

DISC

and MUSIC ECHO 9d

MAY 13, 1967

USA 20c

BEACH BOYS BOOM TOUR



Pictures and stories—centre pages



WIN SEATS
for the
MONKEES!

★ See back page



ELVIS WEDS CILLA!

FIRST COLOUR PICTURE from Las Vegas of Elvis Presley and his bride, Priscilla Beaulieu. And their wedding has coincided with the release in Britain of a new Presley single—"The Love Machine."

But there were no wedding congratulations from last Saturday's "Juke Box Jury"

panel. Disc-jockey Alan Freeman described the record as "draggy." And Val Doonican criticised it, too, joking: "I suppose he needs the money now he's married!"

In Disc today, top British stars offer some advice to Presley in his new role as a married King. Turn to page 11.

TOM: a smash

IT took nearly two hours of dancing elephants, penny whistles, Rolling Stone jokes and assorted Nitwits to get to him, but he was worth waiting for.

Tom Jones, that is, who on Monday opened three weeks of variety at the London Palladium.

Oozing with confidence (though he said he was nervous), Tom roared through a selection of his hits, added a few standards, and finished with a rocking good version of "Night Of A Thousand Dances," which brought screams of delight even from the usually sedate Palladium audience.

"I have got to be sophisticated here," he said—yet on numbers like "Dances" and "It's Not Unusual" he could not resist the occasional twitch and twirl.

Linked by appreciative grunts, shrieks of "Oh Yeah," and thankful looks at his talented MD Johnny Harris, Tom ranged from the warmth of "Lucky Old Sun" and "I Believe" to the harshness of "Thunderball," all in brilliant voice.

Unlike many of his fellow artists, Tom has the ability to link his numbers with unembarrassing chat, and quickly had the audience eating out of his hands. Johnny Harris, who seemed to leap about even more than Tom, urged on the orchestra (and thank goodness it didn't stay in the pit), to swinging heights, and deserves much praise.

As for the rest, Des Lane proved again that he can play a penny whistle, and thankfully had "I Was Kaiser Bill's Batman" to keep his repertoire up to date.

Tanya, the Palladium elephant, pranced happily, and Mike and Bernie Winters retained their usual level of humour.

But without a doubt it was the Welshman's night. Didn't someone once say "All the world loves Tom Jones?"

They never spoke a truer word.
Watch out Colonel Parker.
—DAVID HUGHES



SIMON DUPREE—with snake! See story at top of next column

SCENE

SNAKES ALIVE! That was the scene in Simon Dupree's dressing-room on the Beach Boys tour at London's Hammersmith Odeon.

A fan with an odd sense of humour sent Simon a sizeable boa constrictor in a cardboard box. Outside in the cold it was sluggish and easy to handle—but after minutes in the warm dressing-room the snake was wriggling and writhing around the floor... causing everyone to beat a hasty retreat.

AT London's Saville Theatre on Sunday to watch Jimi Hendrix—Ringo Starr, Moody Blues, Brian Jones and Anita Pallenburg, Beach Boys, Georgie Fame, Spencer Davis.

Dusty's mother went to see her opening at London's Talk of the Town.

WHO looked and sounded great on "Top Of The Pops."

Ironic? Flip of Walker Brothers last single as a group—"Baby Make It The Last Time."

On "Top Of The Pops," Alan Freeman introduced Tremeloes as the Fortunes!

Latest pop idea—"Renta Crowd" for parties and receptions. Large selection of

"groovies," "ravers" and "coolies" being made available by London publicity firm Paragon to suit the occasion.

ON Beach Boys' dates in Dublin and Belfast, Irish groups the Freshmen and the Raiders sounded excellent and worked like mad.

Karate enthusiast: Beach Boy Dennis.

EMI's Mike Regan persuaded Beach Boys to feature "Then I Kissed Her" in their act. Sardonic quote by Mike Love on stage at Hammersmith: "We've got to sing this song because EMI say it's our new release..."

Doesn't TV's "Tarzan" Ron Ely remind you of ex-Walker Brother John Maus?

Neil Diamond, duelling enthusiast, brought his swords to London on two-day visit last week—"Just so people will ask me what I'm doing with them."

MOVE, who throw bananas at audience, shocked at receiving grocer's bill.

Alan Bown stood on his head for four minutes 25 seconds on stage at London's Marquee Club last Tuesday, breaking record. But not his head.

Roy Wood of Move caus-

ing sensation in new blue jacket with big toy soldiers all over it.

Has Georgie Fame's romance with Carmen Jimenez cooled?

BRIAN Jones and model Anita Pallenburg have split after 18-month romance.

Mitch Mitchell the third member of Jimi Hendrix Experience to have Jimi's shock-style haircut.

Georgie Fame joined Jimi Hendrix party—Chas Chandler, Noel Redding and Mitch Mitchell—at London's Speakeasy last Monday to catch organist Brian Auger's "happening" when he was assisted by fellow "looners" Zoot Money and John Williams.

Personalities in Beach Boys audience at London's Hammersmith opening last week: Jeff Beck, Neil Diamond.

"New York Mining Disaster 1941" written by the Bee Gees in five minutes on the steps of Polydor recording studios. "There was a fabulous echo there," says Robin Gibb.

New Cilla Black single may be Bee Gees composition.

Rolling Stones' manager, Andrew Oldham's Highgate house for sale—at £19,000.

Disc writer Penny Valentine now wearing glasses, looking like Marjorie Proops!

David Hughes, ex-pop writer with Kent Messenger, joined Disc editorial staff.

JONATHAN KING COLUMN

Getting on the MOVE... at 'Top of the Pops'

SO THERE I was, at my most gentle, drifting sympathetically around the Top Of The Pops club, chatting to all the beautiful people, when suddenly I was confronted by a person muttering "Good evening." I smiled in a charming fashion. The muttering continued.

Suddenly there were Tony Hall, promotion manager, and Tony Secunda, manager, urging me to leave, disappear, go and not return.

"Odd" I thought to myself. Odd (1) because the person seemed to be muttering without due cause or warning—odd (2) because these two friendly gentlemen were exhorting me with sweat on their faces to make my exit fairly soon—odd (3) because the person was pale, tensed, over-excited.

Just then it dawned on me that Mr. Hall and Mr. Secunda might have a point.

BEST VOICE

So, never one to overstay his welcome, King beamed on the company, exclaimed a not too inappropriate remark about the American "brotherhood of love" movement, and wandered on towards his next adventure.

Thank you, CARL WAYNE, for the new experience. It is not often I am so pleasantly confronted with occurrences of that ilk. A special star prize of good bedside reading should arrive for you in the next post.

- Within three months SCOTT will be back as a solo artist. Within three years he will be acclaimed as the best new voice on the international scene by every class performer in the business.

- Incidentally, try to listen out for the NICKY JAMES record. A good singer.

- Two groups who retain a consistently high standard—The CYMBALINE and SIMON DUPREE.

- Detest "Silence Is Golden." Great vocal on PROCOL HARUM'S disc.

- I observe that the TROGGS are doing all they can not to force a champagne dinner out of me at the end of the year."

- Twelve days to the exams—and please keep your fingers crossed!



• SCOTT: a solo giant?

BROADCASTING in America is much more advanced than in England. Because the nation is run as a free economy, there are literally thousands of radio stations in healthy competition with each other and it is encouraging to note that despite the immense variety of the programming, there is complete unanimity in the news services on the rightness of the American way of life, the conduct of the war, the excellence of the police, the subversion of left-wing students, the idiocy of peace-marchers and the plight of the Negro in American society.

GUILT

In order to be absolutely certain that the radio and television stations operate in accordance with the highest principles of Western democracy, there is an official body known as the Federal Communications Commission, or, for short, the FCC.

They have many duties. One of them is to examine the amount of time each station devotes to "public service messages," about libraries and art galleries and church and other places about which the vast majority of the community couldn't care less and about which, as a result, there is a deep sense of national guilt.

SCANDAL

Another duty of the FCC is to investigate broadcasters suspected of taking bribes in return for favours. It was as a result of one of these investigations that the "payola" scandal erupted some years ago and many disc jockeys and programme directors were fired and publicly discredited. Others slid stoat-like through a hole in the net and changed into weasels in another city where, now, instead of taking money they have their teeth capped or go on Hawaiian vacations (bills paid, no questions asked or answered)—or simply hold dances at which the entertainers, fearful of radio-station disapproval—give their nervous services free. The flagrantly-open bribe-system has disappeared, thanks to the FCC.

Background to America's crazy BEATLES disc ban



The FCC keeps very busy one way or another. They are, like all supervisory or inspectorial bodies, watchful for anything which may contaminate the mind or affront the soul. They make sure, for example, that commercials using a huskily appealing female voice inviting people to go to money-lending societies contain no words that are sexually suggestive.

They are careful too, with lyrics to rock 'n' roll songs. The FCC notes with satisfaction that many radio stations banned the Byrds' "Eight Miles High" and Dylan's "Rainy Day Women"; it was a pity they let the song "Acapulco Gold" slip through but they have made up for it this week by placing two radio stations on strict probation for playing "A Day in the Life" off the new Beatles album.

ACCENT

As a result—although Brian Epstein had, for publishing considerations, already stopped it being played until the album is out—no station will ever now play this song.

The FCC's memorandum to the offending stations makes it clear that they will not tolerate the implications in a line from the song which, they claim, has the words "forty-thousand purple holes in my arm," because they fear it will lead young people into considering the possibility of introducing drugs into their veins.

Alas, the Liverpool accent has once again proved to be a stumbling block to communication, for despite the beautiful engineering job carried out in the EMI stations in St. John's Wood, the real lyrics have escaped the American FCC.

For the line to which they object is: "Four-thousand holes in Blackburn, Lancashire; though the holes are small, they had to count them all; now they know how many holes it takes to fill the Albert Hall."

And whatever John Lennon meant, it is a far cry from the monument Queen Victoria built in memory of her husband to a hypodermic syringe.

All of which leads me to suppose that it is time those who control our lives either push the button which will end it all or hand over the land and the power to the people.

On balance, I am for anarchy.

Are you with me?
I have nothing to offer but blood, sweat, tears and a million laughs.



• DYLAN: banned



• LENNON: banned

DISC TOP 30



A NEW LP Nino Tempo & April Stevens

All strung out

SHU 8314 HAU 8314 12" stereo or mono LP record



London Records division of The Decca Record Company Limited Decca House Albert Embankment London SE1

CHART TOPPER



- 1 (1) ● PUPPET ON A STRING.....Sandie Shaw, Pye
- 2 (6) ▲ DEDICATED TO THE ONE I LOVE
Mamas and Papas, RCA Victor
- 3 (2) ● SOMETHIN' STUPID.....Frank and Nancy Sinatra, Reprise
- 4 (13) ▲ SILENCE IS GOLDEN.....Tremeloes, CBS
- 5 (10) ▲ THE BOAT THAT I ROW.....Lulu, Columbia
- 6 (8) FUNNY FAMILIAR FORGOTTEN FEELINGS
Tom Jones, Decca
- 7 (9) SEVEN DRUNKEN NIGHTS
Dubliners, Major Minor
- 8 (4) PURPLE HAZE Jimi Hendrix, Track
- 9 (12) PICTURES OF LILY.....Who, Track
- 10 (3) ● A LITTLE BIT ME, A LITTLE BIT YOU
Monkees, RCA Victor

NEXT 20: Introducing JIMI HENDRIX, KINKS, and P. P. ARNOLD

- 11 (7) I CAN HEAR THE GRASS GROWMove, Deram
- 12 (5) HA! HA! SAID THE CLOWNManfred Mann, Fontana
- 13 (15) HAPPY TOGETHER.....Turtles, London
- 14 (11) ● RELEASE ME.....Engelbert Humperdinck, Decca
- 15 (19) HI HO SILVER LINING.....Jeff Beck, Columbia
- 16 (14) I'M GONNA GET ME A GUN.....Cat Stevens, Deram
- 17 (16) BERNADETTE.....Four Tops, Tamla Motown
- 18 (29) ▲ THEN I KISSED HER.....Beach Boys, Capitol
- 19 (—) THE WIND CRIES MARY.....Jimi Hendrix, Track
- 20 (—) WATERLOO SUNSET.....Kinks, Pye
- 21 (18) ● THIS IS MY SONG.....Harry Secombe, Philips
- 22 (23) SWEET SOUL MUSIC.....Arthur Conley, Atlantic
- 23 (30) CASINO ROYALE.....Herb Alpert, A and M
- 24 (17) KNOCK ON WOOD.....Eddie Floyd, Atlantic
- 25 (—) THE FIRST CUT IS THE DEEPEST.....P. P. Arnold, Immediate
- 26 (26) MAROC 7.....Shadows, Columbia
- 27 (21) IT'S ALL OVER.....Cliff Richard, Columbia
- 28 (22) NEW YORK MINING DISASTER, 1941.....Bee Gees, Polydor
- 29 (20) JIMMY MACK.....Martha and the Vandellas, Tamla Motown
- 30 (27) IF I WERE A RICH MAN.....Topol, CBS

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

HIT TALK

by JIMI HENDRIX



MONKEES? They just don't move me at all!

Sandie Shaw's cute! That song's good for her. I don't know if I really like it—but it has hit flavour. Sinatras? No. I feel nothing about this one. You just know what notes are coming next. Everything's there, everything's so precise. No imagination.

Monkees have a very ordinary rock 'n' roll flavour—and the song doesn't move me at all. Musicwise, I'm sorry, but I just don't care for them. Mamas and Papas' song is beautiful. It's ridiculous how they arrange

things to something as pretty as this. Like it a lot.

The Move knock me out, man. Such a ridiculous strong beat. Voices go with feeling of the rhythm and beat. Everything fits in nicely.

Tom Jones is very good. I like this new one. He has a very beautiful voice and this is done particularly good. I'm not too hot on old country ballads, though.

There are certain times when I like to hear this record by Lulu. Depends on my different

moods. Her voice on it is great. Do you know it's the first song I've heard from her. Heard her name around a lot. She's a really nice girl!

What can you say about a song like the Who's? Ridiculous, man. I don't know! The ring of that guitar is so pretty. So's the harmony and the drums. Everything happens. And happens in such a way that it's arranged perfectly. Should be a big smash.

NEXT WEEK: LULU

Top Ten LPs

- 1 (1) MORE OF THE MONKEES
Monkees, RCA Victor
- 2 (2) SOUND OF MUSIC
Soundtrack, RCA Victor
- 3 (3) GREEN GREEN GRASS OF HOME
Tom Jones, Decca
- 4 (4) MEET THE MONKEES
Monkees, RCA Victor
- 5 (5) FIDDLER ON THE ROOF
Original Cast, CBS
- 6 (7) BEST OF THE BEACH BOYS
Beach Boys, Capitol
- 7 (6) IMAGES
Walker Brothers, Philips
- 8 (9) THIS IS JAMES LAST
James Last, Polydor
- 9 (—) FOUR TOPS LIVE
Four Tops, Tamla Motown
- 10 (—) PERSONAL CHOICE
Harry Secombe, Philips

AMERICAN TOP TWENTY

- 1 (2) THE HAPPENING.....Supremes, Motown
- 2 (3) SWEET SOUL MUSIC.....Arthur Conley, Atco
- 3 (1) SOMETHIN' STUPID....Frank and Nancy Sinatra, Reprise
- 4 (19) GROOVIN'.....Young Rascals, Atlantic
- 5 (4) A LITTLE BIT ME, A LITTLE BIT YOU
Monkees, Colgems
- 6 (7) DON'T YOU CARE.....Buckingham's, Columbia
- 7 (9) YOU GOT WHAT IT TAKES...Dave Clark Five, Epic
- 8 (8) CLOSE YOUR EYES.....Peaches and Herb, Date
- 9 (17) I GOT RHYTHM.....Happenings, BT Puppy
- 10 (6) I THINK WE'RE ALONE NOW
Tommy James and the Shondells, Roulette
- 11 (21) GIRL, YOU'LL BE A WOMAN SOON
Neil Diamond, Bang
- 12 (12) ON A CAROUSEL.....Hollies, Imperial
- 13 (20) RELEASE ME (AND LET ME LOVE AGAIN)
Engelbert Humperdinck, Parrot
- 14 (26) RESPECT.....Aretha Franklin, Atlantic
- 15 (15) WHEN I WAS YOUNG
Eric Burdon and the Animals, MGM
- 16 (5) HAPPY TOGETHER.....Turtles, White Whale
- 17 (10) I'M A MAN.....Spencer Davis Group, United Artists
- 18 (18) FRIDAY ON MY MIND.....Easybeats, United Artists
- 19 (25) HERE COMES MY BABY.....Tremeloes, Epic
- 20 (11) JIMMY MACK.....Martha and the Vandellas, Gordy

TWO SMASH HITS FROM THE STATES!



BURT BACHARACH

Bond Street

From The James Bond Film "Casino Royale"
AMS 702



STARS IN THE NEWS-1

Beach Boys fly out —musicians mix-up

BEACH BOYS fly out of Britain today (Thursday), at the end of their short but successful tour. They play Stockholm tonight and several other Continental dates before returning to the States.

They may also play concerts behind the Iron Curtain, but details are not fixed.

At the end of the tour, the Boys will probably stay on the Continent for a short holiday.

On return to America, Carl Wilson will face the charge of refusing to submit for induction into the Army. He is at now on a 40,000 dollars (£13,333) bail.

EXCHANGE

Additional instrumentalists who flew over with the Beach Boys, but were never heard, will accompany them on the Continental dates.

A spokesman for impresario Arthur Howes said: "We were advised about the backing group too late to arrange an Anglo-U.S. exchange, which is why they were unable to appear."

NORMIE ROWE has been invited to perform at Montreal's Expo '67 from Monday next (15) to June 10. His new single, "But I Know," is out on Polydor on June 2.

CLUB LIFTS MOVE BAN

BAN on the Move at London's Marquee Club will be lifted so they can make their first appearance for eight months on July 4.

The ban was originally imposed on the group in November after the police and fire brigade were called to the club during the Move's act.

Roy Wood, lead guitarist with the group, has been commissioned by the BBC to write the theme music for one of the "Wednesday Play" series in the autumn.

The group appears on "Dee Time" today (Thursday) and "As You Like It" (May 23).

HUMP DELAY

RELEASE date of Engelbert Humperdinck's new single "There Goes My Everything" has been set back one week, and will now be on sale next Friday (19).

DENNY LAINE DROPS OUT

DENNY Laine, the ex-Moody Blue due to make his London debut at the Saville Theatre on Sunday, did not appear.

An audience, which included the Stones, Beatles and Georgie Fame, was told that at the last minute Denny had decided not to appear because he felt his act "was not good enough."

On Monday Denny said: "I decided that I would rather miss going on and doing my debut appearance than put on a bad show."

Denny has been re-booked at the Saville in June.

• HENDRIX show review: back page.



NEEDLES and PINS!

WITH slow, surgeon-like skill disc jockey Steve Maxted stuck a six-inch hat pin through the lobe of his left ear. Immediately fans at London's Witchdoctor ballroom on Sunday started fainting around him.

Steve's stomach-turning act is catching on as the newest pop "happening" and fans flock in their hundreds to see him spin discs and stick pins.

As well as piercing his ears, the mysterious Mr. Maxted also threads the shining, coloured-top pins through his cheeks and neck. Then, for his finale, he'll drive a safety-pin into his lips.

But despite handbills warning "If you have a weak heart or are of a nervous disposition—STAY AT HOME!" fans still swarm to see this "human voodoo" show, and 23-year-old Steve's popularity as a performer has rocketed as a result.

And girls queue up eagerly to help Steve pull the pins out afterwards!

How does he do it? The act, says Steve, is purely pain control. He simply thinks about something else as the pins sink in. "You need a steady hand," he grins. "If you hit the jugular vein in the neck you've had it!"



CILLA on TV

CILLA Black tops the Palladium TV bill on May 28 for the first time since February of last year. With her are Dickie Valentine, special guest artist Erroll Garner — the American jazz pianist — and comedian Ray Fell.

The show is pre-taped on May 21 instead of going out "live," as the Palladium Theatre that day will be preparing for the new Ken Dodd show, "Doddy's Here Again" — opening a season on May 29.

Solo Walkers: Maus bow set

JOHN MAUS will now be known as John Walker—and his first solo single will be on sale within a month. This is the first news from an individual Walker Brother since the group announced its split last week. Scott and Garry are still deciding their future careers.

"I like work," John told Disc, "and shall be ready to start again just as soon as I can get a new group together."

Musicians are already being approached by John, and the final line-up will comprise piano, bass, guitar and drums — and three girl singers!

"I want to try and sing a type of blues," adds John, "music that is sophisticated but still comprehensible." Songs similar to John's solos on EP and LP are expected.

On the split, John says: "It was not a sudden decision. We had been thinking about it for months."

AMBITIONS

"And there were no, repeat no, bad feelings. We all had our personal ambitions and wanted to go it alone. The end of the tour with Cat Stevens, Jimi Hendrix and Engelbert Humperdinck seemed the right time to make the final decision."

Why the name change? "I have always thought of myself as John Walker. It is the Press who have used the name Maus, not me."

Animals 'snub' Britain!

ERIC Burdon and the Animals—just back from Australia—this week delivered a shock announcement to British fans.

In future, they plan to spend only a limited amount of time in Britain. And that will be limited mainly to recording and film work. Tours may be out.

Says guitarist Vic Briggs: "The gigs scene here is bad. We're trying to express ourselves more as a group now. But people want the old Animals hits—which isn't us anymore."

Added Vic: "It's difficult trying to get accepted by the teenyboppers here. So we'll be spending more time in the States playing college dates. We've found we can establish contact with audiences there better."

The Animals and Eric—whose long-awaited new single, "When I Was Young," is out on May 19—will probably do two two-month tours in America each year and return to Britain only for films and records.

• Vic Briggs has also been signed as a record producer for the new Marmalade label.

Beaky, Tich—sunstroke

DAVE DEE, Dozy, Beaky, Mick and Tich flew back to Britain last Thursday after their Australian tour. The boys are all suffering from exhaustion, especially Beaky and Tich, who caught a severe attack of sunstroke.

If they recover in time, they will appear on "Top Of The Pops" tonight (Thursday) to feature their new record, "O.K.A.Y."

Immediately on their return the group wrote a letter of protest to Sir William Carron, the union boss who recently attacked the earnings of pop groups. In it they spoke of a "vicious and unwarranted attack on a business that has done more to boost British exports than any other in the last year."

The group tapes an appearance for ITV's "Vince Hill Show" next Monday (15), and appear in "Saturday Club" on May 20, and "Easy Beat," May 28.



• PROBY: cowboy

P. J. in Steve McQueen film

P. J. PROBY appears in his first film this autumn.

It is not yet titled, but Proby will play a cowboy part opposite Steve McQueen.

At present Proby is touring America with Keith. He will probably visit Britain in the autumn if plans for a tour with the Lovin' Spoonful and the Byrds materialise.

Tom gets TV acting offer

TOM JONES, who opened at the London Palladium for a week on Monday, has been offered an acting role in an Independent Television play.

Tom would portray a North Countryman in a kitchen sink drama. He would also be heard singing over the credits, but not in the play.

• Tom's latest album, "Green, Green Grass Of Home," is to have a new sleeve. After selling 15,000 copies the sleeve will be altered to carry a new picture of Tom.

Reason given is that the old printing plates had been damaged.

VINCE DEBUTS

VINCE HILL'S appearance on the "London Palladium" show this Sunday when Jack Benny tops the bill, will be his first date on the show.

On Monday (15), Vince doubles at the Embassy and Palladium clubs, Manchester.

ROY ORBISON COMING BACK

ROY ORBISON is considering an offer to return to Britain in the autumn for a big cabaret engagement, possibly at the "Talk Of The Town," and a TV spectacular.

Roy has just completed a marathon five weeks recording in Nashville. A new single is expected shortly.

CAT STEVENS, due to release a new single this month, plays cabaret weeks at Stockton and Greaseborough for the weeks respectively commencing July 16 and 23.

Countdown

THURSDAY

- VINCE HILL — Palace Theatre, Offerton.
- DEE TIME (BBC TV)—Donald Peers, Peddlers, Susanah Young, Jesse Fuller, Move, Beryl Reid.
- MOVE—Locarno, Coventry.
- PRINCE BUSTER—Skewans Ballroom, Swansea, S. Wales.
- CAT STEVENS — Locarno, Swindon.
- POP NORTH (BBC Light)—Herd, Warm Sounds, Tony Steven.

FRIDAY

- JIMI HENDRIX — Bluesville Club, Manor House, London.
- GEORGIE FAME — Birdcage Club, Portsmouth.
- JEFF BECK — Town Hall, High Wycombe.
- MOVE—Town Hall, Cheltenham, Glos.
- PRINCE BUSTER—Assembly Hall, Stafford, and Tower Ballroom, Edgbaston.
- JOE LOSS SHOW (BBC Light)—Rockin' Berries.
- GARNET MIMMS—Flamingo Club, Wardour Street, London.

SATURDAY

- MANFRED MANN—Imperial Ballroom, Nelson.

PALLADIUM (ITV)—Vince Hill, Jack Benny.

MONDAY

- VINCE HILL—Embassy and Palladium Clubs, Manchester.
- CAT STEVENS—Cedar Club, Birmingham.
- GEORGIE FAME — Bag O' Nails, Kingly Street, London.
- JEFF BECK—Feathers Club, Ealing, London.
- MONDAY MONDAY (BBC Light)—Jeff Beck, Guy Darrell, Gibsons.
- MOVE—Pavilion, Bath.
- PRINCE BUSTER — Atlanta Ballroom, Woking, Surrey.

TUESDAY

- MANFRED MANN — Industrial Ballroom, Norwich.
- DEE TIME (BBC TV) — Bernard Cribbins, Clinton Ford, Mike Newman, Lena Martell, Warm Sounds, Dubliners.
- JEFF BECK—Corn Exchange, Bristol.
- AS YOU LIKE IT (ITV) — Lulu, Cat Stevens, Herd, Georgie Fame, Tremeloes.
- PRINCE BUSTER — Beachcomber Club, Nottingham.

WEDNESDAY

- JOE AND CO. (BBC TV)—Tremeloes.
- PARADE OF THE POPS (BBC Light) — David and Jonathan.
- PRINCE BUSTER — Bromel Club, Bromley, Kent, and Speakeasy Club, Margaret Street, London.

SUNDAY

- JIMI HENDRIX—Elizabethan Ballroom, Manchester.
- NEW VAUDEVILLE BAND — Middlesbrough Marimba, and La Bamba, Darlington.
- BEE GEES — Britania and Beachcomber, Nottingham.
- ALAN PRICE — Coatham Hotel, Redcar.
- EASYBEAT (BBC Light) — Manfred Mann, Warm Sounds, Alex Welsh Jazz Band.
- PRINCE BUSTER—Ram Jam Club, Brixton, London, and Club West Indies, London, NW10.

STARS IN THE NEWS—2

RACING CAR EPIC

NANCY to FILM WITH ELVIS!

NANCY SINATRA, who left London this week to holiday in Paris, is to star opposite Elvis Presley in a full-length film in the States in July.

"It's supposed to be called 'Speedway' and is about racing cars," she told Disc. There are no plans so far for Nancy to sing in it, but, she said, there'll be a lot of "frilly music" for the score.

Nancy has been in Britain to record the title theme for the new James Bond film, "You Only Live Twice," with composer John Barry.

She said: "This is the first time I've recorded a film theme. John is great, the song is beautiful and I'm honoured to have been chosen to sing it."

● Newly-wed Elvis makes his tenth film for MGM soon. It is "Bumble Bee, O' Bumble Bee," a romantic mystery.

Presley has also completed "Double Trouble," starring English discovery Annette Day. His first seven films for MGM have now brought in more than 25 million pounds.

LULU WANTS COMEDY PART

LULU, up to five this week in the chart with "The Boat That I Row," may play a comedy role in her next film.

She is already going to America on June 4 for personal appearances in connection with her film with Sidney Poitier, "To Sir, With Love," in which she plays an East End kid.

Agent Dick Katz told Disc on Tuesday: "Offers have been flooding in for Lulu. They want her for TV, pantomime and films. She is very interested in playing a comedy part in a film. She would be ideal. She has a wonderful sense of comedy. At present we are studying scripts."

When she returns from America, Lulu will take a short holiday prior to her star appearances with Monkees on all five of their London concerts at Wembley Empire Pool.

RICH EASYBEATS

ROYALTIES totalling 125,000 dollars (£41,500) have been advanced by United Artists to the manager of the Easybeats on the strength of their forthcoming tour in the States.

The group flew out on Tuesday for a month tour, and will return to America on August 4 for a further month. On the second tour they share top of the bill with Gene Pitney. Georgie Fame is also on the bill.

LORRAINE ILL

LORRAINE ELLISON, who was due to tour Britain this month, has had to cancel her visit through illness. She has been confined to hospital in New York, but will probably make her first visit to Britain in early autumn.

NEWS in a FLASH

MANFRED Mann, the Alex Welsh Band and Warm Sounds, guest on "Easy Beat" this Sunday (14).

Chris Farlowe and The Mike Cotton Sound guest on "Saturday Club" (13).

Artists in BBC's "Swing-along" next week include Vince Hill, Gerry and The Pacemakers, Chris Barber's Jazz Band with Otilie Patterson, Sands Of Time, Settlers and the Mirage.

David and Jonathan guest in "Parade Of The Pops" next Wednesday (17).

Harry Secombe hosts BBC Light's "Be My Guest" this Saturday (13).

David Jacobs compères "Housewives' Choice" all next week.

BBC Light's "Newly Pressed" d.j. for next week, Monday to Friday, is Pete Murray.

French pop

HOST of top British names appear at the Paris "Palais De Sports" for the French Pop Festival on June 1.

They include: WHO, CREAM, JIMI HENDRIX EXPERIENCE, DAVE DEE and Co., PRETTY THINGS, JIMMY CLIFF and the V.I.P.s.

JOHN WALKER also solos at the festival.

BURDON FILM BID

ERIC Burdon—considered originally for the Paul Jones role in the film "Privilege"—has been approached by the same company for a major role in a new film.

No further details were available at presstime.

TONY HITS SILVER

Tony Bennett flies into London tonight (Thursday), for his tour with the Count Basie Orchestra. At the airport he will be presented with a Disc Silver Disc for "I Left My Heart in San Francisco" which, after nearly five years, has reached sales of 250,000.

Tony stars in his first major British radio show when he appears in composer-arranger Bob Farnon's "Farnon in Concert" series on Sunday, May 28, in the Light Programme. Show is aired at 2.30 p.m., and Bennett pre-records it at London's Camden Theatre on May 18.

Tony Bennett, a longtime admirer of Farnon's work, has just recorded a Farnon ballad, "Country Girl" in States. The song was one of the entries in the Song for Europe contest.

Kinks, Hendrix, Dylan axed in 'Jury' slash

TENNIS clipped eleven minutes from last Saturday's "Juke Box Jury." Instead of the usual seven or eight records, only four were played.

● IN were: Supremes, Vince Hill, Manfred Mann and Elvis Presley.

● OUT were: Kinks ("Waterloo Sunset"), Jimi Hendrix ("The Wind Cries Mary"), Simon Dupree ("Day Time, Night Time"), Bob Dylan ("Leopard-Skin Pill-Box Hat") and New Vaudeville Band ("Finchley Central").

The missing discs will not be played on this Saturday's "Jury." Said a BBC-TV spokesman: "It would obviously be absurd to play records—voting them Hits or Misses—when they are already likely to be in the chart."

In fact, Jimi Hendrix and Kinks have already entered this week's Disc chart.

The "Jury" panellists, chairman David Jacobs and the whole camera production team were standing by while the David Cup tennis match overran by the eleven minutes. David Jacobs referred to the delay at the opening of "Jury."

The BBC-TV spokesman added that the over-run on such an important sporting occasion was "expected" and said it could happen again when the tennis season at Wimbledon gets under way this summer.

Added to the panel of the May 27 "Jury" is Judith Chalmers, the BBC announcer.

Ryans' hit on Hollies LP

HOLLIES' new album, "Evolution," will be released on June 2. All 12 tracks are composed by Graham, Tony and Allan and include their version of "Have You Ever Loved Somebody"—a hit for Paul and Barry Ryan.

Other tracks: "Then The Heartaches Begin," "Stop Right There," "Water On The Brain," "Lullaby To Tim," "You Need Love," "Rain On The Window," "Heading For A Fall," "Ye Olde Toffee Shoppe," "When Your Light's Turned On," "Leave Me" and "The Games We Play."

Group's new single, "Carrie Anne," is released on May 26.

WARM DATES

WARM SOUNDS play nine days in Scotland on one-night-stands from June 23.

TV and radio dates include: "Joe and Co." BBC-TV tomorrow (Friday), "Easy Beat" (Sunday), "Dee Time" (Tuesday) and STV's "As You Like It" (May 19). The duo play a week's cabaret at Gray's, Newcastle, from May 22, followed by Parama, Sunderland, for the week of May 28.

DISC DERBY

"DISC Jockey Derby," a new Tuesday lunchtime record show compered by Don Moss, takes over from "Pop Inn" for the summer, beginning June 6.

Two disc-jockeys will take part each week, plus a surprise celebrity. Deejays for June 6 are Pete Murray and Chris Denning.

JIMI Hendrix Experience and Cat Stevens play TV in Helsinki on May 22.

Beatles LP on Light

BEATLES new LP, "Sgt. Pepper's Lonely Hearts Club Band"—out on June 1—will be specially "previewed" by ex-Radio London deejay Kenny Everett on the BBC Light Programme's "Where It's At" on Saturday afternoon, May 20. Everett kicks off as a regular on the show



● TINA and NANCY—acting suits them both

NANCY and TINA—swinging Sinatras

THE swinging Sinatra sisters Nancy and Tina, looking every inch beauties from some Bond bonanza when they met Disc in London on Monday, are unlikely to combine their careers and become the singing Sinatras.

Says dark-eyed Tina, 18: "There are enough singing Sinatras—without me. My father, sister and brother. Anyway, I've never been interested in following a recording career."

Book on father Frank

Even Nancy, although completely happy the way her pop life is going, leans more to acting these days. Her latest movie, "Wild Angels"—about the rougher element of Californian motorcycle gangs—probably won't be seen here, but "The Flower Children" in which she is to appear with Sal Mineo might.

"It's a project we want to film and again concerns youth in California," she explained. "I'm very interested in what's going on among young people and like other people to know."

"There's an element in California—most of them in motorcycle gangs—which is very bad. The whole thing's just horrible. Completely dreadful!"

Lovely Nancy, here to record a James Bond film theme and take Tina on a whistle-stop tour of Europe, is deeply interested in publishing a book about father Frank.

"I'm sick and tired of people making things up about him. He's become some kind of freak to a lot of people. I've done plenty of notes and written a few chapters, but I need some advice on putting it together. It would be very amateurish if I did it myself."

No follow-up planned

She confirmed it was unlikely that she'd do a follow-up with father to the chart-topping "Somethin' Stupid."

But she admits she has more influence over the songs he records than anyone else. "We can't get him to record commercial singles," she sparkled. "It was like pulling teeth getting him to record 'Strangers In The Night!'"

What did Frank think of another member of the family entering showbusiness?

"He knows that anything any of us does will be great," was the self-assured reply from a shy Tina. "If we were window cleaners we'd do it well. That's the way it goes with the Sinatras. We all enjoy being entertainment people."

MIKE LEDGERWOOD.

Acting Gordon

GORDON WALLER, of Peter and Gordon, makes his acting debut on Monday (15), when he plays a disc jockey in a new BBC-2 television play, "The Fantasist."

Written by Alun Owen, who was responsible for the "Hard Day's Night" script, the play looks at people behind the glittering facade of the pop scene.

MONKEES BID

MONKEES may now arrive in Britain two weeks earlier than planned—if an invitation from the Marquis of Bath is accepted.

The Marquis has approached Vic Lewis, who is handling the Monkees' concerts, with an offer to throw open his stately home in Wiltshire, should the Monkees decide to film an episode of their series in this country.

If plans are finalised in time, the Monkees could arrive in Britain as early as June 15, and spend two weeks filming before their sell-out London concerts.

● Monkees are this week awarded a Silver Disc by Disc for their "A Little Bit Me, A Little Bit You" single, which has now passed the 250,000 mark in British sales.

MONOPOLY OFFER

MONOPOLY, whose debut record is the Bee Gees composition, "House Of Lords," have been offered a six-week tour of America—if the record is a hit there.

PET'S FOLLOW-UP

PETULA Clark's new single will be the Tony Hatch/Jackie Trent number, "Don't Sleep In The Subway," released on May 19.

Because she is in America filming for the next four months, Pet will tape appearances there for British TV. A film for "Top Of The Pops" will probably be shot by the same team who worked on the explosive Ike and Tina Turner "River Deep" insert.

● The song, which starts like a straight ballad, explodes into a huge chorus and then drops into Beach Boys "God Only Knows" phrasing. (says PENNY VALENTINE).

Dusty plus Dave

DUSTY Springfield appears with Dave Dee and Co. and Cliff Bennett and the Rebel Rousers in "Easy Beat" on Sunday, May 28.

ENTERTAINMENT FOR EVERYONE ON THESE GREAT NEW ALBUMS



SANDIE SHAW
PUPPET ON A STRING

SANDIE SHAW
Puppet On A String
NPL 18182 (M) NSPL 18182 (S)



FRANCIS ALBERT SINATRA & ANTONIO CARLOS JOBIM

FRANCIS ALBERT SINATRA & ANTONIO CARLOS JOBIM
RLP 1021 (M) RSLP 1021 (S)



THE TONY HATCH SOUND
Beautiful In The Rain
NPL 18176 (M) NSPL 18176 (S)



THE EVERLY BROTHERS
The Hit Sound Of The Everly Brothers
W 1676 (M) WS 1676 (S)



ROY BUDD
Pick Yourself Up | | | This Is Roy Budd
NPL 18177 (M) NSPL 18177 (S)



JACKIE TRENT
Once More With Feeling
NPL 18173 (M) NSPL 18173 (S)



CYRIL STAPLETON
More Dancing Sounds Of Cyril Stapleton
Selected by Bill and Bobbie Irvine
NPL 18174 (M) NSPL 18174 (S)

IN YOUR RECORD SHOP NOW!

STARS IN THE NEWS—3



• Tremeloes: TV series

America wants Tremeloes

BIG offers are flooding in for the Tremeloes, who have this week smashed their way to 4 in the chart with "Silence Is Golden"—a leap of nine places in one week. America is already negotiating to buy their film series for TV. The series of 26 films was completed a fortnight ago.

States are also putting out feelers for personal appearances by the group, following the fast chart rise of their U.S.-released single, "Here Comes My Baby."

At presstime, "Silence Is Golden," was due to be issued in America as a follow-up.

Tremeloes appear in Southern TV's new "As You Like It" show tomorrow (Friday) and on BBC-TV's "Joe And Co" on May 17. They visit Germany for TV on May 23.

Gnomes switch

GNOMES OF ZURICH have been released from C.B.S., and have signed a new three-year recording contract with R.C.A.

Group's first record on the new label is expected at the end of June and will be a Geoff ("Winchester Cathedral") Stephens/John Carter composition.



It's first time lucky for pretty P. P. Arnold, the girl who left the Ikettes last year to go solo.

She enters the British chart for the first time this week with "First Cut is the Deepest" a Cat Stevens song.

P. P. goes to Germany for TV appearances on May 20.



SUSAN MAUGHAN COLLAPSES

SUSAN MAUGHAN is recuperating at her Marble Arch home after collapsing at the Grand Hotel, Birmingham, last Thursday.

Susan, who was appearing at the Castaways Club, Birmingham, was rushed to hospital, where she remained unconscious for three hours. Doctors said her illness was due to general fatigue and over-work.

Despite doctors' warnings Susan returned to the club on Friday and completed her engagement.

Paul aids charity

PAUL JONES will start a walk from Albert Hall, Kensington, to Windsor on May 21. The walk is being held in aid of Oxfam charity.

COMPERING WEMBLEY SHOWS—

Five—DJ plan for MONKEES

FIVE deejays are being approached to share comper duties on all five of the Monkees' concerts at London's Wembley Empire Pool on June 30, and July 1 and 2.

Idea is to have a different deejay compering each concert.

Rick Dane—ex-Caroline deejay who has compered eight of Brian Epstein's Sunday presentations at London's Saville Theatre, plus the Fats Domino season—is believed to be in the running for one of the Monkees' concerts.

So far, the "big five"—Jimmy Savile, Simon Dee, David Jacobs, Alan Freeman and Pete Murray—have not been approached.

BBC-TV viewers will get a preview of Monkee fan mania BEFORE the Monkees fly to Britain for their concert stint.

At presstime, the Monkees are due to fly into London Airport on June 29—but no arrival time is yet available.

But, on June 24—the Saturday beforehand—the Monkees' TV show on BBC will feature the Monkees being mobbed by fans during one of their tours.

The film is included in the regular series of Monkees films being shown on BBC-TV, but has been specially slotted into the June 24 spot as a "preview" of what fans can expect when the Monkees arrive in Britain in person.

BBC-TV confirmed this week Disc's exclusive report (April 29 issue) that a new Monkees series has been fixed. No date has yet been set for the new series, but it will probably run when the repeats of the present programmes have been shown later in the year.

As reported last week, the Monkees are unlikely to appear on TV during their British visit. Despite offers, they have refused to take part in any TV shows—and the position was unchanged at presstime.

Paul, Barry back from 'Down Under'

PAUL and Barry Ryan fly back to Britain on Saturday from Hawaii. They have been holidaying there following their tour of Australia. The twins arrive at London Airport at 9.40 p.m. on BOAC flight 530.

Next week they will be in the recording studios, and a new single is released at the end of June.

CAT PRODUCING

CAT Stevens is to turn record producer. He is setting up his own company, Cat Stevens Productions, and will record new artists. He will still have his records produced by Mike Hurst.

Cat appears on "As You Like It" on May 16, when he will duet with Lulu.

MIKE LENNOX FILM BOW

MIKE Lennox, Radio London DJ, makes his first film appearance next week in the Lynn Redgrave, Rita Tushingham film "A Smashing Time."

Mike plays the part of a DJ, and filming will take place in London.

PROTEST BADGES!

Send for list and include s.a.e.

To: Y.C.L.
16 KING STREET
LONDON, W.C.2

FAME EP in June

NEW EP of previously unreleased material by GEORGIE FAME is released by CBS in the first week of June.

Titles have not been finalised, but they include some of Georgie's own compositions.

This week, Georgie has been filming "Piccadilly Palace," a variety revue in colour for American TV. The film may be shown in this country in black-and-white during the autumn.

It is now unlikely that the proposed album with Georgie and the Count Basic Orchestra will be recorded during Basic's current tour.

Georgie goes to America in August to tour with Gene Pitney and the Easybeats, and record the album then.

New bookings for Georgie include: Birdcage, Portsmouth (Friday), Chelsea College (Saturday) and London's Bag'O' Nails (Monday).

DUSTY, VINCE on 'JURY'

DUSTY Springfield and Vince Hill are the latest signings for "Juke Box Jury." And ace record man Mickie Most—who produced Lulu's "The Boat That I Row," among other hit records—has also been booked.

Dusty and Mickie share the panel spot with Keith Barron ("Lucky Jim" of the BBC-TV series) on May 27.

Vince Hill appears on June 3.

Folk singer Julie Felix joins the panel on May 20. With her are comedian Leslie Crowther, actress Shirley Anne Field, and ex-Radio London deejay Kenny Everett.

Cliff TV show

CLIFF RICHARD's hour-long ATV spectacular, "Cliff Sings" will be shown on Wednesday, May 24.

Cliff will occupy the whole show, supported by the Breakaways and a team of girl dancers.

JIMI HENDRIX RE-BOOKED FOR SAVILLE SHOW

JIMI Hendrix has been re-booked to appear at London's Saville Theatre—after his highly successful appearance there on Sunday when hundreds of people were turned away.

No definite date has been fixed for Jimi's return appearance but he is booked solidly until late August.

Jimi appears tonight (Thursday) on "Top Of The Pops."

Holiday pop

TWO-WAY BBC radio unit will prowl through London's Battersea Fun Fair on May 29—Bank Holiday Monday—to ask holiday-makers to pick pop records to be played over the air.

Handling the two-way request programme will be TV news reader Michael Aspel and Pamela Donald.

Introducing from AMERICA for the first time in the WEST-END the MOST TALENTED ARTIST in the POP BUSINESS

JACK HAMMER AND THE "HAMMER JAMMER"

APPEARING AT THE

WHISKY A'GO GO
WEDNESDAY, MAY 17th

DON'T MISS IT

● **FLASHBACK:** to April 29 issue

WALKERS SENSATION!

AT PRESSTIME the Walker Brothers seemed definitely set to split up at the end of their tour this weekend! Possibility of a split—reported in Disc on April 15—was described as a development which looks like the Walker Brothers are getting dodgy I will give it up." The possibility is that Scott would split up with John and Gary.

DISC WAS FIRST

WITH THE NEWS—

NOW, HERE'S THE FULL STORY:

BREAKING up, the Walkers Brothers once gloomily pointed out in one of their songs, is so hard to do. But last week they proved it wasn't—finally splitting to go their separate ways.

That split, after two years, was inevitable.

It came as a stunning shock to the fans. But to everyone else who knew the true inside story of the Walkers' long struggle to decide their future, it was somehow a relief.

Now, Scott is to turn his attention to cabaret and a more sophisticated audience. As early as January 1966 he said: "I never was built for the pop business and I'm not used to the life. If I had my time again, I definitely wouldn't become a pop singer."

But John wants to stay on the pop scene and develop ideas of his own, while Gary remains as inscrutable as ever.

The final break came last week after twelve months of rumour, indecision and argument. And after the group admitted: "We're in a rut. Something drastic is going to have to happen to get us out of it."

For the last year, there has been a constant air of insecurity around the Walker Brothers. This was strengthened by the fact that their singles weren't doing so well in the chart. Soon it was as though they were encased in crystal that could have broken—and taken them with it—at any moment.

And in the end it did.

● Rumours that this spring

by PENNY VALENTINE

tour would be the last as a group were reinforced by wide reports of a "war of nerves" between John and Scott.

For two weeks the only words that passed between them were in the songs onstage. Allegedly, the argument started after Scott had repeatedly turned up late for shows. This, in turn, stemmed from early days when Scott would disappear before appearances—only to make breathtaking last-minute leaps onstage for the first number.

At the time, John said: "Scott scares the hell out of me sometimes. When he doesn't turn up in time, I'm a nervous wreck. I know he's always going to make it—but I always think of the day he won't."

UNSETTLED

Right from the beginning, of what became phenomenal overnight success in Britain, the Walkers have been an unsettled group.

Originally there was friction because the main spotlight constantly fell on Scott—busy establishing a very definite strong personality, but moody and insecure. A personality that became the group's identity.

He tended to veer away from the run-of-the mill group identification. He ran away to a monastery.

John, too long in Scott's shadow, never had the opportunity to project himself to the fans until recently. Scott even directed the

group's musical policy—and the other two had to fall in line.

Gary—although plans to finally make him an integral part of the group's stage act came off—at one time was nothing short of a ghost.

Never appearing on TV, he finally resorted to walking out on one "Ready, Steady, Go!"

"After all, it's very upsetting to know you're wasting 11 hours a day in a TV studio—for nothing," he complained.

Walkers came to the apex of popularity on Scott's looks and voice and three hit records. And on the strength of this alone they became second only to the Beatles.

But since the middle of last year there had been rumours that Scott was going solo; that John might quit and turn his attention to his second love—motor racing.

They were all vehemently denied.

On March 31, the Walker Brothers started their farewell tour of Britain. In his dressing-room after that opening night John Maus told Disc:

"For us this tour could be the last of everything—or the beginning of something new. The whole Walker Brothers thing could be done in month." AND IT WAS!



'For the last year, there has been a constant air of insecurity around the WALKER BROTHERS...'



● CARL: hits out

MOVE: We won't play for Mums and Dads!

THE pop scene, circa 1967, stinks. Who says so? Carl Wayne, lead singer of the Move, the group which has outraged more pop conventions in its year of existence than most groups in a lifetime.

In a slashing, no-holds-barred interview at BBC's "Top Of The Pops" studio last week, Carl claimed:

● THAT the record-buying public is being "very shrewdly conned;"

● THAT commercial hit records in no way reflect the talents of the group making them;

● THAT the whole pop business needs a shot in the arm as big as the initial impact made by Bill Haley and Elvis Presley ten years ago.

"After all," Carl points out, "pop is meant to be a kid's scene. But look at the chart! I'd like to see the extinction of people like Petula Clark, Engelbert Humperdinck and Ken Dodd in the chart, and Harry Secombe should stick with the Goons."

"You expect the odd song to make the top of the chart but for 'This Is My Song' to make it once and then make it a second time is insanity."

"Look at the Dubliners' record—you're not going to tell me the kids like that sort of nonsense."

With the group's second record, "I Can Hear The Grass Grow," climbing steadily up the top ten and their first LP due out next month you'd think the Move might be taking it easy for a while.

But you'd be wrong. "We don't consider ourselves a big name yet. It's a fallacy a lot of people have—one hit doesn't make you big stars and nor does two. In this business you're only as big as your last hit."

"We're making comfortable money now—but to really make a lot of money in pop you need a complete build-up over three or four years."

"Just because we've had two hits we haven't gone out and bought lots of flashy clothes or big cars or anything. All it's meant to us is that we spend slightly more on accommodation while we're working—instead of paying a pound a night for a hotel we'll now pay three."

Nor is Carl particularly happy with the group's musical progress to date.

"Before we had a hit record we played anything that was vaguely commercial. Gradually, we became dissatisfied and our main ambition now is just to progress and play what we're happy to play."

"But the trouble with the scene today is that if you play what you want to play you won't make hits. People base their opinions of groups on their records and it's impossible to make hit records with any soul."

"By 'soul' I don't mean James Brown and that sort of thing—soul means to be really involved in what you're doing."

"Of course as a band we're never happy with the performance we've just given. We want to progress all the time. In fact I'm very sick of our three guitar and drums line-up."

"Our future lies in harmonies and vocals—maybe we'll dispense with our instruments altogether and just go onstage and sing backed by a complete 12-piece electrical band."

"I don't mean the same sort of thing as the Beach Boys. They do everything in the studio and it takes them four months or more throwing in everything conceivable and then they can't do it onstage."

Four years ago pop received a massive boost of talent and enthusiasm spearheaded by four famous mop-tops from the North-East. Now the vitality the Beatles gave pop is due for more revitalisation, says the Move singer.

According to Carl Wayne, the answer lies in one word—REVOLUTION! "I don't say the Move ARE going to revolutionise the pop industry—but we're going to have a good try!"

"The trouble is these days if you do anything slightly out of the normal you shock all the mums and dads. Take Hendrix—they all said his act was sexy and vulgar but the kids loved it."

"We don't want to play to old people anyway!"

Much of the Move's present success, says Carl, owes a lot to their songwriter and guitarist Roy Wood. "Roy's an incredible feller. People refuse to believe Roy can write the lyrics he does without taking drugs! The point is just that he's on a completely different scene and people don't understand that."—

HUGH NOLAN.

'Hold Down a Chord'

Folk guitar lessons for beginners on BBC-2 now: on BBC-1 from June 15



John Pearse's lessons on the basic technique of folk guitar playing are being broadcast every Thursday from 7.25 - 7.40 p.m. on BBC 2, ending on June 8. The complete course will be repeated on BBC 1 on Thursdays at approximately 11 p.m. from June 15 to August 17.

Special book and record for practice and study. "Hold Down a Chord" Tutor. Amplifying the TV instructions, this complete tutor deals with buying an instrument, fingering chords, right-hand rhythms practice sessions, etc. Fully illustrated—5s. 0d. from your bookseller (or send crossed P.O. for 5s. 9d., including post and packing, to BBC Publications).

"Hold Down a Chord" 12" L.P. Record to help you study folk guitar at home. Provides musical illustrations to the techniques outlined in the Tutor. From your bookseller—19s. 3d. (or send crossed P.O. for 21s. 3d., including post and packing, to BBC Publications).

Package Deal. If ordered together from BBC Publications by post the book and the record can be obtained at the all-in price of 25s.

BBC Publications, P.O. Box 1AR, London W.1.



NEIL DIAMOND: the songwriter who became the MONKEES gem!

NEIL DIAMOND is one of the New Breed. A song writer who is a pop singer who is a song writer.

They are a growing majority on the pop scene. They are all around us and getting better all the time. Because of this, says Mr. Diamond, songs are better now than they have ever been in the history of music.

And as songs are top priority before all else, songwriters have had status thrust upon their willing shoulders.

Burt Bacharach, Randy Newman, Greenwich and Barry, Goffin and King, Mann and Weil, Tim Hardin, John Sebastian, Brian Wilson are part of the New Breed in America.

In Britain the Beatles, Stones, Cat Stevens, Kinks are part of the New Breed. And nearly every new group that arrives on the scene—if they want to stay around—soon become active New Breeders.

Focus is on Mr. Diamond at the moment because he wrote "I'm A Believer" and "Little Bit Me" and we all know about THEM!

He's not all that delighted at being known as "the man who wrote for the Monkees" because for one thing he didn't—the songs were written years ago.

For another, he has been writing and singing for about five years and making very fine records of his own, like his latest "Girl You'll Be A Woman Soon"—a record he "very much digs."

Neil is 24, lives in New York, and is confidently sure about the song writing scene.

"If I was still writing things like 'I'm A Believer' I'd be seriously questioning my ability to progress. I'd know I wasn't going to last. In fact I'd probably go buy a shoe shop in Brooklyn.

"When I first heard Lulu singing 'The Boat That I Row'—which went out on one of my 'B' sides—it sounded kinda strange because it's my song and I kept hearing a man singing it. But I think she's done a fine job on it."

Like most New Breed songwriters, Diamond has undisguised admiration for Paul and John Beatle.

"Look, they never said 'Let's cause a pop revolution and go and write.'

"Originally they probably did it to make more money. Then everyone else sat up and saw that you could actually get away with not having dumb lyrics."

After the Beatles, kids, says Mr. Diamond, got taste. They got discerning and once that happened people had to write decent songs to stay around.

Diamond is a talented man. He started writing songs because he found he had a knack for it and he could express himself. Then he found he could make money. "After THAT," he says, "I wrote and wrote trying to make more money. But after a while you realise you have to slow down."

Sometimes he goes weeks without writing a thing. It gets a bit worrying because he sometimes thinks he may run out of ideas. Then he gets one of his 'fertile periods' and locks himself away writing like mad.

Like all New Breeders he can sing as well as he writes—and if you've never heard the demonstration records of songwriters like Carole King and Randy Newman with just a piano to compliment their voice then you're REALLY missing something.

"Every single songwriter I ever knew wanted to be a recording artist. It's kinda sad in a way."



CLIFF plans Spiritual songs album

CLIFF RICHARD is currently working on a Spiritual album for release later in the year—as he continues planning his retirement from show business.

Among the tracks to be featured are "There Is A Green Hill Far Away," "It's An Open Secret," "Take My Hand Precious Lord," "Sweet Little Jesus Boy," "Were You There," "Get On Board Little Children," "Good News," and "We Shall Be Changed."

And Cliff has decided that all the proceeds from the LP should go to a Leprosy charity. Mike Leander is writing all the arrangements.

A farewell note from the last issue of the official Cliff Richard fan club magazine—folding like the club because of pressure of work—comes from Mrs. Jan Vane, departing secretary.

Says Mrs. Vane: "I asked Cliff if he had a last message for you and he burst forth into song with: 'Goodbye, goodbye, I wish you all a last goodbye!'"

But she quickly adds: "He was (I hope) only joking and sends a HUGE thanks to you all for everything."

"He's very sad about the closing of the club, but feels that it is fairer to all concerned as he understands that I just haven't the time now to run the club in the manner that it has been run."

Pop the question

WANT THE FACTS? Ask us and we'll find them. Questions, please, to Pop the Question, Disc, 161 Fleet Street, London, EC4.

Any information on the Californians, who toured with the Walker Brothers package? — MISS L. BENNETT, 11 Deneshead, Herne Hill, London, S.E.24.

Line-up of the group is: vocals—John O'Hara (21), drums—Keith Evans (21), lead guitar—Mick Brookes (19), and bass—Pete Habberley (19). They all come from Wolverhampton, and have a record out, "Golden Apples" (CBS).

Has Neil Diamond released an LP in this country? — P. MOODY, 503 Woodgrange Drive, Thorpe Bay, Essex.

An album, "The Feel of Neil Diamond" (London HAZ 8307) was released in February, and includes "Solitary Man," "Cherry Cherry," "Red Rubber Ball," "La Bamba," "Hanky Panky," "Monday Monday," "Do It," "New Orleans," "Someday Baby," "I Got The Feelin'," "I'll Come Running" and "Love To Love."

Any information on Malcolm Roberts? — SANDIE THORPE, 55 Landseer Road, Holloway, London, N.19.

He's 22, comes from Manchester, is blond and 6 ft. tall, and has a single out called "Time Alone Will Tell" (RCA Victor). All mail for him should be sent to: Interpop Publicity, 361 Oxford Street, London, W.1.

Paul Jones' fan club address, please? — GLORIA HOWE, Ingleside Hotel, 37 Valley Drive, Harrogate.

Pat Jennings, 24 Denmark Street, London, W.C.2.

Gene Pitney's fan club address, please? — MILLIE GOLDSMITH, 63 Stevenage Crescent, Boreham Wood, Herts.

Sandee Thong, 7 Westbourne Terrace Road, London, W.2.

Who is the eldest, Paul or Barry Ryan? — KATHLEEN HARRIS, 46 Crawley Terrace, Richmond, Surrey.

Paul Ryan was born ten minutes before Barry On October 24, 1948, at Leeds.

Who or what is the Jefferson Airplane? — JOAN SIMMONS, 133 Church Street, Charlton, Middx.

A group of five young men and one girl from San Francisco, very popular on the West Coast. On May 12 they have a single released in this country: "Somebody To Love" (RCA Victor).

CARL WILSON missing over the But despite the dramas, they've con

GUEST
REVIEW
by
JAYNE
HARRIES

SO THAT'S THE BEACH BOYS! Undoubtedly good. Better than I anticipated. But not as good as I hoped.

Having heard conflicting reports of their concerts in the past, I went to London's Hammersmith Odeon last Thursday prepared, perhaps, for a rather boring bout of poor, even mediocre music.

A staunch fan of them for a long while, I found I enjoyed their harmonious hits immensely—"God Only Knows," "You're So Good To Me," "Sloop John B," "Good Vibrations"—but they really proved their talent when they sang "Hearts Full Of Spring," a new song, completely unaccompanied and with perfect control.

Music apart, they gave a very entertaining performance, with the bearded Mike Love very much at ease and enjoying the occasional joke with members of the audience.

The big question with this group has always been just how well they can reproduce their sensational studio sound on stage. Unfortunately, a backing group they brought with them was unable to appear, but they blazed through OK just the same.

I couldn't help feeling, too, that up there onstage, veritable gods of sound and song, they seemed to give the impression they were doing us all one big favour by playing.

Biggest surprise of the supporting bill was an incredible comeback by HELEN SHAPIRO, a name from the past but obviously one to last.

She really has a lot of polish and delivered her songs, which ranged from a strong, driving "You've Got What It Takes" to Peggy Lee's "Fever" and the pulsating "It Takes Two" with plenty of professionalism and charm. A likely return tip-for-the-top, I'd say.

TERRY REID and the JAY-WALKERS got the show well on its feet, with appropriately, "Sweet Soul Music." I'm convinced we'll be hearing a lot more of him in future, too.

SIMON DUPREE's Big Sound was not, I'm afraid, a strong part of the show. Strong in sound, maybe, but not in quality. I found the MARIONETTES very impressive—particularly their beautiful versions of "Let It Be Me" and "Climb Every Mountain."



MIKE LOVE: getting into the act



HELEN SHAPIRO: incredibly good tour comeback

BEA bac

SINGING a few songs on a stage cost Carl Wilson mo £1,500.

That was the personal cost Beach Boy of roaring across Atlantic in a privately charted last Tuesday.

Carl missed the first hour raced on stage as the other for "I Get Around" in the middle second show.

And Carl's late arrival, after mix-up over his U.S. Forces, capped a night of fiascos, dramas, backstage tensions, feisty plenty of frayed tempers.

The biggest worry was about safety. An Irish fan prayed in the of the Adelphi: "Is he safe? SAFE?"

Al Jardine, Mike Love, Bruce and Dennis Wilson did not house without Carl. They rough. Mike joked to the at "He's up there somewhere. M stopped off for a Wimpy."

But when Carl finally shot o in the middle of the second h emotional heat of the audience v gering. At last the Beach Bo complete after one of the m credible nights in the history internationally top group.

Dublin airport customs m cleared Carl personally, but l luggage for checking later. Bea manager Dick Duryea and Brit manager John Clapson soothe nerves with plenty of Irish c they kept a five-hour wait for the jet to arrive.

Carl was whisked to the theat on stage in his casual travelling. The other four went wild with and relief. But they didn't stop for a second. Carl feverishly gra guitar and joined in.

And "I Get Around"—which a real meaning!—sounded fuller.

Backstage earlier the Beach B worked up to high tension as th dered if Carl would make Irele night.

"Can you IMAGINE it?" s Dennis Wilson in his dressin "They're calling my brother a Dodger. Poor Carl. He's been so much. I only hope he's all ri

But the six-seater jet from wasn't the only thing that m

CHAMPION JACK DUPREE
Barrelhouse woman
F 12611

DECCA

PROCOL HARUM
A whiter shade of pale
DM 126

DERAM

THE WARDS OF COURT
All night girl
DM 127

DERAM

JOHNNY FLYNN SHOWBAND
Tell my little girl goodbye
MD 1076

emerald

new f
DECC
this w

45 rpm r

Atlantic and a night of tension in Ireland. **quered Britain . . . without a fresh hit**

Exclusive—by **RAY COLEMAN**

BEACH BOYS blaze back with a BANG



—AFTER IRISH NIGHTMARE

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Tuesday a total nightmare for the Beach Boys. Because of a mix-up over transport arrangements, they were terribly late leaving the Intercontinental Hotel for the theatre—and the audience yelling "We Want The Beach Boys" did not know that they were still clicking their heels in hotel rooms. Irish groups "padded out" their acts to play for time until the Americans arrived. They finally splashed through the first house stage door crowds with barely five minutes before they were due on stage. Managers were tearing out their hair, wondering if they would arrive in time. A fast change into the blue-and-white striped shirts and white slacks, and the first show was on. And this, the first European appearance by the Beach Boys, was a shambles. Their morale was rock bottom without Carl.

But, apart from all this, it was utterly unbelievable that ANY member of a group reckoned by some to be the world's number two could NOT know the words of any part of their repertoire before going on stage. Especially as they'd had time to plan things if Carl failed to arrive in time. Luckily, the Beach Boys weathered the storm — mainly because Irish fans' warmth at seeing them outweighed their anger. The excitement of having the Beach Boys up there on stage—even without Carl and with forgotten words—was all-right, boyo's. They launched into John and Paul's "You've Got To Hide Your Love Away," featuring Dennis on tambourine. Very nice, too. And then came the finale, the song most people had chanted throughout: "Barbara Ann." It went over tremendously. The curtains closed and it was time for Guinness. The second house was better planned, and with Carl joining them for the pretty, melodic "Good Vibrations" and "God Only Knows," they were back on top form. "Graduation Day" was included, too. It's a fine group, and it's refreshing to have them around. But are they good enough in view of their status? There is little concession to stage presentation. Mike Love jigs about; Al Jardine looks nervously at his guitar a lot; Dennis drives the drums with some fire; Bruce looks fresh. Yet the influence of one man on a group has never been so vividly demonstrated as at Dublin last week. Without Carl, they sounded pale and lacklustre. When he arrived, they were mentally and musically inspired. We like the music of the Beach Boys, but there's something missing on stage. When we don't get the same sounds produced on records—understandably—we might expect a bit more visual excitement. When the Beatles go on stage a magic is communicated because their personalities are so powerful. The Beach Boys' personalities do not shoot across the footlights. Their warmth, enjoyment and good music does, however—and that alone is worth a lot.

On stage at Hammersmith: **BRUCE JOHNSTON** and **CARL WILSON**



● **DENNIS**

ONE NEW ALBUM, TWO SINGLES A YEAR SAYS DENNIS WILSON

ONE new album and two new singles each year—that's the schedule into which the Beach Boys want to settle. "Because releasing records just because somebody thinks one is due is the most dangerous policy for a group like us." The words came from Dennis Wilson, 22-year-old drummer who is as energetic off-stage as on. "You know we're not going to release 'Heroes And Villains'? It's all finished and ready, but we're not putting it out. In a way, we feel that we've released the title—and that's good enough for the moment."

Why had the single been ditched? "Oh, we got a little frightened. We've got a lot of songs recorded, but we got nervous about whether they were good enough."

MONEY

"We've got afraid to put anything out unless it comes up to a certain standard. We're not just putting out singles to sell thousands and earn money. We're not that sort of group. Money's a deadly thing when you're dealing with anything artistic. And we believe that the music we offer to the public must come first. It has to be something we believe in. "So we won't be rushed!"

Moody and pensive between flashes of electric dynamism, Dennis feels strongly about a lot of things. And backstage in Dublin, waiting for brother Carl's jet to arrive from the States, he talked nervously on subjects ranging from love to war. "The only reason Carl doesn't want to be drafted is because he feels, like me, that there is no reason for anyone to be connected with anything that could kill anyone. "Why IS there so much hate in the world? This belief of Carl's and mine is nothing to do with religion—it's ourselves. We won't kill. "People must do things like Carl is doing to make the world realise that there never was, and never will



● Backstage, talking over the act

be, any need for war at any time. "I would NOT be drafted if they called me. I'd serve my time in jail if necessary, but I'd never have anything to do with killing. I am anti anything that is not positive, and killing people is not positive. "My brother ran into all this trouble because the draft authorities put him on the level of Cassius Clay. Poor Carl. He is a beautiful person." Dennis switched to the Beach Boys show, and talked of fan-reaction. "Do you know, in America three years ago you couldn't hear us above the screaming? It's different now—we like playing to audiences that come to hear our music."

A DRAG

"And I think London is leading the world in LISTENING to music. "I don't know if audiences realise when they're sitting out there what a DRAG touring is. When I get finished with a tour, I'm still mentally going at 100 miles an hour at home. It takes a lot out of you, touring. I dig contact with people, but when a tour is finished, I have to go isolate myself for a while to get back to earth. "Touring is a necessary drag. One of the things I don't like about an aspect of it is how people compare groups with groups and artists with other artists. "The Beach Boys don't want to be called the best this or the best that. You get pushed into these comparisons. We just want to put

on the best show we can, and I don't intend to put anyone down. "We work as a unit, and this is the way the whole world should work. Killing people is useless. But the fact is that in some places, war seems good for the economy . . . "What's the point of racing in this business? We just want to make music, and, in our way, we want to communicate love and understanding between people everywhere. We're not in it for the money, the Beach Boys. "We make records—we have studios in all our houses—and hope we can get across that way. We put everything into record-making, and only the best sounds we can manage is actually released. "I'm a fisherman. To unwind, I like to take my new yacht out there on the water, because I've discovered that's the only place to be. "You can get inside yourself when you're all alone, either out on the water or up in the mountains. I've found it's a beautiful way to relax. "I like fishing because they don't feel pain. I like to bring up a fish and look at it." Thousands prefer to look at Dennis, who is probably the most popular individual Beach Boy among English fans. How did he feel about this adulation? "It's good for the ego to hear people shouting your name out there," he replied. "I like the warmth that comes across. "IT'S A MUCH BETTER ATTITUDE THAN WAR . . . "

THE RAGGAMUFFINS
Four days of rain
HLU 10134

MARGARET WHITING
Only love can break a heart
HLU 10113

JEFFERSON AIRPLANE
Somebody to love
RCA 1594

FRUGAL SOUND
Abilene
RCA 1595

The Decca Record Company Limited
Decca House, Albert Embankment, London SE1

BOB FARMER probe: Part Three. The stars have had their say, now a doctor looks at drugs. His verdict:

DON'T SMEAR THE POP SCENE!

WE—and that means you, me, our mums, dads and doctors—are all responsible for the spread of drug-taking in Britain today. Drugs don't begin at pop's door... it all starts happening in our own homes!

This is the remarkable disclosure of a well-known London doctor, who has a host of pop stars in his practice, and who specialises in the subject of drug-taking.

"Drug-taking begins at home—because of mum and dad," declares this doctor, whose name we cannot disclose for reasons of professional etiquette.

BELIEF

Today's teenagers are surrounded by drug-taking right in their own homes. Mum takes a pill to relieve that morning headache to get through the day, and she takes another at night to enable her to sleep. Thus, young people are brought up to believe in the power of pills.

"It even starts before they're born, with mum taking pills for pregnancy.

"So it is quite unfair to put the blame on the pop world for the spread of drug-taking in our society. Pop is just a symptom of the spread and not a big one at that.

"The people in pop who take drugs are doing it on the same principle as most other people—because they have been brought up in the belief that there is an antidote for all their problems, mental or physical.

"As for the fans supposed to

ape the stars in drug-taking, I'd say the fans are influenced only by what they think the top groups do. Kids like to think they're in on the scene.

"Drug-taking in pop is much exaggerated. I have plenty of pop stars on my medical register but none of them are drug-addicts. You just can't stay in pop and take drugs. You'd keep on being late for rehearsals and dates and the whole scene would bust up.

"A genuine pop star couldn't possibly stay on his pedestal. I've seen it happen to lesser musicians, of course. They just get thrown out of their band or group because they're always stoned."

The doctor in question runs a



• MANFRED: "disagree"

drug clinic in Chelsea. Treating addicts, he says, needs tolerance, love and understanding.

"But I can't condone drug-taking. Or agree with suggestions [Manfred Mann made it] that there are harmless drugs which should be legalised. All drugs are habit-forming. Some more harmful than others.

"Drug-taking is going to get worse. But I don't think it's a bottomless pit. The only way in which it can get even worse would be a scene as in the United States like prohibition, which drives it underground. You drive anything anti-social or unconventional underground and it increases.

PROBLEM

But how do you cure the drug problem?

"There are no set rules. They all have their individual problems, and a lot of general psychology is involved. You have to help them sort out their problems because they use drugs to block off their problems.

"Part of the treatment, however, is getting them back their health. This is something the Ministry of Health apparently refuses to accept.

"Which is quite ridiculous—as is this general smear on the pop scene."



Names that spell danger!

WELL, what really happens when you "turn on" to a drug? The following impressions—almost all of which are at first-hand information—were supplied by a self-admitted drug-taker in the pop business.

• **HEROIN:** Probably the most dangerous drug and quickest killer. Few addicts live more than seven years after becoming hooked. Is an extract of morphine, which is an extract of opium. Injected straight into the vein, the kick is instant and explosive. Extreme addict lives for nothing else—job, food, sex, money, nothing.

• **OPIUM:** Looks like brown mud and is smoked in pipe, cigarette or eaten. Few British addicts because it is a rare commodity here. You shut your eyes and dream for hours—but the after-effects are unpleasant.

• **COCAINE:** Besides heroin, the most dangerous drug. Often used with heroin in the same "fix". Straight cocaine addicts again rare. Can be injected or sniffed for tremendous quick "buzz".

• **ALCOHOL:** Only drug

to get stoned on which is approved by the Western World—really a shocking affair, because alcohol is a depressant, highly addictive drug which can do much physical harm.

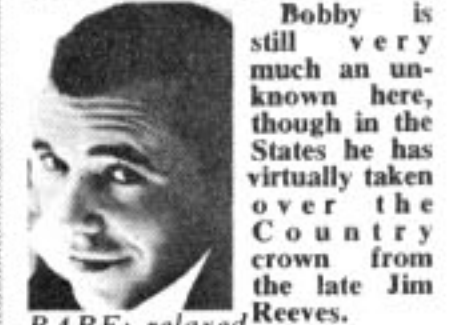
• **AMPHETAMINES:** Includes methedrine, dexadrine, purple heart, "black bomber" etc. Addictive range of stimulants with very unpleasant bringdowns. Absolve need for food and sleep so body lives on stored nervous energy and burns itself out in a short while. A good "high", but definitely not worth the comedown.

• **MARIJUANA:** Manfred was right when he said this drug is harmless and should not be listed as a Dangerous Drug. All informed medical opinion—including "The Lancet" says so.

• **LSD:** The newest drug, developed accidentally in 1944 and widely used other than medically, to get stoned on, for the last six or seven years. Used properly, it can be one of the richest possible experiences. But in the wrong conditions, or with a slightly unbalanced mind, it can bring on madness, though this, fortunately, happens only rarely.

BOBBY wears JIM's crown

SPEARHEADING the Country Music Federation's campaign to bring Country and Western music to the ears of our country is relaxed, easy-going BOBBY BARE.



Bobby is still very much an unknown here, though in the States he has virtually taken over the Country crown from the late Jim Reeves. BARE: relaxed "Jim was my idea of a real country singer," he ventured in a slow Southern drawl. "Five years ago, whenever people heard the words Country and Western, they immediately thought of hillbillies climbing over haystacks and cowboys in stupid hats!" Bobby was one of the first to record Tom Jones' recent hit, "Detroit City," and his version sold a million copies in America in 1963.

What does he think of Tom's version? "It was very good, if a bit harsh. But Tom's recent records certainly spread interest in my kind of music in this country."

If, as Bobby hopes, interest in Country music catches on in England, will it become just another passing fad, to rise and fall as quickly as skiffle and folk?

"No, I don't think so," he said. "I find that once I have made a fan, I never lose him. Country music has been going so long that it will always be with us."

Bobby will be playing four concerts in the North of England at the end of the month, and to coincide with the short tour, RCA have released a new single, "Charleston Railroad Tavern."

As happy-go-lucky as the man himself, the record features a fine array of talent—Floyd Cramer and Ray Stevens on pianos, and Sandy Posey among the backing choir.

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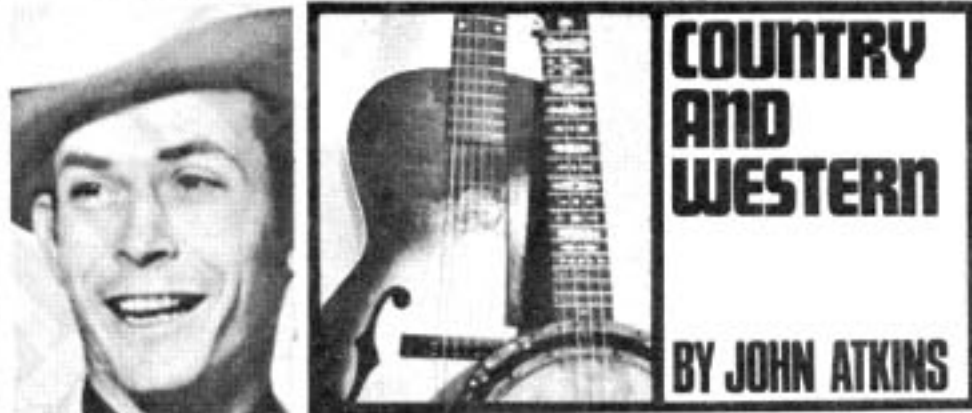
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HANK—the legend that never dies

NO column, on Country and Western Music would ever be complete without mentioning the late Hank Williams, and I welcome the latest MGM release, "Love Songs, Comedy and Hymns" as a good reason to add my contribution to the Williams saga.

Since Hank's death on New Year's Day 1953 he has become a legend in country music, and no one person has ever made such an impression in so short a time. Hank Williams marked the beginning and end of an era. He will never be surpassed and never again will any artist achieve Hank's reputation, least of all within 29 years, the time Williams was alive.

A certain percentage of the Hank Williams material available on MGM records was never intended for commercial release, being tapes he made at home, and they have been released solely for documentary reasons.

I have all these recordings and feel sure that in no way do they tarnish the memory of Hank Williams. Yet, on the other hand, MGM go to the other extreme and release "Hank Williams With Strings" and other monstrosities. I stick my neck out and say that no real Hank fan would ever want these records.

Hank Williams does not need to be "brought up to date." He was just Hank Williams, and if I were to classify country music there would be old-time, modern, bluegrass and just Hank. It goes without saying that the original recordings of Hank Williams have enjoyed successful sales for some 14 years now. WHY else would MGM release no fewer than five LPs—nearly 100 tracks? One Hank Williams album bears the title "The Legend Lives Anew"; the legend never has nor never will die and needs no new breath of life, thank you very much.

However, "Love Songs, Comedy and Hymns" (MGM C.8040) is a great addition to most Williams collections. Although nearly all of these titles have appeared in the U.K. before, this album is more than welcome either to replace those worn-out 78s or for the new collectors who don't have them. With 18 tracks it is also excellent value for money.

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Now the King is married, here are some words of advice to the newly-weds by Britain's top stars . . .

SO ELVIS has at last taken the plunge! Last week, at the age of 32, he became the latest in the ever-increasing line of top pop stars to say, "I will," when he wed Priscilla Beaulieu, the girl he had known since 1959.

Married life with a top show-business personality is fraught with difficulties—erratic hours, long periods away from home, perhaps no real home at all.

But many couples have overcome these difficulties and live remarkably happily.

Disc's David Hughes asked some of them what advice they would give the newly-weds.

They nearly all agreed on two important points—the need to travel together and trust each other during periods of separation.

Lynn, newly-married to GENE PITNEY, said: "I am going to travel with Gene as much as I can. I like moving around and I don't mind living out of a suitcase."

KEITH POTGER of the Seekers echoed: "It is essential that the wife travel with the husband for the first few months of marriage at least—and Pamela still travels with me as often as possible."

Added VINCE HILL, happily married to Anne many years before his sudden new-found popularity: "Husband and wife should travel together as much as possible. Also, the wife should never be jealous of the husband, particularly when he is surrounded by screaming fans. She should realise it is her husband's living."

TRUST

Trust is also of utmost importance to MIKE D'ABO and Maggie: "You need to have mutual trust. You should be clear at the outset whether your wife is going to be part of your career or separate."

"It is also very important to have a permanent home, somewhere to go back to."

Pauline Davis, married to SPENCER agrees: "Spencer has always liked wandering off for long periods at a time, and a permanent home is very important. But the most important thing for the wife is to try not to be jealous of the fans—and not to travel with the husband too often."

So there's not complete agreement on the question of travel.

RICK WEST, of the Tremeloes, is the other dissenter.

EL—start a family!

ADVISES
PAUL JONES

"Don't let the wife come on tour with you. You will rarely be able to see her, and she will become just another burden."

"The marriage is usually harder on the wives. It hasn't made much difference to me, but I'm sure it has to Linda."

"Lastly, whatever happens, don't let your wife get under her thumb, or you'll be out of show business in two months."

NERVE

Words of wisdom from the Uncle of 'pop' music, HARRY SECOMBE: "Keep your feet on the ground and always remember that the eyes of the world are upon you."

PAUL JONES was brief. "Have children," he said. (He and wife Sheila have two young sons, Mark and Matthew.)

Lastly, one abstainer, in the form of MANFRED MANN, married to Sue: "I would consider it an incredible nerve to try and advise anybody on this subject. If any newly-married show business couple need advice, then there must be something wrong."

For a postscript on Elvis' marriage, Disc asked readers for their reactions:

Sylvia Edwards (19), typist, Chelmsford Road, London, E.11.: "I was shocked and surprised. I never thought he would get married. But I don't think the fans are that worried."

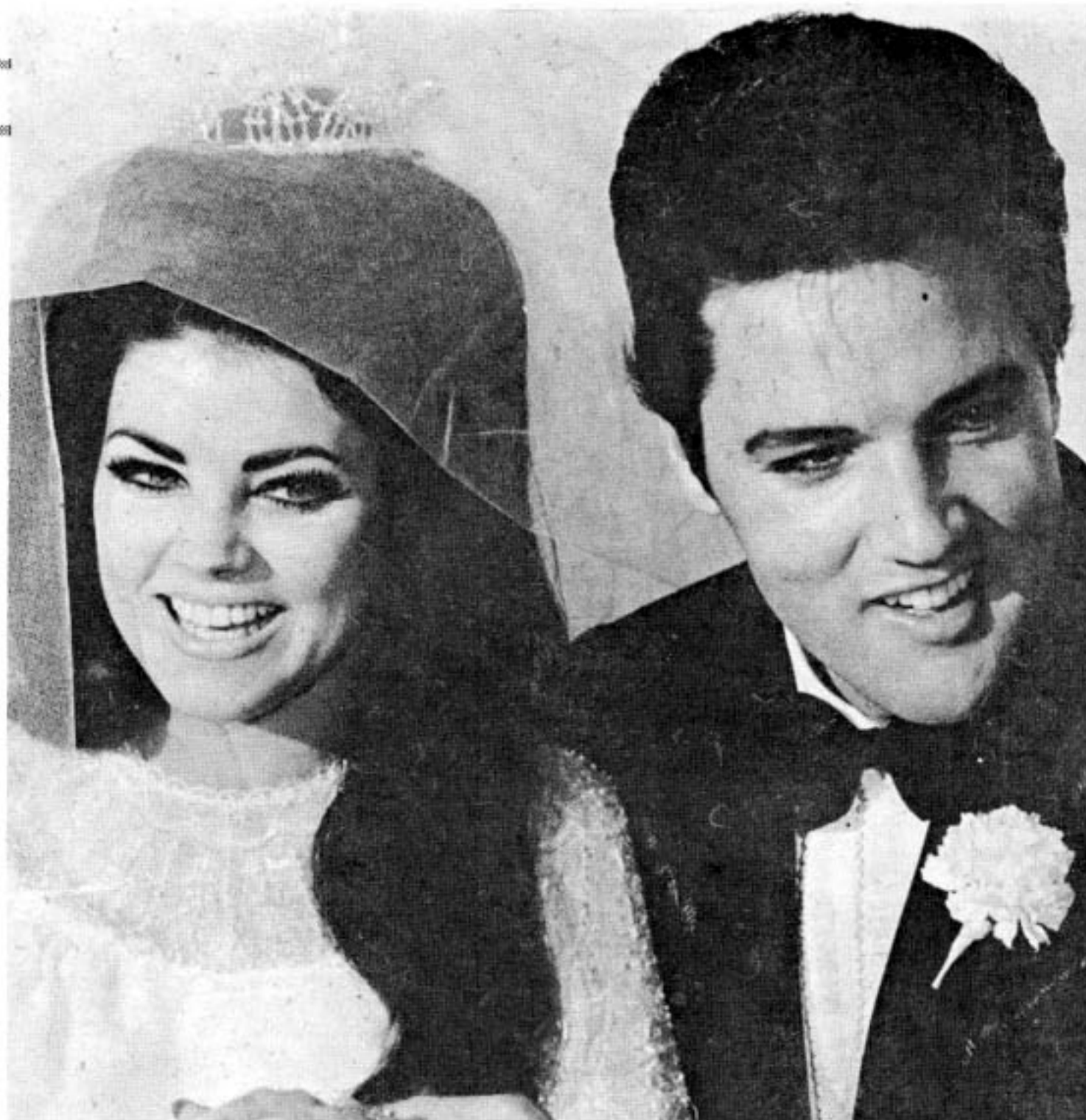
Keith Cairns (23), baker, Milton Place, Hopwood Lane, Halifax: "He's had a very good run, and it's about time he settled down. He should go into semi-retirement now."

Penny Paine (19), secretary, Green Lane, Edgware, Middlesex: "I hope they will be very happy."

FANS

Ron Turnbull (21), Paisley Drive, Edinburgh: "It is a fallacy that show business marriages are fated. He won't suffer, and he's not attracting the type of fans to be worried. They've probably all married themselves."

Rita Firman (18), secretary, Hydethorpe Road, London S.W.12: "I never liked him much anyway, so it doesn't bother me. I think it was about time he got



married, but he won't lose any fans."

Robert Moore (18), sales assistant, Leamington Street, Leicester: "Most of El's fans are now between 20 and 35-years-old, and I don't think his marriage will worry them at all. I wish him all the best."

AS DO WE ALL!

"He won't suffer . . . his fans are probably married themselves."

DON'T CALL US AUSSIES —ROAR THE BEE GEES



BEE GEES, much compared to the Beatles, would like to make two points clear. "We are NOT an Australian group and we do NOT like being compared to the Beatles," they burst out unanimously in broad Mancunian accents. "We never wanted to go to Australia in the first place," said Barry Gibb, the tall lead vocalist. "But I was only 12 at the time and I couldn't very well complain."

"I didn't even know where Australia was," added Maurice, one of the 18-year-old twins, who together with their elder brother, Barry, are all set to repeat their phenomenal Australian success in this country with the poignant tale of the "New York Mining Disaster 1941."

"The minute we got on the boat out to Australia, we knew we wanted to come home again as musicians. And we waited eight years for that day."

The Bee Gees are probably the oldest "new" group around. They played their first concerts in Manchester when the twins were only six.

"Even at that time, when music was all skiffle, Guy Mitchell, and '6.5 Special,' we knew what we wanted to do," said Robin, who can look uncannily like Davy Jones when he tries.

In Australia the boys performed most of the time as a trio, specialising in close harmony vocals. "The scene is so different there, it is quite unbelievable," said Barry.

"But fans there are more enthusiastic. They so rarely see a big star, that when they do they really go mad."

When the trio returned to home shores a couple of months ago they had no idea they would become so much in demand. Little did they know that Polydor had released "Spicks and Specks" to coincide with their arrival, and that only 24 hours after stepping on to home soil they would be signed with Brian Epstein's organisation.

And all this without any kind of image. "Everybody is searching for an image—it is all so superficial."

"When we go on stage we wear what we like, and are just ourselves—no funny uniforms and no peculiar stage antics," says Maurice.

LULU and her dress secret



ONE of the nicest things to happen for ages is the re-appearance of Lulu in the chart.

She really is a fantastic girl—in fact she's my favourite girl singer. I've never seen anyone change so much. When she first appeared on the scene she was just a little Glaswegian with funny little dresses and bloomers. She has managed what sometimes really proves impossible—bridging the gap between being a youngster and a very attractive girl while staying in the public eye.

The real secret of Lulu's dress success is that she doesn't follow trends. It's really fatal if pop stars do, because they can't afford to get stamped in any way—they've got to be able to move on quickly.

BOUNCY

She does very well, because she's really quite tiny, but she carries her clothes well and never falls into the trap of buying bouncy things. In fact she reminds me of Petula Clark, someone else who's very petite but has a well-defined dress sense.



● LULU: good dress sense

TOP SINGLES

David Garrick
A CERTAIN MISUNDERSTANDING
7N 35377

The Searchers
WESTERN UNION
7N 17308

Clinton Ford
THIS SONG IS JUST FOR YOU
7N 35378

The Everly Brothers
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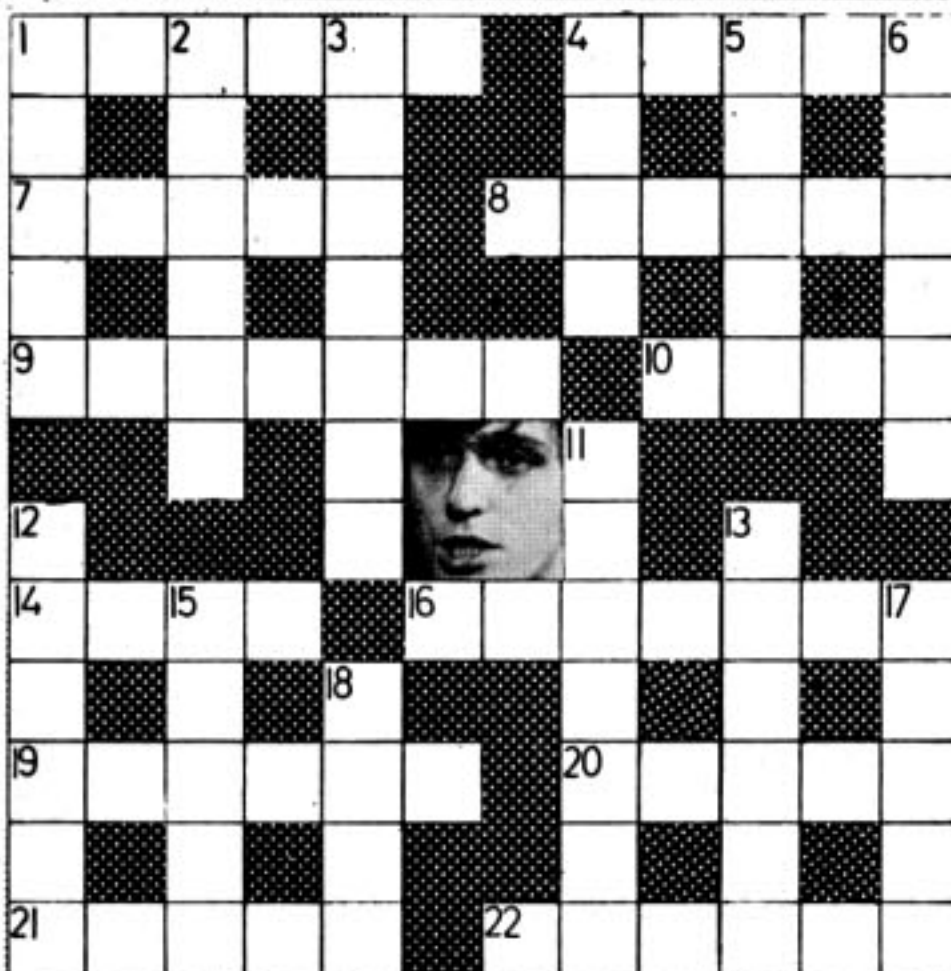
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DISCO

JAMES BOND 007

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

1. Rolf? (6)
4. Top 30, now (5)
7. Goes mad about? (5)
8. 5/-? (6)
- 9 and 10 together. Hollies' number (2, 1, 8)
14. Jagger? (4)
16. "— I love you" . . . (7)
19. . . . Mr. Fame? (6)
20. Opposite of "output" (5)
21. A and B? (5)
22. They're real gems (6)

CLUES DOWN

1. Famous brother (5)
2. Strip off? (6)
3. Now, this very moment (7)
4. Cucumber-like? (4)
5. First Mr. Universe? (5)
6. One of those Happy Together? (6)
11. Taking the mickey out of those birds? (7)
12. Idols' other name? (6)
13. It's string-operated (6)
15. The In-Set? (5)
17. "Sleepy" John, he's called (5)
18. Non-explosive missiles (4)

Come on, Monkees—what about TV?

I THINK it's rotten that the Monkees have turned down offers to appear on British TV (DISC 6/5/67). I know their time in Britain is limited, but surely they could fit in SOME television appearances during their visit?

The Monkees might care to remember that TV more than anything has helped put them where they are today. How many fans would there be if the Monkees had not had their long-running series on BBC-TV? I hope they will change their minds. Otherwise a lot of fans—myself included—will be greatly disappointed. — MARY GRANT, 44 Churchfield Road, Walton-on-Thames.

I'M SICK of reading slush about Lulu—who is just an overrated singer. She's not even original. On stage she does Dusty Springfield's every movement. Her current hit would be nothing without the backing—a little girl bawling about love. I can do better in the bath! — CHRISTINE RENNISON, 1 Coatham Crescent, Darlington, Co. Durham.

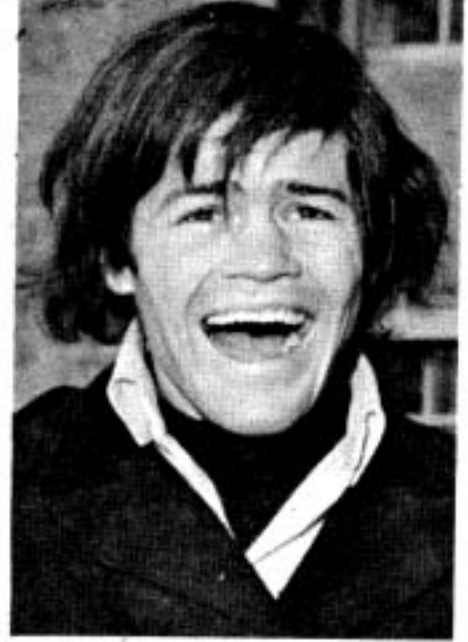


ORBISON: sexy

LAST WEEK'S SOLUTION
ACROSS: 7. Feelings. 8. Eel. 9. Buster. 10. Eddie. 11. Bus. 12. Ill. 14. Tea. 15. Sax. 17. Helen. 18. Sea-dog. 20. Who. 21. Concerts.
DOWN: 1. Off-beat. 2. Fees. 3. Rivers. 4. Essex. 5. Hendrix. 6. Blue. 11. Balloon. 13. Longest. 15. Spence. 16. Knock. 17. Howl. 19. Dirk.

UP UNTIL now we have respected Derek Taylor's views on the American pop scene. After reading his unbelievably naive and distorted views on the Supremes and the Association we can never again regard his opinions on American artists as being of any real worth. — ROGER WALL-BRIDGE, STEVE BROVINS, RICHARD MILLER, 22 Kenneth Gardens, Stanmore, Middlesex.

I HAVE long admired Paul McCartney's ability to produce a seemingly endless flow of melodic invention. With the score for "The Family Way" he seems to have taken his music far beyond pop. The theme tune bears a startling resemblance to the slow movement in Mozart's third horn concerto. What is the next step? — ADRIAN ARNOLD, University College, Oxford.



Monkees — TV has helped them

DISC is right about the sleeve of the LP "Roy Orbison Sings Don Gibson"—Roy looks gruesome. Yet on stage he looks great—slim and tall, like a slinky black tom cat, very sexy. Don't record companies realise attractive covers help sell LPs? — MAUREN KELLY, Parkway, Petersfield, Hants.

THE usual type of film review for Elvis (DISC, 29.4.67). Not surprising. Blame the Colonel for his refusal to let Elvis do stronger movies. Without doubt his talents merit better things—but if his management won't listen what can we fans do? — JACKIE ADAMS, 13 Hampden Court, Brades Rise, Oldbury, Birmingham.



Drugs and pop—a mum's viewpoint

AS a 45-year-old mother of two teenaged sons and a regular DISC reader I must thank you for your decision to investigate the drug/pop situation. The pop scene has always been a target for criticism but it has never been touched by any more odious than this. I enjoy all kinds of pop, and find it healthy, lively, good fun, and good entertainment. I feel pretty certain that most pop stars care deeply about their personal image and are completely decent. As a parent I'm concerned for teenagers themselves—however I think the kids are better educated, more intelligent, and think far more about all this than parents give them credit for. So one mustn't get too gloomy. — MRS. JOAN ARCHER, 39 Chestnut Avenue, Andover, Hants.

FANS DON'T WANT WALKERS TO SPLIT!

POP Post has been deluged this week by readers wanting to petition the Walkers not to split up. This is just one from the bunch:

● Please could all Walker Brothers' fans write to me to sign their names on a petition. I don't want the Walkers to split up and I'm sure there are many more who feel the same way.— GERALDINE HARRISON, 61 Elwyn Drive, Halewood, Liverpool 26.

● May I congratulate Nick Jones (compère with the Walkers package) on the superb way he handled the audience at Bournemouth on April 29. Practically everyone stayed in their seats when the Walkers were on. For once, we were actually able to see them, and to appreciate their fantastic stage-act! — GILLIAN PRATT, Hedge End Post Office, Southampton.

● What do the Walkers have to do to make a hit record? Whistle their way through some jolly novelty song? Maybe now they're on the verge of a break-up, so-called fans will buy "Walking In The Rain." Or will they watch the group they're supposed to love split up and destroy the best sound on the scene? — CHERY PERKINS, 13 Moreland Road, St. Andrews Estate, Droitwich, Worcs.

CLASSIFIED ADVERTISEMENTS

PERSONAL

TEENAGERS! Pen Friends anywhere! S.A.E. brings details.— Teenage Club, Falcon House, Burnley, Lancs.

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PEN PALS FROM 100 COUNTRIES would like to correspond with you.— Details and 150 photos free: Correspondence Club Hermes, Berlin, 11. Box 17/E, Germany.

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TEENAGERS, save money. Save 15 per cent off current shop prices on clothes, etc. Join our Discount Club, the club that's different—you tell us what you want and we do our best to get it for you at 15 per cent off.—Send s.a.e. for details: Brown, Dept. 7, BCM/SUCCELL, London, W.C.1.

"WITH IT CATS" are wearing the St. Francis Necklace with medallion depicting St. Francis with the Animals. 8s. each, post free.—Shrimpton, 68 Kenilworth Road, Knowle, Solihull, Warwickshire.

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PERSONAL

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PUBLICATIONS

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- * CILLA BLACK: Valerie and Linda, 56 Babington Road, Handsworth, Birmingham 21.
- * BILLY J. KRAMER WITH THE DAKOTAS: Pat Strong, Fifth floor, Sutherland House, 5/6 Argyll Street, London, W.1.
- * THE FOURMOST: Sandra Fernando, 25 Devonshire Road, Walthamstow, London, E.17.
- * GERRY AND THE PACEMAKERS: Rosanna Scott, Fifth floor, Sutherland House, 5/6 Argyll Street, London, W.1.
- * SOUNDS INCORPORATED: Nicky and Carol, 21 Farbrook Way, Somer Hayes Village, Wiltenhall, Staffs.
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* N.B.: These are new addresses!

YARDBIRDS FAN CLUB.—S.a.e. Marilyn, 41 Park View Road, Neasden, N.W.10.

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RECORD BAZAAR, 50,000 from 2/-. Write for lists.—1142/1146 Argyle Street, Glasgow, C.3.

RECORDS BY RETURN POST. Credit terms available. For free 32-page catalogue listing 4,000 titles write: HEANOR RECORD CENTRE, Dept D., Heanor, Derbys.

1958-67 TOP 20 RECORDS for sale. Large s.a.e. (6d.) for list.— F. Moore, 73 Mill Road, Leighton Buzzard, Beds.

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POP GROUPS, Bands, Trios immediately available at reasonable prices.—Clayman Agency, BIS 5531.

TAPE RECORDERS, Etc.

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Northwich Urban District Council

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Tenders are invited for the block booking of the Memorial Hall for 84 Saturday evenings from and including 1st July, 1967, to 29th March, 1969. The remaining eight Saturday nights in this period are to be allocated by the Manager of the Hall for Opera, Pantomime and Exhibitions.

Forms and conditions of tender may be obtained from the undersigned, to whom offers in plain sealed envelopes endorsed "Memorial Hall"—Saturday Dancing—must be submitted not later than noon on 26th May, 1967.

The Council do not bind themselves to accept the highest or any tender.

H. D. HOCKING, Clerk of the Council, The Council House, Church Road, Northwich, Cheshire.

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RECORDS BOUGHT. Post to us for cash by return.—Silverdale, 1142-6 Argyle Street, Glasgow, C.3.

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STUDIO 19. Recording from £3 10s. 0d.—P.H. GER. 1559.

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Disc and Music Echo

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Please insert my Advertisement under heading.....

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Name

Address

Ray Davies pictured playing football with brother Dave

Mick Avory at home...exclusive: the Kinks NOW!

FOR MUCH of the past year, little has been seen of the Kinks in London. Legal problems have prevented the release of follow-up records, and other difficulties have restricted their personal appearances.

What have Ray, Dave, Pete and Mick been doing during this quiet spell?

The answer is surprising. RAY, as well as songwriting, has taken up football as a hobby; DAVE has also been busy writing songs, and — like his brother — has started footballing. He has also converted a room of his house into a dark room, and now develops his own photographs—another new hobby.

PETE has joined an amateur film society, producing short films just for fun, and

MICK, during the spells when weather has prevented him playing golf, has taken to painting in oils.

It was Mick who told Disc about these surprising interests of the Kinks, and of how he became so interested in painting that he enrolled for local evening classes.

"I am one of those people who gets ideas, but sometimes loses

KINKS KICK BACK!

interest in them fairly quickly — though I am not as bad at that as Pete.

"I started painting again one Sunday afternoon when I had nothing else to do, and had found some old brushes and a few tubes of paint that had been lying around the house ever since I left school seven or eight years ago."

Since then, Mick's paintings have been much in demand; one now adorns the wall of his next-door neighbour's home; another has been acquired by a friend, and a third by his brother.

"I had no art training at all," he said, "and this only started after I had seen one of the drawings I had done at school — and thought what a pity it was I had never kept it up."

"There are a selection of the classes paintings on the wall of the local pub."

During this slack period, the Kinks have kept on practising — sometimes in the nearby Boy Scouts hut at Molesey. They have also made several overseas trips, and completed a number of all-night recording sessions.

Now Dave Davies is also beginning to write songs for the group. And Avory and Quaipe would also like to.

"Pete would have a good future as a fiction writer," says Mick. "He is always telling tall stories — so he must have a good imagination."

These and other projects—such

as the group's plan to buy a block of flats — are now being examined in much closer detail than has been possible in the past.

"The only time we've had to discuss things before has been when we've been together in the car driving between concerts," says Mick.

"It's good for us, really — having time to think as we have had lately."

"It has given us time to sort ourselves out. You find that you work so hard in this business, often having to do two shows a night and then travel many miles home afterwards, that you just don't have time to sit back and work out in your own mind precisely where you are going, and what you are trying to achieve."

"Having a break like this has given us a chance to discover ourselves, to think about the business side of our work, about the money, and the kind of work we would like to do in the future."

"We would all like to make a film, and in future we will probably make just one British tour a year."

"If you keep going back to the same ballrooms, you find you are just repeating yourselves. So now we want to make it an event every time we go back to a town!"

THE NEW LPs

SANDIE SHAW: "Puppet On A String." Title track, Think Sometimes About Me; I Don't Think You Want Me Anymore; Keep In Touch; Stop Before You Start; Hide All Emotion; Tell The Boys; Don't You Count On It; No Moon; Long Walk Home; I'd Be Far Better Off Without You; Had A Dream Last Night (Pye).

"Puppet" poppet Sandie in a melancholy mood here drifting lazily through a lovers' memory lane. A musically unbalanced set with a rather more sensitive Sandie alternately impressing and disappointing song to song. Too much Chris Andrews material in a very similar vein to her past hits. Time she broke away and attempted something a little more adventurous.

TOM JONES: "Green Grass Of Home." Riders In The Sky; He'll Have To Go; Funny Familiar Forgotten Feelings; Sixteen Tons; Two Brothers; My Mother's Eyes; Green Grass Of Home; Ring Of Fire; A Field Of Yellow Daisies; I Wish I Could Say No To You; All I Get From You Are Heartaches; Mohair Sam; Cool Water; Detroit City (Decca).

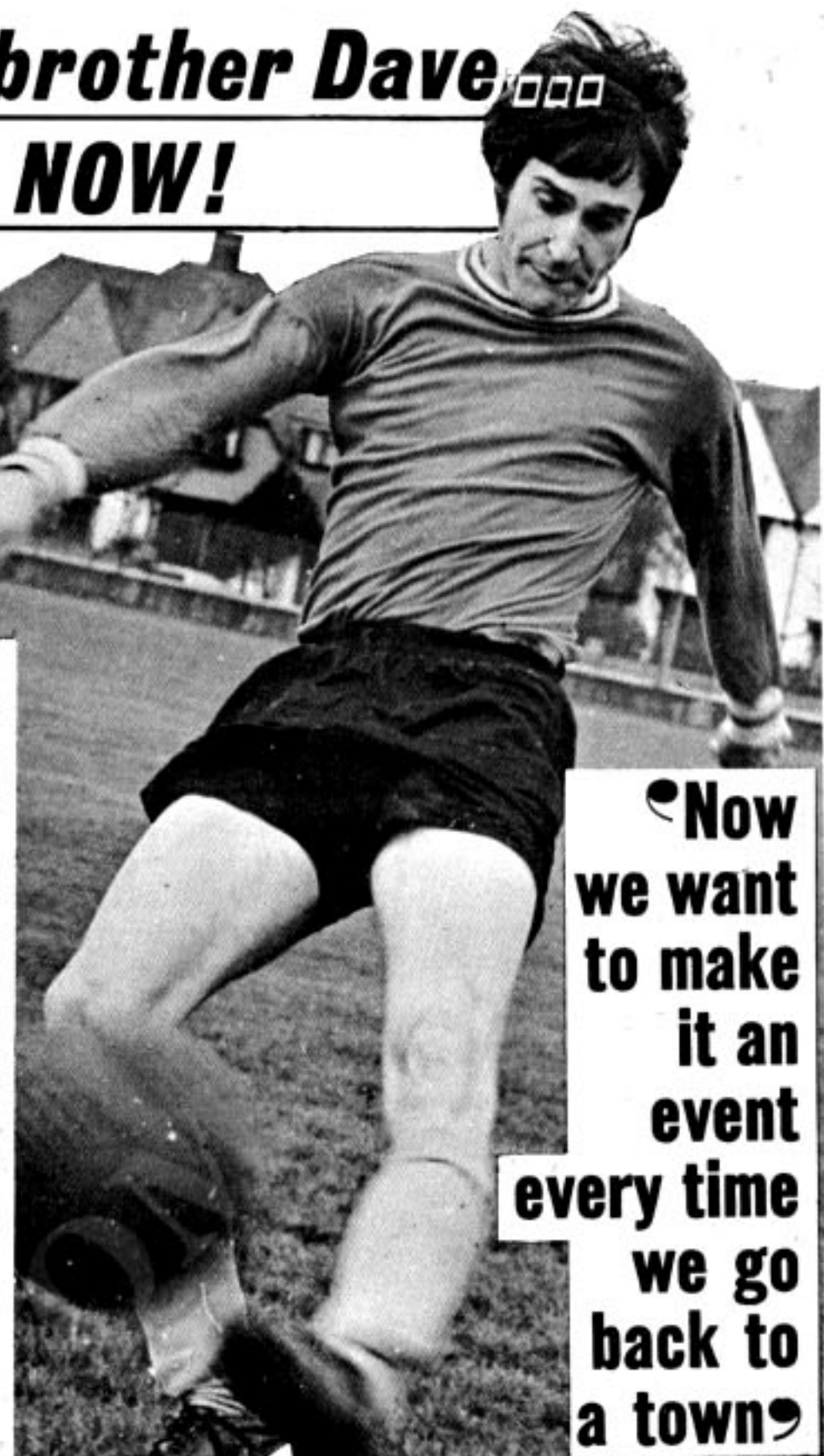
Tom has a strong voice, completely suited to his own beefy style of delivery of country-and-western based music. The songs here are good, and he handles them with his usual punchy confidence.

In particular, his version of the Jim Reeves classic "He'll Have To Go" shows off Tom's voice to its best. "Sixteen Tons" is good, too. So are most of the rest.

But good Jones stuff though this LP gives us, you get the feeling there could be a more powerful Jones around in years to come. He doesn't seem stretched enough by these songs.

He's a fine singer, and a bit of really original material would do him a lot of good. And make him more distinctive.

"SUPREMES SING MOTOWN." You Keep Me Hangin' On; You're Gone



Now we want to make it an event every time we go back to a town!



DUSTY A WOW IN CABARET

Dusty Springfield, halfway through her hour-long cabaret opening at London's Talk Of The Town on Monday plunged into a riotous heel-kicking hoop-la on a song called "Don't Tell Mama"—and proved that not only is she one of our finest singers, but that she obviously has a sparkling future in musical comedy.

To say her appearance was a success is an understatement. She admitted that before going on stage she was terrified. But after a slightly nervous start on "Live It Up," she sailed through her programme with wit and polish, her voice sounding better than ever.

A beautiful, shimmering figure in a white, clinging long dress, pink flowers in her hair, she had the star-studded audience, which included Shirley Bassey, cheering on their feet by her second song.

She gave beautiful performances on favourites like "I'll Try Anything," "My Colouring Book," "La Bamba," "You Don't Have To Say You Love Me," as well as newer and more effective songs like "I Only Want To Laugh," "There's Gotta Be Something," which she turned into a musical tale of her life, and a song that came across as probably the most moving moment of her act: a controlled, gentle performance of "If You Go Away."

PENNY VALENTINE

'PUPPET' SANDIE DOWN LOVERS' LANE



SANDIE

(But Always In My Heart); Love Is Here And Now You're Gone; Mother You, Smother You; I Guess I'll Always Love You; I'll Turn To Stone. It's The Same Old Song; Going Down For The Third Time; Love Is In Our Hearts; Remove This Doubt; There's No Stopping Us Now; Love Is Like A Heat-wave (Tamla Motown).

Not a predictable LP—but still excellent. With a title like this, the Supremes might have been expected to cash in on the really gigantic Tamla hits. Instead, they have chosen a list of songs well known among Detroit followers, but not instantly recognisable by British chart fans.

However, the Supremes are the Supremes, and they're super. Diana Ross's lead singing is a jazzy joy. "Smother You" and "I'll Turn To Stone" are tremendous.

Proving there is no limit to his repertoire, the "Guv'nor" turns in a very predictable but peculiarly comfortable Latin set. It was only a matter of time before the twin talents of "FRANCIS ALBERT SINATRA and ANTONIO CARLOS JOBIM" (Reprise) came

together on album.

It's all here, straight out of the swinging Gilberto bag — "Girl From Ipanema," "Quiet Nights Of Quiet Stars," "Meditation," "How Insensitive"—the lot!

A refreshing shift of mood for Sinatra, this. And a marked improvement on his "Strangers' bunch. Not a best-selling bundle, but a natural for late listening—and remembering.

Sometimes the very best songs unfortunately fail to make it as big as they deserve. JIMMY RUFFIN's "What Becomes Of The Brokenhearted" was one such as this. Here was a number that asked that burning question with so much fire and imagination that it left a lump in the throat. One of the best Motown albums around, "The Jimmy Ruffin Way" (Tamla Motown), has the "Brokenhearted" hitmaker singing from the heart and bringing tears to the eyes in memory of love lamented. He throws in his two charted follow-ups "I've Passed This Way Before" and "Gonna Give Her All The Love I've Got" plus revivals of Billy Fury's "Halfway To Paradise," "Black Is Black" and "Bless You."

Remember "Little Red Rooster?" The old Rolling Stones hit gets a more swinging treatment from CARLA THOMAS on her Stax LP, "Carla." Carla sings with deep soul feeling "I'm So Lonesome I Could Cry," "I Fall To Pieces," "Looking Back" and "I Got You Boy." Good stuff, too.

Still with the Stax label, a much more representative album for casual soul buyers: "Memphis Gold," featuring Carla Thomas, Sam and Dave, Otis Redding, Booker T and the MGs, Rufus Thomas, the Mar-Keys and the Mad Lads. Redding's "Satisfaction" and Sam and Dave's "Hold On, I'm Coming" are an example of some of the winning parts of this useful LP.

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BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS

Penny Valentine



SONNY and CHER on a Vaudeville freak-out

PODUNK (Atlantic)—I'm still not sure what "Podunk" means but that is hardly relevant to this very old record. Sonny and Cher gone mad it is. There are skeletons dancing in the background and S&C sing in cracked voices like a couple of drunken alley cats.



• CHER: odd record

It's all show-stopper stuff with the smell of greasepaint and seedy vaudeville all too close. Everyone obviously had a great time on the session, and everything goes to pieces at the end. In fact, I'm not at all sure if it doesn't at the beginning, too. Once I got over the shock I thought this was a record strong enough to stop people freaking out at Alexandra Palace.

OUT TOMORROW

Strange SUPREMES—but great to dance to!



• SUPREMES: Successful in America

THE HAPPENING (Tamla Motown)—When I first heard this record I hated it. I thought it was one of the worst Tamla records I'd ever heard, with the Supremes drowned by a harsh, tuneless backing.

Jonathan King, to give him his due, said, "Ha ha, but soon you will love it because it is great." After many plays I won't say I've gone that far, but I can see why, after so many similar Supremes records, this one has proved so successful for them in America—and no doubt will here too.

It's an odd song, because things famous writers like Holland-Dozier-Holland do for films always turn out rather peculiarly.

It's all straw hat and cane stuff bounding along like mad, and I'm still not sure of some of the words. Because it IS so different and un-Tamla it will no doubt do very well indeed. And housewives will love to do the dusting to it.

OUT TOMORROW

QUICK SPINS

What is going to get **CLIFF BENNETT** back into the chart? A problem indeed, and nobody seems to feel it more than Mr Bennett himself, who this week turns up singing his lungs out on "Use Me" (Parlophone). Sam and Dave nothing—he hups and yeahs and growls his way through, but a hit? Somehow I think not.

Some have said that "Desdemona" is a very dodgy song indeed, and **JOHN'S CHILDREN** say no, it's not. So be it. But even to my uncontaminated mind the words don't seem to leave much to the imagination. All very weird, with Marc Boland's odd black magic voice coming through well (Track).

"My White Bicycle" almost made the big reviews this week. It has a Byrds-gone-mad intro and then bowls along with urgency and bicycle-bell sounds. The thing that really endears it is the Pete Townshend quality in the lyric and **TOMORROW** sing it well (Parlophone).

JULIAN COVEY is one of those musicians people talk about with admiration. Jimmy Miller has produced "A Little Bit Hurt" well, but I don't think it's all that great a song (Island).

And yet more lyrics the BBC won't like. This time on "All Night Girl" by **THE WARDS OF COURT**. They sing with much innocence as befits their name. Sort of Germanic sound—I expected the crash of beer mugs any moment (Deram).

Here they come . . . an old **TURTLES** record this time. "Let Me Be" which has them sounding like angry Barry McGuire (Pye Int).

SOLOMON BURKE is one of those singers who seems to put out an amazing number of singles. "Keep A Light In The Window Till I Come Home" is an Arthur Alexander number he handles with all his solid professionalism (Atlantic).

MIKE RAYNOR and **THE CONDORS** drift through "Turn Your Head" in a fairly unconcerned way (Decca).

SHANGRI-LAS may have changed their labels but their sound stays the same. "Take The Time" is another sad saga, this time about what one can only guess—it sounds like a modern day cowboy to me. Odd (Mercury).

TIMI YURO has really one of the most solid soul voices around. Hear the effort she puts into "Cuttin In" (Mercury).

It's most peculiar. For ages an artist like **GARNET MIMMS** turns out really super records that never do anything in Britain. Then with the news that he's actually here and so will be able to plug a new record they put out the worst thing he's ever made. "Roll With The Punches" is wholly unreflective of the Garnet Mimms legend (United Artists).

"The Wedding Of Ramona Blair" is another song much influenced by "Eleanor Rigby." **THE MIRAGE** are obviously a group to keep eyes on. They seem consistently interesting (Philips).

For sheer charm you can't beat **TONY ROMAN** and "Shadows On A Foggy Day" (Stateside).

I've loved "The Girl With Sun In Her Hair" for a long time—actually it introduces a hair advertisement on TV. Notwithstanding it's very pretty and sounds like the smell of warm grass. Written by John Barry and played by **ACKER BILK** (Columbia).

You could be forgiven for thinking that actually the **WARREN DAVIES MONDAY BAND** was Chris Farlowe messing about (Columbia).

Hot on the heels of Vince Hill comes **DON CHARLES** with "Have I Told You Lately," and he will sing many copies (Parlophone).

SPENCER WIGGINS sings "Up-Tight Good Woman" with a defined blues feel and really super organ backing (Stateside).

UPTIGHTAN'OUTASIGHT

This is the ATLANTIC and STAX labels official Appreciation Society run by Janet Martin and Judy Webb, at 17-19 Stratford Place, London W.1. Please send stamped addressed envelope for details.

PROCOL HARUM

A WHITER Shade of Pale (Deram)—I am split completely in half by this record. On one side it has the most beautiful arrangement and production—thank you, Denny Cordell, fighting on without your sunflower—I've heard for a long time. Bach, fugue-like organ, and the lead singer coming in with love in his voice and into the lyrics like Stevie Winwood without the viciousness.

But on the other hand the lyrics are what split me. They are very staggering. But they sound as though they belong to another song.

You see, at the beginning with all this Percy Sledge "When A Man Loves A Woman" bit going on, I was lulled into thinking we were in for some really beautiful words. In fact, clever as they are, they are enormously hip.

I love the record, and I am sure it will be a hit, but identification is hard, nay almost impossible, for the less hip-like me.

OUT TOMORROW

MARVELETTES

WHEN You're Young And In Love (Tamla Motown)—Another very un-Tamla Tamla record. This is a tremendously naive song and reminds me of when I was 17 and all the things autumn takes away from you—like naivety—and for this reason the record makes me sad. Written by Van McCoy, the lyrics are actually deceptively simple; when you listen closely they're really rather lovely. Also you'll hear shades of "Magic Town." The Marvelettes slice slowly into the song and make it something special.

OUT TOMORROW

NANCY on Love—a hit?

BYRDS back with a Dylan song

MY Back Pages (CBS)—I really do like this record—mainly, I suspect, because I have never liked the Byrds as much as when they did Dylan numbers. The Byrds singing Bob Dylan are one of the more comfortable combinations on the pop scene.

Ah, I hear the hippies say, but this is a regressive step for the all-progressive Byrds. In fact, they HAVE said it. Well perhaps, but "Mr Tambourine Man" was still one of my favourite records by the Byrds. With the absence of a good Dylan single around at the moment, this should stand a very good chance.

OUT TOMORROW

WALKER BROTHERS

WALKING In The Rain (Philips)—Hot on the heels of news that the Walkers have split comes their latest single—and perhaps this is what it's all about. I remember Scott being very worried with the lack of success for the group's singles because he said people knew exactly what to expect.

And as if to prove it, here is the mixture as before—in fact, the Walkers really did musically seem to stay still with "The Sun Ain't Gonna Shine Anymore."

This re-hash of the Ronettes number has doomy rain and Scott singing in a lighter tone than usual. Oddly, he does sound as though he found half the solution to the problem—on this John and he sing over a girl chorus and it works rather well. But I would have liked less sound on the verse so that the chorus could have opened wide.

OUT TOMORROW



• BYRDS: good chance

Gipsy Dave



OKAY (Fontana)—Messrs Howard and Blaikley really are getting to sound as though they plough through Israel and Russian folk music libraries week in week out before writing a new song.

This has the inimitable team, Dave Dee, etc., singing as though they should be leaping about collective farms with much hey heying in fierce style.

I'm not at all sure, in this age of inventive record, whether this sound is still chart material, but with the success of "Fiddler On The Roof" at the moment they may do well.

OUT TOMORROW

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LOVE EYES (Reprise)—Written by Lee Hazelwood, this song has the sort of slow, drawling familiarity of a song heard a thousand times. Because of this the whole record sounds vaguely soul-less, with Nancy coping with the lyrics in that distinctive voice of hers.

But there's some clever brass coming in and out and it will probably be a hit.

For myself, I like love songs to be beautiful and about love and not this sort of sophisticated un-loving stuff.

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MIKE'S CAT IS CAUGHT!

MICHAEL d'ABO has finally decided the winner of the contest in Disc to find a winner for his Siamese kitten.

After a long struggle and "a lot of sleepless nights" trying to sort through the entries, the lucky girl who will own the white kitten is 14-year-old Rachel Lambert of 8 Cordelia Way, Bilton, Nr. Rugby.

Rachel's winning entry gave the name "Coco" to the kitten, and her reason for wanting it was because she had been brought up with Siamese cats and loved their "intriguing and affectionate ways."

PRESENTATION

Michael said he finally chose Rachel from a host of excellent entries because she had had some dealings with Siamese cats before.

"And I'm not sure half the other people realised what they were in for, in terms of upkeep and time!"

Michael says he wants to thank everyone for writing and would like to mention favourably entries from Fiona Coleman of Harpenden, Herts; Gill Daniels of Northern Ireland; Mrs. Margaret Dobson of County Durham; Stephen and Valerie Jones from North Wales; Penny Rose of Croydon.

Rachel will be presented with her kitten by the Manfred Mann singer in London.



● MICHAEL d'ABO with "Coco," the Siamese kitten won by Disc reader Rachel Lambert

Hendrix turns on the heat

by PENNY VALENTINE

IF YOU could see electricity it would look like Jimi Hendrix.

At London's Saville Theatre on Sunday, Hendrix proved, if proof were needed, that there is no other explosive force on the British pop scene today to match him.

He is a resplendent figure. Tall, snakelike in scarlet velvet suit and frilled shirt. His hair like a black halo round his head, his guitar like another limb to be used with his body.

On Sunday he topped the bill for the first time to an audience wholly receptive, filled with Hendrix devotees, many of them looking more like Jimi than Jimi.

And they were given what they asked for. The man has changed—he is now confident and entirely at ease. The first time I ever saw him play in London he stood on stage and played, a quietly dynamic force. He said little to the audience and seemed incredibly humble. On Sunday he showed he is now feeling much more at home with his success. Cracking jokes, talking to the audience, treating the majority like long lost blood brothers, knowing they knew what it was all about, treating the few who he considered didn't with perhaps a slightly mistaken rudeness.

To his friends he smiled gently and said:

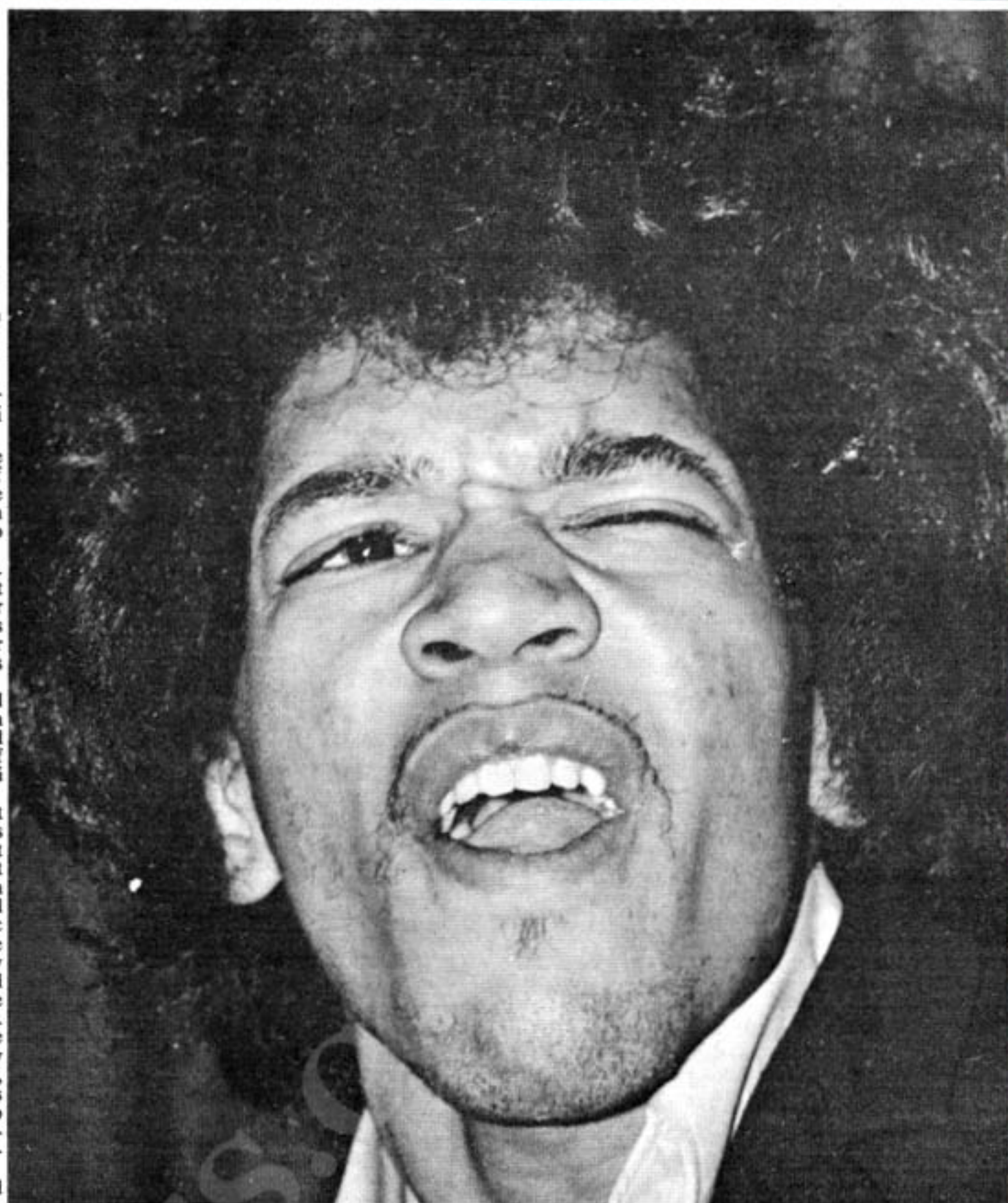
"When I played in my backyard at home kids used to gather round and heard me and said it was cool. I wanna thank you now for making this my home."

Jimi and the Experience went through "Hey Joe," "Stone Free," "Purple Haze," "Wind Cries Mary," "Wild Thing," "Like A Rolling Stone" with almost indecent ease, referring with wide grins to a piece of paper on which they'd written down the order of numbers. Hendrix seemed to have trouble with his guitar under the hot lights and at one point, while he was trying to tune up he said: "Man, is Eric Clapton in the house? Ask him to come up here."

Their show was enhanced by some excellent lighting effects that made them look like jagged pieces of coloured glass.

To put Garnet Mimms on the bill with the Experience was like putting a lamb with a lion.

He has a really beautiful voice, as effortless as a breeze. He soared through all his numbers with style and looked like a happy teddy bear in his slightly ill-fitting green suit. But somehow—smiling though he is—he doesn't have a strong enough stage presence to really push the voice.



● **JIMI:** "I wanna thank you for making this my home"

TOUR WITH THE BEACH BOYS HAS TO BE TURNED DOWN BUT— **SPENCER** keeps on running . . .

"AND NOW we are going into hibernation," said Spencer Davis, having selected two musicians to replace Muff and Stevie Winwood.

The new line up is: Spencer Davis (rhythm guitar), Pete York (drums), Eddie Hardin (organ and vocals) and Phil Sawyer (lead guitar).

Spencer was planning to spend five or six weeks privately rehearsing and recording his new group before allowing them to appear on stage together for the first time.

"We shall be aiming for a different sound. I shall have to rehearse them in our best hits as we always have to include these in our stage act."

"But in the main we shall be learning new material, much of it written by ourselves, and the emphasis now will be on harmonies."

"I want the group to become a little more melodic."

"If I said I was aiming for something on the lines of Sam and Dave, this would be misleading—but we are aiming for something near that; a properly shaped harmony."

"I hope to be singing more myself, out in front on some numbers—but we intend to work as a group."

Spencer spent six or seven weeks hunting for replacements for Muff and Stevie, and in that time visited clubs in Manchester, London, Liverpool, Lowestoft and Birmingham.

He also auditioned nearly 60 individual musicians, hiring rehearsal rooms in central London to sort through them.

"The two I have chosen are very capable."

"As soon as the word got around that Muff and Stevie were leaving the group, I started getting letters from people offering to replace them or giving me the names of other group members I ought to see."

Spencer also revealed that Stevie's decision to go solo, and Muff's to leave the playing side of the business to join the management of Island Records, had forced the group to cancel one very important booking.

"We had a cable from Brian Wilson of the Beach Boys asking us to do a tour with them, but we just had to say no because the group was splitting down the middle."

"Having to re-form the group has made me busier than I have ever been in my life."



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