

DISC

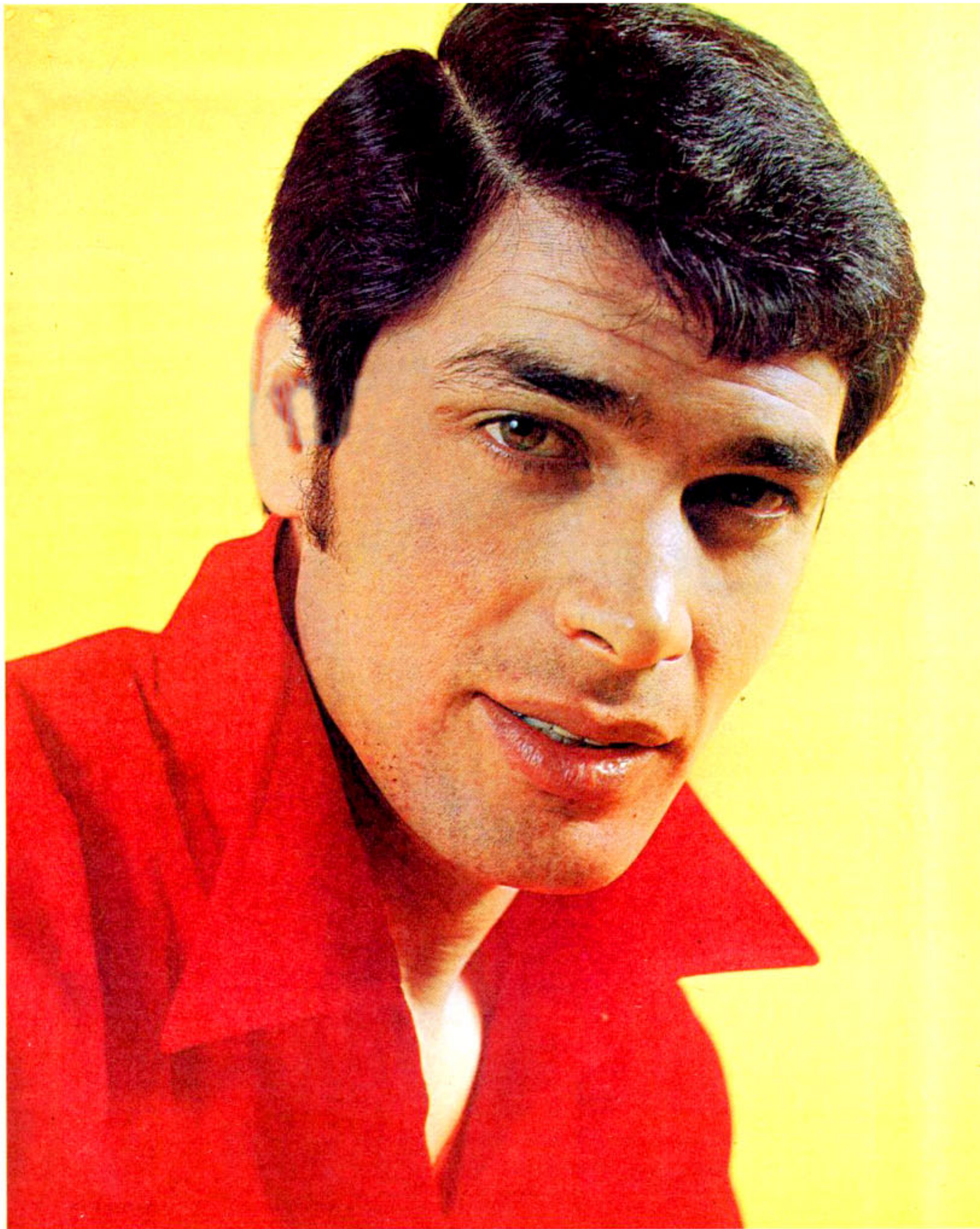
and MUSIC ECHO 9d

APRIL 8, 1967

USA 20c

MONKEES fans in big tour UPROAR

Full story: page 11



HUMP strikes GOLD!

ENGELBERT HUMPERDINCK, who swept to the top of the chart on March 4 and stayed there until Harry Secombe jumped to the top this week, is all set to complete a golden double—for Decca Records and Gordon Mills, his manager.

For British sales alone of Engelbert's "Release Me" look like topping the million mark this weekend. Sales are now over 900,000 and on one day alone last week 47,000 copies went over the counters.

It was only as recently as December that Tom Jones won a gold disc when "Green, Green Grass Of Home" became the first single by a British artist in Decca's history to sell a million copies in this country alone. Tom and Engelbert are, of course, both managed by Gordon Mills.

"Release Me" is also high in the charts from Holland to Singapore, while the disc also arrived in Billboard's American Hot 100 this week.

Stateside TV audiences will see Engelbert for the first time next month when his appearance in the Morecambe and Wise series will be shown.

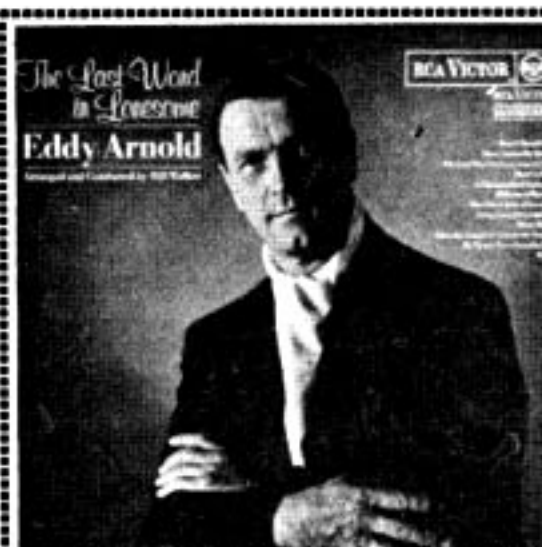
● HUMP SCORES ON TOUR WITH THE WALKER BROTHERS, CAT STEVENS and JIMI HENDRIX. SEE PAGES 8 AND 9.

Why
SANDIE
uses
men's
after-
shave
lotion!



● SEE PAGE 14

**THIS
WEEK'S
CHART
TOPPER**



HIS LATEST LP
EDDY ARNOLD
The last word in lonesome

RD7852 12" mono LP record

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

**DISC
AND MUSIC ECHO**

TOP 30

with **HIT TALK** by
Whistling Jack Smith

- 1 (2) **THIS IS MY SONG**...Harry Secombe, Philips
- 2 (8) **SOMETHIN' STUPID**
Frank and Nancy Sinatra, Reprise
- 3 (1) **RELEASE ME**.....Engelbert Humperdinck, Decca
- 4 (7) **PUPPET ON A STRING**.....Sandie Shaw, Pye
- 5 (6) **I WAS KAISER BILL'S BATMAN**
Whistling Jack Smith, Deram
- 6 (4) **SIMON SMITH AND HIS AMAZING DANCING BEAR**.....Alan Price, Decca
- 7 (3) **EDELWEISS**.....Vince Hill, Columbia
- 8 (14) **IT'S ALL OVER**.....Cliff Richard, Columbia
- 9 (5) **THIS IS MY SONG**.....Petula Clark, Pye
- 10 (-) **A LITTLE BIT ME, A LITTLE BIT YOU**
Monkees, RCA Victor

Next 20: introducing Manfred Mann, Georgie Fame, Dubliners, Turtles, Martha and the Vandellas

- 11 (9) **PENNY LANE/STRAWBERRY FIELDS FOREVER**.....Beatles, Parlophone
- 12 (-) **HAI HAI SAID THE CLOWN**.....Manfred Mann, Fontana
- 13 (13) **MEMORIES ARE MADE OF THIS**.....Val Doonican, Decca
- 14 (10) **GEORGY GIRL**.....Seekers, Columbia
- 15 (-) **BECAUSE I LOVE YOU**.....Georgie Fame, CBS
- 16 (26) **BERNADETTE**.....Four Tops, Tamla Motown
- 17 (28) **PURPLE HAZE**.....Jimi Hendrix, Track
- 18 (11) **ON A CAROUSEL**.....Hollies, Parlophone
- 19 (12) **THERE'S A KIND OF HUSH**.....Herman's Hermits, Columbia
- 20 (16) **LOVE IS HERE AND NOW YOU'RE GONE**.....Supremes, Tamla Motown
- 21 (24) **TOUCH ME, TOUCH ME**.....Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 22 (23) **AL CAPONE**.....Prince Buster, Blue Beat
- 23 (-) **SEVEN DRUNKEN NIGHTS**.....Dubliners, Major Minor
- 24 (22) **KNOCK ON WOOD**.....Eddie Floyd, Atlantic
- 25 (-) **HAPPY TOGETHER**.....Turtles, London
- 26 (15) **DETROIT CITY**.....Tom Jones, Decca
- 27 (25) **ARNOLD LAYNE**.....Pink Floyd, Columbia
- 28 (18) **I'LL TRY ANYTHING**.....Dusty Springfield, Philips
- 29 (-) **JIMMY MACK**.....Martha and the Vandellas, Tamla Motown
- 30 (20) **GIVE IT TO ME**.....Troggs, Page One

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

FIRST Time I heard Alan Price's disc I thought it would be a top tenner, and having seen him perform it I knew it would be. It's going as well as I thought it would.

Same goes for Frank and Nancy Sinatra's. I like both of them, and this is one of the few records I would buy. I think it's the song that sells it, not the fact that they're father and daughter.

I liked Val Doonican's past records, his voice and his show, but this doesn't do much to me.

Hump scores

I heard Engelbert's on an old Everly Brothers' LP a couple of days ago and I think his version is better. I like it and I like him.

Harry Secombe is an excellent entertainer and an excellent

performer of an excellent song. I don't like Petula Clark's version so much.

When I first heard Sandie Shaw's on the Rolf Harris Show I thought it would be the winner and yet it wasn't the one I liked the most.

It has the most commerciality and Sandie does it great, but it isn't the sort of ballad I like.

I've liked every record the Supremes have done. I love the lovely sexy talking voice most of all on the records, despite the criticism.

Manfred's new one is going to be very successful. Mike d'Abo has really proved his worth as lead singer. He seems more a part of the group than Paul Jones.

Only thing I want to do now is give my opinion on a Unit Four + Two hit!



Next week:
HARRY SECOMBE

Top Ten LPs

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

AMERICAN TOP TWENTY

- 1 (1) **HAPPY TOGETHER**.....Turtles, White Whale
- 2 (2) **DEDICATED TO THE ONE I LOVE**
Mama's and the Papa's, Dunhill
- 3 (9) **SOMETHIN' STUPID**....Nancy and Frank Sinatra, Reprise
- 4 (5) **BERNADETTE**.....Four Tops, Motown
- 5 (6) **THIS IS MY SONG**.....Petula Clark, Warner Bros.
- 6 (3) **PENNY LANE**.....Beatles, Capitol
- 7 (28) **WESTERN UNION**.....Five Americans, Abnak
- 8 (12) **I THINK WE'RE ALONE NOW**
Tommy James and the Shondells, Roulette
- 9 (19) **A LITTLE BIT ME, A LITTLE BIT YOU**
Monkees, Colgems
- 10 (4) **THERE'S A KIND OF HUSH**.....Herman's Hermits, MGM
- 11 (18) **JIMMY MACK**.....Martha and the Vandellas, Gordy
- 12 (14) **I NEVER LOVED A MAN THE WAY I LOVE YOU**
Aretha Franklin, Atlantic
- 13 (13) **THE 59TH STREET BRIDGE SONG**
Harper's Bizarre, Warner Bros.
- 14 (7) **FOR WHAT IT'S WORTH**.....Buffalo Springfield, Atco
- 15 (8) **STRAWBERRY FIELDS FOREVER**.....Beatles, Capitol
- 16 (25) **BEGGIN'**.....Four Seasons, Philips
- 17 (15) **BABY, I NEED YOUR LOVIN'**.....Johnny Rivers, Imperial
- 18 (30) **SWEET SOUL MUSIC**.....Arthur Conley, Atco
- 19 (17) **SOCK IT TO ME—BABY!**
Mitch Ryder & the Detroit Wheels, New Voice
- 20 (24) **LOVE I SAW IN YOU WAS JUST A MIRAGE**
Smokey Robinson and the Miracles, Tamla

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IN YOUR
SHOPS
NOW!**

CHRIS MONTEZ

Because Of You

7N25415



TRINI LOPEZ

Gonna Get Along
Without You Now

RS20547



JACKIE TRENT

Humming Bird

7N17286



RAMSEY LEWIS

1 2 3

CRS 8055



STARS IN THE NEWS-1

'DOUBLE TOP' FOR 'SONG' SMASH..

ALAN PRICE MAY MAKE USA TRIP

OFFERS are flooding in for Alan Price following his chart-storming success with "Simon Smith And His Amazing Dancing Bear." This week, the disc stands at six.

The single has just been released in the States, and Alan may follow through with a promotional trip in June. But he would confine initial appearances to New York State, as he refuses to fly between dates.

Next month, he visits Germany and France. He plays TV and club dates in Germany, and has offers for the Alhambra, Locomotive and Olympia venues in Paris.

Last Friday, "Simon Smith" was released as a single in France because of popular demand. Usually, the French market concentrates on EPs instead of singles.

Alan is now planning his follow-up to "Simon Smith." It may be "The Debutante's Ball," a satirical number about American society. He is also collating material for an LP.

Orbison cancels TV show plans

ROY ORBISON has cancelled plans to star in his own ATV spectacular at the end of his current tour with the Small Faces which closes at Romford on Sunday. Reason: he wants to get back home to the States on Monday.

Orbison may return later in the year for the premiere of his MGM film "Fastest Guitar Alive," but no date has yet been set for the film.

Animal hurt

ANIMAL bass guitarist Danny McCulloch broke his wrist in a fall in Hollywood last Monday. At press time, the bass player with America's Mothers of Invention group was deputising for Danny.

Animals return to Britain from their American tour on April 26.



Now—guitarist Dave!

INTRODUCING guitarist Dave Dee—complete with cowboy hat! It was all-change for the group at the BBC's Manchester studios last week for the "Pop North" show when drummer Mick was unable to appear after injuring his arm at Barnsley the night before.

Instead, Beaky sat-in on drums while Dave sprang a surprise on the audience by demonstrating his versatility—both singing and playing.

● NOTE: The other person in our picture of Dave and Tich is Dozy—with the new short haircut!

Harry hits the top and makes history!

HARRY SECOMBE has done it! Where the Beatles failed, he has succeeded—in topping Engelbert Humperdinck from the top of the chart!

Harry's "This Is My Song" this week takes over the coveted No. 1 slot in Disc's Top 30—thus ending the five-week run by newcomer Hump's "Release Me."

Harry also scores on another count—he establishes a record by putting the same song at the top of the chart after it had already hit the No. 1 slot by another artist. In this case Petula Clark, who made No. 1 with "This Is My Song" on February 25.

That same week, Harry's version was showing at 36 and seemed an unlikely challenger for top honours at that stage.

But in five massive jumps Harry has made it. But he, in turn, is strongly challenged by the Sinatras—Frank and daughter Nancy. They show at No. 2.

Harry Secombe returns from a holiday in Majorca on Monday. Tomorrow (Friday) Philips are issuing a "bargain" offer of two Secombe albums for the price of one—38s. Overall title of the albums, comprising 24 tracks—including "This Is My Song"—is "Personal Choice," featuring Secombe tracks dating back to 1959.

On arriving back in Britain, Harry immediately starts rehearsing for the third programme of his new ATV series, "Secombe And Friends." First show is transmitted on May 21.

On April 24 he starts filming the role of "Bumble" in the screen version of "Oliver!", which is followed by his role of D'Artagnan in the West End production of the "Three Musketeers."



Whistling Jack: guests

Whistling Jack, Lulu Georgie on TV series

WHISTLING Jack Smith, Lulu and Georgie Fame have been booked to guest on Joe Brown's new "Joe And Co" series for BBC-TV.

Series opens a seven-week run tomorrow (Friday) at 4.55 p.m., taking over the "Crackerjack" slot. Joe Brown plays a zany personality in charge of his own TV station, and programme regulars include the Barron Knights and comedian Johnny Stewart.

Lulu and Georgie Fame guest on the following week's show.

DISC SPECIAL!

Watch out next week for a great, four-page, pull-out Supplement covering the Folk and Country and Western scene.

Country and Western influence on the chart is growing each week with such hits as "Release Me," "Green, Green Grass of Home" and "Detroit City."

And folk artists like Donovan, Dylan, Tim Hardin and Julie Felix are always poised to crash the chart.

What happens on the Folk and Country and Western scene today is likely to affect the chart tomorrow. So, to keep you in the picture with current trends, make sure you get next week's copy of Disc.

Countdown

thursday

WALKER BROTHERS, ENGELBERT HUMPERDINCK, CAT STEVENS, JIMI HENDRIX—Odeon, Glasgow.

ROY ORBISON, SMALL FACES, PAUL AND BARRY RYAN, PAT ARNOLD—Adelphi, Slough.

ALAN PRICE—Wetheralls Club, Newcastle (till Saturday).

MOVE, TREMELOES—Belle Vue, Manchester.

PINK FLOYD—City Hall, Salisbury.

friday

ROY ORBISON tour (Searchers replace Ryans)—ABC, Aldershot.

GEORGIE FAME—Beachcomber Club, Nottingham.

PINK FLOYD—Floral Hall, Belle Vue, Belfast.

TREMELOES—Winter Gardens, Penzance.

WALKER BROTHERS tour—ABC, Carlisle.

MOVE—Grand Ballroom, Coalville.

ADGE CUTLER—Festival Theatre, Malvern.

MANFRED MANN—"Scene" (Granada TV).

saturday

GEORGIE FAME—Floral Hall, Southport.

TREMELOES—Town Hall, Tavistock.

PINK FLOYD—Rhodes Centre, Bishops Cleeve.

MOVE—Lees Cliff Hall, Folkestone.

WALKER BROTHERS tour—ABC, Chesterfield.

SANDIE SHAW—"Eurovision Song Contest" (BBC TV).

JUKE BOX JURY—Michael d'Abo, Polly Devlin, Jimmy Savile, Maggie London.

sunday

WHISTLING JACK SMITH—Porana Club, Sunderland (week).

WALKER BROTHERS tour—Empire, Liverpool.

PINK FLOYD—Britannia Club, Nottingham.

MOVE—Cadillac Club, Brighton.

ROY ORBISON tour—ABC, Romford.

VINCE HILL—La Strada Club, Sunderland (week).

ADGE CUTLER—Princess Theatre, Torquay.

monday

PINK FLOYD—Pavilion, Bath.

GEORGIE FAME—St. Andrews Hall, Northwich.

tuesday

WALKER BROTHERS tour—Granada, Bedford.

ADGE CUTLER—Grand Atlantic Hotel, Weston-super-Mare.

DEE TIME (BBC TV)—Manfred Mann, Paul Jones, Lulu.

wednesday

MANFRED MANN—Mayfair Ballroom, Newcastle.

ALAN PRICE—Top Rank, Swansea.

WALKER BROTHERS tour—Gaugmont, Southampton.

Mick switches wedding as Dave Dee go 'Down Under'

DAVE DEE, Dozy, Beaky, Mick and Tich are last-minute replacements for the Hollies on a tour of Australia which also includes Eric Burdon and the Animals and Paul and Barry Ryan.

And, as a result, Mick has had to apply for a special licence to get married earlier than planned.

Mick (real name Michael Wilson) planned to wed his "secret" bride in the group's home-town, Salisbury, on April 11. Now he is due to marry this week—before the group leaves for Australia on Friday (April 7).

The Hollies pulled out of the Australia and Far East tours because drummer Bobby Elliott is still in hospital after his recent illness. (See story opposite page.)

Dave Dee and Co. will tour Australia and New Zealand then do concerts in Singapore and Hong Kong—with a possibility of their American visit immediately after.

Paul, Manfred with Simon

PAUL JONES and Manfred Mann meet on Simon Dee's new BBC show "Dee Time" next Tuesday. The all-star bill also includes Lulu, Vikki Carr, Ray Fell and Ted Ray.

Tonight (Thursday) Simon's guests are Dusty Springfield, Warren "All Garner" Mitchell, Peddlars, Anita Harris, Gibsons and Billy Dainty.

Other bookings for the show, which started on Tuesday, are: Paul and Barry Ryan, New Vaudeville Band, Fred Emney, Dakota Staton, Johnny Hackett, Samantha Leigh (13); Engelbert Humperdinck, Dick Gregory, Nina Simone, Julie Felix, King Brothers (18); Donovan, Lonnie Donegan, Ray Allen, Alan Haven, Karlins (20).

CATHY McGowan commères the Light Programme's "Five To Ten" programme on Monday and Tuesday (10 and 11).

Judith Powell, recent subject of a BBC-2 documentary, tours France, Holland and Germany for TV and radio dates in May.

Paul Jones EP soon

PAUL JONES' new EP—tracks from his first film, "Privilege"—will be released in two weeks. Titles are "Bad, Bad Boy," "Free Me" and "Privilege."

Paul appears on "Dee Time" (April 11) at the Brighton Arts Festival (14) and the Record Star Show, Wembley Pool (16).

He is recording tracks for a new single this week and tours Ireland for four days from May 6.

Normie to record in US

NORMIE ROWE, who debuts in America in June, records a single and an LP there. Normie also appears on the Gene Pitney package which opens in Detroit on June 30 and lasts for five weeks.

Vince Hill shelves season for American visit



VINCE: NEW LP

VINCE HILL has cancelled his three-month summer season at Great Yarmouth to make his first visit to America.

He goes for TV and cabaret in June.

Vince has been invited to the Montreux TV festival on April 23 as special guest of ABC-TV. He appears on "Dee Time" (May 2) and the "Des O'Connor Show" (June 19).

His new single and LP will be released this month.

TV ACTING ROLE FOR GORDON WALLER

GORDON WALLER, who is splitting from Peter Asher to continue a solo career, has been signed for his first straight acting role in a special play for TV by Alun

Owen called "The Fantastics."

The play, which starts rehearsals when Peter and Gordon return from America next week, will be

screened on BBC-2 on May 15. Gordon will have a major role as a teenage idol.

Alun Owen wrote "A Hard Day's Night" script for the Beatles' first film.

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STARS IN THE NEWS—2

Dusty—Buddy Rich
dust-up—part two!

AMERICAN drum star Buddy Rich—currently touring Britain with his band—made a startling attack on Dusty Springfield last Friday during his opening show at Croydon's Fairfield Halls.

Anti-Dusty comments by Rich were triggered off when a member of the audience called out: "What about playing a Dusty Springfield number?"

Rich then launched into mickey-taking comments about Dusty, referring back to his appearance with her last November at New York's Basin Street East.

Told on Tuesday of Rich's new attack, Dusty commented: "It's typical of the man. I had to put up with that sort of thing every night for three-and-a-half weeks, and it really put me down."

"It all started because Buddy Rich seems to have been annoyed I was given top billing at Basin Street East. But it wasn't my doing. It was all fixed up beforehand."

"I've nothing against Buddy as a musician—he's a wonderful drummer. The boys in his band were magnificent to me. But Buddy himself obviously doesn't like rock 'n' roll music."

Said Buddy Rich on Tuesday: "I couldn't care less what Dusty Springfield says. As far as I'm concerned, she's done nothing to help music—she only hurts it."

● FRANK SINATRA is now unlikely to visit Britain this summer, as hoped. He will be touring the States for from 7 to 10 days with the Buddy Rich Orchestra.

At press time there was no further news on Nancy's projected visit to Britain.

FACES CUT
DATES HERE

SMALL FACES are cooling British hall-room appearances because they want to concentrate on the Continental market.

Following a short holiday at the end of their tour with Roy Orbison on Sunday, Faces play Berlin Sport Palast on May 14 and tour Sweden from May 20-28.

Last Sunday, Small Faces had to pull out of their tour appearances at Leicester De Montfort Hall when Steve Marriott suffered a recurrence of his virus complaint. No replacement group could be booked in time.

Faces appear on American TV next month in the "Morecambe And Wise" show, which they film at Elstree on April 18.

24-HOUR PITNEY!

GENE PITNEY makes a special 24-hour visit to Britain on April 16—to appear on the star-studded charity pop show at the Empire Pool, Wembley.

He flies back to America, where he is recording tracks for a new single, the next day.

Artists already lined up for the show, compered by David Jacobs, are Paul Jones, Dave Dee, Dozy, Beaky, Mick and Tich, Alan Price Set, Geno Washington, Move, Cream, Tremeloes, Dave Berry, Chris Farlowe, Cliff Bennett, Lulu, David and Jonathan, Troggs, New Vaudeville Band, Kinks, Freddie and the Dreamers, and Julie Felix.



● Gene at Wembley

MANFRED, FAME,
LULU, ON 'POPS'

MANFRED MANN, Georgie Fame, Lulu and the Truth all appear "live" on tonight's (Thursday) "Top Of The Pops."

Other stars featured: Four Tops, Dave Dee and Co., Jimi Hendrix Experience, Engelbert Humperdinck, and a special film of the Monkees.



DUSTY: 'TYPICAL'

Trogg Chris quits over 'drugs' label

CHRIS BRITTON, Troggs' lead guitarist, has decided to quit the group.

Last week Chris told Disc: "I am fed up with the connection between pop groups and drugs. It is so bad now, you cannot move without being searched. My guitar was pulled to pieces last week when we came back from the Continent."

"It has depressed me and got on my nerves so that I cannot play properly and I'm letting down the group."

"I can't stand the way people look at you and immediately think that because you're in a group you're drugged to the eyebrows. I'm getting out."

Rest of the Troggs say that they are "very upset" by Chris's decision. But he will not leave the group until a replacement is found.

A planned recording session for the Troggs' new single was cancelled on Monday because of Chris's decision. No new dates are being booked for the group.

WHO-HA HITS
STATES!Riots all the way—
now tour with Herman

WHO were back from America this week after sensational scenes during a seven-day appearance on the "Murray The K Easter Show." As a result of their phenomenal success, the group has been booked for a first coast-to-coast tour of the US with Herman's Hermits, lasting six weeks from July.

The Who took New York by storm and riots broke out at the Brooklyn Fox Theatre every night of their appearance. In seven days they destroyed thousands of pounds worth of equipment onstage including 22 microphones, five guitars, four speaker cabinets and a 16-piece drum kit, specially flown out to them.

Pete Townshend was rushed to hospital one night to have stitches in his head after flinging his guitar in the air.

In America the Who's LP "A Quick One" has been nominated for a Grammy award.

They fly to Germany this Friday for a two-week tour with John's Children. A camera crew will go with them and tape a 15-minute colour TV film for America and the Continent.

Group appears at Brighton Dome (April 20), Bath Pavilion (24), High Wycombe (25) and return to Germany on May 18 for TV appearances.

BEATLES 'GO SOLO'
ON NEW ALBUM

ALL four Beatles will be featured independently on their next album—"Sergeant Pepper's Lonely Hearts Club Band," which will now probably be released towards the end of May.

Their recording manager, George Martin, told Disc on Tuesday: "The boys have been working very long and very hard on it. I shall be glad to get it finished myself. Really, we have worked every night—right through the night."

"This time there will be items by all four Beatles—Ringo and George, John and Paul."

He added that one of the tracks was, in fact, the title track, but that the others have not been settled for certain.

"Sergeant Pepper's Lonely Hearts Club Band" will have only twelve tracks instead of the Beatles' usual fourteen, because some of the numbers are longer than normal.

Said Martin: "Even with twelve tracks, the album will have a longer running time than 'Revolver'."

Picture above shows John and Ringo taking a welcome break during their long recording session at the EMI studios in London.

● Paul McCartney flew secretly to America this week to rendezvous with girl friend Jane Asher for her 21st birthday yesterday (Wednesday).

Bobby ill: Hollies
cancel world tour

HOLLIES have completely cancelled a proposed world tour after drummer Bobby Elliott had a second relapse while defying doctor's orders and playing with the group on tour at Blackpool last week.

Bobby, who first fell ill in Germany two months ago, collapsed after the second show and was warned by specialists not to work again till June.

Bobby is now due to go into hospital again for an appendix operation at the end of May. Doctors have been unable to operate before because of repercussions of the illness which started in Hamburg.

POP 'THEY'RE OFF!'

TWO "pop" horses will run against each other in the same race at Kempton Park on Monday. They are Hollie Tony Hick's "Cirius" and "Drakes Drum," owned by Paul McCartney's father.

MONKEES TICKETS
BUSINESS BOOMING
—BUT BY POST ONLY!

THERE will be no overnight box-office queues for the Monkees' three concerts in Britain this summer! But it WILL be "first come, first served"—by post only.

In a novel plan to save fans from ticket stampedes, NEMS Presentations—handling Monkees concerts—have abandoned personal box-office booking.

Instead, all ticket applications—and they have already hit the four-figure mark—MUST be made by post.

The envelopes, now flooding into the Wembley venue, are being filed in strict postmark date order. Then, when tickets are printed, the applications will be opened and dealt with in rotation.

The postal plan will also enable NEMS to lay on special trains and coaches to cope with applications from the various regions.

Readers applying for tickets should send a stamped, addressed envelope to "Monkees Concerts, Box Office, Empire Pool, Wembley, Middlesex." No personal applications will be considered.

Tickets cost 30s., 25s., 20s., 15s., 10s. 6d. and 7s. 6d. and should be paid for by cheque or postal order made out to "Wembley Stadium Ltd."

Concerts—as reported last week—take place at the 10,000-seater Empire Pool, Wembley, on Friday, June 30, Saturday, July 1 and Sunday, July 2. They are the only appearances made by the Monkees during their British visit.

Pink Floyd: giant date

PINK FLOYD will be the first pop group to appear at London's swank new Queen Elizabeth Hall, which opened a couple of months ago beside the Festival Hall on the Thames South Bank.

They do a concert there alone on Friday, May 12. Said manager Peter Jenner this week: "We hope to present a show of completely new material with tapes and films."

Floyd start shooting their own half-hour film, to be directed and written by the group, on April 24. The film is titled "The True-life Story of Percy The Rat-catcher" and manager Jenner hopes it will be the first of a full-length TV series.

Sandie flies out
—with entourage!

SANDIE SHAW sings "Puppet On A String" as the British entry in the Eurovision Song Contest on BBC-TV this Saturday (10 p.m.).

Sandie was to fly to Austria yesterday (Wednesday) with a personal entourage of her parents, manager Eve Taylor, Adam Faith, the Ladybirds backing group, her MD, Ken Woodman, and a tuba player from the recording session.

Rolf Harris comperes the show for Britain in which 17 countries will take part. Britain has drawn 11th place. Other entries are: Holland (Theresa Steinmetz), Luxembourg (Vicky), Austria (Peter Horten), France (Noelle Cordier), Portugal (Eduardo Nascimento), Switzerland (Geraldine), Sweden (Oesten Warnerbring), Finland (Freidi), Germany (Inge Bruck), Belgium (Louis Neefs), Spain (Raphael), Norway (Kirsti Sparboe), Monaco (Minouche Barelli), Yugoslavia (Lado Leskovar), Italy (Claudio Villa), and Eire (Sean Dunphy).

Fats gets a
wild send-off

ROCK 'N' ROLL fans danced on the stage of London's Saville Theatre on Saturday to give Fats Domino a wild send-off at the end of his week there. Theatre staff did not intervene as at the recent Chuck Berry concert, when a riot resulted.

Fats plans to return to the Saville at the end of November. Future shows at the theatre include Bo Diddley and Ben E. King (April 16), Donovan (24-29), and Garnett Mimms and Jimi Hendrix (May 7).

DICKIE VALENTINE makes his LP recording "comeback" this week almost 13 years to the day since he left Ted Heath's band to go out as a solo artist.

IFIELD CHARMS AT
THE PALLADIUM!

STRAIGHT old-fashioned variety returned to the London Palladium last Monday for an eight-week season. Star attraction for the first two weeks—Frank Ifield, who presented a cleverly-arranged programme of his record hits laced with a number of stand-ards, notable being powerful versions of "Long Way From St. Louis" and "Tobacco Road."

Put over with all the easy charm and verve one expects from the polished artiste, his act was, however, at 45 minutes, too long.

Seekers take over from Frank on April 17 for a three-week stay, followed on May 8 by Tom Jones.

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STARS IN THE NEWS-3

Walkers planning autumn TV series

WALKER Brothers are likely to star in their own TV series next autumn. Offers have been made but nothing has been finally decided, co-manager Barry Clayman revealed as the group's last British tour got under way this week.

"The boys would very much like to have a go at their own show," he said, "but the important thing is to get a record out after the tour now. They desperately need some TV exposure."

When the tour finishes on April 30, John Scott and Gary will probably take a holiday, returning to promote the new single. Then they will consider offers to tour Europe and Japan again.

Added Clayman: "Although this is probably the Walker Brothers' last big tour here, I'm hoping to get them to do some Sunday concerts this summer."

The Quotations, the Walkers' backing group for the past couple of years, was re-formed for the current tour.

Said Clayman: "Some members of the original group were offered the tour but turned it down. Now the Quotations have been augmented."

Cat song for Wayne

CAT STEVENS, currently touring with the Walker Brothers, Engelbert Humperdinck and Jimi Hendrix, wrote a song for Manchester newcomer Wayne Thomas, who makes his bow on the Coral label tomorrow (Friday). Title is "I've Never Known A Lady."

Cat also wrote Jackie Trent's new single, "Humming Bird." On April 4, during a break from his current tour, Cat flies to Paris to star on TV.

TOM FLIES OUT

TOM JONES, whose new ATV series starts in London tomorrow (Friday), flies to Scandinavia for four days of concerts from April 13.

No promotion shows have yet been set for his new single, "Funny, Familiar, Forgotten Feelings."

And Hendrix runs into tour trouble

A ROW blew up this week over Jimi Hendrix's act on the Walker Brothers tour.

Maurice King, tour promoter, told DISC that Rank theatres had complained to him about Jimi and if he did not clean up his act he would be banned from their theatres on the tour. King said that he had spoken to Hendrix and he had agreed to change his act.

Hendrix's manager, **Chas Chandler**, denies that Jimi had agreed to change the act. He said they had received a complaint from the Rank circuit, but couldn't understand it.

Maurice King, he claimed, had not been directly in touch with either himself or Jimi about the matter.

Chandler said that if it was pointed out what was considered "offensive" about Hendrix's act they would consider making changes.

Jimi told DISC: "I am bemused by the whole thing. All I want to do is sing and play guitar."

A French TV unit was at Ipswich Odeon theatre on Saturday filming Jimi's act for a new 90-minute pop programme.

Jimi stars at London's Saville Theatre on the same bill as America's Garnett Mimms on Sunday, May 7.

CHART-TOPPER Harry Secombe is among a star-studded cast of artists taking part in the Variety Club of Gt. Britain's "Fall In The Stars" at London's Victoria Palace on Sunday, April 23. Princess Alexandra will attend.

TREMELOES SWITCH DISC TO FOUR SEASONS SONG

TREMELOES' new single has been switched from "Up Down Round And Round" to "Silence Is Golden," B-side of the Four Seasons' old hit "Rag Doll." It is rush-released on April 21, and the first 50,000 will have an illustrated sleeve.

The number was chosen because it was given the best reception on the group's recent tour with the Hollies.

Tremeloes this week completed the first of the three pilot films that may result in a TV series.

Tremeloe Rick West's wife Lynn, on Saturday gave birth to a baby girl to be named Heide Caren.

HELEN SHAPIRO ON BEACH BOYS BILL

SUPPORTING bill for the Beach Boys British tour next month features no current chart names. Second top is Helen Shapiro.

Rest of the bill is Simon Dupree and the Big Sound, Marionettes, Terry Reid with Peter Jay's Jaywalkers and the Nite People.

Tour opens with two dates in Ireland—Dublin

Adelphi (May 2) and Belfast ABC (3)—and then visits London for Hammersmith Odeon (4) and Finsbury Park Astoria (5). Rest of the tour: Birmingham Odeon (6), Manchester Odeon (8), Glasgow Odeon (9), Edinburgh ABC (10).

EMI have still not been able to schedule a release date for the new Beach Boys single "Heroes And Villains."



Georgie: Basie dates next week

Heavy plugs for Georgie disc

GEORGIE FAME, who appears on tonight's "Top Of The Pops," has heavy plugs on his new chart entry "Because I Love You."

Fame appears on "Easy Beat" (9), Anglia TV (10), BBC's "Joe (Brown) and Co" show (14), "Joe Loss Pop Show" (14), Tynes Tees TV (19) and "Swingalong" (24 and 27).

Final details for his appearances and recording dates with Count Basie in May are still being drawn up. "We should know the concert dates in about a week," says manager Rik Gunnell.

At London's Speakeasy Club last Sunday Georgie went onstage and sang with Dudley Moore and his trio. They were joined by Peter Cook.

Ryans may do another Cliff Richard Cat song

RYAN TWINS were making a last-minute recording on Monday for their next single—due out at the end of May—before leaving for New Zealand at noon tomorrow (Friday), on Qantas Flight 531 at noon.

Like "Keep It Out Of Sight," the new release may be another Cat Stevens composition. But the Ryans were also recording some American material at the same time.

The Ryans had to put forward their flight to New Zealand by 24 hours. Originally, they planned to go on Saturday, but this would not have given them enough time for rehearsals before their opening at Christchurch's Civic Theatre on Tuesday.

Film test for the Ryan Twins with MGM — exclusively revealed in DISC last week—takes place in Hollywood on May 4.

Cream record in New York

CREAM record their new single in Atlantic studios, New York, during their current visit there. Manager Robert Stigwood flew out this week to supervise the session.

The group also record half the tracks for their new LP. The rest will be recorded in London.

Otis records Jimmy James numbers

OTIS REDDING's new single will be two Jimmy James and the Vagabonds' compositions "Come To Me Softly" and "Hang For Love," released here next month.

He also records an EP, "Otis Redding Sings Jimmy James," with four James compositions in Memphis later this month for release here and America.

American singer Garnett Mimms has also approached Jimmy to write material for a new single.

Jimmy and the Vagabonds go to Paris for ten days TV and cabaret from May 12. They top the bill at the Olympia the same day.

Bown Set for Sinatra bill

BRITAIN'S Alan Bown Set will appear on the same bill as Frank Sinatra when Portugal's Hilton Hotel has its grand opening on May 11.

The group also appear at the Cannes Film Festival where "The Killing Game"—the film for which they recorded the soundtrack—is shown.

Tom, Hollies in colour

TOM JONES and the Hollies taped a Morecambe and Wise ATV colour show on Tuesday and Wednesday for transmission in America.

The show, part of a series titled "Piccadilly Palace," will eventually be screened in Britain.

MOVE want Marlon Brando for LP spot

MOVE have asked American film star Marlon Brando to appear on their new LP "Move-Mass," released next month.

Their manager, Tony Secunda, has approached Brando to record a speaking track to be played over a Roy Wood instrumental.

The group, whose new single "I Can Hear The Grass Grow" was released last week, appear on "Top Of The Pops" on April 6 and 13 and "Saturday Club" (April 15).

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SCOPE



Kicking off a great new DISC series . . . in which top stars talk about burning world news. Today, **ALAN PRICE** on the Cornwall oil disaster

TORREY CANYON. Two words destined to definitely go down in history among the national disasters — alongside names like the Titanic, the Great Fire Of London and the Black Death, the Tay Bridge tragedy, and more recently, Aberfan.

The big oil menace—'67's marine "Black Death"—continues its evil assault on our beaches and is already causing havoc for holidaymakers.

Alan Price, himself creating havoc in the chart, but bringing sanity back to its ranks, with "Simon Smith And His Amazing Dancing Bear," is pop's first spokesman to air his own personal views on international news.

Head down in a face-bowl, having his hair soaped and shampooed by a rather stunning make-up girl at the BBC last week, he leapt at the opportunity to speak his mind on the subject.

Coming up for air, he announced: "First of all, the boat should never have been there."

After that rather shattering opening statement the Price head was again submerged.

"It's all very dodgy," he gurgled. "These ships sailing about under flags of convenience. Whatever the outcome, it's going to cost a lot more than was originally stated."

"The two million oysters which are supposed to have been ruined as a result of the oil will cost a fortune for a start!"

Did he think the Government acted too slowly?

"Oh, they realised how serious it really was all right. But they could have acted sooner, to my mind. Though that salvage tug was hanging around long enough. So there must have been some hope at the time."

"I don't honestly think Harold Wilson will 'have to

go' as a result. I'm not a Socialist, but I do think he's the only man that can keep it all together."

Alan agreed the whole dilemma had caused quite a lot of consternation.

"It shows one thing, though," he joked. "You don't have to bomb this country. Just get 50 or so oil tankers and string them round the coast of Britain. Then drop bombs on them. The oil will create complete havoc!"

Who did he think would bear the brunt of the expense?

"We are all going to have to fork out for this whole unfortunate thing," said Alan. "They say it's the Government, but that's not kidding anybody. It's you and me in the end, mon!"

How did he feel about the actual bombing of the tanker?

"I'll bet the aircraft boys loved it! I know my brother would have lapped it up. He's a big air force man. Worked on the TSR-2, he did!"

"I think they did it as quick as they could, actually. Why wait around to find out who it belongs to while all that oil is pouring out?"

"I would have thought it would go in one big 'Boomp!' I'm surprised it took so many attacks to do the job."

"But it shows another thing, too. Conventional weapons like rockets, etc. are still very much used today."

"I've always thought of Vietnam as just a testing ground for the Americans' new weapons. Do you know they're

'I'm not a Socialist but I think Harold Wilson is the only man to keep it all together'

spending £54 million a day in Vietnam?"

By this time the Price head had been well and truly washed and dried and the young lady was trying her hand as a barber, snipping at bits of hair that bothered Alan.

He returned to the business side of the tanker topic.

"There are always two sides to big business, mon. Anyway, nobody ever gets to know the truth, do they?"

"I never found out about Aberfan. Heard about the inquiry. But what are the results? That's the disturbing thing about disasters. How short-lived they are."

"In a few years time they'll probably have a question on some quiz show like: 'What does the name 'Torrey Canyon' mean to you?' Nobody will remember!"

In view of all the controversy and the oil menace to our coastline, would he cancel his holiday if he'd been going to Cornwall this year?

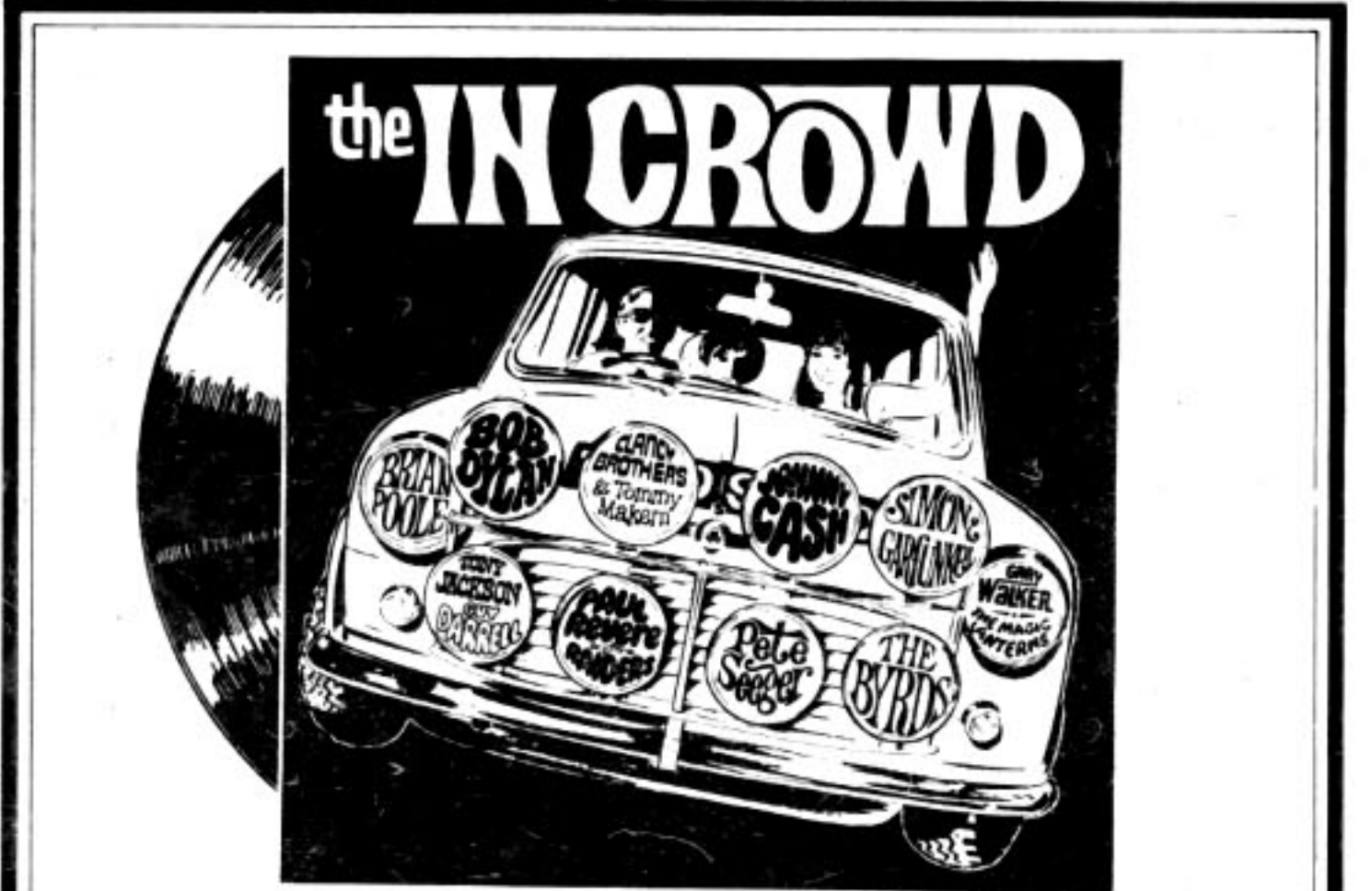
"Yes," he grinned. "I would quite definitely. And I can understand why people should do so. After all you really only go down to the seaside to plodge in the mud, don't you? Who wants to bathe in oil?"

—Mike Ledgerwood

FAB denson

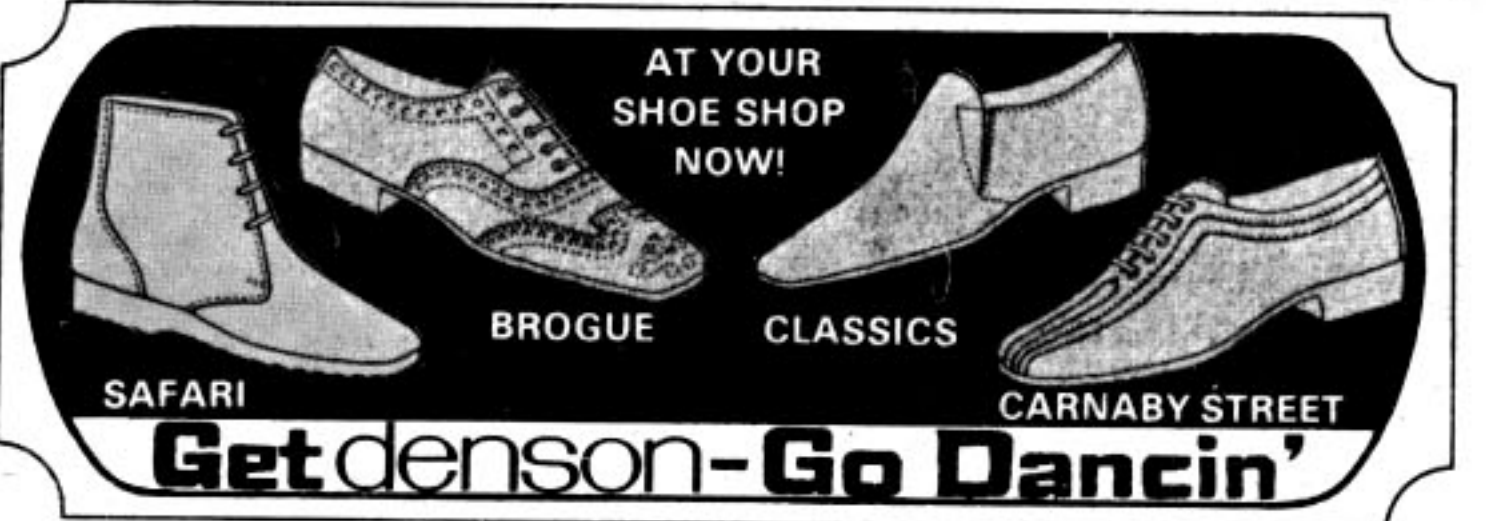
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ON TOUR:

The big WALKERS-HUMP-CAT-JIMI package kicked off its 25-day nation wide trek at the weekend. And DISC's Mike Ledgerwood and 'Girl of the Year' Jayne Harries were in at the start. Here's their on-the-spot account of this exciting all-star show.

Pictures by PETER STUART



Fans were so carried away on the opening night in London, they tried to storm over the orchestra pit to get at the Walkers. One fan nearly made it!

Some fans managed to get on stage. Here, an admirer shrieks with delight as she grabs Scott around the neck.

SCOTT: surgeon the magic touch

says JAYNE HARRIES

I WAS probably more nervous than the Walker Brothers for the opening night of their tour at London's Finsbury Park Astoria last Friday.

Only 24 hours beforehand I had dined in the West End with John Maus (another highlight of my Girl of the Year award), and he had said how worried they all were that the fans would have forgotten them after the six months' break.

They certainly need not have worried. The reaction was fantastic. Right from the opening strains of "Land of 1,000 Dances," the boys had it made for them.

with Scott sending the girls mad by almost sobbing out the words.

It was left to John to knock off the next number, pleading "Let Me Hear You Say Yeh" till everyone went berserk and Scott jumped back into the spotlight like a puppet on a string to join him on "Livin' Above Your Head."

It's definitely the best tour I've seen. Of the rest of the all-star bill, Cat Stevens impressed me most. He's so talented.

His act was immensely proficient and packed with polish. It's hard to believe he is still a relative newcomer.

His Tremeloes hit "Here Comes My Baby" was done from a stool in a very relaxed, easy style and with clever lighting effects. But that "I'm Gonna Get Me A Gun" was best. It must be a No. 1 and I liked the stetson and gunbelt gimmick.

GORGEOUS

Engelbert Humperdinck surprised me by holding his own very nicely. After kicking off with "Ain't That Good News," a bit Tom Jonesy with the finger-

MASTER

Entering from each side—Scott in black with a white surgeon-like smock; John in white Levis and shirt and royal blue frock coat—they brought all the old magic flooding back.

The swaying, even skinnier Scott, master of movement. Giant John, twisting and turning, fingers all the time beckoning. And Gary, goodness, what has happened to his hair? Sitting behind his drums, a regular Little Boy Blue, he looked like Uriah Heep with it all standing on end, Jimi Hendrix style.

They did "Hold On I'm Coming" in fine style, then into "What Now My Love," coloured lights flashing incessantly, giving an excellent effect.

They just had to do "Sun." It's my favourite. And "I Need You,"

BACKSTAGE

● STONES thrown by fans smashed the Walkers' dressing-room windows at Worcester.

● Scott mistook Jimi Hendrix guitarist, Noel Redding, for Gary Leeds at Worcester Gaumont.

● On way to Worcester Scott stopped at the famous Hell Fire Club at High Wycombe.

● John Maus: "Sometimes I think how I could have stayed at home and been a cool guy teaching history with no worries!"

● Suffering from burned hands trying to extinguish Jimi Hendrix' blazing guitar — Walkers' publicist, Brian Somerville, and tour compère, Nicky Jones.

● Cat Stevens quick to kill romance rumour linking him with Lulu after they had been seen together at London's Bag O'Nails.

● At the Gaumont, Ipswich,

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smooth presentation of Humperdinck particularly impressed Disc's "Girl Of the Year" Jayne Harries. "Such wonderful control," she enthuses below.



Gary with one of the presents hurled on stage at Finsbury Park by fans. And dig that hair!



Jimi Hendrix lends a helping hand in the dressing-room to a member of his group. Jimi had quite a "happening" with his guitar...



SCOTT

with ch HARRIES



snapping and hipswaying, he delivered a gorgeous "Yours Until Tomorrow," "Midnight Hour" and an extremely sensitive "Summertime." He really does have a most beautiful voice and such wonderful control.

I felt sorry for poor Jimi Hendrix, but I was quite impressed, considering he didn't seem to fit in with the rest of the bill.

I like "Hey Joe" and it's quite something the way he attacks that guitar. But did he really have to "cremate" it at the end? That burning bit was a bit naughty, I thought.

On Saturday Gary Leeds and Jimi Hendrix formed a mini-play reading group by reciting American comic strips together.

● Cat Stevens' Western stage clothes self-designed.

● Engelbert Humperdinck, on cigar kick like Tom Jones, always carries a tin around with him.

● John Maus suffering from stomach trouble after Chinese meal on opening night.

● Scott in Sinatra-type hat, still developed in his cloak of silence.

What the stars say—

SCOTT

THIS will definitely be the Walker Brothers' last tour of Britain. So says Scott Engel.

"I genuinely believe pop tours are going out of fashion," he told me between shows at Worcester. "Tours aren't bringing in the business they used to."

"Anyway, who could you put on a tour here now? Really it's just the Beatles, because they will always do good business."

"Something miraculous could happen, but we probably won't be included if it does. We are part of the older generation. It's the Monkees people seem to want now."

The boys, it appears, have been very busy record wise, trying new sounds and developing and experimenting in different ways.

Added John: "We've got to get something together. The pop scene is in a hectic situation. Nobody knows what they want."

"You have got to give them what you honestly know they want and then hope to God it's right."

"Personally, I feel the time is right again for us. Like it was when we first came on the scene. But the answer is not to work to schedule. If a record company set a release date then you have got to have something out even if it's not a record that you really want, and that can destroy you."

"For us, the end of this tour could be the last of everything or the beginning of something new. The whole Walker Brothers thing could be done in a month," he sighed.



CAT

CAT Stevens is still trying to find time during the tour to complete his Western musical. Now the secret is out about the origin of his "I'm Gonna Get Me A Gun" single.

"I've only worked out the rough story, but now everyone is saying I've to finish it."

"Both my record and its 'B' side, 'School Is Out,' are stories which revolve around a boy who is always being pushed about. 'School' is about buying a part of the sky and selling the passing clouds," Cat added mysteriously.

"And this is part of the Western idea."

To write a lot of his songs, Cat says he has to specialise and adapt himself mentally. "For better ideas, I put myself in the frame of mind to work on a musical. That way your standards rise and you get lovely ideas," he grinned.



with the fans. With a ballad I was a little bit worried about who had been buying the record. But judging by the reaction so far, I'm not doing too badly.

"Gerry Dorsey," he emphasised, "is dead. Now it's Engelbert Humperdinck forever."

"A name like that only comes once in a blue moon. I happened to catch that moon. Gerry Dorsey just doesn't exist any more."

As a comparative new boy to the scene, Hump has been getting tips on how to get the screams from Walker Brother, John Maus.

I overheard them talking over a few points in the Walkers dressing-room at Ipswich.

JIMI

FOR Jimi Hendrix this tour is a new experience and he was not at all brought down by his rather mild first-night reception.

"This is almost like a rest for me after the hectic life of constant club work," he announced.

Jimi was neither scared nor depressed, and believes audiences would have been more enthusiastic towards his act if he had released the exciting album he and the group are just completing.

Added Jimi: "I really hate to lose out. You can't blame me for being selfish by trying to get our songs across to the public as quick as possible."

He still insists on keeping his own compositions in favour of his better-known things like "Wild Thing" and Dylan's "Like A Rolling Stone."

"Although I wasn't scared starting my first big tour, we did wonder how they would accept us. There being so many different acts and us probably the most extreme of all," he said.

HUMP

PUTTING Engelbert Humperdinck on the same bill as artists like the Walkers and Cat Stevens was, people have inferred, like "throwing him to the lions."

But not at all, and no one was more surprised by the result than Humperdinck himself.

"Had I had a No. 1 hit with a beat song it might have been easier



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- 16—LEICESTER De Montfort Hall
- 19—BIRMINGHAM Odeon
- 20—LINCOLN ABC
- 21—NEWCASTLE City Hall
- 22—MANCHESTER Odeon
- 23—HANLEY Gaumont
- 25—BRISTOL Colston Hall
- 26—CARDIFF Capitol
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THE Pink Floyd burst on to the London club scene in a kaleidoscope of colours some months ago. Literally, because colour, shapes and light gave impact to the staggering, tumultuous waves of sound which made up their act. Pop—or pop in Britain, at least—was never like this before. Pre-Pink Floyd groups were content to go onstage and grind out a succession of old hits or bad copies of American records.

The Floyd have denounced this visually boring performance. "Our lighting man is the fifth member of the group" they say—and engulf the audience in a symphony of weird shapes and violent colours which confound the senses as much as their driving, thirty-minute-long songs. But are they just a brief bubble on the pop scene, or have they the ability to last?

Offstage and collectively they could be just another group; individually they're obviously intelligent.

Well, what are they like?...

They're all in the PINK!

FOR A start, there's lead guitarist SYD BARRETT.

Born 21 years ago in Cambridge, Syd is the best looking of a rather ordinary bunch. His interest in music began at seven with piano lessons and ended abruptly after two weeks.

Afterwards it was art school in Cambridge, closely followed by art school in London.

He became a part of the Pink Floyd because he lived next door to bass player Roger Waters.

The Pink Floyd have a definite place in pop society despite the apparent swing to the squares, he says. "Teenagers in Britain are great. Possibly, they are not buying the bulk of records, but they come to life as audiences. Just because Humperdinck, closely followed by the Ken Dodds, is doing so well is not indicative of apathy on the part of the teenagers."

Syd himself is the most colour-conscious of the colourful Pinks. He dresses in clothes like black corduroy jackets, wine-red pants and white shoes. "Freedom is what I'm after," he comments. "That's why I like working in this group. There's such freedom artistically."



• SYD

RICK WRIGHT plays organ. He is also 21, rather quiet, very easygoing and exceedingly absent-minded, which explains why he locked the group's car and left the keys inside.

He went for education to Haberdashers and talks like it, too. "Then I went to Regent Street Polytechnic to study architecture and gave up in boredom after a year. So I started going abroad. To places like Greece. Then came home to earn a bit of money in jobs like interior designing and private decorating.

"But I was very unhappy and turned to studying music. I gave that up two months ago, but only because the Pink Floyd had become a full-time occupation."

He still hopes some day to complete his musical studies "and write a symphony or something."

Pink Floyd-ing it, however, is quite enough compensation for his future plans. "We're playing something completely different from what has gone before. Like jazz musicians, we improvise all the time, both vocally and instrumentally."

A bit of a drifter, with his scarf stuffed untidily into his shirt, but pretty content at present with being a part of the Pink Floyd.



• RICK

ROGER WATERS, 22 and the bass player, says "I lie and am rather aggressive" and attempts to act the part by shooting down questioners if he can.

Why don't the Pink Floyd try to expand as personalities? "We give the public what they can see for themselves—we don't want to manufacture an image. We don't want to be involved in some publicity build-up."

Not even a dress image? "We dress as we feel at the time."

How did the concept of the stage act come about? "There is no concept about it. Our music just comes from the fingers—there's no preconceived arrangement. Perhaps there was an idea dreamed up in as much as we use images as well as sounds, but otherwise it's all improvisation."

Roger, for the record, was born at Great Bookham in Surrey but moved to Cambridge when he was still a baby. After Cambridge schooling, he studied architecture at the Regent Street Polytechnic before drifting into the group.

Was there any musical background in his family? "Well, my mother's stone deaf, my father's dead and my grandmother bought her first pop record last week. It was a disc called 'Arnold Layne'."



• ROGER

NICK MASON, the 22-year-old drummer from Birmingham, describes himself as a "very mediocre, ordinary youth" and thinks his arrival in the Pink Floyd was possibly remotely connected to his grandfather once penning a "fine, regal march" entitled "Grand State March."

Being the grandson of such a composer, Nick says sadly: "I take life easy but I am a bit paranoid. I feel everyone has a down on me. I want to be successful and loved in everything I turn my hand to." He may succeed. He is, for one thing, the easiest to talk to. Joining the group came largely because he hated working in an office. "I had studied architecture for three years at the Polytechnic and then spent a year working in an office."

"It's only just lately, in fact, that the Pink Floyd have been doing much work. In the past we played about one date a fortnight and spent the rest of the time sitting in pubs and saying how nice it would be to be famous. Only when we got a manager who started organising us did we get beyond just dreaming."

He hopes, naturally, things will get bigger and better for the group.



• NICK

DIAMOND STUDED DOMINO



FATS DOMINO'S week of concerts at London's Saville Theatre provoked the usual scenes of over-enthusiasm from dyed-in-the-wool British rock 'n' roll fans.

They had, after all, waited over ten years to see the fat man.

He wasn't really sure why he had taken so long. "One reason was that I refused to fly until five years ago. I thought it was strictly for the birds. Now I know it's just as safe as driving in an automobile and I wouldn't travel any other way."

"I wish I'd known that there were so many rock fans in Britain, and I'd have been over sooner. I've had some fine audiences."

Fats' first visit to Britain has left him impressed, and he's obviously pleased at being the first American act to headline a week's shows at the Saville.

When he left Britain at the weekend, he did concerts in Germany before returning to America via Canada for appearances in Las Vegas, where he plays a regular three months every year.

In fact, Fats has been fully booked ever since he made his first record in 1949. He has written all but one of his nineteen million-selling discs (the exception was "Blueberry Hill").

And this allows him to indulge his expensive taste in lavish jewellery—his stage collection alone is worth "between \$30,000 and \$40,000 (£13,000). Pride of his assortment is a \$10,000 gold watch encrusted with 362 diamonds.

Other draws on his comfortable income include an 18-roomed mansion in New Orleans, a wife and eight children.

Amazing as it is that this man of nearly 40 can still hold an enduring following after ten years, Fats casually suggests "they like to hear my music because it brings back their memories."—RICHARD LENNOX.

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THAT MOBBER SCENE IS OVER: d'ABO



Michael d'Abo burst into song, sitting in the sun outside a London pub, and signed two autograph books proffered by two slightly embarrassed fans.

He might well have added a "ha ha" for good measure. For this act was final proof that d'Abo has arrived, both as a singer and a personality in his own right.

He was once quoted, earlier on as a Manfred Mann, as saying that he wouldn't really think he had arrived on the scene until he was being stopped in the street for his autograph. Not unwisely, d'Abo saw success as instant recognition.

In those days, he was rather different from the d'Abo of today. Some ten months ago he seemed unusually confident for someone who had to replace an already established lead singer in a famous group. He talked a lot and seemed nervous and unconcerned.

It seems that was really a pretty good act.

SECURE

Today, if d'Abo appears confident it is with the confidence that comes with recognition. He now emerges secure, with a happy marriage and a good career. He has a personality now of great charm. But a charm that is entirely natural. You still feel he wouldn't really tolerate fools gladly. And he is honest—refreshingly so. He admits to being absolutely overwhelmed by being stopped for his autograph.

"Even when I see famous people walking around in the street I don't really believe it's them. If Paul McCartney walked across the road nobody would really be sure it was him or not. And if they were it's doubtful that they'd go up to him."

"That's why I'm surprised if

I'm recognised. Especially these days when there's so little TV exposure and pictures in papers usually make you look different. I haven't got an out of the way face anyway. Manfred, for instance, is more easily identified in the street than I am.

DOCTOR

"Of course, if you're going in and out of a theatre you're recognised because that's where you're expected to be. But I go to the doctor or the dentist and I'm just like anyone else next door. I think being recognised and mobbed is a scene that's over for pop stars at the moment. Film stars will always have it because there's an aura around them."

D'Abo looks on the Manfreds latest single as his turning point.

"I feel I'm starting on a stronger footing. Now I've got two big hit records behind me. I've evolved a personality people can identify with. I think the fact that Paul Jones is highly successful in his own right now has helped a great deal."

And of course it's not bad if you are good looking and can sing.—PENNY VALENTINE.



• 'Manfred is more easily identified in the street than I am'

THIS IS IT

THE PINK floyd

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ARNOLD LAYNE

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ONLY THREE CONCERTS IN BRITAIN—

Oh, the moans from Monkee fans!



• Only London dates for these four . . .

SO after all the breathless will-they-won't-they anticipation, the Monkees ARE doing a British tour. But a shorter and less widespread visit than their fans hoped for. In fact, they are doing only three concerts, all in the same place — London's Empire Pool, Wembley.

This auditorium accommodates 10,000 spectators. And as at the last count there were some 60,000 members of the Monkees' fan club alone, with another 80,000 applicants on the waiting list, obviously a lot of people are in for disappointment.

The blame, of course, is put on the group's commitments. "They just cannot arrive an hour earlier than the day before the first concert and will have to leave immediately after the last one," said Tony Barrow, of Nems Presentations, who are putting on the shows.

At any rate, Nems are doing their best to see that those lucky enough to get a ticket have as easy a journey as possible. Special coaches and trains are being laid on from all parts of the country.

And distribution of the tickets is being made as fair as pos-

sible. All applications have to be postal, to give everyone throughout the UK a chance to get tickets. And they will be doled out on a strict first-come-first-served basis. Tickets go out as soon as they are printed in two weeks' time.

Even so, the Monkees' fan club expressed what must be the general feeling when an official said, "We were indeed surprised there will be only three concerts. We envisaged some sort of tour of the country using football stadiums."

Not that the chosen few will have much opportunity of actually hearing the Monkees, competing as they will against a huge auditorium filled with the screams from ten thousand throats.

"That's something that happened with the Beatles and every famous group," said the fan club spokesman. "The thing is, the fans want to see them on stage and 'live' more than hear them."

What about the fans themselves? Here are some reactions:

Janet Johnson (15), 96 Kentmere Avenue, Seacroft, Leeds 14: I wanted to see them, but because their concerts are in London I won't be able to go to any. They should have done

shows in other parts of the country.

Carol Haydon (13), 207 Lee High Road, Lee, London, S.E.13: I don't think I'll be going; I just can't afford the ticket.

Rosalind Monks (15), 101 Gilmerton Dykes Grove, Edinburgh 9: I'll be able to go because my mother lives in London so I can stay with her, but it would be more convenient if they had done a tour of Britain.

Mary Leyland (14), 51 Lincoln Road, Lancaster: I was expecting them to do a tour, but I'll make arrangements to go with a friend.

Christine Turner (15), 10 Winchester Road, Billinge, Wigan, Lancs: I think I'll go, probably with friends, I'll be working soon, so I'll be able to afford it. But they should have done a concert tour.

Sheila Jenkins (15), 21 Milton Road, Repton, Derbyshire: It's a long way, but I will be able to go.

Carol Brown (14), 37 Wiltshire Gardens, Wallsend, Northumberland: I don't think I'll be able to go because it's too far and I can't afford it. It's not fair that London fans get three chances to see them when they're not coming up here.

HAVE NANCY AND HER DAD DONE SOMETHIN' REALLY STUPID?



BACK in the days when Nancy's "Boots" were marching her along the road to fame—and a No. 1 smash—there were plenty of wiseacres ready, willing and able to throw stones at Frank's swinging offspring.

"She's only making it on the strength of her old man," they sneered. "How far would she get if her dad wasn't the most famous name in show business?" And gleefully provided their own answer: "Nowhere."

But that pat formula is trotted out whenever a young son or daughter tries to follow the path blazed by a world-famous mum or dad.

Nancy Sinatra knew this from the start. As "Boots" hit No. 1 in Disc over a year ago, she told Penny Valentine:

'Proud of my name'

"People expect much more of you when you're the child of someone famous. They don't let you have an easy time by any means.

"But I've never been tempted to change my name. Why should I? I'm very, very proud of the Sinatra name. I changed it once to get married. The only time I'll do it again is if I re-marry."

So Nancy stuck to her famous surname, but otherwise went it alone. And, apart from criticising her singing, Dad let her get on with it.

She had a follow-up hit in "How Does That Grab You, Darling," a minor one with "Friday's Child," and another big one with "Sugar Town."

Through all these successes, Dad stayed strictly out of the spotlight playing on his luscious daughter.

But now, Dad is getting in on the act. Or could it be that young, swinging Nancy is getting in on his?

They're BOTH now sharing that same spotlight with "Somethin' Stupid"—a hit which might sum up

the attitude of people who believe it could be suicide to let two separate careers make a head-on clash in this way.

So what would a Sinatra admirer—though not an uncritical one—think of this father-daughter partnership?

Over to Vince Hill, he of the sweet smell of "Edelweiss" success:

"I can understand Nancy not wanting to appear to 'cash in' on her old man's name," says Vince. "But she has proved herself on record and become established as a star in her own right."

'Never too ambitious'

"So I don't see why she and her Dad shouldn't make a record together now. Anyway, I think it's a very good one. It could easily get to No. 1.

"However much people may say: 'She wouldn't be where she is today if it wasn't for her old man,' the fact remains that, in the end, Nancy had to prove herself—prove she had the ability to make a hit record.

"She hasn't got a great voice—there are plenty of better singers around who have never had a hit—but she has been very clever in her choice of material.

"She never tries anything too ambitious—but she makes hit records. And, let's face it, that's all that counts these days.

"Of course, with a name like Sinatra—one of the most famous names in the world—Nancy was bound to be linked with her old man from the start. She couldn't get away from it.

"But she still had to prove herself. It wouldn't have mattered if she was named Frank Sinatra or President Johnson. If the public hadn't liked her records, they wouldn't have bought them.

"But she's proved she can make hits. So good luck to her."

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Sam and Dave plus a Stax of soul!



New EPs from Herman, Pitney, Petula, Sandie and Spoonful

● **HERMAN'S HERMITS:** "Dandy." Some songs seem written specifically for Peter Noone. "Dandy" and "No Milk Today" are among them. A breezy EP (Columbia).

● **GENE PITNEY:** "There's No Living Without Your Loving." One of the most distinctive voices around is at its peak on one here, "The Rising Tide Of Love." If you dig Pitney, dig this (Stateside).

● **ELLA FITZGERALD:** "These Boots Are Made For Walkin'." A "must" EP for Ella fans. Swinging on "The Moment Of Truth," "Stardust" and "I'm Just A Lucky So And So"—she's in top form. (Stateside).

● **CHRIS MONTEZ:** "There Will Never Be Another You." His voice is too high pitched for those who like deep, masculine singing, but there's no denying his popularity. "How High The Moon" and "One Note Samba" are included here (Pye).

Sandie in French

● **SANDIE SHAW:** "Sandie Shaw In French." She does the Common Market pop bit quite well. Good songs, too. (Pye).

● **PETULA CLARK:** "Hello Mister Brown." A really good EP from Pet, including the haunting title song, and a wistful French song called "Everybody Wants To Go To Heaven But Nobody Wants To Die." True? (Vogue).

● **LOVIN' SPOONFUL:** "Day Blues." One of the inventive

groups with a fresh sound. Not a "must" EP, but pleasant. Titles include "It's Not Time Now" and "Didn't Want To Have To Do It." (Kama Sutra).

● **DEAN MARTIN:** "The Glory of Love." Songs from the film "The Silencers." "Sunny Side Of The Street" and "Side By Side." He sings so well (Reprise).

● **JIMMY JAMES and the Vagabonds:** "Ain't Love Good, Ain't Love Proud." Jumping commercial rhythm-and-blues from one of the successful groups on the London scene. Dig "People Get Ready." (Piccadilly).

● **GENO WASHINGTON and the Ram Jam Band:** "Hi!" "Water" and "Hi Hi Hazel" are good introductions to the beefy Washington sound, and they're on this EP. (Piccadilly).

● **BILLY STEWART:** "I Do Love You." Prefer Georgie Fame's "Sitting In The Park" to Billy's, but he sure can swing. (Chess).

● **IKE and TINA TURNER:** New EP features them doing "Hi-Heel Sneakers" and "Good Times." Not bad, but there's no "River Deep" here (Warner Brothers).

"Hit The Road Stax." SAM AND DAVE; You Don't Know Like I Know; EDDIE FLOYD; Knock On Wood; BOOKER T and the MGs; Outrage; OTIS REDDING; I've Been Loving You Too Long; CARLA THOMAS; Something Good; WILLIAM BELL; Never Like This Before; MAR-KEYS; Last Night; OTIS REDDING; Security; BOOKER T; One Mint Julep; EDDIE FLOYD; Got To Make A Comeback; CARLA THOMAS; Gee Whiz; SAM AND DAVE; It's A Wonder (Stax).

As the Stax road package burns its way through England comes this well-timed LP. The only disappointment is that it would have been more exciting and would have got over a better feeling for the first Stax album release here if it had been recorded live.

Apart from that it contains a lot of old favourites. Sam and Dave's lovely "You Don't Know," Otis's "I've Been Loving You," the originals of songs you've been hearing constantly from other groups and other singers over the past two years. It's a shame that all the best numbers are on the first side but there is a calm professionalism about the album that belies the fury of seeing these people live.

● **SAM AND DAVE** hold the record as probably being the most incredible act that Stax have. Their timing is perfection, they have an abundance of extraordinary energy. Their fan following, on the strength of their all-moving, highly individual sound is terrific. "Double Dynamite" is an album of their best and most loved like

"You Got Me Hummin'." "Soothe Me." And includes James and Bobby Purify's "I'm Your Puppet."

Gentle Critters

● There's something about seeing a record that bears the label "A Kama Sutra production" that makes you think of people rushing around using pink paper tissues and makes you know you're in for some pretty sounds.

So the CRITTERS, although they tend to have a slight hardness of sound compared, for instance to the Lovin' Spoonful, the Trade Winds and other Kama Sutra's productions, have a nice line in gentle voices, warm backings and relaxed tracks. On this London LP they have their hit singles "Younger Girl" and "Mr. Dingly Sad" as well as Jackie De Shannon's "Children And Flowers."

● Two new albums from **Burl Ives:** "Something Special" (Brunswick) will be just that to his fans—about the most varied Ives album yet, from Nashville blues to romantic songs backed by orchestra and singers. "For Fun" (Ace Of Hearts) is more typical Ives stuff, consisting exclusively of authentic American, English and Irish folk songs.

● Pianist **RAMSEY LEWIS** had a big single hit with "Hard Day's Night." He's out on a new LP, "Wade In The Water" (Chess). "Day Tripper" and "Message To Michael" are among the tracks on this okay collection. No great shakes.

● **Tony Hatch**, one of Britain's best composers and arrangers and the man behind most of Pet Clark's hits has a go on his own album "A Latin Happening." Mostly a big orchestral production of recent hits including "Sunny," "Daydream," "Pretty Flamingo," "Black Is Black" and a lot more—with, of course, a Latin beat.

All solid stuff showing Tony's undoubted genius at composing and arranging. But unexciting (Pye).

Unbelievable Stewart

● Back in the soul camp, we have **BOBBY MOORE and the Rhythm Aces** on "Searching For My Love" (Chess), twelve songs with instant funk belted out with some style. From the same label comes **BILLY STEWART'S "Unbelievable."** Classic songs like "Summertime," "Foggy Day," "Misty," "Moon River," and "That Old Black Magic" get jumping, rocking treatment from a singer who's as hip as he is powerful. And the arrangements are stunning. Hear it.

● **"The New Lee Dorsey"** (Stateside): the ex-boxer of "Coalmine" fame on a selection of hits and other numbers by his writer Allan Toussaint. Whether you like his style or not Lee is at his best on the faster numbers. His slow style is rather unindividual although pleasant. This includes "Get Out Of My Life Woman," "Ride Your Pony" and "Holy Cow."

● For young TV addicts, adult

fans and most of the American record-buying public you can now buy the original soundtrack of the motion picture "The Man Called Flintstone" based on the TV cartoon stone-age character with stone-age equivalents of all American mod cons (HBR). They're amusing on the box but emphatically NOT on record.

● "More Music From The Man From UNCLE" is the second RCA collection of tracks arranged and conducted by Hugo Montenegro. But does even the most McCallum-crazy fan want this much? It's pretty boring.

● A lot of top stars owe a lot to **HANK WILLIAMS**, country-and-western giant who brought us "Lovesick Blues" and "I'm So Lonesome I Could Cry" and other favourites. A nice memento album for c&w devotees is out on MGM, "The Legend Lives Anew," with Hank getting vocal backings from the Jordanaires.

● Interesting vocal gymnastics by the **ANITA KERR SINGERS** on "Slightly Baroque" (Warner Brothers), on which a top U.S. group do new versions of hits like "It's Not Unusual" and "Cast Your Fate To The Wind." Pretty, very musicianly—and unusual. Try it.

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The Beatles should leave pop to Secombe!

- I agree with Gene Pitney that the Beatles' "Strawberry Fields Forever" is horrible. They want to leave real pop music to Engelbert and Harry Secombe and the Seekers.—ROSE GROOM, 8 Cliff Road, Stamford, Lincs.
- It is obvious the record-buying public didn't think that "Penny Lane" was "a brilliantly constructed record" as Paul Jones did. If they had Engelbert Humperdinck wouldn't have been able to stop it from getting to the top.—SHEILA ASH, 23 Wayland Avenue, Dalston Lane, Hackney, London, E8.



Secombe... real pop music

- I don't know why DISC bothers to print what Paul Jones thinks about other pop stars. I have ceased to care what he says about Cliff, the Monkees or Engelbert, because he has nothing like the talent of these stars and yet thinks he's the greatest.—JANET EVERETT, 4 Broad Oak, Woodford Green, Essex.

KEN DODD must feel happily reassured when he looks at the current top ten, for he forged the breakthrough for ballads with his recent successes. It was Ken Dodd who bore the brunt of the howls and outrage from beat groups and so-called trendsetters when "Tears" got to number one 18 months ago.

Now Pet Clark, Vince Hill, Engelbert Humperdinck and Harry Secombe are all enjoying chart success by courtesy of Ken's efforts. Doddy is right: there's room for ballads as well as beat in the top ten, and it is good to see the groups not having it all their own way!—Miss P. J. BARTON, 70 Hengham Road, Sheldon, Birmingham 26.

Music-hall Jagger

I AGREE with re-releasing discs made by famous artists before they made it. You can't blame the record companies. I'm a Stones fan and if someone found some old tapes of Mick Jagger singing music hall favourites I'd go head-over-heels for it!—ROBERT WOOD, 47 Bury New Road, Whitefield, Lancs.

Dee—odd man out!

SAMANTHA'S Scene is fantastic, but I disagree when she says Simon Dee is the best-dressed DJ (DISC March 25). He looks like the odd man out in the Moss Bros. advertisements!—PETER MACKEONS, 2 Wallenger Avenue, Gidea Park, Essex. SAMANTHA Juste's comments in DISC (March 25) are the last straw. They prove boys in London dress well behind the times. In Liverpool, since ten months ago, boys have had crew-cuts with a parting razor-cut right down to the skin. Suits with wide, high trousers and braces and jackets with huge vents and conventional lapels are the order of the day. Military outfits are looked on with scorn, and so is long hair.—PAUL CARTER, 38 Green Hey Drive, Ford, Liverpool 21.

ACROSS

- 1 and 8. Where to pick fruit Forever? (10, 6)
9. He lives differently! (5)
10. Chopper prop going either way (5)
11. Like Helston's dance (6)
15. James the first? (6)
17. . . . but he's not a member of such a family! (5)
19. Great L'il American character (5)
20. Non-royal Jamaican record-breaking Prince? (6)
21. Two of three for a "Cannonball" Adderley disc (5, 5)

DOWN

2. Top score? (6)
3. Tree that upsets Adler (5)
4. Brothers' group name (6)
5. Robeson's Ol' Man? (5)
6. From way off? (4)
7. Righteous number (5)
12. Rabin? (5)
13. The man in the dog-collar? (6)
14. Spiritual character you can't fathom? (6)
16. Well-known Hill (5)
17. Face colouring (5)
18. One of the birds (4)

Solution to last week's Discword

ACROSS: 1. Pitney. 4. Penny. 7. Older. 8. Studio. 9. Yelling. 10. Lane. 14. (William) Tell. 16. Detroit. 19. No-body. 20. Evoke. 21. Salon. 22. Asides. DOWN: 1. Proby. 2. Toddle. 3. Earlier. 4. Pet's. 5. Nadia. 6. Yeomen. 11. Actress. 12. Stones. 13. So Good. 15. Label. 17. Trees. 18. Eden.



Ken Dodd... with the Silver Disc 'Tears' earned him

Pink Floyd are fantastic!

HOW dare Benny Williams say the Pink Floyd make an awful din (Pop Post 25.3.67). The Pink Floyd are a fantastic group and until he sees them in person he should keep his mouth shut. The Floyd are an upcoming group and I wish them every success with "Arnold Layne."—ELAINE KILBURN, 64 Law Street, Sterburn-in-Elmet, Nr. Leeds.

Paul Jones really IS Mister Entertainment '67

I AGREE with Paul Jones and Bob Farmer about Paul's current tour. Paul certainly isn't big-headed when he says the show is the best entertainment on the road. My girl and I enjoyed the first house so much we decided to get tickets for the second show as well. We got the last seats which proves how successful the show is! The Hollies may have been the bill-toppers but for my money Paul was the star of the show. He really lived up to his introduction as "Mr. Entertainment 1967."—IAN ROSS, 183 Dalmarnock Road, Glasgow, SE.



Paul Jones... star of the show

Hollies embarrassed

I WAS disgusted by Bob Farmer's remarks (DISC March 25) about the Hollies "stifling back the embarrassment of having to smile and shake the hand of a luckless invalid." Embarrassment for whom—Bob Farmer or the Hollies? To some kids groups like the Hollies are their heroes. On the same day I read the Hollies had signed a contract guaranteeing them £750,000. All that money from the paying public and not even a handshake in return.—MR. A. JENKINS, 11 Tomlinson Road, Elsecar, Nr. Barnsley, Yorkshire.

Stevie—on form

I WAS shocked to read Bob Farmer's review of the Hollies package when he said the Spencer Davis group looked bored and scruffy. I saw them at Newcastle and Stevie was on his best form. You could actually hear what he was singing, and he was natural without making an exhibition.—ANNETTE BRUCE, 5 Cambridge Street, Leeholme, Nr. Bishop Auckland, Co. Durham. I'VE JUST seen the Hollies/Paul Jones package at Blackpool. We all know, if not understand, about the Spencer Davis split-up, but to show such emotion on stage, plus the obvious friction between Spencer and Stevie is quite unnecessary. It spoils their act but not the show.—MIKE TAYLOR, 9 Cranleigh Close, Orpington.

Normie Rowe—unfair

I SAW the Gene Pitney package at Bournemouth and I think Normie Rowe and the Playboys should have taken David Garrick's spot on the second half of the show. Normie gave a much better performance than Garrick ever could.—CHRISTINE ROBERTS, 51 Walpole Road, Boscombe, Bournemouth.

QUERY DESK

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

What LP's have the Dave Clark Five released in Britain?—James Dickey, 3 Balmoral Court, Hove, Sussex.

On EMI, they are "A Session With The Dave Clark Five" (SX 1598), "Catch Us If You Can" (SX 1756) and "Greatest Hits" (SX 6105).

Are Love's singles included in their LP's?—David Richards, 117 Selhurst Road, South Norwood, London, S.E.25.

Their first record, "My Little Red Book," is in the first album "Love," and their other two are included in the second LP "Da Capo."

Who sings "Your Auntie Grizelda" on the flip side of the Monkees' latest record?—V. Plohle, 53 Clothorn Road, Didsbury, Manchester.

Peter Turk, who has sung it on the last two Monkees' TV shows.

How can I get tickets for "Top Of The Pops"?—Sheila Ash, 14 Wickham Road, Chadwell St. Mary, Grays, Essex.

Write to the BBC Ticket Unit, Broadcasting House, London, W.1—but demand is heavy, so there is a large waiting list.

Who are the number one American group, the Turtles or the Association, and what



DOONICAN: six singles

records have both released in Britain?—Andre Papazian, 39 Avenue Jean Moulin, Bondy, France.

Both are Californian groups. The Turtles—there are six of them—only formed two years ago, and got a recording deal after one appearance at a famous West Coast teenagers' club, the Revelaire. They had hits with "It Ain't Me Babe" and "You Baby," but their latest, "Happy Together," is their biggest seller and went to number one. Besides this, they have released "Can I Get To Know You Better" in Britain. The Association, five sober-suited musicians, have released three records here—"Cherish," "Along Comes Mary" and "No Fair At All."

What is Lulu's next single and who wrote it?—David Preston, 59 Ballochmyle, East Kilbride, Scotland.

"The Boat That I Row," a Neil Diamond composition produced by Micky Most, is released on Columbia tomorrow (Friday).

What is the complete list of Tom Jones and Val Doonican records?—Miss W. E. Malstrom, 11 Dowling Avenue, Whitley Bay, Northumberland.

Tom Jones' discs are "It's Not Unusual," "With These Hands," "What's New, Pussy-cat," "Thunderball," "Stop Breaking My Heart," "Once There Was A Time," "This And That," "Green, Green Grass Of Home," "Detroit City" and "Funny Familiar Forgotten Feeling." Val's are "Walk Tall," "The Special Years," "Just To Satisfy You," "Evasive Butterfly," "What Would I Be" and "Memories Are Made Of This."

OUR MAN IN AMERICA

DEREK TAYLOR

HOLLYWOOD TUESDAY





AS IT IS still the Beatles towards whom pop-America leans for leadership, there is profound regret here (among those who are aware of the British charts) that record buyers didn't allow the Beatles to reach Number One in England.

Your charts, in total, reflect no clear image of the state of contemporary music in Britain. The basic groups and their Alan Price - Paul Jones - Eric Burdon offshoots, still appear to speak for the real "Scene" but the constant return of the buyers to Harry Secombe, Ken Dodd, Ethelbert Rumpeling and Whispering Harry Pules indicates that, despite the growth of teenage-power, the world is inclined to be just as square as it was in the days when Blycreem was a sex symbol.

I really don't care what sells or why as long as the good people are known to be good; and the bad are known to be bad. I mean, if you can get a hit, get a hit. That's fine. What I do think is absolute nonsense is the repeated suggestion that there should be two charts, one for the old, the other for the young. Who sits on the adjudicating council? Paul Jones? Townshend? Well, anyway, enough of that.

A young artist, a gentle, un-harmful soul with hair down to his shoulder blades, is painting the sign for the Monterey Pop Festival outside my window, and a lorry-driver has just given him the finger-sign and bellowed "Get a haircut punk," which makes me sad and sick and brings me to last night when we took Jonathan King to Santa Monica for the opening of the Big New Teen Thing—"The Cheetah," which is commercially packaged psychedelia (not unattractive and already very successful in New York)—set in a hall which appeared to be as big as Wembley Stadium, but probably wasn't.

Every freeloader in Hollywood

They're even knocking Jonathan King here!

—and that is all of us—was there, and there was one barman to every five-hundred customers, resulting in such a magnificent breakdown in service that many of us were simply tossed bottles of Scotch and told to do what the hell we liked with them.

Jonathan King drank soda water and was something of a social and sartorial success in his cerise cord trousers and the braided scarlet jacket of a second lieutenant in the XIVth Carnaby Cavalry.

Earlier, however, we had an incredible ten minutes in the crowded Watneys-swilling Mucky Duck, the English pub in Santa Monica. Hoots and howls and whistles, growls, barnyard calls, and jungle noises, kisses, a flurry of ferocious four-lettered nouns, jostling, buffeting, barging, boring, boozing, bumping, crowding, pinching, squeezing, arm-locking, confusion, bedlam—the sort of welcome a mediaeval Bishop must have received at the Gateway to Hell; this was King's reception in this little England beyond the seas.

It was quite awful and deeply disturbing if only because it overthrew one's view—and proved



that view to have been chauvinistic—that the British could teach the Americans something about simple manners and tolerance and humour.

Jonathan was the picture of patience and courage—in part (such is the man's capacity for provocation) he enjoyed the tumult. He allowed himself to be insulted and abused, to be dragged off for interrogation by a sweaty slob in a filthy tee-shirt and to be mauled by loutish lacquered women.

So it isn't Americanism or Englishness that so relentlessly bruises the rights of the individual to differ. It is just People.

Jonathan King—this is the final word on him; I will then shut up—will have a US hit with his "Round Round." I was surprised to hear the British pirates can be instructed into banning this record—by a government which had already outlawed them.

Charts . . . ups and standstills and downs . . . Turtles got to the top; next one is Mamas and Papas "Dedicated to the One I Love"; coming up to the summit, Monkees' "Little Bit Me, Little Bit You"; reaching but probably in vain, Lesley Gore's latest—she sells well here.

In vindication of one's predictions, the Buffalo Springfield's "For What It's Worth" is Number 7 and Harpers Bizzare's Paul Simon song "59th Street



The cost of SANDIE

SANDIE SHAW is wittily elegant. There can be no other word for this tall, skinny girl with her attractive short-sighted bewildered expression that hides rapier tongue and who, when she laughs, doubles up with hysterics.

Sandie was wearing a biscuit wool dress and the biggest tortoiseshell glasses in the world. She had them perched on the end of her nose and, incredibly, as she padded good-naturedly around the BBC Theatre where she was rehearsing the "Rolf Harris Show" last week, they didn't slip.

Sandie is expensive. She's also in the happy and enviable position of being the sort of girl people buy things for. She has a beautiful gold watch from Chris Andrews, she says she can't remember the last time she bought herself a meal.

All without conceit. "After all," she grins, "What's the point of being a girl if you've got to keep dishing out for yourself." What indeed? To this end Sandie has concentrated on being very feminine with the result that, because of her model figure and height, she is sophisticated rather than dolly but with a hint of the gamine, enhanced by those glasses (one of her biggest extravagances, she has over 30 pairs).

EARNINGS: Well over £1,000 a week.

ALLOWANCE: Her money is banked by her manager and she is given money when she asks for it.

RENT: Sandie happily admits she's a nomad, flitting from friend to friend. "I keep meaning to get a flat of my own but it doesn't seem worth it because I'm not in England much. One day I will but at the moment I wouldn't care if I had to live in a tent in the park. I like feeling free."

HAIR: The hairstyle that started a million trends is now a little shorter and is cut and set by her friend Linda at the Regent Palace Hotel, London, whenever she can get there. "It costs about 25s. and I like Goodnight.

to go a lot when I'm working. The rest of the time I just wash it myself." She has about three false pieces and lashed out £40 on a short red wig which she lived to regret "I wondered what I'd look like. I looked horrible."

MAKE UP: She wears the minimum when working, and hardly any when she's not working. "I hate that made-up look. If I wear a darker lipstick than this silvery no-colour I look like a little girl dressing up in her mother's clothes." For foundation she uses Max Factor's Sheer Genius (6s 10d.) Apart from that she uses Max Factor's liquid eyeliner, a very thin line, and coats her lashes in their black mascara (3s.).

PERFUME: She hates perfume and wears men's After Shave. "Don't look so surprised, all my girlfriends use it. Perfumes are so cloying and sickly—they remind me of raspberries." Her favourites are a French one called "Brut" (39s. 6d.) and Givenchy's "Monsieur Givenchy" (27s. 6d.).

CLOTHES: She rarely buys in England. "The only time I really get to go shopping properly is when I'm abroad." She has two different clothes personalities—the rough and the smooth. Consequently she'll go and buy jeans and shirts and "things that are useless" the next day she'll think nothing of paying over £10 for a sweater. Her 'cheap' dresses are about £7 and she finds she gets bored with them and gives them to her mother who gives them to friends. She never hoards clothes because she's got too many and she is a tidy organised person at heart. "I'm a great chucker out."

SHOES: She buys mostly in Italy. "I won't pay less than 7 gns. for a pair because my feet are so difficult and they're not comfortable. I'll pay anything for the right pair of shoes even if it was £30."

STOCKINGS: Gets through four pairs an evening when she's working. Usually wears hipster tights by Mary Quant—about 15s. 11d. a pair.

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BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS

Penny Valentine



TOM... will go to number one



LULU... singing has improved



JULIE... superb tone

Tom Jones: a hit—but is he getting into a rut?

FUNNY FAMILIAR *Forgotten Feelings* (Decca)—I have a horrid suspicion that I hope is entirely unfounded—and that is that on record Tom Jones is getting into a rut. On the other hand this might, and we can but hope, just be a bit of shrewd cashing-in on the present vogue for these kind of songs and will promptly be dropped at the end of the craze.

Anyway, this is better than most and it will go to number one. So I suppose that's that. Oh except that the bar-room piano is still on this—Ketty Lester what DID you start!—and Tom sounds as though he's putting more effort in this than "Detroit City" but honestly I'm not knocked out.

OUT TOMORROW

CRISPAN ST PETERS

ALMOST *Persuaded* (Decca)—Let's own up and say I can't stand this sort of song. Right. Having got rid of that I must say that Crispian handles this with enough non-effort to make him

sound like the very most genuine of American country and western singer in the Jim Reeves style. The song is all about one of those dreadful temptresses in a bar (coal black hair and ruby lips—the lot). Things being what they are this looks like it's come out at the right time.

OUT TOMORROW

DAVID AND JONATHAN

GILLY GILLY *Ossenfeffer Katzenellen Bogen By The Sea* (Columbia)—I must admit that I took one look at this and did a double-take with memories of Max Bygraves, the pantomime and being ten years old. But really they've been very clever with this song. I didn't think it could possibly be updated but they've been tremendously clever and given it a "Mockingbird" arrangement so that it sounds brand new and very uncorny. Which is an achievement in itself. Should intrigue enough people to be a hit.

OUT NOW

DR WEST'S Medicine Show and Junk Band

GONDOLIERS, *Shakespeares, Overseers, Playboys and Bums* (CBS)—What more is there to say after a title like that? The shame is that these people have a name synonymous with jokey records. For this is a clever, slightly bitter record with shades of Dylan's poisonous "Desolation Row"—although certainly not half as cruel. It defies description apart from that. Suffice to say I like it a great deal.

OUT TOMORROW



JACKIE... utterly splendid



SHADOWS... competent stuff



CRISPAN... enough non-effort

JACKIE EDWARDS —HIS MOST CATCHY YET

COME *Back Girl* (Island)—For what seems like ever I've been telling everyone how utterly splendid this singer is and how we're wasting him by utterly ignoring all his singles—each it must be said of an extraordinarily high quality—I don't honestly believe I've heard a bad record from him yet.

This is no exception. In fact it's probably his most catchy—but injustice being what it is I suppose this will meet a similar fate to his others. If you have the sense to buy it you will be able to listen to a man who sings as naturally as waking up, who can write pretty delightful songs and you will hear a clever arrangement with piano in just the right places. So there.

OUT TOMORROW

CHRIS ANDREWS

I'LL WALK *To You* (Decca)—This is Chris' likeliest hit for ages. A really solid song sung with his glass-cutting voice.

Circus novelty backings seem to be in "at the moment. This has the most splendid all-blowing brass sound, as though lots of fat gentlemen were getting very swinging. The nicest thing about this record is that it is so very happy.

OUT TOMORROW

LULU: HER BEST DISC FOR AGES

THE BOAT *That I Row* (Columbia)—Lulu's first with a new label and new producer (Mickie Most) proves to be the best she's done for ages. Originally a Neil Diamond "B" side and written by him, Lulu sounds tremendously at home and far less strained than on previous material. In fact her whole singing style has improved tremendously.

This is very commercial, with organ and drum accompaniment, and should give her a huge hit. The only worry is, and she noticed this herself, the song bears some resemblance to the Monkees' new one. Let us hope that does not deter from its deserved success.

JULIE DRISCOLL

I KNOW *You Love Me Not* (Parlophone)—I have tremendous admiration for Miss Driscoll's voice and it's about time somebody found her and gave her the chance she deserves. This isn't really it. A tremendously complex song handled superbly by Julie it is undoubtedly the most uncommercial thing I've heard. But it's

worth listening to just to hear the superb tone and quality in her voice. Shades of Dusty. The power's there all right, and the feeling too. Now someone find her the song.

OUT TOMORROW

SHADOWS

BOMBAY *Duck/Maroc 7* (Columbia)—Very odd to have these two as a double A side—really neither is that stunning. Usual competent Shadows stuff that they can play on their heads with about as much effort. I should think of the two "Bombay Duck" is more commercial and Shads-like with all their nifty footwork nearly coming out through the grooves.

OUT TOMORROW

Penny Valentine

QUICK SPINS

SOME lovely cello sounds on "Birds And Bees" by **WARM SOUNDS**, which is a nice name for a group anyway. Parts where backing and voice collide are super and I'd say these were people to watch though this particular record, nice as it is, doesn't sound like a hit to me (Deram).

Small Faces wrote "Have You Ever Seen Me" for new group **APOSTOLIC INTERVENTION** which sounds American but isn't. Faces include their trade mark—that "ha ha ha" part—and much as I like it, I'd like to hear them write another song (Immediate).

JAY AND THE AMERICANS always sound like early Roy Orbison to me, which is good. "You Ain't As Hip As All That Baby" is a nice line in gentle bitterness (United Artists).

TOMMY JAMES sings "I Think We're Alone Now," which is odd about parents v. the kids (Major Minor).

LOVE DEE DEE WARWICK's voice. "When Love Slips Away" sounds a bit like "Touch Of Venus," but it's not solid enough for the chart (Mercury).

Don't understand why **NINA SIMONE's** "Do I Move You" has been released as a single. It's pretty run of the mill blues stuff not quite as soulful as I'd have liked (RCA).

Very funny is **LANCE PERCIVAL's** "The Maharajah Of Brum" which is about an Indian restaurant owner. He sings with Sellers voice and Mike Vickers has been clever enough to give it a straight pop backing (Parlophone).

Since she left Tamla **MARY WELLS** really hasn't had much luck. On "Set My Soul On Fire" she sounds a bit like the Supremes (Atlantic).

"Don't You Care" is a pretty song with mellow brass sung by **BUCKINGHAMS** (CBS).

FREDDIE SCOTT earns a bouquet this week for a superb handling of the well-done song "Cry To Me." Huge emotional performance with first beautiful guitar and then gigantic backing. Lovely (London).

Oh dear. I don't like **FRANK IFIELD's** "Out Of Nowhere," but somehow things being what they are, I have a horrible feeling it will be a hit (Columbia).

"Beautiful In The Rain" by **TONY HATCH ORCHESTRA** is one of those pieces that you think comes from a film—but doesn't (Pye).

ROMEO Z make good discotheque sounds on "Come Back Baby Come Back," but with more clarity than most (CBS).

"Wait A Minute" is a very odd song that sounds like the 4 Seasons



Dee Dee... lovely voice



Wells... like Supremes



Lewis... like Monkees

by **TIM TAM** and the **TURN-ONS** (beat that!) (Island). "HEY Mr Monk It's Page Nine" by **MIKE MERCADO** sounds as though his piano has cotton wool wrapped round the keys (Parlophone).

"My Cup Runneth Over" is an intensely slushy song that has shot up the American chart. Heaven help us **MAX BYGRAVES** has now recorded it so who knows what might happen (Pye).

Ghastly lyrics on "I've Never Known A Lady" by **WAYNE THOMAS**. I mean WHO says things like that these days? (Coral).

RAY CHARLES sings "You Win Again" as if it were "I Can't Stop Loving You" (HMV).

Beginning of "Count To Ten" by **WISFUL THINKING** reminded me of a school choir and the rest of the Ivy League (Decca).

GARY LEWIS sounds like the Monkees on "The Loser" (Liberty). Much as I love the piece of music in question I am more than somewhat stunned by Bach's "Air On A G String" being a single by **MIKE VICKERS ORCH** (Columbia).

SANDY POSEY really gets into terrible states. Having hooked her man she now finds him to be pretty worthless on "What A Woman In Love Won't Do" which is a real Joe Tex title (MGM).

GENE LATTER hot on the heels of the ace revivalists turns up with a shuffling "Always" and adds a bit of individuality for good measure (CBS).

"LOVE Is A Beautiful Thing" say **THE QUICK**. Whilst one agrees with the title the actual song is an odd sort of Sam and Dave

thing with the group trying hard to sound like them (Deram). "Wait By The Fire" is a lovely record. Sung by **JOHN CHRISTIAN GAYDON** with hard gentleness, it has the most simple of accompaniments (Piccadilly).

PAUL REVERE and the **RAIDERS** still manage to sound like early Rolling Stones on "Ups And Downs" (CBS).

I rather wish a girl had sung "Don't Walk Over Me" a super song. **BRIAN WITHERS** does his best, but it needs a girl to handle the phrasing (RCA).

RICK JONES' "The Flowers Are Mine" which he wrote and sings is a real gem. A very pretty witty song (Fontana).

TOYS sound less like kittens having their tails trodden on: "Ciao Baby" is a good catchy song, but sounds very American for us (Philips).

"Message To Pretty" is by Arthur Lee of Love. **DORRIS HENDERSON** has a strangely attractive delivery (Stateside).

SOUNDS BOB ROGERS on "I Know What It's Like To Love Her" are yet another group trying to sound like the Mamas and Papas (CBS).

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APRIL 8, 1967

USA 20c

**Swedes riot
for the Stones
while Jagger
plans a fresh
tour draw...**



by PENNY VALENTINE

HALFWAY through their Continental tour last week the Rolling Stones were experiencing scenes of fantastic fan fervour, riots and galloping policemen.

Mick Jagger nearly got beaten up in Sweden but managed to avoid this fate "by stepping out of the way as the police charged the stage." Fans turned on police. Police turned on fans and turned off the electricity. The Rolling Stones surfaced—the winners.

It's a stunning thought that the Stones, three years after their inception and with 20 or so tours of this kind firmly tucked away, can still whip up riots wherever they go.

While their latest records stutter under the top spot here, and their last tour—some six months ago—while highly successful was hardly noticeable for the trail of shattered bodies and furniture it left behind, they trot happily round Scandinavia, Germany and France, Italy, Greece and Holland leaving desolation behind them.

"There have been some nice riots," said Jagger, on the phone from Dortmund. He was in a very charming mood despite having been woken from his sleep after only five hours. In his usual modest manner he dismissed the riots by saying: "Oh everybody gets this sort of reception abroad."

"We still get a kick out of this kind of reception. The cops get up on stage and everyone throws seats around. You can't imagine what it's like unless you've seen it yourself. When they say there's a riot at Finsbury Park Astoria it's nothing. Just some screaming fans. Here real bodily violence breaks out. We're used to it now and we know what to do."

"When the audience gets a bit out of hand, cops jump up on stage and turn off the power so we can't play. Then the audience boos and we point to the police. Then the audience turns on the police and starts chucking things. Then we have to go."

"Really I can't stand tours. It's okay once you're actually on them but the thought of tours makes me feel ill. And I get lonely—for England," said Mick.

Because of this the latest mammoth Continental enterprise may be the Stones last. And when they next tour Britain it will be far removed from the normal tour.

"I'm working on something new in the way of presentation. The kids are fed up, and who can blame them? Pop tours are a daft form of entertainment and the kids know that—they're not fools. They want something better."

"I've got an idea at the moment—and it won't just be a question of me sitting down and Charlie leaping around. The whole show will take on a different form. There'll be none of this Dave Dee, Dozy and the Easybeats stuff—that's awful. And it will visit selected places. It will be a show, not a tour."

Something, then, to look forward to. Meanwhile the Stones slog on from Dortmund, in Germany where they were last week, to Poland, France, Italy, Greece and Holland. So far they have only had one spot of trouble with the Customs—going into Sweden when they were stripped and searched.

"In Germany they didn't even look at our passports. But I'm expecting trouble getting into at least one of the countries. Oh well, what can you expect? Really it's all part of the game isn't it?"



DONOVAN



GEORGE HARRISON



VINCE HILL

SIMON DEE digs the amazing march of SQUARES!

SUDDENLY the squares have taken complete charge of the chart. Suddenly a suffocating sea of sugary sentiment has draped itself across the beaches of British pop.

This week, only Alan Price represents anything even slightly hip in the Top Ten.

How drastic will be the effect on once-proud British pop? How long before the groupies can unclog the sweetcorn and make things swing again? How could this catastrophe have been avoided?

We took the questions to Simon Dee, smooth young man of BBC pop with his finger far closer to the teen scene pulse than any of his contemporaries at the Corporation.

DISGUST

"Let's face the fact first," he says, "that things are not as bad as some would have us believe. Just because the pop world is geared by publicity, by the Press, by the pirates to a raving pounding beat doesn't mean that ballads are a bad thing at all."

"There's nothing wrong in having a break from the utter maelstrom of mad pop sounds we've been enduring in recent months. We're sick of hearing about payola and drugs. Suddenly everyone's

sighed 'Ooh!' sat back and relaxed and wondered where we go next.

"This is good. Pop badly needs to re-think about itself. This spell of ballads might help to bring back a bit of sanity to the scene. The whole pop scene seems to have slipped into a 'Let's Rush Out All That's Bad About Pop' frame of mind."

"We've had bad publicity, bad records and atrocious lyrics like the Smoke's 'My Friend Jack' and the Pink Floyd's 'Arnold Layne'. I'm sick of these songs. I refuse to play any more of them."

"I'm sick that a nice bunch of people like the Troggs should be split up by the disgust they have for the drug scandals; I'm horrified that kids of mine might have to hear a song about a transvestite. We don't need this unnecessary crap."

CLOG UP

"I admit, though, that a succession of singers like Engelbert, Harry Secombe, Petula and Vince Hill really clog up a TV show. And it can't be the 16-year-old ravers who are buying their records."

"So what's happening? It was three years ago on Easter Monday that I started pirate broadcasting aboard Caroline and I seriously believe that they've reached saturation point. The ravers are only listening nowadays—it's the mums and dads who have taken over the bulk of the buying."

"The pirates, you might say, are thus indirectly responsible for the current swamp of ballads in the chart."



Simon, it might seem, is absolutely in favour of the balladeers. In fact, the failure of the Beatles to make No. 1 did not please him. "Penny Lane" was possibly the finest record they've made.

"The Beatles always go forward progressively — never backwards. Whether they are slightly passé for the teenagers of what is really a fresh generation is debatable though. They are going out on a limb with the moustaches and George's Indian bit. It must make it all very hard for the teenagers to associate with."

"But how, how, how did Engelbert hold them off the No. 1 spot? I'll never know."

Engelbert more than held them off. He hammered them. While the Hump stayed No. 1 last week, the Beatles slid to No. 9—making way for such gleeful characters as Secombe, Hill, Petula, Whistling Jack, Sandie and the Sinatras.

Who will rectify the position and bring about a beat reformation? "I'd like to hope for bigger band sounds, with groups getting brass into their line-ups."

"There must be tens of thousands of teenagers in this country capable of playing guitars and drums and surely, in about 10 years, we are going

Bad records and atrocious lyrics from the Smoke and Pink Floyd



to come up with some of the most brilliant musicians and band sounds ever known.

"As for now, though, TV pop has done much to project the solo singer. TV solo camera work projected Paul Jones and Jagger and d'Abo and as this has gone on so the sales of group discs have gone down."

And in this immediate future, Simon makes the following few wishes: "That Donovan drops those songs and works hard and comes up with the marvelous songs of which he is capable;

"I'd like to see Tamla over here; a big hit for Dave Clark's current record; Val Doonican becoming more commercial; Troggs to come together again;

and Andrew Oldham's idea of a sort of musical school on Tamla's lines come to fruition; Beatles to make themselves more available; Peddlers to make it; and Manfred to be recognised as the most professional, original and fresh-thinking person in pop today."

And fewer square songs in the chart? "Of course—this current rush of ballads is nothing more than an interim period while pop sorts itself out. And really it does need that re-think."

— Bob Farmer



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