

DISC

and MUSIC ECHO 9d

MARCH 25, 1967

USA 20c

MONKEES SPECIAL: How long can they stay at the top?

EXCLUSIVE INTERVIEW—SEE PAGE 7



PAUL SLAMS HUMP

THE ANGRY Young Man of Pop is at it again!

Paul Jones, currently wowing the nation with his stage act on the Hollies tour, this week launched another attack . . . on chart-topper Engelbert Humperdinck.

In recent months Paul has . . .

● Ridiculed Cliff Richard for being "afraid to be the slightest bit controversial about anything";

● Dismissed the Monkees with the comment: "Any group that's got to make such blatant imitation of what another much finer group was doing more than two years ago don't deserve the slightest success."

And now it's Engelbert's turn. Says Paul: "It appals me that a record like 'Release Me' has held up the Beatles and such a brilliantly constructed record like 'Penny Lane' from the No. 1 spot for so long."

FULL STORY—PAGE 10.

Sandie's 'Puppet' hits 10

SANDIE SHAW's "Puppet On A String" is her fastest-moving hit since her first big-seller, "Always Something There To Remind Me." And this week, as "Puppet"—Britain's entry in the Eurovision Song Contest



— rose to number 10 in the hit parade, Sandie's manager Evelyn Taylor announced plans for her to star in a 45-minute TV spectacular with Adam Faith.

The show will have worldwide distribution, and will be filmed in colour and black and white. Shooting will start in London in September, with music by Chris Andrews.

● The Private Hell of Sandie Shaw — exclusive interview, centre pages.

AMONG thousands of Monkees Poll voting coupons pouring into DISC's offices this week came a "spoiled" one from reader David Jansson, of 13 Gledhow Gardens, London, SW7, who wrote: "The most outstanding Monkee is a Beatle."

• The voting coupon is reprinted today—on page 7.

Shouldn't there be more boys dancing with the dolls in "Top Of The Pops" studio? **Pink Floyd** fan: Mick Jagger's brother Chris.

EXPRESS relief for the Settlers on Small Faces/Roy Orbison tour: after losing £150 in their dressing-room, £30 was collected "anonymously" by the rest of the artists.

Bobby Goldsboro used to play guitar with Candy Men,

Roy Orbison's backing group. Scott Engel's visit to the first night of the Faces/Orbison tour was really to renew acquaintance with Roy's Candy Men, with whom the Walkers toured Australia. They met again—Byrd-watching at London's Speakeasy last week.

Hit?

One of those "must be a hit" records lots of people in the pop business are talking about—"Advertising Girl" by Davey Sands and the Essex.

Comment from someone waiting to be served at a London discotheque: "If you take any longer we'll be into the decimal system and you won't be able change this quid."

Ex - Ikette Pat Arnold's talents not fully appreciated

SCENE

on Faces/Orbison tour — her "You Keep Me Hanging On" and "Sitting In The Park" knockout numbers.

RYAN twins admit they've got their suntans from a bottle! "But we're off for some of the real thing after the tour!"

As male club-goers' gear gets more and more way-out in London, the girls' clothes get less and less . . . and less and less . . .

Alan Price already considering another Randy Newman composition as his fol-

low-up to "Simon Smith." It's an amusing send-up of the society scene.

Scottish group the Marmalade sent out jars of the preserve to publicise themselves.

Wasn't the Dave Clark Five film on "Top Of The Pops" better than the record it was plugging?

Price

Side by side on different channels on TV last Thursday: Pop '67—"Top Of The Pops" and Pop '57—Tommy Steele's "The Duke Wore Jeans" movie.

WHY does Cliff persist in applying the royal "we" to all his remarks?

For his "As You Like It" Southern TV spot on Saturday Alan Price was accompanied by some bears from Southampton Zoo.

Tom Edwards, fresh from the Radio City fort to the Caroline South ship, so seasick on his first day as news announcer, he opened port-hole and promptly flooded the studio.

Good Time Loser John Darby will do himself a mischief if he doesn't take care of that drum(?) he straps on himself.

On advice, Hollies stopped compere Dave Butler announcing: "You won't be seeing the Hollies for a long, long time because they're going on a world trip" in case

it upset their fans.

Dave Butler, incidentally, one pop show compere who can get a few laughs from the audience.

Pop stars subtitle Newcastle the "Jellybaby City" because the fans still throw them there at every show.

Caine

MICHAEL Caine, Terry Stamp, Jean Shrimpton, Bobby Moore, Elizabeth d'Ercy and Simon and Garfunkel met Jimi Hendrix and the Who at the launching party for their new label Track at London's Speakeasy Club.

Marianne Faithfull has changed her hairstyle.

Who manager Chris Stamp gets feedback on long distance phone calls.

THE SMOKE'S hit starts smouldering . . .

WITH a record called "My Friend Jack Eats Sugar Lumps," the Smoke could have expected some sort of kerfuffle.

But the stern rebuke from the "News Of The World" was only the iceberg tip of what went on behind the scenes.

It cost EMI £750 and two months to re-record and change the lyrics four times before their doubts about its suitability were assuaged.

The BBC was reported to have suffered qualms when Simon Dee played it.

Rumpus

Quite a rumpus for four young lads from Yorkshire to kick up in their first few months in London. "But we didn't set out to be deliberately controversial, although I suppose the meaning must be obvious to even someone who's only seen LSD on his cheque book," said Michael Rowley, 20-years-old and the lead guitarist.

"In fact we only came to write the song by accident. It was a sticky time for us, nothing we wrote seemed to go right. To try to cheer the others up I began to sing this stupid phrase 'My Friend Jack Eats Sugar Lumps.' After a while nobody could forget this line and so we began building a song around it."



• Michael

Taste

The four had been members of rival groups at home, but joined forces on the strength of their shared taste in music and writing.

They came to London just over four months ago and in between working as a dishwasher, salesman, flat cleaner and waiter completed 35 songs, good enough to get them in the recording studios a week after their recording test.

Why the Smoke? "Everyone where we come from calls London Why the Smoke? "Everyone as the city has such a special significance for us we thought it a good name."



• GEORGIE: dazzling



BYRD JIM McGUINN: disappointing



• EDDIE FLOYD: enormous voice

FAME and FLOYD set the hip show scene ablaze

GEORGIE FAME has arrived! Whatever has been said in the past about him is now old news. For Saturday's "Two Faces Of Fame" concert at London's Royal Festival Hall truly marked an important milestone in his career.

First, there was Fame the pop star, singer supreme and brilliant with either organ or guitar, dazzling us with hits like "Sunny," "Sitting In The Park" and Eddie Floyd's "Knock On Wood."

Then, after the interval, came the other phase of Fame. Georgie the Jazzman, playing and singing like a real master and putting himself high into the ranks of greats like Joe Williams, Billy Eckstine and his strongest influence, Jon Hendricks.

He was so good, that at the end of the show he did three encores—and there were tears of utter joy and enthusiasm in the eyes of a lot of the audience, as well as Georgie himself, obviously quite overcome by the resounding reception.

Looking a bit of a Fauntleroy figure in black frock-coat with white lace frills at his collar and cuffs, Georgie was magnificent. And quite at home in the ranks of master musicians like Tubby Hayes, Ronnie Scott, Tony Coe, Gordon Beck and Harry Klein.

There were sweet things like "Lil' Pony," "Dawn Yawn," the amusing "Keep Your Big Mouth Shut" and the deeply moving "Funny How Time Slips Away" mixed agreeably with the more jazz-orientated favourites "Blue-sology," Monk's "In Walked Bud" and a lovely, melancholy arrangement of the Chet Baker

DISC SHOW ROUND-UP

trumpet solo "It Could Happen To You."

There can be little doubt now of his standing in popular music. You can wash away the "Yeh, Yehs" and the "Getaways." Here's what Fame is all about!—MIKE LEDGERWOOD.

Stax sensation

LONDON'S Finsbury Park Astoria had never known anything like it. Its old bones must still be aching after Friday night, the start of one of the wildest, most jumping tours to hit our island in a long time.

From the first chord of Steve Cropper's driving lead guitar backed by Booker T's sweet organ to Otis Redding's final, ultimate finale the whole theatre was a riot of crashing feet, clapping hands, waving arms, shouts, yells—but no screams.

"Hit the road Stax" had hippies from Hounslow, teenyboppers from Brentford and soul sisters from Stratford East shouting for more sweet soul music. And they got it.

They loved Arthur Conley because he was small but had a big voice. They loved Eddie Floyd because he was big and had an enormous voice and because they could clap to his "Knock On Wood" hit.

Carla Thomas moved, sang and danced and had the audience in the palm of her hand because she was everybody's model of the original singin' swingin' soul sister.

Then came Sam and Dave and if the theatre was jumping before it nearly took off when the incredibly energetic double dynamite duo hit the stage. Everyone on the bill had a meticulously worked out act but Sam and Dave's jumping, shaking and leaping act generated such amazing excitement whole rows were leaping to their feet. They did "Hold On I'm Coming," "You Don't Know Like I Know" and thought that would be enough. It wasn't.

Otis Redding topped the bill and had to follow Sam and Dave's triumph. He was no better than they were but obviously most of the audience were Otis Redding fanatics so he had no difficulty.

For me Booker T, and Sam and Dave made the show well worth seeing—the rest of the bill was just so much jam on it. If you got soul—see this show!—HUGH NOLAN.

Byrds sag

THE Byrds are an exciting, progressive group whose records get better and better and, on the strength of their new album "Younger Than Yesterday," can be compared favourably with even the Beatles.

BUT there seems to be some barrier between the group and British audiences. However good their records are they never rise in the top fifty and their last visit here two years ago remains the glaring example of a well-thought of group dying the death after being exposed to critical London audiences.

Perhaps it was because of their 1965 disaster that this time the Byrds played only one date on their '67 British visit—at London's Speakeasy Club last Tuesday.

And sad to report maybe they should not even have done that.

If there was any justice they should have got up on the stage and knocked everyone out with the beautiful material they are now doing on record. They should have thought "Right, you didn't like us last time so listen to this. . .!"

True, they played mostly new material—"Why," Dylan's "My Back Pages," Pete Seeger's "Bell's Of Rhymney" and their own "Renaissance Fair," an LP track they could well release as a single. They did "Hey Joe" and they did "So You Wanna Be A Rock 'n' Roll Star."

But they did not happen. Onstage they seemed bored, tired, brought-down and completely out of touch with the packed audience which included names like Scott, Pete Townshend, Keith Moon, John Entwistle, Marianne Faithfull, Moody Blues and ex-Moody Denny Laine, Long John Baldry, Pretty Things, Beverley, Gary Farr and the Action.

Dave Crosby, moustached and wearing a black sombrero, announced the numbers in a vague, take-it-or-leave-it sort of way which couldn't have endeared non-Byrd fanatics.

And although they performed the material perfectly adequately—with Chris Hillman in particular doing some nice things on bass—the overall sound lacked the prettiness they reach so well on record.

Maybe they should realise what the Beatles are up to and just record, forgetting all about personal appearances.

But the sad thing is the Byrds—one of the world's top groups as far as original ideas and making first-class records goes—left Bri-

tain for the second time without glory.—HUGH NOLAN.

AFTER watching Paul Simon, Art Garfunkel and one guitar hold a packed London Albert Hall audience — probably six to seven thousand people — in rapt spell-bound silence hanging on their every word and song for nearly two hours you can't help wondering what sort of reception Bob Dylan—the daddy of them all, after all—would get if he were suddenly to return.

It's impossible to avoid comparing the two because their songs are on the same lines, because they both come from New York and because they both think the same way—Paul Simon talked about the same things onstage between numbers as Dylan used to in the days when he was king.

Nevertheless Simon's material includes some beautiful songs. Listening to the whole programme it was amazing how many songs were applauded after one note—just as if they were favourite hits everyone had been waiting for.

But consider how many well-known songs they've done: "Homeward Bound," "Dangling Conversation," "Sound Of Silence," "I Am A Rock," "A Hazy Shade Of Winter" and "Feelin' Groovy." Plus countless more which sound very familiar.

It is also amazing how varied Simon's songs are—probably much more than Dylan's.

In fact the programme just was not long enough—there were still vast cries for more even after the four encores the pair had to do.—HUGH NOLAN.

TRAFALGAR SQUARE

BY THE

GOOD TIME LOSERS

ON FONTANA TF 791

WILL SOON BE FLYING UP THE CHARTS (NO. 39 THIS WEEK)

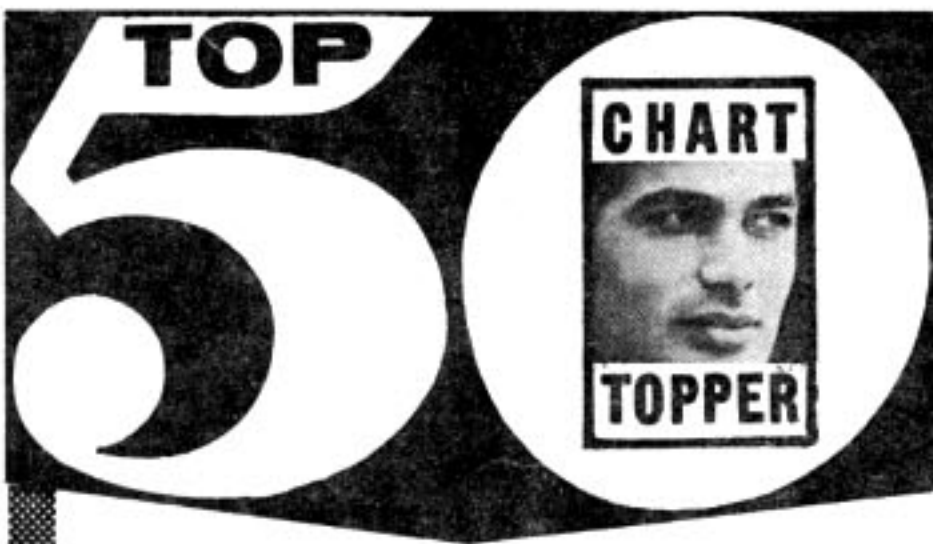
THE Smoke

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- 1 (1) ● **RELEASE ME**... Engelbert Humperdinck, Decca
- 2 (2) **PENNY LANE/STRAWBERRY FIELDS FOREVER**.....Beatles, Parlophone
- 3 (8) ▲ **THIS IS MY SONG**.....Harry Secombe, Philips
- 4 (3) ● **THIS IS MY SONG**.....Petula Clark, Pye
- 5 (5) **ON A CAROUSEL**.....Hollies, Parlophone
- 6 (4) **EIDELWEISS**.....Vince Hill, Columbia
- 7 (23) ▲ **SIMON SMITH AND HIS AMAZING DANCING BEAR**.....Alan Price, Decca
- 8 (20) ▲ **I WAS KAISER BILL'S BATMAN**
Whistling Jack Smith, Deram
- 9 (9) **GEORGY GIRL**.....Seekers, Columbia
- 10 (24) ▲ **PUPPET ON A STRING**.....Sandie Shaw, Pye

Next Twenty

- 11 (11) **DETROIT CITY**
Tom Jones, Decca
- 12 (7) **THERE'S A KIND OF HUSH**
Herman's Hermits, Columbia
- 13 (6) **HERE COMES MY BABY**
Tremeloes, CBS
- 14 (13) **GIVE IT TO ME**Troggs, Page One
- 15 (12) **SNOOPY vs THE RED BARON**
Royal Guardsmen, Stateside
- 16 (16) **LOVE IS HERE AND NOW YOU'RE GONE**
Supremes, Tamla Motown
- 17 (—) ▲ **SOMETHING STUPID**
Frank & Nancy Sinatra, Reprise
- 18 (15) **I'LL TRY ANYTHING**
Dusty Springfield, Philips
- 19 (10) ● **I'M A BELIEVER**
Monkees, RCA Victor
- 20 (21) **MEMORIES ARE MADE OF THIS**
Val Doonican, Decca
- 21 (19) **AL CAPONE**
Prince Buster, Blue Beat
- 22 (30) **THEN YOU CAN TELL ME GOODBYE** Casinos, President
- 23 (35) **IT'S ALL OVER**
Cliff Richard, Columbia
- 24 (17) **MELLOW YELLOW**
Donovan, Pye
- 25 (14) **PEEK-A-BOO**
New Vaudeville Band, Fontana
- 26 (26) **TOUCH ME TOUCH ME**
Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 27 (18) **IT TAKES TWO**
Marvin Gaye and Kim Weston, Tamla Motown
- 28 (22) **I WON'T COME IN WHILE HE'S THERE**
Jim Reeves, RCA Victor
- 29 (39) **KEEP IT OUT OF SIGHT**
Paul and Barry Ryan, Decca
- 30 (28) **KNOCK ON WOOD**
Eddie Floyd, Atlantic

Last Twenty

- 31 (—) **SOOTHE ME**
Sam and Dave, Stax
- 32 (27) **I CAN'T MAKE IT**
Small Faces, Decca
- 33 (36) **MY FRIEND JACK**
The Smoke, Columbia
- 34 (—) **DARLING BE HOME SOON**
Lovin' Spoonful, Kama Sutra
- 35 (34) **JUST WHAT YOU WANT**
John's Children, Columbia
- 36 (—) **HI-HO SILVER LINING**
Jeff Beck, Columbia
- 37 (—) **HAPPY TOGETHER**
Turtles, London
- 38 (25) ● **LET'S SPEND THE NIGHT TOGETHER** Stones, Decca
- 39 (44) **TRAFALGAR SQUARE**
Good Time Losers, Fontana
- 40 (43) **FOOL'S PARADISE**
Larry Cunningham, King
- 41 (46) **IS THIS WHAT I GET FOR LOVING YOU**
Marianne Faithfull, Decca
- 42 (32) **SINGLE GIRL**
Sandy Posey, MGM
- 43 (—) **RESERVATIONS**
Simon Dupree, Parlophone
- 44 (—) **ARNOLD LAYNE**
Pink Floyd, Columbia
- 45 (—) **YOU GOT WHAT IT TAKES**
Dave Clark Five, Columbia
- 46 (31) **LET ME CRY ON YOUR SHOULDER**
Ken Dodd, Columbia
- 47 (42) **RUN TO THE DOOR**
Clinton Ford, Pye
- 48 (29) **IN THE COLD LIGHT OF DAY**
Gene Pitney, Stateside
- 49 (—) **PHOENIX CITY**
Rolando Al, Dr Bird
- 50 (37) ● **GREEN GREEN GRASS OF HOME**
Tom Jones, Decca

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

HIT TALK by HERMAN

I'M GLAD all these "square" kind of songs are making it. Engelbert's is like you hear old ladies singing in East End pubs. That change of key at the end is the bit that really gets me.

Petula Clark's is a great song, too. And she's my favourite woman singer anyway. I haven't heard Harry Secombe's version. I imagine it's pretty good.

I've always liked that song "Eidelweiss," but it's one you never heard much of till Vince Hill did it.

I think the Beatles should have released just "Strawberry Fields" and not "Penny Lane." It's the better side; at least it shows they're trying. "Penny Lane" is just a good recording, but "Strawberry Fields" is fantastic. It's the side Murray The K is playing in New York.

I liked the Hollies' latest the first time I heard them rehearsing it when we were on tour together in America. But I expect Allan Clarke is a bit upset he's not singing lead on it.

Don't know about the Tremeloes' hit. It's a shame they've done such a good song because it might get credited to the song rather than the group—like "Groovy Kind Of Love" and the Mindbenders.

"Georgy Girl" is fantastic. The sort of thing I would have done two years ago and it would have been a hit.

When the Troggs' latest first got in the chart I thought "Good God, that has and ours hasn't." All I can say is I'm glad ours got higher. I never liked the song—it's kind of like "At The Hop" and all those old records.

Only thing about Dusty Springfield's is the very end, where she does a bit of white soul. Apart from that—nothing. I like Whistling Jack Smith's. Great for whistling in the bath!

The only time I've heard Alan Price's is when my little sister sings it—so it must be pretty good. The Smoke's is fantastic. It's getting played on all the radio stations in California because it's about LSD.



Next week:
HOLLIE GRAHAM

Top Ten LPs

- 1 (1) **MEET THE MONKEES**
Monkees, RCA Victor
- 2 (2) **SOUND OF MUSIC**
Soundtrack, RCA Victor
- 3 (3) **BETWEEN THE BUTTONS**
Rolling Stones, Decca
- 4 (4) **FOUR TOPS LIVE**
Four Tops, Tamla Motown
- 5 (5) **BEST OF THE BEACH BOYS**
Beach Boys, Capitol
- 6 (7) **HAND CLAPPIN' & FOOT STOMPIN'**
Geno Washington, Piccadilly
- 7 (8) **TROGGLO-DYNAMITE**
Troggs, Page One
- 8 (10) **COME THE DAY**
Seekers, Columbia
- 9 (—) **IMAGES** Walker Brothers, Philips
- 10 (—) **SURFER GIRL**
Beach Boys, Capitol

AMERICAN TOP TWENTY

- 1 (2) **HAPPY TOGETHER**.....Turtles, White Whale
- 2 (6) **DEDICATED TO THE ONE I LOVE**
Mama's and the Papa's, Dunhill
- 3 (1) **PENNY LANE**.....Beatles, Capitol
- 4 (8) **THERE'S A KIND OF HUSH** Herman's Hermits, MGM
- 5 (3) **BABY, I NEED YOUR LOVIN'**...Johnny Rivers, Imperial
- 6 (7) **SOCK IT TO ME—BABY!**
Mitch Ryder & the Detroit Wheels, New Voice
- 7 (12) **FOR WHAT IT'S WORTH**.....Buffalo Springfield, Atco
- 8 (9) **MY CUP RUNNETH OVER**.....Ed Ames, RCA Victor
- 9 (4) **LOVE IS HERE AND NOW YOU'RE GONE**
Supremes, Motown
- 10 (5) **RUBY TUESDAY**.....Rolling Stones, London
- 11 (11) **STRAWBERRY FIELDS FOREVER**.....Beatles, Capitol
- 12 (10) **THEN YOU CAN TELL ME GOODBYE**
Casinos, Fraternity
- 13 (18) **I THINK WE'RE ALONE NOW**
Tommy James and the Shondells, Roulette
- 14 (26) **THE 59TH STREET BRIDGE SONG**
Harper's Bizarre, Warner Bros.
- 15 (27) **RETURN OF THE RED BARON** Royal Guardsmen, Laurie
- 16 (16) **CALIFORNIA NIGHTS**.....Lesley Gore, Mercury
- 17 (17) **I'VE BEEN LONELY TOO LONG** Young Rascals, Atlantic
- 18 (23) **BERNADETTE**.....Four Tops, Motown
- 19 (28) **THIS IS MY SONG**.....Petula Clark, Warner Bros.
- 20 (25) **I NEVER LOVED A MAN THE WAY I LOVE YOU**
Aretha Franklin, Atlantic

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WHAT'S ON AT EASTER

thursday

HOLLIES, PAUL JONES, SPENCER DAVIS, TREMELOES, YOUNG IDEA—Astoria, Finsbury Park.
ROY ORBISON, SMALL FACES, PAUL AND BARRY RYAN, PAT ARNOLD—Odeon, Leeds.
ALAN PRICE—Locarno, Sheffield.
JIMI HENDRIX—Guildhall, Southampton.
OTIS REDDING, SAM AND DAVE, EDDIE FLOYD, BOOKER T.—Palace, Manchester.
POP NORTH (Light)—Engelbert Humperdinck.

friday

ROY ORBISON tour—Gau-mont, Doncaster.
CAT STEVENS—Palais, Wim-bledon.
ALAN PRICE—Beach-comber Club, Nottingham.
DAVE DEE, DOZY, BEAKY, MICK AND TICH—Im-perial, Nelson.
GENO WASHINGTON—Night Owl Club, Leicester.

saturday

JIMI HENDRIX—Glider-drome, Boston.
NEW VAUDEVILLE BAND—Lewisham Concert Hall, Catford.
ROY ORBISON tour—ABC, Lincoln.
HOLLIES tour—ABC, Black-pool.
DAVE DEE, DOZY, BEAKY, MICK AND TICH—Kelvin Hall, Glasgow.
CAT STEVENS—Rhodes Centre, Bishop's Stortford.
OTIS REDDING soul show—Granby Hall, Leicester.
TROGGS—California, Dun-stable.
JUKE BOX JURY—Lulu, Jayne Mansfield, Peter Mur-ray, Jimmy Savile.
VINCE HILL—“Mike and Bernie's Music Box” (ABC TV).
SATURDAY CLUB—Geor-gie Fame, Guy Darrell.

sunday

VINCE HILL—Continental Casino, Burnley (till April 1).
ROY ORBISON tour—Coven-try Theatre.
HOLLIES tour—ABC, Black-pool.
OTIS REDDING soul show—Empire, Liverpool.
TROGGS—Winter Gardens, Malvern.
SMOKE—Thing Club, Old-ham.
PALLADIUM SHOW (ITV)—Engelbert Humperdinck.

monday

KEN DODD—Alhambra, Bradford (week).
ALAN PRICE—Floral Hall, Southport.
HOLLIES tour—Town Hall, Birmingham.
ROY ORBISON tour—Odeon, Blackpool.
DAVE DEE, DOZY, BEAKY, MICK AND TICH, CHRIS FARLOWE, BONZO DOG DOO-DAH BAND—Civic Hall, Barnsley.
OTIS REDDING soul show—Fairfield Hall, Croydon.
TROGGS—Pavilion, Bath.
SMOKE—McKilloys Ball-room, Swindon.
ROLF HARRIS SHOW (Light)—Harry Secombe.
TOM JONES SHOW (Light)—Vince Hill, David and Jonathan.

tuesday

ALAN PRICE—Town Hall, High Wycombe.
HOLLIES tour—Gau-mont, Southampton.
JIMI HENDRIX—Market Hall, Aylesbury.
OTIS REDDING soul show—Colston Hall, Bristol.
TROGGS—Winter Gardens, Malvern.
SMOKE—Stage Club, Ox-ford.
RONNIE JONES—Klooks Kleek, West Hampstead.
GENO WASHINGTON—Marquee, London.

wednesday

TROGGS—Locarno, Steven-age.
HOLLIES tour—ABC, Exeter.
ROY ORBISON tour—Capi-tol, Cardiff.

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STARS IN THE NEWS-1



Maggie and Michael on Jury

Manfred Michael and wife, Kink Ray Davies — new bookings

KINK Ray Davies and Manfred Michael d'Abo have each been booked for “Juke Box Jury.” Ray appears on April 15—his first appearance on the panel since March of last year; Michael makes his “Jury” debut as a panellist on April 8. And with him as a co-panellist is his wife, model Maggie London. With Ray Davies are Peter Murray and novelist Charlotte Bingham. Another girl panellist is to be fixed. The two “Jury” shows are produced by “Top Of The Pops” man, Colin Charman, while Travers Thorneloe is working on another programme. Jimmy Savile and a girl—not booked at presstime—complete the April 8 “Jury.” As exclusively revealed in DISC and Music Echo last week, “Juke Box Jury” reverts to its earlier all-celebrity formula from April 8. The current two-deejay, two-girl panels are being dropped.

200,000 see Seekers show

This is what pop worship really means. The dots in the picture below, are estimated at around 200,000, the size of the audience that attended a Seekers concert at the Sidney Myer Music Bowl in Melbourne during the group's current Australian tour. Said Athol Guy afterwards: “The size of the crowd scared us and we were the most nervous we have ever been, but it was a great thrill to come home to such a reception.” Seekers are due back to Britain on April 10, appear at the London Palladium for three weeks from April 17 and head the “Palladium” TV show on May 7. They then fly to America for the “Ed Sullivan Show” (May 25) and Montreal World Fair. After a six-week Bournemouth Winter Gardens season in June, Seekers spend August recording and then return to the States for a six-week colleges tour. Tom Springfield, who wrote the Seekers' hit, flies to the States for the Hollywood Academy Awards Ceremony on April 10 for which “Georgy Girl” has been nominated.



'THE FOUR-DJ PANEL DIDN'T DO SO WELL'

Simon Dee lashes at 'Juke Box Jury'

SIMON DEE, a member of the four-deejay team which has just ended a successful run on “Juke Box Jury,” is likely to turn down future “Jury” shows.

Said Simon on Tuesday: “Frankly, it will be very difficult for me to fit them with my new show coming up on April 4. “But, although ‘Jury’ is a very entertaining show, I personally feel it doesn't contribute quite as much to the pop scene as one might expect from a programme of this sort. “Just voting a record ‘Hit’ or ‘Miss’ and making only the briefest comments, hardly gives an adequate picture of the records featured on the programme.”

“One often hears a very good record—by Tony Bennett, say—but just knows it cannot stand a chance as chart material. So it has to be voted a Miss. “The four-deejay panel did not do so well from the viewpoint of voting Hits. For instance, we turned down Engelbert and Petula's new singles! “But our brief beforehand was to be entertaining. And I think we were—taking the mickey out of each other! But I would not care to be part of the old style panel, which is now to be the future pattern—just as it has been for the past eight years.”

Jimi Hendrix signs £16,000 record deal

JIMI HENDRIX has been signed to a record deal with Warner/Reprise in America which should guarantee him at least £16,000. Mo Austin, president of the record company, said: “The deal is the highest this company has ever paid for a new artist. I fully agree with Brian Epstein's opinion that this is the greatest talent to come along since the Rolling Stones.”

CAT, JIMI VISIT USA THIS JUNE

CAT STEVENS may star in a special TV spectacular in America next month. The film, “The Loo-ning Scene” and already starring the Goodtime Losers and the Dead Sea Fruit, is based on locations in London—and some will be shot at the Cromwellian club. Cat, whose new single “I'm Gonna Get Me A Gun” is released this Friday, appears on “Pop Inn” (March 28), “Top Of The Pops” (30), “Saturday Club” (April 1), “Easy Beat” (2) and “Dee Time” (4).

To America

Both Cat and Jimi Hendrix plan to visit the States in June. But first they appear on the Walker Brothers' British tour with Engelbert Humperdinck starting March 31 at London's Finsbury Park Astoria. Cat goes over for record exploitation following the success there of his “Matthew And Son.” Jimi returns for a tour. Cat visits Amsterdam for one night on May 1, then visits Scandinavia with Jimi during May.

Three Beatle songs win Novello awards

BEATLES John Lennon and Paul McCartney have received Ivor Novello Awards for three of their best-known compositions, “Michelle,” “Yesterday” and “Yellow Submarine”—and they may be heard talking about songs on a special concert on the Light on Easter Monday.

The awards—for “outstanding contributions to British Popular and Light music”—are for the Most Performed Work (“Michelle” with “Yesterday” runner up) and the highest-selling single of 1966 (“Yellow Submarine”). Programme producer Brian Willey told DISC this week: “I am hoping to get the Beatles on the show—even if it's only through a telephone conversation. It's really a songwriting show and would be nice if John and Paul came along.” VAL DOONICAN's “What Would I Be” gets an award for JACKIE TRENT as the runner up top-selling single of the year. The judges, who included DJ Peter Murray and Sandie Shaw's manager, Eve Taylor, voted the NEW VAUDEVILLE BAND's “Winchester Cathedral” Britain's international song of the year, giving a Novello statuette to composer Geoff Stephens.

Win for the Singing Postman

But pop takes second-place in the Film and Novelty songs of the year. Runners-up certificates go to the SHADOWS for CLIFF RICHARD's “Time Drags By” (from “Finders Keepers”) and KINK RAY DAVIES' “Dedicated Follower of Fashion.” Winners in these categories are MATT MONRO's “Born Free” and the Singing Postman ALLAN SMETHURST's “Hev Yew Gotta Lought, Boy?”

The year's top instrumental composition goes to “The Power Game” theme, written by the late Wayne Hill.

Hill died last summer and his wife was killed in an accident a few months later. Their teenage daughters will represent their father on the show on Monday. (On the Light from 2 to 3 p.m.). The show is recorded from London's Playhouse Theatre today (Thursday).

Beach Boys' new disc lasts five minutes!

BEACH BOYS' new single, “Heroes And Villains,” will probably last FIVE minutes and features a number of new production techniques developed over months of experimentation, cables DISC's man in America, Derek Taylor.

The record is out in the States this month, but EMI still have no date for release here. The group's new LP, “Smile,” includes an album-size, 12-page book of colour photos and a dozen songs by Brian Wilson and Van Dyke Parks. Among the titles: “Wonderful,” “Do You Like Worms!,” “Vega-tables,” “Surf's Up,” “Cabin Essence,” “Wind Chimes,” and a suite called “The Elements.” The LP also features “Heroes And Villains.” The group arrives for its British tour in May, starting in Dublin (2). Afterwards the boys fly to Norway, Holland, Germany and Sweden before holidaying on the Continent with their wives.

Move on Stones Paris Olympia Concert

MOVE appear in an hour-long colour film to be shot in Tangier and Cannes in May.

The film, described as ‘way out,’ will be filmed by Universal International.

The group appears with the Rolling Stones at a special concert at the Olympia Theatre, Paris, on April 11.

Last Friday, Roy Wood, the lead guitarist, was hurt when a bomb used by the group in their stage act exploded onstage at Tiles Club, London. Roy was deaf for 24 hours and rushed to a Harley Street specialist. He has now recovered.

DAVE DEE, Dozy, Beaky, Mick and Tich tour America April 1-10 to promote “Bend It.”

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STARS IN THE NEWS—2

Sandie Shaw
turns down
new film role

SANDIE SHAW has had to turn down another major film role. She was offered the lead in a huge colour musical to be made in Italy in April. But at this time she is appearing in cabaret in Newcastle.

The offer came from the major Italian film company, Rizzoli Films, and would have meant Sandie spending ten weeks filming in Rome from April 15.

Last year Sandie had to turn down the lead in Henry Hathaway's "The Last Safari" because of pressure of work.

HARRY—TO 3
—ON HOLIDAY

HARRY SECOMBE moves up to number three in the chart this week to challenge for the number one spot—but on Monday leaves for a fortnight's holiday at his villa in Majorca.

When he returns, he records his third "Secombe And Friends" ITV show. First will be shown on April 16, the second on June 18, the third in August.

In May, Harry starts work in the most important film role of his career—as "Bumble" in the cinema version of Lionel Bart's "Oliver!". He has also been signed for a major West End musical this autumn—as "D'Artagnan" in "The Three Musketeers."

Harry appears in ITV's spectacular "Heart Of Showbusiness" (March 26).

New Price signing

ALAN PRICE Set—up to seven this week with "Simon Smith And His Amazing Dancing Bear"—has signed a replacement for baritone player Clive Burrows.

He is 25-year-old Terry Childs, from Enfield, Middlesex, an ex-session man who played with former John Barry Seven, ex-Shadows Tony Meehan and Jet Harris, and worked with Dusty Springfield on her tour last year with Alan.

Besides baritone, Terry also plays alto, flute, piccolo and clarinet.

Clive left the Price Set to marry and has now joined Geno Washington and the Ram Jam Band.

New Bachelor single

BACHELORS' new single on March 31 is "Oh, How I Miss You."

They top the bill on the Palladium TV show on April 9 and guest on the "Eamonn Andrews Show" (23).

Who's Entwistle
engaged

WHO'S John Entwistle announced his engagement before flying out for the Who's first American tour on Tuesday.

His fiancée is 20-year-old secretary Alison Wise, whom he's known since they met at the same school in Acton, London, six years ago. Said John: "There are no immediate plans to get married."

Who visit Germany for 10 days of concerts after they leave America on April 9.

In May they may make an extensive Scandinavian tour, before taking a June holiday. Their first Track single is planned for the end of April; an album is being recorded for late-summer release.

EMI make giant bid
for big pop agents

EMI this week made a £7,600,000 takeover bid for the Grade Organisation, agents for most of the top pop names—such as Cliff Richard, the Hollies and the Animals.

If the deal goes through, it will be the biggest takeover in the history of showbusiness. But it will NOT affect the artists: EMI said it planned to let the Grade Organisation run as a separate business within the group.

FACES FANS SHOCK
—LONDON DATE DROPPED

SHOCK for London-based Small Faces fans... the Roy Orbison package show in which they appear will not now play Hammer-smith Odeon on April 8. The date has been dropped by promoter Tito Burns because of "business difficulties."

Last Friday there was disappointment for Faces fans when Steve Marriott was stricken with gastro-enteritis and the group had to drop out of the Tooting Granada show. Geno Washington's Ram Jam Band deputised at two hours notice.

Marriott was fit enough to return at Wolverhampton Gaumont on Saturday. The tour ends at Romford ABC on April 9.

Faces are then set for tours of Italy and Scandinavia.

MONKEES TV
SURPRISE!

MONKEES' BBC-TV series—now showing on Saturdays at 6.15 p.m.—will be screened nearly half-an-hour LATER from April 1.

From that date, the shows go out from 6.40 to 7.05 p.m. There is no change in the running time of 25 minutes.

DISC understands the time switch takes place to allow another programme to be slotted in before the Monkees show.

At present, the BBC has enough Monkees' shows to last until the end of July. After that, there will be repeats.

Big advance orders were reported this week for the new Monkees' single, "A Little Bit Me, A Little Bit You" out on March 31.

While at presstime, RCA Victor could reveal no exact figures, they reported "a very good reaction indeed" from dealers.

NO TOUR YET

Details of the Monkees' tour of Britain are still not finalised. Agent Vic Lewis arrived back at the weekend from Los Angeles after talks about the tour. But at presstime, terms and details were not settled.

Manchester-born Monkee Davy Jones has just formed his own record label in the States with Hal Cone as his associate in the venture. Davy plans to record new talent.

Millionaire Don Kirshner, who handled the music on the Monkees' TV series, is claiming over £11,000,000 "for not being their musical controller any more," according to a report from DISC'S Man in America, Derek Taylor.

PENNY VALENTINE writes: "A Little Bit Me, A Little Bit You" is probably the most appeal-laden single the Monkees have released. Loads of charm on this song from Neil Diamond which is very similar in style to his own "Cherry, Cherry."

A slightly shuffling "La Bamba" rhythm with hand-clapping and jumping guitar. Words are about two people who have had a quarrel and Davy and the group sing with warm gentleness. You can imagine them running around on the beach to it. The song stops dead twice and has a middle break with electric organ and deep brass. A sure number one!

'Now' men for Dee

MICHAEL WALE and Joe Steeples, who scripted the progressive TWW pop series "Now!" are to write for Simon Dee's BBC series "Deetime" which opens on April 4.

Magic Lanterns have recorded "Your Auntie Griselda," from the forthcoming "More Of The Monkees" album.



PAUL



BARRY

Romance 'threat' to
Ryans act denied

BARRY RYAN denied on Tuesday that his romance with Caroline Walker—21-year-old secretary to deejay Alan Freeman—was in danger of breaking up the Ryan twins' act.

Since DISC and Music Echo revealed on March 11 that Barry had been dating Caroline, rumours have swept the pop world that the two-year-old partnership of Paul and Barry might now cease.

It had even been said that Paul had given an "ultimatum" to Barry, saying that any marriage plans would wreck the act.

A sleepy Barry—currently touring with Paul on the Roy Orbison-Small Faces package—admitted to DISC and Music Echo early on Tuesday morning in Edin-

burgh that Paul was against an immediate marriage.

"He said it would break up the act if I got married, that I am too young and it would harm my career at the moment," said Barry. "But I told him I certainly didn't intend getting married—if at all—for two years. And who knows what will have happened by then?"

Barry said he was not "officially" engaged to Caroline. "But we've more or less taken it for granted that we are," he added.

Comments Caroline Walker: "We've been going out for such a short time—only four months—it's much too early to talk about marriage. Anyway, the question doesn't arise—Barry is much too young."



WALKER BROTHERS top the bill of the Palladium TV show for the first time in their career on April 2—two days after they take the road to tour Britain.

Tour colleague Engelbert Humperdinck is also on the bill. This will be the American boys' first TV show since their compulsory work permit ban. The six months lay-off is up on March 31, but the Walkers had to get special permission from the Ministry of Labour to do the show.

There will be no "Palladium" this Sunday (March 26)—instead ATV will screen the Aberfan Disaster charity show, and the Walker Brothers will record their appearance for April 2—when the tour plays Worcester Gaumont.

The tour opens at London's Finsbury Park Astoria on March 31. Also on the bill are Cat Stevens and the Jimi Hendrix Experience.

No date has been set for a new Walker Brothers single.

Cream star with
'cream' of birds!

CREAM'S arrival in New York this Friday will be filmed for a U.S. TV documentary.

They will travel by special float from the airport to New York, accompanied by the ten finalists of the "Miss United States" competition.

Atlantic records host a big party for them that evening, which will also be filmed for inclusion in the documentary, "The Gimmicks Of Our Life."

On returning to London on April 3, the Cream cut a new single for release in late April.

Walkers top
Palladium TV

LULU: single on April 7

Lulu for first
colour TV pop

LULU'S new single on April 7 will be a Neil Diamond composition, "The Boat That I Row." Neil wrote "I'm A Believer" and "A Little Bit Me, A Little Bit You" for the Monkees.

She will also appear on the first colour TV pop show for BBC-2 this summer—a six-week series based round her and two comedienne called "Three Of A Kind."

A BBC-1 series for Lulu planned for the autumn, has been cancelled until next year. Lulu was ill with tonsillitis in January when the show was to be taped.

Her first film "To Sir, With Love" has a West End première at the end of next month.

Proby does 'Reach
Out' on new LP

P. J. PROBY features the Four Tops smash "Reach Out" on his long-overdue next album "Enigma," scheduled for June release—his first LP for over a year.

Other tracks include Chris Farlowe's "Out Of Time," "Angelita" (a send-up of Gene Pitney) and Proby's last two singles "Niki Hoeki" and "I Can't Make It Alone."

Dates and bill for Proby's proposed British tour with the Lovin' Spoonful in May have still not been set.

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STARS IN THE NEWS-3

GEORGIE: album and concerts with Basie

GEORGIE FAME will record a unique album with jazzman Count Basie's orchestra in May. He may also make concert appearances with the band during its tour of Britain the same month.

This exciting news was "leaked" at London's Royal Festival Hall last weekend during Georgie's fantastic "Two Faces Of Fame" concert—when he also dedicated a song to DISC record reviewer Penny Valentine.

The Basic bombshell news was confirmed this week by Georgie's manager, Rik Gunnell. He told DISC: "The plans are tentative, but virtually certain. CBS Records are willing to do a deal with Basie's label for Georgie to do an album and/or tracks during his visit."

"I'm also hoping to get him on the concert tour dates which Tony Bennett won't be doing."

Bennett appears on six shows with Basie and the free dates are: Dundee (May 15), Chatham (19), Croydon (22), Bristol (23) and Hadleigh, Essex (24).

At Saturday's show, a highlight in Georgie Fame's career, his "Sitting In The Park" hit was sung especially for DISC's Penny.

Said compère Tony Hall: "Georgie wants to dedicate his next song to DISC and Music Echo's Penny Valentine, whose record reviews are beautiful, perceptive and very aware." After playing "Sitting In The Park," Georgie added: "I hope Penny liked that."

"The Two Faces Of Fame," the second of his concerts with the Harry South Big Band (featuring jazzmen like Tubby Hayes, Ronnie Scott, Dick Morrissey, Harry Klein, Gordon Beck, etc.), played to a capacity audience at the Festival Hall.

The whole show was recorded "live" by CBS Records for a future album and the programme filmed in colour on behalf of Rik Gunnell for a 30-minute TV show for the States and Europe.



Eidelweiss—lucky for Vince

VINCE HILL's fans are spread far and wide. This particular one is only four years old. Sandra Taylor, who lives in London with her Viennese mother, presented her favourite singer with a lucky bunch of Eidelweiss—the little mountain flower from Austria—at "Pop Inn" last week.

"Eidelweiss" has proved to be very lucky for Vince—his recording of the song put him in the top ten for the first time in his career.

Brain Poole scores!

BRIAN POOLE hopes to follow his former group the Tremeloes into the chart—with a song passed to him on the football pitch.

It is "That Reminds Me Baby," a David and Jonathan composition released by CBS today (Thursday). Says Brian: "I was playing in a match for the Entertainers' XI at Salisbury and Roger Greenaway and Roger Cook were in the team. At half-time they said they had a great song for me. It turned out to be 'That Reminds Me Baby!'"

Brian is currently forming a "mini-band" backing group led by Fortunes organist and pianist, Dave Carr, who joins him soon, together with a line-up of bass, drums, guitar and two brass.

Herb Alpert change

HERB Alpert will in future release records in Britain on his own A and M label. Chris Montez will appear on the same label.

Previously, both artists were on Pye International.

First release is Herb's "Casino Royale" film theme on March 31.

FATS DOMINO HERE FOR SEASON AT LONDON'S SAVILLE

FATS DOMINO arrives with his nine-piece orchestra at London Airport this Sunday on Pan-Am Flight 100 at 10.40 p.m.

Fats and his band open a six-night season at London's Saville Theatre on Easter Monday, followed by a one-nighter at Manchester Palace on April 2. They then leave for Germany.

Fats' outfit comprises Roy Montrell, Walter Kimble, Robert Hogans, Clarence Fore, James Davis, Herbert Hardesty, Wallace Davenport, Nat Perrilliat and Clarence Brown.

Supporting Fats Domino at the Saville and Manchester are Gerry and the Pacemakers and the Bee Gees, a new group from Australia.

Bee Gees comprise 17-year-old twins Maurice and Robin, brother Barry (19), and Colin Petersen, a former Australian child star who appeared in the film "Smiley."

Bee Gees make their first LP for Polydor at the end of April, and have a single out on the same label on April 14. Title is: "New York Mining Disaster 1941." The boys write all their own material.

Bee Gees have also written a new song for Billy J. Kramer. Titled "Town Of Tuxley Toy Maker — Part 1," it is out on Reaction on April 7. Billy J. is backed by a full orchestra.

Animals back in April

ANIMALS, currently touring America, arrive back in Britain at the end of April and immediately tape a colour TV "Morecambe and Wise" show for the States on April 30.

After a holiday, they play Italy for ten days from June 10 and Scandinavia for the same period from June 24. They return to America in July for two months and also play another U.S. tour in the autumn.

Tom Jones: new disc off LP

NEXT Tom Jones single is "Funny, Familiar, Forgotten Feelings," out on April 7. It is from his new album, "Green, Green Grass Of Home," which Decca rush-released into the shops today (Thursday).

Album tracks are: "Ghost Riders," "He'll Have To Go," "Funny, Familiar, Forgotten Feelings," "Sixteen Tons,"

"Two Brothers," "My Mother's Eyes," "Green, Green Grass," "Ring Of Fire," "Field Of Yellow Daisies," "Say No To You," "All I Get From You Are Heartaches," "Mohair Sam," "Cool Water" and "Detroit City."

No promotion dates have yet been set for the single, originally recorded by Don Gibson,

but guests so far booked for "Tom Jones"—the new ATV series starting April 3—are Maxine Brown (3), Alan Price (10), Julie Rogers (17). Final three shows will feature Anita Harris, Hattie Jacques and Vikki Carr.

Tom may return to America for cabaret dates in July.

DEDICATES SONG TO DISC WRITER . . .



Marianne . . . stars

AND FAITHFULL —FAME IN FASHION LINK

MARIANNE FAITHFULL and Georgie Fame star together in a special mammoth Anglo-Italian evening at Tiles Club, Oxford Street, London, on March 30.

Mary Quant will stage a special fashion show at the club the same evening.

The show is being staged in connection with the Italian Tourist Board to promote "Carnaby Street In Rome," to tie in with British fashion in Italy.

Three hundred Italian teenagers are being specially invited to the club that night and an Italian TV company will film the show.

Elvis' religious album sells a quarter-million

ELVIS' new religious album, "How Great Thou Art"—just released in the States—has already passed the quarter-million mark.

Further boost to American sales was given by a 300-station Palm Sunday transmission of a half-hour programme based on the LP.

The album is released in Britain on March 31. Titles include Elvis' No. 1 hit, "Crying In The Chapel," plus "How Great Thou Art," "In The Garden," "Somebody Bigger Than You And I," "Farther Along," "Stand By Me," "Without Him," "So High," "Where Could I Go But To The Lord," "By And By," "If The Lord Wasn't Walking By My Side," "Run On" and "Where No-one Stands Alone."

NEWS in a FLASH

BILLY FURY and the Gamblers, Susan Maughan, Clinton Ford, George Chisholm, Rosemary Squires, Tony Evans and Odins People appear in "Swing-along," each weekday from March 27-31 (Light).

Alan Price is in "The Joe Loss Show" (31), and Guy Darrell in "Parade Of The Pops" (29).

Helen Shapiro appears on "Music Through Midnight" (20).

"POP Goes A Person" (Home) on March 30 gives a history of the pop scene over the last ten years, with Peter Murray, Alan Freeman, Simon Dee, Paul Jones, Davy Jones, Maureen Cleave and Disc and Music Echo editor Ray Coleman and writer Anne Nightingale.

Manfred Mann, Jimi Hendrix, Vince Hill and Helen Shapiro take part in "Saturday Club" (April 1).

CAT Stevens and Acker Bilk are in "Easy Beat" (April 2) and the Pink Floyd, Helen Shapiro and the Bunch in Monday "Monday" (3).

Georgie Fame is in "Parade Of The Pops" (April 5) and Roy Orbison and Zoot Money guest in the "Joe Loss Show" (7).

Dave Dee, Dozy, Beaky, Mick and Tich guest in "Pop North" (6), and Guy Darrell, the Gnomes Of Zurich, Freddie and the Dreamers are on "Swingalong" (April 1-7).

MONKEES? I GIVE THEM TWO YEARS!

—says publicist **DAVE CARDWELL**
in an interview
with **RICHARD LENNOX**



MONKEES have had two number one hits in America, one here, and another is certain with their next release. They have a successful TV series and are starting their first film.

And it's all been done since last October—a pace unequalled by even the Beatles.

Indeed, things have happened so fast for the Monkees that cynics and fanatics alike wonder how much longer they can last before burning out.

Normally, a group's publicity representative would be wary of predicting his clients' lasting power. But David Cardwell, who has handled the Monkees' publicity since their launching, made this forecast:

"I think they will last as a top group anything up to two years, even without the TV series."

"Biggest problem is that whereas groups like the Beatles come to a point where they have done it all over a long period, with the Monkees it has all been telescoped into virtually six months."

"It took the Beatles a year of three number one hits before people suddenly realised they were something everyone was screaming about. With the Monkees, it has happened in a tenth of the time."

"What else can they do? They've done the TV show, they are doing a film which will be the biggest thing since 'A Hard Day's Night.' No one is going to convince me that three-quarters of a million fans who bought a copy of 'I'm

A Believer' and built a fan club of sixty thousand members in eight weeks are suddenly going to die on the group within six months."

"But the fact that they were basically actors, is one of the reasons why I say they will last only two years. Actors usually get to the point where they want to be individuals, and I think by that time they will do the same as the Beatles."

"I give their TV series 12 months in Britain—but that depends on the BBC. That doesn't mean the boys will split up—I'm certain they will continue as a hit-making group without the TV show."

David's association with the Monkees goes back to last September, before they had released a record. "It struck me they were going to make it," he said, "when I saw the first colour pilot of the TV show."

"It was something everyone said the British should have done, but in fact the British couldn't. British

groups don't have the right approach, the right feel, the right anything."

"People are always knocking British TV because it doesn't produce the things Americans do. But we just can't, and it's no good saying we can. American teenagers and personalities have this something which British kids will always find more attractive."

David admits the group's initial record success was helped by their TV show, but maintains they could be as successful now without it.

"If the TV show comes off it won't matter, because they will be too well established, plus the fact that when they do a tour here it will prove they do have a stage act. I don't think they would weep many tears if the next TV series is the last."

As publicist, David knows the Monkees well. Micky Dolenz and Davy Jones he finds similar in that they are witty, and identical on and off screen. "Micky Dolenz

6 I don't think they would weep many tears if the next TV series is the last?

is exactly the same as he is on the screen—a funny, witty, fantastic personality even at three in the morning.

"Davy Jones is the same, and in America he is supposed to get four times as much fan mail as the other three together."

"Peter Tork loves to spend his time in New York's Greenwich Village listening to weird people, though he's not so much like this himself."

"Mike Nesmith—very much like John Lennon. He can be moody, but it's more because he cannot take the criticism as lightly as the others."



WHO IS THE MOST POPULAR MONKEE?

Your Poll Coupon — mark X against your choice:

Davy Jones

Micky Dolenz

Mike Nesmith

Peter Tork

HOW TO VOTE

You can vote today — but only on the coupon on this page. Mark X against your choice, then, in up to twelve words, say what makes him the outstanding member of the Monkees.

Send your voting coupon to: MONKEES Poll, DISC and Music Echo, 1-3 Pemberton Row, London, EC4.

Now say why you have voted for the most outstanding Monkee:—

NAME: _____

AGE: _____

ADDRESS: _____



REAL NAME: Pink Hump-dinck Floyd alias Harry Donald Secombe.

AGE: 40—and look for the extra digit in the Top Ten.

BORN: Swansea, September 8, 1924xcxcxcvcbcbx!

EDUCATED: St Thomas's Council School; Dynevor Grammar School, Swansea. The school motto was "nothing without labour"—and I soon found out the wisdom of those three words. I was in the handicraft class and made a pipe rack, but when my Dad put his pipes in it, it fell to pieces.

I remember some years later going back as an honoured guest. My old headmaster introduced me and asked me to give a short address. I said: "Here it is, Number 48 Hazel Road"—and promptly sat down.

FAMILY: Dad, my brother Fred, who is Rector of Machen in Wales (he's the black sheep of the family), my sister Carol and, of course, my wife, Myra and children Jennifer, Andrew and David. And Lord Engelbert Secombe, mine host of the Top Ten Tavern in the county of Popshire!

HOME: House in Sutton, Surrey—a stone's throw from Norman Vaughan's photographic shop. I should know, I've thrown a stone! Oh yes, a villa in Majorca—I couldn't get a villa in Aston, get it? Aston Villa—oh well...

FAVOURITE DRINK: Brandy and Coke—I sometimes use coal when the Coke runs

out... but that's a black joke!

FAVOURITE FOOD: Lim-mits and Trimmets. No that isn't a new vaudeville act. I have to watch my weight, otherwise I love ravioli and spaghetti.

PETS: A boxer named Cindy. We used to keep goldfish but we had these with our chips. And I'm on first-name terms with many animals in Africa from my safaris out there.

AMBITION: To finish my book, star in a really big film success and join the Monkees when I'm 65.

RECORDS: Mostly operatic works by Gigli, Geraint Evans, Kirsten Flagstad and Sinatra, and the Beatles. Roy Castle is a big favourite, too, and I like "Norman Vaughan sings Psychedelic".

MARRIAGE: It couldn't be better. I've been married to Myra for 20 years and she has always been wonderful. She's so down to earth, no nonsense. For instance, when I was making my first big film, "Davy," I came home pleased with myself and stretched out in front of the fire. I talked about what film success could mean, Hollywood and everything.

Myra soon brought me down to earth by saying: "Come on Gregory Peck, we need some coal on the fire."

HOBBIES: Reading, golf, photography. I'm a dead fanatic at photography and have so much equipment that I'm now a director of a photo-

graphic store in Southampton. Well, at least I get a bob or two knocked off! I've got a library of about 4,000 books—there are fines to pay on most of them!

POLITICS: Well, I once stood as Independent Candidate for Carnaby Street, but I got moved on.

SMOKES: I used to, and I started again a few years ago, but then I realised how silly it was and stopped again. My only regret is that the National Society of Non-Smokers never nominate me in their Top Ten—only non-smokers such as Ken Dodd and Norman Vaughan.

RELIGION: Very important in life, particularly in show business when so much can corrupt. I'm a keen member of the Actors' Church Union and think the Church and show business could do a lot together.

DRESS: I'm all for those well-cut mini-skirts... Oh, dress for me, you mean? I like well-tailored suits, and I'm not averse to the new trends. But I usually wear casual gear around the house.

DISLIKES: Pomposity, rude

drivers, cold bath water, General de Gaulle's singing voice and Harold Wilson's tobacco.

CAR: Rolls-Royce, registration number HS 92—that's my waist measurement, folks.

FAVOURITE COLOUR: I haven't any one in particular. It used to be the colour of Wee Willie Harris's hair—but I don't think it's coloured any more.

WHO IS YOUR FAVOURITE MONKEE? DAVY JONES, MICKY DOLENZ, MIKE NESMITH or PETER TORK?

Last week, DISC and Music Echo announced its Poll to find out who is the most popular Monkee with British fans.

Thousands of readers have thrilled to the full-colour photos of the MONKEES printed on our front covers for the past month.

Thousands have cut them out and pasted them on bedroom or office walls.

And argued over the merits of the four individual Monkees!

Now, here's another chance to cast a vote for YOUR favourite. If you failed to fill in last week's voting coupon, we are publishing another this week.

Read the rules on "How To Vote," fill in the coupon AND POST IT OFF TODAY.

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DAVE DEE: 'If Touch Me is top, we'd just do our nuts!'

THINK of a big-name group! Which spring to mind after the Beatles, Stones and Monkees? Walker Brothers . . . Small Faces . . . Hollies . . . Manfred Mann?

O.K. But what about people like Spencer Davis, Kinks, Troggs, Seekers? Each is equally important in its own sphere.

Where, then, does one place that happy-go-lucky, colourful combination Dave Dee, Dozy, Beaky, Mick and Tich? At the top of the list, in the middle—or as one of the also-rans?

So far all the names mentioned—apart from them—have a common denominator. A number one hit.

For Dave and Co., however, this prize has been more than elusive. Today they find themselves in a similar position to the Hollies before they chalked up a chart-topper with "I'm Alive." They've been around long enough to have become an established group, have made their mark hit and publicity-wise, but in a business where success is measured by chart progress, they're still missing out.

And although they don't exactly lay awake at night worrying about it, DD, D, B, M and T topping the hit parade would be a happy sight for all concerned.

In one fell swoop recently these Wiltshire lads made their mark in Germany. They demolished the Beatles in the current popularity stakes, had a tour reversed so they topped the bill over people like Paul Jones, Marianne Faithfull and Continental charmer Graham Bonney—AND PICKED UP A NUMBER ONE HIT!

But it's not quite the same as making it at home. Particularly as their big smashes with the winning two-word title formula—"Hold Tight," "Bend It" and "Save Me"—all rocked the top five here, but none quite made it.

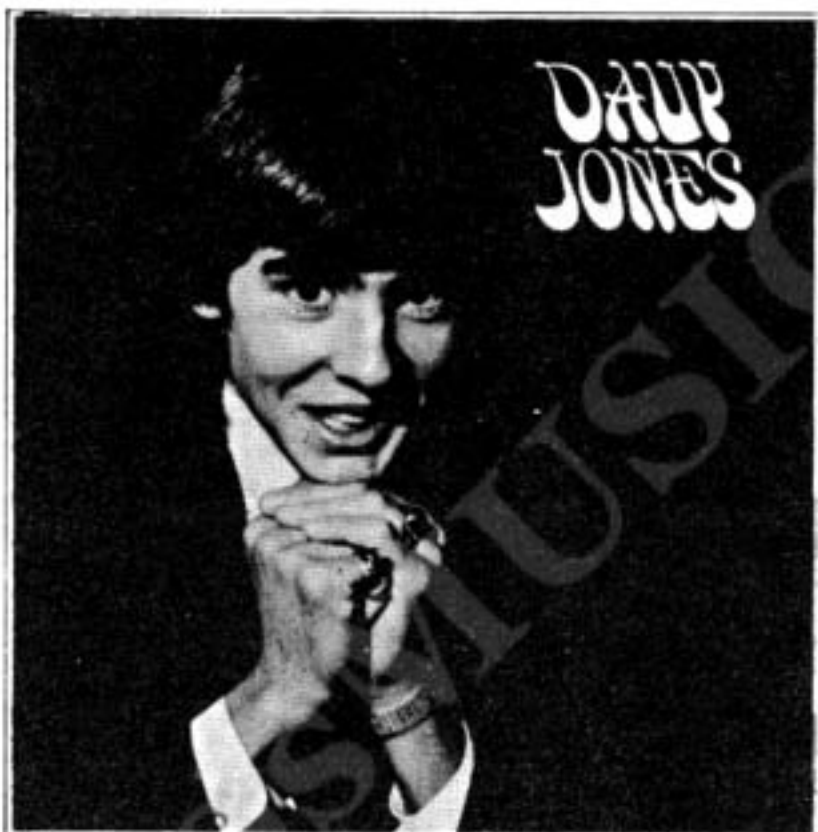
And Dave Dee, the one-time copper who gave up pounding the beat in favour of singing it, is sceptical.

"I think we would all have a nervous breakdown if we ever had a number one.

"People don't mind artists getting to number two, three or four [their last hit "Save Me" was four, and "Bend It," a chart-topper in Germany, and "Hold Tight" stopped at three], but as soon as a number one pops up they're only too glad to see them fall!"

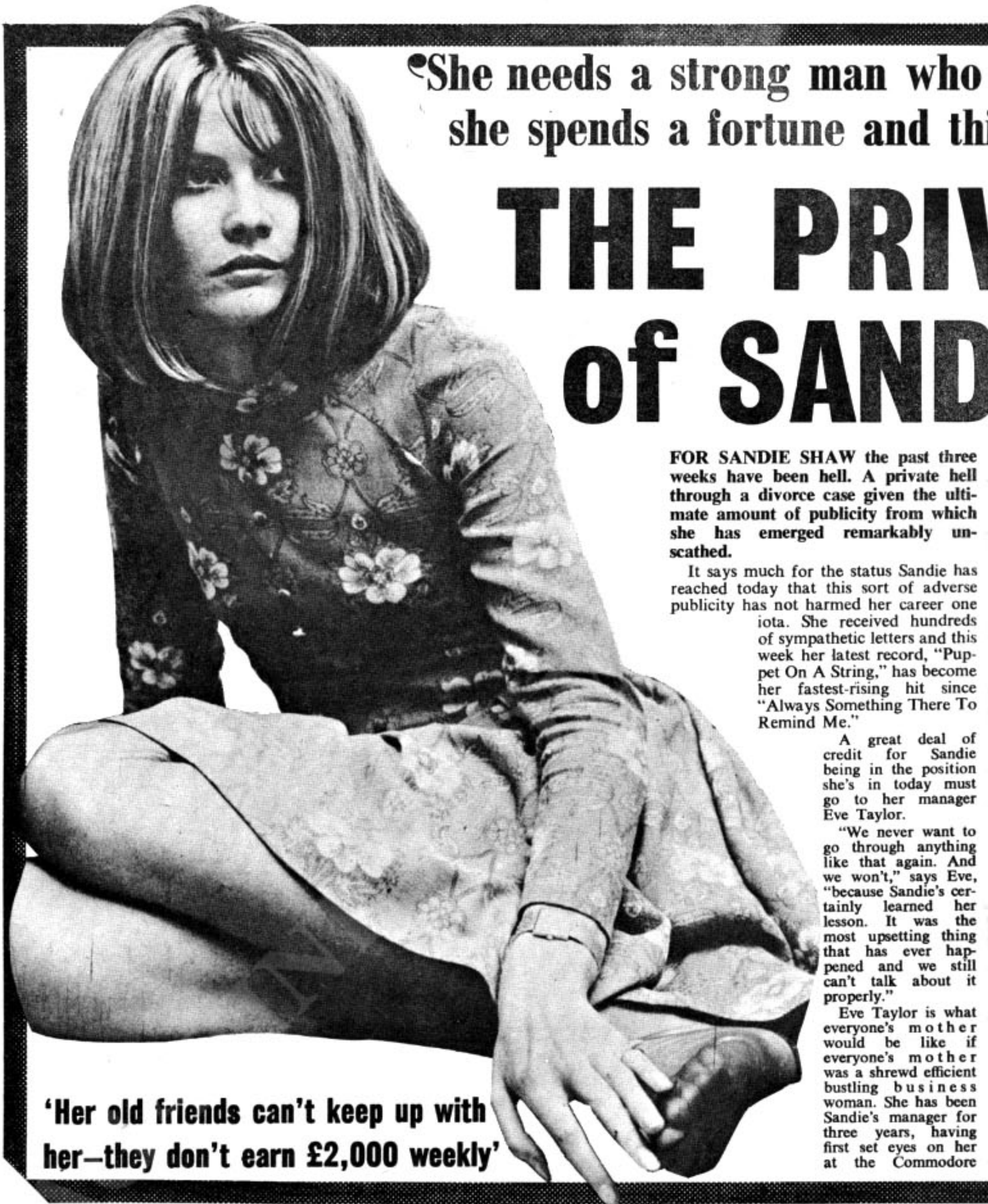
But the cheeky-titled "Touch Me, Touch Me" is rocketing up the chart. And hits—which move that fast usually end up number one!

THE NEW DAWY JONES ALBUM



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'She needs a strong man who she spends a fortune and th

THE PRIVATE OF SANDIE

FOR SANDIE SHAW the past three weeks have been hell. A private hell through a divorce case given the ultimate amount of publicity from which she has emerged remarkably unscathed.

It says much for the status Sandie has reached today that this sort of adverse publicity has not harmed her career one iota. She received hundreds of sympathetic letters and this week her latest record, "Puppet On A String," has become her fastest-rising hit since "Always Something There To Remind Me."

A great deal of credit for Sandie being in the position she's in today must go to her manager Eve Taylor.

"We never want to go through anything like that again. And we won't," says Eve, "because Sandie's certainly learned her lesson. It was the most upsetting thing that has ever happened and we still can't talk about it properly."

Eve Taylor is what everyone's mother would be like if everyone's mother was a shrewd efficient bustling business woman. She has been Sandie's manager for three years, having first set eyes on her at the Commodore

'Her old friends can't keep up with her—they don't earn £2,000 weekly'

Murder by Paul

WHEN PAUL JONES ends his current tour with the Hollies he plans to commit murder by cutting someone's head off!

But don't go berserk — Paul hasn't any secret homicidal tendencies. He's doing it all in the interests of a 25-minute film "short" he has agreed to make, partly because of the artistic intentions of the film, and partly because a friend who lectures at the London School of Economics is producing the film.

"I'm not likely to get offered many artistic parts, so I was keen to do this film. It's supposed to be a study of any individual and his place in society," he says.

All sounds somewhat weird. Especially the bit about beheading somebody. "Oh well, I get caught by the law and the film is about how people realise the murderer's not really vicious at all and actually quite a nice guy. So they let him off."

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would tell her what to do...
inks money grows on trees?"

WATE HELL DIE SHAW

The star's manager
EVELYN TAYLOR
talking to
PENNY VALENTINE



Club, Hammersmith, and realising that she had star quality.

Eve is 52 years old, small, volatile and blonde. She wears soft pastel tweed suits and matching silk shirts, and has glasses that turn up at the corners. She has a formidable personality that veers madly between yelling down the telephone in an absolute fury and being very funny and kind.

Eve Taylor is more than an ordinary business manager. When she says "we went through hell" she means it. To her, her artists are children to be slapped down and helped up. She will go to Sandie after a cabaret appearance and say: "That was really awful," or she will go backstage full of praise. Whatever happens, her artists know she is probably the only honest person they can trust.

She is the manager for Adam Faith, Val Doonican, Jackie Trent—and Sandie.

She has steered her career for her, although she protests that Sandie had that mercurial thing "star quality—a gift from God" and just needed a little direction at the beginning.

This direction came solely from Eve, who worked on her hard and relentlessly to bring her from a £5 a week artist to £2,000 a week. "I wouldn't let her work for six months. She knew absolutely nothing about the business. She

"I have to try to keep her level-headed. Of course originally everything went to her head; what do you expect? She still thinks money grows on trees. She spends a fortune on clothes and she's got enough to open 20 boutiques.

"She's really terrible so I bank her money and give her an allowance, otherwise she'd go mad.

"I think the best thing for Sandie would be to get married. It would do her so much good and change her whole outlook. She needs confidence, despite everything that has happened.

"She needs a strong man who would tell her what to do and look after her. She'd probably argue—but she'd do it in the end.

"She happened to come along at the right time. Five years earlier she couldn't have made it. She and Lulu and Marianne and Cilla were lucky to come along when they did and when there was a demand for them," says Eve.

"Of course at the beginning she had the shoe gimmick. Funnily enough it was a very natural thing. Nobody thought of it as a gimmick until people started talking about it. Sandie just said she sung better with her shoes off and I said something like 'Rubbish, you'll just get your feet dirty.' That was one time she won over me and was proved right."

"Puppet" is Sandie's twelfth single. She can cut a record in as little as half hour and does most of her songs in at least three languages. She, Adam, Eve, her recording manager and engineer all choose the songs she's going to do, but if she hates them, she won't record them—and that's that.

"She won't have friends in on her recording session. It just makes her nervous. She likes to be on her own.

"I can't lead her life for her. But with Sandie I've tried to show her that this business is sheer hard work. Because she realises that, she now has the chance to go into films, and we're considering offers.

"I've tried to make her sensible and able to take care of herself. I don't want Sandie to have the unhappiness this sort of life can so easily bring—that's why I'm like I am towards her."

didn't know how to walk properly, talk properly, present herself on stage.

"She knew nothing. We worked hard in those six months, and there were tears and fights but we knew we were winning.

"But you have to push Sandie all the time. It's not so bad now but she's got a terrible memory and she arrives at places without the right clothes or make up. I used to have to go round with her all the time, like a mother hen.

"Yes she comes to me a lot for advice still today. She's always flying through that door with problems. She hasn't really got many close friends.

"That makes me sad for her, you know. But her old friends from work can't keep up with her. They don't earn £2,000 a week and when she wants to suddenly fly off for a holiday they can't throw up their jobs and go with her. So basically she is very lonely and very, very insecure."

Although she is so close and so involved, Eve actually rarely interferes in Sandie's personal life.

"That's her business—as long as it doesn't affect her career. I can only advise, and when she walks out of the door I don't know if she'll take that advice or not."

"If she has something important to do the next day—like filming or a photographic session—I tell her to be in bed by 12 p.m. otherwise she'll look rough the next day. She doesn't go out very much so she usually ends up doing what I suggest.



CASTING spells, weeping willows and dancing bears—three interesting episodes in the chart life of the amazing Alan Price, the original worried man of pop.

But today most of his worries are over. Swept aside by a man called Randy Newman and an incredible performing bear—otherwise known as the smash hit record "Simon Smith And His Amazing Dancing Bear."

For Pricey considers his current chart success an important milestone in his career. It means he's really made it under his own steam since the exciting days of the late-lamented Animals.

"After this record I should be getting the type of money equal to what I was earning with the Animals," he explained when I called round at his cosy little London mews house one morning last week.

"Did you know 'I Put A Spell On You' got to number one in Florida, California and New York—but not all at the same time? And right away we were offered a college tour in the States for very good money. Four weeks in Florida, mon—on the strength of one hit."

But the excellent Alan Price Set had to turn down this golden opportunity because of a busy date-book and his flying fear would have meant a four-day crossing. Instead, the genial Georgie plans a trip there later this year—by sea, of course—if "Simon Smith" takes off in the States too.

Patience—Alan's Price of fame...

Alan desperately wants to make it in America. He built up quite a reputation there with the Animals—but that was a long time ago.

"It's very difficult to break in the States," he said. "Even the Who haven't done it yet. The ideal thing is to have a hit record—something in the top twenty—and do an 'Ed Sullivan' show. Then you put a quick album out to let people know what you're about. After that you're O.K."

Annoyed

One of the major surprises to Alan was the failure of his wistful "Willow Weep For Me."

"I know it was all my fault," he grinned. "I just wanted to make that record. I was annoyed, because it's my job to make good records. If they don't succeed it's nobody's fault but my own."

More settled now than for a long time, Alan Price can at last see which way he's going. Tucked away somewhere is an intriguing blues opera which he plans to produce one day with his friend, Eric Burdon.

"I don't know if we'll ever get round to putting that on now," he

explained. "I wrote all the story and the lead was natural for Eric."

Inspired into songwriting by the marvellous works of Randy Newman and Tim Hardin, he's also having a bash himself.

"I've written three songs. Nothing great. Just my own ideas. That way there's not so much risk. If you make a mistake with one of your own songs, it's not so bad."

He played me one, which I thought rather good—a pleasant bit of nonsense called "The House That Jack Built." "All about nutty people and the way they live," Alan added.

"If I can get another two big records off the ground here this year, I might try the concert scene. I don't want to be too much on Georgie's scene, but I'd like to do something using things like the harp, some violas, violins and cellos. Plus some kind of vocal group."

To illustrate his point Alan played me a tape of "Tickle Me," his other current A-side, done with full orchestration and a slight touch of the Gilbert and Sullivan atmosphere. It was fantastic. A bright star, our Alan.—
MIKE LEDGERWOOD.

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Hollies, Spencer Davis and Paul Jones are in the middle of a nationwide, three-week tour. But it's not all honey and money. As DISC's Bob Farmer found out when he joined them . . .



LIFE ON TOUR!

THE glamour of it all evaporates the morning you wake up, glance at your watch and leap out of bed in the cold realisation that the hotel porter has forgotten to give that early-morning alarm call.

You have fifteen minutes to dress, pack, pay the hotel bill and hotfoot to the theatre in time to catch the coach at cold, impossible 8 a.m. to get from Glasgow down to Doncaster.

It happened last week to the Tremeloes during their current tour in the Hollies-Spencer-Paul Jones package. It's then that the fame becomes rather false.

You see them all as spotlit, sweating figures of fame, belting out their hits and basking in the scream worship. But when the curtain comes down, what is it really like being on a big pop package tour?

For the Tremeloes that freezing morning in Glasgow it was no breakfast, not enough sleep, the tedium of long travel broken only by an unsatisfactory meal in an unstarred transport café.

Bill-toppers, of course, have it far better. For people like the Hollies or Paul, there's no need to travel on the tour coach. You have your own road manager to drive you—in your own good time—to each date, stopping off en route at the smart hotels, bask-

ing back in black Daimlers.

But the roles reverse when the theatre is reached.

If you're a Tremeloe, it's possible, apart from a spot of hair and hand snatching, to get out during the evening and down a drink in a nearby bar.

If you're a Hollie, however, you are imprisoned in the theatre all evening, signing autographs for everybody's daughter, stifling back the embarrassment of having to smile and shake the hand of some luckless invalid, tear at a roast chicken with your fingers and drink from a beer bottle because nobody ever thinks of putting glasses or cutlery in your dressing-room.

And after the evening's two shows—the mad dash through the stage door throng of fans to the haven of your hotel. To sit around and eat sandwiches, sip a drink and sign the inevitable further autographs for everybody's daughter.

Bed by about 1 a.m. for many of them. Tony Hicks: "You really feel physically exhausted after doing two shows. All you want to do is go to bed."

For Paul, a ten-minute telephone call to his wife.

Even hotels aren't exactly sanctity for pop stars. The advance-aged manager insists on showing you his guest-book and pointing out the signatures of the Beatles.

Beatles

At Doncaster, Spencer Davis took the rooms occupied by the Beatles in '63. Under name of nationality, Lennon had signed "White man"; McCartney

"Green."
And then there are the chambermaids. Old enough to know better. Not as frantic as the fans, but, in their own way, just as irritating. The Hollies are brought breakfast, prepare to eat and find the chambermaid still standing there, asking all sorts of questions, completely reluctant to leave. "Most embarrassing—they just won't leave," says Graham Nash.

There are other problems. Paul produces a letter he has received. It states: "My husband and I would both be very pleased if you would care to drop in for a time before your show."

"These are the letters that really embarrass you. The ones from the middle-aged women, married or not, who really pester you in their own subtle way much more than the teenyboppers," he says.

Then there's the built-in prejudice of older people against pop stars. The Hollies, one of the best-behaved groups it's been my pleasure to travel with, were turned away from a country hotel they had booked seven weeks previously purely because the manager decided he didn't want any pop group in his hotel.

But for all the hardships, lack of privacy, long travelling, there's nothing so soul-stirring as hearing thousands of fans screaming applause in town after town—and that's happening all the way along this hit tour.

It's the middle-aged women who pester you!

ENGELBERT? HIS HIT APPALS ME

—says PAUL JONES

THE Beatles failed to reach the top of the hit parade—Engelbert Humperdinck checked them with his square rendition, "Release Me."

So naturally, forefront among the protesting popsters comes Paul Jones, fresh from his rantings and ravings about Cliff Richard and the Monkees and all set for another swipe.

What about Engelbert beating the Beatles? Does it not appal his cultural instincts? "It does indeed," he replies.

"Engelbert—what can I say? Let's say I didn't like 'Green, Green Grass Of Home,' and 'This Is My Song' is hardly my fave rave, but compared with Engelbert they're great, man."

"The fact that a brilliantly constructed record like 'Penny Lane' was kept out of the No. 1 spot is really bad. I suppose the whole 'Release Me' thing sounds a bit like Tom Jones's 'Grass' and that has helped, but it doesn't even contain the good things of 'Grass' which weren't many, admittedly."

Even so, surely the emergence of so many solo singers in the chart can hardly cause him anything but approval.

"I don't think it's a case of the public getting tired of the groups. If the Tremeloes can come back with a hit as they have, there must be a future for groups. Groups haven't gone stale. Pop's merely going through a separating process. The best groups are better—the worse are getting found out."

Whichever way the group scene goes, however, Paul, the solo star, is here to stay and become even bigger. Fan reaction to his current tour with the Hollies is fantastic. He comments: "Yes, things have been marvellous.

As for rivals, I'd immediately nominate P. J. Proby, whose act I dashed up to see at South Shields while he was here.

"When 'Privilege' comes out in America, I'll probably try to break the market there. But it will be tough."

Mr. Jones then turned his attention to matters more immediate.

He pulled to pieces the literary efforts of Thom Keyes, the modish young man who cast a sordid story of pop stars in his soon-to-be-filmed first novel, "All Night Stand."

"It just doesn't stand as a book, because none of the characters can be believed. It's too artificial and over-sensational."

"I'm not at all embarrassed about being a pop star when I'm among my personal friends. Most of them, after all, are far too hip to bother about such scandal, however true it is."

Paul proceeded finally to politics. He has lately stopped signing autographs with the CND slogan. "It's just because I can sign more autographs in the same time. I still believe," he says.

"This Harold Wilson Administration is really terrible. I was never for him that much. While in Opposition he did make some vague Socialist noises, but now he's done things like launching a thoroughly oppressive Selective Employment Tax. And why's he stopped aiding under-developed countries but started giving more money for nuclear war-heads?"

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Brian Wilson — 'Ear of the Year' — is still working hard on 'Heroes And Villains'

QUIET! Beach Boy genius at work...

ONLY A SCOUNDREL would dispute the claim that "Heroes And Villains" is the most famous single not yet recorded.

I don't know anyone in the industry who hasn't heard that "Heroes And Villains" is the next Beach Boys release. But it is a fact that the single—at the time of writing—is not completed and many people here are troubled.

Brian Wilson is not one of them. He has climbed too many mountainous tracks to be perturbed at a sudden impasse, an unexpected crevasse.

Rivals

Those who are troubled include disc jockeys promised early copies (their station bosses believe the jockeys to have been boasting) and Capitol Records executives. The disc jockeys fear their rivals may get the first copies—competition is fever-heated here for "exclusives"—and Capitol fear that the Beach Boys may withhold the disc until a lawsuit between the group and the company is cleared up.

Also troubled are the Beach Boys lawyers (who want product to keep their case intact) and the group's fans worldwide (they

DEREK TAYLOR reporting: Hollywood, Tuesday

want, simply, to hear a new Beach Boys song).

What, then, is the cause of the delay?

Brian Wilson does not believe there is a delay. And, in fact, there isn't. The Beach Boys were set no deadline, delivered no ultimatum nor offered any threats.

The group's power is such that they make their records in their own good time, release them when they're good and ready.

Wilson's only concern is that when the music is ready, it is also good. And the very power which enables them to take time is based on the greatness of their past product.

So there is logic in this situation. So much logic that one goes in a circle. But not a vicious circle. Rather a commercial/artistic infinite curve in which fine music makes great money in good time.

There were those who thought "Good Vibrations" was a great record but who said: "It took too long to make it."

What does "too long" mean? Who says how long it should take to make a record? Who can tell

one of the most sensitive, specialised ears in the world: "Like what you hear?"

It isn't the Beach Boys. They have lived too long with Brian Wilson's ear (he has only one; the left is stone deaf) to dictate to it that which it does not choose to hear.

"Good Vibrations" took a long time because it took a long time. But when it reached tens of millions of other ears, those ears voted Brian's ear "Ear of the Year."

Demolition

"Heroes And Villains" was already skeleton-formed in Wilson's head when "Good Vibrations" became top all over the world. With his new lyricist Van Dyke Parks, Brian was working throughout night after night in his Beverly Hills home when the other Beach Boys were touring Britain.

That was in November. As soon as the Beach Boys returned from the tour, they went to the recording studios to hear the instrumental tracks and rehearse the delicately-intricate vocals which Brian planned to weave with the music to make not a pop record but rather a cheerful oratorio.



● WILSON and the BEACH BOYS—they sit on pillows and eat carrots

Since then the construction, demolition and rebuilding has continued with little interruption and massive improvement.

The record is almost complete—almost. No one is betting on any release date because it has been nearly complete for weeks, rather like the longest chess game in the world.

At any time Wilson may have a change of mind, or of ear. One such happened a couple of weeks ago when he was called from a cinema to be told that two men had been caught robbing his Rolls-Royce in the carpark.

At the police station later he watched with quiet dismay the heroes and villains scene played out with real heroes and villains, with real cops and robbers.

And as a result, he completely reshaped one section of the song and had it re-recorded.

I have heard several of the sections and ultimately they will

become a masterly whole. But only when they're totally related and correctly shaped.

Brian says the production of the record is like having a baby. He is emotionally involved in the pregnancy and all the pains and anguish and delight of birth will be most deeply felt by him.

He admitted last night: "It has taken a long time to arrive but you can't hasten these things. They come when they're ready, when they're formed and prepared."

Meanwhile, when vocal studios have been unavailable, Brian has been working on album tracks for the spring release of the LP "Smile." Twelve tracks are laid down, but there is no saying that they too won't undergo re-modelling.

Up at his house there is considerable reconstruction—the lace is becoming a structural symphony

Western in origin with Eastern overtones.

Come in through the front door and you are welcomed by a four track recording studio with wrestling mats and a vibrating table. Close by Wilson has a sauna bath and a few feet away from that he has his room of sand—a room within a room, with a grand piano set in the sand.

"The sandroom has got to go," Brian says sadly. "There's sand everywhere, in the food, in the bed, in our clothes. The dogs have scattered it all over the house. I can't stand it."

But there are still compensations, for the gold and scarlet tent of meditation remains and so does the office lined with purple drapes.

Inside the tent, Brian, the Beach Boys, their wives and

● Turn to page 14

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SAMANTHA'S SCENE



Really a super boutique

SUSAN LOCKE boutique is the latest to open in that boutique glory hole—the Kings Road, Chelsea. It's actually one of my favourites, having once bought a super silver trouser suit there that cost £16 and was so beautifully cut and lined that I couldn't believe it. Since when I return regularly for little dresses and separates.

The boutique is done out in pine wood and pink paint. They play pop records solidly but they really score on the design and make of their clothes.

All the clothes are exclusive and are designed by Susan. The boutique also runs a nice line in men's cuff links and ties which gains from advice from Sue's husband, who is a male model.

Her clothes range from around £6 to £22 and everything is completely lined. She also sells Terry De Haviland shoes.

The boutique is open every day until 6.30 p.m. and that includes Saturday. Friday night is 7 p.m.



DEE—goes wild



SAVILE—trade mark



FREEMAN—rest this week



MURRAY—looks healthy

SIMON DEE WINS MY VOTE

I SUPPOSE out of all the DJs on "Top Of The Pops" Simon Dee wins the fashion fight.

He gets my vote anyway for not being too eccentric—James Savile stand up please—but keeping up with fashion trends.

Actually I think all the DJs dress well. It's very hard because they have to be fairly conservative and not look as though they are in competition with the groups. Of course James Savile is another thing altogether, but then the odd crazy things he wears are more his trademark than anything else, and everyone expects him to be off his head anyway.

It's very hard for them because they're usually only seen from the waist up anyway and they have to think about the design of something more than the colour.

In fact some of Simon's clothes are quite lost on television. He sometimes goes quite wild and wears blue and lavender together and some really crazy shirts.

I think he's probably the most fashion conscious of all the DJs and watches out for the latest trends, but then his whole image is based on being slightly more hip than say Alan or Peter Mur-

ray or David Jacobs.

Sometimes the strangest things come over well on television, like an ordinary nicely cut jacket.

Being a DJ is actually very hard work and I admire them all tremen-

FOR THE BEST DRESSED DJ

dously, especially the "Top Of The Pops" ones. Their timing has to be perfect and they have to be in complete control just in case anything goes wrong.

Most of them spend a couple of weeks a year on a health farm just re-

laxing from the nerve-racking work. Peter Murray's just come back from one looking wonderfully healthy and tanned and Alan Freeman's setting off this week to one in the country to have a good rest. I don't blame them!



DEAR ANNE: I have been engaged for a year and hope to get married in the Autumn. I have told my fiancée that I would like to have a week of my summer holiday alone this year. I have explained that this is a last fling. She says I'm unreasonable, and says if I go she will give me back my ring.—**JACK FALK**, Paignton, Devon.

Dear Mr. Falk: Talk about being "I'm all right Jack." If I was your bird I'd throw your

ring back now. You don't seriously want me to explain why she objects to you going for a week's spree. How would you feel if she took off on her own. Think again.

DEAR ANNE: My boyfriend takes me to the pictures quite often but he never ever wants to see the film. He spends all his time necking with me. I don't feel this is right as it makes me feel rather cheap. I get embarrassed very easily, but

Top Of The Pops' girl SAMANTHA JUSTE writes in DISC every week

Spain for the rave!

I'VE SPENT the last seven days in Spain modelling for a fashion catalogue. We were in Torremolinos which was very warm and windy and where we nearly got blown to death.

If you're thinking of holidaying in Spain this year then in season Torremolinos is certainly the place to go if you want a really raving holiday—but NOT it may be said if you like quite restful places.

I went to Torremolinos in season last year for work and didn't get to bed until 5 a.m. every morning and had to be up at 7 a.m. the next day for photographic sessions. The afternoons were spent in a daze on the beach getting burnt in the sun.

It's very very hot in season and it's cheaper to book just bed and breakfast in the hotels and then eat out in the hundreds of little cheap cafes.

My favourite club there is the "Tropicana" which is bang on the beach and where you can sit all day and which turns into a discotheque in the evenings.

A word of warning. Spanish boys follow you about everywhere and can be pretty rude. But if you can put up with it it's great for a holiday.

I don't know how to stop him.—**MISS J. LUDLOW**, High Wycombe, Bucks.

Dear Miss J: Maybe they have just been lousy films! Seriously, you must ask yourself what your boyfriend is to do if you are both sitting in a darkened cinema and he is interested in you, not the screen. You could hardly expect him to leave you quite alone. If you really find all this attention embarrassing make sure your next dates are at Wembley, Trafalgar Square, a motorcycle scramble, Crufts or anywhere where there are a lot of people and plenty of life.

DEAR ANNE: My boy friend and I would have got married by now, but we keep arguing about one thing: I would want to go on working after we got married. I have a nice job and I would miss it if I just had to stay at home all day. But my boyfriend doesn't believe in working wives. I think

he's very behind the times. I wouldn't mind settling down to being a housewife if I had children, but I don't see why I should stop working until then. Am I right?—**Miss S. Stevens**, Pinner.

Dear Miss S.: If your boy friend really thinks a woman's place is in the home, there is very little you can do about it. If the situation is as straightforward as your letter suggests, then don't get married, but wait until you really are ready to settle down. Ask your boyfriend if he's sure it's YOU he wants to marry, not a Super Electro Matic Dish Washer!

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

CLASSIFIED ADVERTISEMENTS

PERSONAL

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

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INTRODUCTIONS to new friends of the opposite sex arranged by post. Members aged 16 upwards everywhere.—Details under plain cover from: Mayfair Introductions (Department 10), 60 Neal Street, London, W.C.2.

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DO YOU WANT TO SING like Cliff or Helen? The Maurice Burman School of Pop Singing. Beginners encouraged.—137 Bickenhall Mansions, Baker Street, W.1. HUNter 2666.

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STUDIO 19. Recording from £3 10s. 0d.—P.H. GER. 1559.

TAPE RECORDERS, Etc.

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MANAGEMENT

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

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POP RECORDS, Beatles, Stones, Hollies, Cilla, Tom Jones, Jazz, Classics. Singles, 2/6; L.Ps from 7/6.—Lists, Bullock, 42 Delph, Mount, Leeds 6.

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POP GROUPS, Bands, Trios immediately available at reasonable prices.—Clayman Agency, BIS 5531.

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

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

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

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

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

* N.B.: These are new addresses!

DAVE CLARK FIVE FAN CLUB—S.A.E. to "Maureen," 235/241, Regent Street, London, W.1.

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

Come on, Beck—we want you!

IT'S time Jeff Beck got it through his head people want to see and hear him. Having been away from the scene all this time he should give us all a chance to appreciate his great talent again. Don't get disheartened by the Orbison/Faces tour and the inferior cover by the Attack of your record, Jeff—get back on the scene now!—VALERIE JOHNSON, 10 Higher Causeway, Barrowford, Nr. Nelson, Lancs.

QUERY DESK

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

WHEN is Rita Pavone releasing another record?—L. Brown, 196 St. Andrew's Avenue, Elm Park, Hornchurch, Essex.

● Rita was recording this week and hopes to have a single out within two or three weeks. She also wants to do an English LP.

What other changes have there been in Manfred Mann besides Paul Jones?—Anthony Cox, Salesian School, Longhope, Glos.

● Just Jack Bruce, now one of the Cream, who was replaced by Klaus Voorman.

What is the complete list of "Troggs" records?—Miss P. Ravenscroft, 32 Pear Tree Drive, Great Barr, Birmingham, 22A.

● Their singles are "Wild Thing," "With A Girl Like You," "I Can't Control Myself," "Any Way That You Want Me" and "Give It To Me." They have made two LPs—"From Nowhere The Troggs" and "Troggodynamite," and one EP.

What are the Lovin' Spoonful's records and their fan club

DOES GENE PITNEY THINK ALL RECORD BUYERS ARE IDIOTS?

BYRDS—why no tour here?

I WAS hoping to see the Byrds on tour only to find there is no tour but a performance at one club. How can they hope to gain popularity over here? It's no wonder their records never get very high.—BARRY BROMLEY, "Sunnycroft," Caernarvon Close, Dinas Powis, Glam., Wales.

● What a disappointment—Jeff Beck backing out of the Orbison/Faces tour. After this shock I want to sell two tickets for the tour at the Coventry Theatre on Sunday, March 26. They are 15/- each, four rows from the front. Perhaps now Jeff will realise he still has fans who want to see him.—JANICE PALMER, 70 Unketts Road, Warley, Staffs.

IN HIT TALK (11.3.67) Gene Pitney said "Strawberry Fields" is "too far out—beyond most of the record buyers of today." Does he think record buyers are idiots? Maybe those who buy his old-fashioned drivel are, but I assure him "Fields" is not beyond me. Stay with your successful, worn-out formula, Gene, and leave real pop to talented people like the Beatles.—ALAN SARGENT, 71 Rectory Place, Woolwich, London,

Monkees in '76

EVERY Cliff Richard single since 1958 has entered the chart. The Beatles, Stones and more recently the Monkees all exploded on the pop scene with a bang, as Cliff did in 1958. Nine years later Cliff still chalks up hits. I wonder if in 1976 the Monkees will be doing likewise.—P. L. GROSSMITH, 22 Queens Drive, Mossley Hill, Liverpool 18.

Appalling tour

MIKE Ledgerwood's account of the Roy Orbison/Faces tour was quite unjust. I saw the show on the opening night and every member of the show did his utmost to make the best of very poor conditions. Maybe the Small Faces were not quite as enthusiastic as they could have been, but anyone would have been the same in their shoes. During Paul and Barry Ryan's performance conditions were so bad they had to share a mike. Congratulations to everyone on a very good performance in appalling conditions.—GILL WEEDEN, 147 Huxley Road, Leyton, London, E.10.

Orbison magic

MIKE Ledgerwood says (DISC March 11) he is mystified by Roy Orbison's appeal—though he admits it must exist. Roy's stillness on stage is marvellous relief, but his real magic is his wonderful voice, aimed straight at the heart and scoring a bulls-eye every time.—LOUISE DUFFY, Dane Court, Feltham, Middx.

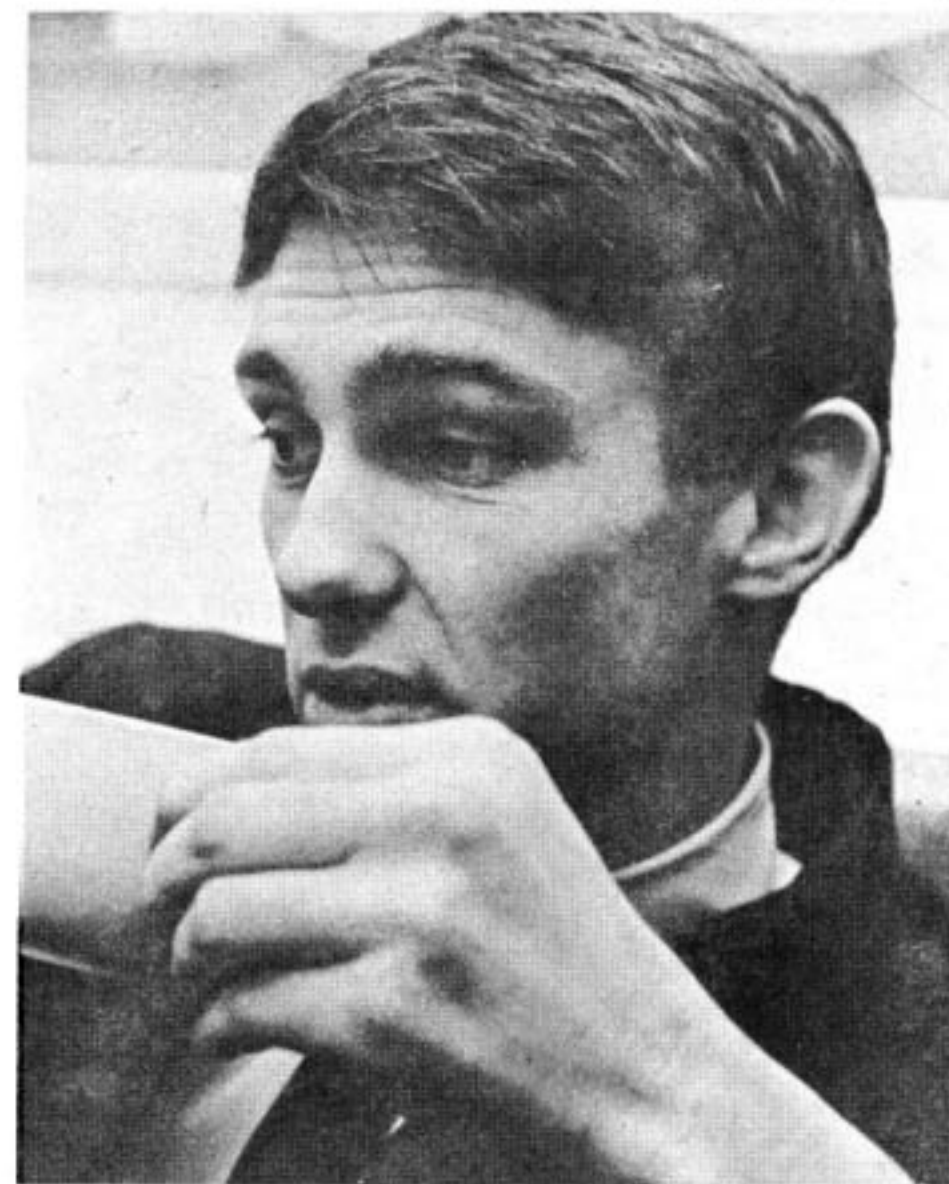
Penny's right

HOW right Penny Valentine is saying Simon and Garfunkel's latest single "At the Zoo" is too clever to be a hit. These two possess sheer creative talent, a very rare quality. Paul Simon is an even better writer than those eminent gentlemen John Lennon and Paul McCartney. His intellectual approach brings new depths of meaning to pop songs.—COLIN BRINTON, 73 Grange Road, Harwich, Essex.

Walkers: not enough plugs!

DISC said that as far as the uncommitted public were concerned the Walker Brothers' sound was stale. It also said their last few records have failed to reach the top ten. No wonder—they are hardly ever played, even on Top of the Pops. How can people be expected to buy their records when no-one ever hears them?—THERESA MCCARTHY, 6 Chester Road, Whitehall, Bristol 5.

THE WALKERS needn't worry unduly about their recent singles "failing to emerge" in the top ten. One has only to look at the top twenty to see the present record-buying public has little appreciation of good music. A new top twenty should be organised for true artists like the Walkers, Stevie Winwood, Beach Boys, Tamla Motown sound, Cat Stevens, and leave the present one for



PITNEY... 'successful, worn-out formula'



GARY—thoughtful to fans

boring unoriginal artists like Ken Dodd, Engelbert Humperdinck, Monkees and Val Doonican.—CHRISTINE and WENDY, Leeds, Yorks.

WE WOULD like to thank Gary Leed for coming down to see fans waiting for tickets at the Astoria, Finsbury Park. Gary treated us all to a cup of coffee and signed endless autographs. Not many pop stars would do that—but there you go, Gary's the first to do anything.—"CONTENTED

WALKER FAN," Windsor, Berks.

ON BEHALF of all the girls who spent the entire day and night waiting outside Finsbury Park Astoria in the rain and wind for tickets to see the Walker Brothers, I would like to thank Gary Leed for being so thoughtful in coming to see us.—MARILYN AMDUR and NINA LEVAN, 34, Lewis Flats, Amhurst Park, London, N.16.

THE new Walker Brothers LP "Images," portrays to remaining doubters the quality of Scott's beautiful voice and the very high standard of his own compositions.—SUSAN KLIMEK, 32 Parkfield Gardens, North Harrow, Middx.

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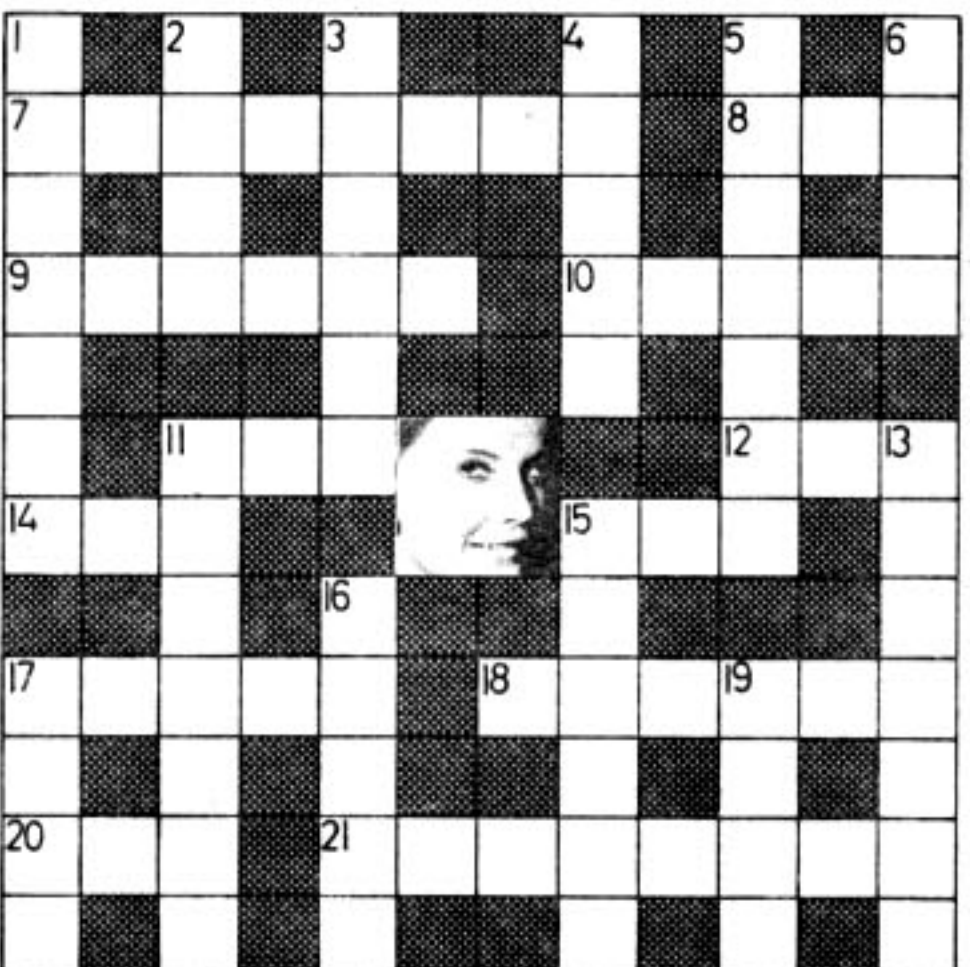
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Discword



- CLUES ACROSS
- "I'll Try" it, says Dusty (8)
 - Everyone's here (3)
 - Makes some dough! (6)
 - Real cool covering (5)
 - Just out? (3)
 - A quick number from Who (3)
 - Sounds like "11 Across"—you beast! (3)
 - Call for help (3)
 - Those dolls in the wood? (5)
 - Behind bars? (6)
 - Ron is always back in the Grosvenor Grill (3)
 - "Neil —," Beatles' road manager (8)

- CLUES DOWN
- Supporting accompaniment (7)
 - It goes round and around (4)
 - One of Cliff's backers? (6)
 - Just one more time (5)
 - "Then You Can Tell Me Goodbye," according to them (7)
 - Wave it and then droop? (4)
 - The top ten, shall we say? (7)
 - In a very enthusiastic way (7)
 - Diane's other name? Sure! (6)
 - Film award (5)
 - Crosby sound! (4)
 - Country of rain! (4)

Solution to last week's Discword
ACROSS: 1. Marianne. 7. Release (me). 9. Name. 10. Spotty. 12. Byron. 13. Stand. 15. (Merle) Travis. 17. Host. 18. Neville. 19. Electric (Prunes). DOWN: 2. Agent. 3. Ape. 4. Nancy. 5. Temptation(s). 6. Impossible. 8. Sky. 11. Trod. 12. Baer. 14. Natalie. 15. The. 16. Alibi. 18. NBC.

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Eating carrots with the BEACH BOYS!

● from page 11

friends sit on pillows and eat carrots and think about things and talk and occasionally laugh and sometimes spray each other with chocolate cream and frosting from aerosol cans.

Brian and his wife Marilyn are planning a kitchen "full of morning", lightly, brightly decorated to make breakfast a pleasure rather than a sullen silent post-sleep chore. Their plans for the world's largest circular bed (to which the only access would have been through a chute) have received a momentary setback however, for the man who was to have supplied it is now suspect. It seems he sold the Wilsons some grass seeds which contained weeds.

Craze

The Beach Boys, as a group, are settling down again after three births. Dennis's wife Carol has just had a daughter (Jennifer) to add to Mike's daughter Hayleigh and Al Jardine's Matthew.

Bruce Johnston is still kind to his mother and everyone is in good shape.

Brian's current craze is praising Al Jardine, newest member of the Beach Boys financial corporation. Previously—though one of the original Beach Boys—Al was on salary.

Says Brian: "Al is absolutely fantastic. These past weeks he's been our anchor."

That's it. Next... "Heroes And Villains."

OUR MAN IN AMERICA

DEREK TAYLOR

HOLLYWOOD TUESDAY



WE ARE holding a large pop festival here in June and we hope you can all come. Tea and cakes will be served and there will be lots of fun in the open air (if wet, in the church hall.)

Styled "Monterey International Pop Festival—'67" the event starts on June 16 (a Friday) and ends on Sunday night June 18 with a concert by Ravi Shankar.

Already booked: the Byrds, the Buffalo Springfield, the Jefferson Airplane and numerous of the Tomorrow groups now flourishing on the psychedelic San Francisco scene (what DOES psychedelic mean?)

It is hoped to arrange a charter aircraft from England.

Monterey on the Pacific coast is already the beautifully-located arena for international folk and jazz festivals; about 30,000 people can be accommodated over the weekend.

MAMAS

Beach Boys, Stones, Who, Kinks, Donovan are soon to be asked to participate. Fees paid to groups will be moderate-to-high and it should all be great, generally speaking. Specifically it should be great too because nothing like this has ever been done and if ever pop music was

STONES, KINKS, DONOVAN AND WHO FOR U.S. SHOW?

ready, it is now and there never was a time like the present anyway.

Beatles are Number One again, with the Stones at 2 and Turtles ready to overtake. Byrds' "My Back Pages" is most-requested-record on local radio stations. Mamas and Papas are at 10 with "Dedicated to the One I Love" and the Buffalo Springfield are in the top fifteen, heading upwards. The Red Baron made his unnecessary return to the top 20 and "Morningtown Ride" is slowing down.

Roger Miller, hit-hungry and with his big network-TV show now cancelled, is back on local television plugging a single. Sad, somehow.

The Easybeats' "Friday On My Mind" is 93, first week in the charts and the Hollies "Carousell" is 96, second week. It may pick up speed, but up to now progress is slow.

Harpers Bizarre's "59th Street Bridge," (last week 49) is now 32 and not likely to let us down.

Peter and Gordon are here and Mrs. Asher. So is Jane Asher as Juliet; we're all going

to see her tonight. The teen-magazines have sought Jane with success. They are anxious to know what's with Paul.

"Sunday for Tea" is a pretty song. It is on all stations here and Capitol are arranging a P & G 'tea-party' at which Chad and Jeremy are expected to attend.

BEARDS

The BBC "24 Hours" show have a team in Los Angeles, looking for "The Scene." They're lucky. The hippies plan a "Human Love-In" in one of the parks for Easter Sunday. It's believed 5,000 will attend bearing incense, bells, books, candles, listening to rock 'n' roll and to murmured exchanges of love and peace.

Beards and jeans and lace cloaks, waist-length hair, tranquillity, and underground literature—these will be the visual symbols of the "Love-In."

But beneath this, lies a yearning for an end to America's right-wingery, grey-conformity and war-involvement.

Thank you.

For BRENDA LEE fans—a winner...

BRENDA LEE: "Coming On Strong." Title song; You Don't Have To Say You Love Me; Summer Wind; Kiss Away; Call Me; What Now My Love; Up Tight; Crying Time; Strangers In The Night; Sweet Dreams; You've Got Your Troubles; Somewhere. (Brunswick.)

Brenda Lee is an evergreen singer — not in her choice of material, necessarily, but one usually knows what to expect from her highly distinctive treatment. Here, she takes some already well-known songs and imprints them as Brenda Lee songs, which is a difficult operation. "You Don't Have To Say," for instance, is a song which virtually belongs to Dusty. Yet nobody could be offended by Brenda's version. The same goes for "Call Me," "What Now My Love" and "Somewhere," from "West Side Story." As well as these, Brenda swings hard on "Up Tight." A nice set.

● SONNY JAMES, a name unknown to most but the most avid country fans, sold over two million copies of his biggest hit "Young Love." It, plus other songs which have sold staggering amounts in the States, is on his new Capitol album "The Best Of Sonny James".

● Right in the traditional country and Western bag is GEORGE JONES, a big American seller but again a minor name in this country.

Hear him on his latest album "We Found Heaven Right Here On Earth At 4033"—good, back-to-the-roots country music despite the strange title and the rather off-putting cover pictures (State-side).

● Really excellent production — by Mamas and Papas' producer Lou Adler—and more than competent singing on the latest Liberty album "Changes" by JOHNNY RIVERS. Songs like "A Taste Of Honey," "California



Dreamin'," "If I Were A Carpenter" and "Strangers In The Night" are all given fresh new treatments. Best track, though, is his American hit "Poor Side Of Town." Well worth a listen.

● For once "The Best Of The LETTERMEN" really IS—it includes all their biggest sellers, the songs for which they are best known. And if you haven't yet caught up with this very good three-piece American vocal group's incredibly lush sound then this is the best album to hear. Tracks include "When I Fall In Love," "A Summer Place" theme, "Smile" and the inevitable "Yesterday" (Capitol).

● More Beatles variations! "The LONDON JAZZ FOUR Take A New Look At The Beatles" is well played but colourless, and reduces John and Paul's hit songs to something rather synthetic. There is no substitute for the originals, although these four good musicians do strike something new into the tunes. However, we'll stick with the Beatles. The LP by the London Jazz Four, worth a listen, is on Polydor. "Beatle Country — with the CHARLES RIVER VALLEY BOYS" (Elektra) is a cross between country-and-western and genuine hoe-down stuff, and this lively group obviously enjoys having a bash. Fiddles, banjos — everything.

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BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS

Penny Valentine



CAT STEVENS: VIOLENT, BUT HE DESERVES A HIT



Cat Stevens: lyrics are a bit violent

Manfreds: was it worth the wait?

HA HA Said The Clown (Fontana)—On first hear this record would lead one to believe that the long wait for this single had not really been worth it.

Of course it is excellently made, and the song is very well written about a man who goes to the circus and falls in love with the clown's wife. The title strikes me as a little macabre, but then clowns always do. D'Abbo sings well and the backing is much connected with "Semi Detached," but there's something about the whole record that doesn't quite click as a smash single. The beginning part is marvellous but half way through I began to get a bit bored. A big hit of course but it doesn't sound like a top five to me.

OUT TOMORROW

PETER AND GORDON

SUNDAY For Tea (Columbia)—Oh please do come and join us—well, Peter and Gordon anyway, for tea. There's little sandwiches or perhaps crumpets and jam, which is always pleasant. And over the sugar we'll all fall in love.

When they leave that funny space in the middle and we don't have to sing anymore the man plays sounds like Victor Sylvester and I thought we might be able to ask for a request and perhaps waltz a bit. But no luck. Still it WAS a nice afternoon. And a nice record too. It will be a huge hit in America and I'd like to see it do the same here—just so there'll be more tea.

OUT TOMORROW



Manfred: got a bit bored



Peter: huge hit in USA

I'M GONNA Get Me A Gun (Deram)—I like this record very much, I think it will give Cat Stevens yet another well-deserved hit. But oh why why didn't he do "Humming Bird," such a lovely song? There, that's my only grumble over.

Cat proves again on this record what a very distinctive style and voice he has got. Mike Hurst has given the song a bouncing, bounding backing that at times makes it sound, as one able friend pointed out, remarkably like "The Magnificent Seven." A not to be faulted record, even if the lyrics are a bit violent.

OUT TOMORROW

JACKIE TRENT

HUMMING Bird (Pye)—Here then it is. The song Cat really shouldn't have let slip by, even though it was on his LP. Probably the best song he's ever written and which only goes to prove what an incredible talent he is.

So Jackie Trent's best record yet even though she attacks the delightfully sad lyrics with hefty power in her voice; some subtlety would have been welcome, but then isn't it a fact that nobody can sing Cat songs like Cat? A song about love and loneliness but with words that paint a feather boa picture. A middle that Bacharach would have loved.

OUT TOMORROW

VINCE HILL

IF You Knew (Pye)—For a long time before "Eidelweiss" Vince Hill was making these sort of well-made stiff upper lip records. The shame is that like all artists they are now being re-released. Here then is one of those, very militant in style. And rather dull too.

OUT TOMORROW

BARRON KNIGHTS

LAZY Fat People (Columbia)—To get the really proper effect from this record you really need someone thin to leap around Russian-style waving a large white hat. These people actually do exist. I know one. If you can't manage that, just leap about and listen to the record, quite the best the Barron Knights have ever made—and how I've hated all the others!

Pete Townshend wrote it and it really would have made a splendid Who single. As it is it is a delight, the lyrics are joyous and the odd little quirky noises add charm to an already appealing record. Should be a hit, but perhaps this sort of song really needs the Who, who knows?

OUT TOMORROW

JONATHAN KING

ROUND Round (Decca)—Now it can be admitted. That much as I am very fond of Mr. King and think he is a witty clever gentleman who puts up with an awful lot, I tended to cringe each time a new single reared its ugly head bearing his stamp on it.

But this really is rather nice. Well nice is really the wrong word since the lyrics are about, for the want of a better phrase, the danger of artificial stimulants—a subject I know him to be most sincere about actually. He's a bit naughty because the tune is very much like the oldie "What Can The Matter Be," but the production is excellent.

OUT TOMORROW



Stevie: like Ray Charles

STEVIE WONDER HAS GROWN UP!

TRAVELLIN' Man (Tamla Motown)—Some may say it is a shame that Stevie Wonder has grown up and no longer stands and raves along with the best of them. But there then, everyone has to grow older and in his change-over comes a style vaguely connected with Ray Charles. This song sounds like a natural follow-up in the chart to "Blowin' In The Wind," except much much better. Intensely catchy, even though I personally prefer him as he was.

OUT TOMORROW

ROYAL GUARDSMEN

THE RETURN Of The Red Baron (Stateside)—One sits in one's little room and plays records like this and hopes against hope that at least we sturdy British won't be nutty enough to stick it in the chart. In America, sigh, where they simply LOVE follow-ups which are exactly the same as the first record, it is positively shrieking up the chart. Likely nothing can stop it.

If you're interested it's about poor Snoopy having trouble from the Red Baron. It is incredibly boring.

OUT NEXT FRIDAY

DAVEY SANDS

ADVERTISING Girl (CBS)—It's always nice to be able to welcome new names and good records—and if that sounds a bit autistic I'm sorry. The fact is that Davey Sands IS a new name and this IS a good record. It reminds me of the Beatles, although it doesn't really sound like them—work that out. There's a strange high mechanised sound on the backing and the whole thing has been very well recorded. The song is a clever little thing about how he keeps falling for the girl on the hoarding, and sounds as though it should be done with a colouring set, the lyrics sound so red and yellow and orange. One that could catch on.

OUT NOW

BRIAN POOLE: NICE BUT HE'S ALMOST DROWNED

BRIAN POOLE's rendition of "That Reminds Me Baby" is very nice but so gentle he's almost drowned in backing. Song is "Groovy Kind Of Love" type (CBS).

GUY DARRELL is still searching for a hit. On and on he goes. Well "Crystal Ball," unpromising title that it is, is the best he's come up with yet. Very well recorded. But that picture they sent out with it—NO (CBS).

Great beginning with piano on "Gonna Fix You Good" by **ALAN BOWN SET**. Best chance they've had yet of a hit with a "Where Did Our Love Go" rhythm and words by Teddy Randozza (Pye).

Jerry Ragavoy wrote "Thinkin'" and **KING SIZE TAYLOR** sings it very solidly and then tiptoes through the gentle parts (Polydor).

TIM ROSE used to sing with Mama Cass in America and then originally recorded "Hey Joe." His phrasing is Hendrix-like, and "Morning Dew" is a favourite of mine with lots of strange comforting sounds (CBS).

QUICK SPINS

THE DALYS once made a sweet little record called "Me Japanese Boy." They sound as nice as ever on "Sweet Maria" which has warm harmony sound and drifts casually by (Fontana).

Calling themselves the **INSPIRATIONS** is pretty brave. On "Touch Me Hold Me Kiss Me" they make lots of high noise and sound alternately like the front group and then the backing group. Odd (Polydor).

"Tiger" is the latest **BRIAN AUGER** single and he makes his organ sound madly feline and cat-like (Columbia). Apart from that he does a pretty good Reg Presley imitation too.

I usually like the **MAGIC LANTERNS**. But "Aunt Grizelda" is most odd. Apparently something to do with the Monkees, the backing is so over the words in parts I began to suspect the lyrics altogether. Tut tut (CBS).

Probably the **PLATTERS'** best record for years is "With This Ring" which sounds like the stuff the Four Tops include on LPs. Super (Stateside).



POOLE: drowned DANA: returns MONTEZ: oldie

RAMSEY LEWIS does "One Two Three" with stifled giggles and lots of yelling about "boogaloo." Great stuff (Chess).

Actually the beginning of **SEAN DUNPHY's** "If I Could Choose" is okay but then it drops into mediocrity (Pye).

DANA GILLESPIE returns to the scene sounding much much better and making "Pay You Back With Interest"—the Hollies song, sound better too. In fact, it's the best version yet (Pye).

I've liked other **KENNY BERNARD** singles much better than "I Do," thank you (Pye).

Yippee. **CHRIS MONTEZ** does it again. Another all-moving no singing version of an oldie. This time "Because Of You" (Pye Int).

NITE PEOPLE turn up the Righteous Brothers' song "Try To Find Another Man" and it is full of advice about how he doesn't like her any more anyway. Aah (Fontana).

MARMALADE are in terrible trouble on "Can't Stop Now"—how's THAT for a title? Apart from the song they've been giving jars of marmalade to us all so we can think of them at breakfast presumably. Nice thought (CBS).

Beginning of **MARK MARTIN's** "Extraordinary Girl" is very nice with simple guitar then the whole thing descends to a mad-dening version of Bizet's "Carmen" (Page One).

Everyone sounds incredibly breathless on "I Do I Do" by the **NOCTURNS** which is all about—yes folks, you guessed it—getting married (Columbia).

CITY SMOKE sound as though they're having a bit of trouble with the lyrics on "Sunday Morning," but I like the lead singer's voice (Mercury).

GIBSONS sound as though they're going to fly far away on "The Magic Book" (Deram). It is pretty but really rather too light to hold on to.

Extraordinary record is "Cupid's House" by one **EBONY KEYES**. Not a girl as I first thought, but a man with a voice like a cross between Tom Jones and Eric Burdon. He copes dutifully with the oddest song of the year (Piccadilly).

A super voice has **NOLA YORK**. Manages to inject a million goodies into "I Can Hear You Calling" (Philips).

Penny Valentine

DISC

and MUSIC ECHO 9d

MARCH 25, 1967

USA 20c



MEET THE PINKY KINKIES (IN SOUND AND VISION, THAT IS)

PINK FLOYD are four very advanced young men of pop (everybody calls them psychedelic — they disown such a description) who employ their own lighting man to throw weird colours across them and who have even gone on record with a song relating to a transvestite, entitled "Arnold Layne."

The disc has been banned by Radio London on the grounds that it's dirty; one sure way of collecting attention.

Says bass guitarist Roger Walters: "We can't think what Radio London are so perturbed about. It's a song about a clothes fetishist who's obviously a bit kinked. A very simple, straightforward song about one sort of human predicament."

Not that the ban means much to their growing popularity. It's becoming very fashionable to approve of the Pink Floyd.

Why? "Well, it's their stage act, man," the uninitiated among us are told.

30-minute songs

What is the act? Roger Walters explains, or at least says: "Ours is a sort of light-sound show. As for our music, it's pop but very free and full of improvisation. Some of our numbers have been known to run for at least half an hour."

But the lighting effects, according to all the groovy cats who dig the Pink Floyd, are the main attraction. Lighting man Pip Carter, in fact, is more or less regarded as the fifth member of the group (Syd Barratt, lead guitar and vocals, Rick Wright, organ, and Mick Mason, drums, form the rest of the line-up).

They use projectors, spot lamps and liquid slides on which they smear all manner of chemicals to produce weird colour patterns.

All very involved. Although Walters says: "We started on this lighting idea a couple of years ago. It seemed that visual images are just as good a thing to give an audience as sounds."

"Visual images can be really stimulating to you when you're up on stage playing."

Strange. The old pop stars seemed quite stimulated on screams. But times are changing and with them the Pink Floyd. They're lined up for a possible television series.

Although they'll presumably leave it until we have colour television.—BOB FARMER.

At 26, CLIFF RICHARD is one of pop's most eligible bachelors. What sort of girl might he marry? DISC and Music Echo set out to find the answer to that question—from Cliff himself . . .

FAST girls are OUT! —says CLIFF

WANTED

BY ELIGIBLE bachelor; 26 years old; substantial means; Jaguar E-type—girl friend with prospect of marriage. Jayne Mansfield figure and looks not essential; Religious outlook desirable.

Apply Cliff Richard, Stage Door, London Palladium, London, W1.

NO; CLIFF RICHARD did NOT put this advert in any papers. Nor is he likely to.

It's just DISC's summary of the qualities Cliff might look for in any girl he contemplated dating seriously. Not that he needs to look. As Britain's most eligible pop bachelor, he need only snap his fingers to have the girls running.

In fact, they jumped the gun from the starting post when Cliff hit the record scene with "Move It." And that was all of nine years ago.

Symptomatic of the emotions the young Cliff was already stirring in adolescent hearts was the schoolgirl who posed against a life-size photo of her idol.

"I love him" she said in a rapture of starry-eyed ecstasy—merely echoing what thousands of girls felt about "their Cliff."

With the passing years, those fans have multiplied. There are now over 30,000 in Cliff's British fan club.

Any one of these—and possibly even someone who is NOT a worshipper at the shrine of Cliff—could become the future Mrs Richard.

But more important, what about Mr Richard? What type of girl might he be expected to take on that momentous slow walk up the aisle?

That telegraphic advert is only a scaled-down picture of Cliff's ideal girl. Truth to tell, he abandoned concepts of the "ideal girl" long ago. But his views on life—and the opposite sex—do give a clear idea of the type of girl he might marry.

And, right now, I'd take on a 100-to-1 bet it wouldn't be a little discotheque doll.

Let Cliff take it from here:

"I stopped having ideal girl friends when some fans wrote to me after I said—foolishly—I'd love them to be able to cook Indian curry.

"I got letters from girls saying how big-headed I was thinking I could go looking for a girl who could cook curry.

"If I date a girl, the main point I look for is a reserved attitude towards me. I always like to feel I make the first move.

"Unfortunately these days—and I'm probably a bit old-fashioned saying this—the girls seem to go out and get the fellows.

WRONG

"I feel this is the wrong way round. If I date a girl, I like to feel I said 'look, I'd like to take you out.' I don't like to feel she's played anything for me."

"If I fell in love with a girl who didn't have a good education, I assume I would fall in love with her because her sort of outlook would be the sort I'd want to fall in love with.

"Education wouldn't come into it.

"I know some people say it's better for two people to get married who are intellectually equal, but I sometimes feel there is no need for that.

"If a girl marries a fellow who is intellectually superior—or vice versa—the girl or the fellow can



bring the other up to their own standard."

What about the one thing that gets a fellow eyeing a girl in the first instance. Physical attraction?

"It used to be important," says Cliff. "I feel now the most important thing is that one can get on. But physical attraction is a vital part of marriage. Any married person I've spoken to says it is a vital part, but it's not the main part.

"That used to surprise me. But it doesn't any more.

"Because, knowing what the Bible says, and the ethics of why one gets married, it is right to get married if you have passions for a woman.

"Don't try to curb your passions. Don't feel as a Christian you've got to suppress those passions. That's bad for you. Get married.

"So the Bible can see that

physical attraction is a major point in people's lives.

"I don't think anyone can argue against that.

"But I do feel, above and beyond all this, that if you marry on physical grounds the marriage will end as soon as the physical passions start waning.

"I think you've got to have some understanding. But I don't think you have to have education to have understanding.

"I didn't have a brilliant education. I had a secondary education. But I feel I can talk to people about almost any subject—give or take a few hundred. I can converse fairly well without having had a great education.

"But I'd be quite willing to fall in love with someone like a doctor or a scientist."—LAURIE HENSHAW

NEXT WEEK IN DISC:

Walkers tour—special preview

Pictures and interviews as Scott, John and Gary get set for their tour with ENGELBERT HUMPERDINCK, CAT STEVENS and JIMI HENDRIX.

Secombe 'sends' Sammy on 'Top of the Pops'



NEDDY Seagoon strikes again! This time heavily disguised as our jovial friend Harry Secombe, now leaping up the chart with "This Is My Song." At "Top Of The Pops" last week he kept everyone laughing non stop from the moment he arrived, his forehead emblazoned with a 45-rpm single.

Samantha Juste, seen here with DJ Alan Freeman, had nothing but praise for Harry.

"He's the funniest, nicest person we've ever had on the show. And the kids really love him. After his spot when the cameras went off they were shouting 'more' for about five minutes," she enthused.

THIS IS IT
THE PINK floyd
 THE NEXT PROJECTED SOUND OF '67
ARNOLD LAYNE
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