

DISC

and MUSIC ECHO 9d

MARCH 11, 1967

USA 20c

MONKEES: new discs sensation!

DAVY JONES SOLO ON LP

THE MONKEES GOLD RUSH IS ON! Since they crashed the chart with "I'm A Believer"—and won a DISC and Music Echo Silver Disc for quarter-million British sales—record companies are cashing in on the Monkees boom.

Last week, the London label—a subsidiary of Decca, which distributes the Monkees label, RCA Victor—issued a single made by Micky Dolenz BEFORE he became part of the Monkees. Title: "Don't Do It."

Now, there's another shock in store for Monkees fans. Pye Records are planning to release an LP recorded by Davy Jones in 1965 and released in America at that time. So far, it is untitled.

There are also three Davy Jones singles released in America in 1965, one of which was called "Girl From Chelsea."

One belongs to Pye and is titled "What Are We Going To Do?" This was released here in September, 1965 by Pye on their Colpix label—when Davy was billed "David Jones."

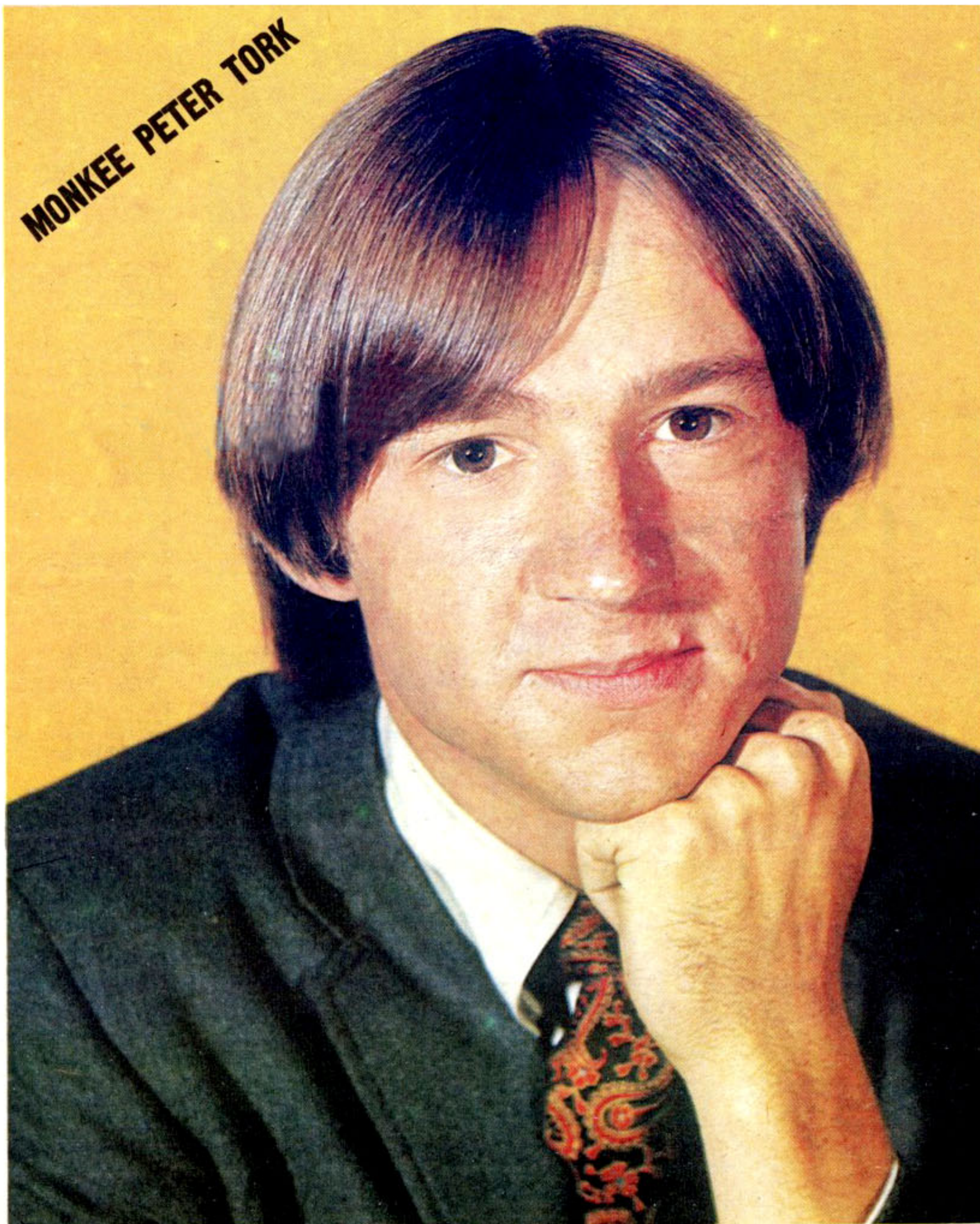
But a spokesman said this week there were "no plans to re-release it."

But Ember Records, the independent label have just released a single by a London group, the Peanuts, of the "Theme From the BBC-TV Show, 'The Monkees'."

This is a new recording—and by a different group. And to find out what the Monkees think of the release of recordings made before they banded together and won fame, turn to the centre pages.

£750 Contest
—last chance
to win money
and big prizes
TURN TO PAGE 7

Orbison
Faces
Ryans
hitting the
road: page 16



MONKEE PETER TORK

WILL Cat Stevens write song called "Miaow's Thoughts?"

Doubles: Engelbert Humperdinck and Keith Potger; Jerry Lee Lewis and Tony Barrow.

Chris Farlowe opened his own store, selling military gear and antiques, in Camden Passage, Islington, London, on Monday.

Roger Daltrey arrived back from the Who's Italian tour to a £150 bill for damage to his Aston Martin which a friend crashed driving back from London Airport.

EMI reception on Friday featured a surrealistic film and a record "Arnold Layne." The Pink Floyd were there too.

Heavy advance bookings for Hollies-Spencer Davis-Paul Jones-Tremeloes tour.

TWO members of Ram Jam Band spent an hour being grilled in a police car last week after their van broke down and they tried to hitchhike home from Cheltenham. All they had with them was the night's takings—£300—in a little black bag!

Devotion to duty: Beatles press officer Tony Barrow, entering lunch date with Disc and Music Echo's PENNY VALENTINE in his diary... "Lunch with Penny LANE!"

QUOTE from Sheena Russell on leaving the Monkees' publicity office Interpop: "I won't look for another job, I'll just let people discover me for my worth."

Absorbing the funeral music at London's Speakeasy Club this week: Jimi Hendrix, John Entwistle and Roger Daltrey.

Koobas' manager Tony Stratton-Smith promises a party next week to celebrate Keith Ellis' 21st birthday.

Full house certain for Byrds' appearance at London's Speakeasy Club on Tuesday (14).

Publicist Nancy Lewis left England on Tuesday to work for the Who in New York.

It's a clean machine!

WHY do pirate disc-jockeys talk so much about what the weather's like out there?

Keith got up at 2 a.m. last week to go window-shopping in Carnaby Street.

Last Saturday's Monkees' TV show one of the best. How long before Alan

SCENE

Freeman fluffs a line during those rapid-bursts at end of "Pick Of The Pops?"

Incredible: so much time devoted to new Dave Clark Five single on last Saturday's "Juke Box Jury."

WHILE Gene Pitney tour played London's Hammersmith Odeon on Friday night, fellow countryman Roy Orbison appeared at Finsbury Park Astoria.

Disc and Music Echo's "Girl Of The Year" Jayne Harries front-paged in last Saturday's Daily Express.

Lulu says her voice is higher since having tonsils removed.

HOW do Hollies keep churning up chart songs? Says Allan Clarke: "I'm the happy one, Graham's deep and Tony is loving and with that blend we keep turning up something original."

Engelbert celebrated No. 1 success by buying a bronze S-type Jaguar.

On current New Vaudeville Band American tour, gun battle film sequences from the Chicago era are rolled during their act.

Disc and Music Echo's "Girl Of The Year" Jayne Harries attended the opening of the Roy Orbison/Small Faces tour.



A mini-mansion for Mick?

MICK JAGGER is thinking of taking a stately home in the country. He's keenly interested in buying a white-painted mini-mansion belonging to film tycoon Basil Dearden, tucked away in the heart of Buckinghamshire—and only a stone's throw from the house of ex-girlfriend Chrissie Shrimpton.

A few days ago the sleepy, picturesque village of Little Chalfont woke up one sunny afternoon to find the Rolling Stone and Marianne Faithfull on its doorstep.

They swept up in a huge chauffeur-driven American car to view Beel House, stately retreat of movie magnate Dearden for the past five years. During an hour-long stay they examined the £60,000 property—which includes swimming pool, tennis courts, cricket pitch and paddock—and were served tea in the panelled library.

Said the Dearden's Spanish butler, 50-years-old Carlos Guillem, from Valencia: "There have been a lot of famous film stars to the house—but I was amazed when Miguel and Marianne arrived! Carlos took the couple on an extensive tour of the luxurious house and grounds during which both remarked on how much they liked the place.

Names that have attended Basil Dearden's house parties include Charlton Heston, Jack Hawkins, Brian Forbes and Nanette Newman, Honor Blackman, Richard Johnson and Sean Connery and Gina Lollobrigida.

Added Carlos: "They were very nice and seemed genuinely interested in the house. It was funny to see them in real life after only seeing them in the papers and on TV. The next night Mariana was on that 'Eamonn Andrews' show, too. She wore the same outfit she had on here."

Little Chalfont, home of many wealthy businessmen, is well known to the Rolling Stone. Mick was often a weekend guest at nearby Burnham when he was dating model girl Chrissie Shrimpton.

And almost a year ago the villagers spotted Beatle Paul McCartney and Jane Asher on a house-hunting expedition.

—MIKE LEDGERWOOD



Plonk Lane considers the Small Faces next step during the first concert of their tour with Roy Orbison and Paul and Barry Ryan in London on Saturday. Full story, more pictures: back page.

Torpedoed Radio City deejays Tom Edwards, Ian McCrae and Paul Kramer all granted haven aboard Caroline South—on trial basis. City's Alan Clark has joined 390.

Own up, knockers — Paul and Barry Ryan's latest is great.

Bob Monkhouse's Mick and Marianne jokes a bit cruel on Sunday's Palladium TV; and wasn't Paul Anka embarrassing — name-dropping everywhere?

Sandie Shaw uses red wig for disguise, but it still doesn't stop her being recognised.

Southern TV's Mike Mansfield went to Cyprus to film servicemen for his new pop show, "As You Like It."

Ivy League did great Beach Boys medley on last week's "Saturday Club."

Eight photographers walked out of a photo session with Francoise Hardy at London's television theatre because of a dispute.

JONATHAN KING... SCREENING THE TV SHOWS

ON Juke Box the two-two formula proved that atmosphere is ethereal and that those girls did not provide it. Alan Freeman made a brave attempt to keep things happy, but it is Simon Dee I want to talk about.

The big new wave TV disc jockey, he has always seemed personable and charming to me. But there is a huge body of anti-Dee opinion—almost as large as the anti-Savile corporation!

This block describes Simon as superficial, frivolous, spasmodic and conceited. They condemn his "people" phrase for being gimmicky, his Smiths Crisps ad for being self-conscious, his clothes sense for being non-existent.

Let's own up. We're in a gimmicky business. One of Simon's main attributes is, in fact, that he relies almost entirely (nearly to a fault I might say) on his genuine character.

"I've forgotten what I was going to say," or... "That died, didn't it?" Spontaneous because he is the first

ex-pirate TV d.j. That, if you like, is his gimmick.

And he is right to rely on himself; he's done quite nicely so far. Savile is knocked but reigns supreme—where there is hate there is love. Write and let me know what you think about Mr. Dee and his much-detested charm—I'd be interested to hear a fuller argument on each side.

TOP Of The Pops was a fair snippet from the current scene last Thursday, and I yawned rather a lot. Love the Seekers' record but was bored by the film; couldn't believe Donovan who looked awful

(no make-up and worse-than-no clothes) and sounded (as he always does live) flat, dull and off key.

Orbison was vocally perfect—but I long for the day he cracks up and ruffles his hair on camera.

Valentine Doonican was eminently ignorable and that record is—as J.B.J. said—100 per cent non-progressive. But a word—the TOTP sound gets better and better.

As I said weeks before the controversy started, I like the Monkees' shows and it is one of the few programmes I look forward to.

This waste of valuable advertising space comes to you courtesy of the Soft Machine. I have just released a hit record "Love makes sweet music" and that will pay for the space.

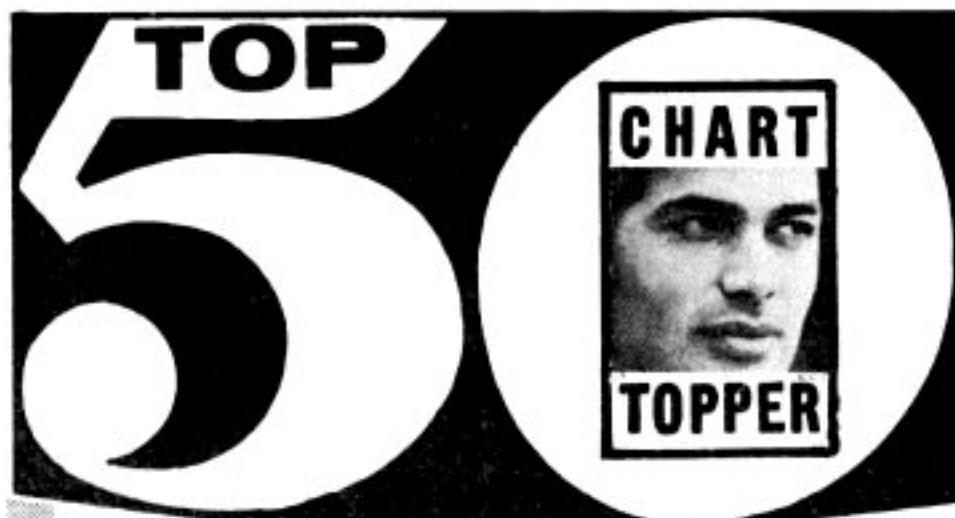


WATCH OUT! TRAFALGAR SQUARE

BY THE GOOD TIME LOSERS

ON FONTANA TF 791

WILL SOON BE FLYING UP THE CHARTS (NO. 43 THIS WEEK)



FIRST LP
CAT STEVENS
MATTHEW AND SON

© SML 1004 © DML 1004 12" stereo or mono LP record



Deram Records Decca House Albert Embankment London SE 1

HIT TALK by GENE PITNEY

"PENNY LANE" is a fantastic record. I heard it the other day in an orchestral version, and when you hear it like that you suddenly realise what a beautiful melody it has. A hell of a record. "Strawberry Fields" is too far out. It's beyond most of the record buyers of today.

Petula Clark's is beautiful. There are a lot of ballads doing very well today. It isn't that they're the coming thing, they've always been around and when there isn't anything else, people fall back on them.

Although I like "On a Carousel" very much I wouldn't say it had the immediacy of many Hollies records. I think it's because the chorus doesn't walk away. But they're a superb group. "It Takes Two" is a long-time-ago record. Tamla were turning these out about five years ago. But it's good—they're on top of the situation.

It's impossible to follow "Green Green Grass" and I think Tom Jones has found that with "Detroit City". I didn't like that little boy image Herman had so I'm pleased his voice has matured on this latest record. In fact his overall presentation is a lot stronger and the song's very catchy.

I don't know about "Give It to Me." It's good, but I get lost when I try to judge it. I think I dislike the sound of the drum on it—that thump. If it had been snare or anything else it would have made the record more effective.

Dusty's is very good. She's been very adventurous and got out of the big ballad bag—it's a bag I'm in and I'm trying to get out too! She's been lucky because she's found just the right song to do it with. Tremendous vocal sound on this. Great. Can't understand why "Stay With Me Baby" isn't a smash. Scott has a great feel for lyrics and fantastic voice range. I love it. I like the Jimmy Ruffin record. It's 75 per cent of the record, that great chorus.

I like the Supremes but I don't like that speaking part. They don't seem to have the same feel for this one either. It sounds like a production—not a big emotional feeling.



Next week:
TOM JONES

Top Ten LPs

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

AMERICAN TOP TWENTY

- 1 (2) **LOVE IS HERE AND NOW YOU'RE GONE**
Supremes, Motown
- 2 (1) **RUBY TUESDAY**.....Rolling Stones, London
- 3 (4) **BABY, I NEED YOUR LOVIN'**.....Johnny Rivers, Imperial
- 4 (3) **KIND OF A DRAG**.....Buckingham, U.S.A.
- 5 (36) **PENNY LANE**.....Beatles, Capitol
- 6 (8) **THEN YOU CAN TELL ME GOODBYE**
Casinos, Fraternity
- 7 (9) **SOCK IT TO ME—BABY!**
Mitch Ryder & the Detroit Wheels, New Voice
- 8 (21) **HAPPY TOGETHER**.....Turtles, White Whale
- 9 (13) **MY CUP RUNNETH OVER**.....Ed Ames, RCA Victor
- 10 (25) **DEDICATED TO THE ONE I LOVE**
Mama's and the Papa's, Dunhill
- 11 (7) **GIMME SOME LOVIN'**.....Spencer Davis, United Artists
- 12 (23) **THERE'S A KIND OF HUSH**
Herman's Hermits, MGM
- 13 (11) **MERCY, MERCY, MERCY**
"Cannonball" Adderley, Capitol
- 14 (19) **THE HUNTER GETS CAPTURED BY THE GAME**
Marvelettes, Tamla
- 15 (20) **FOR WHAT IT'S WORTH**.....Buffalo Springfield, Atco
- 16 (45) **STRAWBERRY FIELDS FOREVER**.....Beatles, Capitol
- 17 (22) **DARLIN' BE HOME SOON**.....Lovin' Spoonful, Kama Sutra
- 18 (6) **THE BEAT GOES ON**.....Sonny and Cher, Atco
- 19 (24) **EPISTLE TO DIPPY**.....Donovan, Epic
- 20 (5) **GEORGY GIRL**.....Seekers, Capitol

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

- 1 (1) ● **RELEASE ME**...Engelbert Humperdinck, Decca
- 2 (2) **PENNY LANE/STRAWBERRY FIELDS FOREVER**.....Beatles, Parlophone
- 3 (3) ● **THIS IS MY SONG**.....Petula Clark, Pye
- 4 (6) ▲ **ON A CAROUSEL**.....Hollies, Parlophone
- 5 (9) ▲ **EIDELWEISS**.....Vince Hill, Columbia
- 6 (4) **HERE COMES MY BABY**.....Tremeloes, CBS
- 7 (7) **SNOOPY VS THE RED BARON**
Royal Guardsmen, Stateside
- 8 (13) **DETROIT CITY**.....Tom Jones, Decca
- 9 (5) ● **I'M A BELIEVER**.....Monkees, RCA Victor
- 10 (14) **THERE'S A KIND OF HUSH** Herman, Columbia

Next Twenty

- 11 (16) ▲ **GEORGY GIRL**
Seekers, Columbia
- 12 (11) **PEEK-A-BOO**
New Vaudeville Band, Fontana
- 13 (8) **MELLOW YELLOW**
Donovan, Pye
- 14 (17) ▲ **GIVE IT TO ME**
Troggs, Page One
- 15 (10) **IT TAKES TWO**
Marvin Gaye and Kim Weston, Tamla Motown
- 16 (15) **I WON'T COME IN WHILE HE'S THERE**
Jim Reeves, RCA Victor
- 17 (31) **THIS IS MY SONG**
Harry Secombe, Philips
- 18 (28) ▲ **I'LL TRY ANYTHING**
Dusty Springfield, Philips
- 19 (40) **LOVE IS HERE AND NOW YOU'RE GONE**
Supremes, Tamla Motown
- 20 (12) ● **LET'S SPEND THE NIGHT TOGETHER**
Stones, Decca
- 21 (22) **THEN YOU CAN TELL ME GOODBYE** Casinos, President
- 22 (32) **AL CAPONE**
Prince Buster, Blue Beat
- 23 (—) **SIMON SMITH AND HIS AMAZING DANCING BEAR**
Alan Price, Decca
- 24 (23) **I'VE PASSED THIS WAY BEFORE**
Jimmy Ruffin, Tamla Motown
- 25 (21) **SINGLE GIRL**
Sandy Posey, MGM
- 26 (42) **I WAS KAISER BILL'S BAT-MAN**
Whistling Jack Smith, Deram
- 27 (38) **MEMORIES ARE MADE OF THIS**
Val Doonican, Decca
- 28 (41) **KEEP IT OUT OF SIGHT**
Paul and Barry Ryan, Decca
- 29 (18) **MATTHEW AND SON**
Cat Stevens, Deram
- 30 (24) **LET ME CRY ON YOUR SHOULDER**
Ken Dodd, Columbia

Last Twenty

- 31 (27) ● **GREEN GREEN GRASS OF HOME**
Tom Jones, Decca
- 32 (19) **I'VE BEEN A BAD BAD BOY**
Paul Jones, HMV
- 33 (—) **I CAN'T MAKE IT**
Small Faces, Decca
- 34 (33) **IN THE COLD LIGHT OF DAY**
Gene Pitney, Stateside
- 35 (20) **SUGAR TOWN**
Nancy Sinatra, Reprise
- 36 (25) **STAY WITH ME BABY**
Walker Brothers, Philips
- 37 (—) **RUN TO THE DOOR**
Clinton Ford, Pye
- 38 (30) **THE BEAT GOES ON**
Sonny and Cher, Atlantic
- 39 (37) **FOOL'S PARADISE**
Larry Cunningham, King
- 40 (—) **KNOCK ON WOOD**
Eddie Floyd, Atlantic
- 41 (36) **BABY COME CLOSER**
Loot, Page One
- 42 (46) **JUST WHAT YOU WANT**
John's Children, Columbia
- 43 (—) **TRAFALGAR SQUARE**
Good Time Losers, Fontana
- 44 (—) **MY FRIEND JACK**
The Smoke, Columbia
- 45 (26) **I'M A MAN**
Spencer Davis, Fontana
- 46 (39) **LAST TRAIN TO CLARKSVILLE**
Monkees, RCA Victor
- 47 (—) **GIVE AND TAKE**
Jimmy Cliff, Island
- 48 (47) **SO GOOD**
Roy Orbison, London
- 49 (43) **NIKI HOEKY**
P. J. Proby, Liberty
- 50 (—) **TOUCH ME TOUCH ME**
Dave Dee, Dozy, Beaky, Mick and Tich, Fontana

SANDIE SHAW
*Sings The United Kingdom Winner
In The Eurovision Song Contest*
Puppet On A String
7N17272 Pye

STARS IN THE NEWS—2

BABY FOR WALKER JOHN'S

Dusty: second TV series this summer

DUSTY SPRINGFIELD will definitely appear in her own second TV series this summer, as previously reported.

The series will be along the same lines as the one in autumn 1966—six half-hour shows with guest stars. Musical director will be Johnny Pearson and shows will be screened in mid-June.

Dusty's brother, songwriter Tom Springfield, has been nominated for an Academy Award in America for his film theme, "Georgie Girl." Other nominees in this section include Elmer Bernstein and Burt Bacharach.

"Georgie Girl" is Tom's fifth world-wide million-seller. His others were all Seekers hits—"A World Of Our Own," "I'll Never Find Another You" and "The Carnival Is Over."

Tom flies to Hollywood on April 12 for the award presentations.

PINK FLOYD—OWN TV SERIES PLAN

PINK FLOYD, group launched with a long-term contract by EMI—their first single "Arnold Layne" is in the shops tomorrow (Friday)—may do a Monkees-type TV series.

They will make a half-hour pilot film for showing to EMI who will then decide whether to sponsor a series on ITV.

On Monday, Pink Floyd also did a pilot TV show with the Move for Manchester's Granada which is planned as a possible replacement for "Ready, Steady, Go!"

Pink Floyd, who play London's Marquee Club tonight (Thursday), are booked for a week at the Jeanetta Cochrane Theatre in London's Long Acre in May... a venue normally associated with serious drama.

JIMI HENDRIX ON SIMON DEE SHOW

JIMI HENDRIX performs his new single "Purple Haze"—out next Friday—on the first of the Simon Dee TV shows "Deetime" on April 4. And also on "Easy Beat" (March 26), "Top Of The Pops" (30), "Saturday Club" (April 1) and "Monday Monday" (April 10).

He does TV in Holland (March 14) and plays Hamburg's Star Club (17-19). In May Jimi appears in Sweden, Frankfurt and at the Olympia, Paris. And an American visit is planned for June.

He starts his tour with the Walker Brothers and Cat Stevens at London's Finsbury Park Astoria on March 31.

Doonican in cabaret

VAL DOONICAN opens his four-week cabaret season at London's "Talk Of The Town" on April 10.

He does a 12-week summer season at Great Yarmouth from June 10, then begins work for his new TV series, "The Val Doonican Show," to be screened on BBC-1 in the autumn for 13 weeks.

Tom, Lulu in charity show

TOM JONES, Lulu, Richard Burton and Elizabeth Taylor are among top pop, film and stage stars donating their services free for a grand Aberfan charity show screened by London Palladium TV on March 26.

Other artists taking part in this two-hour show, titled "The Heart Of Show Business," include Shirley Bassey, Peter Sellers, Sammy Davis Jr., Donald Houston, Harry Secombe, Millicent Martin, Spike Milligan, Stanley Baker, Sean Connery,

Tommy Steele and Company, Frankie Vaughan, and the Welsh Male Voice Choir.

The event, organised by Stanley Baker, Donald Houston and Harry Secombe, was taped in eight different sections over five months. Studio facilities were provided by ATV, who plan to sell the production to America and other parts of the world.

Other Palladium TV Bookings: Shirley Bassey (March 19) and American song star Vikki Carr (April 23).



• John Maus and wife Cathy

RIOTS AT CONCERT AFTER PROBY FAILS TO TURN UP

RIOTS broke out in San Francisco this week after P. J. Proby—due to top the bill at a concert before 10,000 people—failed to appear.

Proby, who left Britain last week to do the concert with the New Vaudeville Band, failed to go on stage because his pianist was killed in a road accident two hours beforehand.

The audience's money was refunded after fights broke out.

P.J. tours America for three weeks with Keith from March 15 and then returns to Britain for a three-week tour with the Lovin' Spoonful.

He returns to America to start work on a special summer-long series of TV spectaculars titled "P. J. Proby Introduces..."

'Cathedral' wins award

COMPOSER Geoff Stephens has received Ivor Novello and Grammy awards for "Winchester Cathedral"—and next week releases an English version of the Claude François French number one hit "Bench Number Three, Waterloo Station" under the name Filter De Luxe.

DJ PETE BRADY has signed for a 13-week series of "Middy Spin" on the Light beginning April 13.

TOM JONES: CABARET

TOM JONES, currently at London's Talk of the Town, stars in cabaret at Cranberry Fold Inn, Darwen, for the week of April 24 and at Castaways, Birmingham (June 4 week).

As previously reported, he opens a three-week variety season at the London Palladium on May 8.

A new Tom Jones LP titled after his No. 1 hit, "Green Grass Of Home," is issued on Decca on March 31.

MANFRED DATES

MANFRED MANN feature their new single "Hal Hal Said The Clown" on "Top Of The Pops" (March 23), "Pop Inn" (28), "Crackerjack" (31), "Saturday Club" (April 1), "Monday Monday" (3), Granada's "Scene" (7), "Easy Beat" (9) and "Dee-time" (11).

Mammoth pop shows for London, Glasgow

TWO MAMMOTH pop shows are being staged shortly in London and Glasgow.

"Daily Express" Record Star Show at the Empire Pool, Wembley, on Sunday, April 16 already includes—with more to come—the Cream, Move, Tremeloes, Kinks, Dave Dee, Dozy, Beaky, Mick and Tich, Chris Farlowe, Paul Jones, Lulu, Geno Washington, Dave Berry, Freddie and the Dreamers, Cliff Bennett and David and Jonathan.

They will be introduced by David Jacobs—who organises this annual show in aid of the Stars' Organisation for Spastics—Alan Freeman, Peter Murray, Simon Dee and Don Moss.

The Scottish bill has the Who, Move, New Vaudeville Band, Dave Dee, Dozy, Beaky, Mick and Tich and local groups, all of whom will be heading for Scotland's first teen and twenty exhibition, "Scene 67" in the Kelvin Hall, Glasgow from March 24-April 2.

Jimmy Savile, David Jacobs, Don Moss, Stuart Henry and Roger Gale will DJ "the world's largest discotheque." Admission is free.

Casino's visit plans

BRITISH visit by the Casinos—No. 21 with "Then You Can Tell Me Goodbye"—is planned, but no dates were set at press-time.

An LP comes out in America in a fortnight, but British release has not been fixed. "Top Of The Pops" have a film of the group ready for inclusion in the show.

CREAM JOIN WHO FOR USA CONCERT

CREAM join the Who on a week-long concert series in New York on the Murray The K Easter Show from April 25. The Miracles top the bill.

Group has also been offered a four-week tour of the States in August.

Cream ran into trouble in Copenhagen on Monday when they were refused entry as "undesirables" because they had forgotten their money.

They were held at the airport for three hours and missed a press conference—before their promoter turned up.

Group's new single will be completed next week and released April 21.

JOHN MAUS of the Walker Brothers is to become a father. This week he announced that his wife, Cathy, is expecting a baby in September.

John said he was "absolutely delighted" at the news. DISC and Music Echo understands Cathy phoned John to tell him the news while the group was in Japan on tour.

John and Cathy were married at Lakewood, California, nearly two years ago. They are at present in America. John is due to return this week and will then look for a new house for Cathy.

Scott returned from America last week, and Gary Leeds at the weekend. The group opens its spring tour of Britain at Finsbury Park Astoria on March 31.

The boys are negotiating for a cabaret season in Las Vegas in the autumn. This week the group received a petition signed by 10,000 Irish fans asking them to tour there. A short tour of Ireland is being planned for October.

Guess Who return

CANADIAN group the Guess WHO, midway through a seven-week British ballroom tour, return for a second tour in September.

It will last for two weeks and British guitarist John Williams will tour Canada in exchange.

AMERICAN BID FOR ALAN PRICE

AMERICA is bidding for Alan Price, but Alan is waiting to see how his new record goes in the States before deciding.

Alan features the record "Simon Smith And His Amazing Dancing Bear" and "Tickle Me"—in the chart at 23 this week—on "Crackerjack" (March 8), "Top Of The Pops" (9), "Pop North" (16), "Parade Of The Pops" (22) and the "Joe Loss Show" (31).

WIFE

Paul Jones film out this month

PAUL JONES' first film "Privilege" has its West End premiere on April 20. A theatre has not been set but will probably be either Plaza, Piccadilly or the Leicester Square Theatre.

Burdon records LP in States

RELEASE of Eric Burdon's next single has still not been fixed. He has been recording tracks for a new LP while in New York.

Eric's American tour ends on April 26, when he tours Australia and New Zealand before returning home. He does tours of Italy and Scandinavia in June.



• Alan is seen here as he was filmed in London recently with two Himalayan bears.

PIRATES URGE: 'WRITE TO PRIME MINISTER'

PREMIER Harold Wilson will shortly be flooded by the biggest load of letters since he came into office... and it won't be fan-mail.

Pirate ships Caroline, London, Scotland and 270 have begun broadcasting daily appeals to their audiences to write to 10 Downing Street urging the Prime Minister to put free radio to the public vote.

Says London boss Philip Birch: "The Government has no mandate to kill commercial radio. I hope this campaign will cause the Prime Minister to reconsider his plans. All we ask is a chance for operation of a land-based station."

Cat Stevens for Germany

CAT STEVENS plays TV in Frankfurt on March 14, and in Paris the following day. He tours Ireland on March 17, 18 and 19.

A "Top Of The Pops" is fixed for March 30. Other dates: "Easy Beat" (April 2), "Saturday Club" (8) and "Monday Monday" (17).

Cat joins the Walker Brothers tour opening at London's Finsbury Park Astoria on March 31.

GEORGIE FAME: NEW SINGLE RELEASED NEXT WEEK

GEORGIE FAME's first single from CBS—with which he signed from EMI earlier this year—is being rush-released next Friday (March 17). It's a number written by himself called "Because I Love You."

Heavy commitments this month mean that Georgie is unlikely to consider plugging the old track single, "Funny How Time Slips Away," EMI is releasing a week later.

Fame flies to Frankfurt on Monday for a TV show with Geno Washington and the Ram Jam Band and returns to record BBC-2's "Cool Of The Evening" jazz spot, although no date has been set for showing.

On March 18, he stars in his own show, "The Two Faces Of Fame," at London's Royal Festival Hall.

Mindbenders dates

MINDBENDERS—whose single "We'll Talk About It Tomorrow" is released on March 17—appear on "Saturday Club" (24) and the "Joe Loss Show" (24).

Easybeats off to Australia

EASYBEATS—their new single, "Who'll Be The One," is out on March 17—return to Australia for a tour from May 10-June 11, when they return to Britain.

The group tours Germany from April 5-9.

Thirty-minute BBC-TV documentary based round Simon Dupree and the Big Sound and titled "The Big Break" will be nationally networked in May.

NEWS in a FLASH

TOM JONES and DAVE BERRY take part in "Saturday Club" on March 11.

MARIANNE FAITHFULL, DAVE BERRY and the ACTION are guests in "Pop North" on March 9.

ROY ORBISON, GUY DARRELL, the GNOMES OF ZURICH and BARBARA RUSKIN guest in "Monday, Monday!" on March 13.

DAVE DEE, DOZY, BEAKY, MICK AND TICH are on "Easy Beat" March 12.

JULIE FELIX takes part in "Roundabout" on Friday, March 10 and March 17 on the Light.

ROY ORBISON is on "Easy Beat" on Sunday, March 19.

MINDBENDERS take part in "Joe Loss Show" on March 24.

DAVID AND JONATHAN guest in "Rolf Harris Show" on Monday, March 20.

ALAN PRICE SET and JACKIE TRENT take part in "Pop North" on March 16.

KIKI DEE and ODIN'S PEOPLE take part in "Monday, Monday!" on the Light on March 20.

THE HIT THAT EVERYBODY IS WHISTLING INCLUDING WHISTLING JACK SMITH ON DERAM DM 112

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NPL 28087 (M) NSPL 28087 (S)
Pye Int.

Distributed By Pye Records (Sales) Ltd

STARS IN THE NEWS-3

'Penny Lane' still at 2: BEATLES: BIG CHART SURPRISE

THE BEATLES failed to make their expected take-over of the Number One position in the chart this week. Engelbert Humperdinck's "Release Me" is still fighting off the threat from "Penny Lane" and "Strawberry Fields Forever."

Last week Engelbert Humperdinck's arrival at No. 1 meant that, for the first time since they started having No. 1 hits, the Beatles had been held up for a fortnight. And Engelbert was still top this week with sales continuing to soar.

"Release Me" is now well over the half-million mark; "Penny Lane" still some way behind that figure.

Humperdinck, who opens in the Walker Brothers tour on March 31, is now definitely fixed to re-appear in the Palladium TV show on April 2, but plans to appear at London's "Talk Of The Town" have been shelved until the autumn because of extensive cabaret, variety and Continental

dates during the summer.

Engelbert appears on "Top Of The Pops" (tonight).

● Beatle note: "Love Me Do" reached No. 24 on December 8, 1962, its highest position; then came "Please, Please Me," the first of consecutive No. 1's up to now.

TV plans for Lulu

PLANS are under way for Lulu to star in an acting-comedy role in a new series planned by BBC-TV this summer.

Disc and Music Echo understands shooting of the series starts on April 23, with the possibility that the shows will be screened around May or June.

Lulu appears with Jayne Mansfield on the panel of "Juke Box Jury" on March 25.

Bobby Elliott off tour dates

BOBBY ELLIOTT, Hollies drummer who was taken seriously ill three weeks ago in Germany, will miss the first six dates of the group's tour which opens at Mansfield, Granada, this Saturday.

Bobby was flown from his Hamburg hospital to Manchester last Wednesday and ordered to rest for two weeks by doctors.

His place on the tour will be taken by Tony Newman, ex-Sounds Incorporated drummer. Bobby rejoins the group at Maidstone, Granada, on March 17.

After they finish the tour, Hollies embark on world-wide series of tours. They go to Singapore for two days on April 8, Australia and New Zealand for 15 days from April 10, on to Honolulu on April 29.

They tour America and Canada for three weeks from May 6 and Sweden for 17 days from August 10.

BEACH BOYS SUE CAPITOL FOR £75,000

WHILE mystery surrounds the release of the next Beach Boys single "Heroes and Villains,"—a spokesman for EMI Records said on Tuesday it was "not yet scheduled"—the top-selling American group have just filed suit against America's Capitol Records for a sum in excess of 225,000 dollars (£75,000)!

DISC and Music Echo Hollywood correspondent Derek Taylor reports this week: The Beach Boys charge Capitol Records with failure to pay over 200,000 dollars in royalties, with computing royalties on the basis of what they allege is a "wholly fictitious" replacement record system, and with repeatedly refusing to allow a complete audit of the Capitol books and accounting systems.

The complaint also seeks a

ORBISON TO STAR IN BRITISH SPECTACULAR

ROY ORBISON, currently on tour with the Small Faces and Paul and Barry Ryan, stars in a 45-minute spectacular, in black-and-white and colour, being filmed at ATV's Elstree studios on March 28.

The colour film is for the American market. The black-and-white version may be shown in Britain at a later date.

British guests were being negotiated at presstime.



Beatles win two U.S pop awards

BEATLES have won two top Grammy awards—the musical equivalent of the film Oscars—in America. They are for "Eleanor Rigby"—voted the best contemporary solo vocal performance, and "Michelle"—song of the year.

Klaus Voorman, guitarist with Manfred Mann, won the best album cover award for his work on the Beatles "Revolver" LP. (See picture above).

The Beatles were nominated for eight sections in the awards.

Jayne Mansfield for JBJ

AMERICAN pin-up star Jayne Mansfield has been booked for "Juke Box Jury" and ABC-TV's "Eamonn Andrews Show".

Two days after arriving in Britain on March 23 for eight week's cabaret and TV, Jayne appears on "Juke Box Jury" on the 25th. Co-panelists are Lulu, Peter Murray and Jimmy Savile.

Her "Eamonn Andrews Show" is on April 9. Cabaret dates fixed for Jayne at presstime are: Club Latino, South Shields and La Dolce Vita, Newcastle (week commencing March 26), Mirimba, Middlesbrough and Tito's, Stockton April 2 week), Variety Club, Batley, Yorkshire, and Greaseborough Social Club, Rotherham (April 30 week).

Jayne previously appeared on "Juke Box Jury" in 1959.

Other bookings for "Juke Box": Reita Faria ("Miss World", 1967), Judy Geeson, Peter Murray and David Symonds (this Saturday); Julia Foster, Maggie Clews, Alan Freeman and Simon Dee (March 18).

● At presstime, "Juke Box Jury" was still negotiating for a panel appearance by Nancy Sinatra. DISC and Music Echo understands that she will definitely appear when her U.S. commitments permit her visiting Britain in the near future.

News that "Jury" was bidding for Nancy was exclusively revealed in DISC on October 29.

Troggs in lightning trip to Canada

TROGGS make a lightning three-day visit to Canada as an addition to the already planned tour of America from April 2. They will be there a week.

They do TV and concerts in Paris on April 10, then return to Britain to cut their new single, possibly another Chij Taylor composition.

They tour Scotland for 10 days at the end of April, then go to Italy for five days in May.

They tour Sweden for three weeks in June and go to Australia and the Philippines before the autumn.



● JAYNE

Savile not on JBJ

JIMMY SAVILE will not be appearing on this week's panel of "Juke Box Jury"—as billed in the "Radio Times."

A BBC spokesman told DISC and Music Echo on Tuesday: "Owing to a misunderstanding about dates, Jimmy will not be on this panel spot. His place is taken by David Symonds, who announces 'Easy Beat' on Sundays."

Remaining panel members are Reita Faria ("Miss World"), Judy Geeson and Peter Murray.

PITNEY on tour: 'British audiences are so romantic'

by GENE PITNEY

BRITISH audiences are among the most romantic I've ever experienced!

Remember how everybody was wondering before this tour got on the road how the fans would react to my getting married? Well, I wasn't so sure myself and at the start of the tour I used to tell the audience "Well, I got married as you probably know, but now she's gone back to the States so that should cheer you up!" I tell you I got booted.

I've gone on saying this at each performance—and each time they've booted me again. The fans don't think it's fair on Lynn. That's what I call a real romantic attitude. Thank you all.

Since I last wrote, we've been playing the North of England and Glasgow and Edinburgh. Everything's going unbelievably well and the

houses have been beyond expectations.

In Edinburgh, the Troggs were given a Labrador and they've been carrying him around with them everywhere.

All the acts have picked up on themselves and there's not a loser in the show. Normie Rowe's doing fantastically well, while David Garrick really brings things up to a pitch for my following turn.

Actually, I have been feeling very sick lately. I picked up some congestion of the lungs in Italy a month or so ago and it's really been playing me up and affecting my voice a bit.

I saw a doctor this week while in London so things should be OK again, but before I sign off, I'd like to make a mention of our compere Brian Burdon. I forgot to mention him in my last report, but Brian, who features in your "Pinky and Perky" TV show, is doing a difficult job really well. It's no joke trying to make jokes when the fans want to see the singers, but Brian's working real hard.

ALL THEIR YESTERDAYS



• PAUL

MARIANNE Faithful whispers it. Seekers harmonise on it. The Band of the Irish Guards march to it! Roger Williams, Peter Nero and Ferrante and Teicher play piano to it. Count Basie, Nelson Riddle and Percy Faith jazzed it up. Cyril Stapleton, Mantovani and Andre Kostelanetz put strings to it.

Helmut Zacharias gave it a Teutonic flavour, Xavier Cugat Latinised it, Kenneth McKellar sang it from the hillsides of Scotland. Jan and Dean surfed to it, the Big Ben Banjo Band strummed it, Matt Monro had a huge hit with it.

Then Nancy Wilson caressed it, Cilla Black screeched it and Brenda Lee fondled it. Al Hirt used trumpet for it, Chet Atkins used guitar on it and Sounds Incorporated put brass around it.

But Andy Williams, Jack Jones and Johnny Mathis entwined love in it. And David McCallum even spied to it! While Trini Lopez, Chris Montez and Crazy Otto rocked it.

Have you guessed what IT is yet? Well, the girls liked it. The Supremes gave it the Tamla treatment, the Toys made it their lovers' concerto and Alma Cogan, Connie Francis and Dorothy Squires personalised it.

Any more the wiser? You're still guessing, eh? Well try these...

Pat Boone, Bobby Goldsboro and Perry Como had a go at it. So did Gordon McCrae, Guy Lombardo and the Ray Charles Singers. Even Kate Smith tried it! Mary Wells had a go, too. So did Barbara Lewis. While such unlikely groups as the Beau Brummels and Dino, Desi and Billy had a bash!

The Lettermen got in on the act. So did Patti La Belle and Sarah Vaughan. In fact, nearly everybody who's anybody has done it.

Even the Beatles did it! But then they WROTE IT—so they would, wouldn't they? What is it? Why—"YESTERDAY" of course!

But this is only part of the sensational success story of the song that Paul McCartney once provisionally called "Scrambled Eggs"—simply because he couldn't think of a decent title.

Since August, 1965 when this song of the Sixties was first released by the Beatles, everybody above has leapt on the Beatles bandwagon by recording what must undoubtedly be their most popular song.

But these names are only a few of the "Yesterday" people. Says Beatles music publisher, Dick James: "We've worked out that there have been some 446 earning units for 'Yesterday' throughout the world."

"I think it almost matches their 'All My Loving' record. They're both in a very similar bracket. But then 'Michelle'—the last one to take on this image—looks like going the same way."

"Eleanor Rigby" is the newest of the Lennon-McCartney compositions to take on this melodic-type of look saleswise."

Which just goes to show that if you write a song that turns out to be a big hit, there's really no looking back!

YOUR last chance to enter DISC and MUSIC ECHO's:

HAVE YOU entered DISC and Music Echo's exciting £750 DREAM CONTEST?

The contest has now been running for TWO weeks. This week, we present the FINAL coupon that allows YOU the unique opportunity to win one of the fabulous prizes in the most exciting contest of the year.

FIRST PRIZE is a complete DREAM ROOM for your future home. Furniture—from the imaginative 1967 Lebus range—carpets, fittings and loads of things of your choice to the value of £500. Or you can take the cash instead.

Cameras

For runners-up, there are 10 prizes each valued at £25—cameras, record players, transistor radios or LPs.

Here's what you have to do: Compile your own DREAM SHOW from the 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.

£750 Dream Contest!

To give you a start, we have already picked as compère JIMMY SAVILE.

From the remaining SEVEN NAMES you must pick FIVE to take part in a celebration concert at a big London venue.

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 your list.

Make sure you study the rules, then send your entry to: DISC and Music Echo, "£750 DREAM CONTEST," 1-3 Pemberton Row, London, EC4.

Entries must arrive not later than first post, Tuesday, March 28.

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. 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:

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

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 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.

The HUMP that broke the chart's back

Engelbert!

• by BOB FARMER

ABOUT the time the Beatles were first rising to fame, a tall, pallid, somewhat emaciated young man in his middle 20's had just emerged after a year's incarceration in hospital into an empty world of £4-per-week bedsitters, National Assistance and a friendless, jobless future.

Today, he talks about the "grace of God" and the inevitability of "my turn," but if someone had suggested to Gerry Dorsey in 1962 that five years later he would be the biggest thing to hit the British pop scene in 1967, it's doubtful if Dorsey would have agreed.

Dorsey, of course, is actually Engelbert Humperdinck, the man from Madras who struggled nine years for fame and when he found it held the Beatles off the No. 1 spot for a fortnight at least—something that hasn't happened since 1965.

As he basked in his Beatle-stifling success this week, Engelbert still shuddered at the thought of those thin years at the start of the 60's. "Actually, I was doing well career-wise in 1961 after appearing in a TV series called 'Song Parade.' Yes, 'Song Parade'—you see, you've forgotten it, like everybody else did.

"Then I was suddenly taken seriously ill. I don't want to talk about the illness except to emphasize that it was really serious."

It must have been serious—he

was in hospital a year. "After being away for so long, I came out to find I was a forgotten person. The only friend I had was Gordon Mills [Tom Jones's manager] and he helped by getting little bits of work here and there. But mostly I went for months without work.

"I was living in seedy bedsitters at £4 per week, collecting National Assistance. I didn't take any other job. I had been an engineer and salesman before entering show business, but I was too proud. Looking back, I think I should have swallowed my pride and found work."

SHOCKED

Mills, however, did find work for him and the odd single each year as Gerry Dorsey, although none did anything at all. It was only, of course, as Engelbert that it all started happening.

"I remember I was rather shocked at the idea of being called 'Engelbert Humperdinck' when Gordon first suggested it. But if you're in show business, you don't have any inhibitions. People used to laugh at it, but I'm not shy about it. I've been asked if I'll go back to being called Gerry Dorsey now that I've made it, but I won't. I'm sticking with this name and I'm certainly not bitter about having apparently made it through a name change.

"Release Me" may have been

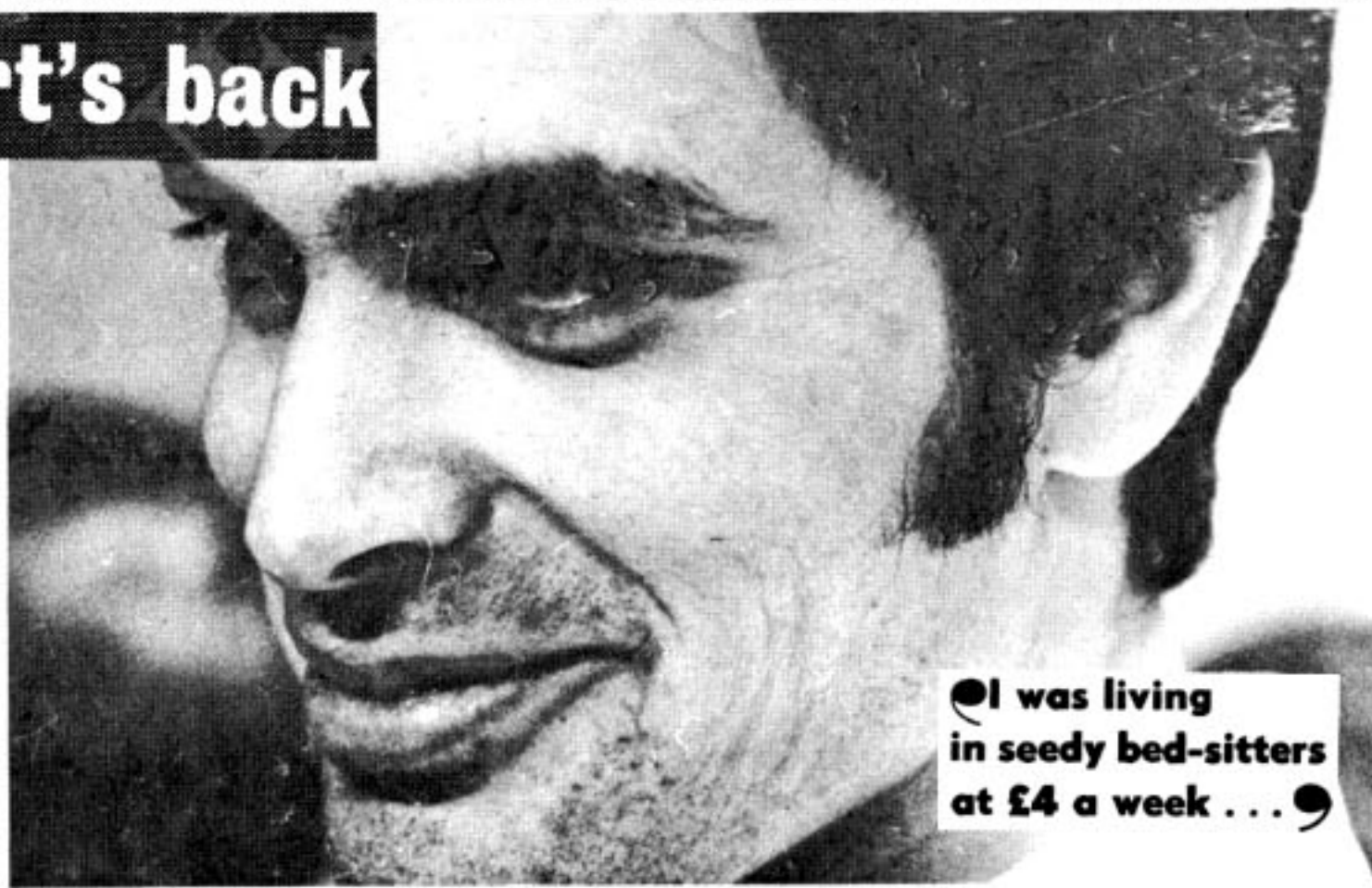
the big break, but I'd really believed it was my turn to have a hit after eight flop singles. It looks as if a change of name brought a change of luck, but I always believed that, by the grace of God, it would come around to my turn.

"And 'Release Me' couldn't have happened at a better time. I'm 30, married with two children, I have matured and feel I can now handle any situation in life that might crop up. I can face life with open eyes today.

"If success had come earlier, I might have just come and gone. But I've been around a long time and established myself."

Even so, success when it came was overwhelming. "I'm still bewildered by it all. But I don't think I've changed. Maybe I'll wake up tomorrow morning and the full realisation will hit me, but I don't think it will ever affect me. Once you are big-headed you're finished. Once you become so self-confident that you believe nothing can go wrong, it always does. This is what I mean about having become mature in outlook."

Not that things are likely to go wrong for Engelbert. Film fame seems just a contract signature away; more hits must follow; those long, hard years of £4-per-week bedsitters and National Assistance were obviously worthwhile enduring.—BOB FARMER.



! I was living in seedy bed-sitters at £4 a week . . . !

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STRANGE things have been happening to the Hollies. Once they were the five faceless wonders—faceless, for they had no real identity of their own; wonders, because despite their dull image they still reeled off Top Ten hits with the smooth monotony of a conveyor belt.

After 14 hits, the HOLLIES feel old . . .

But that was before Graham Nash grew a beard and began to speak his mind. The Hollies still have hits rolling off the conveyor belt; but they've got a personality to go with it as well now.

"We used to be proud of being pretty anonymous," says Tony Hicks. "We saw other groups with personalities shooting up and down while we were content to cruise steadily along. We just disliked being stars offstage and dressed in a down-to-earth manner to avoid attention."

"Graham gradually became our spokesman because he is on the scene all the time. He's always available and always a good talker. He started speaking out after being influenced by all the hippies and psychedelic crowd in Los Angeles and he's so much happier these days."

But doesn't that put the rest of the Hollies, particularly Graham's song-writing partners Tony and Allan Clarke, even further in the shade?

"We certainly don't feel overshadowed," says Allan. "If the guy has got plenty to say, let him. But we do want to start bringing each of us out in the public eye, so to speak. We've gone too far now without letting people know much about ourselves."

"It's true we reached the point where we got a bit fed up with

people saying 'The Hollies? Oh, yes, they make great records' without really knowing who we were."

"Where we used to be very negative as people, we've now got some atmosphere. We argue among each other about things like religion. We talked with Graham for about eight hours about his ideas on life in Hamburg the other day. It's all helping us to know each other and, I hope, making us more interesting people."

Whether or not they succeed—and they seem to have—the Hollies would, however, presumably carry on chalking up the chart entries. To date, they've had 14 consecutive top ten singles. They see nothing in this of which to be particularly proud.

"There's nothing great about having 14 hits—it makes us feel old," says Tony. "What does boost the ego is believing that our records make it on merit. Also, we're delighted to have been asked to write the score for the next Monica Vitti film 'Kill Me Quick, I'm Cold.'"

"Anything that's new and a challenge interests us. And stops people saying we just make hit singles and leave it at that."

THE Monkees came, saw and conquered the critical storm.

They warded off all the groans that they were pale copies of the Beatles. They hit back at people who said they couldn't play.

They ignored attacks by the self-appointed great god of pop—P. J. Proby, who dismissed them with the curt comment: "They'll last as long as the public remains ignorant."

Through it all, they came up smiling. But one thing has tended to wipe the grins from their California-sun-tanned faces.

An "attack," moreover, from a totally unexpected quarter—their own record company!

For the London label—part of the vast Decca organisation—last week released a "Monkee" single made long before those collective Monkees made nationwide impacts on the TV screens of two continents.

Ironically, it is called "Don't Do It," and it was recorded by Micky Dolenz back in 1965.

Understandably, from the big-business angle—and who's to say the Monkees aren't big business today!—the record has been put out to cash in on the current Monkees boom.

That's not all. Pye records are rubbing salt in the wound by planning to release an LP recorded by Davy Jones in 1965 and issued in America at that time.

No title yet, but if the Monkees had their say, it might also be called "Don't Do It!"

And, drifting around somewhere in the record companies archives are three Davy Jones singles—also released in the States in 1965.

One was called "Girl From Chelsea," and one belongs to Pye and is titled "What Are You Going To Do?"

The record companies are providing the answers themselves. Release as many tracks by the Monkees as they can lay their hot little hands on.

Never mind if they come out of the Ark.

Not that there's anything new in company activities of this kind.

DISC AND MUSIC ECHO MONKEES SPECIAL

As soon as any group becomes famous, you can bet your bottom dollar that record executives will go on a treasure hunt for records by the chart-stopping group—or even by individual members.

Artists may scream from the rooftops that such discs are unrepresentative of their current work. They can shout themselves hoarse—but to no avail. All they get is sore throats.

Sore throats have been suffered in the past by other artists. Chris Farlowe, for instance.

He left EMI to join the Immediate label and found an old recording, "Just A Dream" suddenly issued by EMI.

It happened to the Beatles. At the height of the group's

Are they on the M

DAVY and MICK of discs made

confused everyone. But all that's ancient history. It explains why, however, the Monkees are similarly suffering.

And they were certainly not too happy about such strange goings-on when they visited London. They were shattered in fact.

"It is," they said, "pretty unfair to do this when all the tracks concerned were cut long before we became Monkees and are entirely unrepresentative of the sound we make now."

Over to Tom Jones: "I was very worried when this sort of thing happened to me, so I can appreciate the Monkees being upset."

"This work isn't representative of what an artist can do—or even what he sounds like. I

fame, Polydor found old tapes the boys had cut in in Hamburg backing Tony Rivers. So Polydor released "My Bonnie."

It happened to Georgie Fame—with singles and a yet-to-be-released LP of old tracks.

Upset

It happened to Tom Jones, who got very upset indeed. And if there's anyone who can get more upset than an Irishman, it's a Welsh ex-hod carrier. It happened to Herb Alpert. It happened to Ike and Tina Turner.

And to Scott Engel, who suddenly turned up on an old record without John and Gary but with an old friend called John Stewart. Which

OUT NOW

MARCH 1967

music maker

TOM JONES
ON SEX,
MARRIAGE,
FEAR AND
TEMPER

THE JONES INTERVIEW
HOW TO GET THE MOST FROM THE MUSIC MAKER
TO THE TOP OF THE POP GREATS
SING OF A NEW KIND
KIRA GOES ELECTRIC
WE DREAM OF FANTASY
SERVO GARDNER
NEW GUITARISTS
BE BORN/BE BORN
KENTON/REALLY
REINHOLD BERTHO

PLUS—
MONKEES,
PET CLARK,
STONES

HAND THIS TO YOUR NEWSAGENT
PLEASE SUPPLY MUSIC MAKER
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● KOOBAS' KEITH



● BEATLE PAUL

PAUL McCARTNEY

THEY'VE nudged the Top 50 with songs like "Sally", but never had a real hit; their faces are familiar along the "in" circuit, yet nobody can really put a name to them.

And now they are to appear as actors in a BBC play after being selected from 27 groups; as typical teenagers in a 40-minute feature film about the Stock Exchange; possibly appear in a further film at three times their first fee; and may act in a West End musical for which Mr. Paul McCartney is rumoured to be writing the score.

They're the Koobas . . . Roy Morris, Keith Ellis, Stu Leathwood and Tony O'Reilly.

The Koobas have certainly struck lucky without having to

<p>Dave Berry Strangers F 12579 DECCA</p>	<p>The Nashville Teens I'm coming home F 12580 DECCA</p>	<p>Three P Got to find a F 12581 DECCA</p>
<p>45 rpm records NEW from Decca</p>		
<p>The Forum The river is wide HLM 10120 LONDON</p>	<p>Frankie Randall All (Theme from 'Run for your wife') c/w Yellow haired woman RCA 1574 RCA VICTOR</p>	<p>The Goll Fragile c V-F 928 vocalic</p>

...doing the dirty MONKEES?

**CKY are upset at the release
e BEFORE the group made it big**

know I was scared that the public would hear the record, think it was my next follow-up, hate it and go off me forever."

And from Georgie Fame, who actually had his last hit as a result of a record being released from a company he had left. (Yes, it was "Sittin' In The Park.):

"It's just one of those things you have to put up with when your name gets known. Record companies are entitled to do it."

Georgie could afford to be mellow. His "oldie" was a hit.

But Scott Engel comes out like Cassius Clay with lips and fists blazing.

Roars Scott: "This practice is detrimental to the record industry as a whole. If a re-

cord wasn't good enough to be issued in the first place, why is it suddenly good enough when someone gets famous?"

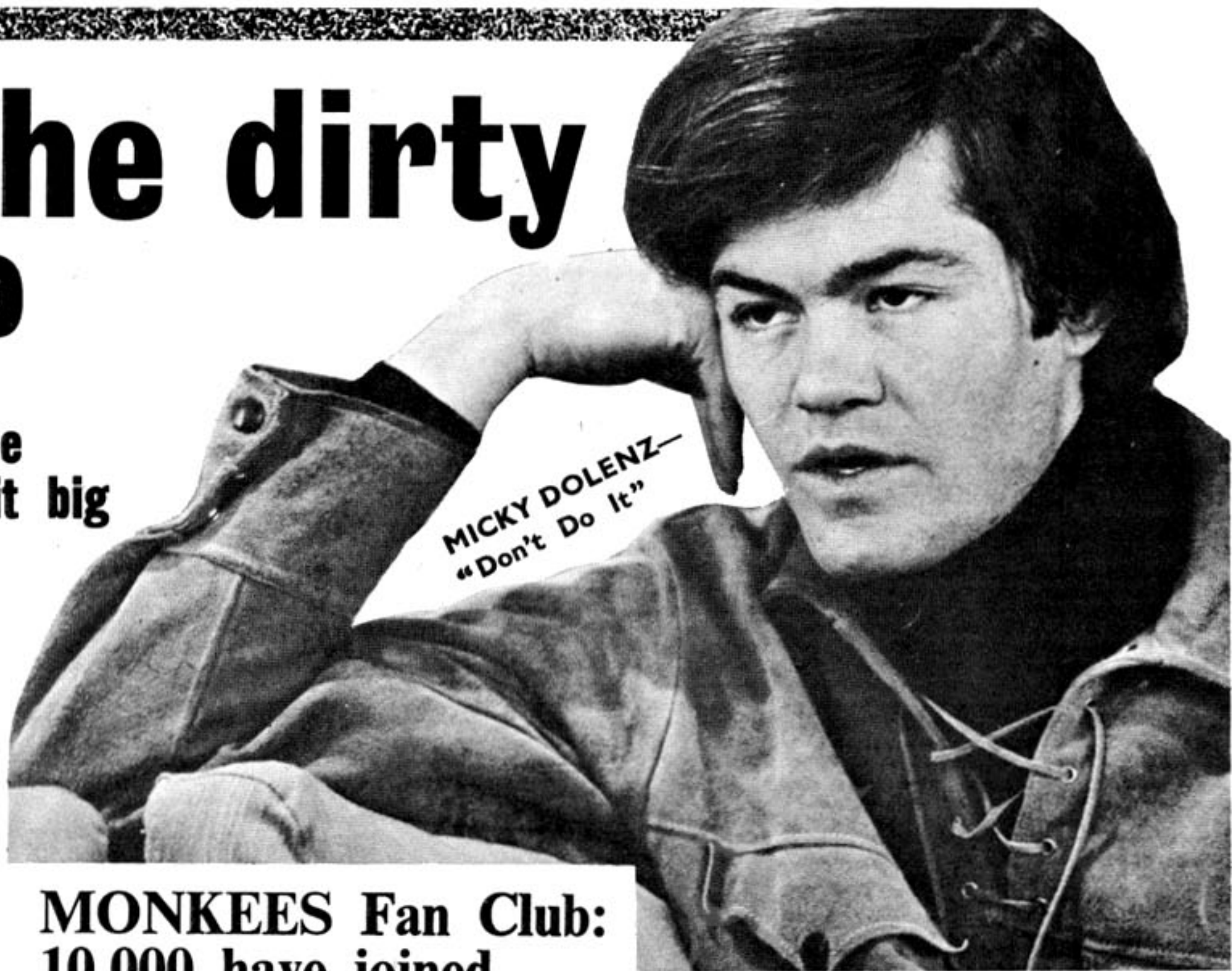
But, normally gentle Scott, that is JUST the record bosses' viewpoint.

They answer: "We put the records out because we think they are good."

Maybe they think so NOW—and believe what they say. But did they feel the same way before the stars etched their names on the chart?

Perhaps, after all, it's because commercial success is the Golden Calf everyone worships these days.

And you can't blame the record companies for being in business to make money. If they didn't they wouldn't—if you see what we mean...



**MONKEES Fan Club:
10,000 have joined
—while 20,000 wait!**

IN THE fortnight after the Monkees' first TV show their publicity man received 150 requests to form a fan club. Most came from fans themselves, the rest had a more professional motivation.

The job went to Keith Mallett, 23-year-old Birmingham university graduate turned pop group manager, and it has become a business in its own right.

Working from offices at 30A Horsefair, Birmingham 1, he employs nine girls (four part-time) dealing with a current membership of 10,000, with almost 20,000 on the waiting list!

"We started off replying to applicants within 48 hours, now it's about a week," he said. "And 98 per cent of them are girls."

Membership costs 7s 6d. For this they get photographs of each of the Monkees and a group picture, their biographies, regular newsletters, competitions, Christmas and birthday cards, cut-price articles and easier purchase of tickets for any concerts the Monkees may do in Britain.

"With the 25 per cent royalty we pay to their management Screen Gems we collect a shilling out of every membership fee," Keith estimated.

He landed the job mainly because he was first taker. "Immediately after the first TV show I phoned their record company RCA. Screen Gems were looking for a British fan club secretary anyway. Had I applied a week later I would have been just one of the crowd.

"I don't know what made me go after it—more the contacts it might bring me than anything, I suppose."

GIRLS

Keith and three partners—one his brother Tony—already ran an agency managing two groups, the Kirkbys and the Frame, and a singer, Charles Stuart, all recording for RCA. They also have two Birmingham clubs.

Two years ago Keith was studying to be a teacher. He explained: "When I got my teaching diploma I stayed on at the university to be social secretary of the students' union, organising dances and so on. It got into my blood and I started managing one or two groups and started a fan club for the Kirkbys."

Although Keith has been official fan club secretary since January 11, privateers continue to set up in opposition.

"We can't stop a few girls getting together to form a Monkees' fan club," he said. "In fact some of them work with us as area secretaries."

"But we are the only club licensed by Screen Gems to send out photographs or anything which is copyright. I have heard of two unofficial fan clubs, one in London, the other in Ireland."

...TNEY TO WRITE SCORE FOR NEW WEST END MUSICAL?

await a first huge hit. Says Stu: "We've been chosen to act and sing the part of a pop group in the first of a new series on BBC 1 called 'Mickey Dunne' on May 1."

From the TV spot will come their next single "Gypsy Fred" although their main function in the play was to act and to that end they received coaching from RADA tutors.

Says Keith: "We also won the part of the pop group in 'Money Go Round', a film showing the workings of the City of London, which co-stars Jeremy Bullock and Sheila White. In this, we do quite a bit of dancing and we won the part from such groups

as the Animals and Searchers."

Says Koobas' manager Tony Stratton Smith: "Now the boys have been sent the lines of a new West End musical to read. So has Paul McCartney because he may be writing the score."

"On top of all that, the 'Money Go Round' producers want us for another film at three times the fee this time."

Before other hitless groups start searching for a similar bandwagon, however, they should make sure they, too, have versatility and talent. That counts most—and the Koobas happen to have both, hit or no hit.

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SAMANTHA'S SCENE

THE hair-look this summer will be short and curly—in brief, the Greek Goddess look. Which in fact will look a lot better on the healthy, bronzed face it was meant for than the pale, dark-eyed ones we've been seeing it on to date.

Hair in the pop world is a strange thing. While boy pop stars seem to experiment like mad, the girls tend to wear hair the way they want to, with little or no thought to fashion.

Actually, in a way I don't blame them. I'm a great one for not following fashion slavishly. There are just some things that aren't going to suit you and it's better to accept that rather than look an idiot!

For the past three years I've kept my hair long and straight—no matter what's been "in" at the time. Personally, I like it that way. I sort of identify with it and I know how to handle it. To my own mind long hair makes me feel more feminine. In the last two months I've made a concession by having fair streaks put in at my hairdressers, Leonard of Mayfair. But that's as far as I'm prepared to go.

DUSTY started the vogue for wigs!

Mind you, on the right face I think that short bouncy look is lovely. Twiggy even had it in the last issue of Vogue in place of that more severe, little-boy hair cut. Certainly if you've already got very short hair this is the answer for a softer more flattering look for summer and it will certainly look great with fashions like the culottes look.

This hair style is very easy to keep, too. Vidal Sassoon, who originated it in their saloons in Bond Street, Grosvenor House and Sloane Street, London, told me that all it needs is a very light perm to give the hair body and kept in trim with a cut once a month. Apart from that it just needs a comb flicked through it and kept clean and shiny. Simple! Pop girls I'd like to see with the new cut, and who have short hair already—so could afford to try it—are Cilla and Lulu. They've both small faces and bouncy personalities to go with it.

I think probably Dusty was the

first girl pop singer, or any girl anywhere for that matter, to cotton on to wigs and false pieces for everyday use. She was wearing them as far back as 1965.

Today, all self-respecting models and girls in fashion have false pieces to add to their own hair for evenings and photographic sessions. And you can get a decent false piece in good quality hair for as little as 12 guineas these days.

Still on hair, a trick from modelling. If your hair's the sort that goes wavy and won't hold its shape a day out of the hairdressers—and models suffer from this sort of thing just the same as anyone else—invest in a £10 hand dryer. These look like ordinary hair driers, but have a longer nozzle and so give more powerful heat. If you coax your hair over a brush into the shape you want and work the nozzle of the drier over the part you want straighter—not too close or you'll damage the hair—you'll get a magical transformation.

Calico's in the news right now. Far removed from the sort of thing they used for dresses way out West when the Indians were just about to attack—but for much the same reason. They are long-lasting and they take dyes marvellously.

Mary Quant has come up with a whole calico collection. Basic colour is neutral but you can have it dyed any colour you want when you get fed up with it. The collection includes little smocked dresses with long sleeves, and sleeveless; frilled shirt and long skirt, top and trousers.

Costs range from £4 19s. 6d. to £9 and you can buy from either Bazaar in London's Bond Street, King's Road or Knightsbridge, or

WHAT'S IN THE SWING . . .

any branch of Peter Robinson. New Paris shape that looks like catching on is the Rajah look. Ideal for the spring and somehow much smarter than ordinary double-breasted jackets.

Two I've liked were in a sort of rayon with high little collar and flapped pockets for 124 gns. And my real favourite, which comes in two combinations—either black trousers and butter-yellow jacket or with a pink jacket. It's not cheap at 22 gns., but it looks

beautiful. From Mairy Fair boutique, Baker Street, or Vogue, Cambridge, and McDonald's, Glasgow.

Super new make-up for spring is straight from France and gives a muted look that really seems as if you have no make-up on at all. It's frothy light and very pretty. It's only just arrived here and is by Barbara Gould. The foundation is called Actifluid and also works as a moisturising treatment.

OUR MAN IN AMERICA

DEREK TAYLOR



HOLLYWOOD TUESDAY

VAN Johnson introduced the Beatles' "Penny Lane"/"Strawberry Fields" film clips on TV's "Hollywood Palace" the

other night. Still freckled, amazingly boyish and cheerful, actor Johnson made no references to "moptops" or "shaggy-haired foursomes."

He warmly announced the "cleverest presentation of a song" he had ever seen, and the normally-stuffy studio audience screamed as if it were 1964.

The films were lovely in colour and the shaggy-haired mop-top Liverpool foursome were, as you saw for yourselves in black-and-white, as special as ever. Age cannot wither them, nor the years condemn.

Brian Epstein, known here as the brilliant young furniture-salesman genius behind the Beatles, phoned me from New York to say he was very pleased with himself, as well he might be with the Four Tops tour as vindication of his too-often-questioned flair.

Epstein told me his plans for the filming of the Seville (Spain) Fair. (On the long-distance phone it sounded like "Saville Fair" and I imagined he was planning a mass rocker-riot for midsummer). It seems the Swedish director who did the Beatle clips has been assigned the Seville job; I trust it will lead him to a feature movie soon.

There was a terrible mini-skirt documentary on TV here this week. The script talked clumsily of "big-beat-music" and "swinging London" and the film showed how "mods" danced in the boutiques as part of "the fun." Mary Quant talked sense, but it came out in arch, hesitant quotes as if it were the first time she'd ever discussed fashion. Twiggy was there, of course.

Most of the mini-skirts shown were like 1963.

To illustrate how the miniskirt had spread to America, the film took us to New York and then here to Hollywood where fashion is lodged in a vacuum somewhere

between Joan Crawford and Marilyn Monroe.

Incredibly, the discotheque used to show how Hollywood "swung" was PJs—the club made briefly famous by Trini Lopez in 1962 and now so "out" it makes the Grafton Rooms look like 1970.

Why don't people who know make documentaries about young people? Why don't young people make documentaries? They know. Don't you?

The Strip is still quiet, with no sign of a revival in the buoyant freakery crushed by the truncheons and handcuffs of the Sheriff's Dept. last year. The clubs have turned away from av-garde groups to a middle-of-the-road Motown scene. One result: Ciro's had only 25 customers to watch Marvin Gaye on a Friday night. So much for a No-Dancing policy. It's sickening.

Hot Monkees

However, there is no sign of any end to the surging urgency of youth's desire to be free. You cannot totally crush the human spirit, as the leaders of the last fascist State found.

The charts are fairly dull. The Supremes came in to Number One which is no surprise to them and no interest to me. Spencer Davis moved up one place to Five and the Monkees have a new single which will sell what it sells because it is the Monkees.

I cannot think they have any pride in the record but it'll have to do. One quick hearing led me to believe it was the 1,798th variation on La Bamba.

Major leap of the week: "Penny Lane" to 15 from 50, overtaking "Strawberry Fields," now at 26. Also selling furiously "Dedicated to the One I Love"—by the Mamas and Papas. This is a very fine record, with the lead delicately done by Michelle.

I HOPE CASS IS BEING WELL CARED FOR IN ENGLAND. SHE'S MISSED HERE.



"I am 17, and my pen-friend says I am too young to be in love. How can I convince her I'm serious?"

DEAR ANNE



DEAR ANNE: I am 17 years old. I've been writing to a girl pen-friend in Leeds for the last six months. In my last letter I told her I was falling in love with her. But she has written back to say that I am too young to be in love. How can I convince her I am serious?—JOHN PELHAM, EASTBOURNE.

Dear John: Write and tell her you are growing a little older each day. Or find yourself a new pen-friend.

DEAR ANNE: I am 18 years old and I want to have a steady girl friend. The trouble is I don't know how to make a girl fall in love with me.—IAN SMYTHE, SOUTHAMPTON.

Dear Ian: If you don't know, then you are not old enough to go steady.

DEAR ANNE: My girl-friend thinks it's the done thing to wear dark sun-glasses all the time. She even insists on keeping them on in the cinema. I think she looks stupid. I've told her that if she doesn't pack up wearing them, I'll take them off her face. She says that if I do, she'll pack me up.—PETER GILPIN, COLCHESTER.

Dear Peter: She probably will. Try a bit of soft-soap chat about not being able to see her beautiful eyes. If that doesn't work, next time you are out with her, and you see a pretty girl, say to your girl: "What pretty eyes that girl has—almost as pretty as your eyes were before you covered them up." If that doesn't work go find yourself a girl who isn't a suitable case for optical treatment.

DEAR ANNE: I have found out that my brother has been making passes at my girl when I am not around. Once before I caught him at it, and belted him. He promised he would never do it again. My girl says she is fed up with my brother's pestering. What can I do? FURIOUS, SWANSEA.

Dear Furious: Warn him off for the last time. If that doesn't work, give him another belting.

DEAR ANNE: I have fallen in love with a girl at work. The trouble is that I sense she won't take me seriously because she is several inches taller than me. When I asked her to come dancing the other night she said she didn't fancy going out with a little boy. What can I do? —FALLING SHORT, NORWICH.

Dear Falling Short: Try growing a beard—it put years on Jonathan King. Or wear platform heels. Or try and meet her when you've got a step-ladder handy. In the end you might find the answer is to get a girl whose measurements match yours! I can tell you one thing: Dudley Moore doesn't have any problems with tall girls—or indeed any-size girls!

DEAR ANNE: I've been going out with two boys on and off for the last year. One is kind, but dull. He is always buying me little presents, but there's nothing romantic about him. The other never spends very much on me, but he is very romantic. Both have said that they don't want to share me. The trouble is that I have to choose soon.—ANGELA PIPER, ROTHERHAM.

Dear Angela: Stick with the kind one. You can always teach him to be romantic. You can't teach a romantic to be generous.

DEAR ANNE: Though I am in my early twenties I am starting to go bald. It's a family trait. My father was completely bald by the time he was thirty-five. The trouble is that my fiancée says that she wouldn't fancy it all that much if I lost my hair completely. And she says that if we got married, and had children the chances are that they would also go bald. Is this true, and what can I do? —ARTHUR JENKINS, GLASGOW.

Dear Arthur: Baldness is hereditary. But it usually attacks men. I can't say that I've ever seen a bald woman. It's all to do with your "genes"—tiny cells in your body—that decide whether you

are going to be hairy or otherwise from the moment you are born. But don't worry about it. You can always get a wig. And remember some of the top people are bald. Yul Brynner for instance. But if you really want to trump her, point out that if you do go bald, you will use all the money you would have spent on haircuts on buying her gifts!

DEAR ANNE: I went to a party the other night, and one of the girls there said I would make a smashing d.j. for Radio London. What do I do? —STARSTRUCK, GRIMSBY.

Dear Starstruck: Stop believing everything girls tell you.

What's YOUR problem? Don't forget, Anne Nightingale has the answer. You'll hear more from her NEXT WEEK.

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MISS MOD PLAYS IT COOL!

IT'S ALL HAPPENING for our Jayne! Never in a million years did she dream of the whirlwind, excitement-packed life she's had in the four short weeks since being chosen Disc and Music Echo's "Girl Of The Year."

Before she's even had time to catch her breath after our star-studded "Valentine's Day Awards" party at London's luxurious Hilton Hotel, lovely, blonde Jayne Harries, a swinging 17-year-old from Ewhurst in Surrey, has been swamped with offers of recording, acting and modelling contracts.

"It's all been so sudden. I've hardly had time to collect my thoughts together," she says. "It seems everybody wants to make you a star as quickly as possible. I can't believe it. And it's knocked me out!"

But although the bright lights of showbiz are flashing encouragingly, Jayne makes it quite plain that she wants to play it cool. She refuses to rush into anything without first giving it a lot of thought.

"It seems '67 holds a lot of opportunities for me as Disc's 'Girl Of The Year' and I want to take as much advantage of them as I can obviously. But I'm going to take it very carefully at first.

"I'm meeting a lot of tremendously interesting people everywhere I go. One big pop star I have enormous respect for has already offered help and advice in case things get too hectic," she revealed.

So far lady Jayne has already met a string of top stars which would last most fans a lifetime. People like Micky Dolenz of the Monkees, Cliff Richard, Cat Stevens, Spencer Davis, Georgie Fame, P. J. Proby, Del Shannon and DJs Alan Freeman, Jimmy Savile and Simon Dee.

She was guest-of-honour at the first night of the Gene Pitney/Troggs tour in London, reviewed the show in her own column for Disc, and afterwards went to Gene's birthday party at a West End nightclub.

She returned in style to the "Top Of The Pops" studio where she was first spotted and was extensively featured in front of the cameras.

Last Friday she attended the opening of the Roy Orbison/Small Faces/Paul and Barry Ryan tour and went backstage to meet the stars.

Fashion, of course, has played a major part in her pop appearances on the scene and with her prize money for winning our "Girl Of The Year" title, she bought a very chic pair of black lace bell-bottom pants, a white lace blouse and black and white check cloak from Chelsea's famous "Carrot On Wheels" boutique.

Lined-up for her in the future is a possible appearance on the panel of "Juke Box Jury," lunch with Scott Engel and the opening nights of tours featuring Paul Jones, Hollies, Spencer Davis Group, Tremeloes, Walker Brothers, Cat Stevens, Jimi Hendrix Experience, Engelbert Humperdinck and the Beach Boys.

You name 'em—Jayne will quite probably meet them during her fairy tale year of office!

Inquest on the Winwood-Davis split...



STEVIE is right!

—says PAUL JONES

STEVIE WINWOOD'S shock decision to opt out of the Spencer Davis set-up at what would appear the most secure stage of the group's career still had the pop world wondering this week.

Wondering whether Winwood on his own can reclaim the ratings after being, for all but the initiated, just an anonymous member of the Spencer Davis sound. Especially after emerging from the six-month hibernation from the scene he has decided to impose on himself.

Wondering whether Spencer Davis, with drummer Pete York, can ever possibly recover from the crippling loss of his lead singer, guitarist, organist and songwriter. Spencer says he is to increase his outfit to a five-piece group simply because it is impossible to replace Stevie with less.

Doubts

One person who should have a shrewd idea of the effect to Stevie and Spencer is Paul Jones, now carving a successful career as a solo singer although there were doubts when he made the break from Manfred Mann last July.

Paul reached a point where he badly wanted to go it alone—although his departure could have hit the Manfreds hard. The same applies to Stevie and Spencer.

"As Stevie really wanted to make the break, he's done the right thing," says Paul. "I think the group should be all right, although it remains to be seen what discs they'll make. Their choice of material has always been excellent in the past. Now, it depends really on how good a singer Spencer gets as Stevie's replacement."

"As for Stevie leaving now, I don't think he's leaving a group at its peak of success. They're somewhere in the middle of the mountain. Just going along steadily, neither up nor down. They were at more of a peak when they had those No. 1 hits last year—'Keep On Running' and 'Somebody Help Me'."

"Apparently Stevie says that whereas he used to enjoy everything he did with the group, now he doesn't. That's understandable, too. You get to thinking 'Well, why shouldn't I go on my own?'"

"Stevie has far more reason than the average group singer to want to be the geezer everybody looks at. He has such tremendous talent for someone of only 18."

But when you make the break from the security of a successful group and go it alone, there must be frightful feelings of insecurity and isolation?

"I didn't really suffer from



● You get to thinking: Well, why shouldn't I go on my own? ●

this because I was so busy once the break had been made. I went straight into work on the 'Privilege' film.

"Stevie, I see, is to take six months away from the business to think about his music before he returns with a new group. This choice of isolation for six months seems a good thing.

There is, however, the danger

that Winwood, just a member of the Spencer Davis group to all outside the scene, might find himself completely forgotten six months from now.

"Surely," says Paul, "the people that haven't heard of Stevie don't matter anyway. There aren't that many people who've heard of Spencer who haven't heard of Stevie."

"Besides, he's so young he could start out on his own even if he was an 'unknown'."

Encouraging words for Stevie and Spencer—particularly as Paul Jones and the Manfreds have both gone their separate ways to success.

... AND WILL SCOTT BE NEXT?

IT ALL BEGAN, of course, with Dusty leaving the Springfields to go solo. And since then group split-ups have become almost commonplace occurrences, the latest partings having been made by Paul Jones, Eric Burdon and now Stevie Winwood.

Which leaves the unsettled pop scene pondering: "Who's next?"

So step forward... Scott Engel! Shocked? You need not worry; he hasn't made the break yet. But more than most, Scott is the star most likely to succeed on his own. But would he, should he, really leave the other Walker Brothers?

The cold and cruel fact is that, whatever their fans may wail in self defence, the Walkers are slipping badly on the chart scene.

It's a year this month since they last had a No. 1 hit—"The Sun Ain't Gonna Shine Any More". Since then, "Baby You Don't Have To Tell Me," "Another Tear Falls," "Deadlier Than The Male" and "Stay With Me Baby" have all failed even to emerge in the Top Ten.

This can only mean that as far as the uncommitted public are concerned, the Walkers sound is stale. Scott even admits as much. He recently remarked: "The thing is I look ahead and I just can't see where the group's going. I see the Walker Brothers at this time next year and we're going to be exactly the same as we are now."

"The trouble about us is that as a group our records are so predictable. People know exactly what they're going to hear when a Walkers record comes out. They know they'll have that slow intro, then me coming in, then John on the chorus, and however hard you try to be different it still turns out sounding roughly the same."

It's a situation that Scott hardly enjoys. Better then to make the break as people like Paul Jones urge. Says Paul: "Scott would be very wise to go solo, but we hear all this talk of him being insecure and having to have the other two because he needs them emotionally."—BOB FARMER.



● SCOTT—is the time ripe for him to go solo?

VINCE HILL: GIVE ME THE HOME LIFE!

REAL NAME: Vincent Hill.

AGE: 29.

BORN: Coventry. April 16, 1937.

EDUCATED: Yes, just about! Whiteman's School, Coventry. I say "just about" because I hardly ever went. Any excuse was good enough to stay away!

FAMILY: Only my mum now. There's a brother, Jack, who is a Coventry corporation employee. And sisters Valerie and Evelyn—both married. And my wife, Anne, of course!

HOME: House in Carshalton, Surrey. But we're moving to Roehampton—before or after my summer season at Great Yarmouth.

FAVOURITE DRINK: Gin and tonic.

FAVOURITE FOOD: I love cooking. And like any kind of food—with a soft spot for French... Italian... Indian!

PETS: An Alsatian called Kim. I take her everywhere with me. She's five now and surprisingly little trouble.

AMBITION: To do the Palladium TV show! Not



VINCE HILL TALKS TO MIKE LEDGERWOOD

necessarily topping the bill. I'd go on as the opening act—just for my own personal satisfaction.

RECORDS: Any of the class, quality singers. People like Ella, Andy Williams, Sarah Vaughan—and Tony Bennett. Not that I don't like the group stuff. I do. I just don't buy it. It's not my scene.

FEARS: Difficult to condense them into a few words. I think that the more money you earn—the more you spend. I'm not being flash, but you do live up to what you get and are committed to so many different things. Then you find yourself in the position where you have got to work to keep up with your commitments. My fear, then, would be to be suddenly struck down. Taken ill and not be able to work for a year, for instance.

MARRIAGE: Provided you get the right person willing to back you 100 per cent. My wife has done that. She was really willing to go out and sweep the streets so I could be a success. It's no good a girl marrying someone because they're a star.

The novelty soon wears off. HOBBIES: I like painting. Play golf a bit. And do the odd spot of fishing when I get time.

POLITICS: Not printable! SMOKES: Never! And I wish everybody who does—DIDN'T!

RELIGION: I don't believe in God as being someone sitting up there on a big throne. Religion is in yourself. It's what you do in life. And life is all around you all the time. I don't think going to church makes anybody a better person.

DRESS: Fairly casual. Polo-neck sweaters, jacket and slacks usually. I spend most of my life being dressed up like a dog's dinner for work.

LIKES: Home life. I like doing things like choosing material at home. It's always better. I like good food. And watching people! Seeing what dozy things they do. I also like work.

DISLIKES: Fab, rave, gear, gear, gear, trendy trendsetters!

CAR: Citroen DW. FAVOURITE COLOUR: Red.

MEMO TO TOM JONES: DON'T ACCEPT THAT PROBY CHALLENGE . . .



AVA GARDNER went to watch Tom Jones at London's "Talk Of The Town" twice last week. Personally, I didn't rate him that highly. But hold on! Before Jones fans come streaming down from the hillsides in anger, let me say I'm a devout admirer of Jones The Voice. It's just that onstage he was very ordinary. There wasn't the fire or atmosphere he seems to create on record.

The swish "Talk" is essentially a place for the artist to communicate with the audience. And although Tom was supremely confident and enormously efficient he lacked that spontaneous sparkle.

After his initial impact with "Ain't That Good News" and "Hello Young Lovers" the 15-song programme palled a bit until Tom livened things up with the time-honoured evergreen "Shake"—his substitute for "Sixteen Tons." (Perhaps he didn't want to harp on his mining background too much!)

"Detroit City" and "Green Grass" were naturals, of course. As was his finale "It's Not Unusual." And I'm glad he included "Old Black Magic," too.

I'm sorry, Tom. I'd like to say I enjoyed your entertainment—but I can't. And if you're thinking of accepting Jim Proby's challenge to meet him onstage—forget it! He'd beat you hands down!

MIKE LEDGERWOOD.

WHILE the rest of Britain drools over the Monkees and Tom Jones, something very different has been happening out West.

In the pubs and clubs of Somerset, Devon, Dorset, Wiltshire and Gloucester the biggest name in pop is Adge Cutler and the Wurzels.

They sing rollicking folk songs about West Country places like Shepton Mallet, Chew Magna, Pill, and Stanton Drew. And their first record "Drink Up Thy Zyder" was Bristol's biggest seller for ten weeks.

Their follow-up, "Champion Dung Spreader," backed with "When The Common Market Comes To Stanton Drew," and their first LP "Live At The Royal Oak, Nailsea" are out this week.

All are written by Adge, 36-year-old former road manager for fellow-Somerset musician Acker Bilk. It was only recently that he became a regional minstrel hero himself.

Until then, Alan John Cutler ("I've been called Adge since I was four or five years old") had had a chequered career. For nine years he worked in market gardening, the Army and engineering.



How the West was won—by hard, rocking Scrumpy and Western!

He used to watch Acker Bilk during his early days in Bristol and became his road manager for four years. Fed up with constant travelling, he worked for a time in Spain for a property company.

Back in England, Adge hawked his songs round the London folk clubs, but without success, so returned to Bristol.

But there the West Country's TV service TWW showed interest in him and gave him an appearance on a programme featuring local songs.

Encouraged, he joined with three friends who played together in a tap-room band. They

were banjo-playing Reg Quantrell, accordionist Reg Chant and bass player John Macy, who became the Wurzels.

They recorded their first disc in the village pub at Nailsea last year.

Now they not only pack out the pubs but even leading dance halls like Bristol's Colston Hall.

Adge calls his music "Scrumpy and Western"—"because I don't think it fits into any of the other musical pigeon holes. I mean, the pop people don't regard it as pop and the folk people don't regard it as folk."

"It's all quite genuine stuff because, for instance, I wrote 'Drink Up Thy Zyder' at least ten years ago. I originally wrote the songs without any commercial idea but just for local people to sing in pubs."

"There were already a lot of old West Country songs, of course, but no one was singing them. Saturday nights I'd hear them singing 'I Belong To Glasgow' or 'Maybe It's Because I'm A Londoner' and thought it would be nice if they had something of their own to sing—so I wrote some."

"Now we've recorded them it's caught on big all over the West—and we've started doing jobs out of this area—in Manchester, Not-

tingham and so on. So there's a chance it will spread from the West."

So far there have been no imitation bands—but many local pop groups play Adge's songs at dances.

"I don't think any of them resent our success. I think most of them are rather pleased in a way. But a few weeks ago we had the Who here and I hear they smashed one of our records on stage."

"Thee Cassent Kill Cooch," for instance, means you can't kill cooch (weeds), but does not have any psychedelic connotation. It's just an Old Somerset saying roughly equivalent to dragging horses to water. "Pill Pill I Love Thee Still" is not likely to be exposed in frank Sunday newspapers—it's just an ode to a Somerset village. And "Tanglefoot Twitch" derives from the name given to cyder in parts of the county.

"Scrumpy has a lot to do with our songs," said Adge. "People often bring us along jars of it. It's been dying out a bit lately and we must have been responsible for reviving sales a bit—I'm afraid!"

Still, the pop scene could do with a breath of West Country fresh air, and if this involves a new brand of beverage, so much the better. Now the West is won, the rest of Britain awaits thee, Adge.—**RICHARD LENNOX.**

Drink Up Thy Zyder!

Tanglefoot Twitch!

"The reason our music is popular, I think, is that it's not too clever stuff and anyone with a bit of a voice can join in. I think it's a touch of the old-time music-hall, where everyone could have a roar-up and join in."

If Scrumpy and Western does gain national popularity a word of explanation of some of the songs may be necessary.

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Mabel, Mabel
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* N.B.: These are new addresses!

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Rashly, P. J. Proby called Monkee fans ignorant. Uproar from followers of Davy, Micky, Peter and Mike. They yell:

BELT UP JIM!

ATTACKING the Monkees is one thing, but calling me ignorant because I like them is another. Proby has no right to say things like that, and just because he can't get on with anybody, it doesn't mean he has to start knocking the Monkees. Mr. "Bighead" Proby should keep his mouth shut—or become a dustman as he certainly isn't a top star. Not by a long chalk. — YVONNE AUSTIN, 64 Sutton Avenue, Culcheth, Nr. Warrington, Lancs.



PROBY . . . why not stay in the States!

Beatle knockers are small-minded

ISN'T IT marvellous! The Beatles produce a record which is a musical innovation stretching pop beyond its previous limitations, and yet small-minded people like Angela Rae and Patricia Lloyd describe it as "a lot of tripe" and "a load of old rubbish" (Pop Post 18.2.67). Beatles knockers should realise how foolish these ridiculous statements make them look. They'd call Darwin's "Theory of Evolution" a lot of nonsense because they wouldn't understand that either.—RON TURNBULL, 57 Paisley Drive, Edinburgh 8.

GOOD old Derek Taylor—he summed up my feelings exactly. Let there be Beatles and let there be Monkees and let that be the end of it.—N. BLACKNELL, 17 Glebe Road, Long Ashton, Bristol.

I'M TIRED of reading about and looking at the Monkees. They try their hardest to imitate the fantastic Beatles, and fail miserably. Their music is artificial, has no depth and is completely unworthy of the publicity it has received. Why plug the Monkees, who have no musical talent, when there are many English groups more deserving of praise?—NOEL RADFORD, The Collingwood Hotel, Princess Road, Gt. Yarmouth, Norfolk.

WE'RE SICK and tired of people knocking the Monkees. P. J. Proby was the last straw! He went too far saying Monkee fans are ignorant. They bring a lot of pleasure to a lot of people, and we don't see why Proby should despise this great group so much.—JENNIFER, HELEN and SUSAN, Carlisle.

AFTER being a faithful fan for three years and waiting for so long to see his gorgeous face on TV I was disgusted when P. J. Proby came on Top of the Pops. His clothes looked awful, his hair untidy, and that song—ugh! What a let down. If this is all Jim can offer us, he might as well stay in the States.—"GINNY," Oakside, Winesfield Green, Sussex.

JERRY LEE, not Tom!

WHAT are Philips doing, not releasing Jerry Lee Lewis' records of "Green Green Grass" and "Detroit City." Instead we have poor versions by Tom Jones. Let's put Jerry back in the chart where he should be, instead of Tom Jones.—JOHN COOKE, 6 Fairyknowe Gardens, White-well Road, Newtownabbey, Co. Antrim, N. Ireland.

THE BYRDS are one of the most considerate groups in pop. Apart from flying halfway across the world to say thank you to all their fans who put their names on Susan Hogg's "bring the Byrds back to England" petition last year, they went to the trouble of holding a party for them to personally thank them.—BILL CAMPBELL, 676 Rotherhithe Street, Bermondsey, London.

ENGELBERT: who cares?

I'VE JUST read yet another cutting, sarcastic remark about Engelbert Humperdinck's name. I couldn't care less if a singer was called Fred Bloggs if he could sing well, and Engelbert has a terrific voice. Lay off Engelbert—how about P. J. Proby or Dusty Springfield, their names are hardly common, are they? — HELEN GOMM, 18 Cleves Walk, Hainault, Ilford, Essex.

FOUR TOPS—hysteria

IN REPLY to the person who asked (Pop Post 25.2.67) what makes anybody go mad about the Four Tops: I was infuriated to read this, especially the adjective used "revolting." I would like to ask Mr. R. Carvell if he has ever been to a Tops concert. I recently attended one in Birmingham, and they created so much hysteria that the whole audience was clapping in time, singing with Levi and towards the end they stood up and danced in the aisles.—B. J. TAYLOR, 22 Slatch House Road, Warley.

I HAD to write after all the letters I have received. I must admit that the Four Tops are good musically. It's just that I strongly dislike Tamla Motown and the Tops are the most famous of the Tamla Motown groups. It is nothing to do with their colour as I like other coloured artists.—ROBERT CARVELL, 5 Whitmore Road, Beckenham, Kent.

REST IN PEACE!

I WAS absolutely heartbroken to read Disc's man in America Derek Taylor has shaved off that gorgeous moustache. Why, oh, why, did he have to do such a terrible thing? His sexy Mexican look has gone forever. Rest in Peace! — ELIZABETH DOWN, 49 Birchfield Road, Kidderminster, Worcs.

• A big "thank you" to Disc and Music Echo for the fantastic time I had at the Valentine's Day Awards. It was great to be able to walk around and meet the stars.—MARY MARSHALL, 56 Coldbath Road, Kings Heath, Birmingham 13.

Congratulations, Sandie!



SANDIE: SUPERB

CONGRATULATIONS Sandie Shaw for your superb performance on the Rolf Harris Show. You sang all five songs with sincerity. The BBC couldn't have picked anyone better.—KEVIN KENNEDY, 17 Hook Gate, Enfield, Middx.

I noticed (Disc 25.2.67) that several people have requested Cilla to release a new single. Are they ignorant of the fact that Cilla has a tight schedule already? What with her show in London, then having to dash to Birmingham for filming,

how would you expect her to be able to promote a new single? — ALEX HARDING, 71 Billylawn Avenue, Leigh Park, Havant, Hants.

PLEASE! When is somebody going to remind Dusty that there is such a place as the South of England? Nowadays, she spends half her time in the States and the rest in the north. I am a great fan of Dusty's, but I speak on behalf of all her Southern fans when I say we're getting a bit of a raw deal.—DUSTY FAN, North London.

MY DEAR DEREK TAYLOR: For writing with simplicity, sadness and gentle humour, for your utterly sympathetic representation and incredibly high degree of personal involvement, I thank you warmly and sincerely. Long may you tower above the mediocrity, giving generously of your rare literary genius, bemusing the motley and gladdening the hearts of the discerning. Once more, I thank you.—PATSY ROBINSON, 120 Gartside Street, Deansgate, Manchester 3.

QUERY DESK

SEND YOUR POP QUESTIONS TO QUERY DESK, DISC, 161 FLEET STREET, LONDON, E.C.4.

WHEN will Bob Dylan be recording again after his road accident last year? — Martin Serafini, 19 Amothill, Falkirk.

• There's still silence from Bob's management in America on the subject. Says Ken Pitt, his British representative: "The last we heard was that a changeover from CBS to MGM labels was being negotiated. There are no plans for him to record or appear."

What is Simon and Garfunkel's next single?—Denise Allen, 59 Grosvenor Park Road, Walthamstow, London E.17.

• "At The Zoo," released tomorrow (March 10). They arrive in London next week—Paul on Tuesday or Wednesday, followed by Art on Thursday—for three concerts in London, Manchester and Birmingham.

When did Radios London and Caroline start broadcasting, and who are their DJ's?—Barbara Andrews, 83 Harlowe House, Clarissa Street, Hackney, London E.8.

• London: December 23, 1964. DJ's: Ed Stuart, Pete Drummond, Lorne King, Mark Roman, Keith Skues, Kenny Everett, Paul Kaye, Chuck Blair, Tony Blackburn. Caroline: Easter Sunday 1964. DJ's (north): Jerry Leighton, Mick Luvzit, Tony Prince, Bob Stewart, Don Allen, Gordon Cruse; (south): Steve



Geno: one EP

Young, Keith Hampshire, Mike Ahrne, Johnny Walker, Tommy Vance, Dave Lee Travis, 'Admiral' Robbie Dale, Gerry Burke.

Is Marianne Faithfull making any appearances? What is her fan club address? — P. Grosvenor, 8 Atlantic Road, Brixton, London S.W.9.

• Only in Germany—Marianne was there for three days this week doing concerts. Her fan club is at Bron Assoc. Publishers, 29/31 Oxford Street, London W.1.

What tracks are on the Mindbenders' new LP "With Woman in Mind"?—John Blok, Basildon, Essex.

• It includes their singles "Ashes To Ashes" and "I Want Her She Wants Me" and "Cool Jerk"—and the rest are new numbers.

Are there any other Geno Washington LP's or EP's besides his album "Hand Clappin' Foot Stompin'"?—Peter Cope, Meir, Stoke-on-Trent.

• Just one EP—called "HI!"

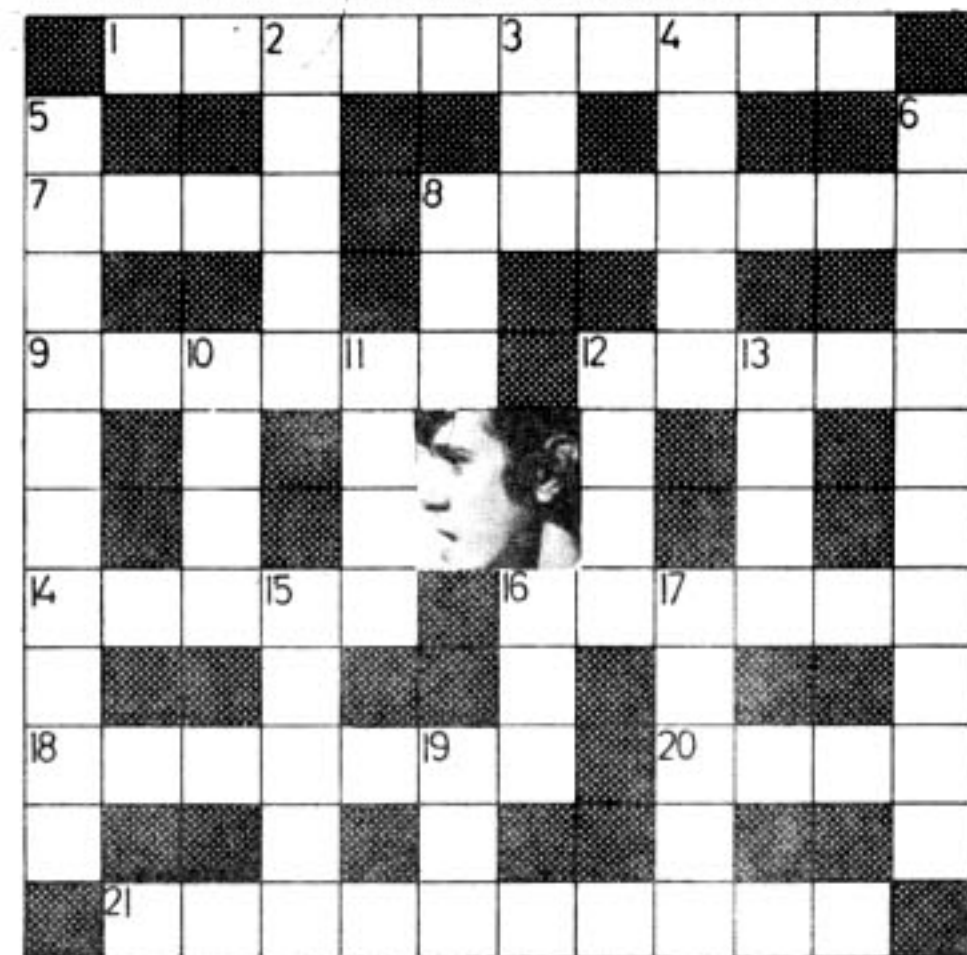
What time do the Byrds arrive back at London Airport from the Continent tomorrow (Friday)?—Kay Bridges, 16 Coombe Court, Thatcham, Berks.

• 9.55 p.m. on flight BE439 from Amsterdam. They make their only live appearance in Britain at London's Speakeasy Club on Tuesday (14).



Mindbenders: 'Ashes' on LP

DISCWORD



FIRST six correct entries received will be awarded FREE LPs. Send answers to: Discword, Disc and Music Echo, 161 Fleet Street, London, E.C.4.

CLUES ACROSS

1. Recently proclaimed Artist of the Month (4, 6).
7. One Fine Day, for instance (4)
8. Mellow Yellow fellow! (7)
9. Brothers eternally yours (6)
12. Just the place for Boys (5)
14. Mixed paint is unsuitable! (5)
16. Bit of a song you can grasp (6)
18. Time for smoothing things out? (7)
20. Prince of opera (4)
21. Flower growing on Vince Hill? (10)

CLUES DOWN

2. Follows Robin in an oldie (5)
 3. From way back? (3)
 4. It's treasure when you find it (5)
 - 5 and 8 Down. When Penny appeared on Juke Box Jury? (10, 3).
 6. Having reached top 50? (2, 3, 5)
 8. See "5"
 10. Peel? (4)
 11. What they get from Baby Come Closer? (4)
 12. Having made one's first appearance? (4)
 13. Wife of Great Uncle Fred? (4)
 15. Kept on longing (5)
 16. Be all droopy (3)
 17. Claim that you weren't there (5)
 19. It's nothing, love (3)
- Solution to last week's Discword ACROSS: 3. Paul. 7. Jones. 8. Organ. 9. Alan. 10. Repel. 11. Dusty. 12. Milo. 14. Ninon. 16. Eddie. 18. Anna. 20. Davis. 22. Ivory. 24. Inns. 25. Ideal. 26. Laden. 27. Yoke. DOWN: 1. Ajar. 2. Snapped. 3. Psalm. 4. London. 5. Ages. 6. Undying. 13. Hendrix. 15. No-goods. 17. Easily. 19. Aisle. 21. View. 23. Yank.



Now ex-Springfield Mike is on the prowl with CAT!

TWO YEARS AGO Mike Hurst was the third corner of the Springfield triangle that HADN'T made good.

He was penniless. Going his hard unrewarding way round clubs in the North, trying to make it as a solo singer. Dusty was famous and Tom was busy writing material as fast as he could and making hit after hit. Only Mike was left, self-admittedly bitter that the success he had once had was now eluding him.

Today he is a highly successful record producer and is Cat Stevens' manager. He is charming, slim, tall and dark. He is married and lives in a maisonette in St. Johns Wood and has a Cortina. All rather ordinary for a high-powered 24-years-old, but Mike Hurst has learned his lesson.

'I went mad with the Springfields'

"When I was with the Springfields I went mad. I spent every penny I had. I was broke for two years afterwards and I was petrified. I never want to go through that again. And I won't. I'm not mean but I don't splash around money unnecessarily."

Last September he opened an office tucked away off Regent Street with young fair haired Chris Brough. Together they now run a production company, Cat Stevens, and a music publishing company—Cat Music.

Mike first went into record production after he gave up singing. For a year he worked with American Jim Economies after having walked into that gentleman's office with absolutely no experience and saying "I want to learn to produce records."

Economies gave him a free hand, and he made the necessary amount of mistakes and dud records. His very first production was by the Favourite Sons and was called "Driving Beat" and he was quite pleased with it. In that year too Mike learnt that he wanted to work with big orchestral sounds—which is exactly what he has done on all Cat's records.

'Brian Wilson opened new barriers'

"The thing about working with Cat is that he has such great variation in his songs. They're not just songs that take a simple arrangement. He leaves beautiful gaps so that I can put big sweeping things in. We work well together because of that."

Mike Hurst is the sound behind Cat Stevens' words. He is today a highly respected and highly thought of record producer. Perhaps the biggest influence on his work has been Brian Wilson.

"I think he opened new pop barriers. He did beautiful adventurous things. He has a sense of the dramatic that I love. After Pet Sounds' pop music could expand. That's what I'm trying to do."

WALKER BROTHERS: "Images." Everything Under The Sun; Once Upon A Summertime; Experience; Blueberry Hill; Orpheus; Stand By Me; I Wanna Know; I Will Wait For You; It Makes No Difference Now; I Can't Let It Happen; Genevieve; Just Say Goodbye (Philips).

A powerful LP. There are those who have walked around with sad faces as the Walkers' singles slipped from fame and fortune. Let them now smile. For probably the first time they have come up with a round satisfying album. Each track has its place, and the overall feeling is one of professionalism and hard work that has clicked. There is no track that just manages to spoil the complete appeal, there is no empty spot. A very excellent 12 tracks and—agreement with Dusty—Scott manages to coax a sound out of British studios undiscovered by anyone else.

On past LPs and EPs John has always been given little chance to shine but never has he done so well as now. He handles his songs with an easy light expertise, and for someone who said sadly that he was no great shakes as a singer there has been an unbelievable improvement in his interpretation. Especially on "I Wanna Know" and "I Can't Let It Happen To You"—both of which he wrote himself.

Lovely sounds — arrangements with so much in them you could listen to them alone as instrumentals. Favourite tracks? From a hard choice come an "Archangel" felt "Orpheus," a very odd German tinged "Experience," lovely "Genevieve" and that well-loved favourite "Just Say Goodbye."

4 Seasons

● One day the FOUR SEASONS WILL come to Britain! Then all our eyes and ears will really be opened. Until that time, however, we must be satisfied with their records. Excellent records, too. Production masterpieces maturing over the years like a good wine. "2nd Vault Of Golden Hits" (Philips)

Walkers click with a powerful LP



JACKIE DE SHANNON

is a sound diary of their sensational success. Savour again "Alone," that smash of more than a decade past. Go back further and sample once more the knockout "Sherry." Stop, think and remember "Stay." Be sweetened and sustained by "Candy Girl." They're all back. As fresh as the day they were born.

Jackie

● "You Don't Have To Say You Love Me" was a knockout Dusty single hit. JACKIE DE SHANNON fails to improve on the original on her new LP, "Are You Ready For This" (Liberty). Jackie hasn't the emotive soul of Dusty. This is a samey album—Miss De Shannon, although having a fair voice, hasn't much distinctiveness. And "So Long Johnny" is a draggy song.

Otis

● "The Otis Redding Dictionary Of Soul Complete And Unbelievable" (Atlantic) is a rather grand title for a monotonous, unexciting LP. It's about as pretentious as the ludicrous definitions of Redding exclamations on the sleeve. No one but the fanatical Redding disciple could possibly appreciate it.

● Eric Clapton, of the Cream, used to play with JOHN MAY-ALL's BLUESBREAKERS, whose first LP since Eric's departure is "A Hard Road" (Decca). New lead guitarist is Peter Green. He had a tough job, but he proves his talent here. This is the best of British rhythm-and-blues—raw, driving, honest and good. Best tracks: "It's Over," "Leaping Christine" and "The Supernatural." Excellent group.

● The OLYMPICS sound like they are better as a stage act than heard "cold" on record. All the same, they manage to whip up some steam and drive on "Dance By The Light Of The Moon" (Vocallion). Some old-fashioned rock given 1968 work-outs.

Marianne

● Good to have a new MARIANNE FAITHFULL LP: "Love-in-a-mist" (Decca). She's bright, sensitive and bouncy as ever on the up-tempo stuff, and sings with sympathy telling songs like "Yesterday" and "Reason To Believe." Attractive album.

● Debut LP from NEIL DIAMOND is okay, but no great shakes. He isn't a distinctive enough singer. And he should not have been allowed to do "La Bamba." He hasn't the "feel." Best track on "The Feel Of Neil Diamond" is "Red Rubber Ball" (London).

And a look at new EPs:

DAVE DEE, DOZY, BEAKY, MICK and TICH: "Loos Of England." Despite its title, it's innocuous and almost in the Noel Coward category of satire. Pretty tune—and with three others, it's a good EP. Refreshing to have an EP with tracks not taken from an LP. (Fontana).



● SANDPIPERS: "Guantanamo." Surely one of the most haunting and lovely songs in recent years. Now on EP with "Things We Said Today" and "Louie Louie." (Pye).

● NANCY SINATRA: "Sorry 'Bout That." Two first-class tracks among four on this EP: "Bang Bang" and "Call Me." Nancy's a cheery singer (Reprise).

● PETER, PAUL and MARY: "If I Were Free." Usual instant folk sound from the trio. "Tryin' To Win" is best. (Warner Bros.).

● EVERLY BROTHERS: "Leave My Girl Alone." Their sound has never changed, and why should it? Good harmony on so-so songs like "Leave My Girl Alone" and "Chained To A Memory" (Warner Bros.).

● FRANK SINATRA: "Strangers In The Night." Four superb treatments of four winner songs: the chart-topping title track, "On A Clear Day You Can See Forever," "All Or Nothing At All" and "Summer Wind." Nelson Riddle backings. (Reprise).

● SEEKERS: "Mormingtown Ride." Bringing together their big hit and "Red Rubber Ball," "Walk With Me" and "We're Moving On" in usual Seekers commercial style (Columbia).

● TRINI LOPEZ: "Sing Along With Trini." The man has plenty of rhythm in his bones. "When The Saints Go Marching In" and "Sweet Georgia Brown" really rock here (Reprise).

● YARDBIRDS: "Over Under Sideways Down" is the stand-out track on the Yardbirds' new EP, which is strictly for their strong fans (Columbia).

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BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS

Penny Valentine



Hendrix: incredibly ugly but so much excitement



Millie: jokey Alpert: okay Francoise: charm

BEGINNING of SOLOMON BURKE'S "Keep A Light In The Window Till I Come Home" is lovely with a drooping effect. Very slow, soulful stuff written by Arthur Alexander (Atlantic).

SHIRLEY ELLIS has bongo and brass and a super movement on her "Soul Time," not quite as tongue twisty as some she's done but still good to dance to (CBS).

The more I hear "Mercy Mercy Mercy" the more I like it. **MARLENA SHAW** sings it beautifully, sliding sexily over the lyrics. One for me (Chess).

What a surprise—the **APPLEJACKS** have made their best record ever, should shake a few people rigid as well. It's "You've Been Cheatin'," is the Curtis Mayfield number and is done well indeed (CBS).

DEAR SAM AND DAVE turn up singing as smoothly as ever on "Soothe Me." Gentle beginning lulls you into a hiccuppy hand-clapping song (Stax).

I must say that having seen the **SOFT MACHINE** play live I was surprised to hear them come up with such a melodious thing as "Love Makes Sweet Music." Nice catch line in it too (Polydor).

Probably the most extraordinary record of week, month, year is "The River Is Wide" by the **FORUM**. Odd Chinese piano playing gives way to a man with such a deep voice he sounds like he's drowning. Then he, or someone else, sings quite lightly, then the hugest crashing chorus comes in. Unbelievable! I love it and it's worth a listen (London).

MILLIE SMALL comes up all jokey and bouncing on "Chicken Feed"—which is quite a funny one and suits her style perfectly (Fontana).

QUICK SPINS

I DO wish **HERB ALPERT** would go back to making soulful things like "Lonely Bull." Anyway in the meantime comes "If I Were A Rich Man," which is okay I suppose (Pye Int.).

IKE AND TINA TURNER tear their way through "I'm Hooked" in typical style (HMV).

NASHVILLE TEENS have a very round sound but somehow unexciting on "I'm Coming Home." Pleasant but that's all (Decca).

"Si C'est Ca" is probably **FRANCOISE HARDY'S** prettiest song ever. She sings it with cool, lovely charm (Vogue).

HELEN SHAPIRO is turning out to have a good voice for really raw rave-up numbers. "Make Me Belong To You" is almost it but not quite. She needs a better song but it's nice to hear her sounding good (Columbia).

It really is surprise week. Now the **DAKOTAS** turn up sounding wearily Cockney on "I'm 'N 'Ardworkin' Barrow Boy" and it's funny (Page One).

No relation to Penny Lane is "Arnold Layne" by the **PINK FLOYD**—actually if it's about what I think it's rather odd. This group are one most people are keeping their eye on. Somehow the sound on this record reminds me of an LP rather than a single, but we'll see (Columbia).

CARLA THOMAS sings "Something Good" very suggestively but the song doesn't get anywhere (Stax).

Geoff Stephens wrote "Bench Number 3 Waterloo Station" and **CLAUDE FRANCOIS** sings it with a nice continental desperation. Poor chap, fancy being left THERE. Very catchy (Fontana).

Nice organ work on the **EXTREEM'S** "On The Beach," but the lead singer sounds austere (Strike).

ODD little nursery song from my childhood was "Mairzy Doats and Dozy Doats." That soft-sounding American group, the **INNOCENCE**, do it now with the little lamby dizes as well! (Kama Sutra).

Lovely sound on the **GOLLIWOGS** "Fragile Child" (Vocalion).

Quite like the way the **STRANGERS** sing over each other on "Look Out Here Comes Tomorrow" (Pye).

"Big Black Smoke" isn't a very commercial Ray Davies song. **MICK AND MALCOLM** do their best (Piccadilly).

There are four voices of **JAMES DARREN** on "All." The whole record sounds like a Hollywood musical some ten years ago, but who knows what may be a hit these days? (Warner Bros.).

I **LIKED** the last **SYMBOLS** record. "You'd Better Get Used To Missing Her" isn't quite as good, though they do sound nice and there's a Chris Andrews rhythm about it (President).

Bill Wyman has been popping up as producer on hundreds of records lately. Perhaps his best to date is the oldie "Deed I Do" done by **MOON'S TRAIN** (MGM).

PURPLE Haze (Track)—For the first release on the new Track label they could have done a lot worse than this, Jimi Hendrix's second record.

The sound Jimi and Chas Chandler get on his angry biting guitar is astounding, incredibly ugly but fascinating—rather like Hendrix himself. But this ugly positiveness is Jimi's mark, and this sounds as though it was recorded live somehow—it has that much excitement about it—as though he is playing with his body. Whether this is a commercial record is debatable, certainly it will sell on the strength of "Hey Joe" which was a more commercial song, and on the fan following he has built since then. But how high? We shall wait and see.

OUT NEXT FRIDAY

KEITH

TELL ME To My Face (Mercury)—I was terribly sad the first time I heard this. The thing is that having loved Keith's warm loving sound on "Ain't Gonna Lie" and "98.6" which were songs with a sexy shyness about them I couldn't get used to the sudden switch in sound on this one. I don't know what others perhaps not so familiar with that sound will think, somehow I feel they will make this a hit.

Written by the Hollies with Turkish delight backing and very fast lyrics, I expect it will grow on me, though I hate it at the moment.

OUT TOMORROW

MIRACLES

THE LOVE I Saw In You Was Just A Mirage (Tamla Motown)—Super title—one day I'm going to sit down and find out which of the Tamla titles is the longest. Each one gets more involved than the last, but therein lies half their charm. After one venture from Tamla of trying to put the Miracles onto the Four Tops scene they have got them back with that highly distinctive Miracles sound.

This doesn't immediately hit you—they never do—but after four or five plays you'll pick up the tune and love it. Smokey's high pink cellophane voice cuts into the lyrics. I don't know if Smokey's voice does tend to make the Miracles records sound too much alike for the chart—this is similar to "Tracks Of My Tears" in a way—but it's a nice record to have around anyway.

OUT TOMORROW

CHANTS

AIN'T Nobody Home (Page One)—It's so very nice after all this time to be able to put the Chants into a big review feeling confident that they may at long last break into the chart.

The great coloured Liverpool group that I've been rooting for for years turn up on the Gerry Ragavoy song sounding perfectly at home. They turn in a smooth lovely performance so that it is almost unbelievable to think they are British. Words of praise too for an excellent backing and arrangement. Almost an improvement on the original—especially with that sneaky swinging little organ part in the middle. They deserve to have a hit with this.

OUT TOMORROW

DAVE BERRY

STRANGER (Decca)—Having made a few nasty mistakes on record in the past Dave reverts back to his biggest hit "Mama" for this newest one.

Tune and treatment are very similar. Piles of echo and a slight C&W flavour. I don't know why but the word "sweetheart" always makes me want to laugh. I'm sure the fans will be pleased with the whole thing though.

OUT TOMORROW



Hendrix... angry biting guitar

CLIFF: A CERT FOR CHART SUCCESS

IT'S ALL Over (Columbia)—Since every record Cliff makes is a cert for chart success it's a bit pointless criticising them. But onward we press regardless.

Well this is a very slow song sung in his usual perfect style by Cliff who always sounds like he knocks off a record in about three minutes flat. It's very drifting stuff saved for me by the intensely well written words by Don Everly of the Everly Brothers. Nice.

OUT TOMORROW

MARTHA and the VANDELLAS

JIMMY Mack (Tamla Motown)—Hurray! After that rather disastrous move into the Supremes territory Martha the dear thing is back where she belongs, and sounding much better for it too. What a week for repatriation this is turning out to be!

Anyway here she is with probably her most commercial record since the days of "Heatwave" and "Quicksand." Not like those, but fast and happy and about her boy Jimmy Mack. Not an obviously Tamla sound at all really, but very commercial.

OUT NEXT FRIDAY

SIMON AND GARFUNKEL

AT THE Zoo (CBS)—These two are probably the most consistently clever song writers and singers around. Every single, every LP, everything they do is crammed with fantastic ideas. There's such an abundance of sounds on what they do that half of what's going on doesn't even strike you until you've heard a record ten times.

On the surface this is the usual Paul Simon song—about how they'll catch a bus to the zoo where everything, they've heard, is happening. But what it really is

is that at the zoo the animals play out the human game. It may be too clever to be a hit but I'm happy with it anyway and it reminds me of hot toast and honey and cold faces.

OUT TOMORROW

ADGE CUTLER

CHAMPION Dung Spreader (Columbia)—Let nobody say I'm not open-minded. I review this record not because I fall over myself to put it on the record player but because I have a sneaking suspicion there are thousands of Adge fans panting after his new record—enough indeed to put it in the chart.

It is a curious phenomenon the popularity of this strange country sound. Sounds that remind me of turnips and pigs. Perhaps that's the charm, who knows. Anyway, for dung spreaders everywhere—and especially the two champs in my office—here's Adge.

OUT TOMORROW

TRUTH

WALK Away Renee (Decca)—One of the songs I loved best last year was this one when it was recorded by the Left Banke. It wasn't a hit but I, and many others I know, fostered a great love for it and thought what a good commercial proposition it was. Anyway here now is a new version—much cleaner and less gentle than the first.

I had to overcome a little prejudice when I first heard it but after three plays it sounded very good and somehow brought the song over very well indeed which is the most important thing.

OUT TOMORROW



Cliff... usual perfect style



Keith... switch in sound



Simon... crammed with ideas



Berry... similar to 'Mama'

Penny Valentine

DISC

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MARCH 11, 1967

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Big 'O' - Small Faces - Ryan Twins tour:

Disappointing, but ORBISON scores

No one should ever underestimate the Big 'O'



Usual mod mass hysteria from Small Faces fanatics

STEVE

TWO things are obvious after the opening night of the Roy Orbison-Small Faces tour at London's Finsbury Park Astoria last Friday.

One is that no one should ever underestimate the Big "O"—although where his appeal lies will always mystify me. And the other is that breakaway Yardbird Jeff Beck must have learned an important lesson—after failing miserably to make the grade in his own right.

From an entertainment point of view the whole package was, I'm sorry to report, more than disappointing. Even the startling Small Faces—whose act saved the night from complete boredom—were not as exciting or explosive as one would imagine.

There was the usual mod mass hysteria from Faces fanatics in the front stalls, of course—but rather less enthusiasm from the boys themselves. Their programme could have done with more life than they injected. In the end, their spot was lukewarm and less than a tame TV appearance.

Polished Ryans

The Big "O" will always be a source of constant amazement to me. Indeed, one of pop's strangest phenomena. You can't honestly call him good-looking. There's even a sinister air about those tinted glasses. And his stage act doesn't exactly set the place afire. But there's something about his sensational singing style that communicates where others fail.

With maximum proficiency and the very minimum of effort, he breezed through smashes like "Lana," "Only The Lonely," "Too Soon To Know," his new release "So Good" and the best of the bunch, the raving "Pretty Woman."

But Orbison never changes. He always looks the same, dresses the same, sounds and sings the same. I was once severely criticised for saying he looks as though he's worked by strings. But his act is so mechanical, that's how it seems. Maybe it's his appeal. Who knows?

Ryan boys Paul and Barry were smart and efficient for their hits "Missy Missy" and "Keep It Out Of Sight" and showed more confidence, polish and stagecraft than most. Their backing group, Robb Storme, was particularly good in its own spot—doing a very useful Beach Boys.

Jeff Beck looked unhappy and sounded diabolical. It's hard to believe he is a guitarist praised to the heavens for his talent. And audience reaction to his solo debut must have more than disheartened him.

—MIKE LEDGERWOOD



After Friday's opening night at London's Finsbury Park Astoria, Roy Orbison went to the London Palladium to see a midnight charity show, where he was pleased to get a royal box wave from Princess Margaret.

Among the Small Faces' backstage visitors at Finsbury Park were Genevieve—who once toured with them—and handleader Tony Osborne's daughter Jan, friend of Kenny Jones.

At Exeter, fans got backstage and broke down the Faces' dressing-room door, carrying off fragments as souvenirs.

Roy Orbison surprised at Scott Engel's backstage visit on the opening night, in view of the Walker Brother's reported remarks about him.

Small Faces travelling the tour in a chauffeur-driven Daimler limousine with—but of course—black windows.

Roy Orbison considered the second house of his Exeter show the most fantastic of his career.

PHOTOS by PETER STUART

FILM ROUND-UP

How Liz the shrew was tamed

WHETHER Liz Taylor and Richard Burton have the usual husband and wife rows off camera is not on record; but if all is bliss out of the studio, then the screen certainly gives them the chance to let off steam.

Not content with the tongue lashing they inflicted on each other in "Virginia Woolf," Taylor and Burton now come to blows in the boisterous, knockabout, slapstick Shakespearian "Taming Of The Shrew" (London's Columbia and Royalty cinemas).

The story, if it wasn't on your school curriculum, is of how Burton's proud and lusty Petruchio sets about wooing and winning Taylor's tempestuous Katharina and also the 20,000 crowns offered by her timid, fussy father (Michael Hordern, with the best supporting role) in an effort to get her married off.



'Shrew' Liz

Burton sets about his task with all the tricks of the slapstick school. This leads to a wild chase through a loft, over a roof and inevitably through the tiles on to the conveniently situated woosack below where the first embrace is achieved. Taylor submits to a farcical wedding, but Burton isn't content until he's dragged her away in the middle of the wedding feast to his own mansion in the midst of a thunderstorm, during which she's drenched, and he's beaten over the head with a warming pan when he's all but bedded her.

But Burton's strength wins and the shrew is tamed to provide the perfect happy ending.

As an acting exercise this is not the most memorable film Taylor and Burton have made. But for sheer high spirits, it's great fun.

SWINGER WITH A CAMERA

DAVID HEMMINGS is a new young actor who threatens to leap to international stardom via his latest film "Blow Up." In it he plays a vacuous, rude, on the move, top photographer. A whizz kid clicking away with his camera, making love to his models—and anyone else who comes his way—with unutterable boredom.

Hemmings has all the trappings for the part. Fair-streaked hair hanging over his frowning forehead, skinny jeaned legs flying up stairs, an easy nonchalance, an arrogant little boy face with darkly-bagged eyes. He swings around his claustrophobic studio, clubs, parties. He gets involved in the boring rat race of being a swinger.

YARDBIRDS

The story line is simple yet complicated—the day and night in the life of the photographer in which he sees and photographs the murder of a man in a London park.

But it is more, much more, than that. And the whole point of the film is reflected in the sad, bitter, spoilt performance of Hemmings who shines against stiff opposition from Vanessa Redgrave, and a lovely short performance from Sarah Miles. You'll probably recognise a lot more faces—like top model Jill Kennington, and the Yardbirds.

"Blow Up," released by M.G.M., is shown in London's West End at the end of this month.



SURPRISE of the Roy Orbison-Small Faces show at Plymouth on Sunday was when the audience rushed the stage for Paul and Barry Ryan, who have been including vintage Little Richard rock in their act.



FIRST-NIGHT get-together at Finsbury Park Astoria on Friday for star-of-the-show Roy Orbison, Small Faces Ian McLagan and Plonk Lane, Paul and Barry Ryan and Roy's backing group the Candyman.



BACKSTAGE visitors on the first night of the Roy Orbison-Small Faces tour included Scott Engel and confidant Jonathan King. Scott wanted to renew acquaintance with Roy, and his backing group the Candyman, with whom the Walker Brothers toured in Australia.

MONKEE DAVY JONES in colour - plus a great new Monkees fans contest - NEXT WEEK in DISC and Music Echo. VOTE for the Monkees in our special Poll - and win prizes. Details in DISC and Music Echo next week - with pictures and stories of the Paul Jones-Hollies-Spencer Davis tour. Don't miss next week's issue