

DISC

and MUSIC ECHO 9d

MAY 6, 1967

USA 20c

Beatles 'drug' song is BANNED!

EXCLUSIVE! TURN TO BACK PAGE



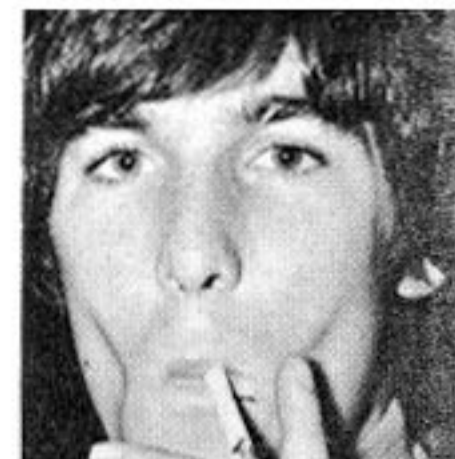
ARE POP STARS OVERPAID?

NO! declares the WHO'S leader PETE TOWNSHEND:

'The nervous strain... the hours of work... 24 hours a day... the enormous mental demands... I once had a mental blackout... I couldn't write songs... I CAME CLOSE TO SUICIDE' TURN TO PAGE 10



LULU talks of
LOVE: page 9



BEACH BOYS tour
special: page 7

JONATHAN KING COLUMN

DUBLINERS: bottom of the barrel!

EVERYTHING back to normal: King at Cambridge stuffing himself with knowledge while blue skies, gleaming sun, green banks and hissing punts on the cool river Cam try to drag him away from his final exam preparations!

The Who. Vastly improved, lyrics especially. Pete Townshend might well be a creative person. The Who have a very, very strong image in America. They will go big in the Monterey Pop Festival, and they could turn out to be one of this country's top self-contained units.

Lulu's hit —GROOVY!

Lulu's back in the chart. Groovy. But with a Neil Diamond song? Dublins? There's always been a vein of coarse humour running through popular taste since the very earliest days which does not make it any the more palatable.

A record of beer swilling and pop bellies and vulgarity and vomit on sand-covered floors . . . definitely the worst abomination ever to hit our chart and not even original.

"Seven Drunken Nights" represents the very bottom of the lowest in British bestiality.

I was shocked and shattered by Mike Ledgerwood's knocking of Elvis in Disc last week.

Perhaps Mike Ledgerwood will be more entitled to criticise when he's had numerous hit records and successful films. Anyway, we don't go to Elvis films to see him act.



• EVERLYS: Turtle-like?

We just love to cry over his beautiful face. Own up!

Two records for me this week. One, the Bee Gees—top five. I think I started the Beatles rumour, but there are strong, strong similarities. Perhaps that's why it's such a good record.

Now look at the chart on the opposite page (compiled after this column's copy time) and look for its first entry.

Two, the Everly Brothers — "Bowling Green," a personal disc, perhaps not so commercial but lovely in a gentle way. Vikki Carr was right on Juke Box—"there's a touch of the Turtles there."

Thank you for the hundreds of letters you have sent in the last week or so since the Big L sessions. Most of them asking about the Stateside "Love" movement, some agreeing about Tom Jones (who has a very charming manager), and a few from the Move (this year's Troggs) fans.

BEHIND the clowning, Hank Marvin was an intelligent panellist on "Juke Box Jury."

Wayne Fontana's new single, "24 Sycamore," similar in parts to John and Paul's "Here, There and Everywhere."

Big bore: Radio London's Tony Blackburn spending what seemed an hour telling us all—on the air—how he used to spend Saturdays before becoming a DJ! Get on with spinning!

Bruce Welch was RIGHT on "Juke Box"—"I Got Rhythm" sounds a square song today.

At "Privilege" premiere: Paul Jones, Lulu, Albert Finney, Elizabeth Taylor and Richard Burton, Peter and Gordon, Hollies, and many others. But not Jean Shrimpton.

JOHN Yorke, 24-year-old American, has joined the Radio London deejay team.

Expect the pirates to join Alan Freeman and Pete Murray on their health farms . . . Big L's Tony Blackburn did 6½ hours deejaying, plus another nine hours of news-reading without a break on Friday, because of illness among the staff.

Herman gets pop journalists to join him in serving behind the bar at the two-star Herne Bay hotel he bought for his folks.

Caroline's "Admiral" Robbie Dale announced his own birthday honours list last week. Awarded the DPM (Distinguished Pop Medal): Georgie Fame and Lulu (boy and girl singer), Monkees (US group), Jimi Hendrix (GB group), Cat Stevens (song-writer), Johnnie Walker (dec-

SCENE

jay), Disc's Jonathan King (columnist) and Bob Farmer (pop journalist).

New Vaudeville Band knock Bonzo Dog Doodah Band at interviews—then tell reporters not to use any quotes because "We don't want to give them publicity."

LONDON Evening News ran a Cliff Richard feature two days after his anti-drugs attack in Disc. Focus of the feature? Cliff attacking drugs. . . .

Wasn't that ginger-haired policeman in "Privilege" Daily Mirror's Don Short in thin disguise?

Ivy League's Perry Ford wife gave birth to baby girl.

Pretty Things representing Britain at Canada's Expo 67.

New singer Vince Edwards used to be apprentice to Chas Chandler in Newcastle shipyard.

MOVE landed in Hampstead pond during photo ses-



• HERMAN—barman

sion last week when Carl Wayne took off handbrake of car!

Denny Laine causing uproar in rose-tinted glasses.

Doesn't Jimi Hendrix's new record sound like Dylan's "Like A Rolling Stone"?

Georgie Fame and Zoot Money having fun at Prince Buster party last week.

Expect marriage announcement soon from Gordon Waller.

Prince Buster says Cassius Clay is the King—that's why he's happy just being the Prince.

PARTY

JEFF Beck looked unhappy on "Top Of The Pops."

Lionel Bart's "Oliver!" returned to London's West End at Piccadilly Theatre last week. Among personalities in Lionel's party—Disc "Girl Of The Year" Jayne Harries, and singers Madeline Bell and Long John Baldry.

Rapidly becoming the "In" place in Europe for British pop groups to appear — "Pappagayo's in St Tropez on the French Riviera. Playing there this summer: Zoot Money and the Bournemouth group Bunch.

Disc's "Girl Of The Year" Jayne Harries received Walker Brothers tour programme with 4,000 signatures asking her to get the group's autograph!

Asked to arrange an interview with Graham Nash, Hollies' publicist Allan McDougall told Disc: "No. It's

not possible. A veil of secrecy will surround the Hollies for the next two or three weeks."

Late Johnny Kidd's backing group, the Pirates, provisionally backing ex-Searcher Tony Jackson for his comeback.

CARNABY Street fashion poll lists Paul and Barry Ryan, Herman, Paul Jones, Cat Stevens, Small Faces, Who, Beatles, and Dave Dee, Dozy, Beaky, Mick and Tich as top-dressed stars.

Bobby Goldsboro named Catholic Entertainer of the Year in America.

Why isn't "Privilege"—an obvious single song for Paul Jones—featured in the film?

Georgie Fame, Drifters, Herbie Goins, Zoot Money and Carl Douglas joined Ronnie Jones in impromptu jam session at London's Bag O' Nails club last week when Ronnie threw a special "Jones Night."

Paul, Janie, Samantha and Paul McCartney attended. Tom Jones didn't turn up.

Champion wrist-wrestler Allan Clarke finds it impossible to beat Bag's head waiter Mauro Melani.



• WAYNE FONTANA: new single

JULIAN COVEY AND THE MACHINE

A Little Bit Different

Management:
Rik Gunnell
in association with
Sparfen Ltd.

Island records
W16009

Rik Gunnell Agency, 47 Gerrard Street, London W.1. Ger. 1001.

DISC TOP 30

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NEW
LP
on
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Orbisongs

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One of the first UK releases on **monument**

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CHART TOPPER



- 1 (1) ● PUPPET ON A STRING.....Sandie Shaw, Pye
- 2 (2) ● SOMETHIN' STUPID.....Frank and Nancy Sinatra, Reprise
- 3 (3) ▲ A LITTLE BIT ME, A LITTLE BIT YOU
Monkees, RCA Victor
- 4 (6) PURPLE HAZE.....Jimi Hendrix, Track
- 5 (4) HA! HA! SAID THE CLOWN.....Manfred Mann, Fontana
- 6 (11) ▲ DEDICATED TO THE ONE I LOVE
Mamas and Papas, RCA Victor
- 7 (9) I CAN HEAR THE GRASS GROW...Move, Deram
- 8 (12) ▲ FUNNY FAMILIAR FORGOTTEN FEELINGS
Tom Jones, Decca
- 9 (10) SEVEN DRUNKEN NIGHTS
Dubliners, Major Minor

10 (16) ▲ THE BOAT THAT I ROW.....Lulu, Columbia
NEXT 20: Introducing the BEE GEES, ARTHUR CONLEY, TOPOL, the BEACH BOYS and HERB ALPERT

- 11 (5) ● RELEASE ME.....Engelbert Humperdinck, Decca
- 12 (24) ▲ PICTURES OF LILY.....Who, Track
- 13 (28) ▲ SILENCE IS GOLDEN.....Tremeloes, CBS
- 14 (7) I'M GONNA GET ME A GUN.....Cat Stevens, Deram
- 15 (14) HAPPY TOGETHER.....Turtles, London
- 16 (8) BERNADETTE.....Four Tops, Tamla Motown
- 17 (22) KNOCK ON WOOD.....Eddie Floyd, Atlantic
- 18 (13) ● THIS IS MY SONG.....Harry Secombe, Philips
- 19 (19) HI HO SILVER LINING.....Jeff Beck, Columbia
- 20 (20) JIMMY MACK.....Martha and the Vandellas, Tamla Motown
- 21 (15) IT'S ALL OVER.....Cliff Richard, Columbia
- 22 (—) NEW YORK MINING DISASTER, 1941.....Bee Gees, Polydor
- 23 (—) SWEET SOUL MUSIC.....Arthur Conley, Atlantic
- 24 (18) I WAS KAISER BILL'S BATMAN.....Whistling Jack Smith, Deram
- 25 (17) BECAUSE I LOVE YOU.....Georgie Fame, CBS
- 26 (25) MAROC 7.....Shadows, Columbia
- 27 (—) IF I WERE A RICH MAN.....Topol, CBS
- 28 (21) SIMON SMITH AND HIS AMAZING DANCING BEAR
Alan Price, Decca
- 29 (—) THEN I KISSED HER.....Beach Boys, Capitol
- 30 (—) CASINO ROYALE.....Herb Alpert, A and M

● Silver Disc for 250,000 British sales
▲ This week's TOP 30 Zoomers

HIT TALK

by CAT
STEVENS



TREMELOES set for a big hit with 'Silence'

JIMI HENDRIX is great. That record has the greatest beat I've heard and is fantastic for dancing. I'm surprised he personally is such a commercial success but I'm glad.

Sandie's is very commercial and I knew it was going to be a number one. I've only heard "I Can Hear The Grass Grow" twice but it hit me instantly. They've got some nice harmonies going in the background which they should have brought out more.

The first time I heard the

Dubliners I thought it was okay but it gets boring. I'm very surprised to see it's done so well.

Mamas and Papas is lovely. Fantastic sound they get those Mamas—and those Papas.

Tom Jones' new one is much better than "Detroit City". A great record. He could be getting into a rut but while he's being successful he should worry!

"The Boat That I Row" is a marvellous record. When Lulu played it to me I knew it was going to give her a big hit, and I'm glad.

"Hi Ho Silver Lining" doesn't do much for me. Jeff Beck plays

good guitar but I wouldn't have expected it to do so well. I like that new Jimmy Ruffin record much better than his last one.

I like "Silence Is Golden"—mind you I've heard it before so it's already familiar to me. I'm not sure I understand why the Tremeloes have done this particular song, though it looks like it's going to give them a big hit.

NEXT WEEK:

JIMI HENDRIX

Top Ten LPs

- 1 (1) MORE OF THE MONKEES
Monkees, RCA Victor
- 2 (2) SOUND OF MUSIC
Soundtrack, RCA Victor
- 3 (4) GREEN GREEN GRASS OF HOME
Tom Jones, Decca
- 4 (3) MEET THE MONKEES
Monkees, RCA Victor
- 5 (6) FIDDLER ON THE ROOF
Original Cast, CBS
- 6 (5) IMAGES
Walker Brothers, Philips
- 7 (7) BEST OF THE BEACH BOYS
Beach Boys, Capitol
- 8 (8) HALL OF FAME
Georgie Fame, Columbia
- 9 (9) THIS IS JAMES LAST
James Last, Polydor
- 10 (—) MATTHEW & SON
Cat Stevens, Deram

AMERICAN TOP TWENTY

- 1 (1) SOMETHIN' STUPID....Nancy and Frank Sinatra, Reprise
- 2 (8) THE HAPPENING.....Supremes, Motown
- 3 (4) SWEET SOUL MUSIC.....Arthur Conley, Atco
- 4 (2) A LITTLE BIT ME, A LITTLE BIT YOU
Monkees, Colgems
- 5 (3) HAPPY TOGETHER.....Turtles, White Whale
- 6 (5) I THINK WE'RE ALONE NOW
Tommy James and the Shondells, Roulette
- 7 (11) DON'T YOU CARE.....Buckingham, Columbia
- 8 (18) CLOSE YOUR EYES.....Peaches and Herb, Date
- 9 (12) YOU GOT WHAT IT TAKES...Dave Clark Five, Epic
- 10 (13) I'M A MAN.....Spencer Davis Group, United Artists
- 11 (10) JIMMY MACK.....Martha and the Vandellas, Gordy
- 12 (17) ON A CAROUSEL.....Hollies, Imperial
- 13 (7) THIS IS MY SONG.....Petula Clark, Warner Bros.
- 14 (6) WESTERN UNION.....Five Americans, Abnak
- 15 (21) WHEN I WAS YOUNG.....Animals, MGM
- 16 (14) I NEVER LOVED A MAN.....Aretha Franklin, Atlantic
- 17 (29) I GOT RHYTHM.....Happenings, BT Puppy
- 18 (23) FRIDAY ON MY MIND.....Eastbeats, United Artists
- 19 (49) GROOVIN'.....Young Rascals, Atlantic
- 20 (36) RELEASE ME (AND LET ME LOVE AGAIN)
Engelbert Humperdinck, Parrot

NEW SINGLE

THE KINKS / WATERLOO SUNSET

7N17321



STARS IN THE NEWS-1

SECOMBE SILVER

HARRY SECOMBE has won his first-ever Silver Disc for his chart-topper "This Is My Song."

He gets the award for British sales of quarter-of-a-million and joins Pet Clark, whose version of the hit also made number one and gained the award from Disc.

Secombe, currently rehearsing his role in the film version of "Oliver!", shooting for which starts at Shepperton studios later this month, is featured in the first of three more TV spectaculars, "Secombe And Friends", on ATV, May 21, when his guests are Dickie Henderson, Bruce Forsyth, Bernard Miles and Lionel Blair.

SHADOWS GO SOLO AGAIN

SHADOWS Bruce Welch and Hank Marvin go solo again later this month when they appear in the "Des O'Connor Show." They were on "Juke Box Jury" on Saturday.

In the O'Connor show, recorded last week before the Shadows left on their world tour, Bruce and Hank will be seen in a comedy number with Des, and do another vocal on their own. Likely date of transmission is May 19.

Shadows will not be back in this country until July, and the marathon tour includes Spain, Israel, Hong Kong, Japan, Australia and America.

The follow-up to their "Maroc 7" and "Bombay Duck," will be released before their return, and a new LP is also planned for July release.

CLIFF REHEARSING

CLIFF RICHARD is now busy in London rehearsing for his forthcoming ATV spectacular, tentatively called "Cliff Sings," to be transmitted later this month.

While in London, Cliff will be in the recording studios, and two of the numbers may be used on his next single.

Next month he starts rehearsing for his film with evangelist Billy Graham.

LENNON FILM DATE-80 LONDON AREA VENUES

DATE for the London release of John Lennon's first dramatic starring film, "How I Won The War," is likely to be July 16. Film, in which John Lennon plays a soldier, will initially be shown in 80 theatres on the Rank circuit in North and South London.

But provincial holidaymakers will probably get a "pre-view" of the film on pre-release dates in such coastal resorts as Brighton, Bournemouth, Southend-on-Sea, Southampton and Portsmouth, among others. A spokesman for the Rank Organisation told Disc on Tuesday: "We haven't even seen the film yet, but should any day now. The London release date is likely to be July 16."

"How I Won The War" also stars Michael Crawford and Roy Kinnear. Producer and director is Dick Lester, who also directed "Hard Day's Night" and "Help!"—the previous Beatles films.

At presstime, the West End premiere of "How I Won The War" was not set, but should take place a week or fortnight before the general release.

Paul Jones rejects TV acting roles

PAUL JONES, star of the film "Privilege," has been offered straight acting parts in two TV plays—but has turned down both.

"I don't want to get too involved with acting," he told Disc. "Basically, I'm a pop singer. Not an actor."

Paul's new LP will be released in June and contains four tracks written by him. A new single will probably not be released before the summer.

Sandie, Manfred, Lulu: new TV show

SANDIE SHAW, Manfred Mann, Adam Faith, Dave Clark Five and the Singing Postman appear on the first show of the new fully-networked ITV pop series, "As You Like It," next Tuesday.

Artists appearing on May 16 are Lulu, Cat Stevens, Georgie Fame, Tremeloes and the Herd. For May 23, Paul Jones, Julie Felix and Chris Andrews are the current bookings.

BEATLES TOP 200 MILLION: LP DATE

BEATLES records sales around the world have now passed the 200 million mark (an LP is counted as six "singles," an EP two)—and their new album, "Sgt. Pepper's Lonely Hearts Club Band," is out on June 1.

There are 13 tracks on the LP—12 by John and Paul and only one by George Harrison. And there will be virtually no bands of "silence" between each number.

On one track—George's "Within You Without You"—only one Beatle is featured... George himself, backed by Indian musicians. Another track—"A Day In The Life"—features a 41-piece orchestra. "Side one of the new album opens with the title song "Sgt. Pepper's Lonely Hearts Club Band," with Paul singing lead. Then comes "With A Little Help From My Friends" (lead vocal, Ringo), "Lucy In The Sky With Diamonds" (John), "Getting Better" (Paul), "Fixing A Hole" (Paul), "She's Leaving Home" (John and Paul), and "Being For The Benefit Of Mr. Kite" (John).

ALAN UNDECIDED

ALAN PRICE, at present touring clubs in the North of the country, has still not decided on the title of his new single, and no release date has yet been fixed.

The choice is still between the two Randy Newman numbers, "Happy Land" and "The Biggest Night of her Life." Randy wrote "Simon Smith."

UNIT FOUR Plus Two have their first single from Fontana out on May 12 titled "Too Fast, Too Slow," with the Tommy Moeller composition "Booby Trap" on the flip.

REPRIEVE FOR THE PIRATES

The pirate stations will be on the air at least until the end of the summer.

HOUSE of Lords threw out the Government Bill to ban the pirates on Monday when Tory peers forced through an amendment by 65 votes to 44, calling for a delay in the Bill until the Government provides alternative pop radio.

Lord Denham was the pirates' pardoner. He argued that the proposed Radio 247, run by the BBC, would be nothing more than a glorified Palm Court programme. The huge demand of over 20

WINWOOD 'NO' TO £5,000

STEVIE WINWOOD'S new group Traffic, whose debut record, "Paper Sun," is released by Island on May 20, has turned down a £5,000 offer for a seven-day tour of Scandinavia.

Stevie says the group will not make any public appearances until September or October, although a TV promotion film has been prepared should the single enter the charts.

"Paper Sun" lasts four minutes two seconds.



MONKEES TURN DOWN ALL TV SHOWS ON THEIR BRITISH VISIT

DESPITE many TV offers—including "Juke Box Jury" and "Top Of The Pops"—the Monkees have refused to take part in TV shows during their concert trip to Britain next month.

In a statement issued on Monday morning, Vic Lewis, who is organising the Monkees shows for Brian Epstein's Nems Presentations Ltd., said: "I received several TV offers involving outside broadcasts direct from Wembley during their concerts.

"It was not up to me to accept or refuse such offers. We are bringing Wembley shows and nothing more, but I did relay the offers to Hollywood and I received a negative reply, saying that the Monkees would not have time to do any TV in these three days, and in any case did not wish to do so."

VINCE ON TV

VINCE HILL, whose new record "Roses of Picardy" was released last Friday, appears on the "London Palladium" TV show next Sunday (14).

He recently returned from Montreux, where he was guest of honour at the TV Festival.

This Sunday (7), he begins a week's cabaret, doubling at the Southern Sports Club, Manchester, and the Palace Theatre, Offerton.

DYLAN BACK IN STUDIOS FOR NEW LP

BOB DYLAN, whose record future has been shrouded in mystery for the past 10 months following a serious road accident, goes into the recording studios in Nashville this month.

Dylan, now completely recovered from the accident which many people thought would stop his career, will record 14 original tracks for CBS Records.

This completes his contract with the company which expires before the summer. Dylan is expected to sign with MGM in America and Britain for future releases.

In America, Dylan is completing work on his first book and has just finished shooting a film in the grounds of his mansion home near New York.

This Friday CBS release Dylan's "Leopard-skin Pill-Box Hat" as a new single. It is from his LP "Blonde On Blonde."

"So far as 'Top Of The Pops' and 'Juke Box Jury' are concerned, I have not even heard from either programme, so it follows I have not passed on a tentative enquiry."

As exclusively reported in Disc last week, "Top Of The Pops" had hoped to film the Monkees during their London concerts, and also get them into the BBC-TV studio.

Producer Stanley Dorfman told Disc on Monday: "I did approach the Nems office, but I did not speak to Vic Lewis personally."

"Juke Box Jury's" Colin Charman commented: "I am trying to get the Monkees on 'Jury' and spoke to Vic Lewis this afternoon (Monday). I am still hoping he will be able to do something so that the millions of Monkees fans will not be disappointed."

All seats for the additional afternoon concerts by the Monkees at Wembley Empire Pool on July 1 and 2 have been sold.

MONKEES MAN FOR 'POPS' TV

NEIL DIAMOND, singing songwriter who wrote the Monkees' "I'm A Believer" and "A Little Bit Me, A Little Bit You" and Lulu's "The Boat That I Row," flies to Britain from New York for a special appearance on tonight's (Thursday) "Top Of The Pops."

Neil will sing his own single, "Girl, You'll Be A Woman Soon."

Dates so far fixed are "Easy Beat" (June 8), "Dee Time" (13), and possibly "Top Of The Pops" again on June 15, and "Juke Box Jury" (17).

Neil flies back to America tomorrow (Friday).



• Steve: 'horrified'

FANS FORCE FACES TO FLEE

SMALL FACES had to flee from the stage of Glasgow Locarno after only one number on Tuesday last week, and police were called to Glasgow's Central Station to help the group safely aboard the train.

Steve Marriott explained: "We were horrified when we arrived at the ballroom and found there were no crash barriers."

"We were told there had never been trouble there, but before the revolving stage had turned us to face the audience, the kids were on it and Plonk was on the ground."

"We started to do a second number, but the stage became a free-for-all with photographers and our road managers battling with the kids."

As a result, stringent security precautions will be insisted on before the group accepts any further ballroom engagements.

Group is at the Benn Memorial Hall, Rugby, on Saturday (6), and on May 17 flies to Germany for three days of concerts.

Future bookings include Norwich Earlham Park (June 10) and Cardiff Top Rank (June 16).

THURSDAY

- TREMELOES—Top of the World, Stratford, London.
- ALAN PRICE SET—Edinburgh University.
- DEE TIME (BBC TV)—Alun Owen, Georgie Fame, Tommy Leonetti, Rosemary Squires.
- MOVE—Pavilion, Worthing.
- BEACH BOYS / HELEN SHAPIRO / SIMON DUPREE—Odeon, Hammer-smith.
- GENO WASHINGTON—Bowes Lion House, Stevenage.
- NEW VAUDEVILLE BAND—Wetheralls Club, Sunderland and Cavendish Club, Newcastle.

FRIDAY

- MINDBENDERS—Leicester College.
- TREMELOES—Casino Club, Bolton.
- MOVE—Assembly Hall, Tunbridge Wells.
- CAT STEVENS—Newcastle University.
- BEACH BOYS—Astoria, Finsbury Park, London.
- TROGGS—Sherwood Rooms, Nottingham.
- JOE LOSS SHOW (BBC Light)—Barron Knights, Malcolm Roberts.
- PRINCE BUSTER—Guildhall, Southampton and Ricky Tic, Hounslow.

SATURDAY

- MANFRED MANN—College of Technology, Manchester.
- MINDBENDERS—RAF Chippenham.
- TREMELOES—Winter Gardens, Weston-super-Mare.
- JUKE BOX JURY (BBC TV)—Isobel Black, Val Doonican, Sandie Shaw, Alan Freeman.
- MOVE—Civic Hall, Nantwich.
- CAT STEVENS—Tavern Club, Dereham, Norfolk.
- BEACH BOYS—Odeon, Birmingham.
- TROGGS—Plaza, Birmingham.
- JIMI HENDRIX—Imperial Ballroom, Nelson.
- SATURDAY CLUB (BBC Light)—Trogs, Georgie Fame, Searchers, Cliff Richard, Harry South Big Band.

SUNDAY

- JIMI HENDRIX—Saville Theatre, London.
- FREDDIE AND THE DREAMERS—Stockton, Fiesta Club and Sunderland, Porano.
- EASYBEAT (BBC Light)—Rockin' Berries, Simon Dupree, Tom Jones.

Countdown

MONDAY

- TREMELOES—Queens Ballroom, Wolverhampton.
- WHISTLING JACK SMITH—Kinema Ballroom, Dunfermline.
- BEACH BOYS—Odeon, Manchester.
- MONDAY, MONDAY (BBC Light)—Montanas, Chants.
- MOVE—Silver Blades, Streatham.
- PRINCE BUSTER—Top Rank Ballroom, Cardiff.

TUESDAY

- WHISTLING JACK SMITH—Irish Club, Glasgow.
- DEE TIME (BBC TV)—Val Doonican, Anita Harris, Adge Cutler, Dick Francis, Mike Newman, Searchers.
- BEACH BOYS—Odeon, Glasgow.
- AS YOU LIKE IT (ATV)—Sandie Shaw, Adam Faith, Dave Clark Five, Manfred Mann, Singing Postman.

WEDNESDAY

- WHISTLING JACK SMITH—Locarno, Montrose.
- BEACH BOYS—Edinburgh, A.B.C.
- WHO—Top Rank, Swansea.
- PARADE OF THE POPS (BBC Light)—Val Doonican.

STARS IN THE NEWS—2

NANCY HERE TO CUT BOND THEME

NANCY SINATRA made a surprise visit to London on Tuesday—to record the theme music for the new James Bond film, "You Only Live Twice."

POP STARS AT VARIETY CLUB

HOST of pop names will gather at London's Dorchester Hotel on May 9 for the Variety Club Of Great Britain Luncheon.

Dusty Springfield, Donovan, Walker Brothers, Lulu, Tom Jones, Jimi Hendrix, Georgie Fame, Val Doonican will attend the lunch.

Other stars present will include Billy Fury, Peter and Gordon, Jackie Trent, Adam Faith, Vince Hill and DJ's Peter Murray and Jimmy Young.

DONOVAN DISC DELAYED

DONOVAN'S new single, due to be released this month, has been held up because of lack of suitable material.

Donovan has been in the recording studio for the past two weeks cutting tracks which will be included in a new LP for release in June.

Both "Epistle for Dippy"—released as a follow-up to "Mellow Yellow" in America—and "Tinker And The Crab," rumoured to be the next single in Britain, have been turned down for British release.

Donovan goes to America on May 15 for the Monterey Pop Festival.

PINK FLOYD SHOW

PINK FLOYD appear at the Queen Elizabeth Hall, London, on Friday, May 12.

The group's follow-up to "Arnold Layne" will be released on May 26.

Nancy will sing the song, written by John Barry and Leslie Bricusse, over the opening credits of the film and will also release the track as her new single at the end of this month.

She will probably stay in London for five days. At press time, no TV dates have been fixed.



Religious Cliff

CLIFF RICHARD's "Five To Ten" religious broadcasts on the BBC Light Programme earlier this year have proved so successful that four additional programmes have been arranged for Saturday mornings this month, beginning this Saturday (6).

Parents from all over the country wrote to the BBC saying the programmes should be aired on Saturday mornings when their children would be at home to listen to them.

Cliff will also be heard on an additional "Five To Ten" on Saturday, July 1.

'TOP POPS' TV

KINKS and Chris Farlowe return to tonight's (Thursday) "Top Of The Pops." Also on the show: Jimi Hendrix, Neil Diamond, Move, Who, Tremeloes, Sandie Shaw and a film of the Monkees.

BEACH BOY IN ARREST DRAMA

BEACH BOY Carl Wilson made a dramatic 45,000-dollar (£15,000) dash to Dublin on Tuesday to be with the rest of the boys in time for the first concert on their eight-day British tour.

Wilson had been held in America on a charge of refusing to submit for induction to the army, but was released by a California judge on Monday on 40,000 dollars bail. He then chartered a Lear jet which cost him a further 5,000 dollars and flew to Dublin on Tuesday, arriving around 6 p.m., shortly before the first show of the tour.

Rest of the Beach Boys—minus Brian Wilson—had flown in on Monday and spent the next few hours sweating on the judge's decision. "They would have gone on with the tour without Carl if necessary," said promoter Arthur Howes.

Disc's Man in America, Derek Taylor, reports that Wilson's Los Angeles attorney believes his client has several excellent defences and that his prospects for winning are good.

Because of their hectic schedule of the tour, the Beach Boys will not be making any TV or radio engagements during their brief visit.

They fly to London today (Thursday) for tonight's shows at Hammersmith Odeon, but up to presstime no flight arrival times had been indicated.

FAME CONCERT WITH BASIE

PRESSURE of work means Georgie Fame will now play only one concert with the Count Basie Orchestra—instead of the original four planned.

The show—called "The Fame Of Basie"—will be at London's Royal Albert Hall on Thursday, May 25, for one performance only.

Plans for a joint album with Basie—here to tour with Tony Bennett from Saturday, May 13—have not been finalised.

Georgie will record in America for the first time in his career next month. He flies to New York with recording manager, Denny Cordell, and will cut eight tracks in Mira Sound studios.

"We want to get a new sound," Denny told Disc. "Georgie's has been in and out of British studios more than any other artist and a change would do him good."

After nearly five years, Bennett's recording of "I Left My Heart In San Francisco" has qualified for Disc's Silver Disc award (for British sales of 250,000).

The record was first released in October 1962. The award will be presented to him during his tour with Basie.

CAT FOR STATES

CAT STEVENS makes his first tour of America in September, doing concerts and TV for three weeks.

Whistling Jack 'doubles' jobs

WHISTLING JACK SMITH has gone back to his old job!

Whistling Jack and his backing group, the Quiet Five, are currently without a road manager, and Jack, who was once road manager to Unit Four Plus Two, is acting as road manager until a replacement can be found.

But Jack has not stopped singing and will be appearing as usual with the group in addition to his new job.

d'ABO'S PROBLEM

IT'S hard being a kitten contest judge. Mike d'Abo's in quite a stew about it because all the entries we've received for our name-the-kitten contest have been such worthy winners.

But there's only one kitten so there can be only one winner. When Mike comes back from Germany this week, with a batch of postcard entries in his hand, he will have had made his final decision.

Then we'll print it. Easy really when you know how. So don't forget to order next week's Disc to find out if you're the lucky kitten owner.

KING ELVIS MEETS HIS QUEEN!

SPENCE SPECIAL

SPENCER Davis Group is to appear in an hour-long TV documentary based on the re-forming of the group. Programme is to be shot by Germany for world-wide distribution, including Britain, in the summer.

This week, Spencer and the group completed work on six new compositions—some of which will be included in their new film, "Around the Mulberry Bush," now being shot.

DAVE DEE BACK

DAVE DEE, Dozy, Beaky, Mick and Tich, who return from their tour of Australia tomorrow (Friday), may appear on next week's "Top Of The Pops" to promote their new record "O.K.A.Y.," released May 12.

Nems Enterprises publicity chief Tony Barrow is now handling the CREAM.

ELVIS BOSS WANTS TOM

GORDON MILLS, manager of Tom Jones, is to fly to Hollywood for talks with Elvis Presley's manager, Colonel Tom Parker, who has made a bid to take over Tom's management.

Mills told Disc on Tuesday: "It could be very good for Tom, but I haven't accepted anything at the moment."

Tom's management later issued the following statement: "Preliminary discussions have taken place between representatives of Tom Jones in Britain and

ELVIS PRESLEY, the uncrowned King of Rock 'n' Roll, and most eligible bachelor in show business, has at last met his queen.

On Monday the 32-year-old singer married Priscilla Beaulieu, the girl friend he has known since 1959, when he was stationed with the Army in Germany, and she was attending High School in Frankfurt.

Priscilla, who is 21, is the daughter of a United States Air Force Lieutenant-Colonel, and lives in Elvis's home town of Memphis.

Elvis and his bride arrived at the Las Vegas marriage licence office at three a.m. on Monday to take out the licence. Later the same day they were married by a Supreme Court judge in a hotel suite.

The ceremony was followed by a champagne breakfast attended by 100 guests, who later serenaded the couple with some of Elvis's million-selling hit records.

The couple said they would honeymoon later this month "somewhere in the United States."

Friends say Miss Beaulieu has accompanied Elvis in Hollywood during the last two years while he has been in the film studios.

A spokesman for RCA, Elvis's record company, said on Tuesday: "We are all very happy."

1-2-3, Scottish jazz-styled group recently signed by Nems Enterprises, makes its debut on Sunday at London's Saville Theatre.

Elvis Presley in America with regard to Colonel Parker assisting Tom Jones' activities in the United States.

"The development of Mr. Presley's wedding seems to have brought forward the possibility of a link and Mr. Jones' manager, Gordon Mills, is expecting to fly to Hollywood in the very near future for talks with Colonel Parker."

Disc understands that talks have gone on since the start of the year, but Colonel Parker was unable to consider a takeover for Tom while Elvis remained unmarried.

TOMORROW'S TOP TEN

THE BEACH BOYS

Then I Kissed Her
Capitol CL15502

LEE DORSEY

My Old Car
Stateside SS2017

SIMON DUPREE & THE BIG SOUND

Day time, Night time
Parlophone R5594

THE FIVE AMERICANS

Western Union
Stateside SS2012

ROLF HARRIS

If I were a Rich Man
Fijian Girl
Columbia DB8191

THE HAPPENINGS

I Got Rhythm
Stateside SS2013

VINCE HILL

Roses of Picardy
Columbia DB8185

GLADYS KNIGHT & THE PIPS

Take Me In Your Arms And Love Me
Tamla Motown TMG604

THE SUPREMES

The Happening
Tamla Motown TMG607

THE YARDBIRDS

Little Games
Columbia DB8165



A Great New Album From Sandie Shaw



Puppet On A String
NPL 18182 (M) NSPL 18182 (S)

New Albums From Warner Bros/Reprise



FRANCIS ALBERT SINATRA
ANTONIO CARLOS JOBIM
RLP 1021 (M) RSLP 1021 (S)



SAMMY DAVIS JR. sings
LAURINDO ALMEIDA plays
RLP 6236



THE EVERLY BROTHERS
The Hit Sound Of The
Everly Brothers
W 1676 (M) WS 1676 (S)



DUANE EDDY
The Roaring Twangies
RLP 6240 (M)



THE JOHNNY KEATING
SOUND !!!
Here's Where It Is
W 1666 (M) WS 1666 (S)

STARS IN THE NEWS-3

JIMI JOINS WHO AT BIG FESTIVAL

JIMI HENDRIX, now at 4 with "Purple Haze" in the chart this week, has been signed for America's star-packed Monterey Pop Festival—on the personal recommendation of Paul McCartney and Stones manager Andrew Oldham.

Paul was in Hollywood recently and spoke about Hendrix to Derek Taylor, Disc's Man in America, who is also on the Monterey selection committee with the Beatles and Andrew.

Jimi Hendrix Experience appear at the Festival on Saturday, June 17, with acts including the Beach Boys and Byrds.

Other bookings for the Festival are: Association, Buffalo Springfield, Laura Nyro, Lou Rawls, Simon and Garfunkel (June 16); Mike Bloomfield Thing, Paul Butterfield Blues Band, Canned Heat, Hugh Masekela, Steve Miller Blues Band (17), Ravi Shankar (18) and Blues Project, Impressions, Mamas and Papas, Johnny Rivers, Dionne Warwick and Who.

HUMP chooses country again

ENGELBERT HUMPERDINCK'S new single has now been fixed, and will be released next Friday (12). Titled "There Goes My Everything," it is another American country ballad.

Also released next week by Decca is Engelbert's first LP, "Release Me." Apart from "Release Me" and "Ten Guitars," it includes versions of "This Is My Song" and "A Kind Of Hush," plus several other ballads.

Radio and TV dates fixed are: "Pop Inn" (16), "Top Of The Pops" (18), "Easy Beat" (21) and "Monday Monday" (22).

On June 1 Hump tapes a guest appearance on the "Des O'Connor Show," and the following day appears on the "Joe Loss Show."

Late addition to Engelbert's cabaret tour is Batley Variety Club for a week from May 18.

MOVE TAPES FOUND

Tapes stolen from the Move last week, which included tracks for their first LP, have been found on an Acton, London, building site by a 20-year-old labourer.

The group's manager gave the labourer, Fred Lynch, the reward of £200.

Move are to appear in a 40-minute psychedelic film in the autumn. They go to Stockholm on May 17 for three days.

MANFREDS riddle solved —MICHAEL plays piano

SOLVED—the riddle of what singer Michael d'Abo will do on the new Manfred Mann instrumental single, "Sweet Pea." He will be seen playing piano when the group features the song on the new fully-networked Mike Mansfield TV pop show, "As You Like It," next Tuesday.

Manfreds will also play "Sweet Pea" on "Pop Inn" (Tuesday) and "Easy Beat" (14).

For the past week Manfreds have played TV and concert dates in Germany—interrupted by a quick trip home, Klaus Voorman taking time off to see his relatives in Berlin—and returned this week to record "As You Like It" today (Thursday).

Manager Gerry Bron denied rumours that the Manfreds already have a new vocal single planned—"Vicar's Daughter."

"I doubt if they'll have a new single out for at least another two months," he told Disc. On June 5 the group takes ten days' holiday.

ON BEATLE PAUL'S RECOMMENDATION:



Someone has finally got disc jockey JIMMY SAVILE taped! Warren Gold, "Lord John" of Carnaby Street, measures the zany Jimmy for a blue and black striped mini skirt—and finds it nine-and-a-half inches above the knee!

Bee Gees song for Matt

Matt Monro will record a song by the Bee Gees—22 this week with "New York Mining Disaster, 1941"—during his three-week cabaret season at the Century Plaza, Los Angeles, starting on May 9.

Bee Gees visit America on a promotional trip from June 2 to 13.

Current dates for the group: Northampton (May 13), Nottingham (14), Holland TV (19, 20 and 21), Germany (22, 23), and Liverpool (25).

DUSTY FOR EXPO '67

DUSTY SPRINGFIELD'S follow-up to "I'll Try Anything"—recorded in London last week—will be released in mid-May.

She starts work on her second TV series "The Dusty Springfield Show" on June 18 and will tape two shows for future viewing. She does four of the shows—July 6, 13, 20 and 27—"live." MD will be Johnny Pearson and first guest Mel Tormé.

On May 8, Dusty starts her three-week season at London's "Talk Of The Town" and goes to Montreal (June 6) for a three-day appearance at "Expo '67."

Dusty's new single on May 19 is "Give Me Time," an Italian ballad with English lyrics by Peter Calender, with Burt Bacharach's "The Look Of Love," which she sings in "Casino Royale," on the flip.

Denny comperes

DENNY LAINE is comperes for an hour-long documentary film made at last Saturday's "14-Hour Technicolour Dream" at London's Alexandra Palace.

Denny appears at the Saville Theatre, London (May 7) and at London's Tiles club (May 9).

Who scrap Monkees -type TV programme

Who's proposed TV comedy series, which was to have been a British answer to the Monkees, has been scrapped. "Really, the production costs did not warrant such a series," co-manager Kit Lambert told Disc this week.

Who, currently appearing in Sweden, do mainly Continental appearances before their spot in the three-day Monterey Pop Festival (June 16-18).

Their record label, Track, will in future feature pictures of the artists on the sleeves of each disc release.

First to be featured—"John's Children," whose "Desdemona" disc is out tomorrow (Friday).

POP AFLOAT

POP AFLOAT begins on June 7 when a summer-long series of beat cruises kicks off from Portsmouth Harbour.

"After Peak" cruises are being organised by British Railways and will run up and down the Solent. Artists booked include Simon Dupree and the Big Sound, Amboy Dukes, Gass and the Shevelles.

BARNEY ALES, vice-president of Tamla Motown in Detroit, visits Britain for business talks in two weeks time.

KOOBAS on TV

KOOBAS' new single "Gypsy Fred"—released on May 12—will be heard during the second episode of BBC TV'S "Mickey Dunne" three days later (15) in the episode titled "If Anyone Calls I'm In The Doghouse," about pop music.

DAVE CLARK SINGLE

DAVE Clark Five rush-release a new single on May 12—the Les Reed/Barry Mason song "Tabatha Twitchit."

This week, Dave left for a three-week holiday in Acapulco, South America.

BLOSSOM HERE

BLOSSOM DEARIE, American singer-pianist who recorded a tribute to Georgie Fame titled "Sweet Georgie Fame," flies to Britain today (Thursday) specially to star with the Alan Haven Trio at a concert tomorrow evening at the Cliffs Pavilion, Southend-on-Sea.

SOUNDS SEASON

SOUNDS Incorporated play a summer season at the Palace Theatre, Douglas, Isle of Man, from June 5 to August 23.

A "Music For Pleasure" LP out in a fortnight includes such Sounds Incorporated favourites as "William Tell," "Rinky Dink" and "One Mint Julep."

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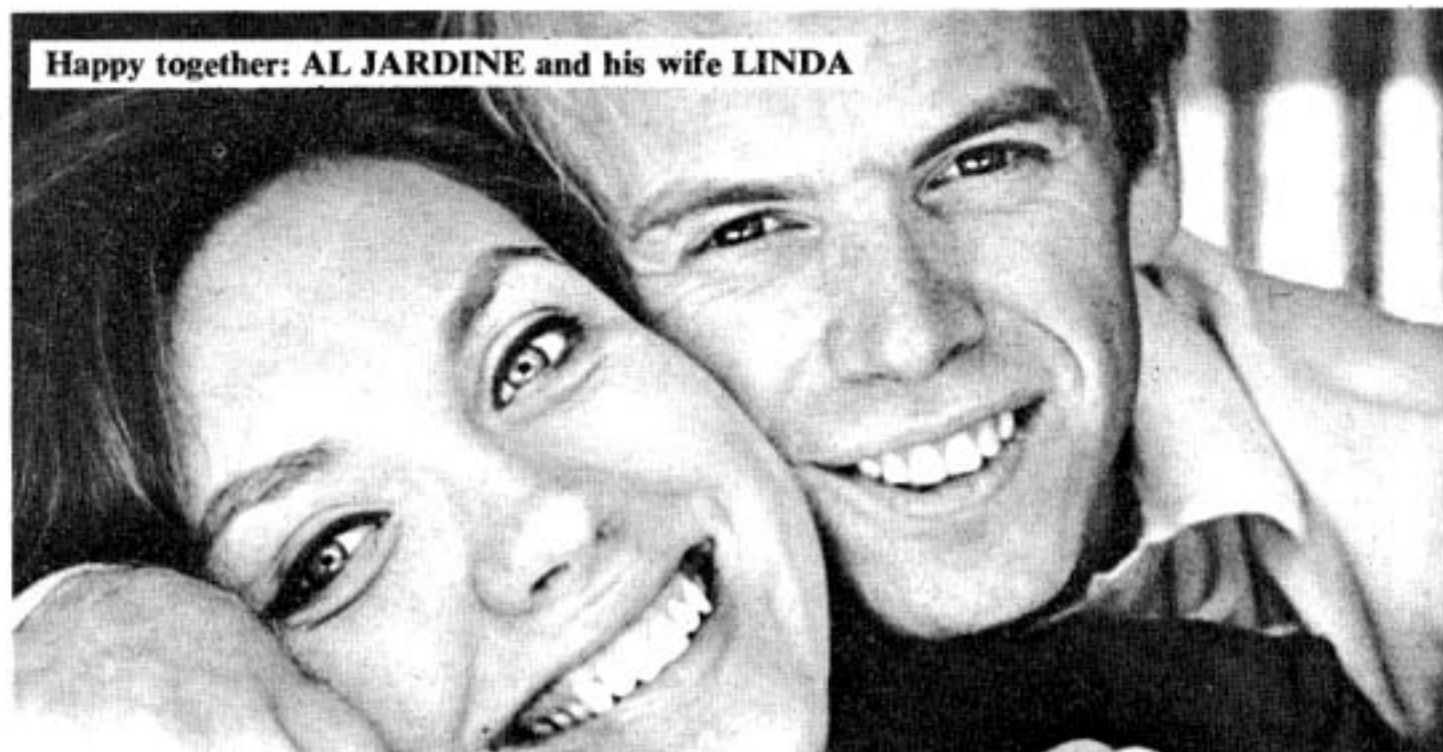
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RONAMEL CASUAL WEAR

Buckley Mills, Buckley Road, Rochdale.

Happy together: AL JARDINE and his wife LINDA



BEACH BOYS WEEK IN BRITAIN! Out of a sleek, silver jet at London Airport come Igor Horoshevsky, Frank St Peters, Jim Carther and Richard Thompson—plus the five better-known Beach Boys...

BEACH BOYS fly in for a hot tour—and this is why there's no new single to launch it...

Who, then, are Igor and Co.? A fair question. Igor is up there in huge letters on the side of the Beach Boys' aircraft. "The Beach Boys and Igor," says the sign, without explanation or apology.

The answer is the fine big band the group promised last time they came to Britain.

Frank plays saxophone, flute and clarinet; Chick plays flute and sax; Richard dabbles in flugelhorn, harpischord, flute, organ, saxophone and clarinet.

And who's this Horoshevsky cat? He plays cello. And he will steer the band on a path of rich, red music across the nation and set these isles once again vibrating good and strong to the Beach Boys.

It will be fine music this tour. It wasn't at all bad last November, either, when the Beach Boys' potential new LP "Dumb Angel" was about to become "Smile" far away in the Beverly Hills at Brian Wilson's piano set grandly in the sandbox in the drawing room.

So why, people may be asking, has the genius Wilson not offered us a new single since "Good Vibrations?" Where,

DEREK TAYLOR reporting from Hollywood as the Big Tour hits Britain

too, is the album? It's a long story...

Last November, as the Beach Boys toured Britain, Wilson had NEARLY completed "Heroes And Villains," scheduled as their follow-up single.

The rest of the "Smile" LP songs lay in dry dock, in varying stages of completion. And when the Carl, Dennis, Al, Mike and Bruce—full of pubs, laden with the Portobello Road, wreathed in holiday smiles and British pop-battle honours—inhaled again the sun-sealed smog of their home-Golden State, the final construction work began.

BUT ALAS... Brian Wilson began to stare at the glittering ships of tape and as the day of the launch became nearer than a date on the never-never calendar, he gazed at his plans and he turned his mind's ear inwards and the longer he stared and the more he heard, the clearer it became that he was now in his jet age, building steamships.



DENNIS BRUCE



CARL MIKE

Which couldn't be right. In truth, every beautifully designed, finely-wrought inspirationally-welded piece of music made these last months by Brian and his Beach Boy craftsmen has been **SCRAPPED.**

Not destroyed, but scrapped. For what Wilson seals in a can and destroys is scrapped.

As an average fan of the Beach Boys, I think it is bitterly disappointing. But it isn't as if one is bereft of the group's essential spirit—there are 14 albums, many of them incredibly pure and full of life and lovely.

One is, however, deprived of renewal. It is like waiting for an heir when the pregnancy is total. It has to come. Has to.

What, then? I don't know. The Beach Boys don't know. Brian Wilson, God grant him peace of mind... he doesn't know.

He is waiting with his nearest Mike and Al and Bruce and his dearest Carl and Dennis. And if it is difficult for them, it is absolutely unbearable for Brian.

It has to come. New single, new album.

Until it does, I trust we can all be patient and enjoy the substance of the Beach Boy family which is still young and new, and continually justifying its place in an exclusive pop hierarchy which has never admitted charlatans or pretenders. **"THE BEACH BOYS AND IGOR"** are flying.

Smitch off the lights, turn on "Pet Sounds," and you know that there are in the Beach Boys and Brian Wilson some eclectic, elegant, ethereal elements which transcend the transitory Top 30, and which makes nonsense of "now music."

- The Beach boys are with you now.
- For now they are yours.
- Enjoy them.
- That is why they came.

PRIVILEGE: Now the fans' views—and the verdict is 'TERRIFYING!'



• SHRIMP: "not so good"

ITS BEEN alternatively assessed as realistic and ridiculous, ambitious and over-exaggerated. And now that the critics have commented, what do the fans feel about "Privilege," the alarming picture of pop in a few years' time, as dreamed by director Peter Watkins and portrayed by Paul Jones and Jean Shrimpton?

Disc held a spot-check census of the public's opinion last weekend outside the Warner Theatre in London's Leicester Square.

Ken Shephard (20), teacher, Sandal Street, Stratford East: "It was brilliant. Peter Watkins was warning us of the direction in which the pop scene is going. Paul Jones and Jean Shrimpton acted it adequately, but the acting wasn't the important thing in the film."

Beverley Wyman (16), school-girl, Mayfield Gardens, Hendon: "It was terrifying and realistic."

A fair reflection of the way pop will go. Paul played his part very well, but Jean Shrimpton showed no feeling."

Vibeke Rasmussen (17), au pair girl, Platts Lane, Hampstead: "It was marvellous. Yes, I think Great Britain is going to get like this in a few years' time. As for Paul, he was marvellous, too, but Shrimpton was not so very good as an actress."

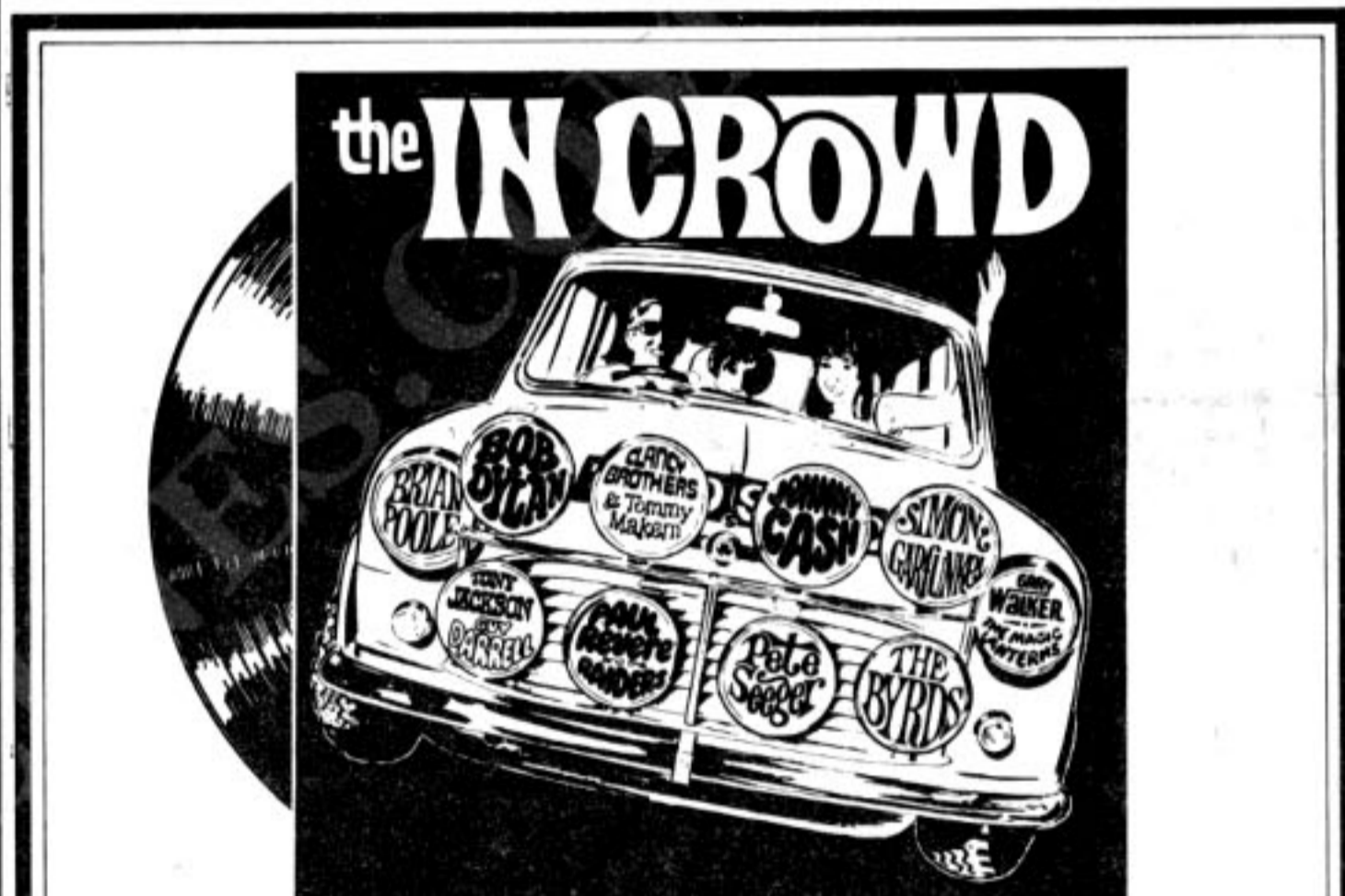
Nigel Wilson (19), student, St. Andrew's Road, W.14: "What a difference to most of these pop films they put out! And Paul really proved he was a good actor and not just a pop star trying to act. As for the message, I found it utterly realistic and pretty frightening."

Peter Moorcraft (21), student, St. Andrew's Road, W.14: "I didn't like it one bit. I didn't like Paul Jones or the idea of pop and religion joining forces. I was truthfully embarrassed throughout the film by Paul and his part. I found it not at all realistic of Britain in the future."

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● Tom Jones paid £5,000 for his racehorse, "Walk On By." But Tom thinks it was worth every penny. He stables it at Epsom, paying £20 a week.



● When Sandie Shaw was in bed with pharyngitis, her Yorkshire terrier, M'Lord, helped to cheer her up. M'Lord misses Sandie when she is away from home.

WHEN A STAR'S BEST FRIEND IS HIS HEDGEHOG!

ENGLAND is the most animal-conscious country in the world. We dote on our pets, we squander love and affection and time on them.

Pop stars, just like anyone else, it seems, need love and affection. So they keep pets. Of course, one wonders if they should. After all, they're not at home much. They tour around. And it's no good having an Alsatian, chucking it a lump of steak and leaving it for a week.

Stars, it turns out, are completely pet potty. They take animal-owning very seriously indeed. They make sure that when they are away someone will look after them; they pay masses a week to have them put in good kennels in the country. Stars' favourites are dogs and cats, with horses and hedgehogs coming well up in the field. Pete Townsend, being an individual, has fat blowflies. But, then, we all have problems.

Marianne Faithfull was mad about her Dalmatian called Sarah Bingley, which, when it wagged its tail, knocked everything over in her huge Knightsbridge flat. Sarah was all things bright and spotful, but when Marianne started to work again Sarah was shipped happily off into the country to Marianne's mother and a big garden.

Alan Price is at the moment in love with Snoopy—a miniature Beagle bought for his last birthday by his girlfriend. It leaps suicidally through the stairs at his Belgravia mews flat and is taken for exercise by Alan's girlfriend in a basket on her bike.

Mrs. Anne Hill, wife of Vince, looks after his Alsatian Kim. "Vince is away quite a lot, but we have a big garden and Kim has plenty of exercise. It costs about £3 a week to feed because it eats good beef steak."

Some pop stars' tastes run to more expensive pets. Tom Jones and Hollies Tony Hicks and Allan Clarke are horse happy. Tom bought "Walk On By" for £5,000 and stables it with Brian Swift at Epsom, paying £20 a week.

So, too, does Tony, who bought the £1,000 "Sirius" last year and he stables it at Newcastle.

Allan Clarke's horse is just an ordinary horse which he stables in his back garden near Manchester and which his wife Jeni looks after when he's working. It costs £12 a week to feed.

Mr. and Mrs. Gene Pitney were given their pet as a sign of affection by fans during Gene's last tour. A Labrador puppy, it was loved immediately and taken back to Rockville.

Paul McCartney, our hip Beatle, has a huge sheepdog called Martha in his St. John's Wood house. And, of course, Mike d'Abo has his famous Siamese cats Dolly and Alfie. They eat regular meals which cost £1 a week.

Adam Faith in his house in Surrey has two Afghan hounds called, incredibly, Omar and Aziff. Not content with that handful, he also bought a guard dog Alsatian called Simba.

Samantha Juste is another Siamese cat fan. Hers is sleek and runs about the block of flats Sammy lives in. The cat is cross-eyed, and likes listening to pirate radio stations.

John Maus probably has the two most expensive pets—two beautiful Alsatis called Scotch and Brandy. Expensive, because he's always away from home and they're always in top class kennels in Surrey being properly trained.

Eric Clapton, he of the Greek God hairdo, lives in blissful harmony with his hedgehog, one Harry. Harry is a cheap pet as long as you have a large supply of insects and warm milk.

While most people have husbands and wives and housekeepers and friends to look after their pets when they are working, Sandie Shaw has her mother, Mrs. Goodrich, in Dagenham.

She has two of Sandie's dogs—a large golden retriever called Prince and a very small Yorkshire terrier called M'Lord. Prince has been with them for eleven years, and M'Lord—named after the song—was bought in Sheffield by Sandie this year.



'GREAT MAN!'—THAT'S PRINCE BUSTER'S VERDICT ON GEORGIE



● Prince Buster: keeps fit

PRINCE BUSTER, ace Jamaican songster with his own Ten Commandments, flew into London last week raving about sweet Georgie Fame.

To see them greeting each other like long lost friends is a touching experience—because they are.

There are grins and back-slapping and "great man." A mutual admiration society going on, in fact.

KEEPING FIT

"Georgie," says Prince Buster with a magnificent smile, "knows what music is all about. He's really great, man."

They first met in 1964 when Prince Buster had been sent by his manager to England to get the "feel" of the place. The "feel" was so good Buster has since returned five times.

"I went down to the Roaring Twenties club

in Carnaby Street, saw Georgie play and I was really excited by what I heard. I never thought a white organist could play with that feeling."

And so Buster and Georgie got together and talked about music for hours and became firm friends. So firm that when Buster recorded some tracks in Britain for an LP Georgie came trotting along to the recording session and played beautiful organ on four of the tracks.

"I have such great respect for that Georgie," says Buster. So much so in fact, that he keeps all Georgie's records in his car and plays them on his car record-player non-stop.

Prince Buster is here for over a month and while engaged in a heavy touring schedule all over Britain he will also be busy keeping fit.

He has brought with him a whole keep-fit outfit consisting of dumb-bells and weights, and practices every morning in his hotel room.

VAL DOONICAN

Two streets F 12608

THE MOODY BLUES

Fly me high F 12607

ROLAND SHAW AND HIS ORCHESTRA

Salute to Sir Francis Chichester F 12606

MIKE RAYNOR AND THE CONDORS

Turn your head F 12605



NEW FROM DECCA

NINO TEMPO & APRIL STEVENS

My old flame HLU 10130

JACK JONES

I'm indestructible HLR 10131

THE WILLIS BROTHERS

Bob HLB 10132



45 rpm

Life with LULU

'I want to fall in love, but the man I marry would have to be in pop and have money'

ON THE surface Lulu is a bright shining button. Sometimes you think she should be dressed in a green pixie suit sitting on a red spotted toadstool.

On stage she bounds and bounces and seems so full of effervescence you think she might go off pop.

But like any 18-year-old girl she is full of fears and loves and hopes. Add to that the responsibility of holding a position as a top pop star and working hard at being a success and you get a more accurate picture of the girl who left Glasgow at 14 and was jammed straight into a world of money and glamour and fame.

MIXED-UP KID

She never had any proper teenage years: "But it doesn't worry me looking back. I enjoyed everything so much it was impossible to miss things.

"Of course, all my friends were still at school and there was me earning about £100 a week—it was a very funny situation. Maybe when I'm really old I'll regret having grown up so quickly. But now I don't."

Says her manager and closest friend—attractive dark haired Marion Massey—of those years:

"She was terrible. She had a built in phobia of people, she was aggressive, argued and was suspicious. A really mixed up kid."

Now four years later Lulu is well up the top branches of that elusive tree of success. An outgoing friendly creature with bright green eyes and flying hair. But just a little of the early experience is left so that underneath that outward jollity there is a tiny touch of moodiness.

"I don't think anyone really knows that except my closest friends. When I'm on television or on stage I'm working, and when I'm working I'm happy. So all that bouncing is ME as I am singing. But me underneath is a different thing.

"I get in a terrible state after a performance. I go to the dressing room and I'm never really happy with what I've done, I'm always striving for something better. I sit there sometimes in tears of frustration and if anyone dares talk to me they've really had it.

"People seem to have a picture of me as permanently smiling, and it's a nice impression to give because I like people so much."

Lulu's main facet then, aside from her charm and talent, is her incredible ability to make friends.

"I have Marion, of course, who influences nearly everything I do and is more like a sister than anything. And all her family who have really adopted me as their own daughter.

"Mickie Most, my record producer, is a good friend and to really get on well with someone you work that closely with and who you have a good rapport with is fantastic. He's taken so much of the worry out of my work and my recording.

"I have a couple of girl friends and we gossip and chat but I don't get as much time as I like to go to parties and meet more people—although I suppose if I went to ALL the parties I'd get bored as anything.

IMPATIENT

"I'm very open to other people. I get very influenced by them if they have something I admire. Like anyone with patience because I am the most impatient person in the world—though I do try to battle with it.

"I'm very lucky as a person; I could worry about so many things but, aside from my actual performance on stage, I live for the moment.

"I never worry about my career say next year, because what's the point? It's such a precarious business anyway. So I look forward to everything. When I hadn't done a film I looked forward to that, then the TV series.

"Things like that give me a big thrill. Like spending money. Oh, that doesn't sound right! What I mean is money doesn't mean a lot to me, though I've been earning a fair amount for some time now. But it's lovely to suddenly rush out and buy three dresses or new shoes. It gives me a tingle.



"And I love buying my family things. It's just that I don't get home much and I love spending my money on presents for them all—my brothers and my mother.

"Another thing I really enjoy is going to see a really good artist like Ray Charles. I went to see him the other day and it gave me a lift for the week, he was so great."

Lulu, in her black trouser suit and her cheeky grin, is not all that meets the eye and the mind. If she had stayed in Glasgow she would have gone to work in an office and thinks by now that she would have been married and had children.

"Actually, to tell you the truth, it's what I want more than anything. Well, I'm torn. That's the only thing growing up in this business does to you—you get a different set of values.

"I want to fall in love, really in love, bang! And I want to get married to a divine man and have lots and lots of children.

"The man I marry would have to be in pop. I have an ideal man, you know. He'd be lovely and kind and patient with me and not lose his temper when I'm being an idiot.

"And he'd have to have money. I've come to the conclusion that if all those things came about you could have a happy marriage despite what people always say about pop marriages never working.

"Show business is tough on married people but if you work it all out like Richard Burton and Elizabeth Taylor you're all right.

"Now all I've got to do is find the ideal man and for him to find me."

Knowing Lulu, she's not going to find herself short of offers.

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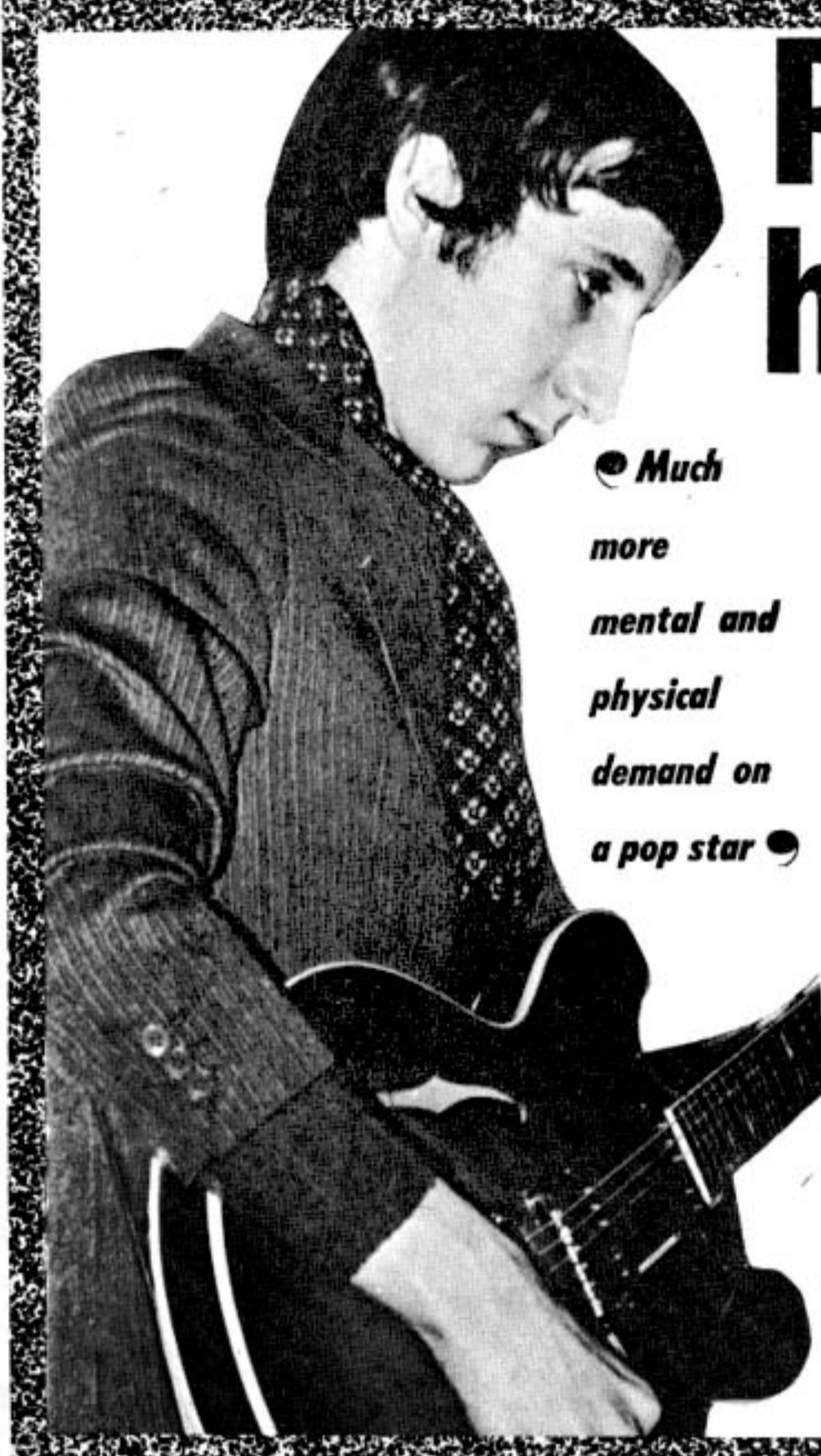
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PETE—I could have committed suicide!

• *Much more mental and physical demand on a pop star* •

SIR WILLIAM Carron, president of the million-member Amalgamated Engineering Union, thinks pop stars are non-productive workers and get paid too much.

Mr. Peter Townshend, as yet unmentioned in the Honours List but, as leader of the Who, a gentleman with acute awareness of the pop scene, thinks Sir William is undoubtedly "misguided."

Sir William said, in a speech at Scarborough last week: "Whether the end product is a seven-inch disc, a reel of television film, or a pocketful of tickets from the Tote, Bingo or a betting shop, the remuneration to the individual per hour, per effort must give the average industrial or agricultural worker much food for thought."

Pete Townshend says: "He wants to try it. He wants to work in a group and learn what hours of work, thought and nervous strain are involved."

"Any job of responsibility in industry is highly paid. And pop stars have a job of responsibility as well. We have a responsibility to our fans, to our general image, to our behaviour abroad on tour and we bring a lot of money into Britain—probably more than this man does."

Just what is life like for a pop star like Pete? "For a start, it's a 24-hour-a-day existence for perhaps three years or longer. It's a job with no promise of future earnings. It's a job in which you have to present a good image—like having cars, clothes, a smart house—and in which you have to pay for publicists and road managers and all manner of extras that involve you in fantastic expenses."

SCOPE

a series in which stars comment on news topics of the day

"To stay successful, you have to be in touch with what the fans want. So you have, therefore, to throw in a bit of psychotherapy and philosophy."

"There is much more mental and physical demand on a pop star than on any ordinary worker. Here's an example. We went to the States for nine days and worked solid each day from breakfast time till past 1 a.m. It was a promotional visit which meant we weren't paid anything for all this. But we had to do photo sessions and interviews and sign autographs and smile all the time lest the fans felt cheated."

"We've just come back from Germany. We were there eight days but we did 14 jobs in that time."

"This man must be really snotty to put us down. Just because we're not churning out a row of radio parts or something we're classed as non-workers."

Fans know plenty of the working hours of always-on-show pop stars. They may not possibly appreciate the mental exhaustion involved. Says Pete: "Working at our pace, you can lose your physical stamina, which means that your energy has got to come from somewhere else. It's something like when you go on stage and feel

ready to drop. But you see the kids happy and ready to go with you and you get a feeling that you can't let them down. Then everything becomes all right and you do a good show."

• "But I know I did have a complete mental blackout once. I just couldn't sort out anything, I couldn't write songs, I had a thoroughly miserable 24 hours and came close to the point of suicide. Truthfully, luckily that only lasted for a day, but it's something that doesn't normally happen in the average job."

GRIM

"I bet Paul Jones is going through a pretty grim period right now. He's just finished a tour and before that he was working solidly on his film. Now 'Privilege' is out and he's got to carry the full weight of it because he's the star. He deserves his pocketful of money."

"And what if the film was panned? This is something your average worker doesn't have to face. If the Who get booted off a stage, for example, I'm sure it's much better getting a ticking off from a bloke in a boiler suit than having a full hall shouting abuse at you."

The tall payments to pop stars having been defended, Pete also has his own opinions about AEU workers. "The average AEU man doesn't produce a tenth of his Continental counterpart. He doesn't work hard, he dreams, he's blasé, he sits back and thinks 'We've won two world wars so I'll have a rest'."

"The British worker should take a look at the industry of his counterpart abroad. In Germany and Japan particularly."

"And the AEU leader has the nerve to turn round and criticise us!"—BOB FARMER.



HENDRIX IS HAZY!

"YOU never know what shape clouds are going to be before you see them." And that's all the pop phenomenon of 1967, Jimi Hendrix, will say about his future plans.

Which isn't really surprising. After years of backing other people in the States and forming a small group in Greenwich Village which never really got off the ground, Jimi arrived in this country last September, and in six short months found himself a two-hit artist and one of pop's biggest new names.

So, understandably, Jimi's not offering any opinions on what the next six months might hold in store. "What we'll do next is just the natural progression from what we're doing now. The next stage . . . is whatever happens."

And now? "I consider ourselves some of the luckiest cats alive, because we're playing just what we want to play. And people seem to like that."

The Experience's first album, "Are You Experienced?" is released the middle of next month. And their third single, "The Wind Cries Mary," is out this Friday—while "Purple Haze" is still riding high in the chart. And all these hits—and the whole LP—were written by Jimi.

Now, thanks to the success of Jimi's songs, the other two members of the group, drummer Mitch Mitchell and bassist Noel Redding, have both started writing songs. "My first one is called 'The Mind Octopus' and should be on the second LP," says Mitch.

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Screams—at a Price

ALAN PRICE celebrated his birthday last week by choosing a follow-up to "Simon Smith" and having a night on the town. Alan, agreeably more relaxed and less of a worrier these days, always insists on playing you his latest batch of demonstration discs.

"Randy Newman's publishers are sending me everything they can lay their hands on," he revealed. "They were knocked out that 'Simon Smith' has been so successful."

Not unnaturally, another Newman number will probably be the Price Set's next chart contender. Added Alan: "The guy can't go wrong. I'm really hung-up on his stuff. Through him people are starting to identify my voice more."

"There's difference in everyone's style. You can always pick out a Manfred record. They're a sort of commercial machine which always comes up with the right answer. You can also identify the voices of Tom and Cliff. I feel I can see myself a bit better now, too."

After his solo spot on a recent Tom Jones TV show, was the time coming when we'd see Alan as a stand-up-and-sing pop star?

"I suppose that will come in time," he admitted, but also confessed to being uncomfortable away from his group.

What exactly had Simon Smith meant in terms of Price popularity?

"For a start it means I can play anything I want now and people will listen. We played to two-and-a-half thousand at Swansea the other night and girls were fainting everywhere."

"And it also means I can branch out with ideas of my own and do things which were impossible until now."

One thing the determined Alan will do is strive to get a young man called Mike Carr popular with an instrumental single.

"Mike is very good," he explained. "He taught me vibes and piano and I feel the scene is ready for the instrumental line-up of organ, guitar and drums."

To back up this statement, he got straight on the 'phone and booked the boys a recording session.

"Now it's Alan Price, the business executive!" he grinned self-consciously.—MIKE LEDGERWOOD.



• ALAN

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SIMON DEE

WAKE UP, TV! Let's have some EXCITEMENT!

VICKI WICKHAM, ex-editor of "Ready Steady Go!" is back in Britain after a spell in the States. Today, she takes a cool look at the current state of British TV pop.

POP MUSIC is fast, instant and totally unpredictable. The current representation of it on television here is, without exception, exactly the opposite, and more than that, it's totally dated.

Watching any of the programmes, it's easy to see why the feeling is that pop music has lost its vitality. It certainly has on TV — but for real, that's just not true. What we're seeing on the screen has nothing to do with what the whole world of pop is about, and is certainly not what's really happening—or going to happen.

There's "TOP OF THE POPS." This is exclusively for artists or records in the chart with only one or two "outsiders" weekly, and these are filled with pretty safe bets.

The programme is beautifully directed by Stanley Dorfman. The acts are presented individually and neatly, with original camera shots and the whole is carefully put together.

But it has no excitement — and it's not the fault of the producer. It's the restricting contents.

Nearly every artist and disc has been seen or heard before and is totally predictable. There's no sense of competition. There's no atmosphere, no sweat, no climax. It's all too clean and organised—everything that pop music just isn't.

Where are the new artists, the new records, the Americans we haven't seen or heard before, the hundreds of "sidelines" to the scene: the clothes, the dances, the films, the clubs, the books, the faces and the artists themselves?

Well — there's "JUKE BOX JURY." Whoever chooses the discs to be played, certainly doesn't choose either the best or the most exciting, and I really can't believe anyone either takes any notice or cares what those stuffy people on the panels think of the discs. Some of them probably haven't bought or heard a record for years!

And then there's "DEE TIME." This sounded a good idea, but unfortunately it's turned into the inevitable "plug" show for any artist who is going to appear on any other BBC programme.

And what have they done to Simon Dee? One week they did excel themselves and nearly had Nina Simone on—but they realised their mistake just in time and cut her down to one short number.

So these are the "pop programmes" according to the old, respectable "powers that be" in the TV stations. Presumably what THEY want to see on the screen. BUT it's not pop and it's not what I would like to see.

What about Geno Washington, Jimi Hendrix and The Who: what about all the fantastic rhythm and blues artists:—the Stax tour with Eddie Floyd, Sam and Dave, Otis Redding, that played to capacity audiences over here a few weeks ago: what about all the artists coming out of pop and going into cabaret, shows or theatres?

THERE'S SO MUCH GOING ON THAT IT'S UNBELIEVABLE THAT TELEVISION CAN STILL BE SO FAR BEHIND.

Part Two of **BOB FARMER's** inquiry
into the link between pop and drugs. Today:
talking to stars with different views . . .

The DANGERS in LSD . . .

VIV Prince was used to hitting the headlines as a member of the extrovert Pretty Things. But the billboards that greeted him one afternoon last August all along crowded London's Oxford Street he could hardly shrug off with a smile. They screamed: "Pop Star On Drugs Charge."

The pop star was Prince himself! The first, in fact, to feel the purge of pop. Viv was found guilty and fined. And he hasn't been allowed to live it down.

"I am still stopped in the street by police and told to empty my pockets. It's a terrible scene. But it's not really the law's fault. They're obliged to be tough because of the strong public opinion against anything to do with drugs."

"And pop certainly gets singled out for special attention. Which shows just how ridiculous the official attitude to drug-taking is. People in pop aren't the only ones who 'smoke'."

"I know people in every walk of life who do so. "Pop has been unfairly singled out because pop news is national news. Like my being on all the posters in London when I was charged, as though I was as important as the Prime Minister."

"But the pop business is partly to blame for the smear on itself—it started releasing records with blatantly obvious drug undertones."

"The Press, who have to print something and stir up trouble in the process, leapt on these drug songs and then the law read about them and presumably decided: 'Pop stars write drug songs—so they must use them as well'."

"If only the public were better informed on the subject instead of treating it all as 'taboo' and a dirty word, they'd realise there is nothing so bad about 'smoking'."

"Smoking" is not unhealthy. And hashish has a similar stimulant to alcohol without the after-effect. It stimulates the mind without after-effects."

Paul Jones is another who swipes at drink being approved of while drugs are condemned. "How

hypocritical to decry drug-taking when you can walk into a bar and drink some drinks which are really dangerous if taken to excess," he argues.

While Manfred Mann, to the indignation of elder statesmen, says non-addictive drugs should be legalised. Even something so powerful as LSD? "This is going to be a very useful medical drug," says Prince. "In America they are experimenting in the hope that it be used to correct mentally-disturbed people."

"But I'm against people taking it. It can do harm. There's the popular line of it making people want to fly. Intellectuals ought to be able to cope with it—but unformed minds should keep away."

"In pop, anyway, it is not rife. And in my four years in pop, I don't think I've met anybody on the needle—the really hard stuff—because that really is a bad scene."

"So, instead of chasing after pop stars for relatively harmless hash, the police should concentrate on catching the hard stuff."

In other words, pop's pretty pure so the law should lay off. But for every Viv Prince there's also the anti-man. We didn't need to leave Disc's offices to find the first: Jonathan King.

"Whatever the drug, it is harmful because (a) it is a coping-out process where one admits to being a failure and seeking artificial stimulant; and (b) it is dangerous because it is shaking the mind around in an unnatural manner."

"Also, people who create while under drugs, can only admit when they eventually die that what they created was done under the influence, which leaves them failures."

"But it's LSD which really frightens me. I have often guided friends in the pop business through their LSD 'trips'. First I try to dissuade them from taking it and when they ignore me, I have to stay around to look after them."

"The 'trip' can last for about eight hours and it is incredibly boring because they behave like mentally defective children. 'Look at that nice little wall. It's got purple spots all over it' they say. 'Yes, it is a nice little wall, but it's painted white,' say I. 'Oh, yes, it is painted white,' comes the reply."

So is there any justification for drug-taking? "You mean all this about 'Oh, pop's such a hard grind, we need to relax mentally'? Well, after all the money to be made, if pop's such a hard grind, they should give it up. You can't have your cake and eat it."

We asked Jonathan, who, beneath that extrovert exterior, is really a remarkably kind and warm young man, how he would attempt to curb drug-taking. "Force is no use. It'll only make them into martyrs in the eyes of fans. Sensible argument is the only method."

"I've seen an awful lot of friends in pop turn on. I've seen teenagers in clubs turn on at a very young age. You realise it's all pretty sordid. I've seen what it does for them and I'm still against it."

• But the best advice will not come from any pop star. Instead, in next week's final part of this series, we talk to a London doctor, whose practice includes several star pop names and whose main medical interest is the treatment of drug addiction.

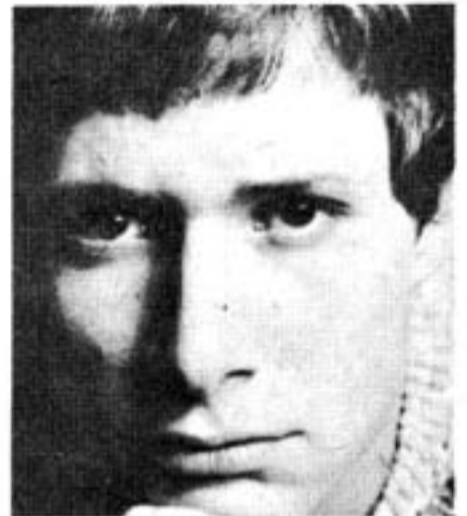
**'If pop is such
a hard grind
that you need
drugs, PACK UP'**



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Elvis in lighter mood—seen in his new film 'Easy Come, Easy Go' with Dodie Marshall

Elvis sings hymns —but it's still Elvis

ELVIS PRESLEY: "How Great Thou Art." Title song; In The Garden; Somebody Bigger Than You And I; Farther Along; Stand By Me; Without Him; So High; Where Could I Run But To The Lord; By And By; If The Lord Wasn't Running By My Side; Run On; Where No One Stands Alone; Crying In The Chapel (with the Jordanaires and the Imperials Quartet). RCA Victor label.

It's ironic that as Cliff Richard makes public his strong religious feelings, the singer with whom he was compared for so many years should issue an album based on hymns.

It's a fairly sombre LP—but it proves something. All great singers remain themselves, no matter what situation they may be in.

Put Frank Sinatra in the role of James Bond, for instance, and no matter how powerful the character he would be playing, Sinatra would remain unmistakably Sinatra. Such is the unique strength of the man.

It's the same with Elvis. He sings these religious naturally, so the result is pure Presley. The material is a matter of taste. But for his vast following, Elvis isn't. For all Presley fans, then, it's a new dimension to his capabilities.

BILLY ECKSTINE has been featured on many better songs than he presents on "My Way," his new Tamla Motown LP. He's singing with that usual rich voice, however, and the tracks include "A Warmer World," "I Wish You Were Here" and "Once In A Lifetime."

"Papa's Got A Brand New Bag," parts one and two, have just about established themselves as the anthem of soul. They're out on a new LP, of course, by the man who set them off, **JAMES BROWN and his Famous Flames**. A lot of it swings, and Brown's music always has built-in drive. Titles on the Pye-International LP,

THE NEW LPS

called "Papa's Got A Brand New Bag," include "This Old Heart," "Have Mercy Baby," which is excellent, and "Cross Firing."

Rhythms from the Caribbean have included the Calypso and the Ska. Now comes the **BYRON LEE Band** with "Jump Up" (Atlantic). Happy, refreshing music, including "Happy Wanderer," "Surprise Merengue" and other skipping tracks. Bright.

Not only does **ANN MARGRET** claim fame as an actress—she also makes LPs. On "Songs From 'The Swinger,'" (RCA Victor), she also proves that she has a fair line with a song. Jumping accompaniment from Marty Paich, of course, but Ann does full justice to "By Myself," "I Just Want To Make Love To You," "That Old Black Magic," "The Good Life," "After The Lights Go Down Low" and "I Wanna Be Loved."

A new Atlantic LP from **SONNY and CHER**—and a welcome one. Their sound is unique, whether you like it or not. Best tracks: "The Best Goes On," "Groovy Kind Of Love," "Little Man," "We'll Sing In The Sunshine" and "Stand By Me."

JOE TEX can sing well, but his new LP, "The New Boss," doesn't do him full justice. Some of the songs are too restrained for his style. Included are "Detroit City," "King Of The Road," and "For Your Love." Interesting album, though, and well worth listening to for comparisons (Atlantic).

WHEN 007 STEPS INTO THE STUDIO . . .

"I CAN'T tell you the title. It's possible the idea could be covered." — **PETULA CLARK**, talking about her follow-up to "This Is My Song."

BY MIKE LEDGERWOOD

"Engelbert Humperdinck's follow-up will be another ballad, but neither Decca nor manager Gordon Mills could give the title this week"—news story in DISC recently.

Just two examples of the veil of secrecy which is drawn around pop records today, proving there is as much of a "cold war" going on in showbiz as in the realms of big business and international espionage.

JEWELS

Title and details of a follow-up record are often guarded as closely as the Crown Jewels. Artists sometimes go to inordinate lengths to insure against information "leaking" to their rivals.

Why is this? It's simple. In the cut-throat world of pop music there are people who think nothing of "lifting" a successful star's song or arrangement to cash-in on their popularity.

So, not unnaturally, when a hit parade artist goes back into the studio to record his next release, chances are there'll be an air of mystery about the proceedings equal to any "007" drama.

People close to the star—manager, agent, publicist, recording manager—tend to play a game of continual "cloak-and-dagger."

Says ace producer **Mickie Most**: "There's an unwritten rule which is obeyed in the business as a matter of practice."

"An artist could go into the studio and do the same song a rival recorded a few days before and none of the musicians would say a word."

It's very simple for someone to overhear what a star's follow-up is to be, dash into the studio and record it with someone else—then have the record in the shops within a week.

Of course, the problem is not so complex if one writes one's own material.

But, says **Cat Stevens**: "I do get terribly worried about this just the same. I never sing my songs in public. People are too quick to 'lift' them, pinch your ideas."

MYTH

An example: Not long ago there were three songs in the American chart bearing a striking resemblance to tracks from Cat's album, he claims, yet none of them were his compositions!

Gordon Mills, manager of **Tom Jones** and **Engelbert Humperdinck**, explains: "Once the song is published by the music publisher it's free for anyone to do. Usually, if a publisher knows an artist who wants a particular song, he'll give a release date for it, ensuring that nobody else can do it till then."

Tremeloes' **Alan Blakeley**, on the other hand, dismisses the secrecy business as "a bit of a myth."

"It never arises for us," he snorts. "We'd been doing



Pet Clark: 'I can't say . . .'

"Silence Is Golden" onstage for months and all our friends on the tour knew we'd be doing it as our follow-up."

"Covering" songs—either below or above board—is usually regarded as unsavoury. It's an unpopular practice which often hits sales.

Paul Jones has decided views on the subject: "I despise people who grab somebody else's material and rush off and record it themselves," he announced.

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CLIFF as a teacher: what about fan-mania?



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

Is Davy Jones the only one who deserves to live?

ALTHOUGH I'm a Monkees' fan I was mad at the girl who organised a march to protest at Davy Jones' call-up. She said: "We don't want Davy to go to Vietnam because he's too young to die." Does she think Davy is the only one who deserves to live? What about all the other boys who have been killed in the Vietnam war—don't they matter too?—BARBARA WATT, 274 Chadwell Heath Lane, Romford, Essex.

Cat: terrible

MANFRED KLAUS said Cat Stevens had an original voice (Hit Talk 22.4.67). I saw Cat at Blackpool with the Walkers' package, and thought his voice was terrible. The mog in our back yard can do better than that!—GEOFFREY DEBNAM, Evenora, Hazelmount Drive, Warton, Nr. Carnforth, Lancs.

JUST HOW does Cliff Richard think he will succeed as a religious knowledge teacher in a secondary school? Hasn't he heard of fan-mania? He obviously thinks changing his name will stop girls from looking upon him as a pop singer—if anything that will just draw more attention to himself. After supporting Cliff for eight of those ten years, I am just a little disappointed.—"EX-CLIFF FAN," 78 Lambcroft Avenue, Chinbrook Estate, London, SE9.

Cliff—tour!

IT'S ALL very well Cliff Richard telling us to go and find Jesus Christ, but, as he said, he has given the business ten years of his life. His fans have given him those ten years in return. The least he could do is a farewell tour.—JEAN MOORE, 21 Asser Road, Liverpool 11.

Dylan: fuming

I AM fuming at John Pearce's article on folk. He considers Bob Dylan is overrated and unworthy of a place in folk history. Dylan's songs are the most recorded and copied of all folk artists. "A poor guitarist and singer" he may be, but when it comes to song-writing Dylan is so far ahead he's out of reach.—ALAN SOSKIN, 21 Kenton Park Crescent, Kenton, Middx.



BYRDS: revolutionary album

BBC banning

IF THE BBC continues banning records for being "suggestive," why don't they stop picking on one or two records and do it in style? Instead of the "Index of Forbidden Books" from the Pope, we'd get a list of banned records each week from the BBC.

After the Small Faces perhaps they ought to clamp down on Dave Dee's "Touch Me" and Tom Jones' "Funny Forgotten Familiar Feelings"—surely suggestive. What about the Dubliners for introducing alcoholism? By the way, hasn't anyone banned the BBC yet?—STEVE POUPARD, 97 Maxwell Gardens, Orpington, Kent.

Beach boys: new!

TO release "Then I Kissed Her" as the Beach Boys' "new" single is to go backwards, and can do the Beach Boys nothing but harm. This is surely not necessary when there are songs from "Pet Sounds" like "Here Today" which represent the beauty of the Beach Boys' sound today.—J. F. BRACKEN, 7 Cross Green, Upton, Chester.

APPARENTLY John Williams (Post 22.4.67) does not think very highly of the Beach Boys. Are they so poor they need to depend on a supporting bill of top twenty singers? If so, then promoter Arthur Howes has done the right thing by booking Helen Shapiro and other non-hit paraders who rely on talent and brilliant stage ability rather than chart status.—K. A. WHEWELL, 33 The Evergreens, Feniscowles, Blackburn, Lancs.

Walker hurt

I WOULD stress the dangers of fans throwing Gonks, sweets, etc., on stage during pop shows. At a recent Walkers show, John Maus was hurt rather badly by a missile from the auditorium.—MARILYN SWANN, 165 Minver Crescent, Aspley, Nottingham.

Byrds: brilliant

JUST received my eagerly awaited copy of the Byrds' new "Younger Than Yesterday" album. Sounds, sounds, sounds—the whole set is ridiculous, nothing short of brilliant. Their "Renaissance Fair" is not unlike a mini opera both in sound and progression and Dylan's "My Back Pages" is performed beautifully. Playing these tracks unfolds a whole new concept in contemporary pop music.—M. STRACHAN, Aberdeen.

REVOLUTIONARY, that's the Byrds' new 11-track wonder—"Younger Than Yesterday." I agree with Derek Taylor that this LP is in the same category as the Beatles' "Revolver." The sounds of tomorrow produced today by the Byrds and the Beatles.—RICHARD DUKE, 79 Kingsland, Harlow, Essex.

"RIVER Deep, Mountain High," Sang Tina Turner late last May. If Phil Spector is still alive, Perhaps we'll get a follow-up someday!—PHILIP CHAPMAN, 16 Denville Crescent, Wythenshawe, Manchester 22.

DISC MAN'S TRIBUTE

FROM MRS. REEVES...

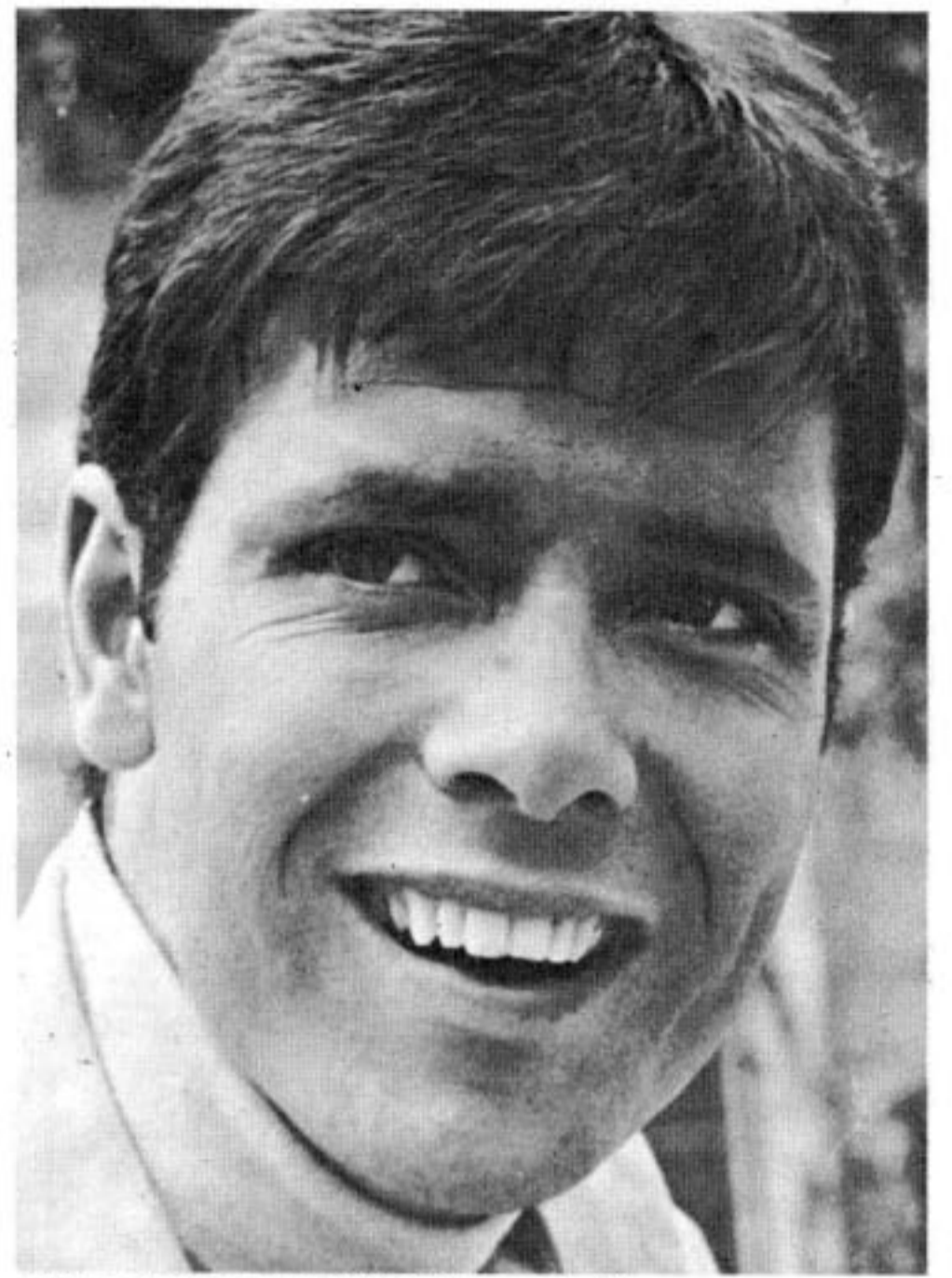
DISC reporter Bob Farmer has received a tribute from Mary Reeves, widow of country and western star Jim Reeves, following his article in Disc's recent C&W four-page supplement.

Mrs. Reeves writes:

"Dear Mr. Farmer: I just wanted to thank you for the very good article about 'good music'.

"I hope to receive future articles of this nature and would very much enjoy hearing from you when time permits.

"With kindest regards and thank you again for a well-written article"—Sincerely, Mary Reeves, Madison, Tennessee.



CLIFF: changing name will only draw attention

UNFAIR TO SUPREMES

FANS!

IT'S ONE and a half years since the Supremes came to this country. Unfair treatment is being given to the Supremes fans by Berry Gordy. What is the reason for this neglect in not bringing Diana Ross and the Supremes here since November 1965?—ROBERT EMBLEM, 33 Beacontree Road, Leytonstone, London, E11.

Jimi Hendrix is an extremely talented young man and I hope we hear a lot more from him.—CHRISTINE VEASEY, 36 Muschamp Road, Peckham, London, S.E.15.

Knockers

WHY is it Jimi Hendrix has so many knockers? Jimi's psychedelic appearance may put people off, but who cares what he looks like when he produces such marvellous music?—MISS E. CHARLTON, Hexham, Northumberland.



SUPREMES: no tour since 1965

Hendrix: talented

I WAS angry to read the music of Jimi Hendrix called "a goddamn awful din" in Pop Post.

Pop the question

Want the facts on the pop scene? Then send your queries to "Pop the Question," Disc, 161 Fleet Street, London, EC4.

HAVE the Four Seasons released an LP of their biggest hits?—RICHARD MORRIS, Hoin Cottage, Park Place, Lanark.

● Yes, they have issued two: "Four Seasons Gold Vault of Hits," (Philips BL 7719), which includes "Rag Doll" and "Let's Hang On," and "Four Seasons Second Vault of Golden Hits," (Philips BL 7751), with "Sherry" and "Walk Like A Man."

Is "The Fastest Guitar Alive" Roy Orbison's first film, and when is it released in this country?—MISS H. REEKES, NAAFI Flat, Chesterton Lane, Cirencester, Glos.

● It is his first film. MGM say it will be released in June or July.

Is there an LP or EP which includes "Da Doo Ron Ron" by the Crystals?—MR. M. SPARKAM, 23 Sandstone Road, Lee, London, SE12.

● An EP "Da Doo Ron Ron" (London RE-U1381) is available, which also includes "He's A Rebel," "He's Sure The Boy I Love," and "I Love You Eddie."

Monkees fan club address please?—MISS L. WOOTTON, 63 Cedar Avenue, Butt Lane, Staffs.

● Keith Mallet, 30a Horsefair, Birmingham 1.

When did Paul Jones leave Manfred Mann, and when did Michael d'Abo join them?—HEATHER ASTBURY, 84 Atherthaw Circle, Newport, Mon.

● It was announced Paul Jones would be leaving the group on July 16, 1966, and Michael joined Manfred on August 8 in Copenhagen.

Is there a book published about the Rolling Stones?—DAVID SOUTHERAN, 11 Park View Terrace, Heaton, Bradford 9.

● "Our Own Story" by Pete Goodman, published by Corgi at 5s.

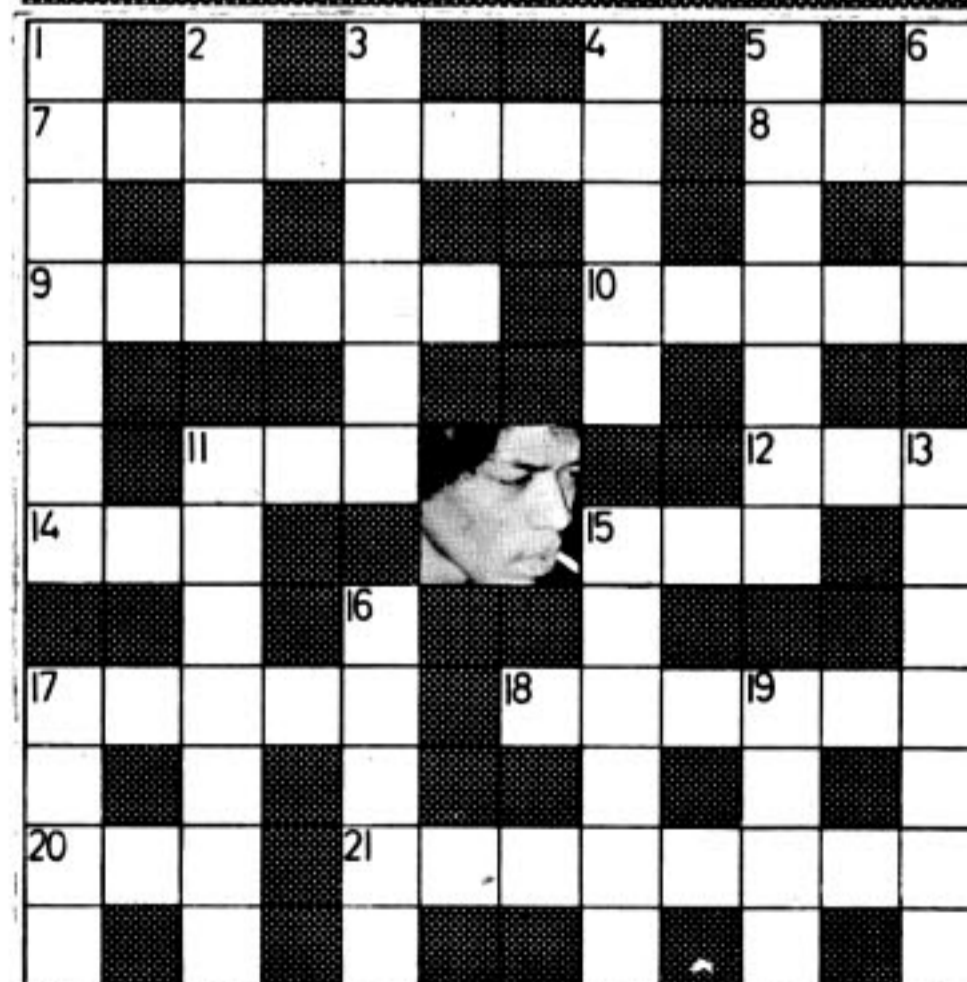
Have the Young Rascals a fan club in this country?—EMMA CHATFIELD, North Stables Flat, Woburn Abbey, Bletchley, Bucks.

● All their mail should be sent to Paragon Publicity, 17/19 Stratford Place, London, W1.

How many subjects did Paul McCartney pass in G.C.E.?—"ROGER," 58 Charles Court, Queenstown, Blackpool, Lancs.

● Paul has English Literature "A" level, and five "O" levels including German, French, Spanish and English Literature.

Discword



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

LAST WEEK'S SOLUTION

ACROSS: 1. Simon Smith. 7. Undo. 8. Cracker. 9. Player. 12. Eyrie. 14. Eddie. 16. Leader. 18. Release. 20. Idle(vice). 21. Kaiser Bill. DOWN: 2. Moody. 3. Sir. 4. Itchy. 5. Puppeters. 6. Green Green. 8. Car(ousel). 10. Aged. 11. (Ch)Else(a's). 12. Elke. 13. Read. 15. Icen. 16. Lee. 17. Alibi. 19. She.

ACROSS

7. T.J.'s are Funny, Familiar and Forgotten! (8)
8. Even when caught, it wants some holding (3)
9. Prince record breaker? (6)
10. He appears before Floyd (5)
11. Stop vehicle (3)
12. Not in the pink (3)
14. Set drink (3)
15. Short instrument! (3)
17. Shapiro? (5)
18. Sailor with a tail? (6)
20. Unidentified group? (3)
21. The Monkees are Wembley booked for five (8)

DOWN

1. Not on rhythmic lines? (7)
2. What artistes are paid (4)
3. American Johnny (6)
4. Radio county? (5)
5. Purple Haze Jimi (7)
6. Sad and moody? (4)
11. Bobby Darin's is red (7)
13. Like the most extended player? (7)
15. That Dr. Kildare Johnnie (6)
16. What to do on wood (5)
17. Wolf noise (4)
19. Bogarde? (4)

A BABY FOR MAMA CASS AND BOUQUET FOR HERB ALPERT

BETTER THINGS first—Mama Cass has had a baby daughter and mother and child are in excellent shape. The little girl is to be named Symon (pronounced Simon) and I hope the world will use her well.

John Lennon's Uncle Stan is now out of Santa Monica hospital after treatment for an old war wound sustained when he was badly burned by steam from an urn in the NAAFI in Portsmouth.

The Mamas and the Papas' new single has gone to 24 in two weeks. It's called "Creeque Alley," comes from their new album and tells, with speed, skill, wit and double entendre the story of the coming together of the Mamas and the Papas, the Lovin Spoonful, of the Byrds and Barry McGuire in the New York/California pop explosion in 1965.

The complications of the Beach Boys' scene I've dealt with elsewhere. That they should not only have no single or album is sad enough, but that Carl Wilson should also have this dilemma with the draft seems to suggest that if ever anyone deserved a cheerful working-holiday in Britain, it's the Beach Boys.



• CASS: mother

There were three very good television "specials" relating to the pop (in the broadest sense) movement this week, all of them fascinating and one of them quite brilliant.

OUR MAN IN AMERICA DEREK TAYLOR HOLLYWOOD TUESDAY



Best was the Tijuana Brass special, directed with immense style and imagination. It provided an unembarrassing showcase for Herb Alpert who, though he is ruthlessly photogenic, is still camera-shy and diffident. You will no doubt see the show in England—though your glum rain-stopped-play rulers will continue to deprive you of the extra-dimensional delights of colour television.

And even those who don't care for Alpert's music or who envy him his charm or who covet his unending success or who despise his music (if they could find an adjective) or who resent his power to disrupt the emotional balance of middle-class women or who care nothing about anything anyway... even these people will see that it is a very special award-winning addition to the television medium.

Here, the Alpert show attracted 59 per cent of the entire TV audience. That is an amazing percentage, but it un-

doubtedly reflects the man's appeal. I'm making all these points not only because I promised the editor an article on Herb Alpert and haven't written it yet, but also because I've always been captivated by people who find the right key to the door which they'd seen in childhood and found.

What Alpert did in his anachronistic brilliance is what Danny Kaye did with once-divine inspiration (now vanished) and, of course, the Beatles and the Stones and George Grind and Al Jolson. They took you on their trip.

TWIGGY

So, OK, it was a good TV show and I hope you enjoy it. Twiggy, enchanting, innocent emblem of Europe's spiritual freedom, was in another TV Special, and, though there are elements in the scene around the girl which are less than attractive—the pig-eyed jealousy of the older women (or those who are young but lumpy) caught staring at her, the ferrety hustlers harrying her from promotion to promotion.

I think De Villeneuve is a good lad who carries the whole enterprise with transparent adoration of his kid-protégé and with great respect for her as well.

Twiggy herself is one of the wonders of our era which is improving every day no matter what I may have said earlier or elsewhere in Disc.



• HERB: charm

Andrew Oldham, who's always good for a sardonic laugh, said Twiggy's fans were the one and the same as the Stones' fans, which is maybe true, and it could be that girls are the next big thing.

This brings me to Janis Ian, who is about fifteen and sings and writes music, and she is going to be quite outstandingly the storming success of 1967 and maybe of 1968 if 1968 ever struggles through its problems in time for New Year's Eve.

Janis Ian was briefly featured in the third TV special I saw. It dealt with the "Pop Generation" with infinite sympathy and honesty and allowed Leonard Bernstein not only to pay total tribute to the best of young pop, but also to wag his finger in warning at those who seek to diminish it and harm it and fail.

Janis Ian—I mention her a third time because it's going to be so important that I want it to stick—sang a song called "Society's Child," which the radio stations had banned... Bernstein's mind was blown. So was mine. Wait for her. Remember, you read it first here, Jonathan.

Let's face it, CAT needs that gear...

COMING BACK to London from Hollywood and "Top Of The Pops" last week was really a shock for me!

You wouldn't think four weeks away from the British scene would leave you so out of touch with the sounds and clothes that are going on here—but they do.

I went down to Shepherd's Bush to see old friends and found I didn't know any of the music and everyone looked the same! Except one girl in the audience who had the shortest Greek Goddess hairdo I've seen—and it looked ghastly.

I think it's one of the most unflattering, unfeminine hairdo's ever thought up. I really hate it, and the whole idea of having hair so short you look like you're going bald early, is VILE.

Ghastly

Thought the Who were in their usual good form clothes-wise—looking like the Mad Hatter's Tea Party from Alice In Wonderland but their record is the usual stuff from them and not very exciting.

Lulu looked great. She's one of my favourite people because she has a fantastic personality and really worries about the way she looks.

I thought that black linen trouser suit really suited her, and the song, because she could bound about without worrying about a mini skirt. She looked lovely.

I don't blame Cat Stevens for dressing in Western gear be-



cause that song of his is pretty ghastly. I wish he'd write better words.

I would have thought Jeff Beck could have looked really good if he tried. That dark suit didn't come over tremendously well on TV and it's a shame, because he has an interesting face.

I'm really looking forward to actually appearing on the show this week. Last week I just went back to see what was going on, as Jimmy Savile was in the chair. By the way, what did you think of those Bermuda shorts?

I'M NOT SURPRISED HE KEPT SAYING THERE WAS A DRAUGHT!

PAPER and COMB and Pretty Things

IF you didn't look, you wouldn't know it was the Pretty Things on "Children." There are paper and comb sounds and in parts the tune sounds like Buddy's "Love's Made A Fool Of You." A rather clever song about how you take cruelty for granted (Fontana).

I have a friend who likes to wake up every morning to the Young Rascals' pretty new one "Groovin'." It's a waking-up song with twittering birds and then all sunny warm words (Atlantic).

Lee Dorsey always manages to sound as though he has hiccoughs and stomach ache. "My Old Car" is no different from usual except that it sounds a bit like "Ya Ya" (Stateside).

"I Love Everything About You" isn't the Tamla song. Bobby Hebb sings it just like another "Sunny" without so much charm (Philips).

PENNY'S QUICK SPINS

CONTOURS always seem to get Tamla chuckout songs. "It's So Hard Being A Loser" sounds like one Jimmy Ruffin might have turned down and they sound like they are singing in warm cotton wool. (Tamla Motown).

"Out Of Left Field" by Percy Sledge is another of his that isn't going to be a hit, with slow heartbeat drum and Mr. Sledge going into odd throaty sounds and falling over the edge of his words (Atlantic).

Nobody, but nobody except US Bonds will ever be able to sing "New Orleans." Proof is that Wilson Pickett almost massacres it. But it will be a huge smash in the discotheques (Atlantic).

Isley Brothers made one of the best Tamla LPs ever, and "I Guess I'll Always Love You" was a super single. But on "Got To Have You Back" they sing on one note and sound like very sub-standard Four Tops. Good for dancing and little else (Tamla Motown).

FATS Domino is one of the few original rock singers who always sounds the same. Listen to his jokey round song on "It Keeps Rainin'" (Liberty). Jeannie Lamb has a lovely cool icy voice that cuts through "Day After Day After Day" and makes it sound much better than it actually is (CBS).

People I know came back from America raving over one Big Maybelle with the iron fisted lungs. Perhaps you have to see her or perhaps she needs a much better arranger than she's got on "Turn The World Around The Other Way" (CBS).

Really, Clinton Ford started it all. On "This Song Is Just For You" you can hear how happy he sounds with this dreary C&W number you'll recognise of yore (Piccadilly).

WHEN I was young and fell in love once a month, Bobby Vee was my favourite singer and always sounded as though his heart was breaking too. Sad, then, to hear "Like You've Never Known Before" which jogs along happily as though nothing could ever stop it—not even a tear (Liberty).

Bobby Bare originally did "Detroit City" and has a deep brown voice on "Charleston Railroad Tavern" (RCA).

Howard Tate, having stopped chasing his granny, gets on the Jerry Ragavoy number "Get It While You Can"—all slow blues with cool piano (Verve).

Beginning of "My One Chance To Make It" by The Beatstalkers reminded me of Paul Jones so I liked it. In fact the lead singer makes the song sound good (CBS).

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BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS

Penny Valentine



Beautiful KINKS in a 'Waterloo Sunset'

WATERLOO Sunset (Pye)—This is quite simply a beautiful record. It may seem odd to use a word like "beautiful" of a song about standing on Waterloo Bridge and just noticing things, but this is so very, very good. Quite the best the Kinks have done, and if it doesn't reach number one I shall be not surprised but astonished.

I have waxed poetical about Ray Davies' talents before, but he really is an extraordinary person of extraordinary talent.

He wrote this, arranged it, produced it and sings it. Sings it in that sad little voice of his that makes him sound as though he'd been knocked over by a puff of wind.

A tremendously vulnerable record with a lovely chorus and delightful backing. To be

sung and sung and sung. Hurray!

OUT TOMORROW.

MOODY BLUES —Byrd-like but super!

Fly Me High (Decca)—I was, I must admit, very surprised by this record. Much much better than I expected now the Moodies are without the individual voice of Denny Laine.

In fact, it is one of the best arranged records I've heard for ages, beautifully precise holding back clicking dead sound, super production.

Guitars come in Byrd-like at the start. In fact the whole thing is vaguely Byrds.

I'd like to see a lot of people buying and appreciating the sound on this.

OUT TOMORROW.

Drab Dylan single —WHY, OH WHY?

LEOPARD-Skin Pill-Box Hat (CBS)—Of all the songs from "Blonde On Blonde" this is probably the worst. To make real impact after the lapse in Dylan records CBS should have released "Sad Eyes Lady Of The Lowlands" as a two-sided single and REALLY gone to town.

This is usual Dylan stuff and people say that in fact the words have inner meaning; but I can't see it through my pure undefiled mind.

OUT TOMORROW.



• Dylan: usual stuff

• Kink Ray: extraordinary

THIS BEACH BOYS' IS JUST A BORE!

THEN I Kissed Her (Capitol)—This and the Dylan record are complete puzzlements to me this week.

Well, if Beach Boy Mr Wilson can't get the new single ready and they've got to release an old one, why THIS one—which reverts the group to a sound ages old.

Why not something from "Pet Sounds"? Oh well, it will succeed, of course, because

they have such power; but their version of this old Crystals number is so well known it's a bore.

OUT NOW.



• Farlowe: distinctive

CHRIS FARLOWE

YESTERDAY'S Papers (Immediate)—I like Chris Farlowe. I like his distinctive voice that sounds like he's yelling against the world. And I am most surprised that his last records haven't been hits.

It's hard, therefore to judge what it's going to take to get him a hit. This should, but we shall see. They've really gone to town with everyone shouting and going mad. From the Stones LP, for sheer persistence and raw power this should do well.

OUT TOMORROW.



• Vaudeville: a hit?

VAL DOONICAN

TWO Streets (Decca)—Val turns his voice to the song of Chris Andrews and I'm afraid to my mind this odd combination doesn't quite come off.

In fact the song turns out to be rather dull and though Val battles vainly with his soft gentle voice it's all a bit of a disaster—although, I'm sure a hit.

OUT TOMORROW.

VAUDEVILLE BAND

FINCHLEY Central (Fontana)—I'm sure the underground authorities will be delighted by this song. They even give the price of travel from London's Golders Green—2s. 6d.

When the singing starts the whole thing sounds like a hit record but there's a very long introduction on which the tune isn't as hot as they've had in the past.

OUT TOMORROW.

ELVIS PRESLEY

THE Love Machine/You Gotta Stop (RCA)—On "The Love Machine," El sounds more like the early days and dear old "Teddy Bear."

But the backing is so rotten he has a hard battle. The other side is pretty dire.

OUT TOMORROW.

MANFRED MANN

Sweet Pea (Fontana)—I'm not clear why the Manfreds have put this out as a single but jolly good luck to them, it's very nice. They have taken this Tommy Roe number and made it sound like "Tom Hark," gives it a lot of charm.

OUT TOMORROW.



• Dupree: double quick

SIMON DUPREE

DAY Time Night Time (Parlophone)—The thing that really has struck me about the records this week is the production jobs on them all. This is no exception, with lovely lurching brass coming in over piano and crashing backing and Simon Dupree singing in double quick time. Mike Hugg wrote it and with enough plugging it should do the group proud.

OUT TOMORROW.

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MAY 6, 1967

USA 20c

BEATLES 'DRUGS' SONG IS BANNED

TRACK from the Beatles' forthcoming album, "Sergeant Pepper's Lonely Hearts Club Band," has been banned by some stations in Los Angeles because it allegedly refers to drugs.



● JOHN LENNON

Title of the track is "A Day In The Life,"—one of four tracks from the LP that has been broadcast in the States for the past two weeks.

John and Paul sing the lead vocal.

The other tracks are: "She's Leaving Home," "When I'm 64" and the title song of the album.

The new album was not due for release in Britain and America until the end of May. But, in view of these American airings, it is now possible EMI will release the record earlier than planned—around May 19.

Beatles music publisher Dick James told Disc on Tuesday: "Nobody knows for sure how the Americans got hold of these tracks. Certainly any one would be worth five hundred dollars to them."

"My American office has been getting on to the station directors—about 100 in all—to stop these airings, and generally we are getting all possible co-operation."

"Of course, the album should not be broadcast until we give permission; it is restricted until the release date."

Added James: "I cannot understand how anyone could take exception to 'A Day In The Life.' Certainly this is an unusual song. There is reference to a man smoking, but it is quite innocuous."

"How anyone could object to it—especially in the Los Angeles area of all places—is

Scrap all the 'Davy leaving' rumours!

AMERICAN affairs of state being the baffling thing they are, British fans can hardly be blamed for advancing on American embassies in the hope of hindering Davy Jones's drafting date. But it begins to look as though all your efforts are unnecessary. Davy really doesn't look like going—and even if he does, it won't be for a long time.

"For one thing, he will in fact be classified A2 after his medical because he has a pendant (his father) and all A1's have to be drafted before him. If he was married, he'd be A3.

"For another thing, he may not be so medically sound. Poor Davy's under medical treatment these days for some back trouble following a fall he suffered while riding.

"And finally, all those rumours about Micky Rooney's son, Tim, taking over if Davy is drafted, are just so much rubbish. There's only one Davy and the rest of the Monkees realise this. They couldn't consider a replacement."

For those few comforting comments you should thank Hal Cone, a slow-drawing, well-proportioned personal assistant to our Mancunian marvel, who prefers to ascribe himself unofficial "Uncle" of Davy.

NO Army draft yet, NO takeover by ROONEY

Has been, in fact, since Davy first set foot in the Americas to take over as Artful Dodger in the "Oliver" stage tour.

"We more or less adopted each other," says "Uncle" Hal, here in London to win friends and influence people and generally prepare the way for the coming of the Monkees. He dials Davy each day with developments.

"He's real sorry he won't be playing Manchester. But it's not that he's homesick or anything like that. Davy's just a sentimentalist at heart. He feels he'd like to play before the people with whom he grew up.

"Being a typical boy from Manchester has also helped him to keep his feet firmly on the ground. You people in Britain would probably understand this far more than Americans.

"That's why, when I watched that 'Privilege' film the other day, I realised the sort of god Paul Jones becomes would never happen to Davy.

"And this also means that the rest of the Monkees are all very fond of Davy even if he does get most of the limelight.

"Course, Davy does suffer to some extent like the 'Privilege' character, because he's always living under glass—in the public eye, in other words.

"So, much of the time he spends at home playing snooker with his own little group of friends, a Greek boy called Nico, and two Texans, David and Charlie."

Not, of course, that there's much private time in the life of a Monkee. When he's not on show, he's in the studio.

"My, those boys really work," sighs "Uncle" Hal. "They're in the studio from 7 am to 7 pm, then they may have some recording work to do. Means they may be work-



● DAVY: "spends most time at home playing snooker"

ing up to 16 hours a day.

"That's really too much and recently the studio tightened up the shooting schedule so that they work three instead of five days a week."

Even so, they've still had little time to explore any special stage approach to their Wembley crusade.

"But don't forget, when the Monkees do a concert they give the fans 70 minutes' worth. Half of that time you'll see them as a group and for the other 35 minutes they each have an individual spot.

"And, of course, each tries to upstage the others. I think you British fans will be well satisfied when you see them on stage."

But how much longer will we see the Monkees on stage or TV, for that matter? "Oh, Davy will stay with the Monkees just as long as the Monkees are in demand. We

wanted to get him in the 'Oliver' film, but we couldn't because of a Monkees concert tour.

"One day, though, he'd like to become a movie star and try for the legit. theatre again."

Meanwhile, though, a Monkee he remains, and obviously for some time to come. And there are more happy tidings from "Uncle" Hal. "I can now announce a Davy Jones Fan Club in the United Kingdom. Address is Middleham, Leyburn, Yorkshire, and if you want to join, send £1, in return for which you get £2 value in records, photos, six-month subscription of Davy's own magazine, among other privileges."

● "END OF COMMERCIAL BREAK"—the words came from Hal, too!

Bob Farmer

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