

DISC

and MUSIC ECHO 9d

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USA 20c

MONKEES on trial!

Exclusive:
**MIKE
NESMITH**
in
colour!

WHAT'S THE VERDICT OF THE STARS AND YOU?

—turn to the centre pages



Photograph by PETER STUART



**DO THE SEEKERS
GET NIGHTMARES?**

—see page 10



SCOTT SPEAKING

—see page 16



**WHY DUSTY GETS A
THREE-YEAR ITCH**

—see page 7



Jonathan King reviewing the TV pop scene

TO me, the runaway success of the year — the top performance on "Top Of The Pops" for many months, VINCE HILL. And what a surprise! Awful visions of what is worst in live BBC broadcasts — square, balding, middle-aged men drearily crooning their way through once swinging hits—occurred to me when I was warned that Vince Hill would be appearing live. But no; he was sincere, professional, charming. He looked good, he sounded perfect. He's no teenager, but in his market — Dodd, Doonican, etc.—he can now be reckoned among the top three ballad singers. Congratulations, Mr. Hill.

THE TROGGS were competent and looked better than when they were candy men, but what a diabolically ordinary record! Isn't the REEVES disc just a watered down "He'll Have To Go"? TOM JONES—what WAS he wearing? What was he singing? Why was he moving in such a dated way? DUSTY—she really does perform fantastically, but should her skirt have been quite as short as it was?

I'M worried in case the new half-and-half format of JUKE BOX JURY satisfies nobody. Last Saturday Disc writer Penny Valentine fitted very well indeed (apart from looking extremely attractive) and laughed and joked with Peter Murray and Jimmy Savile, who were in cracking form. But "pop" humour is totally different from "showbiz" humour, as illustrated by the fact that poor Miss Wetherall was right out in the cold. Not many pop girls fit as well as Penny did. A difficult situation, but it's nice to see the BBC experimenting.

RECORDS for me this week — TURTLES' "Happy Together," SPOONFUL's "Darling," HARPER'S BIZARRE'S "59th Street Bridge," ALAN PRICE, and CAT's song "I've Found A Love." A special plug, please, for Whistling Jack Smith and "I Was Kaiser Bill's Batman"—the first instrumental in years that sounds like a big hit. Anyone agree?

SOMEBODY commented that they thought DUSTY was playing Miss Haversham in "Great Expectations." Quite untrue; Dusty wears much more eye makeup.

SANDIE SHAW sang all five entries in the British Song for Europe contest. I spent most of my time working out which was the worst. Quite a difficult task.

HEARD the MOVE's next — "I Can Hear The Grass Grow." To early Who they have added early Small Faces, early Kinks, early Hollies and more than a slight flavour of Rolling Stones' "The Last Time." A shade better than their last horror—and, if possible, a shade less original.

SCOTT Walker says Kiki Dee is "the best undiscovered female vocalist in Britain."

Paul Anka wrote "Run For Shelter" for Lesley Dawson after hearing her sing at London's Playboy Club.

Matt Monro, a strong Palladium TV billtopper on Sunday.

P. J. Proby's entourage '67 has reduced to one manager, Skip Taylor, and one hairdresser, John, who's been appointed P.J.'s secretary "since I got my hair cut."

Nude painted during Creation's Manchester University act.

Proby claim

PROBY claims he was lined up long ago for the part Paul Jones took in "Privilege."

Chart newcomers Great Uncle Fred claim they're bringing purity back to pop. Their manager, Harvey Freed, explains: "They don't believe in drugs or sex and go home straight after a gig."

Whatever became of Bongo Wolf? "I'm afraid Bongo went back to a suburbia existence in Beverly Hills with his mother," replies P.J.

Engelbert—even your sideburns are the same length as Tom Jones's.

Dusty Springfield describes herself as "an incurable romantic" and names Rome her favourite city after New York.

Simon — strange

IF Simon Dee behaved rather strangely on "Top Of The Pops" last week it was because he had a stiff neck!

On last Thursday's afternoon "run through" for "Top Of The Pops" a photograph of a nude wearing a bowler hat and moustache was flashed on the monitor screen!

Dusty would like Scott Engel to produce her next single. "He gets sounds out of Philips that I can't!"

Ram Jam Band have taken out an insurance policy on Geno Washington for £20,000.

Bad for pop

POP'S image hardly improved by that succession of scandals last week.

Steve Marriott shouldn't be so self-conscious about his size—it is, after all, his trademark.

Bass guitarist Neil Korner, who left the Vaudevilles two weeks ago because "it's not my



• TRISTRAM: "This is an easy street and we're making the most of it."

SCENE

scene at all," forming his own blues band.

How many know that Piccadilly label recording manager John Schroeder introduced Motown label here through Oriole five years ago?

Koobas' party

DAVID Garrick has taken over from Graham Bonney as Germany's fave rave. "Dear Mrs Applebee" has topped for three weeks.

"Pop North" s Ray Moore must be the only compère who sings on his own show.

Whatever people may say about him, and "Top Of The Pops" and "Pop Inn" crews are muttering most at the moment, Proby's personality badly needed on our showman-less scene.

Koobas threw party in Noel Coward's old studio in honour of Harry Leon, composer of their new single, "Sally," which gave Gracie Fields fame. Only trouble was, Harry Leon didn't arrive.

Caroline's Mike Aberne one of the best pirate deejays around.

Zombie crash

CAT Stevens booted on French TV programme with the Four Tops, Georgie Fame, the V.I.P.'s and the Nursery Rhymes.

Jim Dale, Tom Springfield, Billy Cotton and Eva Bartok among guests at the opening of Chappell's new London Music Centre.

Chas Chandler introduced his group, the Soft Machine, at a party at London's Speakeasy Club—which was also Duane Eddy's first port of call on arrival in Britain.

Holiday note for London Saville Theatre patrons: the latest Paris discotheque is called "Les Rockers."

Zombies' leader Rod Argeat wrapped his GT Cortina round a tree in St. Albans . . . but bass player Chris White has bought an E-Type on the takings of his song, "You Make Me Feel So Good," B side of the American hit, "King Of A Drag."

We appeal to the 40-year-old Mums say NEW VAUDEVILLES

AFTER the wholesale slaughter of ancient TV sets, effigies of Ian Smith and similar savageries, soft shoe shuffles, dancing rubber skeletons and potted palm decor seem a somewhat backward step in the great cause of psychedelia.

But the public love it. The Move and others may have their fans, but the following is nothing like as large as the devotees to the New Vaudeville Band, already the darlings of every 40-year-old English mother and apparently wooing the ice-cold supremacy of American maternity.

Why, why, why? What endears us to a group of 30's garbed gentlemen who have nothing more original to offer us than a copy of what the Temperance Seven did years ago?

In America they all agree its purely the commercial quality of first "Winchester Cathedral" and then "Peek A Boo." But Britain? Henry Harrison, the drummer, who wears Norfolk jacket and cap, plus fours and Fair Isle socks, says: "People are more particular about the sound they want. They're getting fed up with electronic music. This is the basic thing. Also we don't go in for weird electronics. People can actually see us playing our instruments."

"As for clothes, people are going overboard for our double-breasted jackets and all that. Actually, we started buying the 30's gear in the interests of economy. We found a shop in London's Fulham Road where we could buy suits for £3 and £4, silver-topped canes, Homberg hats, embroidered waistcoats and so on."

Musically, though, they must be backdated. Alan Klein, also known as Tristram, 13th Earl of Cricklewood, argues: "We are using an old style sound to push new songs. Seventy per cent of our act features Geoff Stephens songs."

"Although none of us was born in the era we're reflecting, we achieve our authenticity through listening to Geoff Stephens' old 78

In deepest Devon, a Beatle retreat no fan has found



THE BEATLES, who spend their lives engulfed by fans, disc jockeys, managers, accountants, and all the trappings of fame, now have a retreat.

• It is miles away from London. To get there you follow a series of signposts down narrow twisting lanes, and even then you will probably have to ask the locals the way.

• It is a beautiful eighteenth-century farmhouse, and the owner looks so young she could be a Beatle fan.

• A fan she is . . . but 42-year-old Mrs. Diana Jones is really a Beatle mother-in-law.

• She is the mother of 22-year-old model Pattie Boyd, wife of George Harrison. Her home is regarded as remote even in an area of deepest Devon where people are used to having next-door neighbours perhaps a mile away.

• Mrs. Jones lives near Stoodleigh, a hamlet five miles from the little town of Tiverton. Her only companions are a dog and cat—but she is happy in her lonely surroundings.

• "I want a haven where George and Pattie can find peace," she explained.



Mrs. Diana Jones . . . Pattie Boyd's mother



The cool, 98.6 world of KEITH!

JAMES BARRY KEEFER, known to all as Keith and wearing a spotted shirt that screamed in pain against his stumpy floral tie, came to the door of his hotel room and said "Hi, good morning, I'm Keith's road manager."

Ten minutes later we'd sorted out that his friend, who was making valiant efforts to collapse a table full of empty breakfast dishes, was NOT Keith and that he WAS. He's like that. A complete contrast to what you'd expect from those dreamy little warm songs he sings, Keith is very amusing, fast talking with a wry sense of humour. He tends well not exactly to lie but, as he puts it, "bend the truth a little."

The most striking thing about him apart from his clothes and long hair, are startling blue eyes that make him look like a wild Norseman.

Keith has been singing for nine years, but professionally only for the past four. He's been writing songs all that time and so has amassed a good thousand or so. He writes whenever he feels like it. Some evenings he writes a song and the next morning when he wakes up, he says, he's surprised to see the song written and can't remember anything about it. And his blue eyes look puzzled.

He lives in New York with some of the members of his backing group, The Wild Kingdom, and is really a sort of warm hippie. He is on his

own except for his sister, Diane, who is a fashion designer. His parents died when he was a baby and he takes some pride in talking about the "hip granny" who brought him up.

"I worked in a store as a clerk. After a year my hair got shaggier and shaggier, man what a sight. I was then appointed to another job. It was a nice job. It was where I sat at home all day with my friends. It was called unemployment."

At this point Keith formed his group and cut his hair a bit because people told him it looked better.

"It's very out to have long hair now—in America as well as Britain. In fact they nearly didn't let us in Britain this morning because of the way we looked."

Keith has so far released three records: "Caravan Of Lonely Men" ("That was a real smash—sold four copies") "Ain't Gonna Lie" and "98.6". From his songs you'd think he was very wrapped up in the gentle pretty things of life. In fact he said he wanted to change his style on record.

"After all you can't go on with the same shuffle all your life even if it is an individual style. On stage the group do real freak out music, nothing could be further than the record sound."

Keith's new record, therefore, is not one of his own compositions but a Hollies number, "Tell Me To My Face." He says it's a gradual hardening up of his sound and that's what he wants to progress to. Out only one week in America it's already selling well enough to keep Keith's bank book happy.

—PENNY VALENTINE

while I trained myself to sing with the nasal sound of that period. The others got their instruments from old musicians who had traded in their kit for something up to date."

There is the danger, though, that the fate that befell the Temperance Seven could also affect the NVB. Klein claims: "They faded out because they all had different jobs outside the group."

"In our case, we admit we are a gimmick and we know we cannot really progress musically because 30's music was a clearly defined period that came to a halt with the war. We are all complacent about this but as old trad jazzmen who had to scratch around for jobs in the past, we find this is easy street and we're making the most of it."

Of that there can be no question. Already acknowledged in England, they are currently wowing 'em in America and even inducing the inhibited Stateside teenagers to turn up at their gigs in chalk stripe suits and floppy hats.

They went to America with the intention of "showing the flag in the far corners of the old Empire." They took a 10 ft x 8 ft Union Jack to drape across the stage, even hired a huge St. Bernard to accompany them as they couldn't bring their British St. Bernard, Judy, an integral part of the act. And they've behaved like a perfect platoon of Bertie Woosters.

Young America loves them. But who here at home really takes to such an antiquated act? "We are quite convinced it is the 40-year-old Mums reminiscing about the past," says Klein. "We're quite sure it isn't the British teenagers. We're an entertainment act and prefer working in cabaret clubs to ballrooms. Therefore, we reach the middle-age audience much more than the teenagers." —BOB FARMER.

TOP 50 CHART TOPPER

COMING ON STRONG BRENDA LEE

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- 1 (2) ● **RELEASE ME**...Engelbert Humperdinck, Decca
- 2 (3) ▲ **PENNY LANE/STRAWBERRY FIELDS FOREVER**.....Beatles, Parlophone
- 3 (1) ● **THIS IS MY SONG**.....Petula Clark, Pye
- 4 (5) **HERE COMES MY BABY**.....Tremeloes, CBS
- 5 (4) ● **I'M A BELIEVER**.....Monkees, RCA Victor
- 6 (17) ▲ **ON A CAROUSEL**.....Hollies, Parlophone
- 7 (7) **SNOOPY VS THE RED BARON**
Royal Guardsmen, Stateside
- 8 (8) **MELLOW YELLOW**.....Donovan, Pye
- 9 (15) ▲ **EIDELWEISS**.....Vince Hill, Columbia
- 10 (12) ▲ **IT TAKES TWO**
Marvin Gaye and Kim Weston, Tamla Motown

Next Twenty

- 11 (10) **PEEK-A-BOO**
New Vaudeville Band, Fontana
- 12 (6) ● **LET'S SPEND THE NIGHT TOGETHER**
Rolling Stones, Decca
- 13 (19) ▲ **DETROIT CITY**
Tom Jones, Decca
- 14 (21) ▲ **THERE'S A KIND OF HUSH**
Herman's Hermits, Columbia
- 15 (14) **I WON'T COME IN WHILE HE'S THERE**
Jim Reeves, RCA Victor
- 16 (31) ▲ **GEORGY GIRL**
Seekers, Columbia
- 17 (25) ▲ **GIVE IT TO ME**
Troggs, Page One
- 18 (11) **MATTHEW AND SON**
Cat Stevens, Deram
- 19 (9) **I'VE BEEN A BAD BAD BOY**
Paul Jones, HMV
- 20 (13) **SUGAR TOWN**
Nancy Sinatra, Reprise
- 21 (27) **SINGLE GIRL**
Sandy Posey, MGM
- 22 (28) **THEN YOU CAN TELL ME GOODBYE**
Casinos, President
- 23 (26) **I'VE PASSED THIS WAY BEFORE**
Jimmy Ruffin, Tamla Motown
- 24 (20) **LET ME CRY ON YOUR SHOULDER**
Ken Dodd, Columbia
- 25 (22) **STAY WITH ME BABY**
Walker Brothers, Philips
- 26 (16) **I'M A MAN**
Spencer Davis, Fontana
- 27 (24) ● **GREEN GREEN GRASS OF HOME**
Tom Jones, Decca
- 28 (41) ▲ **I'LL TRY ANYTHING**
Dusty Springfield, Philips
- 29 (18) **NIGHT OF FEAR**
Move, Deram
- 30 (29) **THE BEAT GOES ON**
Sonny and Cher, Atlantic

Last Twenty

- 31 (36) **THIS IS MY SONG**
Harry Secombe, Philips
- 32 (38) **AL CAPONE**
Prince Buster, Blue Beat
- 33 (—) **IN THE COLD LIGHT OF DAY**
Gene Pitney, Stateside
- 34 (30) **INDESCRIBABLY BLUE**
Elvis Presley, RCA Victor
- 35 (23) **HEY JOE**
Jimi Hendrix, Polydor
- 36 (43) **BABY COME CLOSER**
Loot, Page One
- 37 (35) **FOOL'S PARADISE**
Larry Cunningham, King
- 38 (42) **MEMORIES ARE MADE OF THIS**
Val Doonican, Decca
- 39 (32) **LAST TRAIN TO CLARKSVILLE**
Monkees, RCA Victor
- 40 (—) **LOVE IS HERE AND NOW YOU'RE GONE**
Supremes, Tamla Motown
- 41 (—) **KEEP OUT OF SIGHT**
Paul and Barry Ryan, Decca
- 42 (—) **I WAS KAISER BILL'S BATMAN**
Whistling Jack Smith, Deram
- 43 (46) **NIKI HOEKY**
P. J. Proby, Liberty
- 44 (33) **98.6**
Keith, Mercury
- 45 (45) **IS THIS WHAT I GET FOR LOVING YOU**
Marianne Faithfull, Decca
- 46 (—) **JUST WHAT YOU WANT**
John's Children, Columbia
- 47 (47) **SO GOOD**
Roy Orbison, London
- 48 (40) **YOU ONLY YOU**
Rita Pavone, RCA Victor
- 49 (49) **MY WAY OF GIVING**
Chris Farlowe, Immediate
- 50 (34) **MICHAEL**
Geno Washington, Piccadilly

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

ZOOMING UP THE CHART!



● BEATLES: 2

HIT TALK BY VINCE HILL

LIKE both sides of the BEATLES' latest, although "Penny Lane" is an obvious top side. The other is marvellous but I don't like the balance. They sound swallowed up, tiny. But it's a forward-looking approach.

I didn't like PETULA'S "This Is My Song" at first but it grows on you. What I love is that Charlie Chaplin can come back after all this time and write something that's obviously going to be a world-wide smash. Don't see what Donovan's getting at in "Mellow Yellow"—it's not my sort of song.

Surprised that "Peek-A-Boo" has done so well. It's not half as



● HOLLIES: 6

strong as "Winchester," although it is very competent. The HOLLIES is a marvellous record. If the Beatles wasn't out I'd tip it for the next Number One. I love what the Hollies do on record and they are intensely professional.

If other group's do have the needle to the TROGG'S success, as they say, I really don't understand why. I think their records are excellent.

SONNY andd CHER'S novelty value must be wearing off a bit. "The Beat Goes On" has taken



● SEEKERS: 16

a long time to get off the ground and I don't believe it's the fault of the song.

I can't see "Georgy Girl." It's bound to be a huge hit because the group have such a tremendous following. I like what they do but I do wish they weren't quite so pure and clean. I have this hidden desire to see them all turning up on TV one day looking scruffy and long-haired with their clothes torn—just for fun.

DUSTY'S obviously got a big hit. I wouldn't say the song's as strong as some she's had but the performance is as perfect as ever. "Memories Are Made Of This"—well VAL'S done his usual good job. I don't really have very strong feelings about the number even though I've sung it myself.



● VINCE HILL

Next Week: GENE PITNEY

Top Ten LPs

- 1 (1) **MEET THE MONKEES**
Monkees, RCA Victor
- 2 (2) **SOUND OF MUSIC**
Soundtrack, RCA Victor
- 3 (4) **BEST OF THE BEACH BOYS**
Beach Boys, Capitol
- 4 (3) **BETWEEN THE BUTTONS**
Rolling Stones, Decca
- 5 (5) **HAND CLAPPIN' & FOOT STOMPIN'**
Geno Washington, Piccadilly
- 6 (6) **FOUR TOPS LIVE**
Four Tops, Tamla Motown
- 7 (—) **GOIN' PLACES**
Herb Alpert, Pye International
- 8 (—) **COME THE DAY**
Seekers, Columbia
- 9 (—) **TROGGLO-DYNAMITE**
Troggs, Page One
- 10 (—) **MANTOVANI'S GOLDEN HITS**
Mantovani, Decca

AMERICAN TOP TWENTY

- 1 (3) **RUBY TUESDAY**.....Rolling Stones, London
- 2 (2) **LOVE IS HERE AND NOW YOU'RE GONE**
Supremes, Motown
- 3 (1) **KIND OF A DRAG**.....Buckingham, U.S.A.
- 4 (10) **BABY, I NEED YOUR LOVIN'**.....Johnny Rivers, Imperial
- 5 (5) **GEORGY GIRL**.....Seekers, Capitol
- 6 (6) **THE BEAT GOES ON**.....Sonny and Cher, Atco
- 7 (7) **GIMME SOME LOVIN'**.....Spencer Davis, United Artists
- 8 (8) **THEN YOU CAN TELL ME GOODBYE**
Casinos, Fraternity
- 9 (14) **SOCK IT TO ME—BABY!**
Mitch Ryder & the Detroit Wheels, New Voice
- 10 (4) **I'M A BELIEVER**.....Monkees, Colgems
- 11 (11) **MERCY, MERCY**
"Cannonball" Adderley, Capitol
- 12 (9) **(We Ain't Got) NOTHIN' YET**.....Blues Magoos, Mercury
- 13 (19) **MY CUP RUNNETH OVER**.....Ed Ames, RCA Victor
- 14 (18) **IT TAKES TWO**.....Marvin Gaye & Kim Weston, Tamla
- 15 (15) **PRETTY BALLERINA**.....Left Banke, Smash
- 16 (16) **GO WHERE YOU WANNA GO**
Fifth Dimension, Soul City
- 17 (17) **I HAD TOO MUCH TO DREAM LAST NIGHT**
Neil Diamond, Bang
- 18 (21) **YOU GOT TO ME**.....Neil Diamond, Bang
- 19 (26) **THE HUNTER GETS CAPTURED BY THE GAME**
Marvelettes, Tamla
- 20 (25) **FOR WHAT IT'S WORTH**.....Buffalo Springfield, Atco

DAVID GARRICK
I'VE FOUND A LOVE
7N 35371 Piccadilly

the LOVIN' SPOONFUL
DARLING BE HOME SOON
KAS 207 Kama Sutra

STARS IN THE NEWS-1

Scott — to Russia with musical love

SCOTT ENGEL went to Russia this week. He was booked on a flight to Moscow from London last night (Wednesday) and will also visit Leningrad.

Still deeply engrossed in his musical studies and Gregorian Chant, Scott has gone behind the Iron Curtain for about a week to investigate the music scene there.

Walker Brothers John and Gary are still visiting their families in the States and not expected back in Britain for a couple of weeks.

Walker Brothers tour with Cat Stevens and the Jimi Hendrix Experience starts from London's Finsbury Park Astoria on March 31.



Manfred: BBC show

MANFREDS' SINGLE: 'HA! HA! SAID THE CLOWN'

MANFRED MANN release a new single titled "Ha! Ha! Said The Clown" on March 24.

The song was penned by Tony Hazzard, who wrote a Herman hit of last year, "You Won't Be Leaving."

Manfreds record a BBC radio show "Pop Goes A Person" next Wednesday, but there are no promotional plugs on the disc as yet.

ENGELBERT PIPS THE BEATLES!



CHART shock of the week is the failure of the mighty Beatles to grab the number one spot with "Penny Lane"/"Strawberry Fields Forever." They're thwarted by newcomer Engelbert Humperdinck who takes over from last week's number two with "Release Me."

It's the first time since December 1965 that the Beatles haven't reached the top in one leap. Their last single "Eleanor Rigby"/"Yellow Submarine" entered at four on August 13, 1966, and went straight to number one the next week—where it stayed for a month.

"Paperback Writer" came in at two on June 18, hit the top the following week and held it for a fortnight. Previous to this, "We Can Work It Out"/"Day Tripper" was the last of the immediate chart-toppers, going straight to number one on December 11, 1965.

Both Beatles and Humperdinck last week won Disc and Music Echo's coveted Silver Discs for quarter of a million sales in Britain.

Cat's gonna get a gun!

CAT STEVENS' new single will be his own composition "I'm Gonna Get Me A Gun," released last week in March.

Cat was taken severely ill with bronchitis and exhaustion on Saturday night and ordered complete rest for a week. He undertakes his first concert date this Friday at the Nautilus Club, Lowestoft.

Cat appears on "Top Of The Pops" (March 20) and "Easy Beat" (April 2) and opens his first cabaret season at the Marimba Club, Middlesbrough, on March 5 for a week.

Jimmy James film

JIMMY JAMES and the Vagabonds' nine-minute colour film, shot while they were working in London at the start of the year, will be shown on ABC cinema circuits in mid-March.

They appear on "Saturday Club" this Saturday and go to Sweden for six days TV and cabaret from March 26.

BOWN TO HAPPEN!

ALAN BOWN SET make pop history when they fly to America on April 7—they plan to record a special LP for gospel songs at Roverdale Synagogue, New York, before a specially-invited audience.

Their first British LP will be released in April and titled "It's Bown To Happen."



Jimmy James: film

MAD AS A MARCH HARE!

YOU'VE heard of the expression "Mad as a March Hare" and the old wives' tale about saying "White Rabbits" on the first of the month? Well, this is "Demetrius"—which just goes to show the different people who read Disc and Music Echo—the funny bunny friend of comedy scriptwriter David Cumming (he's the one with the short ears in our picture!)

David, who has written scripts for shows by Val Doonican, Charlie Drake and Dick Emery, makes his bow on disc this Friday with a "n o n s e n s e" song called "Rubber Rabbit."

Rock'n'roll jamboree plan for London's Saville

Loot guitarist hurt by fans

BRUCE TURNER, lead guitarist with the Loot, dislocated his arm on Friday night when fans mobbed the group as they left the City Hall, Newcastle, on the Gene Pitney tour.

He saw a doctor who bandaged the arm. Bruce has continued playing with the group with his arm in a sling.

Roy Orbison is the guest on "Parade Of The Pops" on March 8 on the Light

ROCK 'n' roll jamboree starring Jerry Lee Lewis and Little Richard is the latest plan in the rock revival at Brian Epstein's Saville Theatre, London. It is hoped to have Wee Willie Harris and British rock groups on the bill.

Sunday's repeat Chuck Berry show at the Saville provoked none of the incidents that closed his concert the previous week and led to fans rioting.

Compere Rick Dane warned the audience that unless they stayed in their seats there would be no more rock concerts, and this time Berry was able to complete his repertoire of old hits.

Dane at least had learned from the Rockers' reception at Berry's first concert by exchanging his mod clothes for a drape jacket borrowed from one of the audience. Hamilton and the Movement and the Truth's reception was only slightly less abusive than last time, though Herbie Goins and the Nightimers were relatively popular.

PACEMAKERS FOR SAVILLE SHOW

GERRY and the Pacemakers have been added as special guest stars to the Fats Domino bill at London's Saville Theatre. The show starts on March 27 and runs for a week.

Other artists are still to be booked. The entire show will appear for two concerts at the Manchester Palace on April 2.

KEN DODD'S WEEK SEASON

KEN DODD is lined up for a series of week's variety dates beginning at Bradford Alhambra on March 27, when his "Daddy's Music Box" TV series ends next Saturday (11). His next London Palladium summer season opens on June 2.

No new single has yet been scheduled.

Dave Clark best man

DAVE CLARK was the best man at the wedding last week of Five's saxophonist Dennis Payton to secretary Lyn Griffiths (21).

The marriage took place at High Beech Church in Epping Forest. Denis and Lyn met when the Dave Clark Five played at Tottenham Royal three years ago. Only other member of the group at the ceremony was Mike Smith.



Jim Reeves: complaints

EASYBEATS' NEW SINGLE

EASYBEATS new single, for March 17 release, is "Who'll Be The One You Love," flipped by "Do You Have A Soul" and penned by the group's George Young and Harry Vanda.

Manager Mike Vaughan has flown to Australia to fix dates for their three-week tour which starts in Sydney on May 13. Publicist Brian Sommerville is to fly to Australia to promote the tour, arranged as a result of a 23,000-signature "Come Home" petition from Aussie fans.

LULU SIGNS UP WITH ANIMALS MAN MOST

MICKIE MOST, record producer of hits by the original Animals and Herman's Hermits, has signed a five-year contract with Lulu. Her first single with him is scheduled for mid-March.

Most is also hoping to sign Billy Fury.

Breakaway Yardbird Jeff Beck, who left the group to go solo a few months ago, has his first record out on March 10—produced by Most, who is also now recording the Yardbirds.

Jeff's single is "Ho Ho Silver Lining" coupled with his own instrumental "Bolero." This week he admitted the reason he left the Yardbirds was because he couldn't stand the group situation.

Said Jeff: "The rows, the squabbles—all the things that inevitably go on when a bunch of fellows live in each other's pockets, the things the fans never think or hear about—I had more than enough."

Cunningham hit under fire from Jim Reeves fans

SECRETARY of the British Jim Reeves fan club, Andrew Jordan, has condemned Larry Cunningham—whose "Fool's Paradise" is at 37 in the chart—for recording Jim Reeves' songs, and claims 300 letters from fan club members supporting him.

Reeves recorded "Fool's Paradise" for an EP in 1954.

Says Jordan: "I am perturbed how Larry Cunningham continues to record all Jim Reeves' material. It's about time something was done to avoid people cashing in on his recordings."

"I have to date received over 300 letters from members of the club complaining about Larry Cunningham."

When told of the attack, Larry commented: "This man is talking utter rubbish. My two biggest hits last year were 'Lovely Leitrim' and 'Among the Wicklow Hills.' Neither had been previously recorded by Jim Reeves."

"I don't deny I'm one of Jim's keenest fans, but there was only one Jim Reeves and I'm not trying to cash in on his reputation. It so happens I sing in the same basic style."

"When Jim was hardly known at all in Britain, I was singing many of his songs to Irish dancers. Far from cashing in, I claim to have helped promote him in the early stages of his career."

Troggs cut single

TROGGS go into the studio to cut a new single in three weeks' time. Recording manager Larry Page returned from America last week with new material for them.

The group goes to America for a promotional visit in April.

Countdown

- thursday**
GENE PITNEY, TROGGS, DAVID GARRICK, NORMIE ROWE, LOOT — Odeon, Glasgow.
TOM JONES — "Talk Of The Town," London (month).
VINCE HILL — Caesar's Club, Dunstable (to Saturday).
MOVE—Locarno, Derby.
- friday**
GENE PITNEY tour — ABC Edinburgh.
ROY ORBISON, SMALL FACES, PAUL and BARRY RYAN, JEFF BECK—Astoria Finsbury Park.
TREMEOLES — Liverpool University.
EASYBEATS—Starlite, Crawley.
MOVE—Tabernacle, Stockport.
CAT STEVENS—Nautilus Club, Lowestoft.
"JOE LOSS SHOW" (Light) — Engelbert Humperdinck.
- saturday**
GENE PITNEY tour — ABC, Stockton.
ROY ORBISON tour — ABC, Exeter.
TREMEOLES — Cliff Pavilion, Southend.
MANFRED MANN — Reading University.
WHO—California, Dunstable.

- CAT STEVENS — Imperial, Nelson.
EASYBEATS—King's Lynn.
"JUKE BOX JURY" — Simon Dee, Alan Freeman, Geraldine Sherman, Ross Hannaman.
- sunday**
ROY ORBISON tour — ABC, Plymouth.
CAT STEVENS — Marimba Club, Middlesbrough (to 11th).
GENE PITNEY tour — Odeon, Leeds.
TREMEOLES — Harvest Moon, Guildford.
- monday**
"MONDAY, MONDAY" (Light) — Engelbert Humperdinck.
- tuesday**
GENE PITNEY tour—Adelphi, Slough.
ROY ORBISON tour — Kingsway Theatre, Hadleigh.
KEITH—Blaises, London.
- wednesday**
ROY ORBISON tour—Odeon, Birmingham.
GENE PITNEY tour — ABC, Belfast.
DAVE DEE, DOZY, BEAKY, MICK and TICH — Locarno, Stevenage.

CHARTBUSTER! PRINCE BUSTER! 'AL CAPONE'

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STARS IN THE NEWS—2

NEW-STYLE DISC OUT IN U.S. AND:

Hollies to write theme for new film

Tremeloes scrap plans for Cat Stevens song

TREMELOES this week abandoned plans to release the Cat Stevens song "I'm So Sleepy" as their next single—after Cat had pointed out that he planned to do the song himself at a future date. Said Stevens' manager, Mike Hurst: "I publish Cat's songs, but if he wants to do the song, then he certainly has the right."

Tremeloes, however, may still issue another Stevens song as the follow-up to "Here Comes My Baby." Title under consideration is "Shiny Golden Hair." Release date for the single is planned for March 31.

PAUL ANKA DOES PALLADIUM TV

PAUL ANKA breaks his current Continental tour to appear on the Palladium TV Show on Sunday (5) when he will sing his latest release "Sunset Sunrise." Paul, who has just completed a tour of Germany, is continuing to Italy next day.

Tom Jones offered extra week at 'Talk'

TOM JONES has been offered an extra week at London's famous "Talk Of The Town" cabaret nightspot—to follow the month-long season he started yesterday (Wednesday).

It is likely that Tom will accept. This means that his run will end on April 15.

On April 24 he opens a week's cabaret at the Cranberry Fold Inn, Darwen, near Bolton.

On Monday he records "Saturday Club" for March 11.

Keith album here in April

KEITH'S first LP "98.6/Ain't Gonna Lie" is released in Britain in April.

The singer arrived in Britain on Monday for a two-week promotional visit. His new single "Tell Me To My Face," which was written by the Hollies, is released this Friday.

Keith appears on "Top Of The Pops" today (Thursday), "Where It's At" (4), "Easy Beat" (5), "Daddy's Music Box" (9) and "Saturday Club" (11). He appears at London's Speakeasy Club on March 7. (See page 2)

TWO POP MEN TO WED BUNNIES

TWO members of the Majority pop group have become engaged to Bunnies at London's Playboy Club.

Barry Graham, vocalist, and Ken Smith, bass guitarist, both 22, met Jo-Anne Duncan and Sharelle Croft—both 21 and from Australia—when the Majority was the first British pop act to appear at the club last June.

Majority's new record—out last Friday—is "I Hear A Rhapsody."

DAVE DEE OUSTS BEATLES

DAVE DEE, who yesterday filmed an appearance for tonight's (Thursday) "Top Of The Pops," to plug new disc "Touch Me, Touch Me," has won two top group awards from Germany pop papers, ousting the Beatles in each case.

The group, who have three discs in Germany's top ten, go to Essen to receive the awards next week.

Future Dave Dee dates are a TV spectacular in Brussels (13-14) and BBC's "Pop North" (29).

Cliff disc next week

Tied to his pantomime appearance at London's Palladium, Cliff Richard is currently unable to record a "Top Of The Pops" film clip for his next single "It's All Over" out next Friday (10) and coupled with a song from the "Cinderella" show, "Why Wasn't I Born Rich?"

MONKEES NEW SINGLE HOLD-UP

BYRDS DO ONE LIVE DATE IN LONDON

BYRDS make the only live appearance of their British visit at London's Speakeasy Club on March 14. The group arrived in Britain on Friday, threw a party for 250 fans on Saturday, then left for Continental promotion yesterday (Wednesday).

They return on March 10 to appear on the Light's "Where It's At" (11), "Pop Inn" (14), "Top Of The Pops" and possibly the "Eamonn Andrews Show." They go back to America on March 15.

Another Speakeasy scoop is Dudley Moore, who appears at the club every Thursday and Sunday from March 9.

Pitney may star in London cabaret

GENE PITNEY may star at the famous London cabaret spot "Talk Of The Town" this year. He told Disc and Music Echo this week that he was having discussions about a season there.

In America, Gene has released a new single, "Animal Crackers And Cellophane Bags," which breaks into a whole new recording field

for Gene, away from the big ballad. If it is successful, it will be released here. Flip is an Otis Redding-type number called "Don't Mean To Be A Preacher."

While in Britain touring, Gene is negotiating for a top British girl star to appear opposite him in his first major film, "The Revolution," to be shot in Rome this year, produced by Gene and made by his own film company.



American TV bans Cream's monk film

FILM of the Cream dressed in monks habits to publicise their record of "I Feel Free"—seen by British fans on "Top Of The Pops"—has been banned by American TV.

Spokesman for the network said that the film has been banned on religious grounds because it "might offend viewers."

Brian Epstein, in America negotiating tours, is holding meetings with TV companies in New York to try reach a compromise.

Because of the trouble, all promotional campaigns on the Cream in America have been halted and the group's visit there next month may be cancelled.

WHO CUT NEW DISC

WHO returned from an Italian concert tour on Monday and immediately began recording Pete Townshend material from which their next single, due out March 31, will be chosen.

"Happy Jack" is, after all, to be released in the States next week to tie in with the group's visit on March 22—but Townshend is also working on another single for special States release.

HOLLIES have been asked to write the theme music for a new film made by famous director Antonioni, and starring the "Modesty Blaise" girl, Monica Vitti.

They will record the music in London and have a specially-invited audience of fans from all over Britain at the session to provide screams—which are to be an essential part of the score.

Bobby Elliott, Hollies drummer, who was taken ill two weeks ago in Germany, is reported to be "improving." He was allowed out of bed and able to walk a few steps in his Hamburg hospital this week. Doctors said if he continued to improve, he should be able to fly home at the end of the week.

There is, however, still some doubt whether Bobby will be fit enough to join the group when they open their tour with Paul Jones and Spencer Davis on March 11 at Mansfield Granada. At a recording session for a new LP this week, Hollies used a session drummer.



HOLLIES—Monica Vitti theme

TITLE of the next Monkees' single was still being decided this week by Screen Gems. Favourite was "A Little Bit Me, A Little Bit You," written by "I'm A Believer" composer Neil Diamond. The record is due for release in Britain at the end of March, a fortnight after America.

At the same time Vic Lewis, of Brian Epstein's Nems Enterprises, was negotiating a Monkees British tour for the autumn with Screen Gems boss Don Kirschner and Monkees' manager and producer Bert Schneider.

Davy Jones appears before a U.S. draft board in a month's time when he will plead support of his relatives to exempt him from military service. His only alternative to escape call-up would be to leave America for six months.

● The Monkees have gone home! Our picture (above) shows Micky Dolenz saying a fond farewell at Heathrow Airport to his British girl-friend Sammy Juste, Disc and Music Echo's columnist.

ALAN PRICE FOR TOM JONES TV

ALAN PRICE is recording this week an appearance on ATV's "Tom Jones Show" for transmission in April.

TV colour film of Alan singing his latest record "Simon Smith And His Amazing Dancing Bear" has been sent to America prior to its release there.

SIMON, GARFUNKEL CONCERTS HERE

SIMON and Garfunkel arrive for their British visit separately. Paul Simon flies in with their manager Mort Lewis on March 14 or 15, while Art Garfunkel, delayed by attending a university class, comes in on March 16.

They are doing three concerts at London's Albert Hall (18), Birmingham Theatre (19) and Manchester Free Trade Hall (20) before returning on March 21.

New Burdon single

NEXT Eric Burdon single will be "When I Was Young," but no release date is set. Eric is at present in America recording in New York. He tours Australia and New Zealand before arriving home on April 26.

Herman's Hermits, Ivy League, Elkie Brooks, Settlers, Jimmy James and the Vagabonds take part in "Saturday Club" on March 4.

Move: big TV show

MOVE star in a special 30-minute live TV spectacular from Granada on March 7, titled "The Rave."

The programme will be based round the group and will have the Pink Floyd as guest artists.

Move's new single, "I Can Hear The Grass Grow" is released March 31.

They telefilm a three-and-a-half minute colour TV film based round the new single for release in America—this is owing to the success of a similar film they made for "Night Of Fear."

The group has also been approached by BBC-TV to appear in the 30-minute pilot show for a new pop programme in the planning stages.

Special "Move" days are being planned in major stores throughout Britain. The first is at Swan and Edgar, in London's Piccadilly on March 31.

Move will now definitely be recording in America in early summer. Recording manager Denny Cordell flies out this week to fix up studios.

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STARS IN THE NEWS-3

Stevie quits

—AND MUFF LEAVES SPENCER TOO

STEVIE WINWOOD, multi-instrumental genius and main force of the Spencer Davis Group, is leaving when the boys finish their tour with the Hollies and Paul Jones next month. His brother, Muff, is also quitting—to give up the business.

This shock news comes after months of conflicting rumours that Stevie would, in fact, be leaving to go solo.

And just as the group wins one of this year's Carl-Alan Awards—Mecca's "Oscar"—for being the Most Outstanding Group of 1966. Spencer is expected to collect the award personally from Princess Margaret at London's Leicester Square Empire ballroom on Monday, March 20. It will be on BBC-1 TV.

"This decision was one that was understood right from the group's beginning in Birmingham," manager Chris Blackwell told Disc and Music Echo.

Orbison to make next film here

ROY ORBISON will make part of his next full-length film in Britain this summer. No final story or title has been settled.

He is also to spend a lot of time talent hunting—both during his present tour and while filming—for material and masters for the record company, Orbisonic, he has just launched in Nashville.

Roy's first film for MGM, "The Fastest Guitar Alive," which was completed last autumn, is still awaiting British release.

Roy was due to arrive in Britain yesterday (Wednesday) for his six-week tour with the Small Faces and Paul and Barry Ryan.

During his stay he will personally interview many of the 600 girls and women who answered his recent advertisement for a nanny.

The successful applicant will return with Roy to his millionaire ranch-style home near Nashville to care for his three young sons Roy Duane (seven), Anthony (four and a half) and Wesley (18 months).

Roy's tour kicks off at London's Finsbury Park Astoria tomorrow (Friday).

EXPAND

"Stevie wants to musically expand one way—and the rest of the group another—so they decided to separate. The separation is entirely amicable."

When Stevie, who at 18 is one of the most highly-praised singers and musicians in the country, leaves he will spend six months without working—"just getting himself musically together."

Stevie will stay with his present management, but the group is looking for replacements for both members.

Proby splits his pants again!

P. J. PROBY split his pants again—in South Shields' Club Latino on Friday night. His black skin-tight pants split at the back, but there were no complaints from a capacity audience, who also saw him slide across stage, lose his balance and land on top of a guest's table.

Proby, who was doubling a week's cabaret at South Shields with Newcastle's La Dolce Vita, flew back to the States on Sunday to join a Dick Clark Caravan tour after his brief British visit, but he is due to return here in May to headline a nationwide tour which is also likely to feature the Lovin' Spoonful. Dates are now being drawn up.

Among Proby's visitors during his week's cabaret were Gene Pitney, Chuck Berry, David Garlick, Cathy McGowan and Paul Jones.

VAUDEVILLES ON TV

NEW Vaudeville Band makes its second appearance on the Palladium TV show on Easter Sunday (March 26).

On arrival back from America, dates comprise: Oasis, Manchester and Country Club, Warrington (March 18), Catford Town Hall (25), Kelvin Hall, Glasgow (27), Slough Town Hall (April 8) and Canterbury (18).

AIRPORT CURBS FAN FEVER

FANS are to be kept away from pop stars arriving at London's Heathrow Airport in future. They'll be restricted to the roof garden of Queen's Building and charged 1s. to watch as the artists are driven away.

Aim is to ease the job of police and airport officials who have had to control hundreds of fans running wild.

This clampdown by the British Airports Authority comes as a result of the invasion of over-enthusiastic fans when Monkee Davy Jones flew in two weeks ago.

Say the BAA: "Since the 'Battle Of The Beatles' at Heathrow three years ago, arrangements for mass greetings have generally gone very smoothly. An average of up to a dozen show business personalities pass through the airport every day without trouble."

There were several contributory factors to the Davy Jones welcome—publicity for his arrival, school half-term holiday and the late arrival of his plane.

After the incident several fans rang the police and the airport management to apologise.



A typical airport farewell! Who is it? Why, Davy Jones, of course, the English sweetheart of the Monkees, and last of the chart-rocking group to fly home to America from London Airport on Saturday. DAVY IN PICTURES: PAGE 12.

Simon off to States

Simon Dee is going to America for a week to gather material and behind-the-scenes ideas for his new BBC-1 TV series.

He leaves for New York with agent Bunny Lewis on March 10. Simon's show, "Dee Time," is scheduled to begin twice-weekly screening on Tuesdays and Thursdays from April 4. It lasts 40 minutes from 6.20 to 7 p.m.

Former "Top Of The Pops" producer Johnnie Stewart is also off to America—for a month's holiday. He was executive producer in an advisory capacity for "Dee Time" pilot shows.

Terry Henebery will produce the series.

CALLING ALL MONKEES' FANS!

ON PAGE ONE of today's DISC and Music Echo, we print the second colour picture of the Monkees in our four-week series. Last week it was Micky Dolenz; today it's Mike Nesmith.

The remaining two Monkees appear in colour in DISC and Music Echo in the next two issues.

They are pin-up pictures no fan can afford to miss!

BECAUSE they are the key to a great MONKEES FANS CONTEST being launched in this paper.

Details will appear in DISC and Music Echo on the week we end this colour-picture series.

So don't forget—the most fascinating MONKEES FANS CONTEST of all is launched in DISC and Music Echo's issue dated March 18. DON'T MISS IT!

NEWS in a FLASH

PAUL and Barry Ryan and the Tremeloes guest on today's (Thursday) "Pop North" radio show . . . Del Shannon has recorded four tracks with Andrew Oldham for possible May release.

Great Uncle Fred, at present a quartet, are to increase to seven with two saxes and organist.

BONZO Dog Doo Dah Band has been rebooked at London's Marquee Club for March 19.

Marianne Faithfull, Dave Berry and the Action guest on "Pop North" from Manchester on March 9. . . . Tom Jones appears on "Saturday Club," March 11.

Roy Orbison guests on "Monday, Monday" on March 13.

KOOBAS' film "Money Go Round," also starring Jeremy Bullock and Sheila White, is premiered at the Columbia, Shaftesbury Avenue, on March 7.

NEW ALBUMS

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RLP 1020 (M) RSLP 1020 (S)
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RLP 6233 (M) RSLP 6233 (S)
Reprise



SAMMY DAVIS JR.
That's All
NPL 6237 (M) RSLP 6237 (S)
Reprise **DOUBLE ALBUM**



TRINI LOPEZ
Trini Lopez In London
RLP 6238 (M) RSLP 6238 (S)
Reprise



CHRIS MONTEZ
Time After Time
NPL 28087 (M) NSPL 28087 (S)
Pye Int.



NANCY SINATRA
Sugar
RLP 6239 Reprise



HERB ALPERT & THE TIJUANA BRASS
S.R.O.
NPL 28088 (M) NSPL 28088 (S)
Pye Int.



THE BEST OF PETER, PAUL & MARY
W 1683 Warner Bros.



BAJA MARIMBA BAND
Watch Out!
NPL 28095 (M)



BILL COSBY
The Best Of Bill Cosby
W 1146 Warner Bros.



DUKE ELLINGTON
Duke Ellington's Greatest Hits
RLP 6234 (M) RSLP 6234 (S)
Reprise



THE IKE & TINA TURNER SHOW
The Ike and Tina Turner Show (Vol. 2)
Recorded "Live"
W 5904 Warner Bros.



DUSTY'S three-year itch!

DUSTY SPRINGFIELD has the three-year itch. She's once again at the cross-roads of her career—the same stage she reached three years ago with the Springfields.

"I feel a great desire to do something different," she told me, feverishly applying the famous eye make-up in her dressing-room at "Top Of The Pops" last week.

"I have to do something but I don't exactly know what it is. I'm not so sure I want to be part of the big international cabaret scene. I always wanted to be an actress—but I got channelled into singing."

So after a string of solo smashes she's made the logical step into her own TV series and crashed the international cabaret scene. Acting of some sort is the next obvious move.

Explained Dusty: "I examine my conscience from time to time and see that really I don't think I'd like to do a season at Las Vegas—or anything like that. I'd love to have a go at drama in the theatre. Perhaps some vague off-Broadway play. I haven't the stamina to do four years in rep. I'm afraid I'm not that dedicated."

What film or acting offers had she received?

"Only pop quickies. And they're no use to me. Those parts are for the teeny boppers—and I'm hardly a teeny bopper! I think I can act and I would be willing to study if necessary. After all, I've been on stages for seven years so I'm very used to the feel of the theatre."

Did the dynamic Miss S. see herself in any particular part?

"I could never play the Susan Hampshire-type. Geraldine Page and the "Sweet Bird Of Youth" is more me! The thought of acting gives me a kick. But there are things to do first. For example, it will be necessary for me to spend more time in the States."

So, by devious means, the cunning Dusty had swung the subject round to America, her pet subject—next to Tamla.

"First I've got to make some more records," she pointed out. "And that's where it's all happening. America's good is better than our good! Why do we have to struggle forever on budgets in this country?"

"Britain is just incapable of taking someone like Julie Andrews and making them into a huge star. We don't know what the word 'Star' means over here!"

But records are still Dusty's first love. And she was adamant that she needed more big-selling singles.

"I am not well enough known," she told me very modestly. "I'm still a rock 'n' roll singer. When I was nominated for a 'Grammy'

by Mike Ledgerwood

award for 'You Don't Have To Say You Love Me' in the States it was for the 'best rock and roll record!'"

Was she unhappy then with her impact abroad?

"Oh, no," was the cry. "Things have gone very well for me over there. I love America and particularly working on TV. But every time I get to the U.S. there's Petula Clark on television. I'm afraid I'm still way behind her. But then from our side, there's really only her and me."

"If I could be a Doris Day person, that would be nice. Vikki Carr is the nearest to where my appeal lies. But anyway, the timing is wrong. I'm just not ready for the big Las Vegas stunts. But I've run out of things to do. My life has become almost a nine to five job. Work just becomes money-making!"

Dusty added: "I need time. If I had a year over in America I could go in on the level of the TV shows I would like to do—with people like Andy Williams and Red Skelton. The States haven't seen me enough yet. They expect only one thing at the moment and that's a rock 'n' roll singer!"

"I don't want to be a part of the international cabaret scene. I always wanted to be an actress but ended up singing"

SEXY? NOT MY IMAGE



says **NORMIE ROWE**

IN Australia, he's the top boy singer with numerous hits to his credit and full houses at every show. In Britain he's the little known supporting artist on the Gene Pitney-Troggs tour, struggling to get his first hit.

But with native down-to-earthness, Normie Rowe accepts the situation and only asks for the chance to improve it. "People don't know me over here, therefore I've got to accept that I won't be such a crowd-drawer. But I'm hoping to change this in the next few months or so."

Though he turned twenty only this month, Normie has been a singer for two years. A former Post Office technician, he started playing guitar at eleven after seeing "Rock Around The Clock." He joined his first group at thirteen.

So far, he's had no great record success in Britain, but he's not over-disappointed about that either. "No matter how good your record is, if you're unknown it doesn't get much exposure."

This is Normie's second visit to Britain. He was first here for three months before Christmas, just looking around and recording his first British release, "It's Not Easy."

Starting from the bottom again in Britain has not been easy either. "The pop business is, of course, a lot bigger than Australia's, and consequently a lot harder to get into. I'm still a small fish in a big ocean and it's very difficult."

"We don't get all these big stars like Pitney in Australia as regularly as Britain and so we don't have to compete with them. It's easier to get to the top in Australia than here, as long as

you're acceptable to the fans and willing to work."

Normie's second British record, "Ooh La La" (a Number One back home) has been more successful than his first, helped by plugging on the current tour.

Says Normie, "On my first visit I was just recording and never made any appearances, which made it a drag. I like getting out on the road and letting the records take care of themselves. Now I'm starting to work I'm enjoying Britain a lot more."

Audience reaction has certainly been enthusiastic. In Liverpool, he escaped from 300 girl fans only after losing the shirt from his back. This in competition with David Garrick who—by design or not—appeared on stage at one show with split trousers.

But Normie claims he doesn't purposely try to provoke female hysteria. "I try not to bother with a sexy stage act because I feel I can manage with just the singing. I find there are so many guys using sexy movements on stage who needn't because most of them are good anyway."

But why leave the security of a successful career in Australia to start all over again in Britain in the first place? "Well, I don't know how long it will last in Australia, and anyway I'd like to see a bit more of the world before I pack it in in a few years' time to produce records or something."

"I'm not going to neglect the Australian fans, though, and I'll be going back now and again until I make it in this country. Then I'd like to spend six months here and six months there."

"But I intend to keep at it in Britain for just as long as it takes me to make it here."

Great Uncle Fred: 'We beat the Stones'

WITH A NAME like Great Uncle Fred, you'd feel that Dennis Ward, Brian Roberts, Tony Collier and Terry Rouse, who form this group from Great Yarmouth, had done enough to be noticed.

Not so. The group that's been given the subtitle "Troggs of '67," proceed to put down the Stones as inferior to themselves on record, pontificate on putting purity back into pop, and are highly critical of the Beatles.

Of the Stones, they say: "We've got a good, dirty sound (hear it on 'I'm In Love With An Ex-Beauty Queen'), which the Stones have not been able to do even though they go to Nashville and all over the place trying for a better sound."

"We admire their stage act,

but we've achieved more on one record than they have on all of their records which are diabolical. These days they don't seem bothered. They are just taking the mickey out of the public."

Of the Beatles they say: "When you listen to the Beatles, they're not really progressing musically. They're too influenced by other people's records."

"Anyway, pop can't go forward. It's got to go back. People like the Monkees and the Troggs are putting simplicity back into pop music."

"The public have had too many groups trying to copy Geno Washington. Now they want simplicity. And we are doing this by just using two guitars."

The Troggs of '67? "That's

£750 dream contest!

HAVE YOU entered Disc and Music Echo's fabulous DREAM CONTEST? If not, get moving—there's still a chance to stake your claim to the top prize in the most exciting contest of the year.

For FIRST PRIZE in this unique DREAM CONTEST is a complete "Dream Room" for your future home. Furniture—from the fabulous 1967 Lebus range—carpets, fittings and loads of things of your choice to the value of £500.

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The DREAM CONTEST is ready-made for those who know the pop scene. Which means every reader of DISC and Music Echo.

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Compile your own DREAM SHOW from the complete list of stars who won sections in Disc and Music Echo's 1967 Valentine Poll.

They are: BEACH BOYS, BEATLES, ELVIS PRESLEY, CLIFF RICHARD, DUSTY SPRINGFIELD, CAT STEVENS, SCOTT WALKER and JIMMY SAVILE.

To give you a start, we have already picked as compere JIMMY SAVILE. From the remaining SEVEN names you must pick FIVE to take part in a celebration concert at a big London venue.

And of these FIVE, you must say in which order (1, 2, 3 and so on) they would best be presented to give the best balanced and most entertaining concert.

Then, in not more than 12 words, give your reason why you have picked the star of your choice as the bill-topper of your concert—that is, the artist heading the list.

Now get to work. Fill in the coupon, study the rules, and send your entry to: DISC and Music Echo, "£750 DREAM CONTEST," 1-3 Pemberton Row, London, E.C.4.

RULES

FIRST prize will be awarded to the competitor who has, in the opinion of the judges, shown the greatest skill and judgment in arranging the five featured artists in their order of performance to present the best-balanced and most entertaining celebration concert in London.

Remaining prizes of £25 will be awarded for the next best ten entries.

In the event of a tie for any of the prizes, the choice of star and the reasons for choice submitted by those tying will be judged and the prize(s) awarded for the most apt, original and best-expressed.

Each competitor is allowed to submit one coupon only from each week's issue of Disc and Music Echo in which the competition is published (entry coupons will be presented in the next two issues). Competitors submitting coupons from two or more issues may send them in the same envelope. No competitor may win more than one award. Entry is free, and all will be examined.

DISC and MUSIC ECHO £750 DREAM CONTEST

Name:

Address:

Number your five stars in order of preference in the boxes alongside. Then give your reason, in not more than 12 words, why you have picked your No. 1 to top of the bill.

Entries, in a sealed envelope, must arrive not later than first post, Tuesday, March 28, 1967. Readers must abide by the rules and conditions and accept the Editor's decision as final.

- BEACH BOYS
- BEATLES
- ELVIS PRESLEY
- CLIFF RICHARD
- DUSTY SPRINGFIELD
- CAT STEVENS
- SCOTT WALKER
- Jimmy Savile—compere



Uncle Fred: 'Troggs of '67'

correct. The Troggs are diabolical but very commercial. We're very commercial too, both on sound and visually."

Great Uncle Fred are also anxious to improve pop's image. For them, no wild drug parties and sexual excesses after gigs. "We're putting purity back into pop. After a gig we're always away within 15 minutes. If you don't believe us, come along and you'll see. We treat pop as a business and behave accordingly. We only lark

about in our spare time. After all, we do like girls, you know."

Should they become successful they are pleased to think it will end other people's notions that "people in Norfolk live in upturned boots."

It might also give Premier Harold Wilson second thoughts. He politely turned down an invitation to be Great Uncle Fred's fan club secretary. "He had too much on his plate, according to the letter we got."



BYRDS back—and flying high

ON FRIDAY THE BYRDS CAME BACK!

Last time they were here was two years ago when they had hit records on their side but everything else against them.

The visit ended as sadly as wet leaves and proved it was one of those pop accidents that nobody can foresee—mis-judgment in time, poor planning—and then they had to face that avaricious band of "knockers" who lurk round most groups with a reputation to keep up.

Anyway, that was that. And the Byrds flew home 6,000 miles to sunny, comforting California where everyone loved them and nursed their injured pride in a daze.

Now, after all sorts of persuasion—like a petition signed by over 1,000 Byrds fans—Chris, Mike, Jim and Dave are back.

Exciting things

Today, they land with a far more mature reputation. In fact, in America, where there is a great deal of experimental musical talent doing exciting interesting things all the time, they are held up as shining examples of what happens when a group not only has imagination but can convey it through their musical talents.

To prove this and before they even play one single note on a British stage, comes their new LP—"The Byrds—Younger Than Yesterday."

It is the Byrds light from the past darkness of their musical sound. The Byrds musical progression is an interesting thing to note. First with Terry Melcher they produced a very distinctive soft, glad, sad sound and did Dylan numbers. Their first LP consequently was a joy and was called "Mr Tambourine Man."

They had the sound of summer.

They changed record producers for a reason best known to themselves and, unfortunately, like many groups who suddenly realise they can write material and are allowed to run wild with their own ideas, ran round with growing pains.

The exciting new talent that had been promised was surrounded in a maze of half-crazed recording techniques. Nothing seemed to sell and suddenly their sound developed from delightful harmonies to painful ugliness.

Now comes this LP to prove that they are back where they belong with a sound as fresh as cream and as warm as sunflowers.

The Byrds have yet to happen big in Britain. This LP goes a long way to making it happen:

So You Want To Be A Rock N Roll Star

Already out as a single this track bears the distinction of two things. One is that the screams are British screams. Obviously British screams are best folks! They were recorded in the ancient hamlet of Bourne-mouth when they did a concert there. The other is some fine trumpet playing by Hugh Masekela from South Africa.

CTA 102—Very funny track written by James McGuinn featuring "Martian language." Nice, too, because it convinces us we have nothing to fear from the Martians, which is a comforting thought.

Have You Seen Her Face—Written by Chris Hillman—he has written four on this album—it has a walking movement about it and warm harmonies.

Renaissance Fair—Something Hollie-ish about this track, if only that you can hear them doing it, faster.

Time Between—About a girl and boy separated and their only communication are letters and telephone calls. Nice.

Everybody's Been Burned—Dave Crosby, he of the cloak and ever-ready smile, wrote this—a sad vague number that sounds like "Cry Me A River" at the beginning.

Thought And Words—Weirdly haunting quality about the verse of this. Middle break has guitars sounding as though they are being stretched.

Mind Garden—Dave Crosby wrote this and sings it with an evocative non-singing style. A poem song that sounds like something out of Rudyard Kipling.

My Back Pages—The only track on the album not written by the group. Their favourite composer Bob Dylan indeed, and a personal favourite because it has such a lovely pretty, airy early Byrd flavour about it.

Girl With No Name—Shortest track on the LP. Written by Chris about kicking up sand and walking along with a girl who has no name. Hence the title.

Why—Lovely sound on this—especially the middle break. About a girl whose parents and elders keep telling her she can't do anything. A beautiful end of a beautiful LP.

"Younger Than Yesterday" is released in Britain on CBS in March—PENNY VALENTINE.

TALKING POINT OF THE WEEK ON THE

MONKEES—yo

THE MONKEES have been and gone, and in between snarled some defiant replies to their many critics.

To those who claim they have little or no musical ability, Davy Jones snapped, "Let them put their money where their mouth is and come and see us play, and they won't speak for three months!"

To those who deride their TV series as a poor imitation of the Beatles' films, Mike Nesmith pronounced, "We're the best thing to have hit television in the past 25 years—nothing like us has been attempted before."

To those who dismiss them as a computer-made group, Micky Dolenz asked, "What's the difference in walking down a street and asking people to join your group or advertising in a paper?"

Have they succeeded in patching up the holes in their image and winning over the non-believers? Not if P. J. Proby's opinions are generally held.

Last week an unconvinced P.J. had some harsh words about the Monkees. He called them "bad news" and said "They'll last as long as the public remains ignorant."

Proby's opinions would not seem to be shared by other pop personalities. For instance, Peter Murray says, "This 'copying the Beatles' criticism is completely beside the point."

"The Beatles admit that they were influenced by the Everly Brothers—everyone is influenced by somebody."

"And it doesn't even worry me that they didn't play on record. After all, it's the singing of the song that sells. It's not the first time that music has been faked anyway."

"Of course, they are the result of a computer process, but they were obviously picked as actors. I don't think a pop group would be capable of their film series."

Pop singers—even though not in the "young generation" the Monkees are always singing about—still like them and their music.

Says Val Doonican, "Their records are very good and I knew 'I'm A Believer' was going to be a Number One—and perfectly justified to be. But they come out more as entertainers than a pop group."

And Dusty Springfield: "I genuinely think they are very good. I saw the first week of their TV show in New York and came back telling everyone that they were going to be big over here. I much prefer to watch them on TV because I see them more as actors and comedians than singers and musicians."

BUT, MOST IMPORTANT OF ALL, WHAT DO YOU THINK? HERE ARE SOME VIEWS FROM READERS:

John Rayner, 20, gamekeeper, Gordons House, Boughton Lees, Ashford, Kent: They are the most versatile group since the Beatles, because they have done what no other group has done by having their own TV programme. These days you not only have to sing and play but have an act as well—and they have. They will be around a long time.

Kathleen Hopkins, 15, school-girl, 37 Enfield House, Stockwell, London, S.W.9: As for criticism of their musical ability, they never did claim to be great instrumentalists. Their TV show is like the Beatles' films, but I don't think teenagers are worried whether they are a copy or not. They will last as long as their TV series. But it will have to do better than at the moment,

Are you a believer that Davy, Mike, Peter and Micky can take stock of what you



★ Peter ★ Davy

because it's getting less funny every week.

Ann Stuckey, 18, schoolgirl, "Halcyon," Laurel Drive, Uphill, Weston - super - Mare: There's bound to be some criticism when they have such good publicity at first. Who isn't inspired by the Beatles? I don't think they will progress so far or so quickly as the Beatles but they'll probably go into the acting field more than music. Each has a talented personality, but I don't think they'll want to keep up their TV show more than a year.

Lynne Morley, 17, personnel clerk, 18 Hale Lane, New Moston, Manchester 10: The Monkees' fame and success was due not only to their acting and singing but to their personalities. They started on the same stepping stones as the Beatles but in a way they are completely different and they represent the younger generation much more than the Beatles have done. Unless they produce their own individual musical style, though, they will be finished when their TV show ends.

Cheryl Silvester, 16, school-girl, 241 Auldhouse Road, Newlands, Glasgow S.3: They're very

Val—and those three little words



CORNY, square, old-fashioned. Three little words which readily spring to mind when the name Val Doonican crops up these days. Unkind, unfair—and yet unequivocally true.

But, criticism aside, three more suitable adjectives to describe this poor, much-maligned Irishman are honest, friendly and open-minded. So often people like Val are labelled and lumbered without even getting the opportunity to stand up for themselves.

"I know a lot of people think I'm corny, square and old-fashioned and they don't like my songs. They're right. It's true! But 600,000 liked me enough to buy 'What Would I Be!'" he grinned.

"When 'Walk Tall' first made the chart it was against all the rules. 'Jesus,' they said, 'what's he doing here?' Nobody expects people like me to be in the chart. But you get drawn in and must hang on."

'THIS BUSINESS CAN GOBBLE YOU UP'

And hanging on is exactly what he is doing! After striving nearly 20 years for recognition and with three major hits "Walk Tall," "Elusive Butterfly" and "What Would I Be!"—under his belt, he looks set for another barrage of barracking over his revival of the oldie "Memories Are Made Of This."

"The important thing from my point of view," added the likeable Val, "is not to try and act unsquare. You've got to be your age, enjoy yourself and not let on! It's so easy for this business to gobble you up. You've got to find out which side your bread's buttered!"

Too many people have condemned Doonican out of hand. Even his recent TV series—largely responsible for his recording "Memories"—hasn't really got over his true personality. If everybody who has slammed the genial gentleman had a few minutes to meet and talk to him they'd find a very genuine, warm-hearted, friendly, understanding person—and think twice before using those "three little words" again!

—MIKE LEDGERWOOD.

• VAL: 'be your age'

NEW

SMALL FACES

I can't make it c/w Just passing F 12565

THE ATTACK

Hi-ho silver lining F 12578

THE SEA-DERS

Thanks a lot F 12576

JAMIE, JON & JERRY

(I'd be a) Legend in my time F 12575

THE PAUL STEWART MOVEMENT

Saturday mornin' man F 12577



DOUBLE FEATURE

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c/w Drive on James RCA 1573

45 rpm

The Decca Record Company Limited Decca

BIGGEST NAMES SINCE THE BEATLES . . .

our verdict!

Believer or non-believer in Monkeemania? Now Micky and Micky have been and gone, it's time to judge of their impact on the British scene. Here's what you and the stars think of those Monkees



★ Micky ★ Mike

good, but there are plenty of other groups just as good musically. Their popularity is mainly due to their TV show.

Penny Paine, 18, student, 160 Green Lane, Edgware, Middlesex: The criticism is unjustified—they are very entertaining. I didn't like to hear that their records had been done by session men, but they have given the pop world a boost, although I think they will fade out within two years. Obviously, the TV idea was based on the Beatles' films, but the criticism that they copy the Beatles isn't really justified.

Kristina Yiasoumi, 19, secretary, 200 Green Street, Forest Gate, London: No, I don't think they copy the Beatles; they're completely original. Though it is true to say that their TV appearances seem to be based on the Beatles' films.

Maxine Oliver, 22, clerk, 34 Kingston Lane, Shoreham-on-Sea, Sussex: They're a jolly good group, and everybody else I come across seems to like them, too. I watch them on TV and enjoy the programmes.

P. J. PROBY'S COMMENTS WERE COMPLETELY UNJUSTIFIED.

I knew DAVY when... —by HARRY SECOMBE

HARRY SECOMBE interviewed Davy Jones for his forthcoming ATV series of shows while the Monkee was in Britain. It was their first meeting since they appeared together in America two years ago in the hit British musical, "Pickwick."

In the show, Harry played the title role of the eccentric Dickensian character, and Davy his devoted servant Sam Weller.

Davy was with the show for four months in 1965—nine weeks in San Francisco and seven in Los Angeles. He had just left another British show after a very successful run on Broadway, "Oliver!" and was filling in the part until Roy Castle could go out to replace him.

"He did us a favour really," said Harry, "because he was contracted to Columbia Records afterwards. But he said he wanted the experience."

"When I met him again I was delighted to find he hadn't changed. He was the most likeable lad with tremendous vitality—although very cheeky."

"During the time with the show he was liable to play practical jokes. On one occasion he put a live chicken in a hamper I opened in one scene to offer someone some food."

"The bird leapt out and jumped all over the stage, causing some confusion. But Davy was leaving



HARRY: "likeable lad"

the show next day anyway!

"I also remember him as very kind. I had my kids over there with me and he was marvellous with them—always buying them presents and so on."

"But there was a time when he was thinking of giving it up and going home. He missed his dad, I think, and he was very keen on horse racing. It's a tendency when you're away from home, especially in America, where the pressures are so great, to want to go home, even if you're on top of the world."

"But his future was already assured in America. There were plans afoot to launch him as a recording star and Columbia had a lavish press reception for him at the Beverly Hills Hotel in Hollywood."

"When Roy Castle arrived to take over, Davy helped him as much as he could to learn the part. I was sorry to see him go, because he was a bright lad with maturity, but at the same time a charm and boisterousness. Everybody liked him, he was very popular."

"I'm very glad to see how successful he's become."

RE screwed on DM 115

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MICKY DOLENZ

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THE ASSOCIATION

No fair at all HLT 10118

THE CRITTERS

Marryin' kind of love
HLR 10119

LONDON

DAVID COYLE & THE MELODY ACES

Stand beside me R 11026

REX

this week

MARIANNE—FROM SWEET THING TO SWINGER

EVERYONE'S talking about the new-look Marianne Faithfull. Once she was dainty and delicate, sang like a shivering nightingale and lived utterly in accord with what one might expect of a convent-educated daughter of a baroness.

And now? She's hip, she's swinging, she wears amazing colour combines and clothes styles. She wears huge, floppy ties and large baggy trousers. She even turns up at important Covent Garden occasions with absolute disregard for protocol by arriving after the Royalty have taken their seats.

Once she was the non-showbiz mother who preferred a family away from all the glamour and greasepaint.

Major West End stage role

And now? Estranged from her husband, John Dunbar, she's back in business with a record already in the chart, a new romance with pop's most eligible Mick Jagger, and she will shortly launch into West End acting.

What's it all about? We asked Dick Katz, her booking agent, for an opinion. "I think it's pretty obvious Mick Jagger's own clothes sense has had a lot to do with the way she is dressing these days. She has certainly changed a lot from when she was making hits before."

Professionally, too, her scene is shifting. "Marianne has always been very interested in acting and now something is definitely cooking. She is set for a major role on a West End stage very shortly."

"She is going to Germany tomorrow (Friday) to appear in some Radio Luxembourg concerts over the weekend at Essen, Bremen, Cologne and Dusseldorf and when she returns we will be making an announcement about her acting plans."

"One thing is certain, though. Although she is to take up acting seriously, she will not give up her recording work. After all, her current record ('Is This What I Get For Loving You') is selling very well."

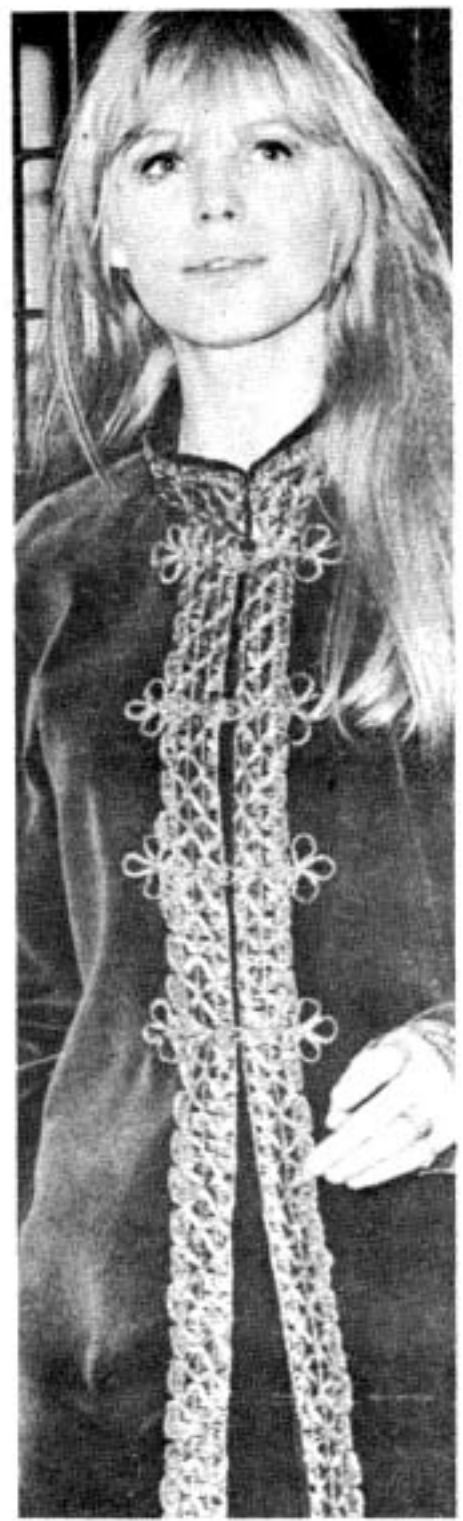
'I'm back and I've changed'

Marianne says of her self-imposed hibernation and subsequent re-arrival on the scene: "I loved being out of the limelight because it gave me time to think for the first time since it all started when I was 17."

"I think I was really too young at the time to cope with people and the situations I came up against."

"Now I'm back and I've changed. I am bitter in a way and possibly more introverted than I used to be because I realise I have much more to lose."

"As regards acting, it is something I want to do, but I shall not give up singing."



● Mick Jagger's clothes' sense has a lot to do with the way she is dressing now ●

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Does this nightmare haunt the Seekers?

by BOB FARMER



THEY'VE never mentioned it, but there must be times when Messrs Athol Guy, Keith Potger and Bruce Woodley wake up sweating from the nightmare prospect of a world of their own without Judith Durham.

The carnival, after all, would indeed be over for Athol, Keith and Bruce should such a situation occur. The Seekers without Judith Durham would be like bread without butter, fish without chips.

Miss Durham, herself, appeared genuinely horrified at such a prospect when we put it to her. "Would the Seekers survive without me? Oh, that's an awfully difficult question. I don't know at all. But I'm not likely to leave them, in any case. Once before, at Bournemouth, I was ill, though, and they got a girl called Ellen Wade to deputise for me and still managed to create the usual Seekers sound.

Keep on working

"So, really, I think they'd keep on working all right without me."

Health, however, is about the only thing that might ever split up this consistently successful Seekers partnership that is about to produce yet another huge hit with the attractive "Georgy Girl."

Marriage most certainly won't—for a while at least. "I don't want to get married yet. It's too early," adds Judith. "When it happens, it's got to be something very special and I would want to devote as much time as possible to my marriage. At the moment, I couldn't do that."

"I don't want to wish my life

away yet. While things are so good for me at the moment, what's the point in thinking negatively about giving up my career? People are always so anxious to finish off the group. Why?"

Health, however, is a problem. "I really don't have good health. I suffer a lot from bronchitis and the English weather doesn't really suit me. That's not to say I still haven't got used to it—it's simply that cold weather anywhere is not very good for anyone, is it?"

It's certainly annoying for someone who regards her status so seriously, although you could never accuse her of acting big-time. "It's simply that I sort of regard this as a responsible job and I treat it as such.

"Other people in pop may react differently, but I feel that if you're seen by the public you must spend time on your grooming, appearance and health. This is the part I like least of all about being Judith Durham."

The compensations, of course, are considerable. What else, in fact, is there for the Seekers to achieve? "Perhaps now, with 'Georgy Girl' a big hit in America, we'll be able to do a full tour over there. This is something we'd all like because we're still tourists at heart.

"Another ambition realised will be our appearance at the World's Fair in Montreal in May when we will be representing Australia. We've always wanted to represent our country.

"So this, and tackling America where it shouldn't be too difficult because they always like No 1 groups, is making life full of interest for me at the moment."

Tiring, too. The Seekers have been appearing in pantomime at Bristol, then shoot back home for a short Australian visit and then return to play London's Palladium for four weeks from April 16.

Playing the piano

"With all this moving about, I haven't got a home at the moment. When we came to Bristol for the pantomime—which I've loved doing—I gave up the house I rented at Richmond.

"When I was at home and away from all the public appearances, I used to love just sitting down and playing the piano.

"I play a bit of ragtime, but mostly I stick to classical pieces. The classics are the only thing worth while trying to play, really.

"I would have liked to teach piano. I passed an exam and am qualified. Singing in those days was just a hobby. Now things have turned round so that playing has become the hobby."

For the sake of the other Seekers and all the fans, let's hope the situation stays that way. For whatever she may modestly suggest, the Seekers without Judith really would be bread without butter.

GUESS WHO: BRITAIN IS THE BEST!

IN CANADA, the Guess Who have had seven No 1 hit records, toured America 15 times and had their own TV and radio show. Not bad.

In Britain the Guess Who are still keeping people guessing because they've had one mini hit with "His Girl" and that's about all.

But they're brave. They're in this country, all four of them,



Guess Who... seven hits

for a gruelling seven week all-encompassing ballroom tour—and you find out how many British artists have the stamina these days to take on something like THAT!

The main reason for coming to Britain though is a more technical one—to record here. Flattering for us because they consider British studios the ONLY ones to record in.

"We record in America," they said from their all-British hotel in Piccadilly. "But there's something about a British sound that is indefinable. It has a quality all of its own. Certainly the best in the world. Better arrangers, better technicians, better backing."

British songs

Which is odd when you consider how many British artists dash across the Atlantic saying exactly the same thing about American studios.

They are also looking for nice British songs. They particularly like the ones the Hollies and the Shadows write. They say they are thrilled that in three days in London they have managed to find more stuff to record that they like than they would have believed possible.

The Guess Who have been formed eight years and feel that even by having a small hit in Britain they have achieved something super.

"After all," they say, justifiably proud. "The last Canadian group in the British charts were the Diamonds, and THAT was in 1955!"

Their stage act, apparently, has to be seen to be believed. They do everything. But everything. This is borne out when you learn that Randy Bachman does not just play lead guitar but also plays harmonica, piano, bass guitar, drums and flute.

Rolling Stones

And Gary Peterson plays drums but can also double on tenor sax, bass and rhythm guitar. Not to be overlooked are lead singer Burdon Cummings who doubles at the organ and Jim Kale, who when not playing bass guitar, is bashing the piano to bits.

In Montreal they are looked upon with awe. Here they at the moment tend to look on others with awe. Like the Rolling Stones for instance.

Apparently they went to a club two days after landing and one of them fell over the outstretched feet of Bill Wyman. He staggered to his feet and then had to be picked up again when he realised who it was!

‘ I don't want to get married yet. When it happens it's got to be something special ’

OUT NOW
MARCH 1967
MUSIC MAKER

TOM JONES ON SEX, MARRIAGE, FEAR AND TEMPER

PLUS—
MONKEES, PET CLARK, STONES

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3



REAL NAME: Len Hawkes. They call me "Chip" because it was my nickname when I was a carpenter.

AGE: 21.

BORN: Shepherds Bush, December 2, 1945.

EDUCATED: Couple of primary schools then Warrenfield Secondary at Slough. I worked as an apprentice carpenter and then a lorry driver before I joined a group called Davey Sands and the Essex.

FAMILY: Mum and dad. Then there's a little brother, David, who's eight. And sisters Gina (12), Julia (15) and Gloria, who's 25 and married with two kids.

HOME: Slough now. Used to live in the slum area of Shepherds Bush. It was a terrible place. Only two rooms. We moved when I was seven. Now, of course, I live with a married couple at Dagenham to be near the rest of the group.

FAVOURITE DRINK: I like a good pint!

FAVOURITE FOOD: Fillet steak—done medium to rare. Oh yes, I like pie and mash. Great.

PETS: A dog. I've got a Springer Spaniel. He's my best friend. I call him Ringo—because he looks like Ringo!

AMBITION: Groupwise to crack America. Personally, to own a yacht. I love the sea. Nearly joined the Merchant Navy once. Lucky I didn't otherwise I'd have missed my first audition in pop.

RECORDS: The Beatles are fabulous. They're definitely the best thing that ever happened to pop music. I also like the Drifters, Miracles and Impressions. Quite a lot of Tamla actually. Think the Hollies are great, too.

FEARS: To be on a plane and

know that it's going to crash. Although I'm not frightened of flying. Also I'm terrified of losing my trousers onstage.

MARRIAGE: O.K. if it works out and the wife accepts everything. But it's not on the cards for me. It will be, but not for a long time!

HOBBIES: Girls and cars! I'd like to get an MGB soon. First vehicle I had was a 15 cwt. van with a group.

POLITICS: It's wrong to try and give views on politics unless you're part of it and make it a full-time job. I've no time for politics. I know the Labour Party's in—and that's it.

SMOKES: Plain, ordinary Embassy Tipped. About 25 a day.

RELIGION: I don't believe there should be different religions. I believe in God, but I just don't go to church. Most people go to church because it's the thing to do.

DRESS: Mad about chunky polo-neck jumpers. Even wear them onstage. I like good fitting trousers and always have mine made. Spend a lot on clothes. I like smart waisted jackets whatever the current trend. Usually I wear things that suit me rather than what's fashionable.

LIKES: I love going out with a smart-looking girl and watching other people's faces when I appear with her. I don't know whether that's conceited or not. I like driving too. And jumping up and down on my bed in the mornings!

DISLIKES: False and two-faced people. Weak-minded people. Those who just follow everybody else. And I can't stand girls with bad manners who smoke or swear in the street.

FAVOURITE COLOUR: Blue.

SAMANTHA'S SCENE

Dusty's the right shape for minis!

HASN'T DUSTY lost weight! And you can tell that's been a confidence booster for her. See that mini mini dress she was wearing on "Top Of The Pops" last week?

I remember her once saying that she just wasn't the right shape to wear short skirts and dresses. But by the appreciative noises coming from members of the audience the other night I wouldn't say that was true!

Looking forward to seeing the Byrds. I always thought Dave Crosby's cloak fashion was great.

Thought Marianne looked lovely going to the ballet the other night. Those velvet long jackets with gold braid look so romantic and feminine somehow.

Boutiques: more a way of life!

I WENT TO THE OPENING OF A NEW BOUTIQUE LAST FRIDAY.

I mention this not because it's an earth-shattering event, but because it IS interesting to note that, despite all those sour-faced people that put boutiques down when they first started, they are still popping up all over the place—doing better than ever.

In fact I can see the day of the big clothes store disappearing for ever soon.

The particular boutique in question last Friday was in Chatham and was called "Snob." There are already four of these around the country and they are there to prove just what a success these small intimate swinging places have become.

More of a way of life really. I always shop in boutiques for my clothes. I don't think I'd have the nerve now—or the energy—to face those rails and rails of dresses in the big stores.

The odd thing about out-of-London boutiques is that they're opening at a snail's pace. This really is peculiar since I've never known a boutique that's opened

in the last year that hasn't been astonishingly successful and which wasn't crammed full of eager clothes fiends every lunch time, evening and Saturday.

Some people have this ridiculous idea that everything stops



SIMON — in lavender

outside London and that boutiques, because the idea ORIGINATED in London, won't work anywhere else. Rubbish. Everyone's fashion conscious these days whether they live in Cornwall or Coventry. And coming from Manchester, which is a very swinging city indeed, I speak with feeling.

The nicest thing about buying in boutiques is that you know you're not going to see thousands of other girls in your dress—although I must say Biba's dresses seem to pop up all over the place like a uniform, but they're really the exception and since they're nice to look at who cares?

The clothes are reasonable and usually much more originally designed than store clothes.

My own favourite places for clothes include Susan Locke's in Kings Road, Chelsea, and Vanessa Frye in Sloane Street. Both can go around 9 gns for a dress, but it's well worth it.

At "Snob" just now they're stocking those little Courtelles "Jamie" dresses in all sorts of nice cool colours. Nicest thing about them is that they're cut very short so no bother with hemline shortening. Prices range from £4 14s 6d to £5 9s 6d.

By the way, I went to Chatham with Simon Dee who looked rather splendid in a lavender and blue coat. It sounds pretty foul, but it actually looked rather nice!

Where I bought my velvet dress

THOUGHT it might be a nice idea each week to give you the run down on what one particular boutique is stocking.

Starting this week with "Palisades" in Ganton Street off London's Carnaby Street. That's the place where last week, if you remember, I bought that velvet dress. It's small and quiet with lovely little changing rooms set in the wall like cellars.

Best buys at the moment: Pretty blue and pink wool dresses that button right up with a little high collar. They are

cut very simply, have long sleeves, and cost 6 gns.

Varied selection of delightful soft angora berets in the most heavenly pastel colours, interesting shoes to go with trousers, and bags.

Real bargains

A limited sale of trousers and skirts. Real bargains here with corduroy trousers in mustard and lovely shades of blue and green at 2 gns. Pretty light swingy wool skirts in muted checks at the same price.

ROCK 'n' ROLL LIVES!

ONCE UPON A TIME before many of you were long out of leggings and Peter Rabbit books there was a song called "Rock And Roll Is Here To Stay."

Never was a truer word spoken.

While some of us have been swooning at Tamla, and freaking out with the Move, and laughing at the Vaudeville and sighing at the sweet sounds, THEY have been forming themselves into organisations.

For ten whole years they have waged a constant war against new sounds, they have clung to their Fats Domino records with the fervour of one possessed. They are proud with a fierceness, almost terrifying, of their heritage. THEY are the Rockers—that fearsome band of rock addicts who were actually there when Bill Haley blasted out at the beginning of "Blackboard Jungle." They danced in the aisles, they jumped on their seats, they

ripped theatres apart.

And they LIVE.

They suddenly emerge. By day they are quiet, ordinary people working in offices, watching the tele. But comes the day of reckoning—a visit to Britain by Chuck, or Fats, or Little Richard—and they are a great multitude of marching, raving rockers.

Such occasions are growing. Last Sunday week, at the Saville Theatre, for instance, such goings on! Chuck Berry overwhelmed, rockers wilder than wild. And what about Walthamstow when Jerry Lee Lewis was there at the end of last year, and Little Richard at the Saville all sweat and grease.

And there they were. They'd got out those draped jackets

with the velvet collars that made them look a bit like Neanderthal Man. They'd got out those crepe-soled shoes that made them bounce along with pride. They get so happy and walk along the street yelling out the names of their fave raves of 1958 with great glee.

And they're often not so young either. There's one famous addict of 59, one Mr Mick Green, father of a famous pop personality of East Dulwich, who rushes out and buys each new Fats Domino album with great joy and utters such words as "It's the gear" and "Keep your hands off" every time his son, also much rock influenced, it may be said, gets within breathing distance of them.

And they get so carried away. They write a constant stream of enraged letters to pop papers. They LIVE rock and roll. They go under beautiful names. There's Stormsville Stan, for instance, of Redbourne Avenue, Finchley. And Shakin' Tony Papart, Rockville, The Vineyard, Welwyn Garden City. There's Breathless Dan Coffey, The Rockhouse, Newport, Mons. And He has a son called Jerry Lee Lewis Coffey. There's Wild Little Willie in Surrey and Righteous Rick Winkley, of Nelson, Lancs. They're everywhere.

AND THESE STARTED IT



Chuck Berry — wilder than wild



Jerry Lee — Walthamstow goes crazy
Little Richard — sweat, grease

★ HIT SINGLES ★

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QUERY DESK

WHAT RECORDS by American group the Turtles have been released in this country?—Norman Ogle, 163 Coldyhill Lane, Newby, Scarborough.

● "Can I Get To Know You Better" (released last November) and their latest "Happy Together." Who sings the lead on the Beach Boys LP's "Pet Sounds" and on "Good Vibrations"?—Miss D. Sands, 170 Lancaster Street, Green Lane Road, Leicester.

● Mainly Dennis and Carl Wilson. Carl sings on "Good Vibrations."

What are the tracks on Bob Dylan's "Greatest Hits" LP?—S. Crieron, 30 Cheltenham Road, Leyton E10.

● "Blowin' In The Wind," "It Ain't No Babe," "Times They Are A-Changin'," "Mr Tambourine Man," "She Belongs To Me," "It's All Over



DYLAN—"Greatest Hits" album

Now, Baby Blue," "Subterranean Homesick Blues," "One Of Us Must Know," "Like A Rolling Stone," "Just Like A Woman," "Rainy Day Women Nos. 12 and 35" and "I Want You."

When did They first start, when and why did they break up and what and when were their releases? A song of theirs, "I

Can Only Give You Everything," is getting a lot of play in a version by a group here—Matt Davidson, 32 Lake Place, New Haven, Connecticut, U.S.A.

● They started in Belfast, Ireland, in 1964, and released their first disc "Don't Start Crying Now" in September that year. Subsequent releases were "Baby Please Don't Go" (November '64), "Here Comes The Night" (March '65), "One More Time" (June '65), "Them" LP (June '65), "Mystic Eyes" (November '65), "Call My Name" (March '66) and "Richard Corey" (May '66). They were completely reformed after friction in the group, but finally broke up altogether.

When and on what label and number was Lorraine Ellison's single "Stay With Me Baby" released? — Debbie Sidebotham, Romford.

● It was released on Warner Brothers, (WB 5850) on November 4, 1966.

What are P. J. Proby's LP's and EP's?—J. Wright, 50 Burton Road, Overseal, Burton-on-Trent, Staffs.

● LP's are "I Am P. J. Proby," "P. J. Proby" and "P. J. Proby In Town" and EP's "P. J. Proby," "Somewhere," "Christmas With P. J." and "P. J.'s Hits."

What were the sales of the Rolling Stones' "Have You Seen Your Mother Baby Standing In The Shadow," and which was their biggest selling single? — David Browne, Police House, Allthorpe Road, Harleston, Norfolk.

● The record sold just over 200,000 in Britain. Their biggest seller was "Satisfaction" (750,000 here, 1.75 million in America).

Miss YVONNE MUDGROVE, 17 Joshua Street, Poplar, E14. Age 13. Likes: Walker Bros., Hollies, Small Faces, Mindbenders, Dave Dee, etc. Dislikes: Stones, P. J. Proby, Animals, Spencer Davis, Donovan, Dylan. Seeking boy or girl pen pal.

Miss TERESA GIBSON, 13 Idmiston Road, Worcester Park, Surrey. Age 13. Likes: Spencer



● HERMAN: liked

Davis, Beatles, Herman, Walker Bros., Kinks, Small Faces, Stones. Seeking English boy pen pal aged 14-17.

Mr. BRENDAN WHELAN, 39 Lissadel Drive, Drinnagh, Dublin 12, Ireland. Age 14. Likes: Kinks, Stones, Hollies, Spencer Davis, Dusty. Dislikes: Elvis, Who, Gene Pitney. Seeking boy pen pal of same age group in England.

Mr. ROLAND EICHNER, 28 Bremen 17, Ernst-Abbe Str. 17, Germany. Age 16. Likes: Yardbirds, Spencer Davis, Kinks, Who, Them, Small Faces, Pretty Things, Byrds. Dislikes: Ken Dodd, Seekers, Elvis. Seeking girl or boy pen pal.

GEIR CHRISTIANSEN, Ulsrudfaret 16, Oslo 6, Norway. Age 15. Likes: Beatles, Herman, Kinks, DC5, Cliff, Hollies. Dislikes: Elvis, Dylan, Pretty Things, Donovan. Seeking boy or girl pen pal in England.

SMALL FACES — how much longer?

ERIC CLAPTON — superb playing

ELVIS PRESLEY — congratulations!

DEL SHANNON — waited two years



HUMPERDINCK? Cor, what a name!



CLIFF — still the greatest

Thanks Cliff — and Disc!

I WAS a guest at the Valentine's Day Awards at the Hilton Hotel. We had a marvellous evening among so many celebrities, but undoubtedly the biggest thrill for us was the arrival of Cliff Richard. Even though he was late he still managed to find time to talk to us, and there is no doubt whatsoever that Cliff is still the greatest of them all. Thank you Cliff and a big thank you to Disc and Music Echo for making it all possible — MISS P. L. GROSSMITH, 22 Queens Drive, Mossley Hill, Liverpool 18.

CONGRATULATIONS on the fine issue of Disc and Music Echo (18.2.67). Being an Elvis fan I was particularly interested in the results of the Valentine Poll, and thoroughly enjoyed reading the coverage you gave Elvis concerning his placings. Keep up the good work. — ELIZABETH WATT, 6 Thornton Street, St. Albans, Herts.

IT DOESN'T say much for the fans' judgment of talent if Gerry Dorsey had to change his name to Engelbert Humperdinck to win fame. Frankly, he couldn't have picked a more ridiculous one. With a name like that, you visualise a short, dumpy person.

But what a difference when you see Engelbert. He's gorgeous! So good looking, and with lots of poise. He shows up so many singers who leap around to get attention when they're singing. Engelbert relies on his voice and personality alone. But oh, Mr. Humperdinck, that name just ruins your image! — MARY GRANT, 44 Churchfield Road, Walton-on-Thames, Surrey.

CREAM — TALENTED

THE CREAM are one of the most talented groups today. I saw them only a few weeks ago, and with the superb guitar playing of Eric Clapton they are just as fantastic live as they are on record. — PAUL PRESCOTT, 145 Bromsgrove Road, Redditch, Worcs.

DEL — WHAT'S WRONG?

JUST what is wrong with America's Del Shannon? He has been over here three weeks and so far he has only been on TV once. I have waited two years to see Del again. — JUNE EASTON, 93 Mount Pleasant, Armadale, West Lothian, Scotland.

SMALL FACES — next

I WAS under the impression that the Small Faces next album was going to be released at the end of January. Now I am told that it will not be released until March. How long can this go on? If I don't get it soon I'll die. In fact I think I'll die now. BANG! — PAUL KING, 216 Ferryroad Avenue, Greenford, Middx.

BEATLES' new disc under fire

FIRST time I heard the Beatles' "Penny Lane" I thought here is something that could revolutionise the whole pop scene again. It's absolutely fantastic and is such a catchy tune, that I wake up singing it. — MRS. EILEEN READ, 15 Fieldmore Road, Hardway, Gosport, Hants.

● Angela Rae (Pop Post 17.2.67) doesn't sound like a "loyal Beatles fan" to me. She denounced their new single before it was even released. I was never a Beatle fan, but "Penny Lane" has won me over completely—a quality performance with well thought-out words that draw word pictures and a very catchy tune. — NORMAN CAMPBELL, Edinburgh, 8.

● The Beatles are finished! They come up with weirder and weirder music. Their latest offering is rubbish. Why don't they accept the fact that they were once pop heroes but now are just an ordinary group. — ALASDAIR WHAM, 22 Wilner Road, Jordanhill, Glasgow W3.

● If the Beatles' new record fails to make No. 1 it will be a reversal of pop music trends. Out will be progressiveness and originality and in mediocrity. — RON TURNBULL, 57 Paisley Drive, Edinburgh, 8.

● I'm not a Beatle fan, but credit where credit is due. This



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

GREEN CRINGE RAVE-UP

RECENTLY I visited a dance hall at Potters Bar, and was astonished to see a group twice as original and three times as talented than the usual; Ping Blohgs and the Green Cringe. Lead singer, Ping Blohgs, was extremely versatile and the way he moved around the stage made Mick Jagger look like a cripple — WOW! — JOHN SIMMONS, 17 Hazelmere Road, St. Albans, Herts.

record is beautiful, in the sense that the Beatles have tried to convey to us, in words, the sights of our everyday world, and to me this is pure beauty. I wish more artists would try this type of song, then we would see the weeding-out of the good from the bad, the sincere from the insincere, and the intelligent from the unintelligent. — ANTHEA JOHN-SMITH, 14 High Street, Wollaston, Stourbridge, Worcs.

● So the Beatles have been voted the World's Top Group by your readers. If they record any more songs like "Strawberry Fields Forever," then they won't stand much chance next year. — MICHAEL ROBINSON, 45 Peel Road, Wolverton, Bucks.

● "Strawberry Fields Forever" is not, as so many people have said, terrible, meaningless and a load of rubbish. When I first heard it, I admit I didn't care for it. Now I've bought it and discovered that it is really good. — DAVE SANDERSON, 26 Gilbert Road, Romford, Essex.



THE doctor said I'd got the 'flu, But could not see from what 'twas due, "Oh dear," sighed mum, "You are a mug!" It's clear she's caught the Pricey-bug. For Alan she yearns, for Alan she weeps, Pricey has put her off her sleep. That lad, although to me insane, Has her entranced as if in pain!" "I've heard enough!" the Doctor stated,

"This current germ is overrated, The answer is, without a doubt, The latest Pricey disc that's out!" — LINDA CRISFORD, 152 Valley Way, Stevenage, Herts.

MY name is Carol Anne, And I am a most devoted fan, Yes, I think he's gorgy, My sweet loving Georgie, Here I read last week, A piece of bloomin' cheek, You see it was about Georgie

Fame, And he is my heart throb my latest flame, His singing is most fantastic, When I hear him I do something drastic, If I could find which bench he sits on,

I would stay by him all day long, So if you meet me in the street, And you don't like him, take

to your feet, Don't say one word against him, Or I will smash your face in. — CAROL ANNE YORKE, 40 Halkin Street, Leicester.

POP PEN PALS

Want a Pop Pen Pal? Send your details to Pop Pen Pals, Disc and Music Echo, 161 Fleet Street, London, E.C.4.

Miss IRENE PRIOR, 88 Hampden Road, Hornsey, N8. Age: 14. Likes: Yardbirds, Keith Relf. Dislikes: Proby, Cliff, Bachelors. Seeking girl pen pal in Richmond, SW14.

Miss EWA FIEDOREK, 176 Station Road, Long Eaton, Nottingham. Age 14. Likes: Stones, Walker Bros., Mamas and Papas, Spoonful, Dave Dee, etc., Kinks, Hollies, Who. Dislikes: John Lennon. Seeking boy or girl pen pal.

DAG NORDHAGN, Angisassen, Rorbacksnas, Sweden. Age 17. Likes: Stones, Troggs, Dylan, Donovan, Yardbirds, Kinks. Dislikes: Chris Montez, Elvis, Bachelors. Seeking girl pen pal aged 15-17.

Miss HEATHER DOBSON, 19 Gloucester Road, Salford 6, Lancs. Age 15. Likes: Dylan, Byrds, Four Tops, Sonny and Cher, Spoonful. Dislikes: Cliff, Seekers. Seeking boy or girl pen pal aged 16-18.

Miss JANE ROWLEY, 17 The Lea, Lea Hall, Birmingham 33. Age 14. Likes: Troggs, Los Bravos, Beatles, Beach Boys, Spoonful, Mamas and Papas. Dislikes: Seekers, Elvis, Bachelors, Cliff. Seeking boy pen pal.

CLUES ACROSS

- 3 and 7. Shrimp catcher! (4, 5)
8. Source of a Spencer Davis phase (5)
9. He comes from New Zealand! (4)
10. Push off! (5)
11. Springfield-like (5)
12. Venus de-scription (4)
14. Seems pretty near none on! (5)
16. Famous Fisher (5)
18. Pavlova? (4)
20. I'm a Man! (5)
22. Tower stuff (5)
24. Thirst quenchers! (4)
25. Like the Supremes? (5)
26. Carrying quite a load (5)
27. Some animals get it in the neck (4)

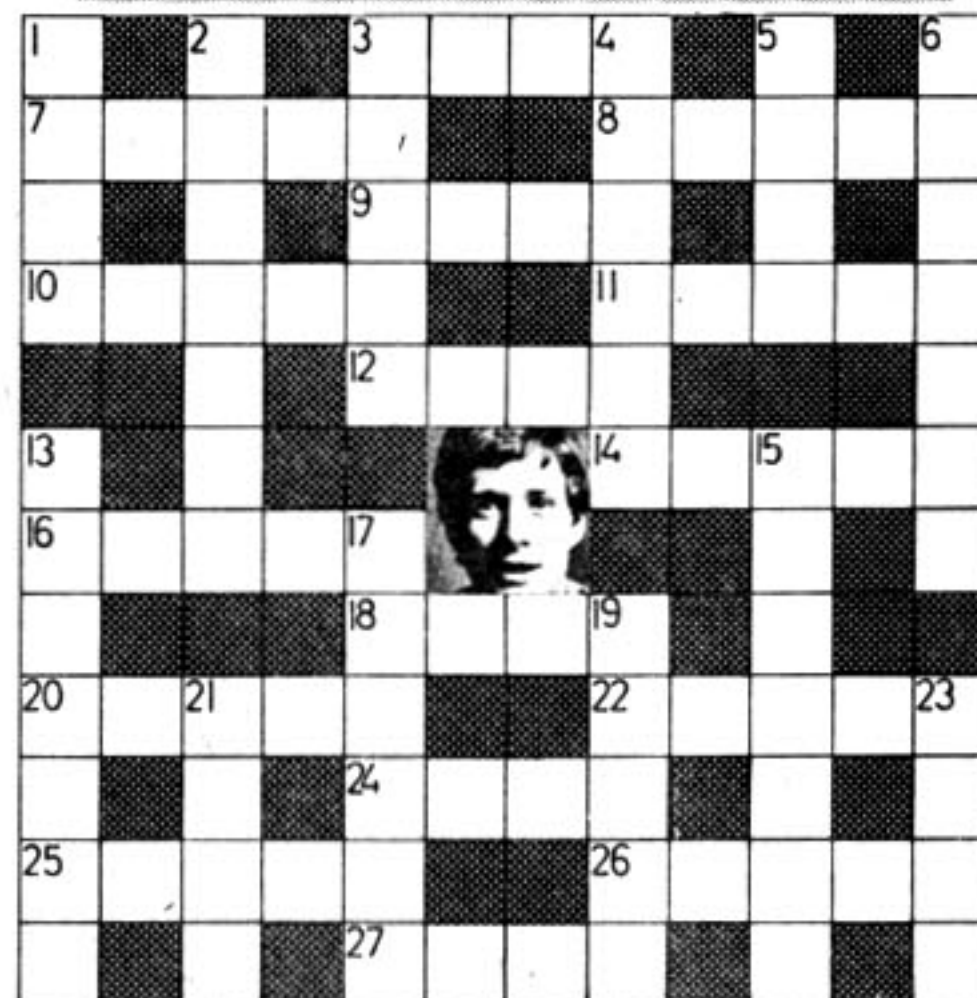
CLUES DOWN

1. Shut up? Not quite! (4)
2. Caught up by a camera? (7)
3. Religious number! (5)
4. Swinging city (6)
5. Years and years, when you're waiting (4)
6. Eternally living (7)
13. Follows Jimi everywhere (7)
15. Bad bad boys? (7)
17. With no difficulty at all (6)
19. Church passage (5)
21. Look in (4)
23. Pull in America? (4)

Solution to last week's Discword

ACROSS: 1. Ann-Margret. 8. Humans. 9. Organ. 10. Beery. 11. Agents. 15. Pamela. 17. Going. 19. Roomy. 20. Leader. 21. Mindbender. DOWN: 2. Number. 3. Mandy. 4. George. 5. Elgin. 6. Chubby. 7. Gnash. 12. Spark. 13. Played. 14. Fiddle. 16. Maori. 17. Green. 18. Girl.

DISCWORD



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

OUR MAN IN AMERICA

DEREK TAYLOR

HOLLYWOOD TUESDAY



MICK: No. 1

"RUBY Tuesday" is Number One. The Seekers move down to let the Stones in and the Supremes are poised to take the summit next week. Then it will be time for Spencer Davis to win his first American Number One.

Tom Jones has gone as far as he's going to (number 10); Donovan will probably have a third Number One before mid-March ("Epistle to Dippy") and Herman is selling well with "No Milk Today"/"There's a Kind of Hush"; a sound double-sider.

The Beatles came on the charts at 37 ("Strawberry Fields") and 50 ("Penny Lane")—placings which are well up to standard.

The British are in good shape, citizens. It is by no means all over for these lion-hearted sons of those who fought at Agincourt and Waterloo and the Saville Theatre.

I would give five-hundred dollars to watch elderly teddy-boys rioting in their moth-eaten uniforms. Let no man say there is no fire left in Anglo-Saxon hearts.

It is said here that the sun will only set on Britain when Brian Epstein imports Jerry Lee Lewis, Bill Haley, Carl Perkins, Gene Vincent and Elvis Presley for a final all-star concert at Wembley Stadium, with guest appearances by Chuck Berry and Little Richard.

London would be burned down in a fire like nothing since the world began. And, as in the case of the recent US reports of the Saville riots, the Beatles would be blamed.

The Byrds are with you, and I hope it goes well with you *vis-à-vis* them and vice-versa.

Their last appearance here before flying over the North Pole was in the gala concert to aid the oppressed of Sunset Strip. It was a triumphant affair also starring Peter, Paul and Mary (headliners) the Buffalo Springfield, a funky and said-to-be very good group called The Doors (whom per-

Spencer heads for his first No.1

sonally I find boring, but never mind) and Hugh Masakela, a wonderful South African trumpeter.

Masakela will be seen to be a musical giant soon. He is tiny and young and full of jazz-heat, and after his own act he and his conga-player, rightly splendidly named Mr Big Black, joined the Byrds for "Rock 'n' Roll Star."

This six-minute, amplified, Afro-American alliance was one of the great experiences of contemporary music, and it showed an exciting new direction for the better groups who are, everyone knows, bored stiff with their old line-ups.



● SPENCE: moving

Two groups have been named here as a threat to the Beatles: one is the Powerpack, which is yours; the other is the Knack, which is ours.

Neither threaten the Beatles (the Knack would present no challenge to Ernest and the Secretions) but it is quaint to see these views are still being offered.

The Monkees are happy. Met one last week (Nesmith), who looked terribly wasted after his British trip. His face was a white wafer and his eyes were black and sunken. What was he doing while he was there.



● Little Richard: import?

When Plonk and Mick had a jug of stew

CHRIS FARLOWE'S latest record, "My Way Of Giving," brought together what might at first seem an unlikely combination... the scandal-prone Rolling Stones and the inoffensive Small Faces.

Steve Marriott and Plonk Lane wrote it and Mick Jagger produced it, and they were all there for the recording session, though as Plonk said, "I can't say whether or not we took part in the recording or Decca will be on our necks!"

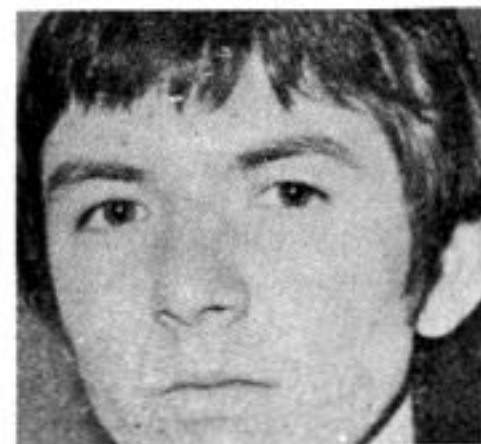
But the Stones-Faces acquaintance actually goes back farther than that. "It started some months ago when we both turned up for a recording session in the same studio."

"We got to know them quite well, though we're not all that chummy. But Mick came round to my new pad in Earl's Court the other night for a jug of stew! All that came out of that meeting though was a thick head next afternoon!"

"Then Steve thought of this number which we suggested to Chris Farlowe one day at 'Top Of The Pops.' He said he liked it, so did Andrew Oldham and Mick."



● CHRIS: 'liked it'



● PLONK: 'great session'

"It was a great recording session—we didn't have one old bloke working on it. If I had anything to do with it, there would be more young people doing recording sessions. Old people have no idea how to present anything. We've had our share of trouble like this, having numbers turned down and so on."

"We've always admired the Stones as a group, and Chris is a great singer. So we naturally thought of him for this number, which is going on our LP."

"I think it's pathetic the way some people are trying to stir it up for the Stones at present. I mean, look at the way they had a go at him on the 'Eamonn Andrews Show'. Jealousy can be the only reason."

"I'd like to work together with the Stones again, but we don't have anything planned yet."

Said Kenny Jones, of the two groups' friendship, "We knew each other before this recording session. I first met them when we were on a concert together. We record at the same studios and got to know them well. They're a gas bunch of fellers."

"We get on so well that when Brian Jones wanted a drummer to do a solo bit for the film music he is writing, he asked me to do it."

"But we don't meet socially a lot, only when we're working. Once Mick came to one of our recording sessions and we looked in on a couple of theirs. We only occasionally see them down the clubs—and then it's mostly Bill Wyman." — RICHARD LENNOX.

The Gang BUSTER is here!



● PRINCE BUSTER

YET another vestige of the suddenly trendy 1930's has been resurrected with Jamaican singer Prince Buster's record, Al Capone—named after the notorious gangster of those days.

He hopes this indicates a return to favour of long-dead Bluebeat, and if so plans to return to Britain. He has a sizeable following of fans here already—West Indians who turned out in force for his debut concert at Brixton Town Hall.

As a schoolboy in Jamaica, Prince Buster—now 28—was split between boxing and music as a career. So he combined the two by playing with his band on a Kingston street corner after a match or workout. In those days the band used old pans, and sticks for drums.

He progressed to playing at clubs but found the pay so disappointing he left music for an industrial apprenticeship. But he was soon back in a band which managed to make a few records. On the drummer's advice, he became a solo artist, toured Spain and France and finally visited Britain.

Prince Buster says of his music, "My blues is not only to dance to, but is my way to protest against all that I think is wrong." And he writes them all himself.

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DAVE DEE: THE GOLDEN GOOSE LAYS A DUD EGG



DAVE DEE—lacks that certain hit something

TOUCH Me, Touch Me (Fontana)—This record just goes to prove that every so often a golden goose can lay a dud egg. Not that I am in any way, you understand, calling those two able songwriters Mr. Howard and Mr. Blaikley geese.

I have always heard, in each past Dave Dee record, that certain hit something. So no surprise when each successive record climbed the chart. But this just sounds like all those songs cluttered together. The result is sub-standard. Perhaps I judge too hastily, and perhaps in time it will grow on me, but at the moment anyway the group sound as though they have hiccoughs and the record doesn't sound too big a hit. Even that title doesn't save it.
OUT TOMORROW

GRAHAM BONNEY

Happy Together (Columbia) — Good heavens, Graham's turning out records so quickly it's hard to keep track with him. This is nice. Though it does hurt me to say that because last week I reviewed the original version by that very dear group the Turtles. But truth must out and really this record has more instant commercial appeal. Probably the best that Graham has so far recorded, there's not much deviation from the original except that, if anything, this is handled slightly more solidly.
OUT TOMORROW

ATTACK

HI HO Silver Lining (Decca) — What I really like about this record is the song. Certainly of its novelty light lollipop type the best written this year so far. The words are really blissful—although somewhat incomprehensible—about her sitting in the sun under her umbrella watching TV and wearing her hippy hat. But the real joy is the chorus. There's some funny little spacey sounds and high woodwind. The lead singer pounces on the words like a spiteful cat and the whole thing moves well. Enough plays turned up loudly and this could be a nice round hit.
OUT TOMORROW

DAVE CLARK FIVE

YOU GOT What It Takes (Columbia)—I don't know what it's going to take to put Dave Clark back in the chart but as with every single the group sounds like a different group I should think

the whole thing's a matter of chance.

On this rating this particular single stands a better chance than others they've done. It's a re-hash of the oldie (and I never knew Berry Gordy jun. part wrote it—the things you find out) with Mike Smith spitting out words with the expertise of Chris Farlowe and Otis Redding and as though someone's standing on his toe.
OUT TOMORROW

DEAD SEA FRUITS

KENSINGTON High Street (Camp)—First of all they take a prize for coming up with the best name since the Fruit Eating Bears. Then they take a prize for the audacity in using "Jesu, Joy Of Man's Desiring" as an opening theme. Then this new group who sound very good come up with a very original song. Somehow one wouldn't imagine Ken High Street and heartbreak going together very well. But they do—and not even the trace of a smile from me—it's all very serious stuff. Actually a good record.
OUT TOMORROW

WILSON PICKETT

EVERYBODY Needs Somebody To Love (Atlantic) — At last, at last, I thought the day would never come. Would I, I wondered, be forever doomed to slamming W.P.'s records? Not so dear friends—here is one I really like.

Admittedly it's an old one, but it is the original version of this well-done, well-loved raver. Nobody does it quite as well as this gentleman—there I said it—and it moves like nothing on earth. A hit.
OUT TOMORROW



Small Faces have an obvious hit



STEVIE—heaves around

I CAN'T Make It (Decca)—This record is not as immediate as many other Small Faces' singles have been. It has no definite chorus line and it tends to meander—in parts, especially towards the end, it sounds very much like "My Way Of Giving" indeed. Actually, I don't know whether it's because of that very fact that I like it.

Stevie heaves himself around the lyrics "hahin" away. Their sound is very developed, easily recognizable, and at this stage in their career an obvious hit. But please take the time to play the little "Just Passing" which has funny car horns, odd flat echoes on Plonk's voice and everyone sounding very strange indeed. Much giggling and you can make up your own mind what the lyrics are about.
OUT TOMORROW

HARPERS BIZARRE

59th STREET Bridge Song (Feelin' Groovy) (Warner Bros.)—I liked this song when I first heard it on the Simon and Garfunkel LP and I like it now.

This version (oh that spelling!) did very well in the American chart. Whether it will here remains to be seen. It's nice to listen to though and reminds me terribly of a famous French song of about eight years ago about a man who's chasing his wife and lover in a horse and carriage. Can't remember what it's called, but that's it anyway.
OUT TOMORROW

MICKY DOLENZ

DON'T Do It (London) — Naughty, naughty, catchee Monkee. And they have, too. To prove that our cousins across the sea are just as unscrupulous as anyone in Britain, comes this old tape of poor old Micky.

I always think these things are totally unfair and I tend to get a bit annoyed. This is really pretty terrible.
OUT TOMORROW



Jonathan King when he sings, and I don't know why (CBS).

"KISS Tomorrow Goodbye" is yet another foreign song given dopey English lyrics. JOHNNIE LEE sings it and it sounds a bit like 'Heart' at the beginning (CBS).

Rather a dated Dionne Warwick sound on LINDA KENDRICKS' "I Fall Apart" (Polydor).

Keep expecting entrance left of Carmen Miranda on the nice Latin American "Bravo" by famed PEPE JARAMILLO (Parlophone).

NINA AND FREDERICK turn up with an odd opus called "Elizabeth One and Two" which I'm not sure I go for (Columbia).

Oh well. "I'm A Believer" has been done as an instrumental by SIR ALEC AND HIS BOYS (Deram).

BAREFOOTIN' BENNETT IN EXCELLENT ALBUM FORM



CLIFF BENNETT AND THE REBEL ROUSERS: "Got To Get Into Your Life." It's A Wonder, Ain't Love Good Ain't Love Proud, 6345-789. Roadrunner, Baby Each Day, Got To Get You Into My Life, Barefootin', See Saw, I'm Not Tired, Stop Her On Sight (S.O.S.), You Don't Know Like I Know, C. C. Rider Blues. (Parlophone).

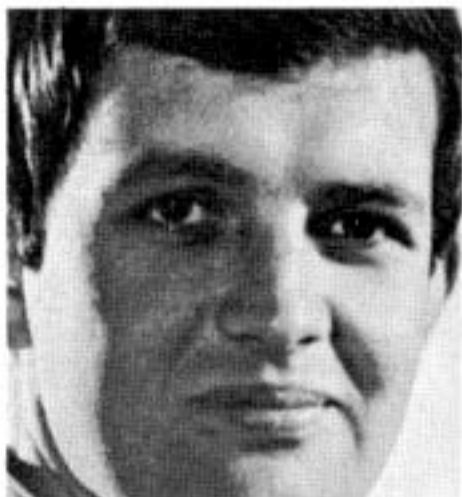
Cliff Bennett is definitely one of our most consistently good artists. Every single may not be a smash, but then he's quite content with the odd one or two every so often and to jog along happily in between times. This album, fine example of homegrown R'n'B and an excellent production job in which he himself played a large part, is in a similar vein to LPs by Messrs Fame, Farlowe, Price and Money. Particularly with such songs as "Barefootin'," "Stop Her On Sight," "6345-789" and "See Saw."

● Call **HERB ALPERT** "Square" if you must, but there's no denying the mass appeal of the lively, heart-lifting rhythms of his Tijuana Brass. It's always good get-up-and-go, hum-along-type happy music. There's nothing pretentious about his recordings. He simply takes a song and adapts it to his way of thinking. The boys' recent London concert played to an audience which was definitely "S.R.O." (Standing Room Only) and since this is the obvious success story of the group and sounds Tijuana we get a "S.R.O." (Pye International) album.

● Ballad lovers should try **STEVE LAWRENCE** on a new CBS LP, "Steve Lawrence Sings Of Love And Sad Young Men." Nice, restful, reflective treatments of songs like "Tender Is The Night," "The Gal That Got Away" and "I'm A Fool To Want You."

● Remember the **SHANGRI-LA's**? They turn up again with "Golden Hits of the Shangri-La's" album (Mercury), reviving successes like "Leader Of The Pack," "Give Him A Great Big Kiss" and "Walking In The Sand" and better stuff like "Remember What Is Love."

● Three new LPs for instrumental collectors: "The Exciting Sounds Of **BOB MILLER** and the Millermen" (Mercury), including bright, musically versions of "Carnaby Street Parade," "Mini Doll Walk" and "I've Got You Under My Skin."



CLIFF: consistently good

"NINI ROSSO in America" features the trumpet star (smash hit: "Il Silenzio") on winners like "You Don't Have To Say You Love Me," "Yesterday" and others. But he doesn't do the tunes justice—he sounds hammy, and almost like he's sending up (Deram).

Best of this LP trio is **BERT KAEMPFERT's** "Best Seller" Polydor collection, featuring a relaxing dozen tunes. Included: "So What's New," "Bye Bye Blues," "Strangers In The Night" and "Poinciana." Nice.

● Good party-for-two LP: "CHRIS MONTEZ/Time After Time." Once you've got used to his ultra-high voice, the Latinizing rhythms on the title track, and "I Wish You Love," "Sunny," "Yesterday" and "Girl From Ipanema" are almost irresistible (Pye International).

● America's **GREENWOOD SINGERS'** "Tear Down The Walls" (London label) sounds dated. An uninteresting set, folksy-based but not strong in any department. And Herman sang the best version of "This Door Swings Both Ways."

● Sweet-voiced **SHELBY FLINT**, who scored a big hit with vocal version of "Cast Your Fate To The Wind," turns up with an album of that title (London). The girl has a most attractive voice and style, pure and unexaggerated. Well worth a listen by everyone. Songs include "The Green Leaves Of Summer," "Hi-Lili, Hi-Lo," and of course "Yesterday."

QUICK SPINS

CAT Stevens wrote "Baby Get Your Head Screwed On." **Double Feature** sing it and I am led to believe that they are a pretty unbelievable twosome. Maybe. What IS utterly unbelievable is that Mike Hurst and Alan Tew provided the backing which is a mess (Deram).

Dear **ASSOCIATION** plough on never having hits. "No Fair At All" is a tremendously romantic record like gossamer, and perhaps therein in this day of dead romance, lies the fault (London).

The **CRITTERS** are in the same cast but not quite as good to my mind. As usual "Marryin' Kind Of Love" reminds me of "Mind Excursion"—these songs always do—and is pretty (London).

After Prince Buster and Prince Harold comes **KING GEORGE**. A gentleman fond of his Cadillac on "Drive On James" (RCA).

BRIAN HYLAND makes really nice records. "Hung Up In Your Eyes" is about falling in love and I like listening to it (Philips).

If they must sing "Cheryl's Going Home" you'd have thought the **HONDELLS** would have got the tune right (Mercury).

DICK FRANCIS has a good strong voice which mummies will simply adore. Beautiful held back beginning on "Lonely Sunday" (RCA).

Aah. The **LETTERMEN** are "Summer Place" and remind me of being sunny. Listen to "Our Winter Love" and you'll see why they had such an influence on the Beach Boys to begin with (Capitol).



BROWN—sounds ill

THE oldie "Take Good Care Of Her" revived by **SONNY JAMES**—an oldie himself (Capitol).

"Bring It Up" isn't the most pleasant of titles and **JAMES BROWN** sounds suitably ill (Pye Int).

The **MIRAGE** are quite a good group. "Hold On" is sort of "I'm With The In Crowd" slowed up (Philips).

"How Do You Think I Feel" asks **DEKE LAYNE** who is obviously speaking from the heart since he wrote this song about a hard girl with very expensive tastes. Poor chap he sounds in quite a state. But it's his own fault (Fontana).

GOOD heavens, I do **HOPE** that "Lay My Head Beneath A Rose" by **DAVID COYLE** and the **MELODY ACES** has been put out

as a joke. It certainly is a joke (Rex).

Lou Johnson originally recorded "Please Stop The Wedding" as a 'B' side and I always thought it would be a good LP track for Chris Farlowe. Anyway the **DEREK SAVAGE FOUNDATION** do it now not badly but with not quite enough strength for me. He sobs away and stops in all the right places but his voice is a little bit light (CBS).

Some quite nice ideas on "Saturday Morning Man" by the **PAUL STEWART MOVEMENT** (Decca).

JAMIE JON AND JERRY do Don Gibson's "Legend In My Time." Bit drear (Decca).

"Thanks A Lot" by the **SEADERS** is okay but it sounds like a British group trying to sound like a hip American group. If that's what they were trying to do in the first place then they'll obviously be happy (Decca).

DODOS "I Made Up My Mind" is like "Paint It Black" (Polydor).

Strange to hear **KENNETH WASHINGTON AND THE CHRIS BARBER BAND** on "Old Time Religion" NOT really swinging. Don't understand why not (CBS).

Very interesting combinations of guitar and brass at the beginning of "I Made Her That Way" by the **URCHINS** (Polydor). It's a shame because the verse part is really rather ordinary.

David and Jonathan wrote "The Magic Book" and it's nice enough. What I am worried about is that **MARC REID** reminds me of

DISC

and MUSIC ECHO 9d

MARCH 4, 1967

USA 20c

SCOTT—AND THE GREATEST SONG IN THE WORLD

UNDER a heavy cloak of secrecy last week Scott Engel crept back into London, blonder and alone. Gary and John had gone to America to see their ever-loving relatives.

Well, actually he did gallop down to the Bag of Nails club where he set one-and-a-half feet through the door, read a note purporting to have been written by one Mr Jonathan King (actually it WAS) and galloped out again.

Because of these strange carryings-on in the early hours, Mr King and Mr Engel, intellectual friends of long standing—well, they both like the same books and, not only that, READ them too—got together to talk about the Walker Brothers new LP.

The result follows. Laboriously written out by hand by the dynamic duo and then laboriously typed by Mr King's long-suffering secretary. Now read on . . .

KING: All right Engel; take off that Gerald Wilson album so we can get this interview thing done.

SCOTT: Here's the song—here's the greatest song ever in the world.

K: Doesn't sound like Gerald Wilson.

S: It's not you idiot. "Once Upon A Summertime" from our next album "Images."

K: Great words.

S: How about those strings? Wonderful writer—Michael Legrand.

K: I think it's the best you've ever done vocally.

S: Well, well—compliments day! Come on now, King—we're meant to be doing a feature, aren't we? Why don't you ask me how my highly-successful Australian trip went? Every other moron does.

K: Thanks. How did your Australian trip go?

S: Don't ask me. Ask me about our new LP. What do you think of it?

K: I think it's great, fantastic, marvellous.

S: I knew you'd say that, here's your money.

K: Seriously, what were your basic intentions when you recorded it?

S: On this particular album we are trying to bring to the attention of the public some of the songs of the most talented composers around the world today.

K: Like S. Engel for instance?

S: No—really, I think it's about time a pop group started exploiting the wonderful music of Michel Legrand and some of the great Italian writers.

K: After hearing some of Reg Guest's arrangements I wouldn't be surprised to see a number of well-known artists using him. By the way, lyrically a lot of your own songs are highly surrealistic—is this a conscious pattern in your mind?

S: Yes, I'm warped.

K: Dear readers, after being a close friend of Scott Engel's for two years I can definitely confirm that statement.

Now specifically tell me about the idea behind "Experience."

S: It's my theory that the biggest problem in society today has to do with parents giving their children advice on things they know nothing about, as they've never experienced them themselves anywhere past their TV screen. This has a tendency to make their kids grow up to be as shallow individuals as they are, with a complete misconception of what's going on outside and around them.

K: Thank you Sigmund Freud. Actually I think that track will surprise a lot of people. What about "Orpheus."

S: I can't possibly tell you about "Orpheus." It's about a young man of ill-repute.

K: I think the best song you've ever written is "Genevieve."

S (modestly): Yes. It's a story about a girl I once knew with a lot of beautiful false ideas on what love's all about.

K: Outstanding arrangement too. Incidentally, John comes into his own, vocally and as a composer on this album doesn't he?

S: Yes. I must say he definitely improves with every album.

K: Well—what with "pop" greats like "Stand By Me," Tony Hatch and Bob Crewe songs, beat numbers and the standard tracks, you've covered quite a varied amount of ground. I reckon it'll sell even more than "Portrait."

S: Well, I sincerely hope that everyone will sit down and listen to the tracks, as a lot of work has been put into them.

K (Looking at the chart this week): Things have changed over here in the last two months, haven't they?

S: It's nice to see Engelbert Humperdinck so high up there; and I'm glad to see Proby back.

K: Ah, but a mournful note is struck. Have you heard that Jones person's latest outrage? He's massacred "Detroit City."

S: Yes, I have heard "Detroit City." Goodnight everyone.

PROBY throws a challenge

'Tom Jones has got to stand up and fight!'



PROBY: "Tom must go" TOM: "not worried"

P. J. Proby, having dispensed with disciples and done a little reconnaissance work on his own, returns to us all in May prepared to prove he is the Almighty of pop.

Only one obstacle, according to P.J. of course, stands in his way. A pretty insurmountable object who measures up to much more physically than our Jim.

Tom Jones is the gent, natch. Fists, therefore, are out—although P.J. incants in Cassius Clay phraseology. "This business is like boxing. You can't be in the ring with other people and not be prepared to take their challenges. The time has come for Tom Jones to prove himself. And he is not going to succeed.

"Tom has no show—so Tom must go." Words, too, are out. Proby's plan is simple—if he can get the other guy to agree. He arrives among us again in May to tour with the Lovin' Spoonful as supporting attraction . . . except that on any one of these shows, P.J. issues an "invitation" for Tom Jones to top the bill, with Proby preceding him at the start of the show.

"I shall then prove who is the better of the two of us. Myself, of course.

"If Mr. Jones thinks he is ready, he has my challenge to do a night of this tour. One night will be all he'll be able to take. He can certainly have top billing, but I certainly won't flatter him to the tune of paying his fee as someone said.

"So far, I haven't heard his answer. I think he's just plain afraid to go up on a stage when I've already been on."

Proby's main concern in life on his all-too-short visit to Britain seems to have been to hurl every last line in abuse at the highly gentle Welsh giant. It all seems so pointless. Proby surely doesn't need to prove himself?

He's got cobwebs behind the ears'

"Yes I have. Since I've been out of Britain, he has tried to take over. Now he's got to stand up and fight. I can't understand why the British public go for him. He's an old married man. He should chuck out the pipe and throw the slippers away."

But Proby himself has been through two marriages. "Ah! But I marry wild women and race on. He's just got cobwebs behind his ears."

Proby, too, could have cobwebs behind the ears if they don't let him in again in May. He claims, after all, that he owes our Government £52,000. Why, therefore, was he allowed into England on this occasion? Why wasn't he served any summons?

"Listen, that figure is correct. Obviously people still don't believe that I really was earning and spending big money back in Britain last time. Besides, you don't have no debtors' prisons these days.

"Anyway, I'm doing well in the States at the moment. 'Nicki Hoeky' is the biggest thing that's happened to me since 'Hold Me.' Funny . . . I think both those records are crap.

"I'd love to live full-time in Britain again, but there's no money to be had here any more. Until you throw out your Labour Government, Proby stays in the States. Besides, things are breaking for me over there so I must take advantage of the situation."

Still, all being well (or ill, according to your opinion), we shall be seeing the Great Man in May. Perhaps to prove his point to Tom Jones. Although that challenge could well have come to fists as both were present at "Top Of The Tops" last week. Proby appearing "live" and Tom taping a future show.

Fortunately for the fittings and costly cameras in Lime Grove's Studio G, the contestants never even came to grips. "Just after I left the studio, he went in to do his spot. We just passed like ships in the night," says P.J.

Footnote: Tom Jones in reply: "I'm flattered if Proby thinks he has to talk about me every time he's interviewed. But I don't see P.J. as a rival. I'm not worried about any singer."

MAYBE THE SEAS WILL BE A BIT STORMIER IN MAY.—BOB FARMER.



●We are trying to bring to the attention of the public some of the songs of the most talented composers . . . ●

WITH PITNEY ON TOUR

TROGG REG—MORE APPLAUSE FOR GENE

TOURING with Gene Pitney for the Troggs is altogether different from when we went on tour with the Walker Brothers last year.

Gene obviously appeals to the older type of audience, because there's more applause than screaming this time.

Though we met Gene on the opening night in London, we haven't spent a lot of time chatting with him since. It's



Gene: 'friendly'

Dave 'does well'

odd. Rather like trying to get to know someone in a completely different field from us. Not that we don't get on. He's a great fellow, of course, and always very friendly towards everyone.

Liverpool has been the most outstanding date so far. On the whole, the rest of it has been about the same. We've had a few fans up on stage, but the commissionaires and bouncers have kept things very much in order.

The Troggs, I suppose, have been keeping something of a "fatherly eye" on the Loot, mainly because one of them—David Wright—is an ex-Trogg and they come from our town.

They're going down very well despite a lot of criticism that they are carbon copies of us. But people are bound to say this until they get a good hit and it really splits them from us.

The same things were said about the Searchers and Gerry and the Pacemakers after the Beatles appeared. Anyway, for the position they're on in the bill—a nine- or ten-minute spot at the start—they're doing all right.

David Garrick is someone who's surprised me. I thought that he was a right big-head and full of the big-time until this tour. In fact, he's a very nice guy, does well on stage and is quite a normal person. — REG PRESLEY

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