

DISC

and MUSIC ECHO 9d

FEBRUARY 18, 1967

USA 20c

Monkeeman as DAVY flies in!



MONKEE pictures and stories inside!



DUSTY scoops Poll!

SHE GETS FOUR AWARDS—“LUVERLY”

WHAT A FANTASTIC WEEK FOR DUSTY SPRINGFIELD! She walks away with no less than FOUR of the top awards in Disc and Music Echo's Valentine Poll!

She was voted "Best Girl Singer Britain," "Best Girl Singer World," "Miss Valentine" and "Best Dressed Girl" by YOU — this paper's readers.

Sadly, Dusty, couldn't be present to receive the awards in person at London's Hilton Hotel on Sunday night—because of work in America, where she had flown two days earlier.

But she sent Disc and Music Echo this telegram:

"Dear All: I cannot in a telegram say how happy I am to have such great support from you, I am really sorry to be away on the very day I'd like to be there most. Stop. Thanks, thanks, thanks. You're luvably.

Lots of love, Dusty."

This week, too sees the release of a new Dusty single, "I'll Try Anything." A fantastic record made on her recent trip to America and destined to put her right at the top of the chart again.

● FULL POLL RESULTS—PAGE 12

PETULA CLARK knocks MONKEES from top





Mick Jagger quoted Disc writer Derek Taylor's column during BBC broadcast last week . . . and the Stone endeared himself to a lot of critics with his defence of "suggestive songs."

Cheer up, Mike Nesmith!

● HERMAN—watch your weight

HEAVY moustaches now for Beatles road managers Neil Aspinall and Malcolm Evans.

On the phone, Chris Jagger sounds exactly like brother Mick.

Jimmy Savile presented Monkees Micky and Mike with Silver Disc—from Disc and Music Echo—for 250,000 "I'm A Believer" sales, on "Top Of The Pops" on Thursday.

Penny's back!

DISC'S Penny Valentine returns to "Juke Box Jury" panel on February 25.

Herman surely has THE most photogenic face of all. Handclaps for "Top Of Pops" producer Stanley Dorfman for Baron von Richtofen "Red Baron" film scoop on last week's show.

Wouldn't Dusty's new single have suited Sandie?

Paul and Barry Ryan taken on boxer Rocky Seddon as road manager. Not that they want to get tough with fans!

SCENE

CAT Stevens has devious devices for avoiding telephone calls—he gets them answered in his parents' restaurant.

Instead of a reception, Sonny and Cher entertained journalists to a slap-up meal. Nice thought.

While in Britain, Four Tops bought three suede coats each and presents for the girls who do backing voices on their records in Detroit.

Johnny Rivers is very confident.

Graham Nash says Allan Clarke does world-famous and stunning tricks with paper and a knife on stage during the opening bars of



● MARIANNE—with MICK

"On A Carousel"—so he doesn't get bored!

ALTHOUGH he raises a lot of blood pressures, isn't it great having P. J. Proby back on the scene again?

Is Herman putting on weight?

Engelbert Humperdinck's face so good looking and well proportioned he looks like a model from TV serial "Thunderbirds Are Go."

On "24 Hours" TV programme Micky Dolenz told Cliff Michelmore that Monkees on point of quitting before they came to Britain, because of constant attacks from critics.

ROY Wood of the Move building his own 12-string guitar.



● Spencer

OUR MAN IN AMERICA

DEREK TAYLOR

HOLLYWOOD TUESDAY

"PENNY Lane" is the most requested song on the air in Los Angeles this week and it is also the best. It is the best of the best of the best group in the world.

"Strawberry Fields" is the next most requested song and seems to be the side the groups like best. The margin of preference is—fan or groups alike—slight, however. And against the total musicality of the Beatles, the choice is academic and of little consequence.

Reality

Let us hear no more of the Monkees v. Beatles rubbish. The battle was won in the Grosse Freiheit in Hamburg years ago. The Monkees themselves know that. All the groups know it. There are the Beatles and there is the rest and no amount of "Up with Mike, Pete, Micky and David, down with John, Paul . . ." nonsense is going to alter the reality.

Let us say the Monkees are OK and valid and real and

DEADLOCK IN STATES ON NEW MONKEES SINGLE

cheerful and good and honest and hopeful. Let us welcome them to "the Scene." Let us enjoy them. Let us pray that they enjoy themselves for I hear that there are times when they do not enjoy being Monkees, and I hear that these times grow closer and from afar I hear the rumble of thunder and cries of pain.

But let us never forget that first there were the Beatles and "Hard Day's Night." There are the originals, and those who follow.

"Penny Lane," as I was saying when I interrupted myself, is a lovely shining song, so light and up and on and along and full of reds and yellows and blues. It reminds me of Noddy in Toyland. Purity, almost. Almost.

The imagery is so clear that

people here so far from England can feel the rain, can see the banker with no mac, can share the conversation in the barbers and read the tattered copies of the Illustrated London News on his wooden benches, can see their own reflections in the gleaming fire engine.

"Strawberry Fields" is beautiful too. I find it unbearably sad and full of pain.

As Jack the Jock would say on J.B.J. with a spread of his grinning subtopian palms: "What can you say about the Beatles that hasn't already been said?"

What indeed, Jack the Jock. What can you say that hasn't been said before? Said so well by the Beatles themselves. Incomparably said. Enough said.

Eddie Fisher is 100 in the

chart with "People Like You." Ah . . . I thought that would interest you. Another intriguing statistic. Trini Lopez is also 100 in the "Cashbox" chart.

I liked the Move's record by the way. Very British. Your records are somehow crisper than ours. I don't know what it is. There's an air of confidence or something. Can't hang a name on it.

"Ruby Tuesday" is Number 6—from 20. Very promising and such a very good record. Fancy Jagger and Marianne. Well, well. They make a nice couple.

Spencer Davis moves upwards ever and beyond some expectations excepting his own and mine—and the Beach Boys' who love his record. He is at 15 this week.

There's still a lot of powerful stuff ahead of him in the charts, topped of course by the immovable Monkees who have been No. 1 since Christmas Eve. (Their albums are 1 and 2 as well).

BUT THEY HAVEN'T GOT ANYTHING FOR THEIR NEXT SINGLE.

Monkees dispute

Oh dear. I'm told there's a dispute about publishing. The song they (the Monkees) want to do is not by a Screen Gems writer.

Screen Gems are asking 50 per cent of the publishing royalties. The writer won't give them 50 per cent. Result: deadlock: much misery. Four uptight Monkees. No single.

British performers continue—in the absence of any Beach Boy single—to provide most of the better top records here. "Georgy Girl" is still lodged at Number 2. Tom Jones is at 12, going higher. Donovan is 29 in two weeks.

Best of the American records are Keith's "98.6" (I'm delighted he beat the British "covers." If there's a more miserable practice than pinching hits, I'd be interested to hear of it. Send your views on a stamped, self-addressed postcard.)

Byrds' "Rock 'n' Roll Star," Buffalo Springfield's "For What It's Worth" and Left Banke's "Pretty Ballerina" all going to top twenty.

Clubs in Hollywood are not doing great business. There are reasons, of course. The acts aren't interesting; kids can't drink; it's February.

The scene's a bit dull here, now I come to look at it. What we need is another tour by the Dave Clark Five to liven things up.

I shaved my moustache off today and had my hair cut by a man with pale fingers.

Ivy League's Perry Ford has an 11-month-old Pyrenean mountain dog pup called "Debbie" which he says is already the size of "a half-grown donkey."

Truly Smith literally stopped the traffic in London's Strand wearing a purple mini skirt and knickers for a photo session.

Guess Who promise no repercussions of an earlier incident when they arrive at London Airport on February 23. Three months ago an Australian customs officer asked them which group they were and got the reply: "Guess Who." He thought they were being clever and went through every one of their suitcases!

Cliff Richard says Mick Jagger was "too well guarded" on the "Eamonn Andrews Show." "The fans ARE gullible! I know. I work with kids. They'll believe almost everything you say or do . . ."

Adds Cliff: "I wish I'd been on the show!"



● TOWNSHEND—with PROBY

And about the Stones song lyrics he says: "They're capable of making good records. Why should they make a 'dirty' song when they can have a hit with a clean one?"

"I'm a fan myself first and foremost—apart from being a singer. And I often wonder just how 'dirty' the words are. I ask myself: 'If I played this record in front of my sister, would I be ashamed?'"

Pete Who?

BEATLES press release is an aerial-view of Liverpool pinpointing "Penny Lane" and "Strawberry Fields" and the homes of J, P, G and R!

Good Time Losers' Darby looks so like Who's Pete Townshend that a girl hit him over the head with her handbag outside London's Marquee when he said he wasn't Pete!

Pyramid had an inquiry from a booker who thought they were a tumbling act!

★ JONATHAN KING watching TV ★

THANK Heavens for the Beatles on "Juke Box Jury" last week! "Strawberry Fields" is fantastic; "Penny Lane" great. Everything's been said.

Back to Top of the Pops—thoughts. The HOLLIES look better, sound better and I am now a fan again! A pity about the "Snoopy" sound—the film was sensational, at last it's a hit—King readers rejoice!

Nice to see the new TREMELOES on again, but

VALENTINE POLL
SPECIAL STARTS
ON PAGE 10

"Knight in Rusty Armour" hit battle between Peter and Gordon and the Magic Lanterns now going on in Sweden and Norway.

This Sunday at London's Marquee a 'dreadful entertainment' from the Bonzo Dog Doo Dah Band plus The Incredible Strings. Beat that.

Sandie Shaw coped with embarrassing moment on "Rolf Harris Show" with sound common sense.

Cher spent weekend looking for a satin jabot in Carnaby Street after she admired one on Graham Nash.

This Friday, Gene Pitney's birthday, coincides with opening of his tour and release of his new single.

Sonny bought Cher fantastic pear-shaped diamond ring as a present for no particular reason.

Rita Pavone known as "Topo Gigio"—the Italian mouse.

Fresh Cream!

MICK and Marianne still being seen around town together.

At London's "Bag Of Nails" club on Sunday after Disc and Music Echo party—P. J. Proby, Pete Townshend, Eric Clapton.

First to phone congrats to Engelbert Humperdinck on his hit "Palladium" appearance was the singer he replaced at 24 hours' notice . . . Dickie Valentine.

Record player belonging to Mick Jagger's brother Chris stolen—from Jonathan King's car.



● GARRICK—opera?

P. J. Proby's first port of call last Friday was London's Cromwellian Club.

David Garrick threatens to open his act on the Pitney tour tomorrow (his first tour) with "Ave Maria." We dare him.

Caroline deejay Robbie Dale has formed a "Beat Fleet" with himself as Admiral to petition against Government. Among those who have enlisted: Monkee Micky, Georgie Fame, Kinks, Hollies, Lulu and Dave Berry.

BEATLES boon to Juke Box

which was the "sexy" one?

KEITH RICHARD has stopped looking like Barnaby Rudge, PITNEY was his usual great professional self, but I am surprised he remembered the melody line of that song. I couldn't.

HERMAN was the best he has ever been—visually and vocally.

Don't know about you, but I felt very embarrassed when MIKE and MICKY MONKEE said nothing to JIMMY SAVILE.

Love discs—DUSTY's "I'll Try Anything," and that eternity SUPREMES record.



Many thanks to
"Disc and
Music Echo"
for voting me
Personality of
the Year

George Jones

TOP 50 CHART TOPPER



THE GREENWOOD SINGERS Tear down the walls

Ⓜ HAR 8308 12" mono LP record



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

- 1 (7) ● THIS IS MY SONG.....Petula Clark, Pye
- 2 (1) ● I'M A BELIEVER.....Monkees, RCA Victor
- 3 (2) LET'S SPEND THE NIGHT TOGETHER
Rolling Stones, Decca
- 4 (8) ▲ RELEASE ME.....Engelbert Humperdinck, Decca
- 5 (4) I'VE BEEN A BAD BAD BOY....Paul Jones, HMV
- 6 (3) MATTHEW AND SON.....Cat Stevens, Deram
- 7 (15) ▲ HERE COMES MY BABY.....Tremeloes, CBS
- 8 (5) NIGHT OF FEAR.....Move, Deram
- 9 (11) SUGAR TOWN.....Nancy Sinatra, Reprise
- 10 (9) I'M A MAN.....Spencer Davis, Fontana

Next Twenty

- 11 (12) IT TAKES TWO
Marvin Gaye and Kim Weston,
Tamla Motown
- 12 (17) ▲ SNOOPY VS THE RED
BARON
Royal Guardsmen, Stateside
- 13 (10) LET ME CRY ON YOUR
SHOULDER
Ken Dodd, Columbia
- 14 (6) HEY JOE
Jimi Hendrix, Polydor
- 15 (20) ▲ PEEK-A-BOO
New Vaudeville Band, Fontana
- 16 (29) ▲ MELLOW YELLOW
Donovan, Pye
- 17 (16) I WON'T COME IN WHILE
HE'S THERE
Jim Reeves, RCA Victor
- 18 (14) ● GREEN GREEN GRASS OF
HOME
Tom Jones, Decca
- 19 (19) SINGLE GIRL
Sandy Posey, MGM
- 20 (33) ▲ I'VE PASSED THIS WAY
BEFORE
Jimmy Ruffin, Tamla Motown
- 21 (26) LAST TRAIN TO CLARKS-
VILLE
Monkees, RCA Victor
- 22 (13) STANDING IN THE
SHADOWS OF LOVE
Four Tops, Tamla Motown
- 23 (31) INDESCRIBABLY BLUE
Elvis Presley, RCA Victor
- 24 (—) EIDELWEISS
Vince Hill, Columbia
- 25 (23) 98.6
Keith, Mercury
- 26 (22) I FEEL FREE
Cream, Reaction
- 27 (35) STAY WITH ME BABY
Walker Brothers, Philips
- 28 (24) SITTING IN THE PARK
Georgie Fame, Columbia
- 29 (18) YOU ONLY YOU
Rita Pavone, RCA Victor
- 30 (—) GIVE IT TO ME
Troggs, Page One

Last Twenty

- 31 (25) PAMELA PAMELA
Wayne Fontana, Fontana
- 32 (32) OOH LA LA
Normie Rowe, Polydor
- 33 (—) ON A CAROUSEL
Hollies, Parlophone
- 34 (27) ● MORNINGTOWN RIDE
Seekers, Columbia
- 35 (—) A KIND OF HUSH
Herman's Hermits, Columbia
- 36 (—) DETROIT CITY
Tom Jones, Decca
- 37 (21) HAPPY JACK
Who Reaction
- 38 (—) THEN YOU CAN TELL ME
GOODBYE
Casinos, President
- 39 (45) MICHAEL
Geno Washington, Piccadilly
- 40 (38) SALLY
Koobas, Columbia
- 41 (—) THIS IS MY SONG
Harry Secombe, Philips
- 42 (50) I HAD TOO MUCH TO
DREAM LAST NIGHT
Electric Prunes, Pye International
- 43 (44) I CAN'T GET BACK HOME
TO MY BABY
Jimmy James, Piccadilly
- 44 (34) HIS GIRL
Guess Who, King
- 45 (—) I'M IN LOVE WITH AN
EX-BEAUTY QUEEN
Great Uncle Fred, Strike
- 46 (—) BABY COME CLOSER
Loot, Page One
- 47 (37) RUN TO THE DOOR
Clinton Ford, Pye
- 48 (40) BABY WHAT I MEAN
Drifters, Atlantic
- 49 (41) HEART
Rita Pavone, RCA Victor
- 50 (30) IN THE COUNTRY
Cliff Richard, Columbia

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

ZOOMING UP THE CHART!



● ENGELBERT: 4



● TREMELOES: 7



● DONOVAN: 16

HIT TALK BY MONKEE MICKY

I HAVEN'T heard too many of the English hits, having only been over here for five days. But one I do know is the BEATLES' latest. Paul McCartney played it to me when I went to his house the other day. Of the two sides I prefer "Strawberry Fields," though "Penny Lane" will probably be the big seller. As usual, the Beatles have been very progressive. We intend to progress as well—but not in the same way, of course!

Can't say the same for the ROLLING STONES' new one.

It's groovy, but a lot heavier than most of their stuff. I prefer their early material.

SPENCER DAVIS is another person I've met during my visit, and he's a really groovy guy. I'm so hung up on his "Gimme Some Lovin'" since it's been released in the States, but I'm stoned on this new one as well. I think this is a group that's really happening.

I felt that NANCY SIN-ATRA'S first release was so heavy that it didn't do her justice. But this new one I kinda like. I'm not really hung on any particular artist, I just like certain things an artist does. I like Dave Brubeck's "Unsquare Dance" as much as I like "Yesterday" or the opera "Carmen." And this record is okay.

The ROYAL GUARDS - MEN'S is very commercial, but I don't like gimmick records—though that may seem a funny thing for me to be saying, after what some people say about us. I like DONOVAN'S follow-up more than "Sunshine Superman."



● MONKEE MICKY

Next Week: ENGELBERT HUMPERDINCK

Top Ten LPs

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

AMERICAN TOP TWENTY

- 1 (3) KIND OF A DRAG.....Buckingham's, U.S.A.
- 2 (1) I'M A BELIEVER.....Monkees, Colgems
- 3 (4) RUBY TUESDAY.....Rolling Stones, London
- 4 (2) GEORGY GIRL.....Seekers, Capitol
- 5 (5) (We Ain't Got) NOTHIN' YET.....Blues Magoos, Mercury
- 6 (9) LOVE IS HERE AND NOW YOU'RE GONE
Supremes, Motown
- 7 (7) 98.6.....Keith, Mercury
- 8 (6) TELL IT LIKE IT IS.....Aaron Neville, Parlo
- 9 (10) THE BEAT GOES ON.....Sonny and Cher, Atco
- 10 (17) GIMME SOME LOVIN'
Spencer Davis, United Artists
- 11 (13) GREEN GREEN GRASS OF HOME
Tom Jones, Parrot
- 12 (12) STAND BY ME.....Spyder Turner, MGM
- 13 (16) THEN YOU CAN TELL ME GOODBYE
Casinos, Fraternity
- 14 (11) I HAD TOO MUCH TO DREAM LAST NIGHT
Electric Prunes, Reprise
- 15 (8) SNOOPY VS. THE RED BARON
Royal Guardsmen, Laurie
- 16 (21) MERCY, MERCY, MERCY
"Cannonball" Adderley, Capitol
- 17 (25) PRETTY BALLERINA.....Left Banke, Smash
- 18 (15) MUSIC TO WATCH GIRLS BY
Bob Crewe Generation, DynoVoice
- 19 (49) BABY, I NEED YOUR LOVIN'...Johnny Rivers, Imperial
- 20 (29) IT TAKES TWO.....Marvin Gaye & Kim Weston, Tamla

Dean Martin Artist Of The Month

Dean Martin Week 13th. to 18th. Feb.

His Latest Album.
At Ease With Dean
RLP 6233 (M) RSLP 6233 (S)
Reprise

Latest Single
(Open Up The Door) Let
The Good Times In
RS 20538 Reprise

Other Albums By Dean
Everybody Loves Somebody
R 6130 Reprise
(Remember Me) i'm The One
Who Loves You
R 6170 (M) R9 6170 (S) Reprise
The Hit Sound of Dean
Martin
RLP 6213 (M) RSLP 6213 (S)
Reprise

Distributed by Pye Records



THE INTERNATIONAL DEAN MARTIN CLUB, 253 MELFORD RD. THORNTON HEATH SURREY

STARS IN THE NEWS—1 RIOT AT AIRPORT AS

Monkee mobbed by 800 fans

RICHARD LENNOX reporting



• DAVY waves 'hello'

'Single Girl' Sandy here

"SINGLE Girl" Sandy Posey arrived in London from America last Sunday—and her first appearance was a few hours later at Disc and Music Echo's "Valentine's Day" awards reception at the Hilton Hotel.

Sandy, here for a 12-day promotion visit, has a new single out in early March. It is John D. Loudermilk's "What A Woman In Love Won't Do." She is on "Top Of The Pops" tonight (Thursday).

A concert tour is being arranged later.

Two more dates are set for Sandy Posey's British visit—the Light's Where It's At! (February 18) and BBC-2's "International Cabaret" (25).

RYANS and DUSTY on PALLADIUM TV

PAUL and Barry Ryan appear on the bill with Dusty Springfield on Sunday's Palladium TV show.

When the ATV programme was televised last autumn from the Prince of Wales, they also appeared with Dusty.

On February 25, the twins star on "Daddy's Music Box."

On March 3, they open their tour with Roy Orbison and the Small Faces at London's Finsbury Park Astoria. But they pull out of the tour on April 6—just before it ends—to fly to Australia on the 8th for their tour there with the Animals and Hollies.

They return to Britain at the beginning of May.

Homing Easybeats

EASYBEATS are returning to their home country, Australia, for a tour in May. Their aussie manager, Ted Albert, flew to Britain last week to supervise current recording sessions.

Guess Who here

CANADIAN group Guess Who, who arrive in Britain on February 25, will record a special LP in London during a three-day recording session.

The group, here for a two-week ballroom tour, will also record a 15-minute TV show.

EIGHT hundred Monkees fans caused chaos at London Airport on Monday when Davy Jones flew in.

They stampeded through the terminal building, broke through the Customs Hall doors and forced open the airfield gates.

But they didn't get so much as a glimpse of the 5 ft. 4 in. Manchester Monkee. Police pushed him in a car and drove him to another exit.

Later a worried Davy said, "I would have liked to have at least let them see me and waved to them. If kids spend time to get out to the airport and then you just walk away they resent it."

Monkeemania started building up early as girl fans—some had been there all night—awaited Davy's scheduled 6.40 a.m. arrival from Montego Bay, Jamaica, where he had been holidaying.

But technical trouble delayed the plane for two and a half hours. As hysteria grew, dozens of girls were treated for fainting, and two were taken to hospital with suspected broken limbs.

The mob finally staged a vain sit-down demonstration in the airfield exit road and were removed by police.

Monkee Mike Nesmith departed from the airport to return to America unnoticed an hour after the fans had left.

Davy returns on Sunday (19), but may stay a few days longer. He is seeing his father "somewhere outside Manchester" because fans have been besieging his house there. Davy may also do some riding at the Newmarket stable where he used to work.

Micky Dolenz has extended his visit until tomorrow (Friday) "because he likes London."

The Monkees' Mayfair hotel has been under constant siege by fans, and staff have had to eject intruders.

Airport riot

Following the riot, London Airport started an investigation into ways to keep pop fans at bay. An official said, "They may well be kept out of the Terminal Building and confined to the roof garden for the arrival and departure of big pop names."

"There won't be any question of hiding groups from the fans, because this makes them worse. But we have to protect passengers from these fans to avoid claims for injury and damage."

• DAVY JONES will try to escape military service next month when he appeals against his call-up on the grounds that he is responsible for the upkeep of his father.

The Monkee received his draft papers just before he left for a week's holiday in Britain on Sunday. He has to report for a medical examination on February 22 in Hollywood, and if conscripted could be away from pop music for two years.

Davy is spending his holiday secretly with his father, 59-year-old Mr. Thomas Jones, who retired from railway work because of illness. Davy's mother died seven years ago.

British newcomers to this week's American "Billboard's" Hot 100 chart are: New Vaudeville Band (at 82 with "Peek-a-Book;" Seekers (87 with "Morningtown Ride") and Herman's Hermits (94 with "No Milk Today").

TOM'S GOLD DISC DELAYED

Presentation of a Gold Disc to Tom Jones on last Sunday's London Palladium TV show was cancelled at the eleventh hour.

Reason: It was hoped that Prime Minister Harold Wilson would present Tom with his award to mark the singer's achievements with one of the biggest British hits ever.

But the Premier was busy with visiting Russian Prime Minister Kosygin.

Now, Tom will receive TWO awards on a future edition of "Top Of The Pops"—the Gold Disc and a Silver Disc from Disc and Music Echo marking quarter of a million sales.

Manfred, Tremeloe in car incidents

MANFRED'S Mike d'Abo and Tremeloe Dave Munden were both involved in car "incidents" last week.

Mike's Fiat was stolen last Friday from outside his Kensington home. At presstime, it had not been recovered, and Mike is using the Manfred's transport for dates.

Dave Munden's MGB sports car was smashed at Dagenham on Saturday when he was involved in a crash. He escaped uninjured.

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ADMIRABLE admiral JIMMY SAVILLE doffs his hat to kiss the hand of top model TWIGGY before collecting his Top Disc Jockey trophy at the "Valentine's Day" awards party.

Valentine Pop Poll panorama

FIRST to arrive was disc jockey SIMON DEE; last to turn up was the suave CLIFF RICHARD. In between, the stars arrived in swarms for the most vital Valentine date of all . . . Disc and Music Echo's Valentine Awards night at London's Hilton Hotel on Sunday.

If you had the strength to struggle through the crowds and still keep hold of a camera, it was a photographer's field night.

You could have caught MONKEE MICKY DOLENZ receiving sympathy and smiles from SAMMY JUSTE. Sympathy for being along only to watch everybody else collect awards (Monkeemania hadn't hit us when the voting forms were filled); smiles as Sammy, it seems, means more to Micky than mere escort . . .

You could have caught CLIFF RICHARD arriving late to receive his two awards because he'd been to church . . . Or JIMMY SAVILLE looking like a Gilbert and Sullivan marionette in outrageous admiral's uniform; or JONATHAN KING out-colouring him in that Chinese thing.

There was TWIGGY and manager Justin de Villeneuve; GENE PITNEY and his wife LYNN; and DEL SHANNON.

GEORGIE FAME jutted about in a huge blue bow that would have gone well at a Bertram Mills do; the SPENCER DAVIS entourage took over a table; and P. J. PROBY looked utterly elegant.

Messrs. EPSTEIN, STIGWOOD and LAMBERT chatted in one corner; TWINKLE and ADRIENNE POSTA in another; HELEN SHAPIRO, JULIE FELIX and Disc's "Miss Mod Britain '67" JAYNE HARRIES, on her first official function, gave the evening visual glamour; CAT STEVENS draped enormous dark glasses over his eyes.

But it was Jimmy Saville, of course, who stole the applause and attention. RCA promotions man Bob Engels had already been up for the ELVIS Top World Singer award; so had publicist Keith Goodwin on behalf of America-stuck DUSTY SPRINGFIELD; also Tony Barrow for the BEATLES Top Group title and Roger Easterby from the Arthur Howes office as British representative for the BEACH BOYS' Best Single award.

Then it was Saville's turn to take the Top DJ title from Twigg, who was presenting the awards. For exactly 18 seconds he kissed her hand and whispered sweet something. And 18 seconds is quite a time if you care to count it out. Eventually, Saville accepted the award. Then came the speech.

"I wouldn't like anybody to think I'm an extrovert. As for my admiral's outfit, I wouldn't like to think of Mr. Kosygin coming in because I'm the only one in diplomatic gear to greet him!"

Among others at the swiftest Sunday night the Hilton has enjoyed in ages: DAVID GARRICK, EASYBEATS, ALAN FREEMAN, SANDY POSEY, CHRIS DENNING, Southern TV's MIKE MANSFIELD, Cromwellian king BOB ANTHONY, Walkers' king MAURICE KING, ROCKIN' BERRIES, EVE TAYLOR.

When Saville eventually handed Twigg back to Mr de Villeneuve

and Disc and Music Echo's editor RAY COLEMAN was able to carry on with the award announcements, JOHN GILBERT, as associate producer, was next up to receive the Top Film accolade for "Alfie."

And after "Alfie," it was CAT STEVENS bobbing forward, bowing and rising as the Top Hope of 1967. Not bad starcasting on the part of your readers, this result.

DENYS JONES, producer, received the Top Radio Show award with "Pick Of The Pops"—and not a pirate shot was fired in protest. Deejay ALAN FREEMAN beamed hugely and almost leapt in the air when we pointed out he was also third top deejay.

TV's turn came with STANLEY DORFMAN receiving the top show award for, inevitably, "Top Of The Pops," while Maurice King moved forward to take the Mr. Valentine award for New

York-based SCOTT. Scott did actually cable a message to the party. "Thanks — please kill rumours that Penny and I are just good friends—Scott."

BRIAN WILSON also cabled Ray Coleman on behalf of the BEACH BOYS. "Our group values this trophy, thank you very much—Brian Wilson."

Next up—and now the surprise — GEORGIE FAME, to receive a special award presented independent of readers, by Disc and Music Echo for being the "Pop Personality Of The Year" — an award for services rendered to pop. No wonder they call him Sweet Georgie Fame.

Finally, with much huffing and puffing, CLIFF RICHARD rushed in and up to receive his two awards.

• AWARDS NIGHT IN PICTURES: PAGES 10 AND 11. RESULTS TABLES: PAGES 12 AND 13.

Countdown

thursday

MOVE—Skyline, Hull.
TREMEOLOS — Majestic, Newcastle.
SANDY POSEY—"Pop North" (Light).

friday

GENE PITNEY, TROGGS, NORMIE ROWE, DAVID GARRICK, LOOT — Astoria, Finsbury Park.
MOVE—Nottingham University.
TREMEOLOS — Leeds University.

saturday

GENE PITNEY tour—Odeon, Birmingham.

MOVE—Guildhall, Portsmouth.
SPENCER DAVIS — Technical College, Dudley.

TREMEOLOS — Newcastle University.
SATURDAY CLUB (Light)—Jimi Hendrix, Troggs, Sonny and Cher, Geno Washington.

sunday

GENE PITNEY tour—Empire, Liverpool.
EASY BEAT (Light) — Tom Jones, Sandy Posey.

monday

GENE PITNEY tour — ABC, Gloucester.

EASYBEATS—Top Rank, Cardiff.

ROLF HARRIS SHOW (Light) — Cilla Black.

MONDAY MONDAY (Light)—Paul Jones, Marianne Faithfull.

tuesday

GENE PITNEY tour — Gaumont, Wolverhampton.

CAT STEVENS—Marquee, London.

SPENCER DAVIS—Kings Hall, Aberystwyth.

wednesday

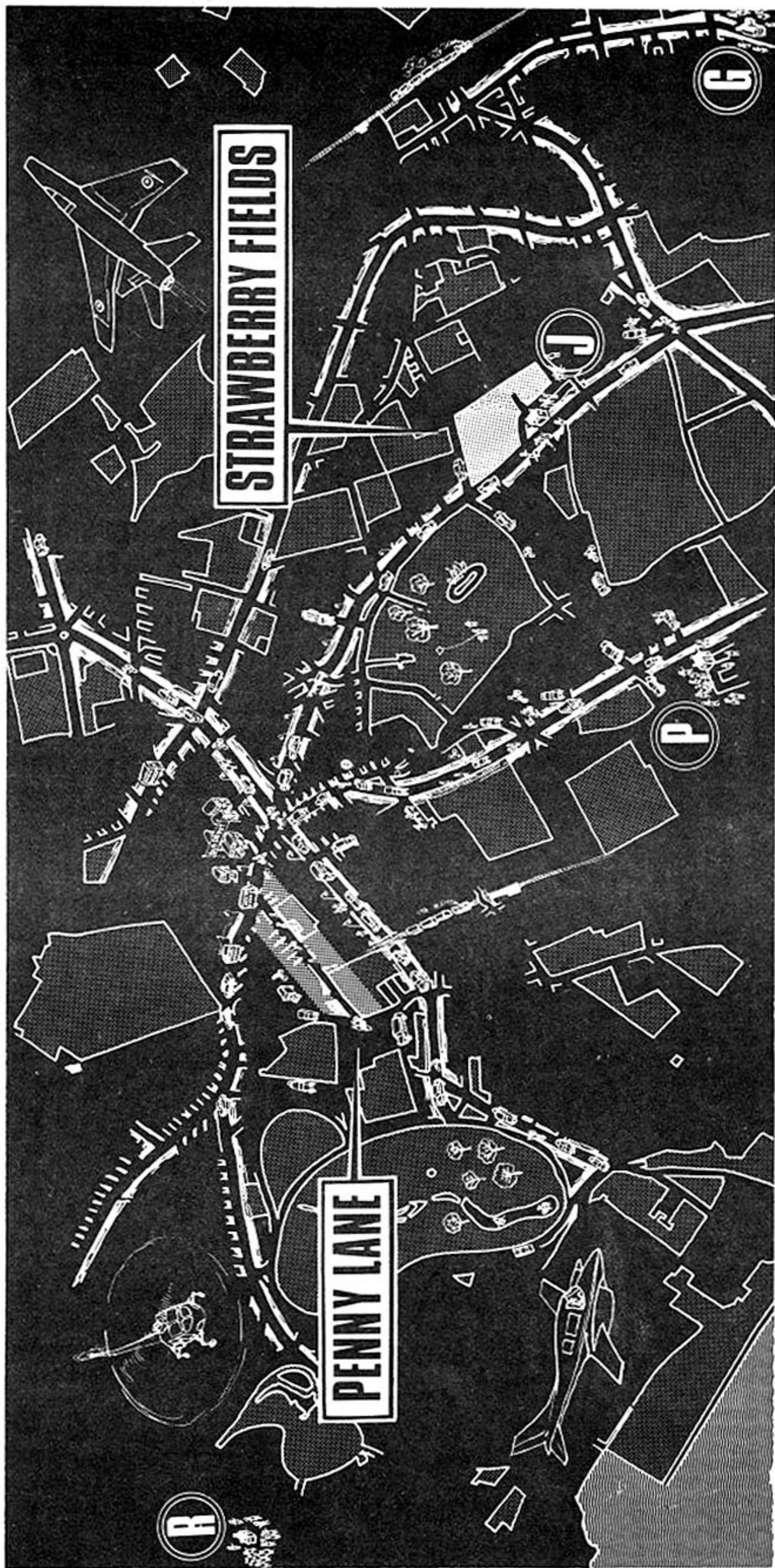
GENE PITNEY tour — ABC, Lincoln.

CAT STEVENS — Kingsway Theatre, Hadley.

THANKS A LOT

ALAN CLARKE

SAN 5682



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STARS IN THE NEWS—2

'Juke Box' panel shock

"JUKE Box Jury" is due for another big shake-up that brings a major change in the four-deejay panel featured each week since last December! From next Saturday (February 25), two swinging girls "connected with the pop scene" will be introduced on each week's panel. Remaining two panellists will be two of the present four deejays.

Different girls will be featured each week, sharing the panel spotlight with two of the four deejays, who will appear on a rota basis.

One of the girl panellists to appear on the new format will be Disc and Music Echo's Penny Valentine, who has previously sat on the "Jury" panel. Penny bows in on the first of these new shows—on February 25.

Other girls likely to star on future panels are Jane Asher, Julia Foster—married to Lionel Morton of the Four Pennies—and possibly Anne Nightingale—another Disc and Music Echo writer.

Disc and Music Echo understands that the present four-deejay format was changed to inject fresh ideas into the show, which has now been running for eight years.

It was for this reason that the panel of Peter Murray, Jimmy Savile, Alan Freeman and Simon Dee was first introduced.

There has been strong pro- and anti-criticism from viewers of the all-deejay panel. But it has not been changed because of this. The new innovation of using two of these deejays with two girls is to give "Jury" a fresh look.

It is believed "Jury" intends to get right away from panels featuring celebrities who are unsympathetic to, or know little about, the pop scene.

That is why only girls associated with the world of pop and allied interests are likely to be used.

Wayne's mother dies

WAYNE FONTANA cancelled engagements at the weekend after his mother, Mrs. Mildred Ellis, died in a Manchester hospital on Friday after a four-month illness. Mrs. Ellis was buried at Stockport Cemetery on Monday.

Wayne missed the "Joe Loss Pop Show" (Friday) and "Monday, Monday" as well as dates at Nantwich Civic Hall (Saturday), Streatham Ice Rink (Monday), Bournemouth Pavilion (Tuesday) and Hemel Hempstead Pavilion (Wednesday). Tonight (Thursday) he plans to appear at Purfleet, Essex, Top Deck ballroom.

PENNIES DISBAND

FOUR Pennies, who have been together for three years, will disband when they return on Feb. have been appearing with Los Bravos in Istanbul.

Fritz Fryer and Mick Wilsh will form a trio with a girl singer, Lionel Morton is going solo, and Alan Buck is leaving pop.

Government guns blast the pirates

GOVERNMENT action against the pirates has bopped up. Radio City went off the air "for good" last Thursday night after losing a court case, and on Monday the Postmaster-General took out 28 summonses alleging illegal broadcasting against Radio 390.

Radio City owner Dorothy Calvert was fined £100 for broadcasting without a licence, but she told Disc and Music Echo this week: "I hope to have news of a new project in the near future. But Radio City as such, from Shivering Sands Fort in the Thames Estuary, has finished."

Because of possible new plans, Mrs. Calvert is continuing to pay wages to her staff and deejays.

Radio 390 went off the air for five weeks from November 26 after being fined £100 for transmitting without a licence—but returned to the air on New Year's Eve. The station is also on a fort in the Thames Estuary.

390's new summonses coincide with the departure of managing director Ted Allbeury, who has joined Britain Radio in a similar capacity, although he faces four broadcasting summonses.

Jimi, Who, launch new label

JIMI Hendrix and the Who will be the first two groups to launch a new record label called Track, owned by Who managers Kit Lambert and Chris Stamp.

The Jimi Hendrix Experiences' follow-up to "Hey Joe" is "Purple Haze," a song written by Jimi, out on March 24. No release date or title has been set for the next Who release.

Extensive dates on the Continent are lined-up for Jimi. He goes to Belgium (March 3-5), Holland (14), Hamburg's Star Club and TV (17-19). Before this, he records a show for German TV at London's Marquee club on March 2. The group appears on "Top Of The Pops" on March 30.

They may go to America for a promotional visit in May.

Cliff revival

CLIFF RICHARD revives his first-ever hit, "Move It," with a new arrangement on his next album, "Don't Stop Me Now," for April 1 release.

Mike Leander wrote all the arrangements on the new album, which also includes Beatle titles "I'll Be Back," "I Saw Her Standing There" and "Things We Said Today," and Lulu's smash "Shout."

Vaudeville wedding

NEW VAUDEVILLE BAND will play at a wedding in Canada on March 11—their trombonist's. Hugh Watts is marrying in Quebec a Canadian girl he met in Britain.

On Valentine's Day, the band guested at a party in a Chicago club converted from the garage where the Valentine's Day massacre of the 20's took place.

CHUCK HERE—DUANE, DORSEY, BO DIDDLEY DATES SET

CHUCK Berry, Duane Eddy, Edwin Starr, Lee Dorsey, Ben E. King and Bo Diddley are among American recording stars being brought to Britain by promoter Roy Tempest.

Chuck Berry, due here tomorrow (Friday), opens the same day at Princess and Domino clubs, Manchester, followed by:

New Century Hall and Technical College, Manchester (18), Saville Theatre, London (19), Top Rank Ballroom, Cardiff (20), Olympia, Paris (21), Locarno, Stevenage, and Rum Runner Club, Birmingham (22), Locarno, Streatham (23), Durham and Newcastle Universities (24), Sussex University (25), Saville Theatre, London (26) and Cavern, Liverpool (27).

Eddy

Duane Eddy dates: Princess and Domino clubs, Manchester

(24), Liverpool University (25), Plaza, Birmingham (26), Leicester Palais (28), Locarno, Stevenage (March 1), Locarno, Bristol (2), Central Hall, Morecambe (3), Sheffield University (4), London's Douglas House and (5) London's Saville Theatre (12).

Edwin Starr: California Ballroom, Dunstable (February 24), New Central Hall, Manchester (25), Co-op. Hall, Warrington (26), and Queen's Ballroom, Wolverhampton (27), London's Saville Theatre (March 12).

Lee Dorsey: Gaiety, Grimsby (March 3), Twisted Wheel, Manchester (4), London's Saville Theatre (5), and Golden Torch, Stoke-on-Trent (6).

Ben E. King arrives on March 31 for two weeks. Dates to be fixed.

Bo Diddley, here in April for 10 days, opens at California, Dunstable (14), followed by Imperial, Nelson (15) and London's Saville (16).

PROBY PLANS WESTERN FILM

P. J. Proby, who arrived back in Britain last Thursday after an absence of over six months, has been approached for a film part.

Proby, who left England when his work permit expired, may star in a Western, "Johnny Vengeance," to be made in Spain this year. Steve Rowlands, record producer, and long-standing friend of Proby's, may also appear.

Proby was at presstime still negotiating for a work permit for TV appearances. He had to turn down a "Top Of The Pops" last week because he held no permit.

On Sunday PJ attended Disc and Music Echo's Valentine's Day party at London's Hilton Hotel with new manager Skip Taylor.

KOOBAS co-star in a BBC TV play, "If Anybody Wants Me I'll Be In The Doghouse," in May. They act and play, and have written a song for the show.

MARIANNE ON TV

MARIANNE FAITHFULL appears on the "Eamonn Andrews Show" this Sunday (February 19) followed by the Light's "Monday, Monday" (20) before going to Paris for TV (22).

MATT Monro and the Barron Knights star on Palladium TV on February 26.

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Exclusive: Getting under a Monkee's skin . . .

NORMAL? NOT US, says Monkee Mike

CONSIDERING what the Monkees' TV series has caused, it's hard to believe it was never intended as a teenagers' show.

But, Mike Nesmith told me this week: "We designed it to appeal to the 20-25 age group. We didn't think it would happen with the under-16's to the extent it has."

"They're the ones who've excited the hysteria, the ones who refuse to breathe until mother gives them a dollar for a record."

You see, Mike is proud of the show—"And I don't think I'm being conceited if I say so. "Nothing like it has been done on American TV before. The nearest thing to it was the Marx Brothers' films—but that's stale now. So the obvious thing to do was to form it around a pop group."

"We are starting a new series of 26 shows and you'll really be impressed when you see it."

You will have gathered that this tall Texan is not lacking in confidence. But he has a dry, logical humour that justifies it.

"None of us are particularly normal people, and that's why we were chosen out of many applicants. By that I mean that

by RICHARD LENNOX

we've got to be able to get up hungover at 6.30 a.m., face a studio light and be funny.

"Most of the time we ad-lib on TV. Of course, we have scriptwriters to build a situation, but as soon as the action starts we're on our own."

Of the four, Nesmith is the least impressionable, most unaffected by success.

Before it all happened, he explains, he, his wife and two-year-old son were living in abject poverty. But that was nothing new to him, because he'd been poor all his life.

"My mother and I grew up literally together because she was very young when she had me and my parents were separated when I was very young. We lived in a very poor part of town and eked out a living on the small amount we got from my father, who was in the services."

(His mother is now a millionairess, since after he left home at 17 she patented a liquid paper product that became a goldmine.)

"My grandfather left us a piece of land in Dallas in the middle of the coloured section. So I went to a coloured school, where I was the only white pupil, until the authorities forced me into a white school in my last year."

"The coloured people taught me never to worry when you're down and out, and that's the way I've always been—though I don't think it would have worked out if it hadn't been for my wife."

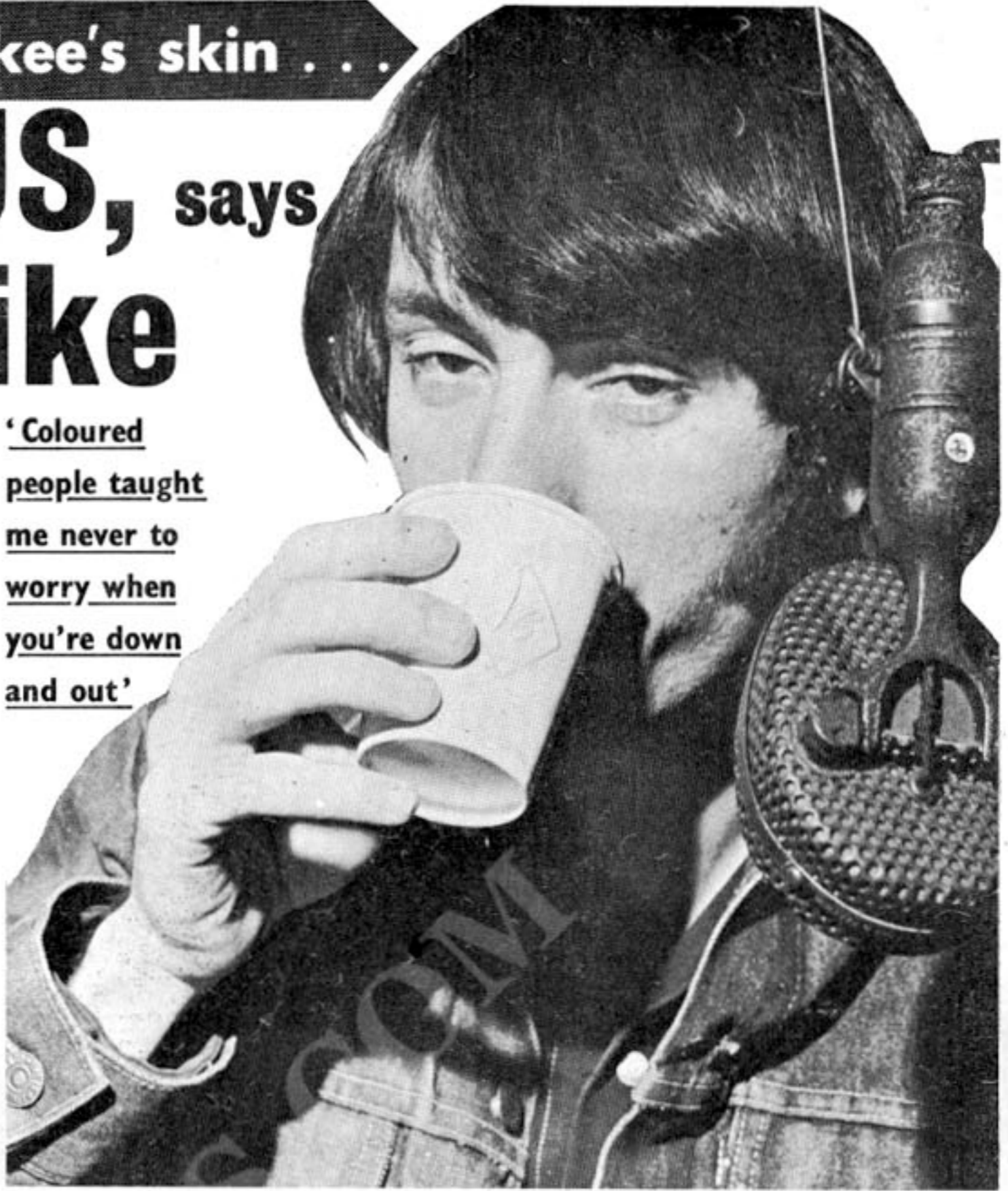
So it was natural for him to be not impressed, not unimpressed by his brief visit to London, though he did say, "If I didn't live in Hollywood I think I'd choose London."

"I've found the musical scene a little too tight and cliquey to get into. Everyone here seems withdrawn and standoffish."

He has, however, hit it off with the Kinks, whose recording session he attended.

"They've been my favourite English group for the longest time. But British music has sort of become kinda heavy and encumbered and I think they're doing that."

'Coloured people taught me never to worry when you're down and out'



Monkee Mike and wife Phyllis paid a surprise visit to the London studios of Pye Records shortly after their arrival last week to watch the Kinks in action. And photographer Peter Stuart was on hand. Mike's verdict? "Kinks have been my favourite English group for the longest time."

Digging the KINKS



DONOVAN DIGS THE BEAUTIFUL THINGS

—says JULIE FELIX



WHAT with colours and kids and sunshine supermen, it's difficult to decide just what Donovan is really on about.

Nasty newspapers titillate readers by pointing in affected outrage at the odd line in his lyrics; Donovan simply shrugs and says he's anxious to impress on people the "beautiful things" around him.

Except that Donovan never really defines these "beautiful things." We decided instead to invite Julie Felix, his close friend from the folk world, who just recorded a Donovan single, "Saturday Night," to interpret on his behalf.

"He means nature itself," she says. "It's like I used to live in California and take sunny days for granted. Now I really appreciate fine weather. "Donovan is slowing things

down and noticing things. Beauty to him is walking in a wood and seeing the sunlight shining through the trees. He wants us all to concentrate on beautiful rather than materialistic things. If we don't we'll just end up in a mess."

"It's true to some extent that he's doing commercial records. The so-called folk boom has gone down. The protest thing was driven into the ground because it became a trend, and any trend is bound to go out."

"I still sing a few protest songs myself. And protest a bit more than that. I've just turned down an offer to do concerts in South Africa next month. On obvious grounds. Just can't think why they asked me in the first place, knowing my feelings on the subject of apartheid and all that."

She says, however: "What folk music and Donovan did for the scene was to bring in more of a sense of lyric into songs. There's much more importance attached to lyrics today. Even the Beatles were influenced by Bob Dylan."

With "Mellow Yellow" moving fast up the chart and Donovan developing into a big international hitmaker, how has he changed since Julie Felix first met him in a Luton folk club nearly two years ago?

"He's changed for the better. He's become more definite in what he wants to do and his songs are so much more sensitive, musically and lyrically. He used to be impulsive where now he's a lot more gentle."

"I'D SAY DONOVAN REALLY HAS USED SUCCESS IN THE RIGHT WAY."

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STARS IN THE NEWS—3

PET'S 'SONG' WINS SILVER DISC

Forty...seven...one...and a Silver Disc! That's the rocket chart rise for Petula Clark's "This Is My Song."
Further honour for Pet is an invitation to sing before President Johnson in the White House on April 28 during a lengthy American visit.

No replacement for Dee on 'Tops'

THERE will be no replacement for Simon Dee when he leaves "Top Of The Pops" next month to concentrate on his new twice-weekly BBC-TV series provisionally titled "Dee Time," due to start in April.

"Top Of The Pops" producer Stanley Dorfman told Disc and Music Echo on Tuesday: "The deejay rota will continue with just the three names—Jimmy Savile, Alan Freeman and Peter Murray."

P. J. Proby makes a surprise appearance on tonight's show, having overcome work permit difficulties. Also starring: Tremeloes, Elgelbert Humperdinck, Sandy Posey, Paul and Barry Ryan, Ken Dodd, Petula Clark, and a film to illustrate both sides of the Beatles' new single.

"DODDY'S Music Box," the Ken Dodd pop programme, has been extended by four weeks to March 11.

Sonny, Cher film plans

SONNY and Cher, who flew back to Hollywood on Tuesday after a lightning three-day visit to Britain, will return to attend London's West End premiere of their first film, "Good Times" on March 25.

They start work on their second film, so far untitled, in July. Locations will be San Remo, Cannes, Paris and Hollywood.

The couple taped a "Top Of The Pops" for showing today (Thursday) while they were here.

Pet won't be in Britain again until the beginning of March, when she stars in a Midnight Matinee Charity Gala before Princess Margaret and Lord Snowdon at the London Palladium. Julie Felix, the Fortunes and Helen Shapiro also appear.

At present, Pet and her family are holidaying in the French Alps where a film is being planned for a "Top Of The Pops" showing.

Beatles: eight of the best!

BEATLES is the only pop group to figure in nominations for America's famous GRAMMY awards. They are placed in no fewer than EIGHT sections of this musical equivalent of an Oscar.

"Eleanor Rigby" is nominated Best Vocal Performance Of The Year, Best Contemporary Record, Best Contemporary Solo Vocal Performance and Best Arrangement accompanying a Vocalist or Instrumental.

"Michelle" is put forward as Song Of The Year and for the Best Instrumental Arrangement Award, while their album "Revolver" as Album Of The Year

Pete Townshend starts a revolution—WHO 'BRAIN' PLANS BIG POP OPERA

SMALL FACES LP OUT IN MARCH

SMALL FACES' second LP will be issued during the latter half of March under the new deal—signed last Friday—with Stones manager Andrew Oldham.

Oldham will act as their recording business manager, leasing their recording tapes to Decca.

First single under the new signing is "I Can't Get By," a Steve Marriott-Plonk Lane composition released on March 3.

PETE TOWNSHEND, explosive talent behind the Who, is planning a revolutionary pop idea for the group. He is writing a full-scale opera consisting of 25 acts. If the Who record it they will do so in six months' time on two separate LPs.

Pete started the opera, which he describes as "an experiment in sound presentation, part Who, part operatic," after completing work on the mini-opera track for the group's last LP, "A Quick One."

The mammoth work tells the story of a man whose wife dies and who leaves his home, travels, becomes involved in wars, revolutions and disputes, and is finally killed.

When Pete has finished writing it he will record the whole work with full orchestra and choir as a demo disc. The Who will then decide exactly how they will present it.

"It would be done purely as a musical experiment," Pete said. "It would be too involved to present on stage, although the group may pull out a couple of the pieces in the opera to include in the stage act."

KEITH TV DATES

KEITH, chartriding with "98.6" and due in Britain on February 27, has had two TV dates added to his brief visit—"Late Scene" (Granada) on March 1 and "Doddy's Music Box" (11).

He also records an interview for "Saturday Club" (11).

DONOVAN WINS THIRD U.S. GOLD DISC

DONOVAN receives a THIRD American Gold Disc—this time for his latest US release, "Epistle For Dippy," which sold over a million after three weeks.

Donovan does a four-day jet-stop tour of the Continent from February 23, playing one-nighters in Paris, Stockholm and Copenhagen.

He will be backed by a special four-piece group comprising John Cameron, his musical director on recording sessions, who will play piano and harpsichord, and jazz musicians Harold McNair (alto sax and flute), Freddie Logan (bass) and Tony Carr (drums).

These musicians will also form the basis of his backing at his six-day season at the Saville Theatre, London, from April 10.

RELEASE of Dave Berry's new single has been put back a month to March 17 because titles are undecided. Dave has recorded three country and western songs and one pop number.

A MONKEE A WEEK IN COLOUR starts next week in DISC and MUSIC ECHO

Walkers back

WALKER Brothers return to Britain after their highly-successful tour of Australia, New Zealand and the Far East, this Friday.

Their new single, "Stay With Me," jumped eight places to 27 this week. They open their tour with Jimi Hendrix and Cat Stevens at the Astoria, Finsbury Park, on March 31—not March 27 as previously stated.

TOM JONES TALKS ABOUT SEX, TEMPER, FEAR, COLOUR-BAR

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3

Engelbert: 'Don't call me another Tom Jones'



YOU HAVE to hand it to Engelbert Humperdinck. He's been fighting for nine years to emerge on the pop scene; suffered the heartache of eight flop singles; endured the embarrassment of accepting a name-change from civilised Gerry Dorsey to the present absurd identity; even kept a wife and two kids on often impossibly low earnings; and now, when at last it's all happened for him, admitted he's actually 30.

"Well, what's the point in telling lies? Somebody would be bound to find out sooner or later," he says. "I could name many pop stars as old or older than I. All right, so they don't admit it. But why should I lie?"

Why, indeed? The self-styled hippies of pop have probably already disowned him. As if the age bit isn't enough, he seems almost a carbon copy of Tom Jones and is even handled by Tom's manager, Gordon Mills. Moreover, he has committed what might be considered the cardinal error of achieving fame through that circus of clowns—"The Palladium TV Show."

So, with Stones fans, he's out. With Jones fans, he's out. With some teenagers, he's out. Who does that leave? A heck of a lot of people, apparently, for simply as a result of that emergency appearance on the Palladium (he was called in to deputise for Dickie Valentine at 24 hours' notice), Engelbert has been approached about a TV series of his own, will join the Walker Brothers tour this spring, makes a return appearance as a booked artist on the Palladium Show and will come as close to a No. 1 hit with "Release Me" as the Beatles allow.

He strongly denies his comparison with Tom Jones. "There's no real similarity between us—not even in performance," he claims. "Still, I admire Tom—he's my favourite singer—and if anybody puts me in comparison with him it's a compliment.

"I don't want to sound bigheaded, but I feel that my talent is something nobody really recognised until now."

His appeal was certainly apparent on that Palladium appearance. "The phone's hardly stopped ringing since I did the show. I don't know about the Stones, but for me the 'Palladium Show' was a great boost because it has tremendous viewing. Sales on the record have certainly been pushed by my appearance."

He says the sales now exceed 100,000. "It's a surprise. I didn't really expect this record to go. Maybe, though, it was my turn."

Something else on which there can be no argument. "Many times in the last few years I was on the point of packing up."

"Then Gordon Mills took me over a year ago, changed my name and things started happening. He had been interested in managing me for some time but until then he had been obliged to concentrate on Tom. But with Tom established, he turned to my career."

To create the second Tom Jones? Who cares? Engelbert's a welcome, honest and talented addition to the scene.

—BOB FARMER

'CAROUSEL' marks new- look Hollies

says leader Graham

THIS YEAR may well go down as the year of the Great Graham Nash Revolution.

Over the past nine months, Graham has established himself firmly as the leading influence of the Hollies. Graham is, admittedly, a remarkably changed person and this change has drastically affected the group.

The Hollies, once just five ordinary boys from Manchester with not much to say for themselves but with an aptitude for churning out high standard records, have now turned chameleon-like into the personality of Graham.

A striking, determined, I-Know-Where-I'm-Going personality to replace the wish-wash.

But for Graham this still isn't enough.

"The Hollies should have world status by now. We deserve it. We haven't got it because we've played safe."

"I don't think anybody can criticise the quality of the records we turn out, or our musical ability. But the group are frightened to experiment. So we lack excitement. We lack stimulant."

"Yes, I am trying to lead the group my way because they need direction and I believe my way is best for them. But I'm scared that we are getting into a rut. A rut where people listen to our music and dismiss us with 'Oh yeah, the Hollies, good group' and go back to reading a book."

"I think we have come to the point where we must decide. Either we plod on making safe records or we try something new. We are producers of accept-

able music. There's nothing wrong in that except that it is boring—to me anyway. I would like it if for once we did something that really shook people, really made them sit up. Even if, in the end, it wasn't commercially acceptable.

"For instance, if we'd recorded 'Strawberry Fields Forever' exactly the same way as the Beatles, it would have stunned everyone. It would have given us the boost we need. It would have changed

**VALENTINE POLL
SPECIAL STARTS
ON PAGE 10**

our whole image. And that would be a great thing."

It is one of those things about pop music how inevitably one person in a group of the Hollies' type inevitably emerges as leader. In Graham's case it has taken three years.

"I know it's true I come over as the group's leader. But this is purely accidental; it really isn't a thing I set out to achieve."

"I suspect it's because nobody



asks the others what they think, and the group needed some sort of identification. I got a lot of publicity away from the group because my own personality changed. It snowballed. My changes are genuine changes because now I know the way I want to go in my personal life.

"No there's certainly no animosity in the group. After all, as long as we get talked about and get publicity the whole group benefits."

"Of course, basically the rest of the group were a bit frightened of being buried away. You can't blame them for that."

Graham Nash's revolution goes on with plans to expand and inject some extra excitement into the Hollies sound. Plans of which we have still to see the outcome.

Meanwhile, Graham manages to confound a few more people by suddenly popping up this week singing lead vocal on the group's new release "On A Carousel."

Whither Allan Clarke? "I can see it might strike people as strange. Especially as they have come to expect Allan to sing lead vocals. The thing is it was just a freak accident."

"When Tony and I wrote this song we wrote in a very high key. When we came to the studio I was the only one who could reach it."

How to set a Byrd on fire!



Jim McGuinn

Hollywood, Tuesday

CHRIS HILLMAN, bass player of the Byrds, was standing outside his house high in the Hollywood Hills this week, wondering why his hair was singed. "Drat," he observed. "My house is burning down." And it was.

He gathered a couple of dogs and a pair of cats and retreated to an area where it was warm enough, without being hot.

Jim McGuinn, leader of the Byrds, was waiting for Hillman at his home lower down the Hollywood Hills. "Drat," he said, when Hillman didn't arrive. "Never mind," he decided, "I'll make a video tape film of that fire up there." So he did.

Busy line

"That's funny," he said. "It's Chris' house. That's probably why he hasn't come to see me."

At his home in the Hollywood Hills, Derek Taylor, publicist for the Byrds, was lying in bed wondering whether or not to have flu.

His children shouted: "There's a fire in the hills." Taylor looked at the fire and said: "There's David Crosby of the Byrds walking up to the fire. It must be Chris Hillman's house."

The only reason Mike Clarke of the Byrds wasn't at the fire was that he was in Philadelphia promoting the group's latest record "So You

Want To Be A Rock 'n' Roll Star," the back side of which, coincidentally, is "Everybody Has Been Burned."

Derek Taylor phoned the Byrds' office and asked if they knew that Chris Hillman's house was on fire. "We'll phone him and find out," they said and then reported: "His line's busy."

Which it undoubtedly was. So was the hillside, which wound in a red fire-engined line down to Laurel Canyon and Sunset Boulevard.

Taylor phoned McGuinn who was very excited and wondered if a TV network might like his video-taped documentary of the fire. ABC Television were told of the offer and they bought the film for 75 dollars, which McGuinn was told by his publicist to give to Hillman so it would look good in the papers.

ABC-TV showed the film and said it was the first time anyone had ever shown a home-videotape on network TV. It made a good item in itself because it is not every day a rock 'n' roll star films his bass player's burning house while the publicist and the rhythm guitar player also look on.

The house (two-storied) was destroyed. Chris Hillman lost everything — telescope, cameras, records, stereo, paintings, furniture and a poster showing Tijuana in a favourable light.

However, it's an ill wind that blows nobody any good: (a) Hillman, fortunately, was insured for the value of his belongings, (b) McGuinn made 75 dollars and TV history, (c) David Crosby was present at a Happening and (d) Derek Taylor got a story. And (e) so have you.

THE Hollies

Heading for a huge hit
with their new single!

On a carousel

PARLOPHONE R 5562



FOR CERTAIN BECAUSE

PARLOPHONE PCS 7011 S

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EMI RECORDS (The Gramophone Co. Ltd.)
EMI HOUSE 20 MANCHESTER SQUARE LONDON W1





Congratulations Top Boy

ELVIS

RCA VICTOR 

Hear his latest single

Indescribably blue

RCA 1565

Here it is in pictures! **DISC and MUSIC**

VALENTINE



Obviously deep in thought! Monkee Micky Dolenz caught in un-classical pose talking to Del Shannon.

Samantha Juste arrived with Micky Dolenz and caught up on chat with Cliff—getting notes for her fashion page in Disc and Music Echo!

Why 'Top of the Pops' is tops!

"TOP OF THE POPS" is Britain's premier pop show for one reason: because the artists enjoy taking part.

They know the programme gives them the best facilities—sound, props and camera work; capable make-up people and comfortable dressing-rooms.

By the time Thursday evening comes round the "TOTP" fool-proof formula works like clock-work. And a large part of the praise must go to the men behind the scenes. The "faceless ones" whose whole lives revolve at 45 rpm.

Men like producer Stanley Dorfman, a 39-year-old South African who gave up designing TV scenery to plan this top pop show. Three months ago he took over from "master mind" Johnnie Stewart.

Stanley's by no means a newcomer to pop, though. He's worked on shows with Sammy Davis and Nat King Cole, and his "Black and White Minstrels" show won the first TV award at Montreux. He also worked with Cliff and the Shadows on their "Wonderful Life" movie.

Like Johnnie, he virtually eats, drinks and sleeps pop. Main headache, he admits, is actually booking the artists once he's compiled his chart on a Tuesday afternoon.

From Doddy to Stones

"They release a record and then go off on a three-month tour somewhere," he grins. "That's why we try and get as many on tape as possible. Stockpile them for while they're away."

Another problem is tracking down American acts in the States, getting them on film and flying it back to the studio. You'd be surprised at the behind-the-scenes dramas that occur when film is late and ends up being worked into the programme barely minutes before broadcast begins.

"Top Of The Pops" picks up an average viewing figure of between 11 and 12 million with its present format and Stanley sees no reason for changing it.

"One tries to get a balance of the whole scene of pop. From Ken Dodd to the Stones. I think we do this, so's it's pointless changing a format that is such a success. There's something for everybody in each show," he explains.

Another very popular character at "TOTP" is friendly Colin Charman, assistant producer and Dorfman's right-hand man. His laugh-a-minute humour comes into action about ten minutes before actual transmission.

Colin's responsible for "warming up" the dancers. He'll grab a girl's hat, leap onstage and start wisecracking like mad while

the huge cameras take up their positions and records spin to get the audience dancing. He'll even cheer himself hoarse and join the jiving to get things really swinging!

Have you wondered how the dancers get on "TOTP"? Colin's your man. He's responsible for tickets allowing fans into the show.

"I go round the London clubs looking for likely dancers and give them tickets," he says, but admits there is a small "In Crowd" who are on the show each week.

"But that's purely because they're good-looking and good dancers. Also from the point of view of safety it's good to have

some kids who know how the studio works."

—MIKE LEDGERWOOD



• COLIN CHARMAN

ARDMORE & BEECHWOOD

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Publishers of

'Sun Ain't Gonna Shine Any More'

(Voted No. 2 single of 1966)

Now offer

'YOU GOT TO ME'

London American HLZ 10111

by

Neil Diamond

Writer of The Smash Hit

'I'm A Believer'

ECHO's fabulous POLL Presentation Party at London's Hilton Hotel:

SCENE 1967!

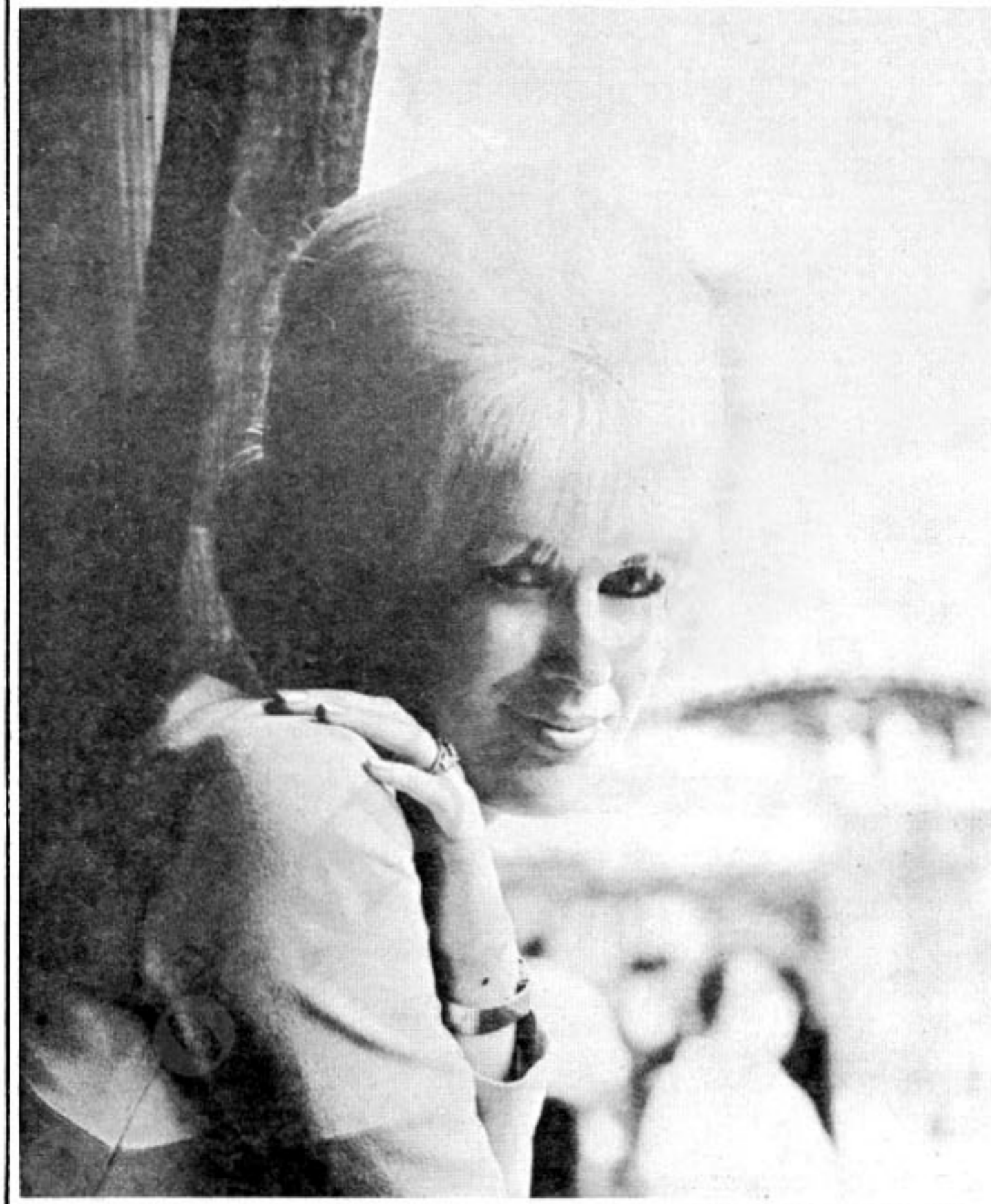
Arms linked, "Admiral" James Savile Esq., Helen Shapiro and Micky Dolenz are obviously having a ball.



Cat Stevens looks suitably bemused as he receives his award for "Most Promising Newcomer" from model Twiggy.

Georgie Fame won a special nomination from Disc and Music Echo staff as "Personality Of The Year."

Late he may have been, but Cliff managed to stay, as usual, poised and personable. Two awards for him from Twiggy.



Thanks For Everything

DUSTY

All the winners in the greatest



Disc and Music '67 Valentine

TOP BOY SINGER—World

1. ELVIS PRESLEY
2. Scott Walker
3. Gene Pitney
4. Cliff Richard
5. Tom Jones
6. Mike Smith
7. Bob Dylan
8. Steve Marriott
9. Paul McCartney
10. John Lennon

TOP GIRL SINGER—World

1. DUSTY SPRINGFIELD
2. Cilla Black
3. Cher
4. Pet Clark
5. Brenda Lee
6. Sandie Shaw
7. Dionne Warwick
8. Tina Turner
9. Francoise Hardy
10. Joan Baez

Top Disc Jockey

1. JIMMY SAVILE
2. Simon Dee
3. Alan Freeman
4. David Jacobs
5. Kenny Everett (Radio London)
6. Peter Murray
7. Ben Healy (Radio Scotland)
8. Tony Blackburn (Radio London)
9. Alan Clarke (Radio City)
10. Chris Denning

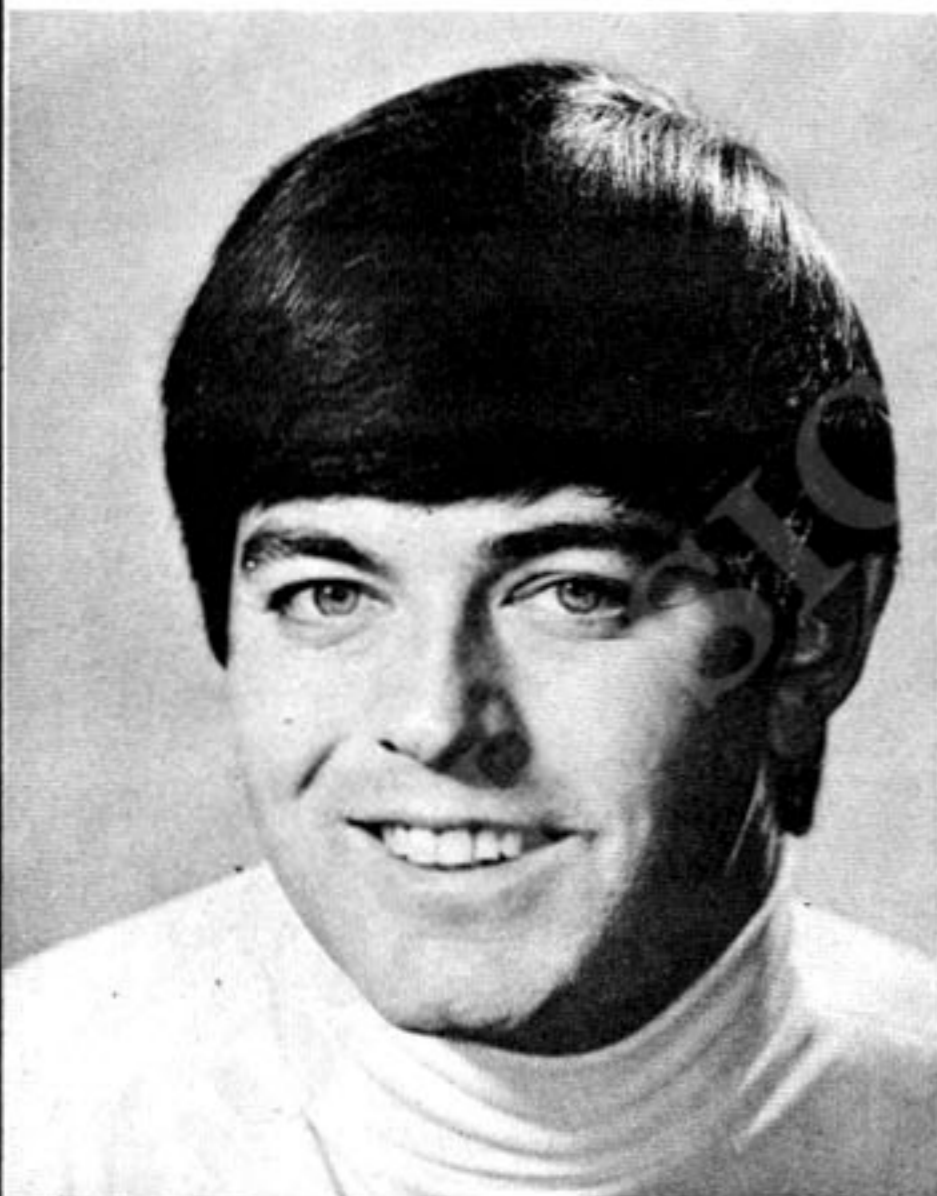
TOP GROUP— Britain, World

1. BEATLES
2. Beach Boys
3. Walker Brothers
4. Small Faces
5. Rolling Stones
6. Dave Clark Five
7. Shadows
8. Spencer Davis
9. Who
10. Hollies

TOP TV SHOW

1. TOP OF THE POPS
2. Ready, Steady, Go!
3. Countdown
4. Juke Box Jury
5. Val Doonican Show
6. Man from UNCLE
7. David Frost Programme

**THANKS
FOR
EVERYTHING**



Yours... TONY BLACKBURN

WORLD'S Top Girl Singer... Dusty Springfield; Britain's Top Girl Singer... Dusty Springfield; Pop's Best-Dressed Girl... Dusty Springfield; Miss Valentine... Dusty Springfield!

No wonder we're renaming it Dusty Springfield Week. In thousands, you voted Dusty Four Awards in the first annual Disc and Music Echo Valentine's Day Awards.

Nobody in the world of pop enjoyed such acclaim as Dusty, the undoubted First Lady of Song.

But if Dusty is Queen, then the King remains Elvis. He is the World's Top Boy Singer although admirers couldn't stop Scott Walker, second in this section, being crowned Mr Valentine.

And for another bachelor of pop it's been a wonderful Valentine week. Cliff Richard shines through as Britain's Top Boy Singer—a brilliant victory when Cliff faced fierce competition from Tom Jones, boosted at voting time by his "Green, Green Grass Of Home." Tom has to be content with second place while Paul Jones, who only went solo last August, receives a great vote of confidence by coming third.

It's Dusty, however, who earns the most attention—somewhat hard on Cilla, runner-up in each of the four sections won by Miss Springfield!

Great results in the British Girl section for little Lulu, fourth to prove personality minus hits still equals success; and for Cher, third behind Dusty and Cilla in the World section, to show she's America's leading girl.

The Beatles, about to end all this Monkee business with their new single, are still your favourite group, beating off the Beach Boys challenge with the Walkers third and Small Faces fourth. But those Rolling Stones only managed to make No 5.

(The Monkees don't figure in the results because voting was held before Christmas when Davy Jones and Co were still obscurities).

The results reveal a strong rejection of the alleged squares. Ken Dodd, Val Doonican, Bachelors, Seekers, Jim Reeves, all fail to make the respective Top Tens, although Seeker Judith is seventh in the British Girl section.

The rest? Cat Stevens is Top Hope for 1967; the pirate radio stations slump badly with "Pick Of The Pops" winning the Top Radio Show and Jimmy Savile leading the deejays. Kenny Everett, alone of the pirates, makes the top five.

"Good Vibrations" is voted best single of '66; "Revolver," outstanding album. Luckless Walkers—they finish second in each section.

Debonair Cliff is Dusty's counterpart in the Best-Dressed section; "Alfie" was your fave film, and "Top Of The Pops"! Yes, it's No 1 in the TV section. But whatever became of "Batman"?

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THE BATS

You look good together F 22568

THE POETS

Wooden spoon F 12569

DECCA

45 rpm records

Best Pop Poll event of the year

Echo readers' Day Awards

TOP BOY SINGER—British

1. CLIFF RICHARD
2. Tom Jones
3. Paul Jones
4. Scott Walker
5. Mike Smith
6. Stevie Winwood
7. Steve Marriott
8. Paul McCartney
9. Chris Farlowe
10. Mick Jagger

TOP GIRL SINGER—British

1. DUSTY SPRINGFIELD
2. Cilla Black
3. Sandie Shaw
4. Lulu
5. Petula Clark
6. Marianne Faithfull
7. Judith Durham
8. Anita Harris
9. Julie Felix
10. Julie Rogers

Best '66 Single

1. GOOD VIBRATIONS (Beach Boys)
2. Sun Ain't Gonna Shine Any More (Walker Brothers)
3. Reach Out, I'll Be There (Four Tops)
4. Eleanor Rigby/Yellow Submarine (Beatles)
5. Love Letters (Elvis)
6. All Or Nothing (Small Faces)
7. 19 Days (Dave Clark)
8. Gimme Some Lovin' (Spencer Davis)
9. You Don't Have To Say You Love Me (Dusty)
10. Time Drags By (Cliff Richard)

Best '66 Album

1. REVOLVER (Beatles)
2. Portrait (Walker Brothers)
3. Pet Sounds (Beach Boys)
4. Aftermath (Rolling Stones)
5. Small Faces (Small Faces)
6. California Holiday (Elvis Presley)
7. Best Of The Beach Boys (Beach Boys)
8. Golden Hits (Dusty Springfield)
9. Blonde on Blonde (Bob Dylan)
10. Kinda Latin (Cliff Richard)

Best dressed Boy

1. CLIFF RICHARD
2. Elvis Presley
3. Steve Marriott
4. Gene Pitney
5. Scott Walker
6. Paul McCartney
7. Herman
8. Dave Clark
9. Paul Jones
10. Tom Jones

Mr. VALENTINE

1. SCOTT WALKER
2. Cliff Richard
3. Steve Marriott
4. Elvis Presley
5. Paul McCartney
6. Paul Jones
7. Dave Clark
8. Mick Jagger
9. Gene Pitney
10. Tom Jones

Miss VALENTINE

1. DUSTY SPRINGFIELD
2. Cilla Black
3. Lulu
4. Sandie Shaw
5. Cher
6. Cathy McGowan
7. Samantha Juste
8. Marianne Faithfull
9. Petula Clark
10. Judith Durham

Best dressed Girl

1. DUSTY SPRINGFIELD
2. Cilla Black
3. Lulu
4. Cher
5. Sandie Shaw
6. Cathy McGowan
7. Petula Clark
8. Samantha Juste
9. Judith Durham
10. Francoise Hardy

TOP '66 FILM

1. ALFIE
2. Sound of Music
3. Dr. Zhivago
4. California Holiday
5. Help!
6. Morgan, A Suitable Case For Treatment
7. The Trap
8. Dateline Diamonds
9. Thunderball
10. Catch Us If You Can

Top Radio Show

1. PICK OF THE POPS
2. Saturday Club
3. Radio London Fabulous 40 Show
4. Pop Inn
5. Caroline Countdown (Radio Caroline)
6. Presenting Elvis Presley (Radio Luxembourg)
7. Teen and Twenty Disc Club (Radio Luxembourg)
8. Kenny Everett Show (Radio London)
9. Easy Beat
10. Destination Midnight (Radio Scotland)

1967 HOPE

1. CAT STEVENS
2. Paul Jones
3. Easybeats
4. Chris Farlowe
5. Cream
6. Troggs
7. David Garrick
8. New Vaudeville Band
9. Geno Washington
10. Twice As Much

Decca this week

ROY ORBISON

So good HLU 10113



HENRY III So much love RCA 1568

JUDITH POWELL

Greener days RCA 1569



VALENTINE POLL WINNERS

The WHO on reaction

CHÉR records with SONNY on



'The thought of all those people sending in those coupons is a great morale booster'

DUSTY grabs FOUR big Poll awards!

by RAY COLEMAN

TO BE VOTED Top International Singer alone would have been a "knockout" for Dusty Springfield. So to capture FOUR awards in the Disc and Music Echo Poll has flooded her.

"This sort of vote of confidence is almost too much to take in," she says. "There is nothing I hate more than people who shower praise on one when they obviously don't mean it. But polls like Disc's mean such a lot."

"Fans are the best guides and best friends to anyone in this business... I know that sounds corny, but it's true. Because they must mean it when they vote. The thought of all those people sending in their coupons and spending money on postage is a great morale booster."

Success

"And when you're in my position you need this sort of boost occasionally to confirm that the direction you're moving in is the right one, as far as the public's concerned."

Top Girl Singer (Britain and World) ... Best-Dressed Girl Star ... Miss Valentine—Dusty went on to analyse her success in each of these categories.

"Success in the world section is often cited as mysterious because a lot of people's idea of what makes the world's best is

different," says Dusty.

"I suppose some would say, for instance, that someone in the Nancy Wilson field would be a more obvious choice. But fans tend to vote for people who have had consistent hit records."

"So I personally feel that one of the greatest dangers for me in this world section could have come from Pet Clark. I would imagine that on world sales she has got it over me. Pet and I are the only British girls making a dent in the States at the moment, anyway, and of course she does really well in other world markets."

"Cher and Brenda Lee are also big international successes. But I can't help feeling that there is lurking somewhere another girl singer who could challenge the popularity of all of us."

Of her win in the Best-Dressed field, Dusty says: "That's a very touchy subject with me. These days, girls in show business have to be clothes pegs as well as singers. I could name other girl singers more qualified in this section than me, but I'm very honoured that people consider me well dressed. Does it mean Best Dressed ON stage, OFF stage, or both?"

"I do take a great deal of trouble on public occasions to appear in what suits me. I don't go out of my way to be ultra-mod



because I don't think that would be right for me.

"I would imagine the average cost of a stage dress for me would be £250—but I'm not saying I pay that every week. The minimum I spend for a blouse and skirt would be about £60, and maximum spends on any one buying session could be £400. It varies tremendously."

Sandie

"I don't mind spending a lot on clothes, but what does annoy me is that some clothes that cost, say, £30, fall apart after only a couple of months. You don't mind when you've paid £5, but I think I'm entitled to grumble at £30 clothes collapsing."

Dusty considers Sandie Shaw one of Britain's most "chic" stars. "I do think Sandie always looks really smart."

Turning to her win in the Miss Valentine department, Dusty says: "This really is the big knockout! Nothing thrills me more than to get letters from fans, and I read as many as I can. I'm very touched by fan letters."

"My fans are ridiculously loyal, and their age bracket is unbelievable. They stretch from seven or eight right through to 40. One letter the other day came from a 77-year-old. Being voted Miss Valentine by Disc readers is a big surprise—and lovely!"

So what does the future hold for a girl so heartily applauded by Disc and Music Echo readers this week?

"To use a cliché," she says, "I think I'm at a crossroads. I've done a lot in three years, and I have to start thinking now about broadening my field, into films, possibly, and more cabaret. I'd like to do a nutty film—I'm given to moments of insanity, but contrary to what some people say and write, they are few and far between."

"I find the 'Goon' image I seem to have rather flattering and hard to live up to. But it shouldn't be taken too seriously."

"These awards are a great strengthener. I never expect them, and that makes them even better. I think it's better to be pessimistic, generally. Optimists get kicked into disappointments."



CLIFF: Britain's top boy singer and best dresser

by MIKE LEDGERWOOD

CLIFF RICHARD doesn't know the secret of his success. Success that has kept him at the top of pop for nearly a decade and made him Britain's top male singer.

"I don't think anybody really knows why we've continued to make it," he said, feet up on a chair, watching a giant TV in his London Palladium dressing-room. "Except that every time we make a record it's always something we personally have liked."

"We've been very faithful to pop—because we really LIKE it. Even doing ballads, we've put a good old rocker on the B-side."

Fans, of course, have been the mainstay in his spectacular, star-studded career. Right from the off—eight long years ago with "Move It."

GREAT NUCLEUS OF FANS

"I know we have a great nucleus of fans from the days of things like 'Oh Boy.' Although most of them are grown up now and have kids of their own, they still write to us."

He paused, wrapped the Noel Coward-type dressing-gown around him more snugly, and was thoughtful.

"I don't think somehow we could get Cliffmania now. These days youngsters grow up with your name already on their lips."

"Though I do think that if the Shads and I were just starting we could break in without much difficulty," he declared.

The advantage Cliff and the boys also have is that the public already know them. They're not a novelty group. They've been around, done a lot of different things and collected immense respect into the bargain.

Did he think a hit record was still as important to him after so many years? Are he and the Shads still capable of attracting new fans?

"Hit records don't show your popularity. It's whether people like you as a personality on stage. That's why it's more important to do a show like we do. But half the groups around today don't want to move into shows."

"And our last two records hit number five. I'm quite satisfied after eight years," he added.

How much longer did he see himself making records?

"Two years ago I signed for another ten years with EMI. Mine was the first of these long-term contracts. So I've eight more years to go!"

I NEVER FOLLOW TRENDS

CLIFF was amazed to learn he'd also been voted Best Dressed Pop Star.

"That's hard to understand," he grinned. "I dress to please myself. And if it pleased the people that voted—that's good. But I never really follow trends. I'm usually left behind!"

"But I don't like to be out either. Just recently I've been having my trousers made slightly flared."

Does he have many clothes?

"My shirts are ridiculous. I like to know I have a nice clean shirt to put on. However, I don't have so many suits since I dieted. After that, all my cousins came along and said, 'Let's have that suit, Cliff. I've always liked it.' They just vanished!"

"I must say, though, I enjoy clothes. I'm after a nice cord suit at the moment actually. That elephant cord. I want a sober suit, mod-looking—but without 24 inch bottoms!"



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Top boy (World)

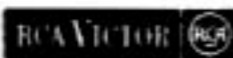


Cat STEVENS
No. 1
1967 hope



Jimmy SAVILE
No. 1
Top disc jockey

and to
VAL DOONICAN SMALL FACES MARIANNE FAITHFULL
ALAN FREEMAN MICK JAGGER TOM JONES BRENDA LEE
LULU STEVE MARRIOTT PETER MURRAY ROLLING STONES
TEEN & TWENTY DISC CLUB TINA TURNER
on your great successes in the first Valentine Awards poll

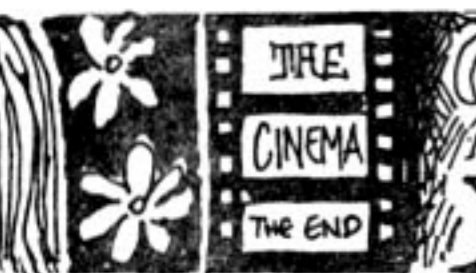




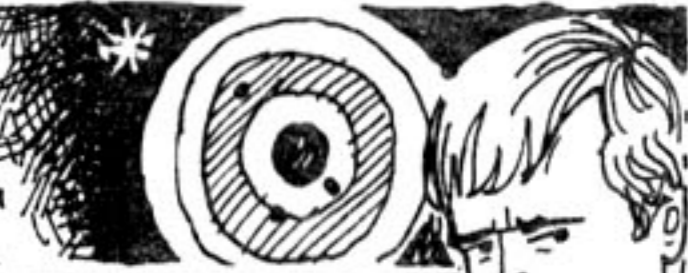
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DELIBERATELY SOUGHT YET, SUBCONSCIOUSLY, IT WAS
EARNESTLY COVETED AND IT IS, IN ANY CASE,
FRIGHTFULLY NICE OF YOU TO VOTE
GOOD VIBRATIONS SINGLE OF THE YEAR.

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MICHAEL CAINE: Don't confuse me with the real life ALFIE!

"WHAT'S it all about, Alfie?" That's the question Cilla Black was asking on her hit record a few months back. And it was exactly what everyone wanted to know when Michael Caine seemed to be pursuing his "Alfie" part off the screen.

Nearly everywhere one looked there was Caine—and usually with a different "bird" on his arm each time. As well as being the "in" actor, he was also, it appeared, the "in" escort.

Although after "Alfie"—in which Michael described himself as "a working-class bird-puller"—his parts switched dramatically to the fashionable Cockney secret agent "Harry Palmer" in Len Deighton's rash of modern day cloak-and-dagger thrillers, Caine still found himself labelled.

Brash

Despite his international escapades and the intense intrigue which surrounded him on the screen as "Palmer"—he remained "Alfie" in private life, it seemed. Still the devil-may-care brash bachelor with a distinct "love 'em and leave 'em" outlook.

When I visited Pinewood Studios recently to watch him on the set of "Billion Dollar Brain," the follow-up to the yet to be seen Deighton drama "Funeral In Berlin," Michael was adamant.

"For some reason or other, people have decided to confuse me with 'Alfie,'" he complained, relaxing on his dressing-room couch, a French Disque Bleu cigarette drooping from the corner of his mouth.

"Yes, I go out with girls. I'm

a bachelor, aren't I? Who am I supposed to go out with?

"The difference is that 'Alfie' was not only a sexual opportunist—but also a financial one!" he grinned. "Me? I have no need to be a financial one!"

"Alfie," which he was overjoyed to learn, had been voted Top Film 1966 by Disc and Music Echo readers, was definitely his most successful film to date, he agreed. Despite the rave reviews for "Ipcress File" which launched him on his own little Bond bandwagon.



● CAINE: "Yes, I go out with girls."



So back to the "birds!" There's definitely been no shortage of them for Caine since his climb to fame.

And although he shrugs off the "In Crowd" tag as nonchalantly as he avoids his enemies on the screen, Michael found himself surrounded by lovely actresses and VIPs like Frank Sinatra, Shirley Maclaine, Danny Kaye and even Prince Phillip, at a Hollywood party once.

And until recently he was dating quite a string of eye-catching, dazzling damsels. Didn't he see himself in danger of becoming a pin-up star on the lines of Sean Connery as a result of his "Harry Palmer" parts?

Women

"I don't think you have to be a pin-up. I like to think women these days are more interested in what you can do—rather than what you look like." He laughed. "I don't do weight-lifting and then have muscle pictures taken!"

Then, thoughtfully. "There's a different kind of attraction with me. An attraction which I like to think, relies more on personality. If anything, I think I would be more afraid of getting typecast as 'Alfie.'"

"But immediately people think I'm in one thing too much—I come out in another. In different boxes all the time. That's me!"

—MIKE LEDGERWOOD



BEATLES win 2 awards—and talk of problems...

"I'M STILL getting over the surprise that Dave Clark hasn't knocked us off the top yet!" said Paul McCartney, his tongue firmly in his cheek.

"But it's good to have won." Awards for the Beatles, however—they have captured a couple from Disc and Music Echo readers as Best Group (Britain and World) and Best LP ("Revolver")—seem to come naturally.

Despite the fact that they did not tour Britain last year, they command a reverence in pop music that will always be there as long as they stay together as a group.

Paul spoke of the problems of touring:

"I disagree with those people who say we are doing the wrong thing by not touring. It's difficult for people who don't realise how difficult it is for us to tour.

"Nowadays live TV is nearly the same as a concert, anyway—and the biggest problem for us now is that it's difficult for us to get in control of what WE are going to do.

"WE tend to get controlled!" "It doesn't mean we will never perform live again. At the moment we haven't an act to suit the ordinary type of tour that goes on.

"If we can think of a way of getting four flying saucers landing on the top of the Albert Hall, it would be possible. But at the moment there isn't much happening in that direction!"

Ringo spoke of the other problem facing the Beatles: the lack of freedom of movement.

"We find things restricting as far as moving about's con-

cerned. I mean, if we want to freak out, the whole world knows, the papers print pictures, and all that.

"I've got used to it now. A couple of years ago I was scared of growing old, and I said so. But not now.

"I used to sit and think about where all this was leading, and what would all four of us be doing in nine years.

"But I suppose we've all grown up and learned to live with everything. What I'm doing now is what I'm doing now—who knows what's going to happen?"

Pure Beatle philosophy. But one thing seems certain. As long as they continue making records, they will continue to win polls.

—RAY COLEMAN

These are your Valentines!

VALENTINE POLL
Award-Winners

The Beatles

The Beach Boys

Cliff Richard

The Shadows

John Lennon

The Dave Clark Five

Paul Jones

Cilla Black

Paul McCartney

Herman

Judith Durham

Gene Pitney

Dave Clark

Chér

The Easybeats

The Four Tops

The Hollies

Alan Freeman

David Jacobs

Simon Dee





CILLA: When I looked like death warmed up . . .

● by BOB FARMER

SECOND to Dusty as the World's Top Girl Singer; second to Dusty as Britain's Top Girl Singer; second to Dusty as Miss Valentine; second to Dusty as pop's Best Dressed Girl.

Surely Miss Cilla Black comes out on top in something? Even if it isn't in the poll awards. And last week Cilla scored over Dusty, at last. Miss Black has moved into the film business.

It is not the sort of news to have Mesdames Mansfield, Margaret and Andress exactly shaking in their high-heeled shoes. Miss Black, after all, has been among the first to agree she's got a big nose, chubby cheeks ("they call them rosy, but they really mean chubby") and fat knees.

SCREAM

But laugh no longer, you sarky ones. Cilla's obviously not a bad bit of womanhood. Otherwise, why would the film people spend an hour each morning making her unattractive enough to face the cameras?

"It's true," she screamed, talking this week about her first film part in the Peter Hall-directed "Work Is A Four-Letter Word." "I'm supposed to play a very, very plain girl who's mad about this boy called Valentine—that's David Warner—but who is really chasing him because she knows he's about the only boy she ever stands a chance of catching."

"So they spend an hour making me up to look unattractive. It is

a compliment, really, isn't it?" she cooed, when one suggested that Peter Hall and Co. obviously found true-life Cilla far too cute.

"But I look like death warmed up in the film. Me hair's curled and tatty. I nearly cried at what I looked like the first time I saw myself."

"But they explained that I had to look like that. That helped; and I also console myself with the fact that John Lennon looks horrible in his first solo film part. Trouble is, people I bump into, when I'm up in Birmingham filming at the moment, think I look like that normally!"

There is other consolation, too. Cilla has some of the finest British actors around her and the expert Peter Hall directing. "They're all Shakespearean actors, but I'm not finding it unnerving. I think the Shakespeare types are blown up to be bigger than what they are. The bigger your acting sense, the nicer you are. Those actors who suddenly make it are the ones who act big-time. I hope and think it won't affect me like that."

ACCENT

"I must admit, though, I was expecting a lot of 'Wherefore art thou' types. But they're very natural people. I even find myself losing my accent, talking to them. Although in the film I'm supposed to use a curbed Liverpool accent."

"I can't be too coarse Liverpool, and that always happens

when I go back home. So I've just got to keep away from home while I'm filming!"

Cilla is having to shoot up to Birmingham several days each week from her London show with Frankie Howerd to work on location before the film set switches to Pinewood in about a month's time.

"If I had to do it every day I'd go berserk. Fortunately I'm not needed that often. After all, I'm not the star of the film. My part is quite small, really. It's David Warner's film. He and Peter Hall are lovely and so clever. If I could always act with them, I'd never stop."

As for her London show, hasn't she got just a bit bored with the nightly routine? "What!" came another scream. "Get bored working with Frankie Howerd? You must be joking."

No joking matter, however, is the fact that a new Cilla single is long overdue. "Oh, I know, I'm a bit worried about that. I did two songs last week in my 'quiet' voice and I thought they were both good enough for the single. Trouble was nobody else agreed."

"'Course, if I brought out a new record now, I'd have to promote it and what with that and dashing to Birmingham for film work and doing me show at the Prince of Wales, I'd be exhausted."

"Trouble with me is I'm bone lazy."

WHICH IS THE LAST THING YOU COULD SAY ABOUT CILLA.



'I play a very plain girl'

CAT: 1967's BRIGHTEST HOPE . . .



WHEN Cat Stevens heard he had won the Brightest Hope section for our poll he jumped into the air, gave a few mad whoops of joy—and rushed off to write a song in a positive swirl of happiness. Well he's like that, see.

The song, inspired by this fantastic win, will be featured on his new LP.

It is understandable that Cat was so knocked out. The poll was conducted at a time when his first record "I Love My Dog" had crept into the bottom rungs of the chart and when his name was just beginning to be taken notice of.

It says much for the foresight of Disc and Music Echo readers that they voted him so highly—BEFORE the release of his huge hit "Matthew and Son."

"It was an astonishing surprise because of this, I was really very little known at the time of the voting and it's a wonderful confidence booster to realise that people thought so much of me," said 19-year-old Soho-born Cat.

"And I promise I won't let the fans down. I will write and write better and better songs. I know how much I owe to the fans—especially now (you know I really thought the Cream would win that section).

"Anyway, when I was a fan of the Beatles, I know if I'd written I would have been hurt not to get a reply. And when I can't answer my fan letters because I just don't have time I get in a real state."

"I only hope they understand that sometimes it's impossible to answer everyone's letters."

A large part of Cat's great popularity quite naturally stems from the fact that he writes all his own songs so his reflection comes through the music.

"One day I expect I'll give up singing and just concentrate on writing songs. But certainly not yet, I love singing too much. And I still get enough time to write—in fact I often write better under pressure and when I only have a little time."

"Isn't it marvellous," Cat said wondrously, "that all those people like you? It's like coming top in a Gallup Poll to see who's Prime Minister or something."

AND AWAY HE BREEZED TO FINISH ANOTHER SONG—THIS TIME INSPIRED FROM THE SIGHT AND SMELL OF LOBSTERS IN PARIS!

MR. VALENTINE EH? NO CLOWNING!



and to celebrate these results we give you . . .

"STAY WITH ME BABY"

POP PICKER PIPS PIRATES

THE BBC Light Programme, subject to the sort of ridicule reserved for such subjects as trouser-turnups and teatime tunes in the eyes of pirate-loving pop fans, does have one distinction. It is unbeatable when it wants to do something on the grand scale.

So it is with its pop music planning. "Pick Of The Pops," five years old last month, remains top radio show, pushing aside all the pirate challenge.

Small wonder, then, that "Pick Of The Pops" picks up Top Radio Show award in Disc and Music Echo Valentine's Day Awards.

"I'm thrilled to bits," said the show's deejay, Alan Freeman, this week. "The success of the programme is, I think, saying little and playing plenty of music. "There's a definite formula — new releases, newcomers to the chart, the LP spot and the Top Ten—and the show's become something of an institution.

"The most exciting part for me is running through the Top 20 list at the end of the programme. Every Sunday I think I'll make a mistake or get tongue-tied, but it hasn't happened yet."

This, of course, is the secret. There never are any mistakes on this high-speed show. Partly because Alan Freeman is perhaps the slickest, most professional deejay in the business; partly because of the efficiency of the programme's producer, Denys Jones.

Says Jones: "People listen to us because they get a better reception on the Light than they do with the pirates. They also know our chart is based on sales



Alan: slickest

ELVIS—STILL THE KING

SORRY, knockers, but you've got to admit it—Elvis IS the King. His overwhelming Disc and Music Echo poll victory is yet more proof.

And his fans are preparing to follow up this success by making April "Proud Of Presley Month," when they will badger radio stations to play his discs as often as possible.

Such allegiance will probably never be fully explained, but pop agent Bunny Lewis, who spent four days at Presley's Bel Air, Hollywood, mansion, made these suggestions:

"In America at least, one of the reasons was that he was the first white singer to sing in a coloured way, whereas the white kids didn't feel they could idolise a coloured singer, with the built-in racial prejudice.

"One of the reasons he's lasted is that he's not scruffy. My theory is that singers who are scruffy don't last, the way Elvis or Cliff Richard have. And parents can't object to him.

"Thirdly, his interests are largely the interests of the

young. If you talk with Elvis, the discussion consists of pop records, cars or girls.

Shocked

"Also, he's completely unpretentious, unlike some current pop people, in so far as they pretend to behave in an adult fashion and have adult minds.

"His behaviour might also have something to do with it. He doesn't drink or swear, and only puffs the occasional cigarette in the recording studio. He can't stand sophisticated women, and he's absolutely shocked if a girlfriend does anything that in his opinion is in bad taste.

"He maintains a motorcade of cars, but not for flashiness. They're for the fourteen or fifteen old friends from Memphis who have become his chauffeurs, valets and so on.

"Elvis isn't oblivious to the criticism that he never does appearances or visits Britain. In fact, he welcomes it. When I was there he thought it was a good thing as a change from all the nice things people were always writing about him.

"But businesswise, he's so in the hands of Colonel Tom Parker that it doesn't make any difference what he thinks. The last public appearances he did in America two years ago were in huge stadiums when he made 350 thousand dollars [nearly £117,000] for three shows.

"So you can hardly blame him for not making a journey of something like three weeks (he refuses to fly) to Britain."

BUT IT'S HARD TO MAKE THE KING'S SUBJECTS UNDERSTAND THAT.



'One of the reasons he's lasted is that he's not scruffy'



Talking 'bout Good Vibrations

"GOOD VIBRATIONS" did exactly that. It gave them to enough people to make it the winner record of the year.

It was, of course, the Beach Boys year anyway. The year in which, after an odd absence of their surfing, highly-American sound, a sound which had been going for them for years, they came up with THAT LP, "Pet Sounds."

It was a direct and fairly complex progression from the original Beach Boys sound and harmonies.

It still had a lot of the original simplicity and sweetness of lyric. Still a lot to identify with. But now Brian Wilson's songs had grown up and away a little bit from the high school and the fast car brigade.

From that LP came the "God

Only Knows" and "Wouldn't It Be Nice" singles.

After that, there was no turning back for the Beach Boys. Their musical image was on the change.

Brian Wilson, locked in his house in the hills, put himself into "Good Vibrations." The single took some 30 weeks to get taped and sealed.

"Good Vibrations" became

Brian Wilson's work of art. An example to all other groups that the public could accept a piece of pop music equally as engrossing and complicated as opera or classical work.

For the group, it has brought them world fame. But it has also ensured that every single following will be a labour of Hercules. And won't just be singing in the sun.



THANK YOU FOR 1967

CAT

AND MANAGERS MIKE HURST AND CHRIS BROUGH



Savile gets stranglehold on top DJ spot

Jimmy Savile, Britain's most popular DJ, has reached the top with outlandish clothes and a unique style of speech. But he insists he'd be the same if he were still back in the Yorkshire colliery where he worked for five years.

In fact, he says, he was the same.

"On occasions I was known to appear on the coalface in stiff white collar, smart suit and gloves. This was only because I happened to have arrived late at the pithead and didn't have time to change, but it was still outrageous wear for the mine.

"My foreman and workmates just accepted me as an oddball, but everyone wanted me to work with them because I was a good grafter."

Once he became famous, though, Jimmy didn't find people so tolerant. And for a time he suffered frequent abuse for his long hair and garish attire.

Opponents at his part-time wrestling matches have often started on him before they have even got in the ring. "But they usually change their minds afterwards," he adds.

Some of the public have been equally unkind.

"Last week I was walking down Vicar Lane in Leeds, dressed in an authentic Corps Diplomatique outfit I bought from Lord Kitchener's Valet shop, and a geezer looked and said 'What a — you look.' To which I replied in true gangster fashion 'And what time do you go back to work?'"

Driving around in his Rolls-Royce, Jimmy can afford to laugh as his ridiculers. He

claims to work more for charity than for money, and thinks this has lessened their attacks.

"My marine commando activities and fifty-mile London to Brighton walks also make people realise that just because I'm daft on occasions doesn't mean that I'm daft all the time."

He is an ardent Catholic, a regular churchgoer and a sidesman at St. Thomas' Church in Salford. He gives regular religious lectures to all denominations.

"I used to study religion in the pits. I was often alone for eight hours and used to take books down. In four years I learned enough to qualify in seven different subjects."

Jimmy spent Wednesday this week training in Scarborough for a forthcoming hundred-mile walk.

In the last six months he's fought thirty professional wrestling matches and has another 40 in the next six months.

He's a teetotaler and non-gambler—"so that cuts out ninety per cent of clubs for me."

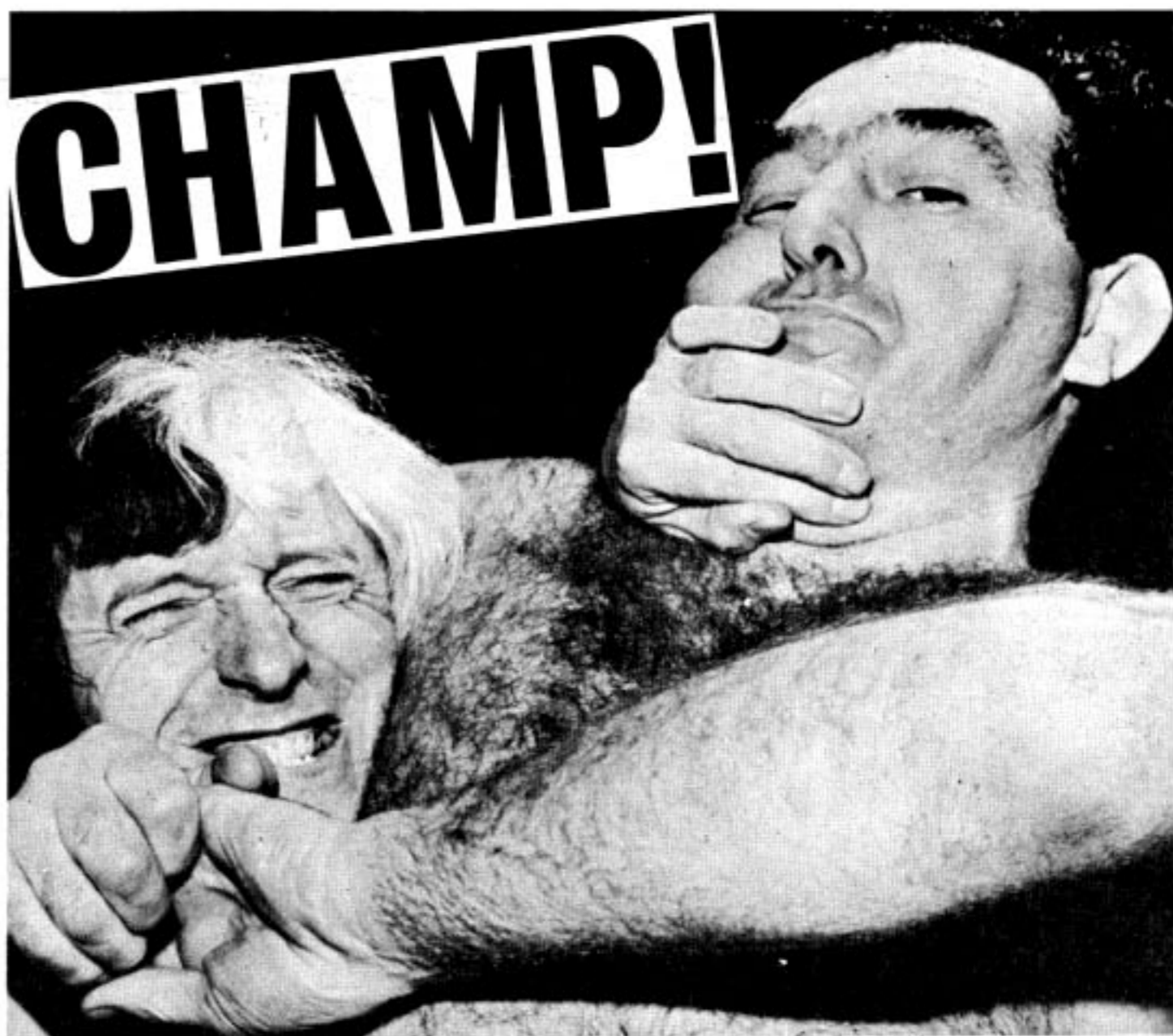
A typical week—like this week—consists of a wrestling match in Lincoln, an overnight journey to London to record six Radio Luxembourg programmes, compèring "Top Of The Pops," dining with the Monkees, writing a column for *The People*, appearing on "Juke Box Jury," Disc and Music Echo's award presentation, followed by a flight to Manchester to DJ a dance, opening a shop in Newcastle—

The secret of his success? "It's possible to work at a job and not enjoy it, because lots of people do. But I enjoy playing records, and people must obviously enjoy listening to them—so that makes us the same."

—RICHARD LENNOX

THANKS

CLIFF



Meet Mr Valentine

SCOTT —HEART THROB of 1966



WHETHER he thinks he's good looking, beautiful and a joy to behold—and he doesn't—Scott Engel fans DO. So it's no surprise to see Scott walking away with the top heart-throb award of 1966 as Disc and Music Echo readers' "Mr Valentine."

HE says he's too skinny. Moons ago when the group had just started to take over England the main talking point among fans was Scott's lovely face.

HE said:

"I hate people thinking I'm good looking. It's real bad. Good looks to me mean someone like Alain Delon, the French film actor. A good guy."

But you're a good guy, cried the fans, and slowly and positively they made sure Scott's looks secured the Walker Brothers a screaming place in every theatre in Britain.

Then, as if the face and skinny snake hips weren't enough to send everyone crackers, Scott decided to get deep and neurotic, thoughtful and moody, complicated and alone.

"On sight," he said, "people hate me. They're afraid of me and I'm afraid of them."

Dark glasses

And he did a lot of talking about how he hated being in crowds. And he did a lot of proving by sitting around at home playing classical music with his curtains drawn, and wearing dark glasses and saying he definitely was not temperamental.

Since all the most adored men in history have often been the most mysterious and unobtainable it is indeed no wonder that Scott's instant fan rating has soared and soared.

Then, just when everyone had almost recovered from the advent of not only a handsome pop star but an emotional intelligent pop star as well, Scott came up with a few master blows.

One was a terrifically absorbed attention to music. Not only to the music of the Walker Brothers, in which he was the key figure—not just taking lead vocals, but taking a leading part in sessions, infiltrating the final record with dedicated ideas, but writing material for them which was dramatic and far-reaching, and showed that his sights were in many ways way beyond the boundaries of the normal pop music sphere.

Another was trekking off to a monastery to study his Jean-Paul Satre, his Gregorian chants. And to find himself.

He had, unwittingly or not, built himself into a god-like figure to be adored and prostrated before. There are no shortage of girls around to do just that thing.

As has been proved.

—Penny Valentine

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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 is Rita Pavone coming back to Britain? And where can I write to her? — David Browne, 29 Eskdale Avenue, Dundee.

● Rita arrives this weekend to make a colour TV film for America with Cathy McGowan at Woburn Abbey. There are no tours planned for her yet. The address to write to her is Interpop Publicity, 361 Oxford Street, London, W.1.

What are the LP's and EP's released by the Supremes? — C. C. Dorsett, 51 Willows Cottage, Muxton, Donnington, near Wellington, Shropshire.

● LP's are "Meet The Supremes," "With Love From Us To You," "We Remember Sam Cooke," "The Supremes Sing Country and Western and Pop," "More Hits By The Supremes," "The Supremes At The Copa," "I Hear A Symphony" and "The Supremes A-Go-Go." EP's: "The Supremes' Hits," and "Shake."

Will the Beach Boys be coming to Liverpool on their May tour? — Julie Rawlinson, 3 Rowenhead Road, St. Helens, Lancs.

● No—dates are Dublin (2), Belfast (3), Hamersmith (4), Finsbury Park (5), Birmingham (6), Wembley (7), Manchester (8), Glasgow (9) and Edinburgh (10).

When will the Small Faces' new LP be released? — Peter McNally, 69 Collin Avenue, Marfleet Lane, Hull, Yorkshire.

● Probably in March—though its not completed yet. Where will the Byrds be appearing when they visit

Britain this month? — Nancy Curtis, 49 Elmcroft Avenue, Edmonton, London, N.9.

● All that is known so far is that the Byrds arrive on February 24 at 6.45 a.m. They haven't said where they will appear or how long they will stay.

What was the first record by Gary Leeds? — Barbara Lavett, 72 Cranham Road, Hornchurch, Essex.

● "You Don't Love Me," released last summer.

Who are Paul Revere and the Raiders, and what records have they released in Britain? — S. Wurst, 176 Birdfoot Lane, Luton, Beds.

● This American group consists of Paul Revere (piano), Jim Valley (lead), Phil "Fang" Volk (rhythm), Mike Smith (drums) and Mark Lindsay (singer). They became famous in America Monkee-style via a TV show "Where The Action Is." British releases are "Louie, Louie," "Stepping Out," "Kicks," "The Great Airplane Strike," "Hungry," and their latest "Good Thing," with an LP "Just Like Us."

What are the better-known tracks of Sonny and Cher's LP's "Look At Us" and "Wondrous World"? — S. Ritson, Chapelburn, Low Row, Brampton, Cumberland.

● "Look At Us" includes "I Got You Babe," "Unchained Melody," "Then He Kissed Me," "Sing C'est La Vie," "It's Gonna Rain," "Five Hundred Miles," "You Don't Love Me," "The Letter," "Let It Be Me," "You've Really Got A Hold On Me," "Wondrous World" has "Tell Him," "Bring It On Home To Me," "What Now My Love," "Laugh At Me" and "So Fine."



RITA PAVONE



PAUL REVERE



BEACH BOYS

Mick: shouted down; Monkees: 'useless'; Beatles: 'all-time low'

A few more fireworks from this week's sizzling pop postbag! Now read on ...



MICK—well-mannered

Bravo Jagger!

I'M disgusted at the way Mick Jagger was treated on "The Eamonn Andrews Show" (February 5). From the moment Mick appeared they started to tear him apart. Every time he tried to speak he was shouted down. They tried to show Mick up in front of millions of TV viewers. Well, they succeeded; they proved Mick is an intelligent, well-mannered young man and they are just downright rude.—JANET HARRISON, 16 Stephens Walk, Drayton, near Selby, Yorks.

TREMELOES deserve an award for durability after two long years in written-off land. How many other big names have overcome the stigma of being associated with past hits to re-storm the chart? With Cat Stevens producing songs for them they should become the most successful partnership since "Matthew & Son." —PAUL SHAW, 14 Glendale Close, Buttershaw, Bradford 6.

WE'VE had "Cilla at the Savoy" on TV and now we hear Pet Clark's "Talk of the Town" act was filmed for TV. Yet there's no mention of the greatest show of all, Dusty at the "Talk of the Town." After her immensely successful TV series, surely this would be profitable.—CAROLE COOKE, 45 Lord Street, Keerseley, Bolton.

SO the Monkees are like the Beatles. What have the "knockers" got to complain about? They should be glad we've got two great groups on the scene! —SHEILA TIMMERMAN, Woodborough, Nottingham.

'MUM' AIN'T A DIRTY WORD!

AS A MUM, I am fed up with being allotted Ken Dodd, Val Doonican and their ilk! The only Ken Dodd fan in this house is my daughter, aged three, and she thinks he's called "Canned Dog!" Dad likes Val Doonican, but mum, that's me, digs Tamla, Dylan and Cat Stevens; thinks the Stones' latest is the greatest, and would walk barefoot in the snow for Scott Engel! Stop making "mum" a dirty word! —MRS. JANET ROBERTS, 1 Elton Drive, Hazel Grove, Cheshire.

Walkers petition

ALL FANS who would like the Walker Brothers to do more than one London venue in their forthcoming tour, please send names and addresses for a petition to: Walker Brothers Petition, 144 Penrose House, Sutherland Walk, Southwark, London, S.E.17. I took a 200-name petition to their management, but was told the only way to attract attention would be to get a petition from fans in the whole of London.—MISS J. BYE.

Finest DJ

ISN'T it time recognition was given to Tony Hall? After years of steadily building up a firm following on radio he has proved he is the finest DJ in the business. His command over the audience at the Four Tops' concerts surely shows the great respect he has earned, not only from the fans, but from the stars themselves.—ELIZABETH CLOWER, Severn Hill, Severn Stoke, Worcester.

"STRAWBERRY Fields Forever" is a lot of tripe, and "Penny Lane" not much better. I am a loyal Beatles fan and buy all their records, but I won't buy this one. Come on Paul and John, if this is all you can do you might as well retire now.—ANGELA RAE, 2 Hill Street, Glasgow C3



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

HUMPERDINKLE be my Valentine! HUMPERDINKLE, Humperdinck, Won't you say you will,

In all my dreams of my dream man,

You surely fit the bill, Don't keep me in uncertainty, My heart is gladly thine,

Dear Humperdinck answer me, Wilt thou be my Valentine?

ELIZABETH HYDE, Southsea.



NEW SINGLES OUT NOW!

THE SETTLERS Always On My Mind

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STELLA STARR Bring Him Back

7N 35366 Piccadilly

THE ALEXANDER BROTHERS Another Man's Castle

7N 17264 Pye

DUANE EDDY Monsoon

RS 20557 Reprise

THE MOJO MEN Sit Down I Think I Love You

RS 20539 Reprise

SEAN DUNPHY AND THE HOEDOWNERS 4033

7N 17266 Pye

DISCWORD



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

CLUES ACROSS

- 1 and 4 Across. Open Your Heart to her (6, 5)
7. One of Fear? (5)
8. See "16"
9. Doing the vocal bit (7)
10. Goes round and round but doesn't play (4)
14. Not the way to go, young man (4)
- 16 and 8. Cat Stevens' latest (7, 3, 3)
19. Woolly for a flea? (6)
20. He provides the lubricant (5)
21. Short tests (5)
22. The one in the Sun? (6)

CLUES DOWN

1. Tom or Paul? (5)
 2. Putting behind bars? (6)
 3. Not yet using top gear? (2, 5)
 4. Many a good one is played on an old fiddle (4)
 5. An attempt to write one? (5)
 6. Like that trap! (6)
 11. Presumably you don't want mustard with them (3, 4)
 12. Jimi Hendrix number (3, 3)
 13. Girl in Hamlet, all confused! (6)
 15. Dance started in South America (5)
 17. It never stops spinning (5)
 18. Busy buzzers (4)
- Solution to Last Week's Discword
ACROSS: 7. Over-play. 8. Ike. 9. Koobas. 10. Organ. 11. Can. 12. Rip. 14. Sou. 15. Lost. 17. Oldie. 18. Knight. 20. Ice. 21. Remo Four. DOWN: 1. Monkees. 2. Geno. 3. Sprain. 4. Byron. 5. Singers. 6. Seen. 11. Cuddles. 13. Picture. 15. Lennon. 16. Heart. 17. Otis. 19. Good.

LAST WORDS

● Our act was not created for the sole purpose of entertaining Jonathan King. We prefer to play to people.—The MOVE, London, W.C.2.

● If the Beatles' new single had been recorded by anyone else it would be classed as a load of old rubbish which it is. With "Strawberry Fields Forever" they have sunk to an all-time low.—PATRICIA LLOYD, 5 James Road, Kidderminster, Worcs.

● I am not a Rolling Stones fan but Mick Jagger's intelligence and politeness on "The Eamonn Andrews Show" showed through in everything he said. He must have been disgusted but he concealed it. One up to Mick.—GAYE HADDEN, Newcastle upon Tyne.

● Congratulations to Mick Jagger on his appearance on "The Eamonn Andrews Show." He stuck up for himself so well considering he is always being verbally torn to shreds.—MISS D. ROBERTS, 22 Grove Square, New Ferry, Cheshire.

● I can tell you exactly why there is uproar about Paul Jones' Monkee comments . . . the truth hurts.—MARK REILLY, Saint John's House, Ampleforth College, York.



SAMANTHA'S SCENE



Monkees in Carnaby St.

● Monkees Micky Dolenz and Mike Nesmith went on a spree, Carnaby Street shopping—like all Americans—directly they landed in Britain.

At "Top Of The Pops" last week I thought they were a bit quiet on the show—but afterwards they were very chatty. Micky had bought loads of jackets and suits all in different subtle tweeds to take back with him. Apparently tweed is a big rage in America just now.

On the other hand, Mike

Nesmith was a bit disparaging about our Mod clothes centre. He said he thought Carnaby Street clothes were "distasteful." Oh well, Mike, by the way, either designs all his own clothes—and his wife's as well—or buys them from ex-Army and Navy surplus clothes shops!

● Bought myself a lovely little velvet dress from Palisades in Carnaby Street. It cost £9, is in dark green with high little lace collar, long sleeves with lace cuffs and a little gathered waist.



This Johnny is a cool customer

JOHNNY RIVERS is the sort of name they've been throwing around with abandon in the hippie homes USA-style for some time now.

Now Johnny Rivers is among us in Britain. He is here to prove that it is personal contact you need to establish yourself. In America he is highly successful, well thought of, with a nice long string of hits.

In Britain, he is a name who conjures up California, surfing and, to be frank, little else.

The reason he thinks he has been so unsuccessful in Britain so far is that nobody has SEEN him. Seeing Mr. Rivers apparently is the magic thing.

And so he's here. With his version of the Four Tops "Baby I Need Your Loving"—already shooting up the American chart, he has no worries THERE—and a Burt Bacharach number he was asked to do for "Casino Royale."

It may seem strange to many that to break into the British market Mr. Rivers decided to do "Baby I Need Your Loving"—a song so closely associated with someone else. Not at all. Says Mr. Rivers: "On reflection, every one of my hits has been a cover. I had "Memphis" and "If I Had A

Hammer." They'd both already been hits. No, man, it's your interpretation that counts. "Baby I Need Your Loving" has been one of my favourite numbers for so long now and when we recorded we cut a lot of tracks and that one just turned out best."

Then there's the Bacharach thing. Johnny came over two weeks ago to record it in London. Then flew out to Europe, then back to London. He was quite pleased at being asked to do it. It says much for his star rating in the holy land of Hollywood that he was so highly considered for the job.

"I went along to this party Steve McQueen threw.

"He said why not come along," says Mr. Rivers casually. "I was just there, you know, and someone introduced me to Burt Bacharach. I had a long talk with him about music and ideas. We seemed to hit it off pretty well.

"Anyway, three weeks later I got this call from London. It was from Burt and he said: 'Look, would I go straight to London and cut the title track for the film.' So I came over."

It was as easy as that. He's a very cool customer, Mr. Rivers.

—PENNY VALENTINE

I like a man to smell nice!

LIKE all girls, I like perfume. I think it's one of the luxury things nobody should be without. It's like a special signature and part of someone's personality. In fact, I know a man who always goes off in a dream world whenever he smells "Je Reviens" by Worth because it reminds him of an ex-girlfriend.

Modelling, it's even more important to always smell nice and be fresh. You can just imagine what it's like standing under hot lights all day, whipping dresses on and off, changing in tiny dressing-rooms with other models. Unless you're very, very particular about your personal freshness, it can be murder!

I always carry a perfume spray with me. Usually I have the very light and pretty "Youth Dew" by Estee Lauder, which costs 39s.

Cologne

I tend to buy cologne because you can use it liberally and it doesn't knock people's heads off when you walk past them. Balenciaga's "Quadrille" and Marcel Rochá's "Femme" are two of my favourite heavier perfumes, both Colognes costing 31s. 6d. for a quarter ounce bottle.

I always have at least one bath a day—usually in the morning before I start work. I find a bubble bath is much more refreshing. I like "Badedas," which is 33s. a bottle and well worth it because you don't need soap and, as it has no alkaline in it, it's very good for your skin.

I like a man who smells nice.



DEM SHOES!

ONE of the nicest things when you're earning money is to rush out and buy—SHOES. Have you noticed whenever girl pop stars are interviewed about their biggest extravagance, they say "I have hundreds of pairs of shoes"—and they mean it!

Lulu and Cilla always buying pretty shoes. Lulu has a passion for pretty pastel ones with stubby heels—so she should be one of many to dash straight away to Elliott's in London's Bond Street. Their new spring collection is crammed full of very pretty young shoes.

Newest is the huge range of pastel patent. These come in pinks, blues, beige and lilac. They have curved-in stacked heels about 2 in. high, very pretty low round fronts, sling backs and cost around 5 gns.

They also have some of those spanking new in-fashion shoes with silver and glass decorations. I'm not all that bowled over with them: maybe it was the 17 gns. which put me off!

CLASSIFIED ADVERTISEMENTS

PERSONAL

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

FRENCH Pen Friends, all ages. S.a.e. for details.—Anglo-French Correspondence Club, Falcon House, Burnley, Lancs.

PEN FRIENDS everywhere. Age 17 upwards. Opposite sex. Details free.—Mary Blair, 43/21 Ship Street, Brighton.

UNUSUAL PEN FRIENDS! Excitingly different. Stamped envelope for reply: De8, Bureau Britannia, 13 Sycamore Grove, Rugby, Warwickshire, England.

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

ROMANCE OR PEN FRIENDS England/Abroad. Thousands of members.—Details: World Friendship Enterprises, SC74, Amhurst Park, N.16.

PEN FRIENDS at home and abroad. Stamped envelope for details.—European Friendships Society, Burnley, Lancs.

FREE DETAILS, Pen Friends, Romances 16 upwards. Worldwide.—Jeans, Queen Street, Exeter.

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PEN FRIENDS, all ages. Free records for members. S.a.e. for details.—Penfriends, 89 High Street, Southgate, London, N.14.

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POP, ROCK: Records from 1956/66, send s.a.e. for list.—Rose, 9 Christchurch Terrace, Malvern Road, Cheltenham, Glos.

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

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OFFICIAL NATIONAL FAN CLUBS For immediate membership of the following Official Fan Clubs, send your first year's SUBSCRIPTION POSTAL ORDER FOR FIVE SHILLINGS plus STAMPED SELF-ADDRESSED ENVELOPE to National Secretary concerned.

• **THE BEATLES:** Anne Collingham and Freda Kelly, P.O. Box No. 1AP, London, W.1.

CILLA BLACK: Valerie and Linda, 56 Babington Road, Handsworth, Birmingham 21.

• **BILLY J. KRAMER WITH THE DAKOTAS:** Pat Strong, Fifth floor, Sutherland House, 5/6 Argyll Street, London, W.1.

THE FOURMOST: Sandra Fernando, 25 Devonshire Road, Watlington, London, E.17.

• **GERRY AND THE PACEMAKERS:** Rosanna Scott, Fifth floor, Sutherland House, 5/6 Argyll Street, London, W.1.

SOUNDS INCORPORATED: Nicky and Carol, 21 Farbrook Way, Somer Hayes Village, Willenhall, Staffs.

CLIFF BENNETT AND THE REBEL ROUSERS: Evelyn Clark, 83 Ravenscourt Road, Beckenham, Kent.

* N.B.: These are new addresses!

TAPE RECORDERS, Etc.

TAPESPONDING. Introductions. Pen Friends, Hobbyists, Home/overseas.—Details, Ewart, 87 Terrace, Torquay.

GROUPS

WANTED: QUARTET for Wedding reception, March 25, London.—Mick O'Hara, 49 Riverdale Road, Erith, Kent.

PUBLIC NOTICES

THEATRICAL EMPLOYERS Registration Act, 1925. Notice is hereby given that Kenneth Michael Cox, residing at 10 Waverley Gardens, Stamford, Lincs, and carrying on business under the name of Dawn Promotions intends to apply to the Kesteven County Council for registration under the above Act.

I, MICHAEL CLAYTON-PENNEY, am applying to Brighton Corporation for an Entertainments Agency Licence.—Any objections, in writing, to: Town Clerk, Town Hall, Brighton.

BANDS

POP GROUPS, Bands, Trio's immediately available at reasonable prices.—Clayman Agency, BIS 5531.

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MARIONETTES, PEANUT and **LONNIE KING** and the **SEPIAS** now available for bookings.—Contact: Val. Avon, BK9-4564.

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

POP RECORDS Wanted.—Post to me for cash by return: Moore, 73 Mill Road, Leighton Buzzard, Bedfordshire.

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LYRICS WANTED by Music Publishing House.—11 St. Alban's Avenue, London, W.4.

MUSIC COMPOSED to your lyrics.—"Startunes," Sardinia House, 52 Lincoln's Inn Fields, W.C.2.

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All classified advertisements must be prepaid and should arrive not later than first post Friday for insertion in the following week's issue—Address communications to Classified Ad. Dept., "DISC AND MUSIC ECHO," 161-166 Fleet Street, London, E.C.4. Phone FLE 5011, Ext. 234.
Replies to a Box Number must be addressed to the "DISC AND MUSIC ECHO" offices. Please make all remittances payable to "DISC AND MUSIC ECHO". Cheques and P.O.s to be crossed /&/Co. The management reserves the right to refuse to insert any advertisement—even though accepted and paid for—and to make alterations necessary to the maintenance of its standards.

Please insert my Advertisement under heading.....

I enclose { Cheque..... Sign Here.....

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QUICK SPINS

"Peculiar Situation" is a peculiar Hollies song and pure untouched love. Takes getting used to because the lines don't rhyme, but Young Idea do a very good job on it indeed. (Columbia)

Dear Mr Garnet Mimms, in the company of his splendid songwriter Mr Ravavoy, turn up this week with "All About Love" which is faster than we have come to expect from him, and a lot happier too (United Artists).

Freddie and the Dreamers come along with the Sopwith Camel's "Hello Hello" which is fairly well suited to their style but can't see the song making it really (Columbia).

Haydock's Rockhouse have done John Sebastian's "Loving You." I didn't rate Bobby Darin's version and that was better than this (Columbia).

Certainly the best the Settlers have ever done is "Always On My Mind" (Pye). Shades of the Hollies last single and a bit overdone on the Turkish Delight backing but lyrics and performance are very good indeed.

Junior Walker—when he's good—is excellent. Fantastic atmosphere, really raving music. When he's mediocre like "Pucker UP Buttercup" (nice title) it reminds me of an empty club trying to whip up some enthusiasm (Tama Motown).

Extremely funny and extremely cruel really is "Wild Thing" by Senator Bobby. A huge hit in America, this impression of Bobby Kennedy singing the Trogs number so that he appeals to young voters may well make it here too (Cameo Parkway).

With Chuck Jackson Jerry Butler is a favourite of mine. But I'm still waiting for a super single from the man. "I Dig You Baby" is nice but it's not divine (Mercury).

John Williams is a name worth taking note of. He wrote and sings "She's That Kind Of Woman" and it's very good. When he gets rid of the tiny bit of Dylan still influencing him he could be big (Columbia).

Last record by Cake King had him sounding like the Walkers. On "You And Me" his voice is easier to hear and fulfils a lot of the promise of that first record. He has a really good feel for lyrics and where to fit into the music (CBS).

Fantoni, The Game

With something close to despair I see Andy Williams's "Nice" being a hit. Oh well it's not THAT bad. It's gentle and soft and shuffling and harmless. And everyone's mother will love it (CBS).

"Wooden Spoon" is the sad complaint of this chap who wakes up to rain when everyone else sees the sun. Unhappiness see. Done by The Poets (Decca).

Through a crack in the door The Bats spy on their girlfriend and another man. Serve them right for what they saw on "You Look Good Together" (Decca). Interesting.

For some strange reason James and Bobby Purify have huge success in America. They sound like very wishy washy copies of the great Sam and Dave on "Wish You Didn't Have To Go" (Stateside).

Barry Fantoni wrote "Trafalgar Square" for The Good Time Losers, a nice little song about waiting for his bird. The record has traffic sounds and odd muddled technique. Quite nice (Fontana).

Judith Powell has a surprisingly mature, rather unusual voice. A nice change from the usual girl warblings. "Greener Days" isn't the most knockout of songs, but she copes well (RCA).

Good dance record is "I Gotta Go Now" by Rex Garvin and the Mighty Cravers with everyone yelling encouragement in the background (Atlantic).

"It's Shocking What They Call Me" is very Pete Townshend. In fact The Game do it in rather pseudo-Who fashion, except not so well (Parlophone).

Mr Mo's Messy Angers give a fairly jazzy interpretation to "Feelin' Good." Written by Tony Newley, it sounds like the sort of number Georgie Fame might once have done (Columbia).

Supremes: Angry, desperate —but beautiful



• DIANA — sexy talking

LOVE Is Here and Now You're Gone (Tama)—Someone reprimanded me the other day for taking pop music too seriously. It's just entertainment, was the argument put forward. While I agree with his basic thought, I can't help thinking that a record should be able to communicate emotionally.

Hence the success of Tama. They have achieved the perfect balance of progressing, yet keeping the element of lovely lyric and feeling so that their songs stir something deep within us. They are human songs.

This is no exception. You will need to listen to it much more than twice. Then you will love it, with Diana breaking into a sexy talking part. All the angry desperate anguish of something that's turned up too late is contained in this record. And THAT is something you CAN identify with. Beautiful.

OUT TOMORROW

DUSTY SPRINGFIELD

I'LL TRY Anything (Phillips) — Having waited a long time for Dusty to record in the American studios I am not disappointed by the result. Quite the best she's done for ages. A deceptively simple song which is going to take her to number one because it has immediate impact, an incredibly catchy tune and is great.

Dusty is sounding more at home and less strained than I've ever heard her before, and the opening melody on the words "somebody else not me" is bliss. A smasher. OUT TOMORROW

RYAN TWINS

KEEP It Out Of Sight (Decca)—Now here's a turn-up for the book! The madness has struck. This record is utter bewilderment to me. It sounds as though it was recorded at ten different sessions and then put together. Baffled I am. Then I notice the names of the talented Mr. Cat Stevens, who wrote it, and Messrs. Mike Hurst and Alan Tew, who put it together.

Clarity. I now understand why the boys sound as though their voices are stretching and why they sound much deeper, why there are

castanets, why violins hover, brass comes in and disappears and everything breaks up in turmoil including my brain.

This is the best record Paul and Barry have made. OUT TOMORROW

BYRDS

SO YOU Want To Be A Rock 'N' Roll Star (CBS)—Lovely title. Since they and Terry Melcher split a certain something has been missing from the Byrds records. This goes some way to getting it back.

The sound is still too fuzzy, thank you, but this song has a fascination, especially the jokey part where fans scream terrifyingly near. In an odd way I think this may be why the record is good, because the bad balance and the screaming make it sound as though it was recorded live, and therefore adds excitement. OUT TOMORROW

LEE DORSEY

RAIN, Rain, Go Away (Stateside) —I'm sure Lee Dorsey is a charming gentleman but really the charm of his records—along with Wilson and Otis — really defeats me. Another ugly lurching thing that makes me think of smoke-filled clubs. Doubtless a huge, huge hit. Ah well... OUT TOMORROW

ROY ORBISON

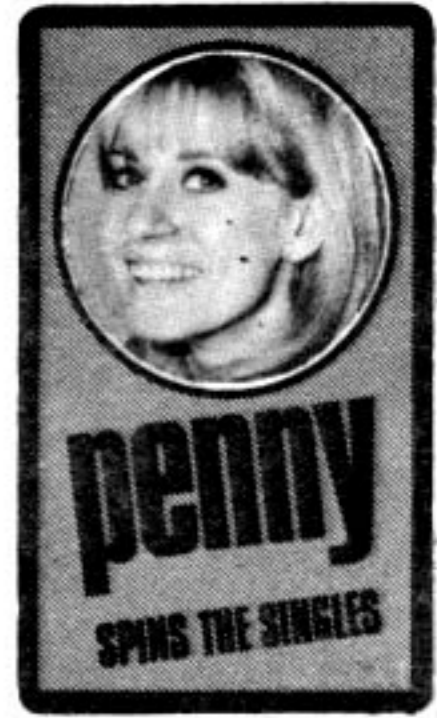
SO Good (London)—The thing is, when you have grown up with a sound—as I did with Orbison's—you naturally tend to expect more as the years pass.

Anyway, this is particularly hard to judge as it has Roy singing very lightly on a fairly inconsequential song, all happy and bouncy about how good it is to have her around. I prefer him on the heartbreak stuff, but this is quite jolly. OUT TOMORROW

ACTION

NEVER Ever (Parlophone)—This group have, after an interesting arrival on the scene, been absent for some moons. Back now indeed they are with a very solid, very good commercial record I shouldn't doubt will make the chart.

It starts by coming in from far away. The record has a very good movement and a production that reminds me of Kama Sutra records, especially some of the harmony work. And that bah-bahing is going to get on enough



people's nerves to make it a success.

OUT TOMORROW

RITCHIE VALENS

LA Bamba (President) — Three cheers for President Records. And it may be a wise move on their part too, issuing this old one. Certainly today it sounds as fresh and super as ever. This, then, is the very original version of this song—a moment of history is caught up.

It was the first time the song was introduced on the unsuspecting and stunned pop public just before Ritchie died. It dates not at all—especially since so many songs since have stolen the melody. OUT TOMORROW

VELVETTES

HE Was Really Saying Somethin' (Tama)—Truly a real old revival week. Now comes the Velvettes' most memorable single — the all-moving opus about how she's watching this man walk down the street and my isn't he fine? Yeah. A splendid decision EMI.

OUT TOMORROW

Penny Valentine

AND A WEEK FOR SOME GREAT NEW ALBUMS

Pretty sets by Nancy and Gene, Troggs, Drifters, Ike and Tina, Manfreds



NANCY... bright, not brash

NANCY SINATRA: "Sugar." Sweet Georgia Brown; Vagabond Shoes; Oh, You Beautiful Doll; Hard Hearted Hannah; All By Myself; Coastin'; Mama Goes Where Papa Goes; Let's Fall In Love; What'll I Do; Limehouse Blues; Sugar Town; Button Up Your Overcoat; My Buddy. (Reprise.)

Nancy is a pretty girl and a pretty singer. She can't claim the world's greatest voice, but her liveliness is a welcome landscape to the scene. This album, linking up with her "Sugar Town" hit, brings out some songs we'd hardly have associated with Nancy—but she gives them all a new twist, and the result is bright without being brash. "Coastin'" and "Let's Fall In Love" are among the stand-out tracks.

GENE PITNEY: "Young And Warm And Wonderful." Title song; Golden Earrings; Serenade Of The Bells; Where Is Your Heart; Silver Bracelets; On A Slow Boat To China; Far Away Places; Hey There; South Of The Border; Till The End Of Time; I'll Be Seeing You; Two Sleepy People. (Stateside.)

This new album will sell well on the strength of Gene's arrival in Britain for a successful tour. It's predictable Pitney—but that is all his fans want. Potent singing of some standards, fervently sung by one of the most distinctive voices around. If you like Gene, you'll like this.

TROGGS: "Trogglodynite." I Can Only Give You Everything; Last Summer; Meet Jaqueline; Oh No; It's Too Late; No. 10 Downing Street; Mona; I Want

You To Come Into My Life; Let Me Tell You Babe; Little Queenie; Cousin Jane; You Can't Beat It; Baby Come Closer; It's Over. (Page One.)

One thing you can say about the Troggs—they're certainly distinctive. Their voices are like bells of doom re-echoing with vague threats through the sometimes even jolly words of their songs! This is more than apparent on the first side of this their second album. And it does tend to make each track a bit samey.

Personal preference is for the second side with some nice performances on "Let Me Tell You Babe," a Stones like "Cousin Jane" and "Baby Come Closer." All in all a more adventurous LP than their first, a better LP than their first but still somehow not with all the excitement you would expect from a group with four number one hits in a row.

FRANK SINATRA: "That's Life." That's Life; I Will Wait For You; Somewhere My Love; Sand And Sea; What Now My Love; Winchester Cathedral; Give Her Love; Tell Her; The Impossible Dream; You're Gonna Hear From Me. (Reprise.)

This is the controversial "Winchester Cathedral" album. And Sinatra swings it, like he

does most other tracks on this album, in lazy, hazy drawl. As far as "Cathedral" is concerned, it doesn't come off. Neither does his somewhat sacrilegious sacrifice of the Dr. Zhivago theme song.

But that's purely because of those particular songs. As far as the other tracks are concerned, Sinatra shows he can still swing at 50. Although his new arranger/conductor Ernie Freeman, who was responsible for "Strangers In The Night" and "That's Life," is not particularly inventive. His backings have been done many times before for Sinatra by people like Nelson Riddle and Billy May.

DEL SHANNON is a disappointment on his new album "Total Commitment" (Liberty). He does nothing new to songs like "Sunny," "Summer In The City" and "Pied Piper" and doesn't even give any of his famous falsetto except for two screeching seconds on "Show Me," which is the nearest we get to what might be termed vintage Shannon. After all, he once had two No. 1 hits—but that's a long time ago.

For anyone unfortunate enough not to have been switched on to pop music in the era of the Drifters—about eight years ago—Atlantic have re-issued one of their great albums "The Drif-

ters Biggest Hits." Actually it's a bit confusing because although most of the tracks are well known some of them are a little obscure—like "Didn't It."

And these are all the tracks recorded after Ben E. King had left so it would be nice to have an LP of Drifters' earlier stuff like "There Goes My Baby"—please. Anyway, that aside, this is a lovely memory jogging collection with "Up On The Roof," "On Broadway," "Under The Boardwalk"—all going to prove that the Drifters are one of the keys to present pop music. If you haven't appreciated their talents before tune in. If you're a fan already you'll buy this anyway.

The first album from DAVID GARRICK, "A Boy Called David," and ample answer, despite exaggerated sleeve notes, to those who claim he's a bit of a con who can't really sing. Two brilliant soul items—"So Much Love," "I've Been Lovin' You Too Long" would be the stand-out tracks if it wasn't for a lot of fine ballads, given gorgeously antique arrangements, such as "Liza Brown," "When The World Was Our Own."

Comedy, too, with the best version yet of Ray Davies' "Dandy," and singing, that if not exactly strong, shows a clarity of diction and control many famous others should try to copy. DG is definitely here to stay. (Piccadilly.)

"DEAN MARTIN Week" is marked by the Reprise release of a new LP, "At Ease With Dean." Here, one of the warmest, most relaxed singers in the world does full justice to some superb songs, including "If I Had You," "Baby Won't You Please Come



FRANK SINATRA

Home" and "Home." No-one excels like Martin in the difficult art of the under-sell. A delightful new LP—hear it.

BOBBY VEE, formerly a regular invader of the British chart, pops up with a new Liberty label LP, "Bobby Vee and the Strangers—Look At Me Girl." Fresh treatments of some fresh material, but unless you're a Vee addict, it will bore after a couple of plays.

DUANE EDDY Does Bob Dylan ("Pye Golden Guinea) is predictable, but good. The original "twang" star does the Dylan hits "Don't Think Twice," "It Ain't Me Babe," "Blowin' In The Wind" and others with his usual force. But really, Dylan stuff's best left to Bob. He's too individualistic to parody.

Attractive set from LONNIE DONEGAN—"The Folk Album"—presents him with "After Taxes," "The Doctor's Daughter" and others. He sings and plays wistfully and with spirit (Pye Golden Guinea).

LOVIN' SPOONFUL, one of the most creative and fascinating groups of them all, disappoint on their latest Kama Sutra label, "Hums Of The Lovin' Spoonful." Apart from "Nashville Cats," "Summer In The City" and "Rain On The Roof"—all out on singles, anyway—the album contains nothing to rave about. Shame. Titles include "Voodoo In My Basement," "Coconut Grove" and "Full Measure." Hear before buying on name value...

DISC**and MUSIC ECHO 9d**

FEBRUARY 18, 1967

USA 20c



Gene's different from the Walkers

—says TROGG REG PRESLEY

LAST TIME, THE TROGGS were competing for screams against the bill-topping Walker Brothers. On the tour starting tomorrow (Friday) they are playing under newly-wedded Gene Pitney.

• "I don't think there will be all that much difference," said Reg Presley in his amiable West Country burr. "The audiences may be a little more mixed, old with young, because the Walkers tend to draw more young than old."

• "So I don't think Gene's marriage will affect his popularity the same way it might Scott Engel. People will be more interested in the quality of his singing."

• But the fact remains that the Troggs themselves, of course, were for some time wary about letting it be known three of them were married.

• "Well, you don't go round sort of shouting it from the rooftops," said Reg. "After all, I don't think it has a lot to do with what we're doing."

• "It's general knowledge now, but hundreds in the business are married. It doesn't seem to make much difference nowadays."

• "We had a feeling when our marriages first came out that it might make a difference, but in fact business has been quite good!"

• "Kids don't care nowadays. A few years ago they did because it was a new thing, but with so many people in groups married, I don't think it matters."

• Of the tour, Reg said they have been rehearsing some numbers from their new LP.

• "I don't mind playing second bill-toppers again. I might if it was an English group or artist, but it doesn't matter with Americans."

• "I've never seen Gene on stage, but judging from his other tours he can pull the crowds."

• Rest of the bill comprises Normie Rowe, David Garrick, Sounds Incorporated—and the Troggs' fellow-Andover group, the Loot.

Will marriage hit his popularity?

PITNEY flies in to big tour puzzle

TOMORROW (Friday) the first of this year's pop tours starts at London's Finsbury Park Astoria, starring Gene Pitney and the Troggs.

It's Pitney's first tour as a married man, after dashing the dreams of millions of girls in the pop wedding of the year.

Plenty of group members have married without losing their fans. Will Pitney find his audiences just as impartial?

Here's what some Disc and Music Echo readers think:

Brenda Lane, 19, computer operator, 104 Roundwood Way, Banstead, Surrey: The majority of his fans follow him because of his talent rather than sex appeal. Also he has a much wider audience than the average singer and older fans aren't so worried.

Hazel Robertson, 18, journalist, 128 Gilmerton Dykes Drive, Edinburgh 9: It doesn't matter nowadays whether a singer marries—except for Paul McCartney or Scott Engel. People will go just to hear him sing, because he's been around for quite a while now.

Susan Firth, 18, shorthand-

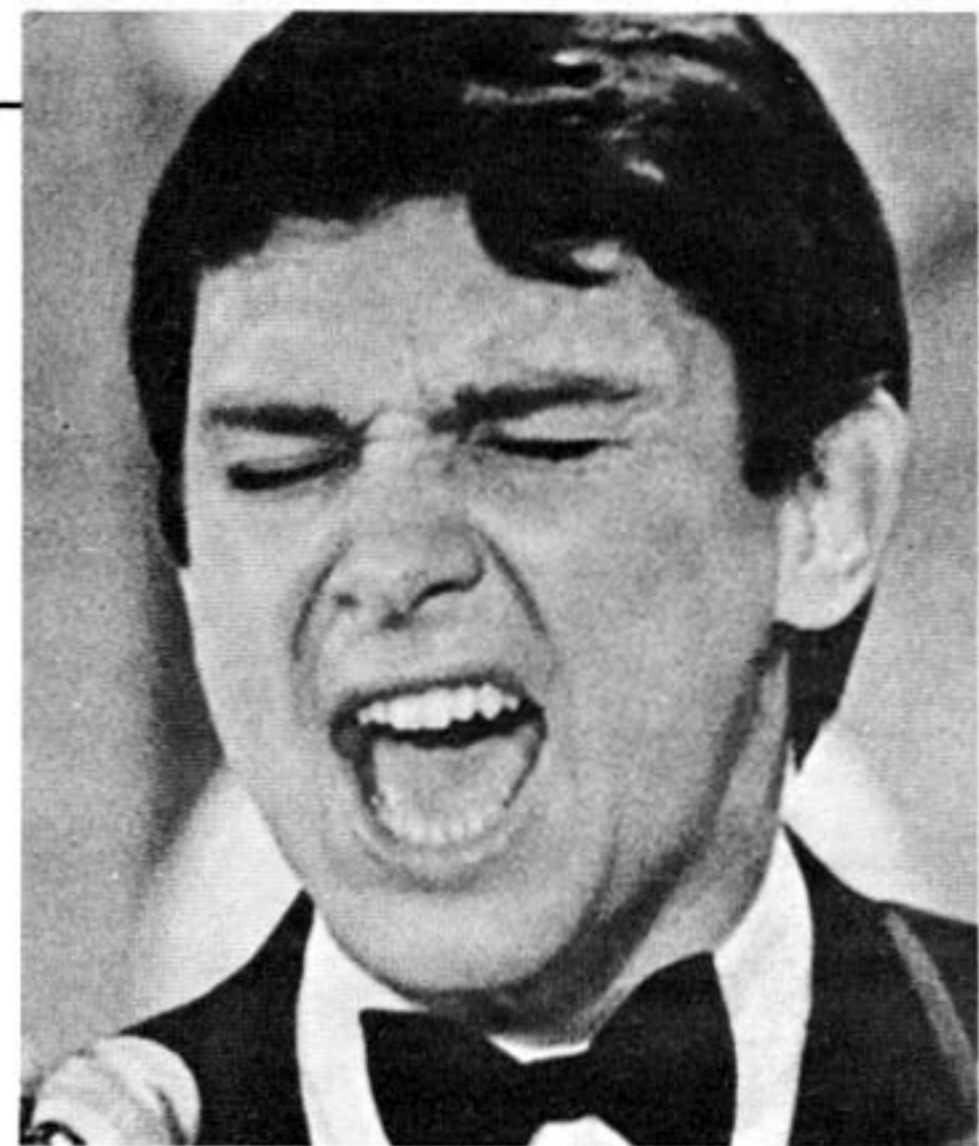
typist, 2 Belgrave Drive, Hull: He's such an established star and has such a big following that his fans stick by him and his marriage won't affect him at all. After all, the Beatles did it, so why can't he?

Brenda Ousley, 22, shorthand-typist, 10 Francis Street, Ackworth, Pontefract, Yorks: A few girls will be disappointed he got married, but the majority will go and support him. It doesn't make any difference—it doesn't affect his singing.

Jill Betts, 20, typist, 19 Briant House, Hercules Road, Lambeth, London SE1: Marriage still makes a difference to fans today, but people will still go to hear his singing because he doesn't come over very often.

Karen Spreadbury, 18, shorthand-typist, St. Michael's Lodge, Newtown, Uckfield, Sussex: It won't make any difference. It's inevitable that great singers such as Gene will marry and true fans will accept this even though many of them would give the world to be in his wife's place.

Betty Owens, 53, hotelier, 39 Ann Road, Wythall, Birmingham: A lot of girls fall in love



Most of his fans follow him for his talent —not his sex appeal

with him but realise it's only a pipe dream. Anyway, all the girls I know take their boyfriends along to his shows.

Gerrard McDonagh, 18, student, 16 Durham Street, Harpurhey, Manchester 9: Too much is made of pop stars getting married, because I can't think of anyone who has been affected by it.

Peter Knipe, 19, art student,

27 Farrar Lane, Adel, Leeds 16: At first I thought it would make no difference, but then my girlfriend told me she would never go and see him again. So I don't know.

• GENE PITNEY WILL WRITE EXCLUSIVELY ABOUT HIS TOUR IN NEXT WEEK'S DISC AND MUSIC ECHO.

For SONNY and CHER—the HEAT is on...

INTO BRITAIN this week breezed that bright and fascinating pair Sonny and Cher.

These days London seems to be their second home. Although they have officially only been here three times they take a delight in "dropping in" just to look up old friends, go shopping, eat and sleep.

This time they were immediately pounced on, put on the "Eamonn Andrews Show" and taped an insert for "Top Of The Pops."

The couple landed on Friday morning with Cher's film under-



study Jo Ann Malouf, Sonny promptly went to sleep. Cher and Jo Ann immediately sped from the hotel in the direction of Biba's boutique for some hasty shopping.

"Tonight we'll be looking up a few friends we always see when we come to London," said Cher. "Although we're doing a couple of TV spots for 'The Beat Goes On' it's mainly a private visit, ha ha."

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