

DISC

and MUSIC ECHO 9d

JANUARY 28, 1967

USA 20c

PAUL JONES attacks the MONKEES



FULL STORY:
PAGE 7



BEATLES: 'Strawberry' single all set

BEATLES' new single, out on February 17, is "Strawberry Fields Forever" and "Penny Lane." And for the first time since the Beatles began recording, it brings a Liverpool theme into their songs.

For both titles, written by John Lennon and Paul McCartney, are derived from areas of Liverpool.

The single is a double A-side and was one of three planned for their next LP. Manager Brian Epstein told Disc and

Music Echo this week: "I feel this is their best single to date."

The Beatles will be featured on "Top Of The Pops" with special films planned by Swedish TV producer Peter Goldmann, who is flying into Britain specially to film the boys. The films will be distributed to various TV companies.

The first quarter of a million new Beatles singles pressed by EMI will be sent out in special coloured, pictorial sleeves.

Because the two tracks have been taken from the Beatles' LP recordings, it has not been decided whether to include them on the album.



● JOHN and PAUL: wrote both sides

FOUR TOPS ARE BACK WITH A BANG!

THE FOUR TOPS are back! With their new single in the top ten, the toast of Tamla Motown were due to arrive at London Airport today (Thursday) at 7.10 a.m. aboard Pan-American flight 56. And they're certain of a riotous reception when their first full-scale British tour kicks off on Saturday to a huge crowd at London's Royal Albert Hall.

● FULL STORY: PAGE 4.

SCENE

TOM JONES presented with his Gold Disc for "Grass" by Decca boss Sir Edward Lewis at dinner at London's Savoy Hotel last Thursday. Stars at the "do"—to celebrate twentieth anniversary of London Records—included Mick Jagger, Marianne, Cat Stevens, Alan Freeman, Peter Murray—and Jimmy Savile, who actually wore a dinner suit!

On a birthday card to Scott Walker: "... and if they make you leave the country, come and live in our loft and I'll bring you food."

After ex-Animal Chas Chandler's discovery Jimi Hendrix, look out for colleague Hilton Valentine's protegee, Keith Shields.

Koobas' "Sally" praised by 65-year-old Harry Leon—who wrote the song for Gracie Fields. He bought the boys drinks.

Happy

AT Decca's dinner at London's Savoy, Mick Jagger conspicuous among the dinner suits. He wore a red velvet jacket!

New slogan for Andrew Oldham's Immediate label: "Happy to be a part of the industry of human happiness." Yeah, yeah, yeah!

Tipped by our Hollywood man Derek Taylor as talented and an American group to watch: the Buffalo Springfield.

Eric Burdon and Animals busy working on film music. They currently have interests in "Casino Royale," with Burt Bacharach and pictures starring James Mason and Edward G. Robinson.

Hit

FORMER Animals record-ing man Tom Wilson (he used to work with Bob Dylan) flew to London specially to take Eric Burdon's new single session. (See story, page 4.)

Two hundred thousand advance orders for Eric Burdon's American-made album. One of the tracks "Wait Till Next Year" has him singing the Randy Newman song in broad Geordie accent, and another—"True Love Comes Only Once In A Lifetime"—has children's voices backing. The record's out here soon.

Misunderstood group commissioned electrical inventor Stewart Brock to devise unique lighting system for their act.

Record producer Denny Cordell has two records in the top twenty—by the Move and Georgie Fame.

MOVE'S Ace Kefford and Trevor Burton had their coats ripped off their backs at Dunstable—and the group's act at Malvern was held up after 15 minutes when fans stormed stage and were in danger of electrocution from equipment.

Small Faces have won Radio Luxembourg's "Battle Of The Giants" trophy!

Following in the footsteps of his old boss John Barry: Alan Bown signing music contract for three major films this year.

West Ealing police alerted six patrol cars to look out for Ivy League Tony Burrows' six-month-old Labrador, Jason, after it escaped through a window of the group's bandwagon.

New group, the Goodtime Losers—their record "Trafalgar Square" is out February 10—get very confused playing the name game. One of their managers is BARRY Murray, song was written by BARRY Fantoni, produced by BARRY Kingston—and the group is attached to an agency run by BARRY Dunning!

Kenny Ball has built a soundproof room on to his Ilford home. Apart from using it for practice and recording, he also lets his four-year-old son, Keith, loose on a miniature drumkit in it. In the house is a switch so Kenny and wife, Betty, can listen in and keep an ear on the little drummer boy.

One of Eric Burdon's co-stars in his first film "The War" is former "Z Cars" actor Colin Welland.

Holiday

BEFORE going to San Remo for song festival, Hollies Graham Nash and wife Rose and Allan Clarke and wife Jeni holidayed in France.

Gary Leeds playing jack-in-the-box—now plans to move back into flat with Graham Nash. Graham's bought a new house and when they return from Australia Leeds moves out from sharing with Scott.

Rumour: On the new Chris Farlowe single the odd thumping sound you can hear is two policemen having their heads bashed together!

American jazz pianist/singer Blossom Dearie has recorded "Sweet Georgie Fame" as a tribute to him. Georgie is reported to have replied with "Dear Blossom." Blossom Dearie is also working on "Ballad For Scott Walker."

John Entwistle and Keith Moon have traded in their maroon and silver Bentley for a blue and silver Rolls.

And Chris Andrews has bought a Rover 2000 TC for his German wife Roswita, despite the fact she can't drive!

In America, absent-minded associates refer to Who co-manager Chris Stamp as Noel Postage.

Aussie magazine recently ran huge front-page picture of Crispian St Peters with caption: "Follow Crispian Round Melbourne." One thing was wrong—the picture was not of Crispian, but publicist Kit Wells!

Week's most incredible story: Who publicist Nancy Lewis, back from three-week Who promotional trip to States, claims—"I worked so hard I only had six drinks all the time I was there."

Hope?

RINGO building a cinema in his Weybridge home! Steve Marriott's 20th birthday on Monday (30th).

Fancy someone wanting the Beatles to record "Land Of Hope And Glory" to boost British patriotism. He can't know John, Paul, George or Ringo. . . .



LUCKY CILLA! Not only has she just signed to make her film debut in the important Peter Hall film "WORK . . . is a four-letter word", but her co-star is gorgeous actor David Warner! Cilla looks suitably amused by the whole thing in this picture taken with Warner at the Duke of York's Barracks, King's Road, Chelsea. She and the darling of the Shakespeare-ites reported there for their first rehearsal.

The paper Simon Dee was talking about on the "Stevie Winwood-Ray Charles colour controversy" theme on last week's Juke Box Jury was Disc and Music Echo.

At Julie Felix's party in a Chelsea artist's studio celebrating her new record, "Saturday Night," were Paul McCartney, Spencer Davis, Mike Sarne, Micky Most, Klaus Voorman, Lulu, Kenny Lynch, Simon Dee, Dave Cash, Pete Brady, Michael Caine, David Frost, actor Anthony Booth, actress Carol Lynley, playwright John Mortimer, Caroline boss Ronan O'Rahilly, Mike Mansfield, Ken Howerd, Alan Blaikley, Wendy Varnals, Irene Dunford. One hundred and twenty were invited, 350 got in, 100 didn't. Donovan, who wrote the song, didn't turn up—at which Miss Felix was somewhat jarred.

Who agent Robert Stigwood hypnotised Who publicist Nancy Lewis. Even better publicity now expected.

Brian Morrison has signed the Pink Floyd to £50,000 agency agreement.

Where will fans go now Graham Nash and Gary Leeds have left their Upper Berkeley Street, London, flat?

Davy Jones one inch smaller than the Small Faces.

Disc and Music Echo tea lady Daisy disgusted at "Juke Box Jury" send-ups.

STONES disappoint on TV

by Jonathan King

SUNDAY saw a Stoned Palladium. They are one of our top groups, but they were not at their peak form. Jones appeared as a St. Trinian's school-girl for reasons best known to himself, and Jagger was wearing his mother's headscarf—now we know why she's standing in the shadow. "Connection"—first number from their new LP went well; but "Ruby Tuesday"—in my opinion the Stones' "Yesterday"—could have been more gently handled. "It's All Over Now" was a disaster. "Let's Spend The Night" was merely passable. Somehow backing, voices and actions constantly clashed against each other.

JUKE Box on Saturday proved that my pessimistic prediction of two months ago ("they will kill themselves with over-exposure") was completely and utterly wrong. All four DJs have improved. Their humour is catchy and expansive. Alan Freeman is subtle and intelligent; Savile—thank God—has now controlled his colourful and visual wit; Peter Murray provides some great cracks, occasionally rather near the bone; and Simon Dee has dropped all artificiality, allowing his naturally spontaneous character to emerge effectively. David Jacobs has always kept control authoritatively.

MONKEES' TV series—hmm. A quick word—if Decca and BBC co-operation over Monkee releases doesn't start we will be hearing their dead and gone past hits again regularly months after they have happened. They only reached "Clarksville" on last Saturday's show!

Spending the night together!

PINKERTON'S Colours' Sam Pinkerton and Tom Long have seen just about enough of the inside of a railway train to last them some time.

After a particularly hectic recording session in London, they both had to get home quickly to Rugby, Warwickshire.

Grabbing a taxi, they caught a train at St. Pancras by the skin of their teeth—only to fall asleep and awake to a porter's cry of "Crew!"

There were no trains back to Rugby, so the pair spent the night in an hotel and caught the first morning train home.

On arrival, both boys found urgent messages from manager Terry King—recalling them to London for more recording work!

Happy reunion for Gene Pitney and Marianne Faithfull at the San Remo Song Festival?

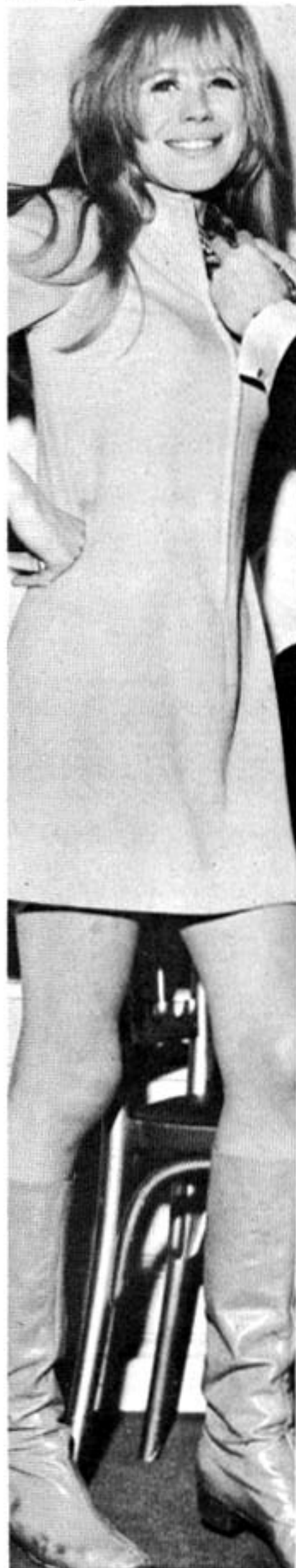
Horror

BORIS Karloff making B-psychedelic horror film, co-produced by Raquel Welch, featuring singer Lee Grant.

Robin Britten, publicist for Gene Pitney and Paul Jones, went to the premiere of "Murderer's Row" to see his hoverscraft in action.

Doesn't Brian Jones look like Tony Hancock's housekeeper in the TV egg ads?

Heavy in-crowd bookings for Jimmy McGriff at London's Blaises Club tonight (Thursday).



MARIANNE makes a welcome return to the pop scene next week with her first single for over six months—and a new streamlined image. The record is the Ronettes' number "Is This What I Get For Loving You Baby," the image comes with a loss of weight, longer hair and clothes specially designed for her by famous Frenchman Daniel Hechter. Marianne's seen here just before leaving for the San Remo Song Festival on Sunday.

GREAT NEWS

ONE MILLION RECORDS SOLD

IN GREAT BRITAIN ALONE!

TOM JONES
Green, green grass of home

F 22511 45 rpm record



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12" stereo or mono LP record ● SF 7845 ● RD 7845



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ZOOMING UP THE CHART!



● MOVE : 4



● STONES : 7



● PAUL JONES : 9

HIT TALK BY CAT STEVENS

WHATEVER they say about the **MONKEES** I think they're very funny and as far as their success goes, very interesting. I love the end of "I'm A Believer"—it sounds like the Black Nativity.

"Standing In The Shadows" is great. Sometimes you can get away with a follow up that sounds like your first hit—and if you really listen to this closely it's very different to "Reach Out". Anyway it's still got the same exciting sound which is the main thing.

From their record the **MOVE** sound just like a good pop group, I've never seen them but I believe

they're a lot more than that! "Hey Joe" is a very exciting record. I didn't think it would get as high as this—I'm glad it has.

ROLLING STONES' really brings back the old memories. I used to have nice thoughts in those days too! "Happy Jack" is

another interesting **WHO** record. Took me ages to work out the rhythm.

First time I heard **PAUL JONES'** record I thought it was nothing at all but it grows on you. Actually he's singing as though someone told him to pretend he was a little boy in school who had just been caught for eating in class.

The **FOUR SEASONS** are ridiculous. This isn't as good as others they've made but they're just one of those groups you get blasé about because they go on endlessly having hits. "Oh THEM again," you say. **KEITH'S** has a lovely warm sound about it. Nice.



● CAT STEVENS

Next Week:
MICK JAGGER

Top Ten LPs

- 1 (—) **MEET THE MONKEES** Monkees, RCA Victor
- 2 (1) **SOUND OF MUSIC** Soundtrack, RCA Victor
- 3 (—) **BETWEEN THE BUTTONS** Rolling Stones, Decca
- 4 (2) **BEST OF THE BEACH BOYS** Beach Boys, Capitol
- 5 (3) **A QUICK ONE** Who, Reaction
- 6 (6) **FRESH CREAM** Cream, Reaction
- 7 (5) **FINDERS KEEPERS** Cliff Richard, Columbia
- 8 (9) **GENTLE SHADES OF VAL DOONICAN** Val Doonican, Decca
- 9 (7) **HAND CLAPPIN' & FOOT STOMPIN'** Geno Washington, Pye
- 10 (4) **COME THE DAY** Seekers, Columbia

AMERICAN TOP TWENTY

- 1 (1) **I'M A BELIEVER** Monkees, Colgems
- 2 (3) **TELL IT LIKE IT IS** Aaron Neville, Parlo
- 3 (2) **SNOOPY VS. THE RED BARON** Royal Guardsmen, Laurie
- 4 (7) **GEORGY GIRL** Seekers, Capitol
- 5 (5) **WORDS OF LOVE** Mamas and the Papas, Dunhill
- 6 (6) **STANDING IN THE SHADOWS OF LOVE** Four Tops, Motown
- 7 (4) **GOOD THING** Paul Revere and the Raiders, Columbia
- 8 (9) **NASHVILLE CATS** Lovin' Spoonful, Kama Sutra
- 9 (15) **KIND OF A DRAG** Buckingham, U.S.A.
- 10 (13) **(We Ain't Got) NOthin' YET** Blues Magoos, Mercury
- 11 (14) **98.6** Keith, Mercury
- 12 (8) **SUGAR TOWN** Nancy Sinatra, Reprise
- 13 (10) **TELL IT TO THE RAIN** Four Seasons, Philips
- 14 (21) **STAND BY ME** Spyder Turner, MGM
- 15 (20) **KNIGHT IN RUSTY ARMOUR** Peter & Gordon, Capitol
- 16 (16) **COLOR MY WORLD** Petula Clark, Warner Bros.
- 17 (18) **I'VE PASSED THIS WAY BEFORE** Jimmy Ruffin, Soul
- 18 (11) **COMING HOME SOLDIER** Bobby Vinton, Epic
- 19 (31) **GREEN GREEN GRASS OF HOME** Tom Jones, Parrot
- 20 (24) **I HAD TOO MUCH TO DREAM** Electric Prunes, Reprise

- 1 (1) ● **I'M A BELIEVER** Monkees, RCA Victor
- 2 (5) ▲ **MATTHEW AND SON** Cat Stevens, Deram
- 3 (2) ● **GREEN, GREEN GRASS OF HOME** Tom Jones, Decca
- 4 (8) ▲ **NIGHT OF FEAR** Move, Deram
- 5 (3) **HAPPY JACK** Who, Reaction
- 6 (6) **STANDING IN THE SHADOWS OF LOVE** Four Tops, Tamla Motown
- 7 (14) ▲ **LET'S SPEND THE NIGHT TOGETHER** Rolling Stones, Decca
- 8 (10) ▲ **HEY JOE** Jimi Hendrix, Polydor
- 9 (28) ▲ **I'VE BEEN A BAD BAD BOY** Paul Jones, HMV
- 10 (11) **SITTING IN THE PARK** Georgie Fame, Columbia

Next Twenty

- 11 (7) **IN THE COUNTRY** Cliff Richard, Columbia
- 12 (15) **I FEEL FREE** Cream, Reaction
- 13 (4) **ANY WAY THAT YOU WANT ME** Troggs, Page One
- 14 (13) ● **MORNINGTOWN RIDE** Seekers, Columbia
- 15 (17) **PAMELA PAMELA** Wayne Fontana, Fontana
- 16 (9) ● **SUNSHINE SUPERMAN** Donovan, Pye
- 17 (26) **SUGAR TOWN** Nancy Sinatra, Reprise
- 18 (12) **SAVE ME** Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 19 (19) ● **WHAT WOULD I BE** Val Doonican, Decca
- 20 (22) **CALL HER YOUR SWEETHEART** Frank Ifield, Columbia
- 21 (21) **SINGLE GIRL** Sandy Posey, MGM
- 22 (20) **I'M LOSING YOU** Temptations, Tamla Motown
- 23 (29) **TELL IT TO THE RAIN** Four Seasons, Philips
- 24 (—) **SNOOPY VS THE RED BARON** Royal Guardsmen, Stateside
- 25 (42) **LET ME CRY ON YOUR SHOULDER** Ken Dodd, Columbia
- 26 (25) **NASHVILLE CATS** Lovin' Spoonful, Kama Sutra
- 27 (—) **I'M A MAN** Spencer Davis, Fontana
- 28 (31) **HEART** Rita Pavone, RCA Victor
- 29 (16) **YOU KEEP ME HANGING ON** Supremes, Tamla Motown
- 30 (34) **A PLACE IN THE SUN** Stevie Wonder, Tamla Motown

Last Twenty

- 31 (40) **98.6** Keith, Mercury
- 32 (—) **YOU ONLY YOU** Rita Pavone, RCA Victor
- 33 (18) **DEAD END STREET** Kinks, Pye
- 34 (—) **IT TAKES TWO** Marvin Gaye, Tamla Motown
- 35 (30) **MUSTANG SALLY** Wilson Pickett, Atlantic
- 36 (24) **WHAT BECOMES OF THE BROKEN HEARTED** Jimmy Ruffin, Tamla Motown
- 37 (27) **FRIDAY ON MY MIND** Easybeats, United Artists
- 38 (—) **RELEASE ME** Englebert Humperdinck, Decca
- 39 (38) **RUN TO THE DOOR** Clinton Ford, Pye
- 40 (—) **OOH LA LA** Normie Rowe, Polydor
- 41 (—) **PEEK-A-BOO** New Vaudeville Band, Fontana
- 42 (46) **HANG ON TO A DREAM** Tim Hardin, Verve
- 43 (—) **IT TEARS ME UP** Percy Sledge, Atlantic
- 44 (—) **HIS GIRL** Guess Who, King
- 45 (43) **I SEE THE LIGHT** Simon Dupree, Parlophone
- 46 (44) **DEADLIER THAN THE MALE** Walker Brothers, Philips
- 47 (33) **THERE WON'T BE MANY COMING HOME** Roy Orbison, London
- 48 (23) ● **GOOD VIBRATIONS** Beach Boys, Capitol
- 49 (36) ● **DISTANT DRUMS** Jim Reeves, RCA Victor
- 50 (—) **I DON'T NEED ANYTHING** Sandie Shaw, Pye

● Silver Disc for 250,000 British sales
▲ This week's TOP 50 Zoomers



A NEW SINGLE FROM PETULA CLARK

This Is My Song

(From The Film 'A Countess From Hong Kong')

7N 17258 Pye

STARS IN THE NEWS—1

**FOUR TOPS
HERE TODAY**

FOUR TOPS—still at 6 in this week's chart—arrive in London today (Thursday) for their eight-day tour which opens at London's Royal Albert Hall on Saturday with two shows before a total of 14,000 fans.

Billy J. Kramer's Dakotas are last-minute additions to the bill and will back the Merseys, (Billy J. is holidaying in the Canary Isles after his tonsils operation.)

While recording a half-hour show for BBC-2 on February 6, the Tops will also film inserts for their latest and next releases for "Top Of The Pops."

And the next day they fly to Paris for a concert at the Olympia Theatre, which will be televised throughout France.

Agent Vic Lewis, who arranged the Tops' Paris show, flies to America next month to arrange British visits by Brook Benton, Mel Torme and Buddy Greco.

Cream, Who join Beatles stable

NEW group the Cream, well-set for success in '67, this week became the centre of a pop merger involving Beatles' empire chief Brian Epstein.

Epstein's NEMS Enterprises have taken in the Robert Stigwood Organisation, involving names like the Who, Cream, Merseys, Crispian St. Peters, Oscar, "Screaming" Lord Sutch and the Reaction record label. The business management of actor-singer Mike Sarne is also concerned.

Stigwood becomes joint managing director of NEMS with Epstein who remains as chairman but will continue to be personally responsible for the Beatles, Cilla Black, Gerry and the Pacemakers and other artists.

Dave Dee single

DAVE DEE's next single, out February 24 or March 3, is another Howard - Blaikley song "Touch Me, Touch Me". Says co-manager Ken Howard: "This is the most elaborate vocal the boys have done yet."

Their next album, still being recorded, includes several string-backed ballads.

Group visits Essen from March 3-5 to receive the Radio Luxembourg-sponsored "Silver Lion" award

Barry ill so Ryans cancel Liverpool panto spot

BARRY RYAN was struck down by flu over the weekend and was unable to appear in pantomime at Liverpool Empire. Twin brother Paul was also off.

Said agent Harold Davison on Monday: "The boys visited London after the show in Liverpool on Saturday—when Barry went down with a temperature of 105."

"There's no point in one appearing without the other, so it looks as though both will be off."

A spokesman for Tom Arnold and Bernard Delfont, who are presenting the panto "Merry King Cole" at Liverpool, said: "Like Dusty Springfield, the Ryans were speciality acts, so there will be no replacement."

Orbison disc

ROY ORBISON's new single on February 17 is "So Good," an up-tempo dance number. B-side is "Memories," a ballad. Both were written by Roy and Bill Dees.

An LP, "Roy Orbison Sings Don Gibson," including a selection of songs by Gibson and the Orbison hit "Too Soon To Know," is released on March 1

—shortly before Roy's arrival here for his tour with the Small Faces and Paul and Barry Ryan which starts at London's Finsbury Park Astoria on March 3.

Del Shannon here

After a year's absence from Britain, Del Shannon arrived in London today (Thursday) to promote his new record "She," released by EMI on January 27 on the Liberty label.

Dates are the Roundhouse, Chalk Farm (28), "Pop Inn" (31), "Top Of The Pops" (Feb. 2), "Hey Presto It's Rolf" and "Saturday Club" (4), Dolce Vita, Newcastle, and the Mirimba, Middlesbrough (5-11). Del goes to Hamburg and Scandinavia before returning to America on February 19.

The panto ends on February 4. The Ryans have turned down offers to play a summer season this year.

Countdown

thursday

ROLLING STONES—"Top Of The Pops."
CAT STEVENS — Locarno, Streatham.
MOVE — City Hall, Salisbury.
WHO — Locarno, Bristol.
WAYNE FONTANA — Crystal Ballroom, Newcastle.

friday

MOVE—Dungeon, Nottingham.
JIMI HENDRIX — Chislehurst Caves.
GEORGIE FAME — Tiles, London.
SPENCER DAVIS — Gaiety, Grimsby.

CAT STEVENS FOR WALKERS TOUR

CILLA STARTS FILMING—MINUS ONE CO-STAR

CILLA BLACK started rehearsals this week for her first straight acting film without one of her co-stars.

He is top West End comedy actor Alfred Marks, who withdrew from the film, "Work . . . Is A Four Letter Word," after his part was cut down. And a replacement has not yet been found.

The film starts shooting on location in Birmingham on Monday (30), under the direction of Peter Hall, managing director of the Royal Shakespeare Company.

CAT STEVENS joins the Walker Brothers' five-week spring tour starting March 31. At presstime, negotiations were proceeding for Jimi Hendrix also to appear, but the Move, originally approached for the package, have withdrawn.

The tour—promoted by Capable Management, the Walkers' management—kicks off at London's Finsbury Park Astoria—probably the only London date—and closes on April 30. It will visit major venues in England, Scotland, Wales and maybe Ireland.

Move miss the tour because the Rank circuit has refused permission for the group to do their complete act—which includes smashing up cars and TV sets.

Move manager, Tony Secunda, told Disc and Music Echo on Monday: "We withdrew because the boys refuse to do a watered down stage show."

PETER ASHER HURT

PETER ASHER was rushed to hospital on Saturday with glass in his eye after an incident at a West Lothian, Scotland, miners' club.

A sweet was hurled onstage and hit Peter in the eye, smashing his glasses. Splinters were removed from the eye and this week Peter was resting.

sunday

MOVE — Plaza Teen Club, Huddersfield.
FOUR TOPS—Empire, Liverpool.
WHO, JIMI HENDRIX—Saville Theatre, London.
WAYNE FONTANA — Wetheralls Club, Sunderland/Cavendish, Newcastle (week).

monday

GEORGIE FAME — Walsall Town Hall.

Eric writes single

ERIC BURDON'S new single is "When I Was Young," his first A-side composition since "I'm Crying" which he wrote with ex-Animal Alan Price. It's out early next month.

Says Eric: "I don't care if it sells one or a million. It's probably the strangest thing I've ever done, but I felt good doing it."

American A & R man Tom Wilson, who produced Bob Dylan's records and took sessions with Eric's old Animals, flew in from the States specially to help Eric with the record.

Eric shelved plans to do the Mick Jagger-Keith Richard song "Connection" when he learned the boys were putting it on the new Stones album.

FOUR TOPS — Odeon, Leeds.
SEEKERS — Hippodrome, Bristol (season).

tuesday

WHO — Palais, Ilford.

FOUR TOPS — City Hall, Newcastle.

wednesday

CAT STEVENS — City Hall, Sunderland.
FOUR TOPS — Odeon, Glasgow.

Major Minor Record Co. Ltd. (Eire) proudly present

IRELAND'S GREATEST STARS



APPEARING AT:

- CITY HALL, NEWCASTLE, February 12. Booking agency: A. E. Cook Ltd.
- USHER HALL, EDINBURGH, February 13. Booking agency: Rae, Macintosh & Co. Ltd.
- ULSTER HALL, BELFAST, February 15. Booking agency: Usual agency.
- BELLE VUE KING'S HALL, MANCHESTER, February 17. Booking agency: Box Office, Belle Vue, King's Hall.
- COLSTON HALL, BRISTOL, February 19. Booking agency: Box Office, Colston Hall.
- ROYAL ALBERT HALL, LONDON, February 20. Booking agency: Royal Albert Hall.

- TOWN HALL, SHEFFIELD, February 22. Booking agency: Wilson Peck Ltd.
- TOWN HALL, LEEDS, February 23. Booking agency: Vallances.
- KELVIN HALL, GLASGOW, February 24. Booking agency: Holiday Enterprises.
- EMPIRE THEATRE, LIVERPOOL, February 26. Booking agency: Box Office, Empire Theatre.
- TOWN HALL, BIRMINGHAM, March 1. Booking agency: Box Office, Town Hall.
- ST. GEORGE'S HALL, BRADFORD, March 4. Booking agency: Box Office, St. George's Hall.

STARS IN THE NEWS—2 READERS' HELP WANTED

Elvis, Reeves pose big BBC-TV puzzle

"TOP OF THE POPS" producer Stanley Dorfman invites Disc and Music Echo readers to solve a problem that is causing him a "major headache": How to present Elvis Presley and Jim Reeves on the show.

Jim Reeves was killed in a plane crash in July, 1964, and Elvis "might as well be dead as far as we are concerned," says Dorfman.

Why? "Because we have made dozens of attempts to get Presley on film for 'TOTP' and have so far failed. It's not for want of trying," adds Dorfman.

"Now, another Jim Reeves record has been released. It's 'I Won't Come In While He's There.' It seems bound to make the charts. But you can't dance to it, and the problem is how to present it. You can't keep showing stills of Reeves. The same with Presley

—he has 'Indescribably Blue' out on February 3. "I would welcome suggestions from your readers on the best way of presenting these artists.

"We get hundreds of letters from viewers asking about Reeves and Presley on the show. A lot of them don't seem to realise Reeves is dead and Presley is impossible to get on film."

Dorfman promises a "big surprise" in the presentation of the Rolling Stones today (Thursday). "I can't tell you what it is—that would give the game away," he said. "But it will be entirely different."

Other artists on tonight's "TOTP": Paul Jones, New Vaudeville Band, Jonathan King, Cream, Cat Stevens, Move, Spelbinders—the American group recently in Britain—and a clip from the Monkees TV films.

Proby's British visit is on again

THE "Proby for Britain" on-off saga swung again this week when Proby cabled his British representative, Bix Palmer, to say he arrives here either February 1 or 7, for a full European visit that will take in Scandinavia, Holland and France.

Only last week Liberty Records in America said a Proby visit was off. At presstime there was still no confirmation of the fresh decision or dates.

Jimi's new disc

JIMI HENDRIX records a follow-up single to "Hey Joe" and tracks for an LP next week.

Jimi has been booked for TV on the Continent in Holland (March 14), Germany (15) and has three days in Belgium on March 3, 4 and 5.

Fame on Continent

GEORGIE Fame plays his first major cabaret appearance on the Continent today (Thursday) when he stars at Zurich's Mascotte Club.

He flew out with manager-agent Rik Gunnell today and returns tomorrow.

Gunnell travels on to Paris to fix dates there for Georgie and his other artists, including Chris Farlowe.

At presstime, CBS had not set the date for the release of Georgie's first single under his new contract.

Easybeats scrap single tracks

EASYBEATS have put back plans for a new single next week after scrapping four tracks recorded as possible "A" sides.

They go to Holland tomorrow (Friday) for TV dates and record from February 13-15 for their first album. No Australian tracks are being included.

Cream bill switch on Saville show

AMERICAN star Billy Stewart—lined-up to appear with the Cream at London's Saville Theatre on February 5—has withdrawn from the show because of contract difficulties.

His place will be taken by Edwin Starr. This means that the Garnet Mimms—Edwin Starr Saville show planned for February 12 has been cancelled.

Chuck Berry plays two dates at the theatre on February 19 and 26.

ANNE WINS DEBATE

ANNE NIGHTINGALE, Disc and Music Echo columnist who starts a new "Dear Anne . . ." feature next week (see page 16), won a debate by 250 votes to 11 at Sussex University on Friday.

Motion put before the students was: "That this house would keep women pregnant, barefoot and in the kitchen," which Anne opposed.

Vaudeville Band win Gold Disc

VAUDEVILLE BAND will be presented with a Gold Disc for 500,000 sales of their first album in America, "Winchester Cathedral," on the U.S. Dean Martin TV Show on February 19.

Presentation will be made by Dean Martin.

The LP qualified for a Gold Disc when it hit the 400,000 mark—representing one million dollars.

Their next album will be completed between January 27 and February 1 and should be released in America to coincide with their tour there in February.

At press time, negotiations were proceeding for the group to film a U.S. TV series lasting 13 weeks. The shows will be networked coast-to-coast.

Vaudeville Band plays BBC-TV's "Crackerjack" tomorrow (Friday).

Monkees cut new single, LP this week

MONKEES cut their new single—follow-up to "I'm A Believer"—in Los Angeles this week. They will also record their third LP there.

Their second album, "More Of The Monkees," is released in America next week and their first—"The Monkees"—has shot to number one in the British LP chart, breaking the stranglehold of the past two months by the "Sound Of Music" soundtrack album.

Monkees' manager Don Kirshner flies to London from New York next week to collect the group's Silver Disc awarded by Disc and Music Echo for "I'm A Believer." While here, he will finalise a date for the Monkees' 24-hour visit to Britain next month.

The Monkees complete work on their first full-length feature film at the end of the summer in Hollywood. They are expected in Britain in early autumn for a two-week tour.

Mindbenders' LP

NEW Toni Wine song, "To Be Or Not To Be," is featured on the Mindbenders' album "With Woman In Mind" for early March release.

Last two Mindbenders singles "Ashes To Ashes" and "I Want Her, She Wants Me" are also on the album, which includes vocal tracks from drummer Ric Rothwell and bass player Bob Lang.

Byrds for Britain

BYRDS arrive in Britain on March 1. They plan to play seven suburban clubs, ballrooms and finish with a session at one or more of the West End clubs. In addition, the Byrds will visit Scandinavia and northern Europe. Their next British release on the CBS label will be "So You Want To Be A Rock 'N' Roll Star," out February 17.

Engelbert for German TV

NEW chart entry Engelbert Humperdinck appears on "Music For Midnight" (Feb. 1) and "Pop North" (7). He then flies to Munich for TV.

Next week Engelbert starts recording tracks for his first LP, for March release.

Paul Jones foils purse-snatcher

PAUL JONES and his road manager Billy Tarrant foiled a purse-snatcher on Saturday. Driving to an engagement in Nelson, Lancs, they stopped when a woman had her purse stolen, chased the thief and recovered the purse. But the snatcher got away.

BEACH BOYS TO DO TV SHOW

BEACH BOYS now fly to Britain for their nationwide tour on May 5 and not 27, promoter Arthur Howes announced this week.

No tour dates have yet been set, but BBC-2 will screen a special hour-long documentary of the tour, to be produced by Gordon Thomas.

EMI was unable to confirm this week when the next Beach Boys' single—probably "Heroes And Villains"—will be released.

Arthur Howes is also promoting a package tour of Atlantic label artists headlined by Otis Redding from March 17, as previously reported. Again—apart from the opening venue, Hammersmith Odeon—no dates have been set for the tour which also includes Percy Sledge, Booker T and the MGs, Sam and Dave and Eddie Floyd.

Howes also brings in the Temptations (May 25) and Lettermen (June).

PYE RECORDS BLUES & SOUL

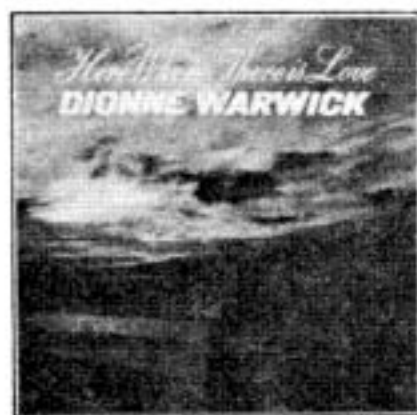
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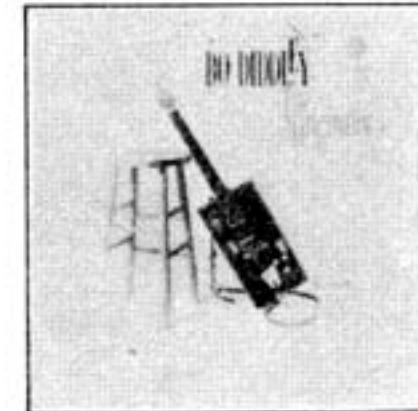
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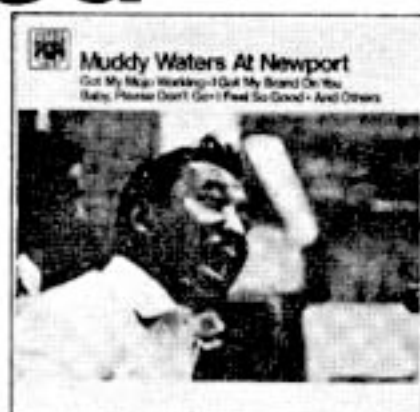
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STARS IN THE NEWS-3

STONES IN TV RUMPUS

TOP POP STARS who have appeared on London Palladium TV this week lashed out at the Stones' refusal to appear on the roundabout finale to the show.

On Sunday, after their first-ever spot on the programme, the Stones caused a backstage rumpus when they refused point blank to mount the roundabout for the now-familiar fadeout.

Commented Mick Jagger: "We agreed to do the show, but not go on the roundabout. It's so predictable. The same thing happens regularly every week and we don't want to conform to what has gone on before."

Added Charlie Watts: "Before we went on, we said we would not go on the roundabout—but Andrew [Oldham] understood we were going to do it."

On Monday, criticism against the Stones' action by Palladium director Albert Locke was taken up by pop stars.

Said Paul Ryan, of the Ryan Twins: "Artists have to make their own decisions, of course, but if they accept an engagement like the London Palladium they must expect to conform to the regular pattern. Personally I think the Stones should have done it."

Said TOM JONES, who appears on the Palladium on February 12: "I think the Stones' action was stupid. Perhaps they're frightened to go on roundabouts. Maybe they thought it would spin too fast!"

Said John Rostill of the Shadows—who have made half-a-dozen "Palladium Show" appearances since he's been with them: "I think the Stones set out to be talked about, in which case they have succeeded. A large part of their success is based on controversy. Maybe I'm a square sort of show-business guy, but I think the finale is all part of the performance."

Said Seeker Judith Durham: "I think it's expected of you if you appear on the Palladium."

"A year ago, if the Stones had refused, it would have meant more to the fans as far as their being non-conformist was concerned than it does now. I just thought they had to rush off somewhere afterwards."

"Will the Stones again appear on Palladium TV? Footnotes Mick: "I don't know. We haven't been asked."

Rolling Stone Bill Wyman has written and produced "I'm Not The Marrying Kind" for a group called Hamilton And The Movement—out on CBS on February 10.

'JUKE BOX JURY' SHOCK:

Troggs' disc released
in US before here

TROGGS' next single is the Reg Presley composition "Give It To Me" released on February 10—but it is released in America next week.

Troggs are due to go to America next month to promote the record with a seven-day whistle-stop tour of 22 cities in a specially-hired private plane.

Group's new LP, "Trogglo-dynamite," which has been held up through production problems will be released next Friday (Feb. 3).

PRODUCER SWITCH

POP SHOCK of the week is that Albert Stevenson, producer of the current "Juke Box Jury" series starring the all-deejay panel, is leaving the show.

Albert, who claims to have upped the viewing figures to eight-and-a-quarter million from five million, produces his last two "Jury" shows on Saturday—one "live," the other taped.

Stevenson told Disc and Music Echo on Monday: "I am doing eight other shows for the BBC, but I shall be very sorry to leave 'Jury'."

Rumours that Stevenson might have been switched because of criticism that the present deejay panel was concentrating more on comedy than the recordings were vehemently denied this week by Bill Cotton Jr., BBC-TV Assistant Head of Light Entertainment (Variety).

He commented: "Nothing of the sort. It is our policy to switch around producers on 'Jury'. This has applied over the last two or three years. We never leave any one producer on for too long. Albert

Dusty to sing new Bond film theme



DUSTY... sings Bacharach song

YARDBIRDS MAY DO HORROR SONG

YARDBIRDS may sing the title song of new Vincent Price horror film "House of 1,000 Dolls."

The group, which returns from a tour of Australia on February 4, will cut the track written by Don Black and Mark London together with material for a new single and LP.

The group's next tour of America has been put back to May when they play colleges for four weeks.

Donovan's Gold

DONOVAN'S new single "Mellow Yellow" is released in Britain on February 3.

The record, written by Donovan, has already won a Gold Disc for a million sales in America.

Donovan stars in a special six-day season at the Saville Theatre, London, on April 10. He goes to America for a four-week tour on February 25.

DUSTY SPRINGFIELD has been signed to sing the theme song over the sound track of the new James Bond film "Casino Royale."

The song, "Look Of Love," was written by Burt Bacharach, in London completing work on the score. Dusty records it with Burt at the end of this month. There are no plans to release the track as a single.

Casino Royale is premiered in London in April.

Dusty cuts tracks for a new single and LP at the beginning of February. She tops the bill of the "Palladium" TV on February 10.

SHIRLEY BASSEY sang the film theme for the Bond film "Goldfinger" and MATT MONRO did "From Russia With Love."

Move season

MOVE have been signed for their first summer season. They make 10 Sunday concert appearances at Great Yarmouth's Aquarium from June 25 to August 27.

Concerts will be headed by Billy Fury. Also on the bill are the Nashville Teens.

Move's new single, "I Can Hear The Grass Grow," is released at the end of next month.

NEWS in a FLASH

ERIC BURDON and the Animals, CLIFF BENNETT and the Rebel Rousers and DEL SHANNON are on "Saturday Club" on February 4.

BACHELORS and the BLOSSOM DEARIE Trio take part in "Music Through Midnight" on February 6.

LONG JOHN BALDRY is guest artist in "Parade Of The Pops" on February 1, and next week (8) the programme comes from Salisbury City Hall, with CAT STEVENS and GUY DARRILL.

DAVE DEE, DOZY, BEAKY, MICK and TICH are in "Monday, Monday" on February 6 and ACKER BILK and his Paramount Jazz Band in "Easy Beat" on February 5.

DAVE BERRY and the Cruisers, BRIAN POOLE and the Tremeloes and the FOUR PENNIES, are lined up for "Swing-along," each afternoon from February 4-10.

BYSTANDERS are guests in "The Joe Loss Pop Show" (Feb. 3). SETTLERS appear in "The Rolf Harris Show" (Feb. 6) and the JIMI HENDRIX EXPERIENCE and ENGLEBERT HUMPERDINCK take part in "Pop North" (Feb. 9).

Sonny, Cher visit

SONNY and CHER appear on "Eamonn Andrews Show" singing their latest release "And The Beat Goes On" on February 12. They may also guest on the panel.

The couple fly into London on February 11 for a three-day visit on their way back to America from Paris.

Hollies tour: more dates

FIVE NEW DATES have been fixed this week for the Hollies-Spencer Davis-Paul Jones tour opening at Mansfield Granada on March 11.

First—a "double"—is an important seaside booking over Easter at Blackpool's ABC Theatre on March 25 and 26.

Other additions are Exeter ABC (29), Plymouth ABC (30), and Gloucester ABC (31).

Altogether, the package plays 21 dates during the 23-day tour—18 of which are at venues not covered by the Hollies-Paul Jones-Small Faces tour last October and November.

Remaining dates so far fixed: Newcastle City Hall (March 12), Glasgow Odeon (13), Doncaster Gaumont (14), Leeds Odeon (15), Bedford Granada (16), Maidstone Granada (17), Leicester De Montfort Hall (19), Manchester Odeon (21), Finsbury Park Astoria, London (23) and Birmingham Town Hall (27). The show ends at Liverpool Empire on April 2.

Hollies, now in San Remo for the Song Festival, tour Italy from January 29. They play Frankfurt TV on February 9.

They record their next LP from February 21 to 24, and start a

world tour opening in New Zealand on April 10.

As from January 23rd

NORMAN NEWELL

can be contacted at

**66 MONTAGU MANSIONS,
BAKER STREET, LONDON, W.1.
Telephone WELbeck 4133/6**

DISC
and Music Echo
161 Fleet Street, London EC4
Phone: FLEET STREET 5011
Editor: RAY COLEMAN
Deputy Editor: LAURIE HENSHAW
News Editor: MIKE LEDGERWOOD
Editorial: PENNY VALENTINE, BOB FARMER, JONATHAN KING, HUGH NOLAN, RICHARD LENNOX, ANNE NIGHTINGALE
Photographer: PETER STUART
American Reporter: DEREK TAYLOR
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YOURS FOR A SONG . . .

YOU'RE listening to your favourite hit—but you can't always catch all the words of the song. And it's irritating! So today, Disc and Music Echo starts a valuable new series for readers—we intend to choose a hit and give you the words.

Don't be caught out again—keep up with what the stars are actually SINGING in Disc and Music Echo's great new "Yours For A Song" spotlight.

For a start—CAT STEVENS' "Matthew And Son."

Up at eight
You can't be late
For Matthew and Son
He won't wait.

Watch them run
Down to platform one
And the 8.30 train
For Matthew and Son.

Matthew and Son
The work's never done
There's always something new
The files in your head
You take them to bed
You're never ever through
And they'll be working all day, all day, all day.

There's a five minute break
And that's all you take
For a cup of cold coffee
And a piece of cake.

Matthew and Son, etc . . .

They've got people there
Who've been working fifty years
No one asks for more money
And nobody dares
Even though they're pretty low
And their rent's in arrears.

Matthew and Son, etc . . .

Words and music by Cat Stevens.

Reproduced by courtesy of Cat Music Ltd.

● **NEXT WEEK:** Catch up with the words to the STONES' "Let's Spend The Night Together."

It had to come . . . a pop message for the JAILBIRDS!

"OVER THE WALL WE GO—all coppers are 'nanas,'" proudly announces the lyrics of a jolly little opus glorifying the Christmas exploits of prison escapees in Britain.

It is sung with cheerful Cockney voice by Oscar and is bound to raise eyebrows, quicken heartbeats (in official circles) and amuse everyone else.

Oscar, who is really Paul Oscar aged 21 from London ("Not even the East End," he says gloomily, "just London") says they changed his name because it was such an average name and he was such an average bloke. They knew SOMETHING would have to be done.

Oscar likes "Over The Wall We Go" because everyone fell about laughing at the recording session.



● **OSCAR:** "We fell about"

"Great it was," he announces cheerfully.

The song was written by talented young David Bowie, a devotee of Anthony Newley, and someone who has an aptitude for writing songs in this vein.

"They gave it to me in the end because I was the only one with a cockney accent," says Oscar.

"Actually, I've got this terrible hidden desire to sing ballads but I keep getting jolly little songs. But then you see it's just to get me off the ground. When and if I'm ever famous I'll be able to sing me bloomin' head off after that.

"You know why I REALLY made this latest record was for all me friends and relations in the nick."

NICE CHAP!



THE BAD, BAD BOY of pop dropped his cloak of cautious discretion this week.

Paul Jones, the courteous, quiet, non-controversial one since he went solo last summer, returned to character with the boldest verbal assault yet on the Monkees.

"Oh, to hell with it! Why should I stay silent?"

"The Monkees! I think any group that's got to make such blatant imitation of what another much finer group was doing more than two years ago don't deserve the slightest success.

"Why can the Monkees do nothing original? Their television series is a very, very bad imitation of 'Hard Day's Night' and all this at a time when America is giving us such beauties as the Four Tops.

"It's ridiculous to justify the success of the Monkees by saying that pop has been at such a low ebb that people were waiting for something, anything, new.

"Pop in Britain is not in such a mess as people have tried to make out. We've got the Cream, haven't we? We've got Jimi Hendrix. Maybe he's not British

PAUL JONES: Why I hate the Monkees!

—but we've also got Cat Stevens. That fellow has talent and originality.

"Monkees have neither. The Monkees are just re-making something that's been done before—by the Beatles.

"The difference is that the Beatles formed themselves into a group because they had to perform as an outlet for their musical talent.

Depressed

"The Monkees are nothing more than a manufactured product and it depresses me that they've become so big over here because I really believed that the days of the British public falling for 'products' foisted on them were over.

"Now I suppose millions of

readers will write in to complain. But I don't mind. I really felt like saying all this."

"Bad, Bad Boy" is, however, hardly a song set for immortality.

"I agree with that," he answered honestly. "But I don't call it singing down to my audience. It just so happens that they're commercial and most commercial songs lately have been lacking in depth.

"This won't always be the case with me. I'm looking for something with more depth and I've even written something myself which I shall record for my possible next single.

"But listen to the 'B' side of 'Bad, Bad Boy.' It's called 'Sonny Boy Williamson' and that's a top-class song."

Apart from recording plans, Paul moves into another nationwide tour this March. Add also

his first film "Privilege," due out in March, and he appears to have had rather more exposure than might be good for him.

"I don't think so. I'm certainly not seen as much as in the days with Manfred Mann. Then we used to go round and round and round the ballrooms. We often played the same town three times in a single year."

"Privilege," however, marks a big step in the promotion of Jones. "I felt I was doing something really satisfying. But it doesn't compare with a really good gig. The bits of the filming I enjoyed most, in fact, were the singing bits. I'd never give up this side of my career.

Jones has top-billing over Jean Shrimpton. "The premiere," says Paul, "is at the Classic, Brixton. It'll be the show business event of the year."

—Bob Farmer

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TO THE
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Music & Lyrics by STEPHEN SONDHEIM. Book by BURT SHEVELOVE & LARRY GELBART

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Sandie: how she speaka da lingo!

TO say Sandie Shaw was on her way to reaching international status as a singer would be something of an understatement.

Already the toast of Italy, who love the way she looks and the fact that she's ready to kick her shoes off; already adored in France, where they admire her face and her chic dress sense, Sandie is currently intent on sealing international relations by recording in German and Spanish.

And as if that wasn't enough, last week she won over the Austrians by doing the Eurovision Song Contest in Vienna. Sandie, being the sort of girl she is, does not take this success lightly.

She does not go ploughing through Europe with her English accent and her fame firmly tucked under one arm and a "I don't care, if you want to talk to me you'll have to speak English" attitude of innumerable tourists.

In fact, she makes a special effort to learn the language of the country. One up to her.

Marvellous ear for languages

For Sandie, this doesn't mean eight hours hard slog a day with Linguaphone records. Luckily she has a fantastic ear for languages, managing to pick up a fair working knowledge by spending one day in a Continental studio or at a recording session.

In Italy, she speaks nothing BUT Italian when she's doing TV shows there.

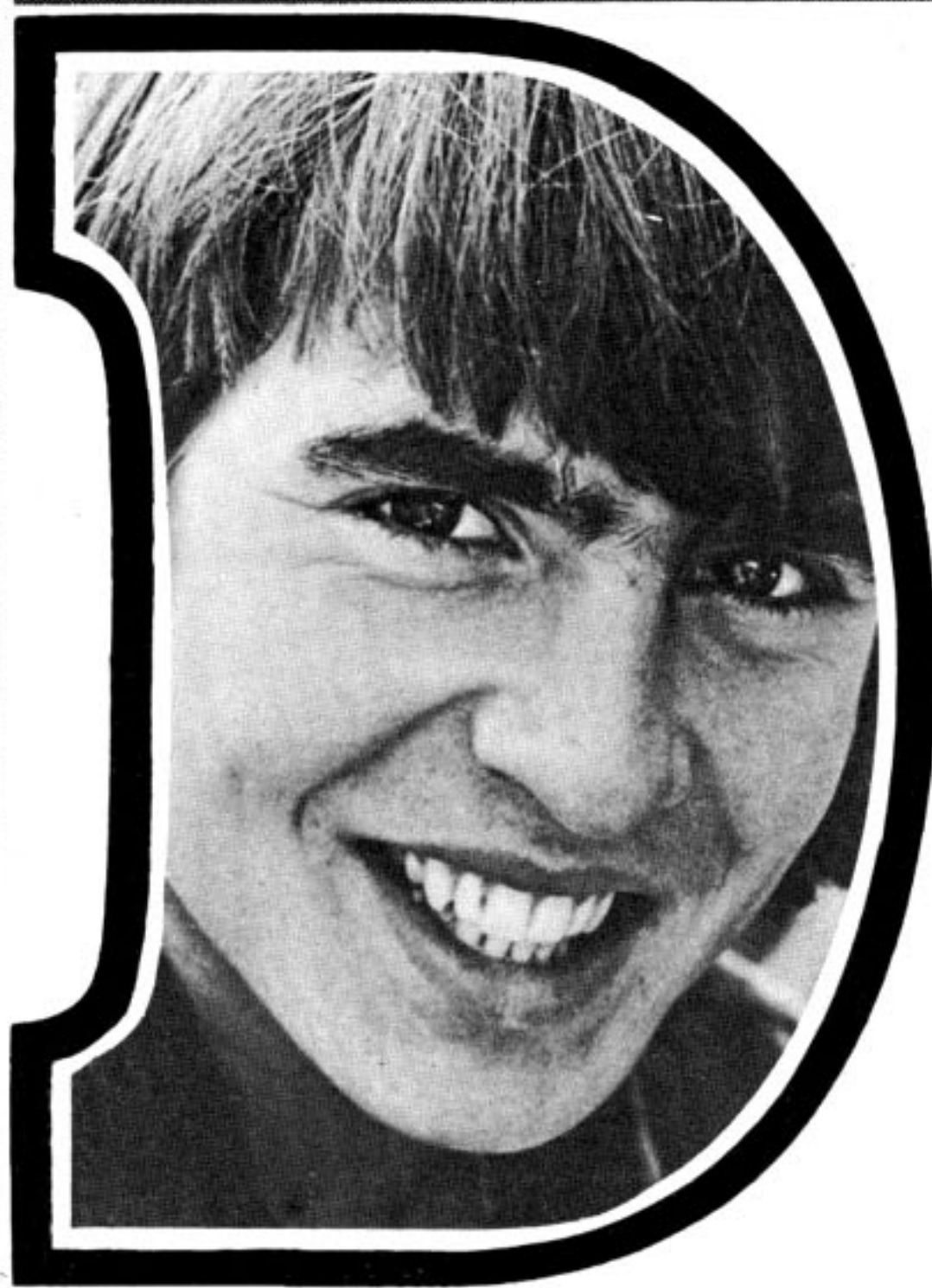
"She has a marvellous ear for languages," says her manager Eve Taylor. "She never learned any at school—she didn't even have a basic groundwork."

Everything she's learned she taught herself through listening to other people speak and by battling along with technicians who couldn't speak any English.

"I think it's her determination to succeed coupled with her love for travelling that has made her so good."

"Also she thinks it's rude not to know a country's language before she goes there if she's working for Continental audiences."

GETTING DEEP DOWN UNDER



AVY

YOU can easily find the Jones place, they said. It's the only detached one among the rows of semis in suburban Clumber Road at the better end of Manchester's Gorton district.

Davy Jones bought it for his widowed father nine months ago. Until then he'd lived in the two-up, two-down terraced house at 20 Leamington Street, in the city's Openshaw area, where Davy spent his first 15 years.

Mr Jones senior—first name Thomas, age 59—was thinking of retiring to Blackpool to help the severe bronchitis that made him retire from the railways over four years ago. But he decided to stay among his relatives in Manchester . . . at least his new home is away from the factory smoke.

He was sitting in the conventionally-furnished front room (family photographs on the mantelpiece, sketch portraits of his famous son on the wall). There was a black Scotch terrier named Dodger, after Davy's role in "Oliver!". Mr Jones was puffing cigarettes more regularly than was good for his bronchitis. "I shouldn't," he admitted. "Davy

never did."

Davy seems to have lived a pretty well-behaved childhood all round, according to his father's recollections. Church, Sunday School, Boy Scouts, brass band and family outings . . . the sort of institutions that used to constitute a "decent" upbringing up north a generation ago.

He was born in St Mary's maternity hospital, Manchester, on December 30, 1945, the only boy in a family of three sisters—Hazel, Beryl and Lynda—eight, six and two years older than him.

Cramped living conditions and the family's meagre income did not make life ideal. Mr Jones, who worked as an engineer's fitter for 42 years, recalled, "Things were pretty hard."

"It was a working class area. they're good people, around there, mind you, and there isn't one down there who doesn't think the world of Davy—I can tell that by the letters I have had from friends."

Despite hard times, the young Davy Jones was happy enough. "He used to go out with the other boys, fishing and swimming, playing table tennis and billiards at the youth club. He wasn't exactly a leader, but if anything was going on he was always in it. He wasn't allowed to run wild—none of them were. Their parents were sensibly strict."

"He loved the country and liked to get out there."

Mr Jones pointed to Debdale Park at the bottom of his garden. "He used to go off there a lot, and many a time he'd come home with a frog in his pocket. In fact, he was a normal, healthy boy."

A MONKEE IN THE MAKING . . .

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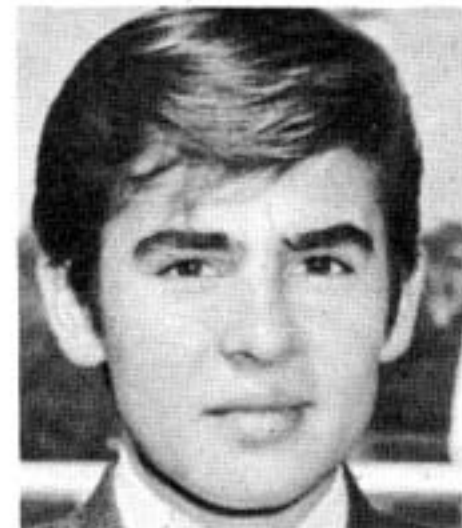
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Davy, as he appeared as the Artful Dodger in "Oliver!" when he was 16 . . . the show that took him to America.



In America, they found out Davy used to be a trainee jockey . . . and here he is at a big race meeting.

PETER COOK & DUDLEY MOORE
The L.S. Bumble Bee F 12551

THE ATTACK Try it F 12550

DRAFI
I wanna take you home F 22552

STEVE DARBISHIRE
Holiday in Waikiki F 12553

JOHNNY YOUNG
and Kompany
Step back F 22548



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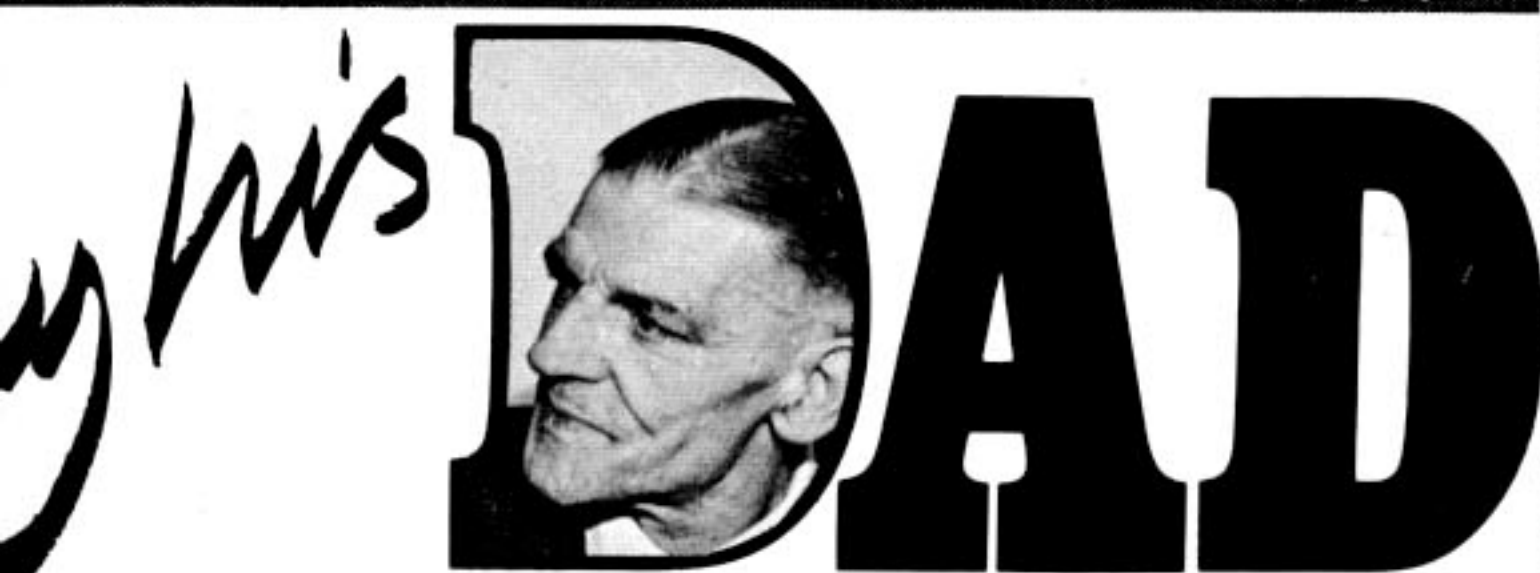
JACK JONES L

THE NIGHTCR
The little black eg

BARBARA CUN

She's the woman
HLU 10110

A MONKEE'S SKIN...



Reporter RICHARD LENNOX gives the low down on a Monkee by the man who knows him best—his father

He got into the usual mischievous pranks that boys do, and caught all the childhood ailments like measles and chicken pox. And he once cut his tongue very badly at school when he fell off a wall. He had two or three stitches put in it.

"He lived for football and cricket, and was a great Manchester United fan. He went to see them every opportunity he got—and still does, when he comes home. He wanted to be a footballer, but was too small. But he played in the school teams. And he was captain of the school cricket eleven one year."

The biggest blow to Davy's life was the death of his mother, Doris, six years ago after an illness of three years. "It was a very rough time for him, and he didn't get over it for a bit."

"Any musical ability he's got comes from his mother... she was a good pianist. His sisters could play the piano, too, so I bought him a trumpet so's he could have something musical."

Sunday religion was a regular part of Davy's upbringing. Lees Street Congregational Church in the morning and Sunday School in the afternoon. "I'm not over-religious," said their father, "but I insisted they went. They never moaned, they just went. And they were very good members. One of the girls used to run the church youth club."

"All the local kids took part in the Sunday School annual pantomime, and eventually Davy went in it when he was ten or eleven. He played the part of the genie in 'Aladdin's Lamp.'"

Davy's dramatic ability developed further at Varna Street School, where he spent all his

schooldays. "I don't think he liked school very much, except for the cricket and football, and I had to make him stay in to do homework."

"But I first thought he might do some good in the theatre when I saw him acting in the school play as 'Tom Sawyer.' It was a long script, and I thought what a wonderful memory he had."

"While he was still at school—he was 14 at the time—we saw an advert for a small boy wanted for a radio play. He got the part. It meant getting permission from the education authority to go to London for six weeks while he was still at school. Afterwards he was given other radio parts, and appeared on TV in 'Coronation Street' and 'Z-Cars.'"

When Davy was almost 15 and about to leave school he suddenly had the urge to become a jockey. "I took him to Manchester races one day and he said that was the job for him. He'd always been interested in animals, and wanted an open-air job."

"Besides, he was the right size—only four foot six inches then, and he's still only five foot four. He didn't like being small, but it was his size that got him a job as a jockey—and later as an actor."

"So I got him in a racing stable at Newmarket when he left school. But while he was training as a jockey, he kept getting offers for small radio parts and I had to keep sending back for him. The trainer said he thought Davy's career lay in show business instead of racing, and he knew an agency that needed a boy for 'Peter Pan' to appear with John

Gregson and Anne Heywood.

"Davy was torn between the two. But he packed up racing after only a year and got the part in 'Peter Pan', for 11 weeks. Then he auditioned for the Artful Dodger in 'Oliver!' in London—and got it. While there, he was seen by Lionel Bart and David Merrick [the New York impresario] who took him to America to play in the Broadway production of 'Oliver!' where he stayed for two years."

"Then Columbia gave him a part in a 'Ben Casey' film, before he came home at Christmas 1965 for his first holiday in two-and-a-half years."

"LAST MARCH HE WAS CALLED BACK TO HOLLYWOOD—AND IN JUNE THE MONKEES WERE FORMED."

knocking the knockers

DAVY WORKED DAMNED HARD FOR SUCCESS!

NO OTHER GROUP HAS HAD SUCH A HOSTILE RECEPTION IN BRITAIN AS THE MONKEES.

They have been called a contrived group without ability whose music is played for them AND a blatant copy of the Beatles.

Davy Jones' father is very indignant about it.

"Whatever success Davy gets now he thoroughly deserves,

because he's worked damn hard for it.

"What people don't realise is that Davy's already had an LP and three singles released in America."

He produced the LP Davy made in 1965 after Columbia heard him singing in the New York production of "Oliver!" Among the tracks: "Maybe It's Because I'm A Londoner," "Any Old Iron" and "It Ain't Me, Babe."

"That's why I don't like the criticisms," complained Mr. Jones. "It's absolute jealousy."

He pulled out a paper describing the Monkees as a disgrace to the pop world. "It should say a credit to Britain. I was very narked about this because I thought they would have been keen to give a British boy a bit of a lift."

Point is—IS Davy musical or isn't he?

"He'd never handled a guitar before going to America," Mr. Jones admitted. "The only instrument he played was a trumpet, which he played in the local railway band. He did three or four concerts with them. And he used to go with his sister playing for old age pensioners when he was about 14."

"He also sang Lonnie Donegan songs at social clubs—though his only official engagement was at a Rotary Club children's party at Manchester Town Hall."

"But how can people say the group can't play when I have letters from Hawaii and Honolulu, where they played in concerts? You don't take records to a concert—they have to play their own music. And Mike Nesmith has written two of the songs on their LP, so he must be musical."

"They're not getting credit where it's deserved. And the critics are talking about someone who has acted and sung in a major show on Broadway—and you don't do that without talent."

BURDON—DON'T DROWN JAGGER

ERIC BURDON, who had strongly considered doing a Mick Jagger/Keith Richard song as his next single, seemed a natural choice to become "critic for a day" and voice his views of the Rolling Stones' new LP "Between The Buttons."

So here's Eric's track-by-track rundown of the new Stones songs.

"Yesterday's Papers" — Don't quite understand the message here. An interesting song, though.

"Obsession" — They're hung up on words like "connection," "reaction," "rejection," "satisfaction" and "possession." This track has retained some of the old Stones feel. Like the drum sound, but it's too broken up. It just seems to get a pattern going, then it stops.

"Back Street Girl"—Beautiful idea! Specially the French-sounding accordion. The only track with clarity so far.

Andrew Oldham seems hung up on drowning Jagger. I don't know why because Mick's voice is improving. It's good to have a muddy sound on some—but not all!

"Connection" — One of the tracks the kids will catch on to. I dig this, of course. Can see Otis Redding doing a great version.

"She Smiled Sweetly"—Sounds like Bobby Dylan. Nice recording—nice and close. Nice balance. The rest—except for "Back Street Girl"—have been either over or under produced. Good organ sound here.

"Cool, Calm And Collected"—Heard this before. Can't figure

out what that instrument is. Stones should do more humorous things. More tongue-in-cheek stuff. I'm prejudiced against speed-ups at the end. This doesn't come off.

"All Sold Out"—It's "Get Off Of My Cloud!" Again Andrew's hung up on Spector—but with Spector the voices are still there. You get a wide open spaces effect. The voices should leap out at you. Not very impressed.

"Please Go Home" — Like "Not Fade Away." A Bo Diddley sound removed from what he was doing ten years ago. Lots of new sounds.

"Who's Been Sleeping Here?" — I like this sort of thing much better. Sounds like Dylan again! Good lyrics and very good piano. Great sound.

"Complicated"—Yes! This is more like what the kids want from the Stones. I can see them getting right under this onstage.

"Miss Amanda Jones" — A touch of Stone Age past! Very Chuck Berryish. I like it. One of those songs you're not aware of happening... then suddenly find yourself singing. Only real mover on the album.

"Something Happened To Me Yesterday"—Ooh. The rave-up



number! Bad to have two similar numbers on the same LP though. I like this. It's such a good song that it could have been done better in another way.

Summing up, I don't think the Stones have stood still. But there's a danger of getting too involved in production. Anyway it's a damn sight better than "Aftermath." My only objection to the whole LP is that it's not really the Stones.

When the Beatles do something different and use strings and an orchestra you don't mind—because it's individual and still the Beatles.

On the Stones' LP every track is such a big production that it's just Mick Jagger with a big orchestra.

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REAL NAME: James Maurice Hendrix.
AGE: 21.
BORN: November 27, 1945, in Seattle, Washington State, America. In the soul quarter!
EDUCATED: Seattle, then Vancouver, British Columbia—where my folks came from. Then back to Seattle, at Garfield High School.
FAMILY: My ma died eight years ago. So there's my father, who married again, and my brother, Leon, who's 19. I think I haven't seen him in about six years. He's trying to form a band of his own now.
HOME: I share a flat with Chas Chandler. It used to belong to Ringo. In fact, they only took the drums away the other day. There's stereo all over the place—and a very kinky bathroom with lots of mirrors.
FAVOURITE FOOD: Spaghetti. Strawberry shortcake with whipped cream. And banana cream pie. I like typical soul food, too. Greens and rice.
FAVOURITE DRINK: I still like milk once in a while. Scotch and Coke, Rum and Coke. And American root beer.
PETS: Love animals. Deer and horses are the prettiest. Used to have cats and dogs as a kid. I used to bring a stray dog home every night till my pa let me keep one. Then it was the ugliest of them all. It was really "Prince" Hendrix—but we just called it "Dawg."
CARS: With all these backwards streets I don't think I could drive here! I had one back home but a girlfriend wrecked it. She ran it straight through a hamburger joint. After that I started to devote more time to my music than to girls!

AMBITION: To be known as having a particular sound. I'd like to be recognised for my music in the same way as someone like Chuck Berry.
RECORDS: Some Motown records are good. But I really dig the blues—though only when I'm alone and can really listen. I like Elmore James, Robert Johnson—he's so cool—and the very early Muddy Waters. That sort of music gets the message over and comes through so easily.
FEARS: Sitting right here. You can't last forever. I hope I won't lose my gigs. I'd like to go from one gig straight on to another. If I write something about three or four in the morning I can't wait to hear it played. It's even a drag to have to wait for the other cats to arrive. It's like being almost addicted to music. Music makes me high onstage. And that's the truth!
MARRIAGE: I almost did that around the time of that car accident! With music there's no room for anything else. I'm already married to my music! You'd have to work a whole lot of voodoo on me to get me married, man! A girl tried once. Crazy cat—she put a lock of her hair in the heel of my shoe. I had to go see a doctor afterwards. You wouldn't think these sort of things happen. But I can tell you it's real scary when it does!
HOBBIES: I used to like to paint. At school the teacher used to say: "Paint three scenes." And I'd do abstract stuff like "Martian Sunset." No bull!
POLITICS: All I know is what I read in the papers. I don't care. So long as they don't drop the bomb before I get a chance to make money.
SMOKES: If I didn't smoke I'd

What's new on the LP scene? Plenty —especially for soul stirrers! Dig this: POW! A BLUES BONANZA!

GOT the blues? If you haven't, Disc and Music Echo's horoscope indicates that you should have them—between January 30 and February 4. For with blues and soul music heavily "in" at the moment, Pye Records is moving in on that scene with a bang, and calling it "Blues And Soul Week." And a giant release of albums to tie in with the occasion includes:

• **"BO DIDDLEY**—The Originator." There are few stronger names to symbolise pop-blues and soul. Diddle when he's swinging may be a bit samey with that clomping beat. But here are some superb tracks, including "Pills," "Two Flies," "You Ain't Bad" and "Africa Speaks" (Chess label).

be as fat as a pig! My nerves are very bad. Tipped cigarettes mostly—alternating with menthol ones. About a pack over a day-and-a-half.

RELIGION: There are so many different beliefs that something must be phoney. I used to go to Sunday school. But the only thing I believe in now is music.

DRESS: Most of the time I get hung up on one particular thing and can't stay out of it. I don't want to ever look at a tie again. I had enough of the shiny suits and patent leather shoes when I was with an R 'n' B band. Clothes like that restrict your personality. You're just one of the other cats.

LIKES: Thunderstorms. I like to watch the lightning. Especially on the fields and flowers when I'm on my own. Science Fiction. It's about the only thing I read. I read anything I can on Bob Dylan though.

DISLIKES: Flashy people and flashy conversation!

FAVOURITE COLOURS: Blue and black.

• **"NINA SIMONE SINGS ELLINGTON"** is a link-up between Nina's sultry, meaningful vocals and Duke Ellington's sympathetic backing on "Do Nothin' Till You Hear From Me," "You Better Know It" and "Satin Doll," plus others. A rewarding set—especially as it's on the low-price **Golden Guinea** label. Nina has another LP out on the same label: "Forbidden Fruit," containing classics like "Work Song" and "Memphis In June."

• **CHUCK JACKSON's** "Tribute To Rhythm And Blues" is as good as we expected from one of America's best, underrated talents. Warm, yet hard singing of winners like "A Change Is Gonna Come," "Get Out Of My Life," "Something's Got A Hold On Me" (**Pye International**).

• **JOHN LEE HOOKER** is an interesting singer whose work is steeped heavily in the real blues. Two albums from him: "The Real Folk Blues" (**Chess**) and "House Of The Blues" (**Marble Arch**). If you want only one, go for the slightly lighter "House." For heavier enthusiasts, "Real Folk Blues" is meatier.

• **MUDDY WATERS**, one of the early favourites of the Rolling Stones and other top groups, is well represented on "Brass And The Blues" (**Chess**). Good songs like "Corine Corina" and "Going Back To Memphis." Muddy really is one of the most authentic of blues singers. His lower-priced set is "Muddy Waters At Newport" (**Marble Arch**)—"Got My Mojo Working" and "Baby Please Don't Go" are among the tracks.

• Out of the same blues bag come **SONNY BOY WILLIAMSON** and **HOWLIN' WOLF**, with two LPs on the **Marble Arch** label. Sonny's "Down And Out Blues" features the delightfully titled "Fattening Frogs For Snakes" and "Your Funeral And



DARIN... a cool set

My Trial"; while Wolf's takes the haunting "Smokestack Lightning" and "Baby How Long."

• **JAMES BROWN** fans—relax! He's well represented by "Mighty Instrumentals" (**Pye International**), taking in "Papa's Got A Brand New Bag," "Night Train," "Doin' The Limbo," "Hold It" and "Cross Firing." He's not everybody's taste, but if you dig him, it's a fine representative set of Brown and the hot Blue Flames.

• **CHUCK BERRY** HAD to be included, and "Chuck Berry's Greatest Hits" is a MUST. "Roll Over Beethoven," "School Day," "Rock And Roll Music," "Too Much Monkey Business," "Sweet Little Sixteen"—they're all here on a cracking album, well worth the loot (**Marble Arch**).

• Comparatively little-known names, in Britain at any rate, are often worth listening to if you are in search of the real thing from the blues world. An album called "The Greatest Sing Their Soul Favoures" (**Pye International**) stars **DIONNE WARWICK**, **BIG MAYBELLE**, **MAXINE BROWN**, **ESTHER PHILLIPS**, **THEOLA KILGORE** and **BARBARA LYNN**. Dionne's work here includes "Wishin' And Hopin'" and "Don't Make Me Over." And don't miss Big Maybelle's knockout "Don't Let The Sun Catch You Crying." This is a marvellous set.

• **CHUCK JACKSON** and **MAXINE BROWN** team up for "Saying Something" (**Pye Inter-**



NINA: SULTRY BROWN: FINE
 DIONNE: 'WISHIN' DIDDLEY: SUPERB
 ANITA: FRUITY MAXINE

national), knocking some rhythmic sense into "Please Don't Hurt Me," "Never Had It So Good" and "We Find Him Guilty." A bit samey here and there, but the album has its moments.

• **"BOBBY DARIN:** In A Broadway Bag" (**Atlantic**) has the "Carpenter" man in fine swinging fettle sorting out some of the standards from America's showland. Most of them will be unfamiliar to British ears—but "I Believe In You" (from "How To Succeed In Business . . ."), "Don't Rain On My Parade" ("Funny Girl") and "Mame"—a hit which spurred Bobby to re-search the Broadway scene—will ring a few bells. A cool set of party swingers from the dynamic Mr Darin. He's definitely at home in this spirit.

• **ANITA HARRIS**, on the other hand, tells us "Somebody's In My Orchard" (**CBS**) and does great justice to fruity pieces like "Watermelon Man," "Don't Sit Under The Apple Tree," "A Taste Of Honey" and "Honeysuckle Rose." With a distinct shortage of really talented songbirds around, it's a shame the admirable Anita hasn't hitched on to a hit yet.

• The **ASSOCIATION** are six young guys who wear grey suits and write and sing some of the most haunting sounds you're likely to hear for quite some time. Five of them sing, five of them write such beautiful songs as "Cherish," which took them to the top in America, and "Standing Still," both on their first album "And Then . . . Along Comes" (**London**).

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Sandy's anti-men taunts pay off!

FIRST it was "Born A Woman," now it's "Single Girl." Both chart entries, both whining protests against the wickedness of men and both recorded by the latest rose petal voice from America to enter our chart . . . SANDY POSEY.

Miss Posey, it would appear, feels pretty strongly about the superiority of the male of the species. That, perhaps, is because for several years she was stuck with doing the drudgery of background vocal work on other people's records.

Rather like a housewife who provides her husband with dinner and then does the washing up, Miss Posey warbled way back on discs by such as Bobby Goldsboro, Tommy Roe, Joe Tex and Percy Sledge.

Not until she was 21—that's now—did they decide that perhaps Miss Posey has possibilities in her own right.

And although her laments hardly add new dimensions to pop music, she's certainly justified the gamble of being given a solo chance.

Her manager, Gary Walker, completely in the clear of any

connection with Gary Leeds, says of her "She's a 'wow' to listen to, but mostly to look at."

That being the case, you'll be pleased to hear he plans to bring Miss Posey across the Atlantic for appearances should the disc maintain its chart pace over the next two weeks.

Rapid success, indeed, for the girl from the hitherto-unheard-of Jasper, Alabama, who moved to the legendary Memphis of Presley repute to start her singing career and now lives in Nashville, Tennessee.



• SANDY POSEY—sang on records by Bobby Goldsboro, Tommy Roe, Joe Tex and Percy Sledge.

Query Desk

Want to know where, when, who, how and what? This information column will help readers with their pop problems. Send questions to "Query Desk," Disc and Music Echo, 161 Fleet Street, London, E.C.4.

WHEN will the Troggs' new LP "Trogglodynamite" be released and what are the tracks?—John Spencer, 65 Ifield Drive Ifield, Crawley, Sussex.

• Release date is February 10, and tracks are "I Can Only Give You Everything," "Last Summer," "Jacqueline," "Oh No," "It's Too Late," "No. 10 Downing Street," "Mona," "I Want You To Come Into My Life," "Let Me Tell You, Baby," "Little Queenie," "Cousin Jane," "You Can't Beat It," "Baby, Come Closer," "It's Over."

Are any of the Monkees married? And where will they appear when they come over here?—Margaret Dowst and Maureen Smith, Berry Lane, Laindon, Basildon, Essex.

• Mike Nesmith has a wife, Phyllis, and a son named Christian. The group won't make any appearances here next month—they're just over for one day. Their fan club address, by the way, is now Fan Mail, Screengems, 28 St. James Square, London, S.W.1.

When is the "Proby Again" EP released, and what are the tracks?—George Clarkson, 1 Park Road, Cliviger, Burnley, Lancs.

• February 1—and the songs are "I can't Make It Alone," "Try To Forget Her," "Let The Water Run Down" and "You've Come Back."

Why did Radio England close down? Also, what happened to DJ Roger Day?—Phil Hollis, 234 Alan Moss Road, Loughborough, Leics.

• The station is now broadcasting to Holland, with all-Dutch DJ's, as Radio Dolfijn. "There is a vast untapped market in Holland," the station explained. Roger Day—and other former England DJ's—are now competing at the Upper Cut Club, Forest Gate, London.

How does Radio London work out its chart—it's completely different to the national chart.—A. Seymour, 55 Greenhill Gardens, Northolt, Middlesex.

• The chart is only Big L's personal preference—it's not claimed to represent record sales.

What is the new address of the Rolling Stones fan club?—Ella Stevenson, Meadowside, Great Bookham, Surrey.

• C/o Shirley Arnold, Immediate House, 63-69 New Oxford Street, London, W.C.1.

Query Desk answered Kathleen Ingrams wrongly. I thought "For A Moment" was Unit 4 + 2's follow-up to "Concrete and Clay"—S. Goldsmith, 68 Norwich Road, New Costessey, Norwich.

• We're both wrong—but fellow reader R. A. Green, of The Park, Hillington, King's Lynn, pointed out the correct title—"You've Never Been In Love Like This Before." Thanks—and sorry, Unit 4 + 2.



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

• How can "Snoopy v. The Red Baron" by the Royal Guardsmen be number two in America—the language they use is disgusting. It ought to be banned. I am not surprised kids today use bad language.—CHRISTINE TURNER and HILL DAVEY, 75 Boscombe Crescent, Downend, Bristol.

MARRIOTT, YOU'RE CONCEITED!

STEVE MARRIOTT proved himself to be what he really is—conceited (14.1.67). The way he goes on about when he was a "kid" about how he used to "go down to the Marquee and Scene Club when I was about 15 . . . getting stoned meeting nice chicks and so on," is a lot of crap. If he got stoned at 15, who bought the drinks for him? No barman would serve him.—MARY, JEAN and ALICE, 198 Alverthorpe Road, Wakefield, Yorks.

• Beautiful men indeed! I'd be downright worried if I were a male described as beautiful.—GEORGINA FARROW, 30 Cromwell Drive, Sprotborough Road, Doncaster, Yorks.

• David Jacobs should be pleased to know Twiggy did turn up for her Juke Box Jury appearance but could not get through any of the doors leading to the stage!—"45-23-37," Cardiff.

Rudeness

AFTER following a top group for a few years, buying all their records and seeing them on tour, I was very upset by the lead guitarist's rudeness to me. After all, it's us fans who put them where they are. If he is rude to any more fans the group will not be a top one for much longer and it will be his own fault. Fans treat groups with respect and expect to be treated the same way.—BC., London.

I AM glad Penny Valentine chose Scott as one of the "Beautiful Ones." Michael Robinson (Pop Post 14.1.67) must be out of his mind saying Jimmy Savile has more sex appeal than Scott. Scott may be skinny, but he doesn't go round looking like Savile.—JANETTE SKELT, 6 Manor Lane Terrace, Lewisham, London, SE13.

• Thanks for a great interview with Small Faces Plonk and Ian (7.1.67). Please can we have lots more about them as I think they're Britain's top group.—PATRICIA BRYANT, 91 Walling Street, Towcester, Northants.

Pop balloon

MIKE Mansfield's remarks on pirate stations (24.12.66) are completely inaccurate. He says pirate radio has created an enormous pop balloon. Wrong! Pirate radio has widened people's appreciation of music. If a low-paid DJ sitting behind a microphone using his imagination can present music in a more varied way than big budget, once a week TV shows, then it's no wonder shows like "Countdown" have been counted out! 45 sales have dropped—the market for pop 45s is always fluctuating. But at the same time, album sales have increased.—"R.W.B.," DJ RADIO CITY, London, W1.

ACROSS

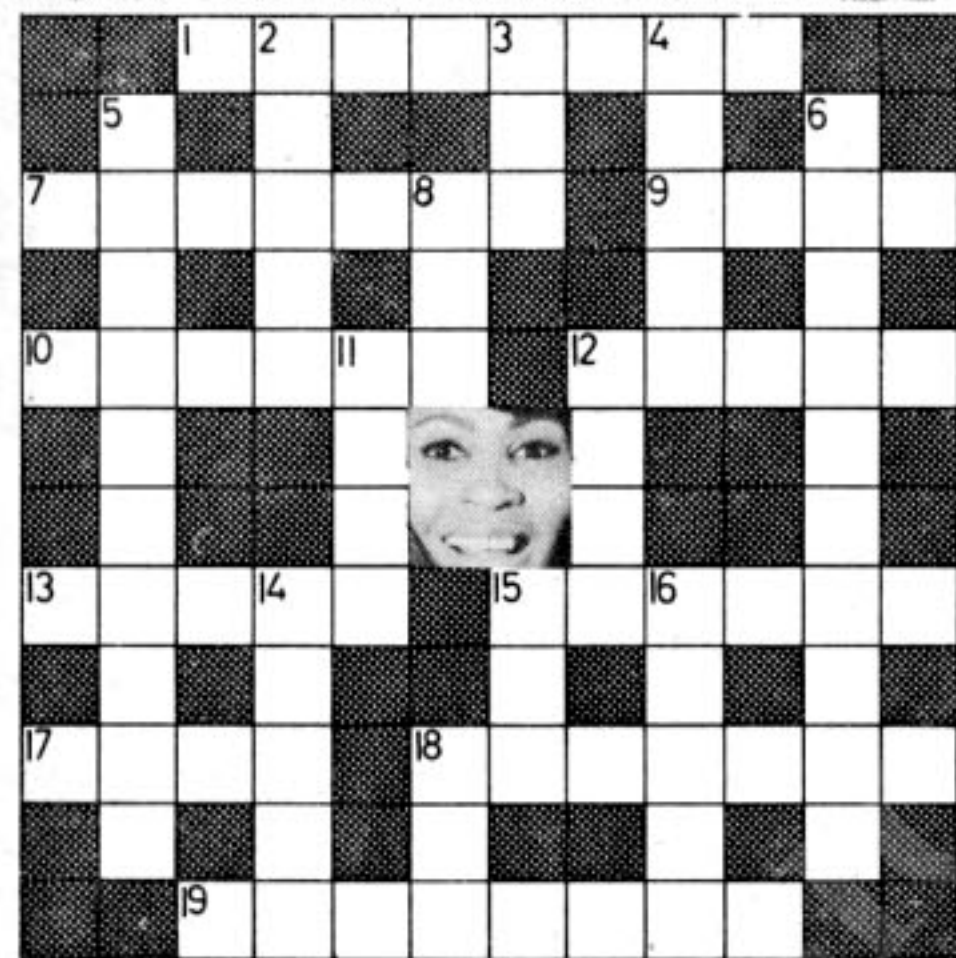
1. Donovan's Sunshine character (8)
7. Like those Drums (7)
9. Turner? (4)
10. Musical exercises (6)
12. Beastly noise (5)
13. Something worth having (5)
15. Melody difficult to play? (6)
17. No longer wanting to go? (4)
18. Typical instruments? (7)
19. Famous Story location (4, 4)

DOWN

2. Real oldie! (5)
3. Go to the bad? (3)
4. Dolin? (5)
5. Cathedral city! (10)
6. Like Herbie Goins' Miss Brown (10)
8. Small numbers! (3)
11. Where to leave (4)
12. On your way? (4)
14. Winner picker! (5)
15. Backward in coming forward (3)
16. A bird in fanatical form! (5)
18. He's a pet! (3)

Solution to Last Week's Discword ACROSS: 3. Dais. 7. Verdi. 8. Irish. 9. Soul. 10. Lilac (Domino). 11. Voter. 12. Same. 14. Revue. 16. Oldie. 18. Land. 20. Noted. 22. Actor. 24. Eden. 25. Newer. 26. Dared. 27. Stay. DOWN: 1. (D)Evil. 2. Grilled. 3. Discs. 4. Silver. 5. Litt. 6. Charted. 13. Morning. 15. Ventura. 17. Elders. 19. Dandy. 21. Town. 23. Ride.

DISCWORD



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DISC AND MUSIC ECHO swinging Holiday Guide

THIS GIRL WENT TO AMERICA—AND THIS IS WHAT SHE HEARD...



NANCY

SUBTLY and under cover of producing the all-American Monkees the US pop music scene is on the change.

People are splitting from groups and going out with big backings, Tamla have signed their first white beat group, and the Buffalo Springfield are sweeping all before them.

These are the conclusions drawn by Nancy Lewis—this week having returned triumphant from her yearly trek back to her homeland. Nancy, 23 years old and publicity girl for a great line-up of people including the Who, Merseys and Tamla Motown, comes from Detroit and has been working in Britain for just over a year.

She went back to Detroit at Christmas, saw the annual Tamla show at the Foxx Theatre and quietly raved across to New York, by this time no longer seeing her family, but working.

"In Detroit the Temptations were headlining the Christmas show over people like Gladys Knight and the Pips, Stevie Wonder, Martha and the Vandellas, and Jimmy Ruffin.

"Everyone should try to get to Detroit at least once in their lives to see the Tamla show right where it stems from.

"The Underdogs are the first white beat group Tamla have signed. They were on the package and it's very odd because they really have to win the audience over on a show like that. They do Tamla numbers in their own way but when they first came on there were loads of 'yah boos' and 'get them off!'

But by the end they'd really won the audience over. They're very young, there's four of them and they went through the Beatles bit and the Rolling Stones bit before they ended up on the Tamla scene.

"The only thing I missed was not seeing the Four Tops, who were at Basin Street, and the Supremes, who were working in Florida.

"In New York, the top group really is the Buffalo Springfield. Everyone goes mad about them. They're a sort of electronic group—I refuse to say psychedelic.

"Mitch Ryder has split from the Detroit Wheels and formed a nine-piece backing group to go out with him on tours. I went to the rehearsals for the new package they're going out on and it looked great. It's odd because this is the new concept for American groups—although people like Alan Price and Georgie Fame have been doing it here for ages.

"The odd thing really is that in America there are no groups like the Who or the Move—even though those groups have been going long enough now for someone to have picked up the idea in America. 'I'm A Boy' is getting very good reaction in America and everyone's very anxious to see the Who live when they go over in April."

GETAWAY!

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GETAWAY TIME IS COMING! DESPITE THE FREEZE AND £50 FOREIGN SPENDING LIMIT, MORE PEOPLE THAN EVER ARE ALREADY BOOKING HOLIDAYS AT HOME AND ABROAD.

Once again, Spain is the most popular country to visit—between them, Spain and Italy take well over half the total number of people who go abroad.

Reason Spain and Italy top the popularity poll is the unrivalled cheapness and abundance of their nightlife. That is why the largest age group to go there are young single people.

Even pop stars go there — Mindbender Bob Lang, for instance, is motoring down to Italy for his summer holiday. But if you want to get really away, be like Donovan and go to Greece.

For a more energetic holiday than beach lazing and discotheque drinking, hardy types might try a fully inclusive canoe trip down Europe's rivers.

Most popular is the journey down the River Rhone from Lyon to Arles, visiting such towns as Avignon, for a week, followed by a week of sailing, canoeing and underwater swimming in a water sports centre at Couronne on the Mediterranean.

The price is £41 10s. for holidaymakers under 21, £44 for over-21's. And the organisers are P.G.L. Holidays, Adventure House, Station Street, Ross-on-Wye.

This year's most popular home holiday spot is Ireland, which offers the best in scenery.

Among the cheapest ways of seeing Ireland is staying in a caravan. And one of the best spots is at Banteer, 30 miles from Cork City and only 27 miles from famed Killarney. A four-berth caravan there costs £20 a week, including full cooking facilities, cutlery and bedding.

There's another site at Newport in County Tipperary. Book through Matt Murphy Holiday Enterprises Ltd., Banteer, Co. Cork, Ireland.

The East Coast is still holding its own as one of Britain's favourite seaside holiday areas. One of the best spots is at Hopton-on-Sea, half way between Lowestoft and Yarmouth.

There, the Constitutional holiday camp offers full catering service for £10 a week or self-catering at £6 a week.

If you prefer an inland holiday cruising the renowned Norfolk Broads, try Broads Holidays, of 4 Hamilton Road, Great Yarmouth.



Bob Lang: Italy.



Donovan: Greece.

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SAMANTHA'S

SCENE

WHERE
THE
GEAR
ACTION
IS...

America? It's a year behind—say Hollies

Britain is best! That's the opinion of the Hollies, those well-travelled gentlemen, when I spoke to them last week. They've been to America, Paris, Scandinavia and were just off to Italy. Exactly the right people I thought for interviewing on foreign fashion.

BOBBY ELLIOTT turned in the following appraisal: America is a year behind Britain in fashion, Scandinavia is about level and Paris is THREE years behind us.

In America, the Hollies found the girls dressed more to their individual taste than following a particular fad. On the whole Bobby decided New York was lacking in ideas; the best fashion scenes were in Greenwich Village and California.

"What they call mini-skirts are just ordinary short skirts. But in California they wear very casual clothes. It's a good scene there."

In Sweden all the girls dressed well, looked lovely and were more consistent with the British idea. In Paris it was the opposite, very few mini-skirts and an adoration for everything British but no power of imitation.

"They're British mad. All they talk about is British groups, James Bond and Julie Christie. But their clothes are like looking at 'Ready, Steady Go!' three years ago."

"One girl at the TV show had a gold lamé dress that looked like a lampshade! The only nice thing I saw were shoes with fairly high 2 in. heels."

"As far as we're concerned the British girl is the best-dressed and most fashion-conscious in the world."

• A lot of people criticised my first record, and I suppose in my position I asked for it! But hold tight—there's another disc on the way! I'll tell you more about it next week.

“But SANDIE could do with a bit more to eat”

WELL, IS THE STONES' HIT A DISGUSTING DISC?

JUST when Mick Jagger and his mates were beginning to become accepted as normal human beings they have to release a record with the title "Let's Spend The Night Together."

Screams of rage . . . splutters of indignation . . . Moral Rearmament meetings.

No matter what Mr. Jagger may mumble about "I mean 'let's spend the evening together'." the older generation are pouring out all the old poison, parents are locking up their daughters, American Ed Sullivan told them to tone down the lyrics on His show.

Well what do you think?

Jill Sleeman (15), schoolgirl, Albaston, Gunnislake, Cornwall: "The only line distinguishable is the title. If they can't sing clearly, I don't see why I should bother to find out what they're singing about."

Danny Leno (22), ballroom deejay, 23 Brooksby Street, Islington, London: "The title sounds suggestive, but the rest of the lyrics don't suggest anything. Obviously they've used this to whip up controversy."

Peter Ross (18), singer, 18 Dukes Avenue, Muswell Hill, London: "It's deliberately controversial. The Stones realise they haven't the appeal of two years ago and are trying to appear hip to the 12-16-year-olds."

Alan Pryke (18), civil servant, 111 Broadlands Avenue, Enfield, Middlesex: "It's not in bad taste. They've always been

controversial, so what's all the fuss about?"

Robin Lang (21), student, 10 Higher Witton Road, Blackburn: "It's not in bad taste. The main thing: it's not up to standard."

Linda Nelson (31), laboratory technician, 17 Beechill Park East, Saintfield Road, Belfast: "They probably needed controversy and this will bring them back."

Valerie Tyers (23), housewife, 130 Silverdale Close, Aldermans Green, Coventry: "It is in bad taste but I don't see that it can do any real harm. I like it, but the Stones are slipping, I'm afraid."

Terry Lee (20), hod carrier, 92 Penfold Road, Worthing, Sussex: "It's not as good as their previous records—but the lyrics are ok."

Sally Shand (18), display artist, 42 Hillbrae Road, Langside, Glasgow: "If any other group had done this, there wouldn't have been the outcry. It's unfair on the Stones."

Sylvia Kilminster (24), meat pricefixer, Ilsham Lea Bungalow, Mid Warberry Road, Torquay: "The best record the Stones have ever made."

FURY: down with blood sports!

BILLY FURY is the phenomenon of pop. The absolute untouchable. The confirmed recluse. The bird-watcher — ornithologist as opposed to Peeping Tom.

And also the hitmaker.

Stars may come and go, but Fury goes on forever. Since he started making records more than seven years ago, Fury claims 24 chart entries at 26 attempts.

How has he kept going?

"The best way to analyse it is to say I've always used 40 or more musicians on my recording sessions. Therefore, there's a lot going on and plenty to listen to. And each time my arranger has tried to modernise slightly the sound by featuring the instrument that's the current trend."

Recording plus a few promotional plugs done, however, Fury retreats to his hidden Sussex cottage which he admits to being "off the beaten track on the way to Brighton." To watch wild life, build aviaries and entertain weekend house guests. "Yes, pop people. But I wouldn't want to say who," he adds darkly.

But Fury fans need not worry. He is still very much the avowed bachelor.

A pity, perhaps, about this isolation. Fury, one feels, could have carved at least a lower place in Cliff Richard's league had he pushed harder at his career. "It's true I don't broaden my career. I'm scared of what to do next—so I don't attempt things."

"I've learned to dance in shows and got through, but they were embarrassing because they seemed so feminine."

"Pantomime I can't stand. The last one I did at Oxford last year was so corny and embarrassing I became ill with the strain of having to go through with it. I felt foolish."

Fury is also about the only chart name who has not bothered to boost his name abroad. "I've turned down an awful lot of work. Because I like being here, I suppose. I don't want to be a millionaire. I've got a house, a car. I work. If my career collapsed, I'd run just a small business."

He has, however, just switched from Decca to EMI. They don't intend to let him drift along, either. Besides a new single — "Hurtin' Is Lovin'" — he is to do his first album in over two years ("Nobody asked me before") and faces cabaret this Spring before a summer season in . . . fooled you . . . Jersey.

"I may even go to Scandinavia, too," he grins. "I think I ought to go, really."

Which will relieve the landed gentry down Sussex way. Fury, the natural opponent of blood sports, reveals: "Whenever I see those huntsmen—such a sick lot in their blood red jackets—I leap about and shout to aggravate them. Sometimes, friends and I go out and sabotage the hunt, throwing smoke bombs and that sort of thing."

"I also always open cage doors when I'm walking around estates and let the ducks and other animals escape."

Bad, Cat!

VELVET certainly seems to be the new in pop material. "Top Of The Pops" is beginning to look like a Victorian melodrama.

• Last week Cat Stevens turned up in a black velvet suit—beat that!

It was fantastic, but he wore a polo-neck sweater with it, which almost ruined the whole effect.

It would have looked miles better with one of those super white frilled shirts underneath to bring out the material.

• More velvet—this time on Mick Jagger. I must say I thought the Stones looked rather weird on the "Palladium" almost as though

they'd gone out of their way not to dress.

Keith was wearing a tee shirt with a scarf knotted round the neck, and Brian—where did you get that hat!

• By the way, I've just bought some more casual shoes with a bar across the front. It's all very well people saying that because they were such a craze last year they'll be outdated this year, but it's not true.

The shops are crammed with them and I'm sure in pastel colours they're going to be really popular in the summer.

To date, I've about five pairs and I wouldn't be without them. They cost about 89s 11d from any well-known shoe shop like Saxone, Dolcis or Russell and Bromley.

Dig the slim-line DUSTY—here's how!

REPORTS say that people in Britain are getting too fat. But as far as I can see everyone's so intent on getting thin we'll all disappear soon!

Twiggy, with whom I was working the other day, really is incredibly thin. But she doesn't go through agonies about it. She's just naturally that way. She can eat like a horse and not put on an inch!

Really, I think some of this slimming craze is rather dangerous. I've known people who've made themselves really ill because they've just stopped eating altogether, to get the sort of figure Twiggy's got.

And in the end they look all wrong because they haven't really looked at themselves properly. Being too thin can look just as bad as being too fat. Some girls manage to look like boys and most men I know don't like thin girls anyway!

Chocolate

I'm 5 ft 7 in and for modelling I have to keep my hips down to 34 in so I don't look fat. In photographs I always put on weight—it's something to do with bone structure. If your bones tend to stick out, even if you're not thin, you photograph thin. Odd.

I don't intently slim or watch my weight. I'm very, very lucky because I hate sweet things anyway—so I never take sugar or eat chocolates.

But if you ARE trying to lose a few pounds and you must have sweet things I suggest you go into your chemist and get some special slimming chocolate which tastes all right and doesn't have any sugar content. (Boots do it for 2s 6d.)

If you are used to three meals a day it's no good giving up two of them and only having one. You'll make yourself ill and feel very tired.

If you manage to eat three well-balanced non-fattening meals a day that does you much more good, otherwise by the

time your one meal comes you're so starving you eat five times as much as you should.

Another good way to lose weight slowly is to start by cutting out things like sugar, then when you've managed to survive that without getting too bad-tempered try not eating sweet things AND potatoes, then take in bread, and so on until you've cut out all starchy things and your stomach has got used to it.

Things like potatoes have absolutely no nutritious value at all—they don't even keep you warm!

I'm a great believer in the power of salads. I absolutely adore them, and I love making up new ones. But salad dressing is OUT if you're weight watching.

I'm not a great believer in things like these slimming biscuits. Only, I must add, because I once tasted one and felt sick.

I'm not a believer in exercise—I'm terribly lazy and get taxis everywhere. I hate walking. I'd rather starve than walk anywhere to lose weight.

When I'm working I do like to have two meals a day at least—with maybe a very hasty apple or something around midday just to keep me going.

On a working day my non-fat menu goes like this:

• **Breakfast:** A bowl of Familia. This is a Scandinavian cereal rather like cold porridge except that it has fruit and nuts cut up in it. You just add cold milk and it's delicious and full of vitamins. (From Wholefood,



• TWIGGY: "Can eat like a horse."

Baker Street, London, 4s 6d.)

• **Lunch:** An apple or cheese salad.

• **Dinner:** Avocado pear with shrimps (a bit naughty because that does put on a bit of weight!). Then a steak and salad. Followed by black coffee, no sugar.

I don't drink a lot because ever since I was ill with jaundice last year spirits have upset me. Which is lucky because nothing puts on weight faster than drink. I do like wine with my meal.

Despite this, there are often days I call my "fat days" when I look at myself in the mirror and think I'm looking very large.

On those days I rush off to Baker Street and visit the "Wholefood" shop where everything is grown naturally, nothing has been artificially treated and it all tastes unbelievably beautiful.

I buy wholemeal bread and lovely farm eggs. The vegetables look funny but they taste beautiful.

• **Talking about diets—Dusty's one person who's certainly benefited from lost weight. She's almost skinny now, and looking great. And Sandie Shaw wouldn't do badly if she ate a bit more!**

OUR MAN IN AMERICA



DEREK TAYLOR

Brian Wilson:
domestic desert

NO SIGN yet of "Heroes and Villains," the new Beach Boys single. Lyrics are still being adjusted comma for comma and syllable by syllable and few of us who heard the original track expect to recognise the final fantastic pressing.

Brian Wilson is busy with many things just now. He has set up a "sand-box" in his home by entirely boarding off a large area of one room and filling it with fine grains from the edge of the Pacific. In the centre of this domestic desert he has set his grand piano.

It may appear complicated, but the aim is to invoke a sense of serenity—a reunion with nature.

Rolls-Royce

In another room a large tent has been erected for meditation in the bearable chill of the Beverly Hills night and there is, nearby, a new swimming-pool which is shortly to become another enclosed area for repose.

For mobile contemplation, the senior Wilson has his black-windowed Rolls-Royce. It is equipped with writing desks, stereo and a cocktail cabinet without cocktails and Brian's delight is to be driven under the stars in quietude around this most eccentric of all cities.

Bruce Johnston I met this afternoon. He is very happy with the reviews of "Thank You Baby," the single he wrote and helped to produce for Graham Bonney. So am I. He has believed in this song for several months. It almost went to Chad and Jeremy—two leading British faves here—but they turned it down because

BEACH BOYS-ADJUSTING THE COMMAS ON NEW SINGLE

they only record their own material these days.

From the sublimely contented to the sadly disappointed—Mama Cass has been ordered not to travel far from her home because of her expected April baby.

This means that the Mamas and Papas cannot make their planned English tour. They have, also, to cancel all personal appearances here until summer.

It means too that Cass will not be able to have her baby in England.

She is well enough. But her doctors don't want too much activity. The lady carries some weight but the word of the medical profession carries more.

Stones' "Ruby Tuesday" doing very nicely. Likewise the other side.

I hear they were brilliantly fascinating on the Ed Sullivan show.

Heavenly shades of dawn are breaking; it's silver time in Britain is it not?

It's marvellous to see so many records selling more than 250,000.

The slump appears to be over. And more powerful records are on their way over from here. Some have arrived, I notice. (Watch "98.6" become a transatlantic hit and then send for Keith.)

Expect the Buckingham to please you greatly with "Kind of a Drag," a clever piece of hit-

work. (It's 24 here. Number One upcoming.)

Be patient for "Hello, Hello" by the Sopwith Camel. It is excellent. So is "Wedding Bell Blues" by Laura Nyro (only 96 yet, but the journey ahead will be smooth).

Maybe too you'll like the Left Banke's "Pretty Ballerina." We do here.

Beatles-Elvis

Monkees are still top here as you may have noticed.

Did Davy Jones slip, or was he pushed . . . when he said the Beatles were "tired and on the way out."

Either way, it doesn't matter because what was meant was that the Beatles weren't on the same scene as the Monkees and I should have thought that was obvious to the angriest letter-writing Beatle-fan of whom there were, and are, plenty.

The result will be: (1) the Monkees' popularity, unhampered, will assuredly soar; and (2) the Beatles couldn't care less.

It's nice to see the enduring ferocity of grassroots Beatles' fans. They are beginning to sound like diehard Elvis supporters, though thank God—or is it thank Lennon?—the Beatles will not die the ten thousand decade-spanning artistic deaths of Presley whom I greatly admired and increasingly deplore.

JONATHAN KING COLUMN

KEITH—best disc of the year so far!



IN THE STREETS, a million enormous cars float from avenue to avenue with calm and superior lack of individuality. Thousands of large, woolly overcoats drift into huge glass and cardboard buildings. New York is comfortably buzzing into a brand new business day.

And what's happening musically? Well, the best record so far this year—"98.6" by Keith is selling in extremely pleasant proportions and is being played by just about every station in the country.

This is not as obvious as you may think—the strict format of American pop radio sometimes dictates as few as fourteen discs in the chart with one extra "Pick."

The Supremes new one—"Love is here and now you're gone"—will only strike you as "pleasant" first time you hear it. A cross between "Put Yourself in my Place" and "I hear a Symphony," with a little "My World is Empty" thrown in.

"Of course I like it," you will say "but only because I'm a Supremes fan." Then you'll play it more, and more, and more. You may never stop. An eternity record.

It always astonishes me how vast a sound Motown are endowing us with these days. They make a tiny transistor radio vibrate like a stereo set.

Florida are playing "Communication Breakdown" by Roy Orbison as if it were a single. Perhaps it is. Unit 4 + 2 are getting airplay on "I Was Only Playing Games" at WMCA, New York. The more I hear it the better it sounds—should have been a hit here. Probably would have been, but for the stigma attached to a "one-hit-wonder" group. That's why I finished the Hedgehoppers.

Tommy James—"I Think We're Alone Now"—their best yet. Which means it won't make the U.S.A. 10.

Sonny and Cher have a mini-hit with "The Beat Goes On"—a mediocre monotonous buzz.

Most startling, delightful, and on-turning news is that they are saying very, very good things about the Byrds' latest—"So You Wanna Be A Rock'n Roll Star." Definitely their most commercial since "Turn," a stand out milestone for this over-talented and underrated group.

Rumour has it that they will be over in March. Let's welcome them with a hit. They are the last of the untouchables—Beatles, Stones, Walkers—you can never get to them. Nor the Byrds.

You want to meet the Monkees, or Paul Jones or Tom ("I sing from the heart of Wales")? Go and meet them—nobody's stopping you.

Saw the Ed Sullivan Stones—Pet Clark show. Very nice, though Keith Richard manages to look more like Barnaby Rudge every day. I keep expecting him to appear with a raven on one shoulder and straw in his hair.

Constantly improving, are the Stones, and you can't say that for everyone.

Also met Genius Bob Crewe for the first time, and brother Genius Danny Crewe, both of whom have laughter in their eyes and brains in their heads.

They played me the next Mitch Ryder—"Sock it to me, baby" (probable number one); the next Four Seasons "Rain" was the second best disc of 1967—but wait 'till you hear this!

BYSTANDERS LEAPING UP ON THE 98.6 BANDWAGON

RELUCTANT to stand by and watch an American grab all the pop limelight, Welsh group the Bystanders are making a determined effort to share chart honours with their version of the catchy "98.6," the song with which Keith is gathering fans.

With no qualms about leaping on the "cover" bandwagon, the five boys claim they latched onto the song long before it appeared in the American chart.

Says Bystander Vic Oakley (23), lead singer: "When we first heard this it was nowhere in the chart in the States. That was two months ago at Pye when he had a demo. We were knocked out by the song, but thought the big band backing wouldn't do it a lot of justice. Youngsters don't take much notice of a big backing. They prefer to hear a group do it."

So the group from Merthyr Tydfil—Vic, Clive John (organ/vocalist), Ray Williams (bass/vocals) and Jones boys Mike (lead guitar) and Jeff (drums)—rushed into the studio to cut their version. But they were beaten to the post. Before they could get it released, Keith's was in the shops and selling fast.



VIC

Solid

But Keith's chart appearance hasn't put their temperatures up at all. They're contentedly collecting radio plugs for their record in his absence and have a one-nighter datebook filled almost solid to the middle of February.

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Great great great!

Farlowe's got a winner

MY WAY Of Giving (Immediate)—A winner, a winner, a winner! Stevie Marriott, Small Face extraordinaire, who wrote it with Plonk Laine and is therefore totally biased, thinks it's great. Chris Farlowe who sings it and Mick Jagger who produced it think it's great. I think it's great. It IS great. Looners of the world unite.

Chris sings with all the gruff rasping sincerity and phrasing that make him one of my favourite singers and most believable lyric man. Stevie and Plonk chant away happily in the background. The drummer bashes and crashes, the chorus hiccoughs and raves. It is pretty. It is a huge hit. Glad I am. OUT TOMORROW

JIMMY RUFFIN

I'VE PASSED This Way Before (Tamla Motown)—Oh such cleverness!

"What Becomes Of The Broken-hearted" was a beautiful record, but it took time to inveigle itself into our hearts and subsequently the chart. This will have no trouble at all. Not because it's just a good follow up to a good hit but because it is a marvellous record with an incredibly catching chorus which deserves to make number one. Yup!

OUT NEXT FRIDAY

CLIFF BENNETT

I'LL TAKE Good Care Of You (Parlophone)—Originally recorded by that dearest man Garnett Mimms, whose songs by Jerry Ragavoy have such nice themes about being a long way from home and taking care, this might at last give Cliff Bennett another hit.

He certainly seems to have an enthusiastic regard for Mr. Mimms and does a nice job here.

OUT NEXT FRIDAY

GENO WASHINGTON

MICHAEL (Piccadilly)—It's really rather hard to tell what this gentleman will get away with. Popular he is, but his success with the chart seems to fluctuate. This was once done by a group



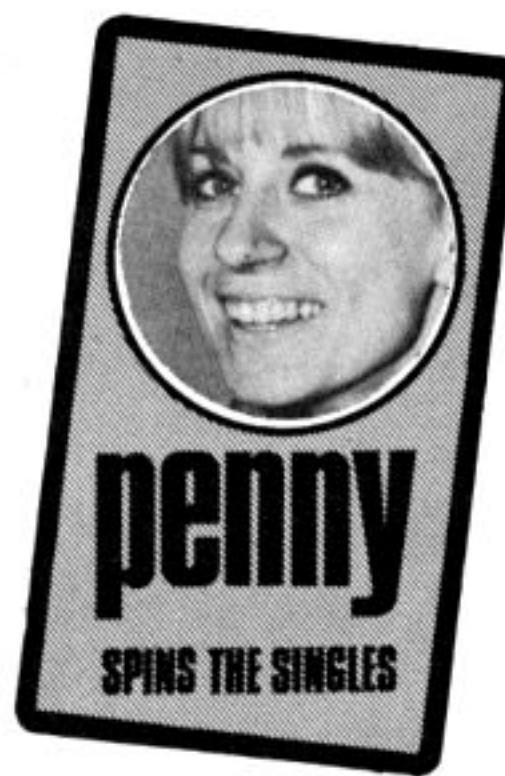
CHRIS... with gruff sincerity



RUFFIN... Incredibly catchy



JULIE... song by Donovan



who were called, oddly, the C.O.D's. I didn't particularly like it then. Geno gives it a slightly strangled but very American interpretation now.

OUT TOMORROW

JIM REEVES

I WON'T Come In While He's There (RCA)—A waltz time opus from the late Jim sung in his usual relaxed style. Words are more than shades of the old "Silhouettes", tinged perhaps with "He'll Have To Go"? No matter. One for them all—except me.

OUT TOMORROW



PETULA CLARK

THIS Is My Song (Pye)—This is frightening. Petula Clark who has a fine line in dramatic contortions with her voice gives us now a piece of elocution nonsense which sounds like sheer rubbish. This is the theme from "Countess From Hong Kong" sung as though she thinks the whole thing is a waste of time. It is. Back to your own material please.

OUT TOMORROW

WALKERS: THEIR MOST LIKELY HIT FOR MANY MOONS

STAY WITH ME Baby (Philips)—Once upon a time there was a heartrending record by one Lorraine Ellison called "Stay With Me Baby" which reduced me to tears. I played it to Jonathan King who was impressed and over the weeks plonked around with it trying to interest DJ's who hadn't heard it. Such is life. He also played it to one Scott Engel who was very much affected by it and said he wanted to record it but perhaps he would wait a bit. He didn't. Presumably he couldn't. For here we have it as the new Walkers single.

If you have heard and loved the Ellison version as I, you will find it difficult to be constructive about this. But the Walkers have been clever. The original was not an immediately commercial proposition. They have taken out much of the guts but they have replaced it with a meandering softness. It has made it their most likely big hit for many moons.

OUT TOMORROW

MAMAS AND PAPAS

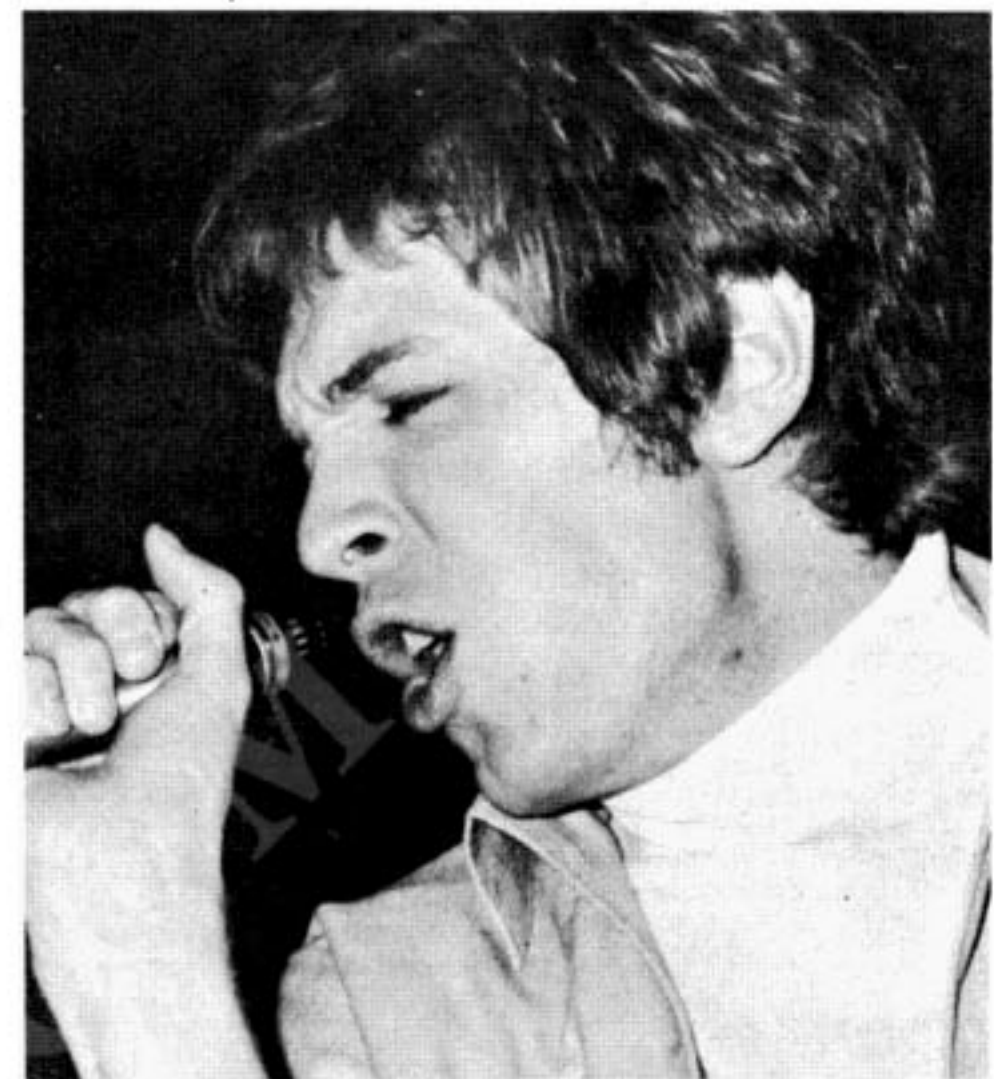
WORDS Of Love (RCA)—I presume this record is a hit in America because they've seen the group's stage act which I believe is wild and whacky to say the least. This would explain its success, for certainly nothing else will. It is raucous and brash and boring.

OUT TOMORROW

JULIE FELIX

SATURDAY Night (Fontana)—The first record I've heard by Julie Felix which stands a chance of making the chart. Written by Donovan it's an odd desperate piece about the rigours of Saturday evening while the rest of the world loons and you're left just thinking. An understandable state. Bongos and strange strings add to its off-beat quality. And Julie, who's always had a nice folk voice, proves that her aptitude for singing pop in a feeling way is growing.

OUT NOW



SCOTT... couldn't wait to record this song

MATTIE MOULTRIE

THAT'S How Strong My Love Is (CBS)—What madness is this? Many may be thinking. The madness is actually called a strong love for this record, which is indeed the Bobby Jamieson song and the only decent record Otis Redding ever made. But you really cannot say you have heard it until you have experienced Miss Mattie Moultrie's version. As if you could ignore it. A great powerful treatment she sounds as though she could encompass the world. A devoted gospel performance.

OUT TOMORROW

JIMMY JAMES AND THE VAGABONDS

I CAN'T Get Back Home To My Baby (Piccadilly)—If "Ain't Love Good" couldn't make the chart—which was surely the most commercial record this group has made—I don't see much chance for this. And whither the Vagabonds? Submerged it seems. Certainly this record sounds like Lou Crudface or some other star of solo stature. Odd. The song is about chopping up stones on a chain gang and not being able to get back to baby and is actually very well made. We shall see.

OUT TOMORROW

Penny Valentine

QUICK SPINS

On the Attack!

THE ATTACK's lead singer can boast of two splendid things. One a line of chat almost equal to Mr. King's, the other a nice white horse he keeps tethered outside famed clubs in knightly fashion. And so to "Try It" a record good to dance to (Decca).

"I Do Love You" was really Billy Stewart's most divine record. After that he developed a silly trilling habit on records. But "Ole Man River" this week turns up trumps with his nice style showing up, no messing around, and a treatment of this song that makes you like it (Chess).

Ho, ho, ho. Freak out. Peter Cook and Dudley Moore and "L.S. Bumble Bee" (Decca). Oh gawd this is very funny. Funnier because it sounds like a serious (?) psychedelic record and they've worked on the arrangement. Ah me it may be too dread subtle for the masses.

Lou Rawls is a name people keep mentioning. "You Can Bring Me All Your Heartaches" has him sounding like Kenny Lynch (Capitol).

Kenny Lynch—fast!

OVER to Kenny Lynch who sounds like Bobby Goldbro' (work all this out if you will!) I didn't notice it before I heard his version of Goldbro's "It's Too Late" (HMV). Dusty wanted to do this as a single once. Kenny sings well but takes it a bit too fast for my liking.

Steve D'Arbisher deserts his own material to do Ray Davies' "Holiday In Waikiki" which tells of the perils of a let-loose tourist and which I don't like much (Decca).

I love Patti LaBelle and The Bluebelles' sound. Their version of Evie Sands' "Take Me For A Little While" is slow deliberate and great (Atlantic).

Maxine Brown is coming here soon. "I've Got A Lot Of Love Left In Me" isn't really a good enough single for her to plug (Pye Int).



STEWART: NICE STYLE



LYNCH: BIT TOO FAST



MAXINE: not good enough

"OOH Baby" what's happened to Bo Diddley and that great shuffling, grinding guitar? Gone indeed (Chess).

Johnny Cash with the burnt bitter voice has had better songs than "You Beat All I Ever Saw" (CBS).

Happenings sound like Jay and the Americans all singing on top of each other on "Goodnight My Love." I like it (Stateside).

Gene Chandler, one time Duke Of Earl, comes up with a not too stunning opus called "I Fooled You This Time" (Chess).

Beginning of the Remo Four's "Live Like A Lady" has the lead singer sounding as though he's singing through clenched teeth and three feet of cast iron. Intriguing (Fontana).

Blossom's tribute

BLOSSOM DEARIE sings a musical tribute to "Sweet Georgie Fame." She's a sort of jazz Rose Murphy our parents loved but I find this sentiment a bit ugly (Fontana).

Jerry Ragavoy turns up again, this time as part composer of "We Got Love" by the Enchanters, a super record with the lead singer sounding like Sam Cooke and a clear clean backing (Warner Brothers).

Probably one of the biggest influences and great tragedies in pop was Buddy Holly. His influence lives on the Nightcrawlers' "The Little Black Egg" (London), and gets ruined on Tuesday Children's version of "That'll Be The Day" (King) which is a dreadful ruining of my heritage.

To prove you can't really get away with it twice: Bumble-bee-spectacled Larry Page, manager of the Troggs, discovers an ex-Trogg with a group called Loot, grabs a song with parts like "Wild Thing" called "Baby Come Closer" (Page One). But it doesn't work.

POOR Great Uncle Fred. "I'm In Love With An Ex-Beauty Queen," they cry. At least I THINK that's what they're saying (Strike).

If Descendants had done "Garden Of Eden" a la Beach Boys they may have had a hit. As it is they have a pleasant warm record (CBS).

The divine-named Ferre Grignard (Prof Tolkien where are YOU?) sings like Dylan of yore on "Ring Ring I've Got To Sing." Protest may be out but this chap's very enthusiastic and it's rather a nice record (Philips).

I'm a bit worried about "Step Back" by Johnny Young and Co. (Decca) because while it is catchy and all, it sounds ominously like the Monkees, which musically is retrogressive.

Stirring Little Richard

ROCK and Roll lives. If you don't believe me listen to Little Richard stirring memories with "Get Down With It" (Columbia).

Inez and Charlie Foxx have disappointed me by discothequing themselves on "Tightrope" (Stateside).

"You've Lost That Lovin' Feeling," was to 1965 what "Reach Out" was to '66. Hear what John Schroeder Orchestra does to it today. A beautiful handling of a nice melody (Piccadilly).

DISC

and MUSIC ECHO 9d

JANUARY 28, 1967

USA 20c



Townshend blasts Dave Dee, Reeves

HE IS their king-pin . . . a morose man who always seems to be suffering . . . he has learned to cook . . . likes classical music . . . says he does not want a steady girl friend—even though he has one!

He dominates the Who, and it is easy to see why. He writes most of their songs, appears to be the most intelligent, and—which is probably more important—he is the most serious.

The others are easy-going. Roger laughs openly and loudly; John keeps a straight face but is rarely serious, while Keith using wit like a scalpel wears a permanent grin. In their three ways, they appear happy; Pete seldom hides his discontent.

Music, politics, other artists, even his clothes—all have to suffer the withering Townshend scorn.

"I don't like these clothes," he said of the Union Jack jacket, a black shirt and a white bow tie he wore.

"I don't like them. I hate them. I like quiet, elegant clothes—but these are part of the act."

"It's like an actor doing Hamlet. He has to wear costume for the performance. It doesn't matter whether he likes it or not."

Wrong

"What have the others told you? Whatever it is, you can bet it was all lies. The group's going backwards. Oh, yes, they all write now—but for the wrong reasons."

"Anyway, I helped John write his number. And I helped Roger with his—no, it's not going on the LP. It's a load of rubbish. And that will cause trouble because John's and Keith's are on the LP!"

Why had he always seemed to be the spokesman for the group?

"Because the others have said nothing worth printing," muttered Townshend with just the glimmer of a smile peeping through those morose features. "I'm not knocking them or anything—they just haven't."

"They couldn't talk about the group—only about themselves. Like little old ladies who can only talk about themselves. It's only lately that they've said anything worth printing."

Townshend also has a low

WHO BOSS PETE IN FIERY MOOD!

opinion of the group's fans.

"They're stupid. Hard. One night, the show will go down well, and they're shouting, and you feel you've achieved something . . . and the next night you can play to the same audience . . . and nothing!"

You only have to mention the charts, and Townshend—whose father directs the Squadronaires and whose mother was also a singer—starts to sneer with contempt.

"When you think that records like 'Distant Drums' and 'Bend It' get to No. 1, well . . ."

"When something like 'I'll Be There' or 'I'm A Boy' does it, that's good—because it means something. At least, if 'I'm A Boy' didn't mean anything to the rest of the pop world, it meant something to me."

"It came from a musical I'd written about the year 2000 when you can order the sex of your children, and this woman orders four girls and one of them turns out to be a boy, so she pretends it's a girl . . . horrifying."

Pete spends much of his time writing, not just songs but scraps of music which he hopes to incorporate into a musical or a ballet.

"None of this modern stuff—good ballet. I only like good classical music and good pop music. This is good," he added as the sound of a Beach Boys number came over the loudspeakers.

"I hate record producers and arrangers. They've got the ideas, but they're so bloody stupid they have to bring another man in to translate their ideas into music."

"I'd like to do some arranging, but writing is more important. I'm in a bad phase now. I can't write, but I've had it before so I'm not worried . . . it will pass."

"Money is important to me, too . . . very, very, very important. I want enough to be able to enjoy all the things I want to do."

"I want a sort of middle class affluence. I mean, take cars—I've got two, but I'm happy just so long as one of them is working and I can jump in and drive off."



ROY—quiet



TREV—“baby”



ACE—white-haired



BEV—grin



CARL—sexy

Getting on the M-O-V-E

BECAUSE THE MOVE have hit the headlines with a force equal to their explosions on-stage at the same time as the psychedelic craze, they have been dubbed “psychedelic.”

“We’re showmen and entertainers” says Carl Wayne, lead singer and showman extraordinary. “Psychedelic music is rubbish and psychedelic groups are soon going to be finished. We progress all the time so in a year’s time we still hope to be entertaining kids with good music plus a show worth seeing.”

They’ve progressed in nine months, since they landed a Thursday residency at London’s Marquee club, from just another R’n’B group to the most talked-about act in the country. Ballrooms thinking of booking them insist: no fireworks, no chopping up TV sets.

Fine, say the Move—and chop up the stage instead.

“You’ve got to offend people,” says Carl. “The kids love it so as long as we can we’ll go on offending people.”

And for quite some time yet they’ll go on leading people too. Their 30’s clothes are catching on big with the London moddies and there are now quite a few groups who’ve added axes and old TV sets to their stage kit.

Who ARE the Move?

ROY—the guitar wizard

ROY WOOD, lead guitarist, songwriter, singer, is shy and a perfectionist. “None of us were very keen on ‘Night Of Fear’—we thought it was going to be the B-side with ‘Disturbance’ as the main side—but it was changed.”

“The new one, called ‘I Can Hear The Grass Grow’ is much better.”

Twenty-year-old Roy is the group’s backbone musically—he plays lead guitar, banjo, sitar, autoharp and even six-string bass as a lead guitar—as well as being their songwriter. The group’s first album features all Roy’s compositions.

Probably the quietest and friendliest of this extrovert group off-stage, Roy—who comes from Birmingham—was the one responsible for the guitar wizardry and pounding electronics which first knocked out the blasé patrons of London’s famous Marquee club—and that was the first rung of the ladder to their present dizzy chart position.

TREV—the big sleeper

IT’S A LONG hard grind from the small-time Birmingham beat group circuit to the top ten. It took Trevor Burton four years with groups like Danny King’s Mayfair Set, the Jumping Jacks and his own group the Everglades.

But now he’s made it, Trev finds he’s working harder than

THE MOVE — they’re what’s happening, baby! And one man has followed them from relative obscurity into the chart — Disc and Music Echo’s Hugh Nolan. He was switched on to the Move when they were battling for recognition. Now crowds clamour to see them smash up cars and explode TV sets. MEET THE MOVE TODAY . . .

he ever did—so it’s not surprising that Trev, now 19, wants to retire at the age of 25!

“At the moment we only get one night a fortnight off, and I usually sleep through it. But it’s worth it. We don’t want to be a one hit wonder group—the next record has to make it!”

Trev is, like the others, a lead vocalist. He plays rhythm guitar but is not averse to a stint on drums.

Trev is the baby of the group and is also Bev’s partner with the Goon sketches, in which he usually adopts a voice “like an old car park attendant.”

“We would like to do it on the next LP but the Who did the same sort of thing on their last album.”

“The trouble is we keep coming up with ideas and immediately someone copies them. For instance when we first started doing the TV bit we used to buy old sets in Birmingham for six pounds. Now it’s impossible to get them—four other groups up there are buying them all up!”

ACE—the ex-barber

“I’VE BEEN waiting for it for so long that now we’ve made the chart I don’t feel any different,” says Ace Kefford, white-haired bass guitarist with the wildest movements and most aggressive playing in the country.

Ace’s ambition is to be a millionaire. “Whatever happens to the group and whatever business I end up in I’m going to be BIG.”

Now 19, Ace—real name Chris—started off with an ordinary guitar on which he tuned all the strings down to get bass notes. “Then my grandad bought me a proper bass guitar and I’ve never played anything else.”

One of the original members of the Move, Ace played with Carl around Birmingham for two years before the Move was formed. In between gigs he worked as a barber.

Like Trev, one of Ace’s favourite pastimes is sleeping, but he finds little enough time for it at the moment. “As we’re working all the time, success, being in the chart and all the publicity we’ve been getting—we’ve had no time to appreciate any of it. But maybe if we get another hit and then do a big tour—after that there’ll be time to relax.”

BEV—the Goons fan

WALK INTO the Move’s dressing room after a typically destructive set when Hitler and a TV set have been satisfactorily chopped into tiny pieces and you might be surprised to hear gusts of authentic goon-talk.

Six-foot-tall, dark and handsome Bev Bevan, the Move’s drummer, thinks the Goons were the best thing that ever happened and will happily relapse into impressions of Eccles, Bluebottle or Major Bloodnok at the drop of a drumstick.

Once every evening Bev leaves his drums, moves out front and picks up the microphone—and then the screams start. His voice is a glorious bass, deep down in his emerald-green suede boots which contrasts nicely with the rest of the group’s high-pitched harmony work.

“I was dead self-conscious about going out front to sing at first,” says Bev with his habitual amiable grin. “But now the girls start screaming it’s all right. Makes a change from sitting at the back anyway.”

CARL—the sex symbol

“PSYCHEDELIC music is a great big con on the public. It was an attempt to revive interest in the scene but it just made everything more complicated. Really, it should be on a sideshow at the funfair.”

Carl Wayne, big, sexy, aggressive, is lead singer and spokesman for the group and is also their chief axeman when it comes to TV sets, cars or just the stage.

Before forming his first group, Carl worked for a time as assistant to an explosives expert—good training for Britain’s most destructive pop singer!

The group’s aggressive sex symbol, Carl admits to having a girlfriend—“our fan club secretary in Birmingham. But there’s nothing settled because I don’t believe in it. It does have a psychological effect on the fans if you’re married and that’s why Paul McCartney and Scott are so big.”

Versatile as the rest of the group, Carl takes his turn at guitar and drums during Bev’s solo spot. He has always been the focal point of the group since the early Marquee days when he would advance menacingly on Roy with mike-stand held like a lance with which he attacked Roy’s guitar producing some of the most violent and discordant sounds the Marquee had heard since its early Who days.

But the Move have not played the Marquee since the night they let off thunderflashes and exploded a TV set onstage. When the lights went up, the audience was seen to contain about twenty firemen with hatchets raised plus a couple of van-loads of police—all with very little idea of what it was all about!



DEAR ANNE

“DEAR ANNE: My boyfriend bought two tickets for a Georgie Fame concert — he didn’t tell me, I found them in his pocket.

He hasn’t asked me to go with him, and I suspect he’s taking the other girl I know exists. What shall I do?”

This is just one example of the many questions from readers that flood into the offices of Disc and Music Echo.

She is ANNE NIGHTINGALE—a girl who gets around.

Anne mixes with pop people, shares their interests and tastes in music and fashion. In fact, she caters for them with her own boutiques.

But as an experienced newspaper and pop columnist she also comes up against the problems that face young people in every walk of life.

For this reason, Disc and Music Echo has signed her exclusively to write a lively, hard-hitting, informative and important column dealing with the questions that face readers wanting helpful advice.

Under the title of “DEAR ANNE . . .” Anne Nightingale starts the first of a regular series of contributions NEXT WEEK.

It’s a feature YOU can’t afford to miss. For, whatever your personal problem, Anne will find the answer.

So watch out for the first of her “DEAR ANNE . . .” columns—NEXT WEEK.