires, Italian singer Milra, followed by Anita Harris, Adge Cutler and Dick Francis (May 9).

Lennon film soon

D-DAY is approaching for the premiere of John Lennon's starring film, "How I Won The War."

Charles Berman, director of publicity at United Artists, told Disc on Tuesday: "A print is already on its way to Dick Lester (director of the film) in California for his final decision. As soon as we hear from him, we can give the go-ahead."

The West End premiere may take place in June or July.

SEEKERS
FILM
DEBUT

SEEKERS may make their film debut in July. If negotiations go through, they will film on location in Switzerland for seven days with a big American company.

"The film is a big budget one with a top American star," group's manager, Eddie Jarrett, told Disc. "The Seekers would sing a specially-written number and have a small acting part."

Meanwhile, Seekers' new single may be the Judith Durham solo, "Olive Tree." Recording manager Tom Springfield will decide if this will be the next one on return from America this weekend.

Judith is featuring the song, with full orchestral accompaniment, during the group's "London Palladium" season which opened on Monday.

They appear on the "Ed Sullivan Show" in America on May 21, go on to the Canadian World Fair and then return to America for a 30-day college tour on September 15.

They record a new LP during August for release in the autumn.

Hump goes home—to
a family reunion

TWO THOUSAND fans stood to applaud his parents, Mr and Mrs Melvyn Dorsey, when Engelbert Humperdinck pointed them out during his appearance on the Walkers tour at Leicester de Montfort Hall on Sunday.

MANFRED FOLLOW-UP
MAY BE D'ABO SONG

MANFRED MANN, up to 4 with "Ha! Ha! Said The Clown," may already have found their follow-up single.

There is a strong possibility it will be the Michael d'Abo composition, "Vicar's Daughter," they were planning to release last month, but which has since been re-recorded. If plans go through, it will mean a breakaway from their current record sound for "Vicar's Daughter" is a slow, dreamy number.

The group releases an instrumental single, "Sweet Pea," the old Tommy Roe number, on May 5.

Move 'disturbance'
in New Zealand

MOVE's "Night Of Fear" single has been banned in New Zealand because of the flip-side "Disturbance." Authorities say the record is offensive as it deals with insanity.

Move manager Tony Secunda told Disc: "It just proves they are four years behind the times."

Move top the bill at a special concert at Olympia Theatre, Paris, in late June. This follows their highly successful appearance there with the Rolling Stones last week.

They appear on "Top Of The Pops" today (Thursday) and "Easy Beat" on April 22.

Walkers, Cat, Jimi: Variety
Club guests of honour

WALKER Brothers—together with tour companions Cat Stevens and Jimi Hendrix—will be guests of honour at the Variety Club Luncheon at London's Dorchester Hotel on May 9.

The group's new single on May 12 will probably be a revival of the old Ronettes number "Walking In The Rain," written by Phil Spector.

Discovery Nicky James has his first single—produced by Scott Engel—out on April 28, titled "I Need To Be Needed."

FAME, ZOOT IN
RADIO SHOWS

GEORGIE FAME features in the Light's "Swingalong" each day starting Saturday (22) until 28.

ZOOT MONEY guests on "Parade Of The Pops" next Wednesday (26) when VINCE HILL also appears.

Engelbert's parents were among 47 relatives of the Hump (he has seven sisters and two brothers) in the audience at his home town. "It was the most emotional moment of my life," said Engelbert afterwards.

Next major date for Engelbert is bill-topping at Blackpool Opera House on Whit Sunday (May 28), when Whistling Jack Smith also appears. He does an Irish ballroom tour (May 2-14).

Engelbert's first album, "Release Me," is out in mid-May, but there is still no decision about a follow-up to "Release Me" (up to 5 in American "Billboard" this week).

SANDIE PLANS 'AUDREY
HEPBURN' ROLE

SANDIE SHAW plans an Audrey Hepburn-type role for her first film part.

It is one of the many world-wide bids she has received as a result of her Eurovision win. She has already rejected four big parts as unsuitable—but is strongly considering two more.

"We turned down the others because they weren't what we wanted," her manager, Eve Taylor, told Disc this week.

"Sandie's really looking for something which would cast her in an Audrey Hepburn-type role."

So this week, confined to bed with laryngitis, the singer was busy reading the scripts.

Sandie has had to cancel a week's cabaret at Tito's Club, Stockton, after becoming ill on her return from Paris and Frankfurt.

In September she shoots a 45-minute TV colour spectacular with Adam Faith—himself a victim of laryngitis recently—for showing round the world. Southern TV's Mike Mansfield will produce the show in London.

Record men hit
back at Jacobs

RECORD bosses hit back this week at David Jacobs' criticism on Saturday's "Juke Box Jury" that the week's output of discs had been of poor quality.

Decca's Dick Rowe snapped on Tuesday: "He can't have been talking about our releases in the past two weeks." And EMI's Rex Oldfield commented: "Of course, David Jacobs is entitled to air his own personal views, but as a company we can't agree with this criticism."

But David Jacobs added on Tuesday: "After the programme, I had four representatives of record companies phoning me to say they were ashamed of the records issued that week."

(Now turn to page 16 for the full story on this week's big talking point).

BRIAN JOINS BRIAN

BRIAN POOLE joins BRIAN MATTHEW for "Saturday Club" this weekend (22). And the TRUTH and TERRY REID and PETER JAY'S JAYWALKERS guest on DAVE CASH'S "Monday, Monday" (24).

Burdon, Dave Dee and Co. in
Australia customs check

THE CUSTOMS clamp-down on pop stars took a new turn this week when Dave Dee, Dozy, Beaky, Mick and Tich and Eric Burdon and the Animals were searched on arrival at Sydney, Australia.

Eric had books seized and the rest of the boys' luggage was searched. The groups flew in on Monday to start a big tour of the country.

Dave Dee single

Dave Dee and Co have cut a new single "O.K.A.Y."—for release while they are away.

Again penned by their managers, Ken Howard and Alan Blaikley, the record is out on May 12 and features Tich on balalaika and Beaky on accordion. The boys make a promotional film in Australia to be flown back for British TV.

GUY JOINS PYE

GUY DARRELL has left CBS Records after three years and joined Pye where he will be recorded by John Schroeder.

Tom to States again

TOM JONES, in the chart—at 19—again with "Funny, Familiar, Forgotten Feelings," is likely to make a return trip to the States later this year in a bid to crack the American nightclub scene—his new career objective. No date has been set, as negotiations are at an early stage.

New radio dates for Tom are "Saturday Club" (this weekend) and "Easy Beat" (May 7).

Kinks' single
another Davies song

KINKS have an overdue new single out on May 5 titled "Waterloo Sunset," again penned by Ray Davies.

Also set for release in two months is a "live" album recorded at a recent Glasgow Kelvin Hall concert.

Kinks, whose next British date is at Cardiff Top Rank on Monday, play concerts in Holland (28-29), then return for further Scottish dates at Edinburgh University (May 3) and Glasgow University (5).

Beck is back
with a bang

JEFF BECK, who hit the chart at 20 this week with "Hi Ho Silver Lining," told Disc on Monday: "I'm delighted. This is really one in the eye for those who knocked me down."

Beck suffered a universal slamming when he appeared on the Roy Orbison-Small Faces tour in March and quit the bill after one night.

Marquee debut

Beck and his new group made their debut at London's Marquee Club before 1,000 fans last Tuesday and tomorrow (Friday) appear at St. Albans Market Hall. Other dates: Bradford (Saturday), Nottingham Beachcomber Club (23), Malvern Winter Gardens (25) and London's Upper Cut Club, Forest Gate (28).

ADGE CUTLER and the WURZELS guest on "Pop North" from Manchester next Thursday (27).

Beach Boys' new single shock

BEACH BOYS, whose short British tour opens at Dublin Adelphi on May 2, have a new single released next Friday (April 28) . . . but it isn't "Heroes And Villains," the single on which Brian Wilson has been working but which is still uncompleted.

Instead, the new single is "Then I Kissed Her," a track from the album "Summer Days," with "Mountain Of Love," of the "Beach Boys Party" LP, on the flip.

For the first two dates on their tour—Dublin and Belfast ABC (May 3)—Beach Boys' supporting bill will be all-Irish. Derek, Billy and the Freshmen, the Vampires, Strangers and Joe Cahill are the line-up.

Helen Shapiro, Simon Dupree and the Big Sound, Marionettes, Terry Reid with Peter Jay's Jaywalkers and the Nite People are, as previously reported, the supporting bill for the rest of the tour.

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STARS IN THE NEWS—3

MONKEES: TWO EXTRA CONCERTS —AND LULU JOINS BILL

MONKEES will do TWO extra performances at the Empire Pool, Wembley—because of the fantastic demand for tickets for their three concerts this summer. And Disc understands that Lulu is one of the star names on the still-to-be-completed supporting bill.

Extra shows are on Saturday, July 1 and Sunday, July 2—both at 3 p.m. This brings the total of Monkees concerts in Britain to five.

As already reported, the Monkees play for an hour—the second half of the show. Lulu and the Echoes (Dusty Springfield's backing group) are among artists booked for the first half of each concert.

Vic Lewis, organiser of the Monkees shows for Brian Epstein's Nems Presentations Ltd., has told DISC that there is no possibility of further appearances by the boys during their visit.

The three evening concerts already announced (June 30, July 1 and 2) are now sold out. All tickets were allocated to postal applicants in strict rotation according to postmark times and dates.

The "first-come, first-served" system will continue to operate for the extra shows. Postal bookings should be sent to: Monkees Booking Office, Empire Pool, Wembley, Middlesex. Ticket prices are 30s, 25s, 20s, 15s, 10s 6d and 7s 6d.

● **SONG NOTE:** Lulu's latest hit "The Boat That I Row"—in Disc's chart this week at 25—was written by Neil Diamond, composer of the Monkees' "I'm A Believer" and their new hit "A Little Bit Me, A Little Bit You."

● **MONKEE** Davy Jones turns disc jockey this Saturday (April 22) for the Light's "Be My Guest"—and the group's new BBC-TV series may hit the screens before Christmas.

Davy will recall the people and music he grew up with in Manchester before he joined the Monkees and his guests on record in the programme will be Harry Secombe, Max Bygraves, Lonnie Donegan and Marty Wilde.

Monkees' next TV series—currently being filmed in the States—is under negotiation by the BBC. A spokesman told Disc: "It looks as though we're going to buy it. If so, it may be shown around November or the beginning of December."

Disc understands, however, that if the present series—due to finish in June—is repeated, the new shows may be delayed until early next year.

Repeats have not been scheduled, but they may start in August.

Monkees' "A Little Bit Me, A Little Bit You" holds the number three slot this week in the chart—up only one place.

Jack's Quiet Five

RECORDING group the Quiet Five have become Whistling Jack Smith's backing group, making their debut with him at Sunderland's Parana Club last week.

Cat flies 15,000 miles for one-nighter

CAT STEVENS will make a round trip of 15,000 miles when he flies to South Africa on August 4 for a one-nighter.

Said agent Dick Katz on Tuesday: "The Animals have flown to America for one appearance on the 'Ed Sullivan Show,' but a trip of this nature for just one date is virtually unprecedented for a newcomer.

"But Cat's single, 'Matthew and Son,' is No. 1 in South Africa, and they made a very big offer for him to play just the one date at a big gala there.

"I have also had attractive offers for him to tour Australia, where the same record is also high. He should go in the middle of August for about a fortnight."

Cat's next single—again one of his own compositions—is out on May 16. He tours Scotland from May 31 to June 5.

Fame—Pitney tour hitch

GEORGIE FAME'S first-ever American tour, as "special guest star" on a bill headed by Gene Pitney, has been postponed a month and now starts on August 4. Delay is because the States will already be saturated with tours during July.

Fame will fill in much of the gap with recording work, but the switched dates mean he will miss his guest appearance on Berlin TV on August 12 when the Germans are staging a big spectacular to mark the start of their colour service.

Lulu to U.S. for film

LULU—back in the chart this week after nearly a year—is to make her first-ever visit to America next month, on the strength of the outstanding success of her first film "To Sir, With Love," which is receiving rave reviews and has already been nominated for an Oscar.

Columbia Pictures are organising a special work permit for Lulu, who will fly out for ten days' TV and personal appearances.

She records the title track of the film, written by Don Black and Mark London, as a single for British and American release to tie in with the film's premiere in London in July.

Lulu starts work on her new LP with producer Mickie Most this week.

Who single—LP delay

WHO, whose new single "Pictures Of Lily" is released tomorrow (Friday), headline a concert at the Dome, Brighton, the same evening, when the Merseys, Cream and Crispian St. Peters also appear.

Because of their Continental tours—they go to Scandinavia at the start of May and return for a German TV spot on May 18—Who have been unable to finish work on their next LP which has now been put back to June release.

Afternoon shows:

Doris Troy coming

DORIS TROY, Mary Mark Powell, and Los Indios Tabajaras—who had a big hit with "Maria Elena"—are being brought to Britain by impresario Bunny Lewis for TV spots this year.

No date is set for Doris Troy and Mary Mark Powell, but Los Indios Tabajaras should be here in the autumn.

Mary Mark Powell is the daughter of former Benny Goodman pianist Mel Powell. She plays guitar and sings.

Ex-Ikette on 'Pops'

EX-IKETTE P.P. (Pat) Arnold, who toured here last year with Ike and Tina Turner and then stayed on to go solo, gets her first big break when she appears on "Top Of The Pops" tonight (Thursday).

A film of America's Turtles will be shown if it arrives in time from the States. Also appearing: Manfred Mann, Move, Tremeloes, Jimi Hendrix Experience, Sandie Shaw and David and Jonathan.

Gene to be a dad!

GENE PITNEY announced this week that his wife, Lynn, is expecting a baby in October.

Lynn and Gene were secretly married in San Remo in February after a five-year romance.

In London on Monday, Gene said: "I'm thrilled, though I can't really imagine myself as a daddy!"

Gene, who flew in to London for a lightning visit at the weekend, will return in July for cabaret appearances. He will also appear in a special 45-minute TV spectacular and do two summer concerts.

Another tour of Britain in October is planned.

DISC MAN STARS IN EASYBEATS TV FILM

DISC News Editor Mike Ledgerwood was one of a group of pop journalists featured in a film about the Easybeats in London last week.

A camera crew from the Australian Broadcasting Corporation came over specially to shoot the hour-long colour film. Easybeats will be seen being interviewed by reporters, in the recording studios, shopping in Carnaby Street and aboard Radio Caroline.

Although the movie is primarily for Australia, where it will be shown shortly before the Easybeats return in May, parts may be used to

promote the group in America and Germany. It will also be used as a screen test for the group and may land it a ten-week series Down Under.

Easybeats may rush-release a new single before they leave for home for a month. Their first album—which has nine group compositions and also features "Hound Dog" and "River Deep, Mountain High"—will be out in three weeks.

They tour America—where "Friday On My Mind" is 30 in the chart—with Gene Pitney and Georgie Fame in August.

Cream single

CREAM'S new single will be "Strange Brew" released in mid-May and featuring Eric Clapton singing lead for the first time.

The song was written during the group's visit to America and Cream recorded it in New York.

The group returns to New York at the end of April to complete tracks for an LP and record a 20-minute documentary for German TV next week.

Vikki and Hank

AMERICAN singer Vikki Carr joins Shadows Hank Marvin and Bruce Welch on the panel of "Juke Box Jury" on April 29.

Jimmy James

return to Jamaica

JIMMY JAMES and the Vagabonds' new single will be a track from their "New Religion" LP—the Impressions' number "People Get Ready." It is released on May 26 and backed with Jimmy's own composition "You Showed Me The Way"—a number to be recorded by Garnett Mimms in America.

The group goes back to Jamaica for the first time for three years on August 1, when it appears in concerts to celebrate Independence Day.

It visits Paris for two weeks of nightclub appearances on May 12.

Blossom in May

BLOSSOM DEARIE, American song star who recorded the tribute to Georgie Fame titled "Sweet Georgie Fame," plays a week at Newcastle-on-Tyne's Gray's Club from May 8.

Faces back

SMALL FACES return from holiday this week to work on a new single before concerts in Sweden and Norway from May 20-28, part of their concentration on the Continental market.



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SANDIE sweeps to the top—and now a word from her sponsor

-Hoarse but happy ADAM!

OF ALL the people beaming with joy after Sandie Shaw won the Eurovision Song Contest, the man who turned out to be the beamiest was Adam Faith.

In the three years since he "discovered" Sandie—she was a fan and rushed into his dressing room one evening in Hammersmith and made him listen to her sing—he has been a close friend and mentor.

As he himself has left the role of teenage pop idol to happily dally in the well-paid field of cabaret, he watched with much gratification the rise of the girl from Dagenham.

He and Sandie are not exactly inseparable but Adam's always around to give a bit of advice, to talk things over with Eve Taylor—manager of them both. He flew to Vienna to add moral support, although he had dire throat trouble and could hardly talk.

"I thought she'd like to see a few friendly faces around her so she wouldn't be so nervous—though she still got into a state. I pinched Eve black and blue when the score was coming up on the board because I couldn't talk and I was getting so excited. Winning that meant so much to us all, it's been the crowning point for Sandie's success.

"No, I haven't been surprised that she's made world fame or that she's got there so quickly. I expected it. The first time I saw her in Hammersmith that night I knew she had a good voice and I thought even if she didn't make it as a singer she'd make it as a model.

"I think the greatest advice I ever gave Sandie was to go under contract to Eve as a manager. She'd have still been good but she'd never have made it so fast.

"She hasn't changed all that much. Well, of course everyone changes but she knows today that snails are something you can eat, you don't just watch them running around the garden.

"She's still got to learn a few things—like taking the pop business as a business as I've learnt to do. If I hadn't I might have felt envious that Sandie had become a bigger name than me over the years. But I don't look at it like that.

"I'm just concerned about the money I'm getting and if I'm giving people value for that money. I take that side of things very seriously and the time will come when Sandie will too.

"Originally I used to go to her recording sessions just because I was interested and because she relaxes more—that's why I'm looking forward to us doing the TV spectacular together because working with me she'll be really relaxed and there's so much she's capable of doing on TV that hasn't been fully exploited.

"She used to be so nervous at those sessions. Just having someone she knew around to give her a bit of encouragement was a help. Now of course she's fine and manages very well on her own.

"I don't see her all that much. Well, she's got Eve so she's okay. When I do meet her again after a little while she never changes. I know people always say that about their friends but it really is true with Sandie.

"I really wish we saw each other a bit more but I live in the country and have my friends and she lives in town and has hers. So it's quite an occasion when we do bump into each other."



For Jimi Hendrix, colour means his shade of music...

BEARDING the present lion of the British pop scene, Mr. Jimi Hendrix, in his den—manager Chas Chandler's London flat with the rest of his group sprawled about while relaxing in the middle of a gruelling, month-long tour—is a chaotic, disconcerting Experience.

For the ferocious Mr. Hendrix, so wild onstage with his attacking guitar work and singing, is very much quieter and more easy going at home than you'd have any right to expect.

But even so, when he's relaxing he still expects what he says to be taken as seriously as what he says musically. It's just that when he gets a guitar in his hands behind a mike he blasts listeners' minds with all the answers they wanted and quite a few they didn't!

So you'd be forgiven if you expected Jimi to be as wild and uninhibited onstage as he is on. He's not. He pads around quietly, answering questions in a soft voice but firmly and with little hesitation, with an air of: "I've been around and I'll tell you what I think but I'm not gonna shout about it."

But there is one subject in which Jimi is interested above all others and which he'll defend any time: his music. As long as he can play in peace, playing what he wants to play the way he wants to play it, then he's cool and nothing beyond that basic fact worries him unduly.

For instance way back before the now historic occasion when ex-Animal Chandler was persuaded to

hear him at a New York club and promptly brought him over to Britain to push him up to his present unique position on the scene, Hendrix played an awful lot of gigs all over the States, for a long time in the South.

"I was in Nashville, Tennessee, for quite a while and every afternoon we didn't have anything to do we'd go downtown and watch the fights," says Jimi. "Yeah, it can get pretty bad down there.

"But it's the same thing all over the States — it's just that in the North they are more sneaky about it.

"I did have one bad time in the South, when I was in the army and got stationed in Kentucky 'bout nine months. Well, Kentucky's right on the border of North and South and in that camp were some of the orneriest, most boot-licking guys... some of the officers. Man, it was terrible."

But out of the army again Jimi immediately started playing and could stop worrying so much about what it meant to be black in a white man's country.

Now he's out of it completely, away from it all in Britain's traditional free society. But is it?

SCOPE
a series in which stars discuss their pet subjects

"Soon as I arrived over here I shared a flat with Chas and immediately complaints started to pour in. We used to get complaints about loud, late parties when we were out of town on a gig! Come back the next morning and hear all the complaints..."

"Chas got real mad about it. Me? No, I didn't let it bug me very much."

Apart from incidents like that Jimi finds everything groovy in England. "Sometimes some kids will shout something at you while you're waiting for a taxi on the corner. Otherwise it's okay — everything's fine.

"I guess I don't worry much about the whole scene any more. Man, I'd even play South Africa as long as there wasn't any physical violence, and if they tried to get at me in other ways I just wouldn't take much of it. Anyway, they can only call you names.

"I just don't give a damn—as long as I have beautiful England to come back to!

"There's so much I want to do. I want to get colour into music — I'd like to play a note and have it come out a colour. In fact I've got an electrician working on a machine to do that right now."

For the world at large the colour problem is a frightening and apparently insoluble mess. For Jimi Hendrix, music fanatic, it's how to get the middle break of "Purple Haze" out of his guitar as something other than just sounds.

—HUGH NOLAN.

SOME stars try to keep them. But 'pop wives' have



PAUL and SHEILA JONES



PAULINE: married to Spencer



LINDA JONES: married to Tom



ANNE HILL: married to Vince



LYNN PITNEY: married to Gene



JENI CLARKE: married to Allan



LYNN DOONICAN: married to Val

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their wives a secret. They think fans might envy their problems when the screams get loud...

MEET THE WIFE!

THE POP MARRIAGE is a strange institution. A pop star's wife, although basically just like anyone else's wife, is by necessity an odd animal.

She can't be jealous or her life will be perpetual misery. She must ignore girls who write long letters to her husband offering more than just Coke and sympathy. She must also ignore the ones who leap on stage and kiss her husband, and who end up in his dressing-room—although that may only be for a signed autograph book.

She has to be prepared to be alone for long periods at a time, for her husband to arrive home at unearthly hours of the day and night—sometimes not turning up at all when the van blows up.

She also has to get used to not existing. At least she did have to, until two years ago when the pop/marriage revolution took place. The Beatles started this small revolution, just as they have so many others, by bowing to convention and saying: "Ha, ha, we're married, so there!"

Suddenly pop marriages were sprouting up almost overnight. It was no longer a cardinal sin to admit to the presence, somewhere, of a Mrs. Long deadly dark secrets were brought out into the cold light of day.

Under all this strain the new breed of pop wife seems to be bearing up well.

A lot of them have interesting jobs of their own. Maggie London, for instance, the incredibly pretty model wife of Michael d'Abo, not only models. She films and travels all over the world.

And Sheila, Paul Jones' highly intelligent wife, holds an Oxford degree, writes and brings up two children all very successfully.

All this while their husbands go out and make the bread by being sex symbols. So what do pop wives think about their role?

A Trogg's wife screams!

Reg Presley's wife, Brenda, was kept a secret for a good two years while the Troggs made it on sexy songs, suggestive lyrics and a high-powered putting-it-over act on stage.

Mrs. Presley is in the minority of pop wives who not only go to their husband's concerts but actually enjoy them!

"I love it when the girls scream at Reg. I go to the theatre and scream at him myself sometimes.

"I know some people think it's rough being a pop star's wife but I like it. Reg hasn't changed at all since we were married. The only drawback about his job is that it gets lonely because he's away a lot."

More loneliness is experienced by Pauline Davis, Spencer's wife and mother of two small children.

She once admitted that Saturday night was ghastly because Spence was ALWAYS working and when he did come home he fell asleep without talking to her because he was so tired after playing on stage.

"Now I've got a bit more used to it. Two children keep you busy so I don't get so much time to think. I don't really mind it when the girls go mad and scream at my husband—really I'd be more worried if they didn't because it would mean he was losing popularity," said Pauline.

SOME OF THE LETTERS FROM FANS MAKE ME CRY SAYS MRS VINCE HILL

"I'm not really jealous—it doesn't help if you are." Fair-haired Jeni Clarke is the wife of Hollie Allan. They have a baby and Jeni spends a lot of time at their home in Manchester.

"Sometimes I really wish Allan wasn't a pop singer. I don't get jealous of fans and the way they carry on. It's just that being a pop singer's wife is a very lonely life.

"But you've got to stick it if it's what your husband wants to do and some days are worse than others.

"Since I've had the baby it hasn't been so bad but I often feel very sorry for myself."

Anne Hill is a different sort of pop wife. Suddenly, her husband Vince who had been slogging away for years to make a success, has become a chart name and has a new audience to contend with.

When the screaming starts Anne is more apt to burst into laughter than anything else.

"It's marvellous that this sort of thing happens to him really, although to tell you the truth I think that his audience tends to be appreciative so that when they scream it isn't a sex thing. We get marvellous letters. Some of them make me cry."

Of course, Anne, and Vince have been married long enough to take Vince's singing career as it comes. Someone else who knows what she's in for is Lynn Pitney, new wife of Gene.

New she may be but she had been Gene's steady date for the past five years, staying at home in Rockville while he toured the world and became a household name—always in the end going back to Lynn.

"Fans," said Lynn "are a necessity, let's face it. I've never actually seen them pull Gene to shreds or anything so I don't know what it's like. I guess it would scare me, though. I don't get jealous because now he's mine I don't care about any other girls."

But to be that much closer to Gene in his job Lynn is busy brushing up on Italian so that she can travel with him, and she happily accompanied him on the opening night of his British tour here.

Probably the girl who got the worst deal in the non-existence stakes was Mrs. Tom Jones.

Linda, the girl Tom married in Wales ten years before he became famous, did not officially exist until just over a year ago. This was not, as can be imagined, a very happy situation.

"When he first came to London he was told to say he was single for his career's sake and that made me feel very insecure. As though I didn't belong.

"Now things have changed and I think the fans accept me. I'm grateful for that.

"Of course I like Tom's fans—after all, they've helped put him where he is today. But I see some of them deliberately setting their caps at him it makes me feel jealous. I guess that's just human nature."

Which just goes to prove though you may think it must be bliss married to a Walker Brother, a Beatle or a Rolling Stone, the people who actually ARE have a lot to contend with.

—Penny Valentine



MICHAEL d'ABO and his model wife MAGGIE LONDON pictured during their appearance together on Juke Box Jury

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SIMON DEE: Puppet on the tea-time string!

CLOSE ON seven million viewers and an initial fanmail of some seven thousand letters after the first week of a new show can't be bad!

That's the happy position in which Simon Dec, the BBC's much-maligned "blue-eyed boy," finds himself with the success of his first very own TV spot.

Tonight (Thursday) "Dee Time," a welcome breath of fresh air for both pop fans and the entertainment world, is six programmes old.

How has he reacted to the barrage of criticism which must inevitably rain around a new show?

"I'm happy," said Simon simply. "Despite what people have said I'm not trying to be an Eamonn Andrews, David Frost or Robin Day.

"And I don't think anyway that people want to know about legalising homosexuality, our troops in Berlin, birth control or the Rent Act at 6.30 at night. Let's leave that to the late night shows.

"Dee Time" is just trying to provide uncomplicated, relaxed entertainment for 40 minutes twice a week—and we're not specialising for 15-year-olds alone. It's supposed to be general family entertainment."

At the moment, Mr. Dee sees himself something of a "puppet-on-a-string" doing what he's told by the "powers that be" until things start swinging.

"Obviously I have my own ideas, but when you're given a show of your own you do as your told.

"For instance, I would very much have liked to confronted Manfred Mann the other night with Paul Jones, or got Dusty and said: 'O.K. What about Buddy Rich?'"

How did he feel about leaving behind his small-screen launching pads "Top Of The Pops" and "Juke Box Jury"?

"I enjoyed 'Top Of The Pops,' but it didn't donate much and was very demanding.

"As far as 'Juke Box' was concerned, I was just a bit sick of sitting there and voting perfectly good records misses. People like Tony Bennett and Mel Torme, for instance!"



SIMON: "I'm a terrible hand-waver"

ON THE COUNTRY & WESTERN AND FOLK FRONT

"ROY ORBISON Sings Don Gibson." (I'd Be) A Legend In Time; (Yes) I'm Hurting; The Same Street; Far Far Away; Big Hearted Me; Sweet Dreams; Oh, Such A Stranger; Blue Blue Day; What About Me; Give Myself A Party; Too Soon To Know; Lonesome Number One. (London label.)

Once you've got over the rather grotesque sleeve, the album inside is good for all fans of Orbison and Gibson, and there are many admirers of both.

"Hurting" and "Sweet Dreams" are attractive songs, and Roy's super-dramatic delivery suits them well. He seems to enjoy "Give Myself A Party" and "Lonesome Number One" too—and altogether this LP seemed a natural "wedding" of Nashville artists.

But how Roy can bring out an LP of Gibson songs without featuring "Oh, Lonesome Me" or "Sea Of Heartbreak" is a mystery.

THE HUB OF BRITISH FOLK ...

THE HUB of British folk music in Britain is Cecil Sharpe House, an airy modern building in Regent's Park Road, London. Here is housed the impressively titled English Folk Dance and Song Society.

Aptly impressive indeed for the society is the centre for

ORBISON'S tribute to a giant



ORBISON ... super-dramatic

hundreds of folk queries a week handled ably by a stalwart body of some 15 busy staff, and a massive library of folk records from all parts of the world.

The building was opened in the late 1930's as a memorial to Cecil Sharpe. It contains, apart from the library and information centre, a book library, a film library, a concert hall and folk shop.

The society has records from all over the world. Among the 4,000 records there the majority are from Africa and America—including Pete Seeger and Woody Guthrie alongside the mysterious unknown names.

The folk shop sells folk instruments—guitars, dulcimers, jaws harps, penny whistles.

The society covers every aspect of folk music and one of its many useful contributions is the yearly Folk Directory it publishes. For five shillings you get everything from a list of folk clubs, societies and associations, through instrument specialists to a diary of folk customs.



Phil (left) and Bill: 'Sandie was really fantastic.'



Dubliners banned on Irish radio!

ONE would have thought that patriotic folk like the Irish would have been cockahoop at the success of the Dubliners' bacchanalian ode "Seven Drunken Nights."

But that would be failing to take into account Irish illogicality. For while the band becomes the rage of the Albert Hall and "Top Of The Pops," Ireland's radio service Radio Eireann has taken the extraordinary step of banning the record.

"I don't know why," said guitarist Luke Kelly, 26. "They like the idea of people singing and

listening to Irish music—the most melodic and beautiful in the world—as long as it's the John McCormack rendition. Not when it comes to people who have raucous, untrained and hard voices.

"Still, they're running true to form, you know. The Irish also exiled all their successful men of literature—Bernard Shaw, James Joyce, Sean O'Casey."

Luke, Ronnie Drew, Barney McKenna, Ciaran Burke and John Sheahan have been together for 4½ years, and played to audi-

ences of thousands on a British tour earlier this year.

Their success in Britain really started though, when they appeared on TV's "Eamonn Andrews Show" in St. Patrick's week. And it was helped by plugging on Radio Caroline—which is run by Philip Solomon, husband of their agent Dorothy Solomon.

"Although Ireland has the biggest drinking and dancing population proportion in the world, it's still very small" says Luke. "We want eventually to go to America."

PHIL AND BILL: WE'RE PLEASED WITH THE HIT!

THE SWELL of patriotic pride at Sandie Shaw's success in the Eurovision Song Contest inevitably spotlighted the singer, not the song.

The creators of "Puppet On A String," Bill Martin and Phil Coulter, have been successfully writing songs together for the past 14 months.

Theirs does not seem an obvious partnership. Bill, a 27-year-old Glaswegian, became a professional footballer at 17, playing for Scotland and in Africa, Portugal and France. Phil, a 25-year-old Irishman, went straight from university into pop.

He was the McCoys' musical director, wrote "Twist And Shout," "Hang On Sloopy" and "Here Comes The Night." Bill got into the business through male modelling and writing advertising jingles.

They work from offices in London's music publishing centre, Denmark Street, where Bill said with satisfaction, "'Puppet' must be the most performed song this year. And if Britain hadn't won this year we would never have won."

"But naturally we're more pleased about getting a

hit song. What's the Eurovision Song Contest? It's never been a passport to the chart.

"We have to hand it to Sandie though—I've never seen a girl so determined to win in all my life. She really was fantastic."

It all started with a telephone call from Pye records asking them to write a song for Sandie.

It took them a week to write the song at their office, though a large part of the composing was done in a cellar-studio at Phil's Highgate home.

"We could write a song a day if we wanted to, but we don't. We took a week planning it all out and it paid off."

To date there are 28 cover versions, and Sandie is taking it to number one in countries all over Europe.

Whatever their future successes, one experience will remain forever gratifying for Bill. "It was," he said, "when I went to see a Scotland football match and heard the band play 'Puppet On A String'."

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DENNY LAINE is in our ears and eyes!

DENNY LAINE has got to be famous. Just so that everyone can go around singing about Denny Laine being in their ears and in their eyes...

He stands a good chance too, this ex-Moody Blue. Point by point, his advantages are many.

His name is already known, even though he's been out of the limelight some eight months organising a new solo career.

He is good looking, which can't be bad.

He writes his own songs of great charm, which is better. He has a highly individual voice that you'd notice even if you put his new single "Say You Don't Mind" on in one room, run three blocks, and still be able to pick up the words.

"I don't think about going solo and standing on stage on my own — otherwise I'd be scared stiff," admits Denny.

"Not that I miss being a Moody Blue. Being with a group has a lot of disadvantages. You have to share the responsibility of the rest of them and you get dragged into all their trouble.

Eight months after his split Denny now sees himself in much the same position as Paul Jones when he split from the Manfreds.

"You see, we've both had the experience of singing in front of good musicians — people who knew about music and what they were doing. So you get to know how musicians work, and you can work properly in the studios and then reproduce the sound identically on stage."

Which would indicate that we've got something delightful to look forward to. Denny Laine forever!

—PENNY VALENTINE.

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REACH FOR OUTER LIMITS
APRIL 28

After getting himself a gun, Mr. Stevens plans to launch his own musical... with horses Now CAT goes MEXICAN!

• by BOB FARMER

CAT STEVENS is several things... a splendid song writer... enlightened lyricist... accomplished recording artist... improving stage performer... and to these talents may soon be added the almost exclusive achievement of writing and starring in his own movie musical.

Almost... as people like Attenborough and Welles have already successfully attempted the test. Neither, however, had to add a music score to their storyline.

It's the major project on Cat's programme at present and between shows with the Walker Brothers tour, he told how it was all coming along.

"Actually, I started writing this musical with a view to putting it on the stage. But what with horses being featured in the story, I've scrapped that idea.

"I haven't been commissioned to write it, but I'm hoping to sell it to some film company and then get offered the leading role."

And what's it all about? "It's set in Mexico and tells the story of a guy from a rich family who runs away from home, falls in love with a girl and gets disillusioned when she steals a horse. In the end he has a gunfight with another guy.

"Basically, it's about the good and bad in the world and the gunfight at the finish is meant to show whether he's become bad enough to draw first or not.

"I've written a few of the songs for it, including an Indian war dance sequence. That didn't require any musical research, either. I just got the 'feel' for the number."

As Mr. Stevens has had no acting experience, it seems that, if the story is accepted, he might still miss out on actually appearing in his work. "Ah, well, I'm prepared to learn acting. And anyway, I look like a Mexican."

Meanwhile, the Mexican Cat might surely be feeling somewhat dissatisfied with the square state of pop hits at present, especially as his own material has proved so outstandingly original.

"Frankly, the chart scene doesn't appal me at all. I like ballads. Even these sort of ballads that Engelbert and Secombe and the Sinatras have scored with. I understand why they have succeeded."

As nobody else in the entire British Empire is prepared categorically to give the answer to the upsurge of the squares Mr. Stevens was pressed for the explanation.

"All right—the answer is that these are simple, catchy songs and the older generation want to get their choice of records on their sons and daughters' record players for a change. It's not a bad thing. There's got to be room for everything." So why didn't we think of that?

As regards his own chart recognition, Cat says he's more than happy with the progress of "I'm Gonna Get Me A Gun." "I didn't expect it to do as well as 'Matthew And Son.' It's not such an obvious hit. But my next single will be very commercial."

Written, of course, by Cat. "Quality has become the important thing in my song-writing. In the past I could turn out about five songs a month. Now the most I produce is two."

Mind you, when people like the Walkers come up and ask Cat for a song, you've got to be good. As he undoubtedly is.



'I like the ballads by HUMP, SECOMBE and SINATRA'

•A gunfight at the finish•

OUT NOW!

The Parade Sunshine Girl

AMS 701

• URSULA ANDRESS and PETER SELLERS in a scene from "Casino Royale"



MIKE LEDGERWOOD sees the new BOND BOMBSHELL!

MUST be purely accidental!

The whole extravaganza of espionage-entertainment abounds, too, with a quite unequalled wealth of wondrous women.

DARLINGS!

Darlings like Ursula Andress, Joanna Pettet, Barbara Bouchet, Daliah Lavi, frolic about all over the place in quite the most daring outfits I've ever had the pleasure to clap my eyes on!

There's also a galaxy of star names who pop up at quite the most unexpected times, headed

by the admirable David Niven, as the alleged original (now Sir) James Bond, Orson Welles, Deborah Kerr, William Holden, Charles Boyer, John Huston and even sudden shots of George Raft and the unlikely Stirling Moss — but you would miss the last two if you so much as blinked.

Clowning is shared by Sellers and the incomparable Woody Allen, who succeeds in transferring his zany small-screen humour to cinema without much trouble.

No, it isn't a good film—but it's entertaining with a capital E!

BOND birds bonanza

SENDING-UP "Double O Seven" when the whole Bond bandwagon is very much a joke anyway can't be easy. So if one is going to take the mammoth mickey out of his spy spoof sagas, there's little point in trying to make a good film.

"Casino Royale" (Odeon, Leicester Square) isn't a good film. But it shouldn't be ignored for that reason. The mere fact it has ace comedian Peter Sellers (at different times Hitler, Napoleon, Toulouse Lautrec and an umpteenth Bond) makes it compulsive cinema for a start.

The plot, if in fact there is one, defeats explanation. And any similarity between this and Ian Fleming's original story

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PAT LYNCH & THE AIRCHORDS
The Irish Soldier

7N 17304

CLIFF—BELTING OUT THE ROCKERS!



CLIFF RICHARD: "Don't Stop Me Now!" Shout, One Fine Day, I'll Be Back, Heartbeat, I Saw Her Standing There, Hang On To A Dream, You Gotta Tell Me, Homeward Bound, Good Golly Miss Molly, Don't Make Promises, Move It, Don't, Dizzy Miss Lizzy, Baby It's You, My Babe, Save The Last Dance For Me (Columbia).

ROCKERS!

ON THIS rather surprising selection from the usually conventional Cliff, there's a lot to prove he's not just a pretty ballad singer. Here he is going out on a limb combining John and Paul's "I'll Be Back" and "I Saw Her Standing There" with the widely-diverse and delicately discerning feel of Tim Hardin's masterpieces, "Hang On To A Dream" and "Don't Make Promises." And yet he can still belt out a good rocker when the mood takes him. A variety of personal favourites from pop's golden boy delivered with a wealth of feeling.

Not by pure singing standards, you understand—but Mae's fantastic magnetism as a personality-plus makes such an impression on this album that her appeal really leaps out of the tracks.

She purveys sex with discretion. Think about it, listen to the LP—then buy it. It's a winner!

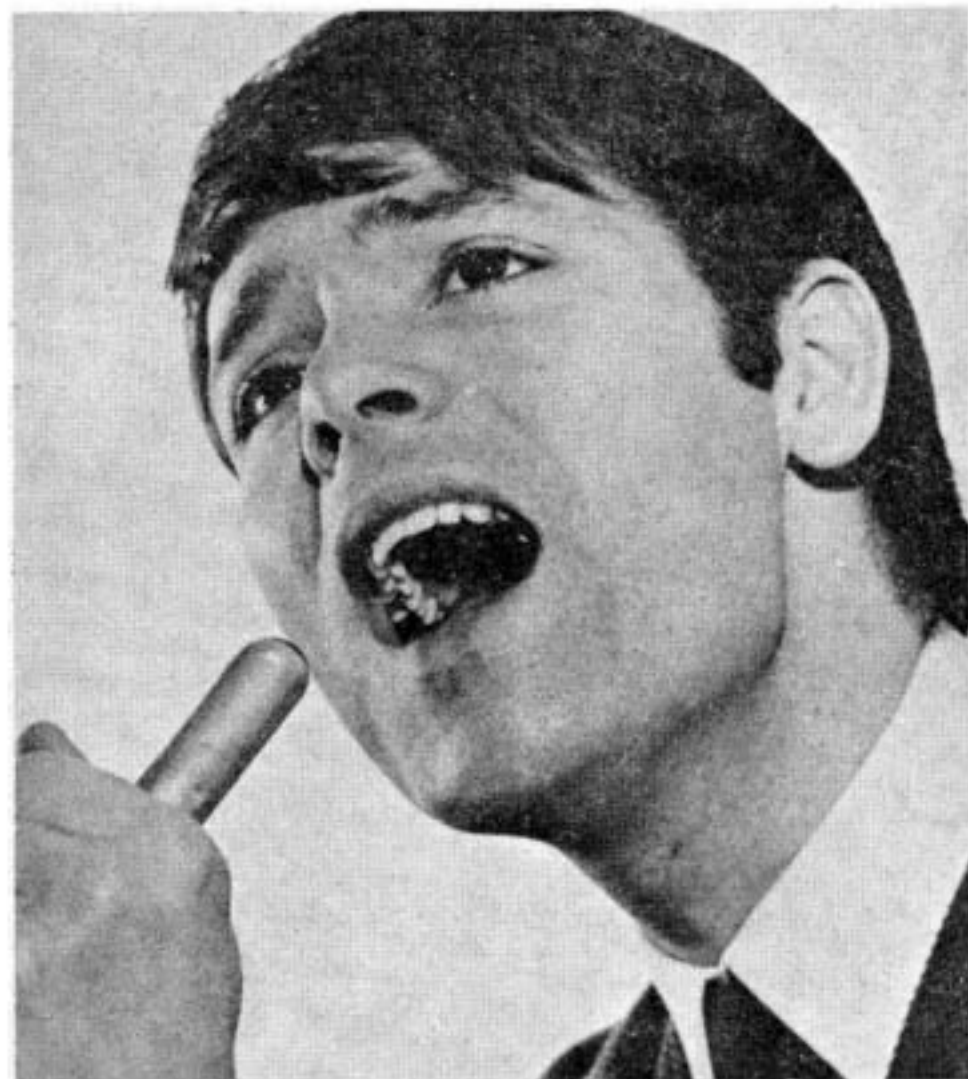
• It's always interesting to see what they're up to on America's wild West Coast and the DOORS are a well-talked-of group from over there. Unfortunately their first album—on Elektra—isn't quite as new and startling as we've been led to hope for after hearing groups like Love, the Association or the Turtles, for instance.

Probably it's the fault of their material, which they write anyway. Stand-out tracks on the album are a soft but electrifying "End Of The Night" and a long crashing final track called "The End" which appears to be about a young hippy who decides to do in his whole family one at a time.

An undemanding set, but the Doors must get their material together more before they can be judged on the same level as the leading Californian groups.

• It's a cliché that Olde Englishe sells better in the States than it does in England. Herman did "Standing At The Lampost" and Davy Jones did "Any Old Iron." Now IAN WHITCOMB, a huge name in the States, comes up with his "Mod Mod Music Hall" (Stateside), which includes classics like "Ida Sweet As Apple Cider," "Junkman Rag," "Maggie May" and even "Your Baby Has Gone Down The Plughole."

It'll probably roar up the American chart like a napalm bomb but it's got about as much chance of making the British LP chart as George Formby.



Cliff Richard... not just a pretty ballad singer

Four Seasons' sound is everlasting

FOUR SEASONS' sound is everlasting. Their songs stand the test of time their formula is faultless. On "Lookin' Back" (Philips) they raise their glasses to their fifth anniversary and sing the hits which reached the standard level in their own era. Smashes like Herman's "Silhouettes," "Yes, Sir, That's My Baby," the compulsive "Why Do Fools Fall In Love" and "Since I Don't Have You" (could it really have taken SIX different people to write that?). A good bunch—but really only suited to seasoned Seasons fans.



NANCY WILSON: a scorcher!

• NANCY WILSON produces albums with a pleasantly monotonous regularity. Hit singles mean nothing to this mystic miss with the delightfully delicate Midas touch for a song. "Nancy—Naturally" (Capitol) finds her in an unusually blue mood—tender, smooth, sensually subtle, and exotically beautiful. If ever there was an out-and-out album artist, it's Nancy. "Willow Weep For Me," "My Babe" and "Alright, OK, You Win" are outstanding in this bundle.

Seasons: formula is faultless

• Someday, one day, British pop will be set back on its heels by JOHNNY HALLYDAY, the French star of Beatle brilliance across the Channel. There's a certain earnest excitement in the way he interprets stuff like "Midnight Hour," "Black Is Black" and "If I Were A Carpenter" on "Johnny Olympia '67" (Philips), an atmosphere-packed live album which deserves release here, too.

Magic Lanterns

• There are several dangers in recording versions of established hits, and a perfect example of how good hits are best left alone comes from the MAGIC LANTERNS. They have done a thorough job of murder of Herman's "No Milk Today" on their debut LP, "Lit Up With The Magic Lanterns" (CBS). Similarly, they should never have attempted "The In Crowd" or "Romeo And Juliet," either. Aside from these mistakes, they sound a competent group. But musically they must grow up.

Sex with discretion

• As soon as we saw the LP sleeve announcing: "State-side Records takes extraordinary pride in introducing its sensational new rock 'n' roll discovery, MAE WEST—Way Out West," we knew something staggering was happening to the disc world.

When we played it, with the Hollywood sex symbol jumping through things like "Day Tripper," "Twist And Shout," "When A man Loves A Woman," "If You Gotta Go, Go Now," the result was quite irresistible.

• Singing in the Judy Garland style comes, predictably enough, from her daughter LIZA MINNELLI on "There Is A Time" (Capitol). All very cloying, heart-of-showbiz stuff like "Stairway To Paradise" and "I Who Have Nothing." Okay for those who like it. We prefer the hard stuff.

Electric folk

• Anyone recently converted to JAN AND DEAN and desperately searching for back singles should buy their "Golden Hits" (Liberty). All their hits 1963-65 are there, embracing all the West Coast crazes—from surfing ("Surf City") through dragsters ("Drag City") to skateboarding ("Side-walk Surfin'"). Only complaint is Dean's disastrous attempt at Lennonesque sleeve.

• Folk goes electric on the latest release from America's Elektra label, which has come up with some winner names in the past. Tim Buckley, their newest hope, wrote and sings all the tracks but

his voice is not up to much and the songs themselves are on the whole unpolished and messy.

One track, though — "Song Slowly Song" — is a remarkable blend of pretty song and attractive, far-out electronic music. Remarkable that pure electronics can sound as fragile and pretty as they do here. Also 19-year-old Tim is a very personable-looking lad so he could build up a female following here on the strength of this album alone.

• ROY CASTLE is a name you are more likely to associate with a comedy routine or a trumpet. But he pops up singing some very good "Songs For A Rainy Day" (Columbia). Nicely divided into swingers and ballads, this LP is astonishingly well thought out and just as cleverly produced. Roy's no Sinatra—but he does a very fair job on stuff like "April Showers," "Stormy Weather," "Pennies From Heaven" and "Singin' In The Rain."

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Dusty: save a custard pie for Rich!

I WAS disgusted by what Buddy Rich said about Dusty (DISC, April 8). It shows meanness, jealousy and bad sportsmanship. Dusty richly deserved top-billing at Basin Street East. She has done more for pop in three years than Rich could do for jazz in a lifetime. Dusty should reserve a few custard pies for Mr.

Rich if she has the misfortune to meet him again!—"ANGRY DUSTY FAN," Westrop House, Highworth, Wilts.

• My deepest sympathy to Buddy Rich! Perhaps in time he'll learn how senseless it is to abuse artists of Dusty's calibre. We're just not interested.—"DUSTY FAN," 10b Chichester Road, East Croydon.

• Perhaps Buddy Rich would explain how "hurting" music has earned Dusty the title of world's top female singer. I suggest he returns to the States where his music and inanities are probably appreciated!—JOHN SUMMERS, 72 Shirley Park Road, Addiscombe, Croydon.

What happened to Bob Dylan?

WHATEVER happened to Bob

Congratulations, Sandie Shaw!

WELL DONE, Sandie! For proving critics wrong and winning Eurovision with ease. How Pete Murray came to vote "Puppet on a String" a miss on Juke Box Jury—I don't know—the song has all the ingredients of a huge hit. —GEOFF BANKS, The Elms, Rusper Road, Newdigate.

Dylan? It was announced in January he had signed with MGM. Later came the news that the contract was not finalised and Capitol were counter-bidding. Since then nothing. Fans are clamouring for details. Surely his management could make some announcement to pacify us?—ROGER HAYWOOD, 30 Moor Park Villas, Headingley, Leeds 6.

• How much we need Dylan! He's in a class of his own, seconded only by the Beatles and Butterfield Blues Band. Hurry back Bobby—I'm starved of quality.—MARIE KING, 40 Dartmouth Drive, Ford, Liverpool 21.

I WOULD have thought tour promoter Arthur Howes could



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

have picked a better supporting bill for the Beach Boys' tour. Surely they deserve top twenty artists backing them? —JOHN WILLIAMS, 8 Shire Close, Warley, Birmingham.

OTIS Redding says when singing he shows his "Soulful Skill." Don't tell us after all these years soul is a skill! To us when Sam and Dave sing "soul" it's as natural as breathing. Who sings the factory-made stuff, and who sings the real thing?—"SUE AND CRUMBLE," 2 Davington Road, Dagenham, Essex.

Brothers tour?—Carole Holme, 49 Coronation Road, Windle, St. Helens, Lancs.

• A Wolverhampton group formed 2½ years ago who have played all over Britain and the Continent and made their record debut on Pye in 1965. Their latest, "Ciao Baby," is an American number. They are Will Hay (lead), Johnny Jones (vocalist), Graham Hollis (drums), Jake Elcock (bass) and Terry Rowley (rhythm).

records?—Stephen Murgatroyd, 49 Lower Crow Nest Drive, Lightcliffe, Halifax, Yorks.

• Their singles are "Monday Monday," "California Dreamin'," "I Saw Her Again," "Look Through My Window" and "Dedicated To The One I Love." LPs are "The Mamas and the Papas," "Cass, John, Michelle and Denny" and "Dedicated To The One I Love."

SEND YOUR POP QUESTIONS TO QUERY DESK, DISC, 161 FLEET STREET, LONDON, EC4.

Mamas

What are the Mamas and Papas'

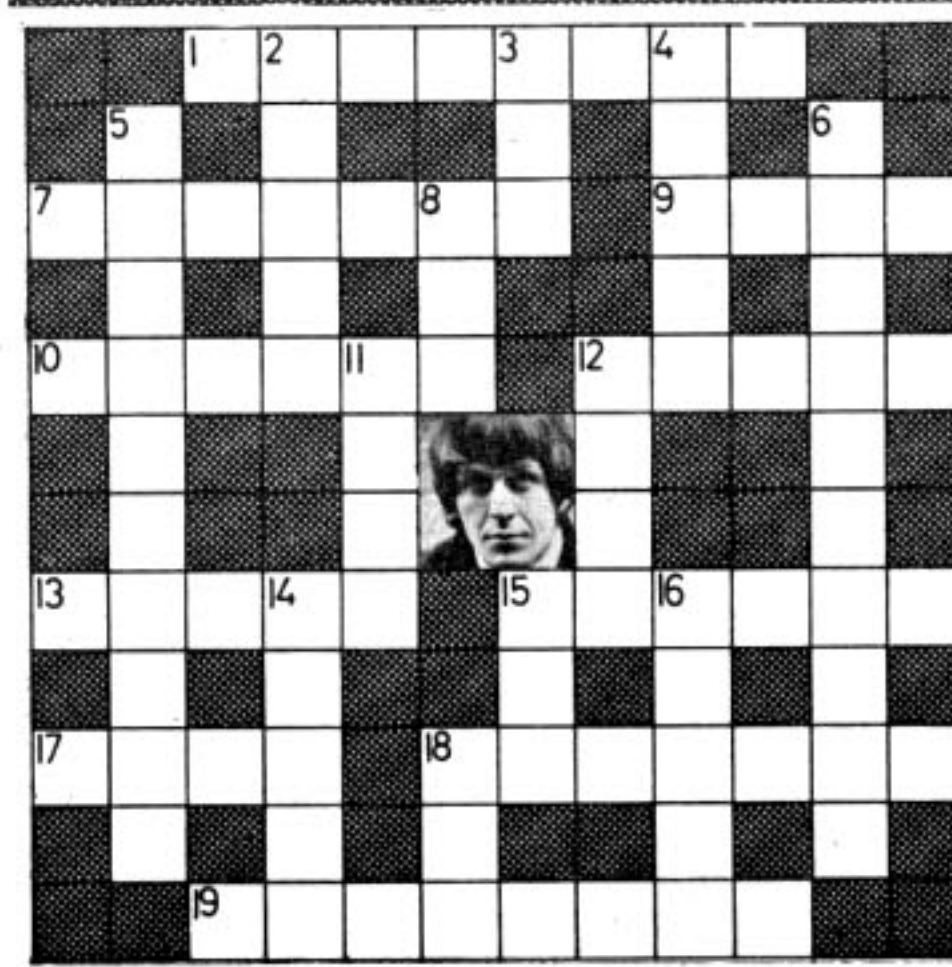
QUERY DESK

HOW LONG will the Monkees' British concerts last? —Miss S. Nichols, 42 Valley View, Greenhithe, Kent.

• An hour and ten minutes Mike Nesmith says: "We aim to give audiences their money's worth."

Who are the Montanas, the group currently on the Walker

Discword



FIRST six correct entries received will be awarded FREE LPs. Send answers to: Discword, Disc and Music Echo, 161 Fleet Street, London EC4.

- CLUES ACROSS**
- To Frank and Nancy it's Stupid (8)
 - Let Me go! (7)
 - Four-letter swear word! (4)
 - Visions after dark (6)
 - Can you not win it in a Mini? (5)
 - Full of bounce and go? (5)
 - Billy or Junior (6)
 - Fox or Rabbit, brother (4)
 - Best ale "brewed" for four (7)
 - One of the Squires (8)

- CLUES DOWN**
- Not our kind of musical (5)
 - When collared, often gets knotted (3)
 - Wrongdoers were once clapped in them (5)
 - Seekers' dual sex number? (6, 4)
 - Finished according to Cliff (3, 3, 4)
 - Help! (3)
 - Group never still? (4)
 - He looks the same standing on his head! (4)
 - Handel's is the best-known (5)
 - Shouldn't be missed on stage (3)
 - He could teach you a thing or two (5)
 - One buzzing around very busily (3)

LAST WEEK'S SOLUTION
 ACROSS: 3. Song. 7. Black. 8. Elgar. 9. Into. 10. Extol. 11. Right. 12. Lang. 14. Elsie. 16. Oscar. 18. Otis. 20. Kinky. 22. Idols. 24. Atom. 25. Equal. 26. Orbit. 27. Swan. DOWN: 1. Abbe. 2. Lautrec. 3. Skill. 4. George. 5. Agog. 6. Brother. 13. Monkees. 15. Secombe. 17. Royals. 19. Simon. 21. Noun. 23. Site.

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● BEATLE PAUL, setting a new line in fashion with snazzy striped pants, on arrival back in Britain from America.

DEREK TAYLOR reporting from Hollywood on a meeting of the giants

PAUL drops in at a BEACH BOYS recording session

CHRISTMAS IN APRIL. PAUL McCARTNEY came to Los Angeles by stealth by night in FRANK SINATRA'S shimmering Lear Jet and was gone before half the city knew he'd been which is not to say he went unnoticed.

Word of mouth had him in every club on the Strip, with rumours of RINGO flying in a day later and GEORGE planning to follow with RAVI SHANKAR, but the reality was just Paul and dear old pal MALCOLM EVANS having a gentle 36 hours in LA (en route between Denver, Colorado and London).

Paul went to a BEACH BOYS session which is not something that happens to everyone who hits town nor is it something that happens to the Beach Boys every night nor is it every night the Beach Boys make a single.

They did when Paul was there though and maybe it was not an accident that it was finished that hothouse night. This single for which many of us long, not expecting the Beach Boys who would have chosen the word "ache" rather than "long" had they been writing this column as in a way they are, for there is no news this week more cheerful than the Beatle-Beach Boy rapport unless it be two meetings between Paul and PAPA MAMA, JOHN and MICHELLE with BYRDS CROSBY and McGUINN present at the first domestic encounter and BRIAN WILSON in attendance at the next.

Somehow it was like Van Gogh meeting Constable meeting Turner meeting Rembrandt in a time machine fuelled by a compound of adrenalin and dexedrine in unequal parts depending on the necessary speed.

Paul in LA was as easy and open and settled as a child at play.

He has, and not without conscious thought, reconstructed his attitudes to eliminate anger, intolerance, malice and spite (and as there was never any envy, greed, sloth, or hatred, nor was there any of the pressure which might induce lust).

Paul McCartney, free of any of the deadly sins, lopes with superb elan through a world which for the most part rejoices in his belonging to it.

(The same goes for Mal Evans, a very beautiful product of an incomparable scene.)

Paul was very happy about the impending album; who can bear to wait to hear it? So little else bends the ear nor blows the mind as a Beatles LP. Parallel in the old days was the next episode of David Copperfield breathlessly anticipated from the English Channel to the Americas.

Any fine album is an adornment to one's four-walled entrapment. The worst thing I heard anyone say last year came from an income tax collector I was trying to bribe with free albums. "No thank you," he said. "I don't have a record player in my home, you understand."

Well, where were we vis-à-vis the Beach Boys? What I am really doing is stalling because I cannot find a facile way to tell you that the most famous single not to have been recorded is not yet recorded.

In other words, and to make the longest record ever made very short a tale, "Heroes and Villains" is not going to be a single. It is however going to make history as the one of ones that got away. The talk now is that it will be an album track on "Smile," the also famous album also not yet complete.

Please understand that the Beach Boys delays with product are the result of painful self-criticism. The mirrors into which Brian Wilson looks for reassurance are not always kind. Sometimes there is no reflection at all. His view is that "Heroes and Villains," at present, is tormented



A sight you rarely see in the States. The legs here belong to Sandie!

with over-elaboration and a score of second thoughts, cruelly chipped from his bump of caution. It was ever thus with great men.

Title of the new single "Vegetables" (the spelling may be wrong) a light and lyrical day-to-day green-grocery song on which AL JARDINE sings a most vigorous lead. The other side is wonderful which I only heard improvised at the piano with the boys humming the theme for Paul.

At any rate, they will be ample samples of the best of the new Beach Boys stock-in-trade when next they come to Britain to show again why they were voted where they belong.

I am in San Francisco today. . . It is a delightful city and it takes a benignly down-the-nose view of Los Angeles which is easy to understand if hard to live with if one lives in Los Angeles as I do when I'm not in the house which is just "home" and no more of LA than it is of Darlington or Croydon or Llangollen.

LOVIN' SPOONFUL have a new single called "Six O'Clock" which is the talk of the city and rightly so though the group have lost favour with the hippies for

Still in the States—and Disc's fashion writer examines the dress scene

Mini-skirts are OUT!

by SAMANTHA JUSTE

SOME TIME ago the Hollies were telling me about American fashion and what a let-down it was.

Last week I found out for myself and what I have to report is that American fashion varies tremendously from State to State and that New York is probably the biggest fashion disappointment I've had.

The fashion scene in New York is practically non-existent. You hardly ever see anyone in a mini-skirt and dress. If you're lucky to see one girl a day in a dress four inches above you think the world's come to an end!

And if you walk around in short skirts people in New York actually stop dead in the streets and stare at you!

Standard dress, even among youngsters, seems to be for conventional clothes—ordinary twinsets, tweed suits. It's all very depressing. . .

There are four British boutiques like "Top Gear" in New York—but even these are selling skirts much longer than in London and the clothes in these places are not really representative of the great stuff Britain can turn out.

And if you've got long straight hair and a fringe you really stand out in the crowd. Hardly anyone sports long hair—even on Manhattan, which is the equivalent of Bond Street, London. Only place in New York that swings at all, fashion wise, is Greenwich Village, in the heart of hippy country.

Here there's a great shop called "Village Casuals" that has beautifully-cut trousers, fabulous sweaters, all in the brightest colours. And you'll see kids walking around in old army uniforms.

The oddest thing is that instead of them looking as good as they do on British kids, the Americans just buy them and put them on. Nothing gets cleaned or tidied up so they end up with holes in the jackets and buttons missing and filthy dirty jackets on.

Even long racoon coats, which are worn religiously until the temperature in New York goes to the 80's, are rarely cleaned.

I shall say no more. Except that next week I'll be telling you about Californian fashion—a much happier scene.

reasons which I'm not allowed to explain and it's only gossip anyway.

ANDY WILLIAMS has made a lovely track of "I Wanna Be Free," the very musicianly piece by TOMMY BOYCE and BOBBY HART first recorded by MONKEE DAVID and the other three faves.

SINATRA and his daughter kept the Monkees out of the No. 1 spot. They'll get in this week, however, and in the meantime the

drag people are saying it just goes to show that the old performers stands to reason fair's-fair-nothing-can show the young ones any day like - experience - and - training - teach - these - spotty - kids - a - lesson.

The pop festival is in good shape. Beach Boys, Simon and Garfunkel, Ravi Shankar, Mamas and Papas, Petula Clark, Dionne Warwick, Byrds, Buffalo Springfield.

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BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS

Penny Valentine



WHO: THE BEST RECORD THEY'VE EVER MADE

PICTURES Of Lily (Track)—Certainly the best record the Who have made.

Having made that sweeping statement I will try to justify it. It is the first single I've heard them do that sounds as though it wasn't balanced in a hurry, or recorded in a jampot. I do not mean that rudely as I have great admiration for their records and Pete Townshend's writing. But here you can actually understand all the words—and pretty interesting they are too! It is a far more melodious song than I have heard them do before, and on the vocals they sound rather like a cross between early Byrds and Lovin' Spoonful.

OUT TOMORROW

NEIL DIAMOND

GIRL, You'll Be A Woman Soon (London)—At a time when Neil Diamond should be due for a hit—having become the new "in" writer—we are presented with this. Good heavens, it's a bit of a disaster, I can't understand what's happened.

I've loved all his other records because he had such an individual sound. Admittedly he was beginning to get a bit samey, but I didn't mind, honestly. He certainly needn't have taken such drastic steps as to have made him undistinguishable from a hundred other American singers. AND the words are sloppy. I suppose THIS one will be a hit. Dear me. Mutter, mutter.

OUT TOMORROW

HAPPENINGS

I GOT Rhythm (Stateside)—Yes it IS that song, but my goodness it's good. A huge hit in America and I wouldn't be at all surprised to see it do the same thing here.

They've taken my least favourite Gershwin song and Herb Bernstein (who did Dusty's last one) has given it superb light treatment and voices. The group, which is good, have taken a few liberties

FIRST Cut Is The Deepest (Immediate)—Of all the records this week this is the one I have played most and loved more. I have my doubts whether this is a hit record, but it certainly will be a listened-to record.

Pat Arnold, the ex-Ikette, has a glorious voice with a husky sad quality, and the beginning where she is accompanied just by a harp is really lovely. Cat Stevens wrote the number which is good, more commercially constructed than some of his others and with shades of "Loving Feeling." Mike Hurst has produced it with wistful violins and crashing drums and chorus. Yeah.

OUT TOMORROW

P. P. Arnold sings Cat



Pat . . . glorious husky voice

with the tune only to improve it, and the record was produced by The Tokens who do nothing but good records.

OUT TOMORROW

PRINCE BUSTER

TEN Commandments Of Man (Blue Beat)—Ho, ho, HO! What a laugh. I fell about all over the place when I heard this. If it's not a hit I shall be most sur-

prised because it's the most incredible record I've heard for years.

First of all the recording technique is, to say the least, a little amateur (you can even hear them counting him in at the beginning). Then old Prince Buster does a long talking bit about his personal commandments to his wo-man, as he puts it. Actually the melody, which is a bit "Hang On Sloopy," is very good, and the words are a knockout. Banned by the BBC it will surely be.

OUT TOMORROW

Who . . . interesting words

Tremeloes: huge hit but I don't like it

SILENCE Is Golden (CBS)—I don't like this. I am assured by them that know that this will be a huge hit. I believe them because it's slow and slow things are happening, and because it's one of least good Four Seasons songs and because the Trems have just had a big hit. But I still don't like it.

It's all incredibly dull though they've tried to give it a warm American sound. It was the "B" side of a Four Seasons record and it should have stayed there.

OUT TOMORROW

PARADE

SUNSHINE Girl (A & M)—Oh lovely. A really pretty warm song beautifully arranged. A record to sit back and enjoy—and there aren't too many of them! It starts with just clicking fingers then light Kama Sutra voices building up on words about a love affair of running through the morning. A bright yellow record.

OUT TOMORROW

TOMMY GARRETT

GUANTANAMERA (Liberty)—No the scourfulus has not struck and I have not gone mad. If this record had been released in the summer it would have been a summer hit, mark my words. As it is it's a gentle guitar sound on probably the most beautiful tune ever written. Take it to the beach and play it on warm starlight nights by the sea.

OUT TOMORROW

SEARCHERS (Pye)

FIVE AMERICANS (Stateside) **WESTERN Union**—Both good versions of a pleasant song. I include them because the Searchers are still having a bash at the chart, and why not indeed? And because it's only fair to include the original version as well.

A song about a man who gets a telegram from his girl friend, it starts with the S.O.S. signal. Clever. It's not over-great but quite nice.

OUT TOMORROW

QUICK SPINS:

FOR a long time I've liked **DAVID BOWIE's** records. "The Laughing Gnome" is his most commercial to date with lots of charm and a funny gnomey chorus that makes me laugh. But I wish he'd stop sounding like Tony Newley quite so much (Deram).

My favourite named group, the **CYMBALINE**, come up with their best record to date—"Peanuts and Chewy Macs." About a street trader—it is very nicely held together. An attractive good record (Mercury).

I've always hated **IAN WHITCOMB's** records although I think he's very charming. In America he's a really big name so "Lucky Jim" ought to do the veritable bomb there. Even here it might sell for it is better than any of his others and rather funny. In fact I like it (Stateside).

"Miss Pilkington's Maid" is a nice story song. **JASON JAMES** is a bad name and he doesn't have quite enough charm in his voice but it's all okay (CBS).

VIBRATIONS, who have done some goodies in their time, come up with "Pick Me" the sort of stuff which Tamla do a thousand times better (Columbia).

LOU RAWLS is very popular in the US but so far fairly unknown here. I like his voice very much but again "Dead End Street" (nothing to do with the Kinks) just isn't commercial enough (Capitol).

"Let The Birds Sing" is a record that had promise but didn't get anywhere. **CARL DOUGLAS** and the **BIG STAMPEDE** have done better (Go).

So too have **BOOKER T AND THE MGs.** "Hip Hug Her" is very unexciting (Stax). A very odd record is **STUDIO SIX** and "Bless My Soul" which is about locking up his aunt's dog in the cupboard. They'll have the RSPCA on to them (Polydor).

I really hated the **ELECTRIC PRUNES'** last record. Ugh. Now comes "Get Me To The World On Time" which is a slight improvement but really I still wouldn't care if they missed the world altogether (Reprise).

SHAME they're called the **NITTY GRITTY DIRT BAND** because "Buy For Me The Rain" is a very pretty love song done in gentle style with clean sound and voices that sound at times like P. P. and Mary. (Liberty).

The **US T BONES** sing! And nicely too on "The Proper Thing To Do" written interestingly enough by one Susan Haber. Very sweet it all

is (Liberty). Now here's a turn-up for the whasit! The very first rock and roll revival record that has been any good or that I've liked. It's the old Fats Domino song "Hello Josephine" done magnificently by **JERRY JAYE** sounding like Jerry Lee. Hurray (London).

ROULETTES are a vastly underrated group who have done some super records. "Rhyme Boy Rhyme" is a bit of a let-down for me because it's a little calypso-ish (Fontana).

BO DIDDLEY doesn't sound as enthusiastic as usual on "Wrecking My Love Life"—perhaps that's why (Chess).

IF any instrumental version of Sandie's "Puppet" is going to make it then **MERTENS BROTHERS STYLE** stands a good chance (CBS). I laughed at **SAM THE SHAM** on "Oh That's Bad, No that's Good," a clever song (MGM).

TONY KINGSTON, whoever he is, has a great voice full of pain and with good range. "Mama Come On Home" is a very odd song. Something else please (Decca).

I sat up at the beginning of **HAT AND TIE** and "Finding It Rough" but then slid down again because it's not too good (President).

Lightning vibes on the start of "Soul Sauce" by the **TIMEBOX** then a touch of the La Bambas (Pic).

GOOD heavens, I didn't realise such evilness hung over poor old "Euston Station," but it certainly does for **BARBRA RUSKIN** who not only sings it but wrote it as well (Parlophone).

What, what, what is **KIM WESTON** doing on **MGM**? There's something to think about. Anyway she hardly sounds as good as her usual Tamla stuff on "I Got What You Need."

Naughty. If the dear Drifters listen to the chorus of "Let's Live For Today," they may get quite a shock. Shades of "I Count The Tears." **LIVING DAYLIGHTS** (Philips) and **ROKES** (RCA) both have versions.

Four people wrote "Girl I Need You" and it sounds as though they've taken four other songs and put them together. The **ARTISTICS** do it with slithering strings (Coral).

IF you think, as I did, that **BRENDA AND THE TABULATIONS** promises great things on "Dry Your Eyes," you'll be as disappointed as I was (London).

On "Monday Monday" the **MORT SHUMAN IV** (ha, ha) do a Ramsey Lewis (Immediate).

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USA 20c

DRUGS and POP —the FACTS!

A TOP star fined for illegal possession of drugs... group members searched... world attention on the link between pop and drugs... the image of the music scene under suspicion.

There have been almost daily headlines in the last few months as the drugs dilemma has taken root in this country.

Until now, Disc has stayed silent on the drugs issue in the hope of minimising attention on a sick subject.

But now the muckraking has reached such magnitude that it needs a full-scale investigation, as a service to our readers.

The pop scene is on trial. Are the stars guilty of glorifying drug-taking and therefore influencing the morals of mod young Britain? Or is this smear unjustified and over-exaggerated?

Disc has talked to the stars, to the fans, to doctors—to try to determine the answer and also to advise its readers on the most burning moral issue young Britain has had to face.

NEXT WEEK, Disc starts a three-part focus on drugs and pop. In the first article, CLIFF RICHARD will put his views.

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Fans besiege a Monkee's Dad!

BEING a Monkee's father isn't easy. Ask Davy Jones' father, retired railwayman Mr Thomas Jones.

The house in Clumber Road, Manchester, which Davy bought for him, has been assailed by fans continuously since Monkeemania hit Britain.

At the peak, hundreds of fans besieged it, banging on the door, peering through the windows.

"Now my daughter and I are getting about a dozen enquiries a day," said Mr Jones, who was staying with another daughter in Norfolk convalescing from an illness. "Mostly they want to know when Davy's coming home again."

"It's something that's inevitable so I don't want to say it's a nuisance. But they did cause a bit of damage."

"A glass panel in the front door was broken. Mind you, three girls sent me fifteen shillings against the cost of the damage, but of course I sent it back."

"We have to put up with this sort of thing. I really want to keep out of it—for one thing I have been ill and also I don't want the attention."

Davy Jones' father

tells how his

life has changed

by Monkeemania

Fans became most feverish when Davy went home to see his father for a day.

"We went across to my eldest daughter's in Accrington. When we arrived back the fans spotted Davy, so he had to drive on to avoid being mobbed."

"I came up in a second car not knowing this and they swarmed all over us like flies until they saw it was me."

"We eventually got Davy into the house over the back fence disguised in an overall and a woman's hat."

"It was then we decided he couldn't stay there any longer, so we went to Liddleham in Yorkshire, where his former racing boss has a stable."

"The Manchester fans are quite well behaved—it's just the fact that the press had it about that Davy was calling home to see me and they were all swarming round of course."

"The worst part was that Davy



would have liked to have seen them if they would have allowed him to go outside and stand on the garden wall and sign autographs and say hello. "But as soon as he made his way anywhere near the front-door they were all over him."

"He would have liked to have met the fans. And he is very annoyed that the Monkee concerts are only being held in London. He wanted to appear in Manchester."

"Now we're getting hundreds of fan letters which we're passing on to the fan club."

"The funny thing is that less than three months ago he was walking round the district with our dog and no one recognised him!"

JONATHAN KING hears the 3rd MONKEES LP

Hollywood, Tuesday.

NOT YET on a record — only put on tape last week — the next Monkees album features totally them, plus the occasional session man on a foreign instrument.

Praise for Peter Tork, who writes and reads music, and who composed the beautiful horn part on "Shades Of Gray." Praise for some very feeling singing from Davy. Praise for some first rate Dolenz and Nesmith compositions. Praise for an excellent production job from Chip Douglas—obviously the correct person to supervise the Monkee sessions.

"Early Morning Blues and Greens" is a delicate ballad with gentle words, cleverly over-sung by Davy.

The arrangement is very unusual: delicate but with a firm beat and a flashing, electrical rhythm sound. A very startling effect—this will be played and requested as a single on many U.S. Stations. So will the track tentatively entitled "Randy Scouse Git"—a phrase which Micky picked up over here.

The instrumental accompaniment, featuring pounding kettle drum, is enough to warrant attention on its own, but the tune is also very strong. Great verse/chorus contrast—a single-worthy release.

"Mr. Webster" is Davy singing the "Richard Cory" type tale of a bank clerk. Good blending of instruments, rattling tambourine, slow-fast rhythm. Well-written lyric, with a cleverly worded punch-line.

"Zilch" has to be heard to be believed. Enough said that third time round I was going insane. Could be called "Monkee chatter."

'Shades of Gray' —their best yet...

"No Time" is—to add variety to the album—a Micky Dolenz "Don't Do It" style rocker, but up to date with 8,000,000 backing voices—ask me and I'll name most of them!

One of the best tracks is "For Pete's Sake," written by Peter (for whom my admiration is constantly growing—he is the surprise Monkee). Counter singing against the main melody line; stand out drums and bass pattern. Micky on lead vocal for most of the time.

"Forget That Girl" is a liting melody in the Bobby Vee era tradition—catchy, simple and treated well with a Motown bass style and well manipulated falsetto harmonies. "You Just May Be The One" is Mike Nesmith's number—punch line preceded by "All men must have someone." Pounding backing in the "Girl I Knew Somewhere" form.

But perhaps the most effective of them all is "Shades Of Gray." When you hear this you will find it hard to believe that the boys were augmented only by one cello and one horn, and, when I repeat that the horn line was composed by Peter, your estimate of their musical ability must rise considerably.

Davy and Peter alternate vocally on this tender ballad. Tinkling rhythm piano; a build-up backing of great power.

A couple of other tracks already featured on TV plus "A Little Bit Me," and the third Monkees album has been completed.



TORK:
PRAISE



DOLENZ:
SONGWRITER



NESMITH:
FIRST-RATE

'DRAG DISCS' STORM

ARE the record bosses scraping the bottom of the barrel in their attempts to come up with a new sound or another Beatle-like boom?

Some people seem to think so. Last Saturday, on "Juke Box Jury," the usually serene deejay David Jacobs was so put out by the stuff he presented to the panel he confessed he and producer Colin Charman were almost moved to tears by the poor quality of the discs.

And panellists Nyree Dawn Porter and Pete Murray agreed.

But, as usual, Disc's Penny Valentine was first off the mark. Last week, in her "Quick Spins" column, she moaned: "The following records are not dreadful. If they were, that at least might have saved us from boredom. They just show a hideous lack of imagination and a surfeit of bad balance. I am depressed."

So how about that, then—as Jimmy Savile would say?

This week, Decca executive Dick Rowe hit back—at David.

"He can't have been talking about our releases in the last two weeks," he roared. "In any case, we didn't have any records played on the Juke Box Jury."

Quipped Rowe: "If anything, we're dodging a lot of stuff. We don't want to be lumbered with a lot of yesterday's rock 'n' roll type music — although we do have the future to think of, of course."

"But it's no use getting involved with second-rate talent. This doesn't do anybody any good—not even the talent. But it may be true that some of the companies are digging pretty deep."

Dick Rowe can back up his strong words with the solid results of the Bachelors hits—which he produced. Plus Engelbert's "Release Me."



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