

DISC

and MUSIC ECHO 9d

FEBRUARY 25, 1967

USA 20c

MONKEE MICKY



—by Samantha,
his British
girl friend

TURN TO PAGE 8



PROBY
BACK
ON
THE WARPATH
—MONKEE
KNOCKING

PAGE 9

£750 Dream Contest!

Test your pop skill and win top prizes!

ENTER NOW—SEE PAGE SEVEN



PITNEY writes on his tour

BACKSTAGE
—BACK PAGE!

SCENE

QUOTE by Malcolm Muggeridge on being installed as Rector of Edinburgh University: "I think it is very likely one of the Beatles might follow me as Rector . . ."

Caroline boss Ronan O'Rahilly was in Parliament to hear reading of anti-pirate bill.

It's Carl King who recorded "You And Me" — NOT "Cake" King . . .

Chuck Berry changed hotels within minutes of arrival in London last week because his room only had a single bed—and he wanted a double.

With the Rolling Stones apparently so anti-establishment why does Brian Jones drive around in an enormous

white Rolls-Royce?

When his Rolls broke down recently Tom Jones used his wife's Volvo sports car to get around.

DISC and Music Echo's "Miss Mod Britain '67," blonde Jayne Harries, caught by the cameras on last week's "Top Of The Pops."

Asked what his plans are now he's back in Britain, P.J. Proby said: "Who knows WHAT P.J. will do!"

Although he's left his "hard case" image far behind, Tom Jones wants to play a "tear-away" role similar to actors Newman, Brando and Douglas in any film he makes.

Disc and Music Echo Girl Of The Year Jayne Harries met Tom Jones at a photo



Guests at Speakeasy: Jimi Hendrix, Chas Chandler, Roger Daltrey. session and found they had a common interest—Wales.

LAST Wednesday, the Daily Mail, reporting the poor sale of a book tracing the Beatles' family tree, commented: "The fans—assuming there are any left—know all they want to know." The italics are ours.

Next day, the same paper carried a paragraph saying: "Pre-release sales in America of the latest Beatles single have already topped a million and earned a Golden Disc." Memo to Daily Mail: see also this week's British hit parade. . .

Guests at a "Valentine's Day Massacre" party at Lon-

don's Speakeasy Club included Roger Daltrey, Jimi Hendrix, manager Chas Chandler, Pretty Things and ex-member Viv Prince and actors Peter Wyngarde and Anthony "Till Death Us Do Part" Booth.

LOIS LANE, former blonde half of the Caravelles, releases first solo disc "One Little Voice" this week.

Herman's parents planning to buy and run a seaside hotel.

Newly-arrived French group the Dodos' gimmick: jeans you can write on.

Alf Garnett, of "Till Death Us Do Part," has his first LP out—"Songs Of World War One."

CHUCK: the guy who started it all . . .



POP has enjoyed many phenomena over the years. Haley, Elvis and the Everlys in the early days . . . Cliff, the Beatles and our friends the Monkees more recently.

But someone who was right there at the centre of things when pop first started to happen in the now dim and distant past of the mid-50s is Chuck Berry, something of an old-timer by today's standards, but still a force to be reckoned with and a name to respect.

Chuck has changed little from the days of "Maybellene," "Sweet Little Sixteen" and "Johnny B. Goode." A few more lines on his friendly, open face, maybe. But the drive that made him into one of the most idolised of R'n'B stars is still there.

It was, of course, Chuck Berry who started it all. His influence was deeply felt by both the Beatles and the Rolling Stones in their pop infancy.

Today he's made a lot of money and has numerous business interests including a 100-acre amusement centre called Berry Park in Wentzville, Missouri, which has every recreation facility from a nightclub to hunting, shooting and fishing.

Success such as this gives rise to the obvious question—why not retire and live comfortably?

Chuckled Chuck, settling his six-foot one-inch frame on the edge of his hotel bed: "I shall never hang up my guitar. Maybe I'll get so feeble that I'll have to lean on it a little. But I reckon we'll both go over together!"

Why, then, did he keep going?

"As long as I can perform my emotions are satisfied," he said. "Today pop is generating more capacity and has come much more competitive. And because of this competitive quality one has to improve to succeed."

Did he think the scene had changed much since the times of Richie Valens, Buddy Holly, the Big Bopper and the Everly Brothers? Could he see pop stars of today—apart from perhaps the Beatles—making enough cash to start their own amusement park for instance?

"The thing about a successful person is not how much they make—but how they manage what they make."

"I was brought up to look after money at an early age. To own something like Berry Park was always my dream. I was born across the way from a playground, but I was always restricted from going there. I didn't like that."

"Then my family moved and we lived at a country club. I fell in love with the place and wanted to stay there forever. But we didn't."

"SO WHEN I STARTED TO MAKE MONEY THAT'S WHAT I DID WITH IT."

MIKE LEDGERWOOD.

A MONKEE on the loose

IN HOLLYWOOD, it may be a handsome house, huge car and high-class clubs . . . but up in t'North there's no such trappings, even if you're a Monkee lad. It's pint of mild and bitter, game of darts and dominoes.

So when Davy Jones, late of the parish of Higher Openshaw and latterly the largest pop property to emerge in America since Elvis, went back North last week, they gave him a right gradely welcome in true tradition.

First, they put him behind public bar at t'White Swan in Middleham and there he is (picture B) pulling pints for the locals.

But seeing as lad's made good, they let him off work for a game of darts, although do not let the bullseye (A) fool you. That was one of them photographer's tricks. Then they took Davy over to a table, where the sport was dominoes (D).

But there's nowt so fine as the feel of a horse, especially if you were once wanting to become a jockey. So off to Basil Foster's stables went Davy to meet his old employer and go for a gallop on the heath (C).

And after Middleham, Davy made for Manchester where he spent two days at his dad's home with doors barred to everyone . . . except, one supposes, the milkman. But who else was going to argue with a 6 ft 2 in Texan, Jim Pearl, by profession bodyguard and expert on karate, in residence.

Davy did emerge, however, to meet his old mates of "Coronation Street", in which he once played the part of Colin Lomax, 11-year-old grandson of Ena Sharples. And Ena was there to greet him, in the Rovers Return, of course, equipped equally naturally, with milk stout. (Now turn to page 16 for more news about Davy.)



LET'S SPEND THE NIGHT TOGETHER

wins A SILVER DISC for

THE ROLLING STONES

CONGRATULATIONS from DECCA

F 12546

The Decca Record Company Limited Decca House Albert Embankment London SE1

★ JONATHAN KING watching TV ★

Beatles: hairy but happy!

THERE they were on "Top Of The Pops." The Beatles. Bristly, hairy but as happy as ever. The Beatles in Wonderland. But it was symbolic that they trotted past their old group gear, and later looked as though they had forgotten how to use guitars.

In the new non-touring, individual, orchestrated Beatles there does not seem to be much room for either George or Ringo. Paul and John are writing and creating faster than ever; but whence George and Ringo? Will Mr. Starr manage to become as great a drummer as, say, Phil Seamen?

The TV film was imaginative and well mixed (anyone would have thought that they had gone to "Penny Lane")—though I couldn't work out where it was at all. Most peculiar.

The Ryan boys. The first record they have done which I not only liked but loved. Actually, I've abhorred everything else they've come up with. Praises Mike and Cat. And the Ryans, whose voices have improved. Sandy Posey seems a vaguely attractive schoolmistress, but I always used to love her records and on "TOTP" I got incredibly bored by "Single Girl."

I don't believe the lead singer of the New Vaudevilles. He has the most hypnotically fascinating face I have ever seen.

Engelbert's talent is potentially much greater than Tom Jones'. (How dare you massacre "Detroit City". You deserve to be run out of the country!) I praised Humperdinck some weeks back, but added a word of warning. Here

comes another brief piece of advice—go back to being Gerry Dorsey IMMEDIATELY.

It is great to see Proby back. I hate that record (but roses, diamonds and wine for "I Can't Make It Alone" Jim)—and his performance was pretty bad. But his star stature is so above that of his rivals. Long may you reign, sir.

I'm not sure what has come over the buying public. Why is seventy five per cent of our chart slow, dreary, corny, sentimental slush? I predict a revival in Al Jolson records, with Rudolph Valentino photographs selling on every street corner.

Movies will go back to being silent; teenagers will stick pictures of Vera Lynn in a one-piece on their bedroom walls. Harry Champion songs will be in great demand, and Tom Jones will go on being successful in this, his right era.

Interesting—Cat Stevens' new disc is going to be either "I'm Gonna Get Me A Gun" or "School Is Out." Both are very good indeed—the sound is terrific. To me, one of the songs stands above the other. But we'll wait and see, shall we?

Saw the Jimi Hendrix Experience last week—terrific, tremendous sound. Praise to Noel and Mitch, who contribute a hell of a lot. Also heard his next—"Purple Haze." Impressive.

TOP 50 CHART TOPPER



JOHN MAYALL and the BLUESBREAKERS A hard road

A NEW LP

SKL 4853
LK 4853
12" stereo or mono LP

DECCA

The Decca Record Company Limited, Decca House, Abchurch Lane, London SE1

- 1 (1) ● **THIS IS MY SONG**.....Petula Clark, Pye
- 2 (4) ● **RELEASE ME**.....Engelbert Humperdinck, Decca
- 3 (—) ● **PENNY LANE/STRAWBERRY FIELDS FOREVER**.....Beatles, Parlophone
- 4 (2) ● **I'M A BELIEVER**.....Monkees, RCA Victor
- 5 (7) **HERE COMES MY BABY**.....Tremeloes, CBS
- 6 (3) ● **LET'S SPEND THE NIGHT TOGETHER**
Rolling Stones, Decca
- 7 (12) ▲ **SNOOPY VS THE RED BARON**
Royal Guardsmen, Stateside
- 8 (16) ▲ **MELLOW YELLOW**.....Donovan, Pye
- 9 (5) **I'VE BEEN A BAD BAD BOY**.....Paul Jones, HMV
- 10 (15) ▲ **PEEK-A-BOO**.....New Vaudeville Band, Fontana

Next Twenty

- 11 (6) **MATTHEW AND SON**
Cat Stevens, Deram
- 12 (11) **IT TAKES TWO**
Marvin Gaye and Kim Weston, Tamla Motown
- 13 (9) **SUGAR TOWN**
Nancy Sinatra, Reprise
- 14 (17) ▲ **I WON'T COME IN WHILE HE'S THERE**
Jim Reeves, RCA Victor
- 15 (24) ▲ **EIDELWEISS**
Vince Hill, Columbia
- 16 (10) **I'M A MAN**
Spencer Davis, Fontana
- 17 (33) ▲ **ON A CAROUSEL**
Hollies, Parlophone
- 18 (8) **NIGHT OF FEAR**
Move, Deram
- 19 (36) ▲ **DETROIT CITY**
Tom Jones, Decca
- 20 (13) **LET ME CRY ON YOUR SHOULDER**
Ken Dodd, Columbia
- 21 (35) ▲ **A KIND OF HUSH**
Herman's Hermits, Columbia
- 22 (27) **STAY WITH ME BABY**
Walker Brothers, Philips
- 23 (14) **HEY JOE**
Jimi Hendrix, Polydor
- 24 (18) ● **GREEN GRASS OF HOME**
Tom Jones, Decca
- 25 (30) **GIVE IT TO ME**
Troggs, Page One
- 26 (20) **I'VE PASSED THIS WAY BEFORE**
Jimmy Ruffin, Tamla Motown
- 27 (19) **SINGLE GIRL**
Sandy Posey, MGM
- 28 (38) **THEN YOU CAN TELL ME GOODBYE**
Casinos, President
- 29 (—) **THE BEAT GOES ON**
Sonny and Cher, Atlantic

Last Twenty

- 30 (23) **INDESCRIBABLY BLUE**
Elvis Presley, RCA Victor
- 31 (—) **GEORGY GIRL**
Seekers, Columbia
- 32 (21) **LAST TRAIN TO CLARKSVILLE**
Monkees, RCA Victor
- 33 (25) **98.6**
Keith, Mercury
- 34 (39) **MICHAEL**
Geno Washington, Piccadilly
- 35 (—) **FOOL'S PARADISE**
Larry Cunningham, King
- 36 (41) **THIS IS MY SONG**
Harry Secombe, Philips
- 37 (22) **STANDING IN THE SHADOWS OF LOVE**
Four Tops, Tamla Motown
- 38 (—) **AL CAPONE**
Prince Buster, Blue Beat
- 39 (44) **HIS GIRL**
Guess Who, King
- 40 (29) **YOU ONLY YOU**
Rita Pavone, RCA Victor
- 41 (—) **I'LL TRY ANYTHING**
Dusty Springfield, Philips
- 42 (—) **MEMORIES ARE MADE OF THIS**
Val Doonican, Decca
- 43 (46) **BABY COME CLOSER**
Loot, Page One
- 44 (26) **I FEEL FREE**
Cream, Reaction
- 45 (—) **IS THIS WHAT I GET FOR LOVING YOU**
Marianne Faithfull, Decca
- 46 (—) **NIKI HOEKY**
P. J. Proby, Liberty
- 47 (—) **SO GOOD**
Roy Orbison, London
- 48 (31) **PAMELA PAMELA**
Wayne Fontana, Fontana
- 49 (—) **MY WAY OF GIVING**
Chris Farlowe, Immediate
- 50 (43) **I CAN'T GET BACK HOME TO MY BABY**
Jimmy James, Piccadilly

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

ZOOMING UP THE CHART!



● DONOVAN: 8

HIT TALK BY ENGELBERT HUMPERDINCK

PETULA CLARK's record has got beautiful melody and definitely deserves its big success. Maybe the melody is reminiscent of a lot of other songs, but fitted together it makes a great ballad.

"I'm A Believer" is a good discotheque sound and they're a hot property after all, so it's obviously a hit sound.

I've honestly only heard the STONES' "Let's Spend The Night Together" once. But even if it has got a suggestive lyric, it's got good mood and atmosphere. I



● HOLLIES: 17

definitely wouldn't want to knock it.

NANCY SINATRA's is cute and I also like the new DONOVAN. It's really haunting.

SPENCER is good, very good. I knocked the last one on "Juke Box Jury," so I'm glad to say I think this is fab. The MARVIN GAYE-KIM WESTON one is also great. A beautiful song. I love the harmony. Definitely Top Ten. "Peek-A-Boo"? Yes, I like these



● TOM: 19

mickey-taking songs, especially when they're done in style and the NEW VAUDEVILLE people do perform in style. It's crazy and I like it a lot.

ELVIS is really losing a bit of his push and dynamism. I don't like this new one at all. Elvis should go back—not to the early rock days of "Hound Dog," but to try to develop a new beaty sound on which he sounds so much better.

VINCE HILL deserves his success. He's got a very good voice. This is obviously going to be very big for him.

I like the KEITH one. It's one of my favourites at the moment.



● ENGELBERT HUMPERDINCK

Next Week's - VINCE HILL

Top Ten LPs

- 1 (1) **MEET THE MONKEES**
Monkees, RCA Victor
- 2 (2) **SOUND OF MUSIC**
Soundtrack, RCA Victor
- 3 (3) **BETWEEN THE BUTTONS**
Rolling Stones, Decca
- 4 (4) **BEST OF THE BEACH BOYS**
Beach Boys, Capitol
- 5 (6) **HAND CLAPPIN' & FOOT STOMPIN'**
Geno Washington, Piccadilly
- 6 (—) **FOUR TOPS LIVE**
Four Tops, Tamla Motown
- 7 (5) **FRESH CREAM**
Cream, Reaction
- 8 (9) **FINDERS KEEPERS**
Cliff Richard, Columbia
- 9 (10) **S.R.O.**
Herb Alpert
Pye International
- 10 (8) **A QUICK ONE**
Who, Reaction

AMERICAN TOP TWENTY

- 1 (1) **KIND OF A DRAG**.....Buckingham, U.S.A.
- 2 (6) **LOVE IS HERE AND NOW YOU'RE GONE**
Supremes, Motown
- 3 (3) **RUBY TUESDAY**.....Rolling Stones, London
- 4 (2) **I'M A BELIEVER**.....Monkees, Colgems
- 5 (4) **GEORGY GIRL**.....Seekers, Capitol
- 6 (9) **THE BEAT GOES ON**.....Sonny and Cher, Atco
- 7 (10) **GIMME SOME LOVIN'**.....Spencer Davis, United Artists
- 8 (13) **THEN YOU CAN TELL ME GOODBYE**
Casinos, Fraternity
- 9 (5) **(We Ain't Got) NOTHIN' YET**.....Blues Magoos, Mercury
- 10 (19) **BABY, I NEED YOUR LOVIN'**.....Johnny Rivers, Imperial
- 11 (16) **MERCY, MERCY, MERCY**
"Cannonball" Adderley, Capitol
- 12 (7) **98.6**.....Keith, Mercury
- 13 (11) **GREEN GRASS OF HOME**
Tom Jones, Parrot
- 14 (27) **SOCK IT TO ME—BABY!**
Mitch Ryder & the Detroit Wheels, New Voice
- 15 (17) **PRETTY BALLERINA**.....Left Banke, Smash
- 16 (21) **GO WHERE YOU WANT TO GO**
Fifth Dimension, Soul City
- 17 (14) **I HAD TOO MUCH TO DREAM LAST NIGHT**
Electric Prunes, Reprise
- 18 (20) **IT TAKES TWO**.....Marvin Gaye & Kim Weston, Tamla
- 19 (24) **MY CUP RUNNETH OVER**.....Ed Ames, RCA Victor
- 20 (12) **STAND BY ME**.....Spyder Turner, MGM

Dean Martin Artist Of The Month

His Latest Album.

At Ease With Dean
RLP 6233 (M) RSLP 6233 (S)
Reprise

Latest Single

(Open Up The Door) Let
The Good Times In
RS 20538 Reprise

Other Albums By Dean

Everybody Loves Somebody
R 6130 Reprise

(Remember Me) I'm The One
Who Loves You
R 6170 (M) R9 6170 (S) Reprise

The Hit Sound of Dean
Martin
RLP 6213 (M) RSLP 6213 (S)
Reprise

Distributed by Pye Records



THE INTERNATIONAL DEAN MARTIN CLUB, 253 MELFORD RD, THORNTON HEATH, SURREY

STARS IN THE NEWS—1

Four Tops may come back for big tour

FOUR TOPS will probably return to Britain in the autumn for a major tour.

The group, who completed a highly successful tour last month, are currently in cabaret in America. Their new single "Bernadette" is due to be released in Britain next month.

Brian Epstein, who brought the Tops over last time, flies to America this Friday and will go to Detroit to fix a return visit for the group. Visits to Britain by other Tamla Motown artists may also be discussed.

Vince Hill cuts BBC-TV theme

VINCE HILL, whose recording of "Eidelweiss" is at 15 this week, has recorded the theme for a new BBC TV series called "Mickey Dunn."

The half-hour series starts in May and is based round an "Alfie"-type character. Vince sings over the credits.

Vince opens a summer season at the Windmill Theatre, Great Yarmouth, for 12 weeks in June.

New Big L dj

LORNE KING, 24-year-old Canadian, joined Radio London this week after deejaying on stations in Canada. Big L's Tony Windsor and Mike Lennox recently quit the ship but continue to do promotional work for London.



Bobby... under sedation

Monkees hit Silver

MONKEES received a coveted Silver Disc—awarded by Disc and Music Echo for quarter of a million sales in Britain of their chart-topper "I'm A Believer"—from top disc jockey Jimmy Savile at "Top Of The Pops" last week. Micky Dolenz and Mike Nesmith collected it on behalf of the group. Mike is seen here with the trophy afterwards.



Hollies' Bobby Elliott on danger list

HOLLIES drummer Bobby Elliott was lying dangerously ill in a Hamburg hospital this week suffering from an internal complaint. His parents are at his bedside.

Bobby flew out to Germany with the group on February 11 for two weeks of television dates. The next day he complained of feeling ill and on Tuesday was rushed to the local hospital where he was suspected of having typhoid—which had broken out in Hamburg a week earlier.

He was put under heavy sedation and doctors diagnosed that he had an inflamed appendix and intestines.

Hollies Allan Clarke, Bern Calvert and Tony Hicks returned to Britain last Wednesday. Graham Nash and the group's road manager, Rod Shields, stayed with Bobby until the next day. Bobby's parents flew out from Manchester to Hamburg on Friday.

The group has cancelled recording sessions this week. Their publicity manager, Allan McDougall, told Disc and Music Echo that Bobby was still on the danger list and that nobody knew if he would be well enough to start work with the Hollies when they open their tour of Britain on March 11.

Palladium run for Tom Jones

TOM JONES is in line for a second major West End season. Five weeks after he ends his cabaret stint at London's "Talk Of The Town"—he opens there next Wednesday—Tom headlines a three-week variety bill at the London Palladium from May 8.

An invitation from Brian Epstein to star at the Saville Theatre this spring has been turned down, as he does not regard the venue suitable for him.

Tom appears on tonight's (Thursday) "Top Of The Pops." On the Palladium bill he is featured in several routines—in addition to his closing spot.

This week Tom begins tele-recording his new ATV series "The Tom Jones Show" which starts the first week in April.

NEW MINDBENDERS

MINDBENDERS' new single, out March 17, is "We'll Talk About It Tomorrow," composed by Toni Wine, writer of their "Groovy Kind Of Love" hit.

Yesterday (Wednesday) the Mindbenders were at their road manager's wedding at Chester Register Office, when Ric Rothwell was best man.

MENN SPLIT WITH SHEL TALMY

MANFRED MANN and recording manager Shel Talmy have parted company.

Talmy, who supervised their last two singles, both hits, "Just Like A Woman" and "Semi-Detached Suburban Mr. James," has had to reduce his commitments because of his film production work. He is to produce "All Night Stand," the controversial Thom Keyes

book on pop, sex and drugs, for the screen in July.

Manfred's manager Gerry Bron is to record the group on their next single.

Sweden's entry in the Montreux Television Festival is to be a 30-minute feature film starring Manfred Mann which they record in Stockholm from March 16-18.

Garrick 'does a Proby'

DAVID GARRICK "did a P. J. Proby" by splitting his skintight trousers along the inside leg during the first house of his tour with Gene Pitney and the Troggs at London's Finsbury Park Astoria last Friday.

But after the show he denied the split was deliberate. Said David: "Most emphatically, I WASN'T trying to 'do a P. J. Proby'."

"It was a complete accident. I noticed it halfway through my first song. And the more I moved, the more it split!"

Australia's chart-topper Normie Rowe, making his first appearance on a British tour, nearly began with his Playboys backing group under-manned.

At the last minute his organist

Phil Blackmore decided to return to Australia because he was planning to get married and Normie couldn't find a replacement.

Eventually 19-year-old Trevor Griffiths from Birmingham agreed to join the group—only two days before the tour kicked off.

Next Normie Rowe single is "I Don't Care," due out in six weeks.

EMI to release Fame single, album

EMI, his old label, are issuing a Georgie Fame single and an album of old material next Friday, (March 1). Tracks on the single will be "Funny How Time Slips Away" and "Point Of No Return." Plans for his first single on CBS are still unsettled as producer Denny Cordell is still looking at material.

The LP, to be titled "Hall Of Fame," features such former Fame hits as "Yeah, Yeah," "Getaway" and "Sitting In The Park." Fame stars in his own show "The Two Faces Of Fame" at London's Royal Festival Hall on March 18, when he will be backed in one half by the Harry South Big Band and in the other, by his own band. CBS are expected to record the concert as an album.

An American promotional tour in the spring is also likely following this week's agreement whereby Rik Gunnell Agency will represent Grief-Garris Managements, of Los Angeles, who handle the New Christy Minstrels, in Europe in return for which Fame will be pushed in the States.

SANDY POSEY FLIES OUT

SANDY POSEY left Britain after a nine-day visit on Tuesday for TV promotional work in Holland, Germany and Italy before she flies back to the States.

Release date for her next single "What A Woman In Love Won't Do" has been postponed, but she filmed it for future "Top Of The Pops" showing last Thursday.

Sandy is likely to return for a tour or cabaret dates later this year.

New clubs open

RIK GUNNELL Agency are to open clubs similar to Brixton's Ram Jam Club at North End, Croydon and Watford High Street.

Gunnell announced this week that he no longer has any connection with London's Flamingo and All Nighter clubs or any premises at 33-37 Wardour Street.

SMALL FACES SIGN UP WITH ANDREW OLDHAM

IMMEDIATE RECORDS have signed the Small Faces to a new independent recording contract with Andrew Oldham's Immediate Productions, a subsidiary of Immediate Records. The present independent release of tapes arrangement with Decca will continue unaffected.

Under the new agreement Steve Marriott and Plonk Lane will act as producers with Immediate Productions acting as liaison between the group and Decca.

Steve and Plonk have also signed exclusive production contracts with Immediate—producing records for other acts.

In partnership with Immediate all four Small Faces have also formed their own publishing company.

New Faces' single "I Can't Make It" and "Just Passin'"—a double A-side release—is out on March 3, to tie in with their tour with Roy Orbison and Paul and Barry Ryan.

BRIAN NORRIS (bass) and Peter Burne (organ) have quit Liverpool's Cryin' Shames. They have not so far signed with another group.

PETULA: NEW TV SERIES

PETULA CLARK stars in her second BBC-TV series this autumn.

She comes to Britain next month to star in a BBC-TV spectacular and open a season at London's Talk Of The Town.

PETULA CLARK may fly in from France specially to appear on tonight's (Thursday) "Top Of The Pops." Other artists featured include: Dusty Springfield, Herman's Hermits, Vince Hill, Troggs, Tom Jones, Hollies, Jim Reeves and the Beatles.

WHO AMERICAN TV SPOT

WHO make their first-ever American appearance on Easter Saturday (March 25) in a special Murray the K Easter TV show. Wilson Pickett, Smokey Robinson, Miracles and Mitch Ryder are also on the show.

They fly to the States on March 22 and fit in another TV spectacular, staying until April 2—if they can arrange to postpone a German tour until early April.

Who's current American single is "I'm A Boy," but to tie in with the visit Pete Townshend is working on a new single for rush-release in preference to "Happy Jack," not considered potential U.S. hit material.

There are still no plans on the Who's next British single.

Paul Anka flip

NEW Paul Anka single "Sunset Sunrise" has been flipped from "B" to "A" side following rare notices for new musical "Fiddler On The Roof" from which the song comes.

ORBISON HERE FOR TOUR

ROY ORBISON arrives in Britain next Wednesday (March 1) for his nationwide tour with the Small Faces and Paul and Barry Ryan—and immediately tele-records a number of appearances for "Top Of The Pops" the next day for his new single "So Good."

Roy also appears on BBC's "Crackerjack" (March 15).

Radio dates for Roy next month are: "Pop Inn" (7), "Parade Of The Pops" (8), "Monday, Monday" (13) and "Easy Beat" (9).

The tour starts at London's Finsbury Park Astoria on March 3.

COUSIN JANE C/W MEET JACQUELINE

PARLOPHONE R5578

EMILY BENSON

PUBLISHED BY DICK JAMES MUSIC
MANAGED & PRODUCED BY LARRY PAGE

STARS IN THE NEWS—2

BYRDS
FLY IN
FRIDAY

BYRDS hit Britain tomorrow (Friday) on Flight PA 120 at 6.45 a.m. at London Airport and hold a special party for fans at the Roundhouse, Chalk Farm, London, the next day to thank them for the 1,700 names on a petition to bring them back to Britain.

The Byrds stay until Tuesday, then go to Scandinavia and Italy. They return on March 10 for five days TV and radio promotion for their latest single, "So You Want To Be A Rock 'n' Roll Star," which features the screams of British fans recorded at a concert in Bournemouth two years ago on their first British visit.

In America, the group has been asked to write and record the soundtrack for a major film production in Hollywood. Title is still secret.

They are also working on a full-length script for a film to star themselves to be shot in Hollywood.

Group's new LP, "Younger Than Yesterday," is released here next month.

Vaudeville: Italy date

New Vaudeville Band do four days cabaret in Milan, Italy (March 13-16) and a TV appearance in Barcelona, Spain, en route home from their current American college tour.

NORMIE ROWE
LOSES HIS
SHIRT!

AUSTRALIAN chart-topper, NORMIE ROWE, has only had a couple of minor hits since he landed in Britain, but his popularity is certainly going from strength to strength on the current Gene Pitney/Troggs tour.

This is Normie after escaping from nearly 300 fans outside his Liverpool hotel last Sunday. He was completely swamped by fans and had his shirt and most of his singlet ripped off his back.

● Read GENE PITNEY'S exclusive comments on the tour on the back page.

P. J. PROBY TO DO WEEK'S
CABARET

P. J. PROBY began a week's cabaret at Newcastle's Dolce Vita and South Shields Club Latino on Sunday—despite threats last week that he would refuse to do a double cabaret date.

Proby is due to leave Britain this weekend, but there are plans to bring him back in May for a full-length theatre tour if a work permit is obtained.

Before going to Newcastle, Proby told Disc and Music Echo: "I was booked for one club—not two. I will not let them handle me like this." But he subsequently

changed his mind. On his return to the States Proby is set to join a nationwide tour in a Dick Clark "Caravan" show.

Jerry Lee sings Tom

TOM JONES' hits "Green, Green Grass Of Home" and "Detroit City" are included on a new EP by Jerry Lee Lewis titled "Country Style" and due out at the end of March.

MONKEES MAY TOUR HERE
THIS YEAR

MONKEES make their first tour of Britain either late summer or early autumn this year—IF a deal between Vic Lewis, of Brian Epstein's Nems Enterprises, and Monkees' co-manager, Marty Schneider, goes through in Los Angeles this week.

Lewis flew out earlier this week to discuss details with Monkees management and will be joined at the weekend by Epstein, who leaves tomorrow (Friday) for the States to tie up return visits for the Four Tops and other Tamla teams.

Monkees start work again in Hollywood next week after London visits by Micky Dolenz, Mike Nesmith and Davy Jones—who returned yesterday (Wednesday).

They record their third single—the first on which they play the music.

● Davy Jones had to be hustled away after trying unsuccessfully for five minutes to talk to 1,500 screaming fans at Wimbledon Palais on Saturday when he made a surprise guest appearance at a Radio Caroline Night Out.

Earlier in the evening he appeared in BBC-1's "Rolf Harris Show" and tomorrow (Friday) a filmed interview with Davy is featured in BBC-1's "Junior Points Of View" at 5.40 p.m.—his only other public appearance.

Episode Six may
do Who song

EPISODE SIX are this week in the recording studios cutting tracks for a new single. Songs under consideration are Pete Townshend's "Lazy Fat People" and a Paul Jones number.

HERMAN signed
for MGM film

HERMAN'S Hermits start rehearsals and soundtrack recordings for their next MGM film, "Mrs. Brown, You've Got A Lovely Daughter," on March 8 after a ten-day trip to the States, where they guest on two TV shows—"Dean Martin Show" and "Now!"

Actual shooting for the film, in which Stanley Holloway also stars, is set for April 6.

Alan Price dates

ALAN PRICE plays his new double A-sided single "Tickle Me" and "Simon Smith's Amazing Dancing Bear" on TWW's "Report" this week, "Saturday Club" (25), "Top Of The Pops," "Easy Beat" (March 5), "Crackerjack" (8), "Pop North" (16), "The North's Stars" (18) and the "Joe Loss Show" (31).

In April he does cabaret at the Cavendish Club, Newcastle and Wetheralls Club, Sunderland (2-8) and a ten-day tour of France.

Hendrix: TV dates
on Continent

CONTINENTAL dates for Jimi Hendrix are a TV show and two personal appearances in Paris (March 3-5) and Brussels TV (6).

His manager, Mike Jeffery, is in America arranging to release a record there. If it is successful, Jimi will tour there when his British work permit expires in June-July.

New dates are Pier Pavilion, Worthing (February 23), Leicester University (24), Corn Exchange, Chelmsford (25) and Skyline, Hull (March 9).

Engelbert, Beatles fight for top

ENGELBERT HUMPERDINCK is fighting a furious chart battle with the Beatles for next week's number one spot.

With Petula Clark unlikely to hang on to the spot for a third week, Engelbert's enormous sales suggest that he could hold off the Beatles—currently number three—from number one for a second week to create a situation that hasn't happened since they started getting chart toppers.

By Tuesday, the Beatles' sales of "Strawberry Fields Forever/Penny Lane" had clocked 350,000 while "Release Me" had almost reached

NEWS
in a
FLASH

ALAN Price Set, Paul and Barry Ryan, Sandy Posey, Freddie and the Dreamers, the Robb Storme Group and the Gnomes of Zurich are in "Saturday Club" (25).

Paul and Barry Ryan, the Overlanders and Graham Bonney appear in "Monday, Monday" (27). . . . Cliff Bennett and the Rebel Rousers, Billy J. Kramer and the Dakotas, Elkie Brooks, the Sands Of Time, the H.T., the Karl Denver Trio and the Button-Down Brass take part in "Swingalong" (February 25-March 3).

KENNY Ball And His Jazzmen are among the guests in "Easy Beat" (26). . . . Cat Stevens and the Tremeloes are guests in "The Joe Loss Show" (24).

Herman's Hermits, the Ivy League, Elkie Brooks, the Jay Birds, the Settlers, Jimmy James and the Vagabonds and Wynder K. Frog are the line-up in "Saturday Club" (March 4).

ENGELBERT Humperdinck, Episode Six and the Cymbaline guest in "Monday, Monday" (March 6). . . . Roy Orbison is the guest in "Parade Of The Pops" (March 8).

Former Beatle hit "I Feel Fine" gets a soul treatment as Manchester group Powerhouse's new single out on March 17.

Shhh! Dave Berry weds
his Marty

DAVE . . . recognised

DAVE GRUNDY married Marty van Lopik on Monday and nobody would have taken any notice if the Post Office motor cyclist delivering telegrams hadn't recognised Grundy as Dave Berry.

Dave had been hoping his wedding, at Weston-super-Mare, would remain a secret. His bride is a 22-year-old Dutch girl. Guests, who included her parents from Amsterdam, had been sworn to secrecy.

Fortunes win jingle

Fortunes star in an American coast-to-coast road show sponsored by Coca Cola starting in September. They were chosen as the best recorders of a "Coke" jingle. And they are seeking permission to set new lyrics to the song to release it as a single.

TREMELONES, who return from four days of TV and radio appearances in Germany today (Thursday), record their new single next week. They are considering a number of titles.

Sales of "Here Comes My Baby" now exceed 100,000 and it is being released in America.

Dodie West
lands star role

DODIE WEST, 22-year-old TV, recording and cabaret singer, has landed a starring role in the forthcoming West End musical "Man From The West."

She has also just signed a contract with Vic Lewis, of Brian Epstein's Nems Enterprises.

In "Man From The West" Dodie is cast as a young Czechoslovakian girl who marries a London businessman—the Man From The West—played by Edward Judd.

Countdown

thursday

GENE PITNEY, TROGGS, DAVID GARRICK, NORMIE ROWE, LOOT — ABC, Hull.
MOVE — Co-op Hall, Gravesend.
CAT STEVENS — Purfleet.
DAVE DEE, DOZY, BEAKY, MICK AND TICH — Locarno, Bristol.
WHO — Torino, Italy.

friday

GENE PITNEY tour — City Hall, Newcastle.
TREMELONES — "Joe Loss Pop Show" (Light) and Queens Hall, Bradford.

DAVE DEE — Mecca, Southampton.

MOVE — Coventry University.
CAT STEVENS — Bluesette Club, Leatherhead.
WHO — Bologna, Italy.
HERMAN'S HERMITS — leave London Airport for Los Angeles.
BYRDS — arrive London Airport 6.45 a.m.

saturday

GENE PITNEY tour — ABC, Blackpool.
TREMELONES — Marlborough Hall, Halifax.
EASYBEATS — Winter Gardens, Weston-super-Mare.
MANFRED MANN — Kings Hall, Stoke-on-Trent.

MOVE — Imperial, Nelson.

CAT STEVENS — Lancaster Club, Coventry.
WHO — Milan, Italy.
BYRDS — Roundhouse, Chalk Farm (2.30 - 4.30 p.m.)
JUKE BOX JURY — Peter Murray, Jimmy Savile, Virginia Wetherall, Penny Valentine.

sunday

GENE PITNEY tour — De Montfort Hall, Leicester.
TREMELONES—Working Men's Club, Kettering.
WHO — Piper Club, Rome.
MOVE — Scene, Oldham.

monday

TREMELONES — Civic Hall, Grays.
MANFRED MANN — Tower Ballroom, Birmingham.
MOVE — Top Rank, Cardiff.

tuesday

GENE PITNEY tour — ABC, Chester.
DAVE DEE—Town Hall, High Wycombe.

wednesday

GENE PITNEY tour—Odeon, Manchester.
MANFRED MANN — Bristol University.

2 SMASH HITS ON KING LABEL

'HIS GIRL'

by

Guess Who

KG 1044

Welcome to Great Britain Guess Who

'FOOL'S PARADISE'

by

Larry Cunningham

KG 1053

LONG PLAYING RECORDS ONLY
12/6
 EACH

MARBLE ARCH

VALUE FOR MONEY

NEW MARBLE ARCH LPs

TWO RECORD ALBUM 21/4d



101 STRINGS
 The Greatest Hits of Drury Lane
 MAL 657



MARK WYNTER
 MAL 647



JOE BROWN
 Bits Of Joe
 MAL 651



KENNY BALL AND HIS JAZZMEN
 MAL 652



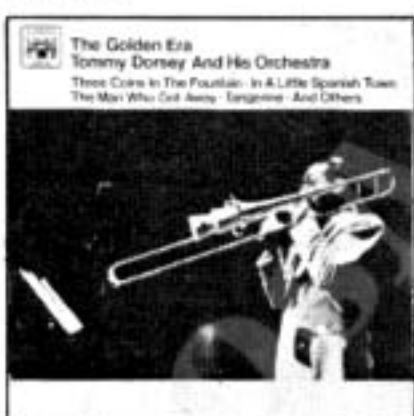
OTTILIE PATTERSON
 Ottilie's Irish Night
 MAL 648



Hits From The Ivy League, The Rockin' Berries, The Sorrows
 MAL 650



BOBBY BOND
 I Remember Jim Reeves
 MAL 667



TOMMY DORSEY AND HIS ORCHESTRA
 The Golden Era
 MAL 655



LOS NORTE AMERICANOS
 The Band I Heard In Tijuana Vol. III
 MAL 666

STARS IN THE NEWS-3

MORE ROCK STARS FOR THE SAVILLE!

AFTER watching Sunday's "very exciting" reception for Chuck Berry and Del Shannon at his Saville Theatre, Brian Epstein is booking more rock 'n' roll stars.

Chuck is making a second appearance there his Sunday because tickets for his show were sold out two weeks previously. Fats Domino is doing a week from May 27 and Bo Diddley is also there in May. Jerry Lee Lewis and Carl Perkins will also appear.

Teddy Boy-suited fans rioted when Chuck's act was suddenly closed by the theatre manager, who thought they were getting out of hand. As the safety curtain came down while Chuck was singing "Roll Over, Beethoven," they tore up rows of seats, smashed lights and ripped curtains. The safety curtain was attacked with a microphone stand.

Brian Epstein was booed and catcalled as he left his box at one side of the stage with John Lennon and Ringo Starr.

But later he said: "I was livid Bullock) has been given a month's notice. And I am instructing my barrister to defend a boy arrested outside the theatre.

"When the curtain came down, I immediately got on to the stage staff and told them to bring it up, but by that time Chuck had disappeared." Mr. Bullock commented: "I was not personally consulted about the stopping of the show." He claimed the audience had got out of hand.

Comper Rick Dane said: "Chuck was surprised and disappointed because he came off and asked what was happening.

"I've been compering shows for five years with the Walker Brothers, the Kinks and the Small

by RICHARD LENNOX

Faces, and the reception for Chuck was the best I have ever seen.

"The fans were not being malicious, and it was only the show being closed that caused them to be rightly annoyed. Chuck had two more numbers to do."

The curtain was lowered just after two fans had leapt on the stage, and were thrown off by attendants.

Del Shannon was also cheered and clapped for his performance of old hits

But the non-rock singers definitely did not go down well. The Canadians were pelted, and Rolling Stone Bill Wyman had the embarrassment of watching his group Hamilton and the Movement barracked with chants of "Off, Off, Off."

Brian Epstein commented, "We will have to be careful in future about supporting groups for rock 'n' roll artistes."

when the show was closed, and the theatre manager (40-year-old Michael

Dusty wins an 'Oscar'

DUSTY SPRINGFIELD—in the chart at 41 with "I'll Try Anything"—has been nominated for a "Grammy" award—pop's equivalent of an Oscar—in America for "You Don't Have To Say You Love Me."

She goes to America on July 1 and opens a three-week season at the famous Copacabana Club.

On Sunday, Dusty was presented with her four "Valentine's Day" awards from Disc and Music Echo, on the Palladium TV show. They were for "Best Dressed Girl," "Best Girl Singer (Britain)," "Best Girl Singer (World)" and "Miss Valentine."



Cat Stevens to record orchestral suite

CAT STEVENS is working on a musical suite to be recorded with full orchestra by manager and record producer, Mike Hurst.

The suite, which would be based on classical and jazz music, appears on an instrumental LP of Cat's material—which will include hits like "Matthew And Son" and "I Love My Dog" as well as more recent compositions—by the Mike Hurst Orchestra at the end of the year.

Cat, who should have been recording this week, has been advised by doctors to rest for a few days after developing bronchitis.

He is due to go to America for a promotional trip in June. His new single is released at the end of March.

TV BAN ON DAVE DEE'S 'LOOS'

DAVE DEE, Dozy, Beaky, Mick and Tich were banned from playing "The Loos Of England"—a track from their LP—on "Doddy's Music Box" on ITV on Saturday. Producer Peter Frazer-Jones thought it was not suitable for TV.

Said Dave: "There's nothing immoral about the song, though it may be a little immodest."

Mrs Pitney flies home

GENE PITNEY'S wife, Lynn, flew back to America on Saturday—the day after Gene celebrated his birthday and opened his tour with the Troggs at the Astoria, Finsbury Park.

Lynn returned to America to set up home for Gene in Rockville. "I hope she's got some orange boxes for us to sit on," he told Disc and Music Echo.

His new single, "In The Cold Light Of Day," was released last Friday.

Beatles, Stones, Engelbert hit Silver

BEATLES, Rolling Stones and Engelbert Humperdinck have all won Silver Discs this week—awarded by Disc and Music Echo for British sales exceeding 250,000.

The Beatles win theirs for "Penny Lane" and "Strawberry Fields Forever" which was released last week and shot straight to number three. The Stones get theirs for "Let's Spend The Night Together" and Engelbert for "Release Me."

SCOTT ENGEL FLIES HOME

SCOTT ENGEL returned alone to Britain on Thursday from the Walker Brothers tour of Australia and the Far East.

John and Gary went on to see their families in America and will not return to Britain for at least another week.

The Walkers open their spring tour of Britain on March 31 at London's Astoria, Finsbury Park.

CREAM MAY GET BIG FILM PARTS

CREAM may star in full-length feature film, taking acting parts as well as singing and playing.

The film would be shot in Paris or Rome by a major company this summer.

This week Cream was recording tracks for a new single which will be released in mid-March.

They go to Scandinavia for a five-day tour on March 6. They appear at Bristol University on March 18 and make a return appearance at the Marquee Club, London, on March 21.

Sledge pulls out of package tour

PERCY SLEDGE has withdrawn from the Atlantic package tour which opens at Hammersmith Odeon on March 17 because of commitments, including recording, in the States.

Arthur Conley replaces him on a bill that includes Otis Redding, Sam and Dave, Booker T and the MGs, Carla Thomas (just for the opening date) and the Markeys.

JEFF BECK'S FIRST VOCAL DISC SET

EX-YARDBIRD Jeff Beck begins his solo career next week. Release of his first vocal record next Friday (March 3) coincides with the opening at Finsbury Park Astoria of the Roy Orbison—Small Faces tour on which he is featured.

Beck makes his disc debut on an American composition, "Hi Ho Silver Lining."

Most is arranging American release of the record for later in the month and manager Peter Grant is hoping to set up a U.S. promotional visit for Beck to follow the Orbison-Faces tour.

MARY WELLS TOUR

MARY WELLS, who hit here with "My Guy," arrives in Britain at the end of March for a 28-day tour to include several TV dates.

Rik Gunnell wishes it to be known that he no longer has any connection with The Flamingo Club, The All-Nighter Club, or any premises at 33-37, Wardour Street, W.1.

DISC

and Music Echo

161 Fleet Street, London EC4
 Phone: FLEET STREET 5011

Editor: RAY COLEMAN

Deputy Editor: LAURIE HENSHAW

News Editor: MIKE LEDGERWOOD

Editorial: PENNY VALENTINE
 BOB FARMER
 JONATHAN KING
 HUGH NOLAN
 RICHARD LENNOX
 ANNE NIGHTINGALE

Photographer: PETER STUART

American Reporter: DEREK TAYLOR
 Suite 805, 9000 Sunset Boulevard, Los Angeles, California 90069, USA
 Phone: CR-8-1911

Advertisement Manager: ALAN DONALDSON

Announcing DISC and Music Echo's fabulous

£750 Dream Contest!

HERE IT IS! The greatest contest ever for pop fans—especially those who are already "putting something in the bottom drawer" for the day when they may get married.

For FIRST PRIZE in this novel DREAM CONTEST is a complete 'dream room' for your home. Furniture—from the fabulous 1967 Lebus range—carpets, fittings and loads of things of your choice to the value of £500.

Or you can take the cash instead! And for runners-up, there are 10 prizes each valued £25—cameras, record players, transistor radios, or LPs.

Apart from these wonderful prizes, the DREAM CONTEST is ready-made for those with a keen interest in pop. And a real knowledge, too. Which means every reader of Disc and Music Echo.

For this is what you have to do: compile your own DREAM SHOW from the complete list of stars who won sections in Disc and Music Echo's 1967 Valentine Poll.

The winners—all shown on the coupon on this page—were, in alphabetical order:

Celebration concert

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

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

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

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

Now get to work. Fill in the coupon, study the rules, and send your entry to: Disc and Music Echo "£750 DREAM CONTEST," 1-3 Pemberton Row, London, EC4.

'Juke Box'—the show they love to hate

"JUKE Box Jury" is the programme that draws its audience like angry bees round a honey pot.

At 5.15 p.m. every Saturday there they sit. They love to hate it and say "what a load of idiots" about the people on the panel. They love to disagree. And as much as they may be driven to desperation they rarely switch off. It has what many consider a hideous fascination. Often it is very entertaining.

It has been going on there on our television screens for an incredible eight years.

It has only recently—and presumably with a slight dropping off of viewing figures—been forced to re-assess itself and its chances of ploughing ever onward for another eight years.

For at least seven of the years innovations were few. The programme worked under the same principle of having four "personalities" on the panel. Many of whom had never heard a pop record in their lives. As a result, there were a few bright never-to-be forgotten moments that made you want to tear your hair and pull the wires from the back of the set. Like the often uttered and immortal words "Well, I don't actually know anything about pop records but . . ." from some bright spark behind the "Hit" and "Miss" switch.

Then there was that breathtaking moment when one famous lady

singer absolutely refused point blank to do the one thing she was there for in the first place—comment on a record.

They had people on who talked too much and waffled about records as though they were Leslie Welch The Memory Man. They had people that had won worldwide beauty competitions and looked fine, if a little blank—but when asked to release their thoughts were totally unable to issue more than a few squeaks.

Snob attitude

They had a few musicians who, although they did at least KNOW about music, took an all too familiar snob attitude to the pop scene. They had film stars who giggled and were fluff, and boxers who were incoherent. Sometimes they scattered in a couple of DJs who were sensible, and every so often people cropped up who knew what it was all about. They stood out like shining lights in the darkness and everyone loved Eric Burdon for being straight-forward.

Producers came and went. But the basic format went on and on. Then, last year, they decided to install new seating arrangements and a new juke box and the place went mad. It only needed one step of progression and new ideas came bounding in.

A member of the public was given a little seat and a little button, was called a "casting

RULES

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

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

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

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



Peter Murray: upholding

voter," and called upon to give decisions when deadlock was reached on the panel.

Then came the great innovation. Seven weeks ago all the panellists were dropped. Instead the programme presented four DJs—Alan Freeman, Simon Dee, Jimmy Savile and Peter Murray. They gaggled around and lightened the programme and proved a thing that had been pointed out before: DJs are in an admirable position to be knowledgeable about a single's chances without being too close. They know enough about it without appearing as if they know everything. They tend to be more aware of what is bound to be a commercial success. They are at their ease before the cameras.

But even that apparently didn't satisfy the BBC. Perhaps they were right. Perhaps the four loveable characters did tend to appear to be performing for the glorification of themselves and perhaps, after a little while, your head was spinning and you wished they'd just get on with the records.

And so to the latest idea. Two DJs to keep things chuntering along and a couple of birds presumably to lend a light touch.

This Saturday, the first of the new form shows goes out. It has Jimmy Savile and Peter Murray upholding the ancient tradition of DJ. It has Virginia Wetherall adding glamour from "The Trouleshooters" and, oh yes—me!—PENNY VALENTINE.



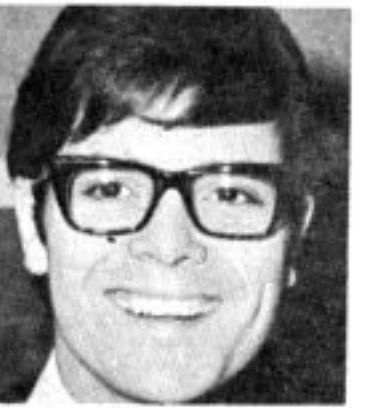
★ Beach Boys



★ BEATLES



★ ELVIS



★ CLIFF



★ JIMMY



★ DUSTY



★ CAT



★ SCOTT

WHICH 'VALENTINES' WOULD YOU PICK?

DISC and MUSIC ECHO £750 DREAM CONTEST

Name:

Address:

- BEACH BOYS
- BEATLES
- ELVIS PRESLEY
- CLIFF RICHARD
- DUSTY SPRINGFIELD
- CAT STEVENS
- SCOTT WALKER

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

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

Jimmy Savile—compere

ANDOVER'S TWO HIT MAKERS

THE TROGGGS

GIVE IT TO ME

POF 015

THE LOOT

BABY COME CLOSER

POF 013

both jumping up the charts



PRODUCED BY LARRY PAGE

Sole Management and Representation
PAGE ONE RECORDS LTD.
Published by DICK JAMES MUSIC LTD
71-75 New Oxford Street London WC1
TEmple Bar 4864

PETULA—Pop Pixie with the magic touch



PETULA CLARK has become one of the magic pop names. Over the past ten years she has made a miraculous transition from being the gay young thing of twee British pop records to international stardom. A sophisticate who has managed to find the formula for eternal youth.

Pixie-featured Petula has become, and is held up to be, the shining example of what "true professionalism" is, in a musical world where really "true professionalism" is often the one thing that is sadly lacking.

Her success story leaves people gawping and gasping with amazement. The very fact that she is one person who has kept bounding back like a vital rubber ball with hit after hit on an ever-changing pop scene is a phenomenon in itself.

Like defying the laws of gravity, this week Miss Clark is at a startling Number One with "This Is My Song" — leaping over the current pop darlings, the Monkees, with a number she didn't even know was going to be released in Britain.

It is not a freak happening. You see, Petula Clark is truly — in her success, in her attitude, in her understanding of her market — that overworked and under-estimated cliché, A Star.

Close friend

Someone who worked with Petula on her early recording sessions, who knows her better than most as a singer and a very close friend is record producer Alan Freeman — no relation to the disc-jockey!

His first meeting with Petula, whom he has known for nearly 20 years, came when she was 14.

"I remember having tea with her and her father when she was rehearsing for a show," recalls Alan. "All I remember thinking was that she was a

rather sweet little schoolgirl in a gymslip. She was already quite famous by then. She'd had 'It Had To Be You' released the year before; on one session we worked on years later we included that song as a 'B' side just for old times' sake."

Petula went on to become Britain's number one child star. The British equal to Shirley Temple. The public loved her, but like most of the public they had a set image of her as the girl next door. And they didn't want her to grow up.

Hard time

"You just knew she had tremendous potential even in the days people refer to as her 'slump,' when some unkind critics said she was finished. She had a tremendously hard time making the transition between child star and grown-up. She had to leave Britain and go to France to prove herself. She wasn't being given the chance in England. It was her turning point. She was in a country that was giving her a fresh start as a young woman and who had never heard of her as a child star. It gave her tremendous confidence. I went with her on the first big engagement in France, a 'Musicorama' programme from the Olympia Theatre, Paris."

After that, the "Ya Ya" girl — as they christened her in Paris — was a winner. She married debonair Frenchman Claude Woolfe, and with his help leapt to fame.

"Petula never was a career girl in the sense of putting her singing before anything else. And her success in France, coming with a very happy marriage and two lovely children, finished off perfecting her early promise.

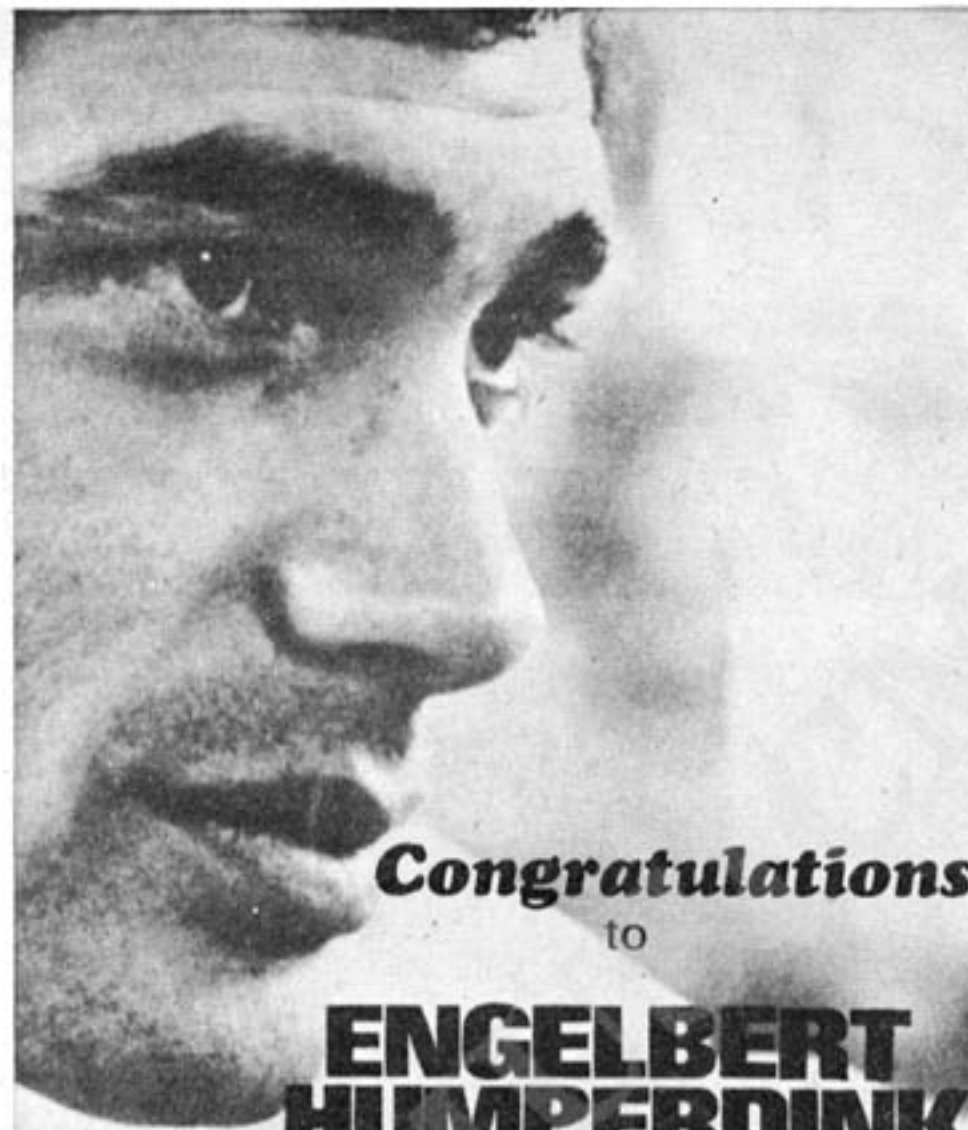
"She takes an interest naturally, in the financial side of her success, but she usually leaves that all to Claude. Her main pride is in understanding the scene she's in and moving with it. And to work with she's perfect. You only have to tell her a thing once and she remembers. It's a perfection that was obviously born in her because she was the same even when she was a little girl.

"She has a fantastic rapport with the musicians she works with and they respect her because she knows what she's talking about and yet doesn't try to tell them what to do.

"And she makes real lasting friendships, mainly because, unlike a lot of big stars, she's a very thoughtful person. For instance, when she cuts records in America, like this latest, she takes her British engineer with her. She likes to know he's behind the controls and she likes to give him the chance to get to the States and travel.

"And when she finished her last British TV series she got everyone together — that included the floor boy and the sound man — and took us all out to dinner at the VIP room at the Playboy Club just to thank everyone connected with the series."

Some unkind critics said she was finished ...



Congratulations to

ENGELBERT HUMPERDINK

on winning

A Silver Disc

with

RELEASE ME

F12541

DECCA

'I GO OUT WITH MICKY BECAUSE HE'S A

Monkee Micky



● MICKY

Most envied girl of the DISC and Music Echo colour MONKEE MICKY DOLENZ with Penny Valentine, she wined and dined by a member

"Top Of The Pops" girl Samantha Juste, exclusive writer for Disc and Music Echo, is the most envied girl in Britain this week. For, during the Monkees' visit, she had been dating a Monkee. To be precise, Micky Dolenz Monkee.

Their first public appearance together in a romance they managed for a few days to keep enviably secret was at Disc and Music Echo's Valentine Award party at London's Hilton Hotel. Micky had been in town two days and arrived with a scrumptious-looking Sammy. THAT had people talking the moment they walked through the door.

And in a pop world where everyone's private life and especially a Monkee's private life immediately becomes public property they had a hard time evading the cameras. Slipping in and out of London's Grosvenor Hotel by devious means, like running through the cellar and into waiting cars, they managed to meet.

Thoughtful and kind

On the soft and tender subject of Micky, Samantha is more than just reticent.

"I go out with Micky because he's a person, not because he's famous and not because he's a Monkee. I believe one's private life is one's own. So does he," she said, sitting in her little flat overlooking London's busy river.

But under pressure Sammy will admit the following about Micky:

That he is very thoughtful, kind and generous — and you can't say that about all pop stars, however much money they earn.

That he is an intense family man — while he was in London he bought hats and dresses for his two younger sisters back in California.

That he is very aware of his public image and will spare valuable private time being interviewed — borne out by interviews last week that went on into the evening.

"And after all he was here on holiday, he didn't have to see anyone if he didn't feel like it."

That he is conscious of being a Monkee and, like all people who have fame thrust upon them, suspicious that people want to be friends with him for that reason alone.

That basically he thinks of himself as an actor rather than a pop star and that he has a strong sense of humour and in real life is as quick witted and volatile as the Monkee he is presented as on the TV series.

Sense of humour

"I think that's the secret of their success — their sense of humour, don't you? Like the Beatles. It's not the fact that they may or may not be fantastic musicians.

"It's because they have this certain glamour. Like girls will look at them on the TV screen and it's not like looking at someone ordinary — it's not like looking at the sort of boy who's

maybe their boyfriend.

"The Monkees fulfill a need as the Beatles did. And these days it's not enough to just play guitars well. People want to be entertained, and they want to be entertained by glamorous people. "It's not just enough to make people laugh — you've got to have the glamour as well."

Carnaby St. shopping

And that he has an incredible naivety when it comes to fans. For instance he walked alone in the wilds of Carnaby Street on a shopping spree last week and nearly came nastily unstuck by fan riots. Naturally enough a lone Monkee is fair game for anyone, and there was Micky, not a friend in sight,

TREMELOES

AFTER playing down the reasons for their break with Brian Poole, the Tremeloes have finally admitted, "Yes, there were disagreements."

Explained new member Chip Hawkes, "At first we thought we'd say nothing about our differences. But then Brian said that he'd left us, which annoyed us, so we thought blow it, why should we stay quiet?"

"The whole crux of the trouble was that he thought he was something special when he was no better than any of us. He started to get big-time about two years ago when the group's first records were big."

"He's great for mums and dads, but we like playing to kids. He would have liked us to play ballads and wear suits — and that's why there used to be friction."

ALAN PRICE SET

Simon Smith and his amazing dancing bear c/w Tickle me F 12570

KEITH SHIELDS

Hey Gyp F 12572

---BUBET

NE
from D
this w

PERSON, NOT BECAUSE HE'S FAMOUS'

y—by Sammy!

Week is SAMANTHA JUSTE, pianist who had been dated by . . . In this exclusive interview she tells just what it's like to be the girlfriend of the fabulous Monkee team.

being pounced on by the kind of fans who had been camping on the pavement outside his hotel for three days!

"Micky bought a lot of clothes. The nice thing I think about the Monkees is that they don't have a uniform—not like the Beatles when they first started in those little suits.

"The programme is very much them. It's ad-libbed and so are their clothes. They wear the same things on as they do off and it's helped establish their individual personalities which are very definite anyway.

"He bought some tweedy very casual suits from Lord John and lots of shirts from John Michael in pale colour crepon. He bought the suit he had for Disc and Music Echo's party last Sunday from Carnaby Street.

"And a lovely black wool cape with red silk lining.

"They don't have a defined clothes image really. Except possibly Mike Nesmith's woolly hat. He wears a few suits and has one cut like a cowboy suit, and his wife Phyllis was always beautifully dressed, very cool and sharp looking."

Ear-shattering farewell

And so off went Micky Dolenz after an ear shattering welcome and an equally ear shattering farewell from British fans with cases loaded down and a lot of obviously very nice warm thoughts about England.

ONE OF WHICH, NO DOUBT, WAS THE LONG HAired SAMMY.



● SAMMY

hit out

"I think he knew the break was coming. It wasn't a case of us telling him to go, we just said we wanted to play on our own.

"Now we're developing a more up-to-date image, as we've always wanted to. When I joined the group seven months ago I saw their image as nice, clean-cut boys. In fact, Brian was the only one who came up to it, but the Tremeloes never had a say in interviews."

The new image consists of military jackets and a wilder stage act: "Ricky West, our lead guitarist, wears two guitars, one tuned down to make it sound like a skar. And we're doing more exciting numbers—we've dropped all the slow ones."

Now for Brian Poole's comments about the split:

"We both said we weren't going to start slinging mud at each other. I've seen it done before and a lot of harm's come to both parties. But



it seems to have started.

"I'm not saying anything against them, because we've had a very good run together. But the thing was that six months ago I decided to go and record on my own with a band backing.

"I could see this hit coming up for them, so I thought it was time for me to leave. I don't regret having left. In fact I would have liked to have left a lot earlier.

"Now I've got a band together and I'm going out and doing a different kind of work. And I've

a very good song 'That Reminds Me, Baby' out next month."

As for the "old-fashioned" criticism, Brian said, "I have always thought that if you're smart you'll get somewhere. They think being scruffy is in at the moment. But they will very soon find differently.

"BUT AS I SAY, I HAVE NOTHING AGAINST THEM AT ALL. IF THEY GO AND SAY FUNNY THINGS THAT THEY DON'T REALLY MEAN IT'S JUST A LITTLE FALL-DOWN. I'M QUITE HAPPY ANYWAY."

It's Proby—on the Monkee warpath!

STRICTLY speaking, we should let trumpets sound and angels sing—for Proby has risen again. Maybe the bow, Bongo Wolf and band of disciples aren't around any more, but Jim is still arrogant, still unrepentant, still outspoken, still outrageous . . . and who'd want P.J. any other way?

He breezed into Britain last week, talked himself into a two-week work permit although he owes our Government £52,000, hurled abuse at everybody from Ken Dodd to the Monkees, slammed a door in somebody's face, kept the entire "Top Of The Pops" crew waiting while he held court, threatens to be back in May for a theatre tour and insists he's still the greatest gift to pop.

First, he told what has happened to him in the States. "I've been anything from playboy to pseudo-married man. Really. I was married on November 6 to a girl called Judy Howard. Week later the marriage was annulled. One week with P. J. Proby is all they can take."

Why the trip to Britain? "I came here to promote 'Niki Hoeki'. I'll be back again in May to do a tour. But with this ban on a lot of theatres, I can't make enough to live in Britain. I'll only live as a dustman or a top star. A middle-class life is not for me. I could make good money here, but I'd rather sweep the streets than be making middle-class money."

He does, of course, also owe our Government an amount. "£52,000, and I intend to pay them off. I am ready to work if they'll let me."

'I will never conform'

Before his coat is stroked, quite a few questions require answering. Would he succeed a second time? "I've never failed. I should be allowed back. If the British wised up, the scene is all going back to the States which is very sad. Look at these Monkees—that's bad news. They'll last as long as the public remains ignorant."

Would he conform and cut out the histrionics? "I will never conform until I've been proven wrong. I have always been right.

Would he stop the trouser splitting? "It's a pity the British public have such a moral sense that they think knees are obscene. I think all your wrasslers should start wearing overalls."

Would he turn up for dates? "I always turned up. But how can you go on stage sometimes when there are guns pointing at you?"

Would he live up the pop scene? "Of course. But the British pop scene has changed for the worse. Even artists are not so friendly. All the exposure has gone. All the good money has gone. When you have Ken Dodd and the Bachelors as your biggest draws, THINGS . . . ARE . . . BAD!" (His voice rising to a roar.)

Would he win back the fans from Tom Jones? "I am greater than him stage-presence wise and also vocally. I challenged his management to put him in the same stage show with me, and I re-open that challenge."

Had he changed at all sufficiently to suggest he deserves a second stay in Britain? "No, not that much. Oh, I just slammed a door in somebody's face. And I apologised. Last year I wouldn't have done that."



'I'll only live as a dustman or a top star'

THE SEEKERS

georgy girl

COLUMBIA DB8134



E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House, 20 Manchester Sq. London W.1

W Decca Creek

THE EYES OF BLUE
Supermarket full of cans
DM 114

DERAM

MARGARET WHITING

the LOVED ONES



CHILDHOOD sweethearts Gene and Lynn finally walked down a San Remo aisle during the Song Festival at the end of January after a courtship that had lasted since schooldays back in Rockville, Connecticut . . . a courtship that nobody really knew about until it was suddenly announced within 48 hours of the actual wedding ceremony.



JUST before January, Michael d'Abo, the Manfreds' new lead singer, surprised the pop world by marrying Maggie London, actress and model. Surprised? It seemed a hasty step when the fans weren't entirely won. Said Michael: "Paul (Jones) was married and it didn't seem to matter. Pop life isn't the exciting life people believe. Sometimes it is, but the rest of the time it's lonely and an effort. I value friendship and love above everything else."



THE classic encouragement for a pop fan . . . 17-year-old shop assistant Suzanne Davies, mad about Wayne, followed him wherever he went, knocked one day on his dressing-room door to ask for an autograph and it was love at first sight for both. That was three years ago—last August the romance blossomed into marriage at a Manchester Register Office.



A GIRL called Linda was playing marbles in the street at Pontypridd. Round the corner—he lived in the next street—strode Tom Jones. They married 10 years ago and now have a nine-year-old son Mark.



PAUL and Sheila got to know each other when they were students at Oxford. Both intellectual, they made an obvious match and married five years ago. Two Joneses have since appeared on the scene Mark (3) and Matthew (2).



BLACK day for readers was October 9, 1965, when we revealed John Maus was secretly married to former pop star Kathy Young. The wedding had taken place on June 26 in Lakewood, California after a two-year courtship that came about after John met Kathy in a Sunset Boulevard nightclub. No children—instead two handsome Alsatians.



With Monkee Mike Nesmith arriving in Britain with his wife Phyllis and Micky Dolenz dating Samantha, romance-like Spring-is in the air. So, for the record, here's a run-down on some of the big pop names who are already hitched.

● by **BOB FARMER**

THERE was a time when pop stars only got wed behind barred doors and blacked-out windows and tiptoed nervously into honeymoon hotels through traders' entrances. To be married, they feared, meant the loss of fame, favour and fortune.

But that was before John and Cynthia came into the open. Marriage, far from being a fatality, was suddenly the scene. And everybody else followed suit. Well, almost everybody as you can see around you on this page. There were, of course, the exceptions. The King, Elvis, Cliff, Jimmy Savile, Scott Walker, and Cat Stevens are all still bachelors. They also won the Awards in Disc and Music Echo's Valentine poll. Which, perhaps, proves the single ones are still the likely to succeed in the popularity stakes.

Not forgetting, of course . . .

FOR all the poll-winning bachelors, there are plenty of pop people around who took the plunge—and remained successful.

Pop people like Manfred Mann who met his future wife Sue at the Bull's Head, Barnes, in 1961. They married four years ago and have two daughters—Sara Jane (3) and Nina (18 months) . . . like Spencer Davis, who met Pauline Davis on an August Bank Holiday at Blackheath. They celebrated their fourth wedding anniversary last Thursday and have two children—Sarah (3) and Lisa (7 months).

There's John Lennon, married to Cynthia in August 1962, with a son Julian, born April 8, 1963; Bill Wyman and Diane, married in the Stones' early days, with a five-year-old son Stephen.

Ray and Rosvika Davies; Reg and Brenda Presley who have a daughter, Karen; Ronnie and Pat Bond, with sons Gary and Stephen; Chris Britton and Anita; Hollie Graham and Rose Nash; Allan and Jenny Clarke with son Timothy; Petula Clark and husband Claude Woolfe.

Seeker Keith Potger and Pamela, Cream's Ginger Baker, wife Liz and daughter Ginette and Jack and Janet Bruce; New Vaudeville's Alan Klein, wife Patricia and daughters Karen and Sarah; Manfred's Klaus Voorman, married to ex-Coronation Street star Christine Hargreaves; and Engelbert Humperdinck and Pat, with children Jason and Louise.



RINGO married his Liverpool sweetheart and hair-dresser Maureen in February, 1965, to blast the idea that pop bachelors must remain untouchable at least for their chart lifespan. Less than a year later George and Pattie followed suit—which leaves Paul the only unmarried Beatle. Ringo's son Zak was born in September, 1965.



SHIRLEY, a sculptor, came from an American visit nearly three years ago and married Rolling Stone Charlie Watts. Today, they live in Sussex where Charlie collects antiques and ancient firearms while Shirley paints and sculpts. There are no children—instead a pony, cat and collie dog.



THE Lennon of the Monkees . . . insofar as he's the first of them to marry. Mike and Phyllis were married four years ago and have a three-year-old son, Christian Du Val. Mike and Phyllis met a few years ago when he was a solo singer and she was a student. They came together at a college concert and it was love at first sight.

SINGLES

Distributed by Pye Records (Sales) Ltd.,

DAVID GARRICK
I've Found A Love

7N 35371 Piccadilly

THE LOVIN' SPOONFUL
Darling Be Home Soon

KAS 207 Kama Sutra

DYKE AND THE BLAZERS
Funky Broadway

7N 25413 Pye Int.

CHARLIE DRAKE
Sylvia

7N 17269 Pye Popular

DON LONG & THE CAPITOL SHOWBAND
Sorry 'Bout That Chief

DON CRAINE'S NEW DOWN-LINERS SECT
I Can't Get Away From You

GREGORY & THE CADETS
The Best Part Of Loving You

TONY KAYE AND THE HEARTBEATS
Hey, Hey, Little Orphan Annie

Sad SANDY POSEY tells of the Elvis disc that got away

ON first meeting, Sandy Posey looks about to burst into tears at any moment. In fact, disc-jockey Barry Alldis followed her offstage at London's Playhouse Theatre last week with an expression of deep concern.

"Is everything all right, Sandy?" he queried apprehensively. "Everything go O.K.?" Miss Posey's expression was unchanged. She nodded, unsmiling, and said everything had been fine, thank you.

But wait! Look more carefully before you label her "moody," "sullen" or "unco-operative." For Sandy just isn't gushing, overflowing and full of the joys of spring.

"It's just my image," she said shortly, answering the obvious "Why do you look so sad?" question. "Sad, lonely songs and I go together!"

One of the highlights of the pensive Miss Posey's singing career was when she nearly sang on an Elvis Presley single!

"One of the girls had to drop out at the last moment and I went along to the studio to fill in. But in the end they made do without her—and me!" The hit from that rare Presley session? "Love Letters."

Sandy has actually met the "King" socially.

"He's still kinda shy like when he first started out," she said. "And I met him before I started singing, too."

Now the quiet, withdrawn Miss whose pop perseverance began with her "hanging about" recording studios in Nashville because she was so hooked on singing, looks like becoming a bright star in her own right.



• SANDY: knows Elvis socially

OUR MAN IN AMERICA

DEREK TAYLOR

HOLLYWOOD TUESDAY



BYRDS arrive in London on Friday morning (Feb. 24) at 6.30. They will have flown for 13 hours in the eight-mile-high air so I cannot presume to anticipate their condition when they come down. I trust there will be a few fans to meet them off Pan American flight 120, which is why I have casually tossed all their arrival details into the first few lines of this deathless column.

Preceding them through the upper atmosphere will be a few dozen copies of their enchanting new album "Younger Than Yesterday." I bought some copies today—bought, yes; their record company hadn't received them yet, but curiously the shops had—and mailed them to Byrds admirers, lowly and mighty.

As I think I said a few weeks ago, it is one of the top five pop albums since Dickie Valentine, or maybe earlier. I should revise this now to read "top three". Having heard the stereo version in a darkened, smoke-filled room, I'd now place it

MIKE LOVE SINGS ON NEW BEACH BOYS SINGLE

with "Rubber Soul" and "Revolver," neither behind nor in front, but in and around.

Anyway, judge for yourselves. I don't want to oversell the thing, even though I know I'm right.

This seems to be American month in Britain; Sonny and

Cher; Four Tops, Monkees, Gene Pitney, Johnny Rivers, Byrds . . . where are they getting all the work permits?

Fine picture of the former Beatles group in Disc—greatly dug here by their contemporaries and competitors all of whom concede the crown is still theirs.

"Penny Lane/Strawberry Fields" is the Pick of the Week in the trade magazines here. Of course and for ever. (For uptight lines-at-the-corner-of-the-mouth faint-praise, re-read melancholy Manfred's comments in Disc a fortnight ago, by the way.)

They tell me P. J. Proby flew from here to England. Did he arrive? It's lousy luck that he shouldn't be here to plug his now-big hit here. "Niki Hoeky," released two weeks ago, is 55 this week. It came up twenty-one places which is a very large stride at this stage in the charts.

Other rapid climbers: Herman's "No Milk Today" came on the list at 66.

Donovan's "Epistle to Dippy", 19 from 29, the Buffalo Springfield's "For What It's Worth" 41 from 54 (and now the official



• BRIAN WILSON: finishing off new single "Heroes And Villains"

marching song of the police-harassed hippies); Johnny Rivers "Baby I Need Your Lovin'" is 36 after only two weeks.

"Georgy Girl" made Number One. "Mornintown Ride," meanwhile, comes on the chart at 99; haven't heard it, but it can't be bad.

Small, generous, confession . . . a few months ago I made a small ungenerous comment—in print—about Judith Durham. I wish to take it back because it was undeserved and unfair. (I'm not under pressure to retract; I'm doing it to make you nod your heads and say what a decent fellow I am, which is true enough.)

Beach Boys are on tour—their first since last November. They hit key cities all over the nation and then return to some hard, grinding work to complete "Smile," their album-successor to "Pet Sounds."

The night before the group flew to Miami, Mike Love joined Brian Wilson for last-minute vocals on the potential single "Heroes and Villains." Now, all that remains to be done is the splicing and mixing. Brian will do this alone, without tour-pressure which is, of course, why he gave up touring.

Better that way than rushing out a lousy product. I don't believe there's such a reality as "Must have a single out by the first of the month." I think it's purely record-company greed (or economics, which is the same thing).

Michael Caine was very good in Disc the other day. He has five major films showing in Hollywood at the moment. Five. The British mystique is still a powerful force. I often wonder how I would fare here if I said I were a Polish toymaker.

Why Blossom is sweet on Georgie

POP always used to be thought a very competitive business. But here's American jazz singer Blossom Dearie getting all matey and singing the praises of "Sweet Georgie Fame."

Her admiration for fellow artists doesn't stop there. She's also composed the music for odes to Spencer Davis and Scott Engel.

"I just thought I'd start a series of songs about musicians and singers I love and admire," she gushed.

Blossom has met Georgie and Spencer only briefly, but Scott is a friend and a fan of hers. She met him last December at a London jazz club where she was singing.

"Scott's the most musically articulate young man I know. He's very intelligent and a wonderful guy. And because he's such a good friend and has such good musical taste, I want to make my 'Ballad Of Scott Walker' very good."

Blossom has never heard Georgie Fame's reaction to her tribute "because we're both so busy." But she has been made an honorary member of his fan club for her trouble—"and I've heard he's writing a song about me!" she adds enthusiastically.



• BLOSSOM DEARIE and Disc and Music Echo "Personality of the Year" GEORGIE FAME.

POPSHOPS: where to get this week's new discs

ACCRINGTON
BANDBOX RECORDS
5 MARKET PLACE
Pops, Classics and Foreign Releases
Inquiries: Accrington 31168
Phone

BIRMINGHAM
BIRMINGHAM CO-OPERATIVE SOCIETY LIMITED
Grnd. Flr., Big Top Site, High St.
Specialists in Imported Records.

DERBY
DALTON & SONS LTD.
9-11 LONDON ROAD, DERBY
Top 50 always available. Also large stock of Back Numbers. For further details—Derby 44807

OLDHAM
DISCLAND
MARKET AVENUE, OLDHAM
Tel: MAIN 4094
Also: THE SHOPPING PRECINCT Bolton Road, Walkden "The Record Shop with the Record Stock"

REIGATE/REDHILL
RHYTHM for all DISCS
19 CHURCH STREET, REIGATE (43392/3); 30 STATION ROAD, REDHILL (63286)

WALTHAM CROSS
TOP of the SHOPS MARSDENS
79/81, High Street
WALTHAM CROSS, HERTS
For the pick of the pops RUSH POSTAL SERVICE

BELFAST
SMYTH'S FOR RECORDS
Hi-Fi Specialists
47-49 FOUNTAIN ST., Belfast 26659
5 QUEEN'S ARCADE, Belfast 22653

BRISTOL
LAURENCE (STEREO) RECORDS
189 WHITELADIES RD. BRISTOL 8
For all EP's, LP's, we await any inquiries at Bristol 36790

ILFORD
RON'S MUSIC SHOP
offers you a comprehensive selection of Records as well as a fabulous range of Musical Instruments and Organs.
PIONEER MARKET Ilford Lane, Ilford. Tel. 2712

OXFORD
Oxford's Leading Record Stockist
OXFORD CO-OPERATIVE
28-32 GEORGE STREET, OXFORD

SUTTON
For the largest pop selection in Surrey:-
LANDAU'S OF SUTTON
174 High Street, Sutton. VIG 0084

WELWYN GARDEN
WELWYN DEPARTMENT STORE
Records and Musical Instruments of all kinds. Bridge Road, Welwyn Garden City, Herts.

BIRKENHEAD
Co-operative House, Grange Rd.
FOR TOP POPS RECORD DEPT. (Basement)

COLCHESTER
Come Record Shopping at **ST. NICHOLAS HOUSE**
High Street Co-operative Store
Co-operative

LEEDS
R. S. KITCHEN
22 KING EDWARD STREET LEEDS 1
For all EP's, LP's contact one of Leeds' Leading Record Shops. Full postal service provided. For further information contact Leeds 22222

PETERBOROUGH
CAMPKINS RECORD SHOP
15 LONG CAUSEWAY, PETERBOROUGH, NORTHANTS
Peterborough 5643

THORNTON HEATH
WHYMANTS
1055 LONDON ROAD, THORNTON HEATH. The 3509
Top 50 always in stock.
'POP SHOP'
is a regular fortnightly feature—next appearance week ending March 11
For details and rates, write to the Advertisement Manager or telephone FLE 5011, ext. 275

WOLVERHAMPTON
VISIRAD
26 Victoria Street
WOLVERHAMPTON
Top 20 always in stock. Specials in 24-48 hours.

THE HOME OF GOOD TIME RECORDS
NEMS for sophisticats!

From Tamla Motown to Country & Western, Nems cover the sounds of the Nation.

LIVERPOOL—12-14 Whitechapel. (ROY. 7895); 50 Great Charlotte Street. (ROY. 7895); and 90 County Road. (AIN. 4374).
NETHERTON—2 Marian Square. (AIN. 6256).
ALLERTON—44 Allerton Road. (SEF. 2829).
WALTON—62-72 Walton Road. (NOR. 3221).
MAGHULL—6 Central Way. (MAG. 5694).
RUNCORN—25 High Street. (RUN. 3386).
GARSTON—37 St. Mary's Road. (GAR. 5513).

Alan Price's dancing bear should hug the chart!

SIMON SMITH And The Amazing Dancing Bear/Tickle Me (Decca)—Without a doubt the best produced record from British studios so far this year. Without a doubt Alan Price is set for a chart take over. Without a doubt the best he's singing and the best piano playing he's done on record. Without a doubt on this double A side my own favourite and the better of two excellent sides is "Tickle Me."

Both sides were written by lovely Randy Newman (remember Cilla's "I've Been Wrong Before?"). "Simon Smith" is a jokey number with some great lines about "see see smile" and a funny ending. But "Tickle Me" is superb. Sung with just the right amount of casualness and a lovely warm laziness. A gently sexy number with every note in just the right place. A huge, huge hit.

OUT TOMORROW

VAL DOONICAN —divine, charming

MEMORIES Are Made Of This (Decca)—I don't like this song but being swayed by people's personalities—as I often am when judging their records, and why not since that's often in the public's mind when buying, too—I know Val Doonican to be a divine charming man and so this will be a huge hit.

One thing I'd like to point out though. It is possible to make this song sound okay by taking away that daft "sweet sweet" business the chorus do in the background. Only one group to my knowledge have had the wisdom to do this and subsequently made the song sound something close to actually being good—but then they were the Drifters.

OUT TOMORROW



DAVID GARRICK —not so obvious

I'VE FOUND A Love (Piccadilly)—People have been going mad about this song, written by and from the new Cat Stevens LP. I admire Cat as a songwriter very much indeed but I'm not at all sure of this record.

I would have liked to hear Cat's version, because it's hard to believe that originally he meant it to be quite as unbroken as this, though I may be wrong. Since Mr Garrick is at present touring the country and since this is one of those songs that needs a lot of playing it may be a hit. But not such an obvious hit as people have been telling me.

OUT TOMORROW

BARRY BENSON —not overwhelmed

COUSIN JANE (Parlophone)—When I heard this on the Troggs' LP I wasn't all that overwhelmed by its commercial value. Now I am.

A very pretty song taken slowly but with none of the over-emphasis on words that I had expected thank goodness, this is about his love for his cousin who comes to stay. Nicely produced and possibly the first record from Barry Benson that's stood a chart chance.

OUT TOMORROW

ALAN: two excellent sides



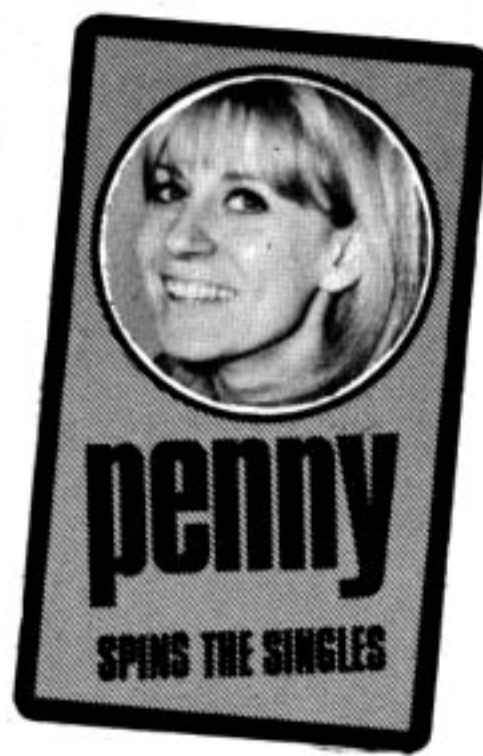
VAL: charming man



GARRICK: not so obvious



BENSON: nicely produced



GENE PITNEY —grows on you

IN THE COLD Light of Day (Stateside)—The first time I heard this record was when they were originally planning to release it as his last single. Then "Just One Smile" came up.

At that time I must admit I wasn't at all impressed with it, but now it comes up with a different arrangement and I find I do like it, and it certainly does grow on you and it will be a big hit anyway because the handsome Mr Pitney is currently singing it on stage twice nightly. (And very well too). So there.

OUT NOW

IMPRESSIONS —nice record

YOU Always Hurt Me (HMV)—I used to like the Impressions very much. But really lately they and Curtis Mayfield have been getting a bit naughty, and coming up with records that sound more than just as if they were recorded within walking distance of Detroit. Well, prejudices aside in favour of my dear Tamla—actually on straight judgement this is a nice record.

The beginning, especially, with bongos and high electric organ is super super. Some of the verse reminds me of Jimmy Cliff's "Give A Little, Take A Little." I hate to say it but on the whole I like this record and can perhaps see it giving them a hit.

OUT NEXT FRIDAY



SPOONFUL: bang on form again

LOVIN' SPOONFUL: UTTERLY DIVINE

DARLING Be Home Soon (Kama Sutra)—Oh I was delighted. What a lovely title, thought I and obviously the Spoonful bang in form, which they really haven't been for a long time. Just so. One nice thing is that they've given up that rather wearing good time sound and come up with gentle John Sebastian at his best. The other nice thing is that half way through they have the most splendid string section I've heard.

The OTHER nice thing is that the words are utterly divine. The only thing is you'll have to battle through a couple of rather long Dylanish verses which tend to drag a bit at the beginning. But it's worth it. Whether this is a commercial record is a bit dubious but I love it very much.

OUT TOMORROW

ODINS PEOPLE —vaguely American

TOMMY Jones (Major Minor)—It's nice to be able to say pleasant things about small record companies.

I wouldn't say this is an immediate knockout smash record. But it is well done and it is a nice song. Shades of "Goodbye Dolly Gray" in tune. Actually the whole thing sounds vaguely American.

OUT TOMORROW

SIMON DUPREE —another good raver

RESERVATIONS (Columbia)—A man to watch. I liked "I See The Light" very much and here he comes up with another good raver.

I particularly like the way he delivers these kind of songs—beautifully raw and unsophisticated. Makes a nice change.

OUT TOMORROW

BEE GEES, O'HARAS —equally good

BEE GEES (Polydor); **O'HARAS** PLAYBOYS (Fontana) Spicks and Specks—Two equally good versions of a song that sounds destined to cause a lot of interest. I believe the original is by the Bee Gees who wrote it and sing it with very pronounced piano. The other by O'Haras' mob is done a little more gently and doesn't build quite so much. Two imaginative treatments of a nice song about girls he remembers.

OUT TOMORROW

Penny Valentine

QUICK SPINS

COMMENT on the week's singles: while arrangements improve beyond recognition and lots of bright ideas come up voices get worse. Shame.

Few exceptions to the rule include the **CYRKLE**'s "I Wish You Could Be Here," a lovely gentle longing song by Paul Simon and Seeker Bruce Woodley (CBS). Beautifully done a la Simon and Garfunkle—in fact I thought it was THEM at first.

Nicely produced record by Hilton Valentine is Donovan's "Hey Gyp" done by **KEITH SHIELDS**. Feel his voice could have been a bit more forward but the drum breaking up is super (Decca). Can someone please explain why the credits for the songwriter go to Donovan AND a Mr. Leitch? What a laugh!

Paul Anka wrote "Run For Shelter" which reminds me of something else, moves quite well and is sung by **LESLEY DAWSON**. One of those songs where the verse is stronger than the chorus, and so, top heavy (Mercury).

SHARON TANDY proves she can rave it up with the best of them. A nice performance on "Toe Hold" which isn't too fantastic a record but she seems to be quite lucky with the charts (Atlantic).

KIKI DEE has a fine, clear, strong voice which isn't given too much of a chance to shine on "I'm Going Out," one of Bob Crewe's least inspired songs. Better material please and don't waste a good singer (Fontana).

VIP's are one of those groups everyone thought was going to happen and didn't. Chances even more remote with "Straight Down To The Bottom" which even though they are such a very good group they seem to be lost on. Production is too muzzled (Island).

Disappointed with "She Comes In Colours" by **LOVE**. The group I first heard doing "Hey Joe" (And I still like their fast exciting version best) seem to have got themselves in a terrible mess trying to be over clever. An impossible song in construction. I got lost half way through, very little melody line. Not for me. Shame, because they are an excellent new group. Hope Elektra releases more in Britain.

DEAR TURTLES have such a divine sound going. "Happy Together" has warm guitars and the lead singer threads his words together (London).

Hard to judge **WYNDER K. FROG**—he always sounds very competent. "Green Door" is no exception. I just wish his name didn't remind me of Pinky and Perky (Island).

Old **LOWELL FULSOM** proves that of his type of singer he is



Sharon Tandy—rave up



Jackie de Shannon—warm

still the very best. Listen to "Tramp" and hear the casual at-home feel he has for words. He knows what they mean (Fontana).

"Almost Persuaded" by **LEROY VAN DYKE** I found very boring and that's sad (Warner Bros).

LARRY WILLIAMS and **JOHNNY WATSON** join forces for a jokey "Mercy Mercy Mercy." If you thought you'd heard the ultimate in this song listen to this version which really is nice (Columbia).

Always loved the **TOKENS** since the early days of "Lion Sleeps Tonight." Unlike a lot of American groups who experiment with sound they really seem to know what they're doing. They produce and write their own records. "Green Plant" has some stretching sounds and is a sad song about a man in an office smothered by life wondering how his little desk plant manages to survive when it, like him, is devoid of sun and air (Stateside).

NAT KING COLE's voice has always reminded me of being wrapped up in cotton wool, safe and sound from the hard life. So I put in "You'll See" for old times, sake (Capitol).

"Come On Down From The Top Of That Hill" is a rather pretty warm song by **JACKIE DE SHANNON**. Has a country flavour but she deserves better (Liberty).

MAJORITY are a good group. They can do better though than "I Hear A Symphony" and should. They sound like the Three Seasons which is no good to anyone (Decca).

Nick Venet is a name I associate with good records. Halfway there is "Rock And Roll Gypsies" by the **HEARTS AND FLOWERS** (Capitol). **KATHY KIRBY** reverts back to bar-room ballad for "No One's

Gonna Hurt You Anymore" and I'm not overkeen on the result (Columbia).

From the Troggs' LP comes "Number 10 Downing Street" by the **NERVE**. Quite funny (Page One).

FROM their long and successful run at de beautiful Bag come **AM-BOY DUKES** on a song that has borrowed the Supremes' one note from "Set Me Free" and a middle break which is slightly Four Tops. But the whole thing doesn't quite work on "Turn Back To Me" (Polydor).

HENRY TUDOR is a terrible name. "How Many Times" isn't bad but must he overpronounce everything? (Decca).

"I Will Be There" is a very pretty dew-drop song by **SHIRLEY ABICAIR** (Piccadilly).

DON CRAINE'S NEW DOWNLINERS SECT sound rather like the Yardbirds gone mad on "I Can't Get Away"—oh dear (Pye).

MY first disappointment from **Deram** is the **EYES OF BLUE** on "Supermarket Full Of Cans." Arrangement is okay but once that's over the record is rather ordinary.

SCOTT TAYLOR does a fairly good line in ballad singer on "I Can't Get You Out Of My Head," which has a nice chorus but a very ordinary presentation (Polydor).

Dear Mr. Pomms and Mr. Schuman wrote "Bring Him Back" and **STELLA STARR** has a nice line in fairly deep singing (Piccadilly).

"Show Me How You Milk A Cow" is a song I remember from years back. The **REAL MCCOY** sing it with gusto and an odd accent which has been a bit overdone really (Fontana).

HERBIE'S PEOPLE are a much better group than you might suppose from listening to "Humming Bird," a rather nothing song and not the Charlie and Inez number (CBS).

Ex-Caravella **LOIS LANE** sings the Italian song "One Little Voice" in English and a husky voice but the song doesn't really get anywhere (RCA).

"Funky Broadway" by **DYKE AND THE BLAZERS** is a big American hit. Can't see it myself. Sounds like a hundred other discotheque records (Pye Int).

CHARLIE DRAKE obviously working on the assumption that if Ken Dodd can do it so can he, sings straight on "Who Is Sylvia" (Pye).

DISCand **MUSIC ECHO 9d**

FEBRUARY 25, 1967

USA 20c

PITNEY writes for YOU on his tour—**THIS COULD HAVE BEEN MY LAST VISIT****—but now I'll be back!****GENE? No need for him to be flashy, says MISS MOD**

IT WAS hard to believe that it was THE Gene Pitney I saw and heard at London's Finsbury Park Astoria last Friday. Of course, I'd seen him on TV a lot before, but it was the very first time I'd actually heard him sing live. He was terrific.

I can understand why people say he's a perfectionist in everything he does. There's no need for him to be flashy or ostentatious in his appearance—and his voice knocks me out. It's not until he starts churning out the songs that you realise just how many hits he's had.

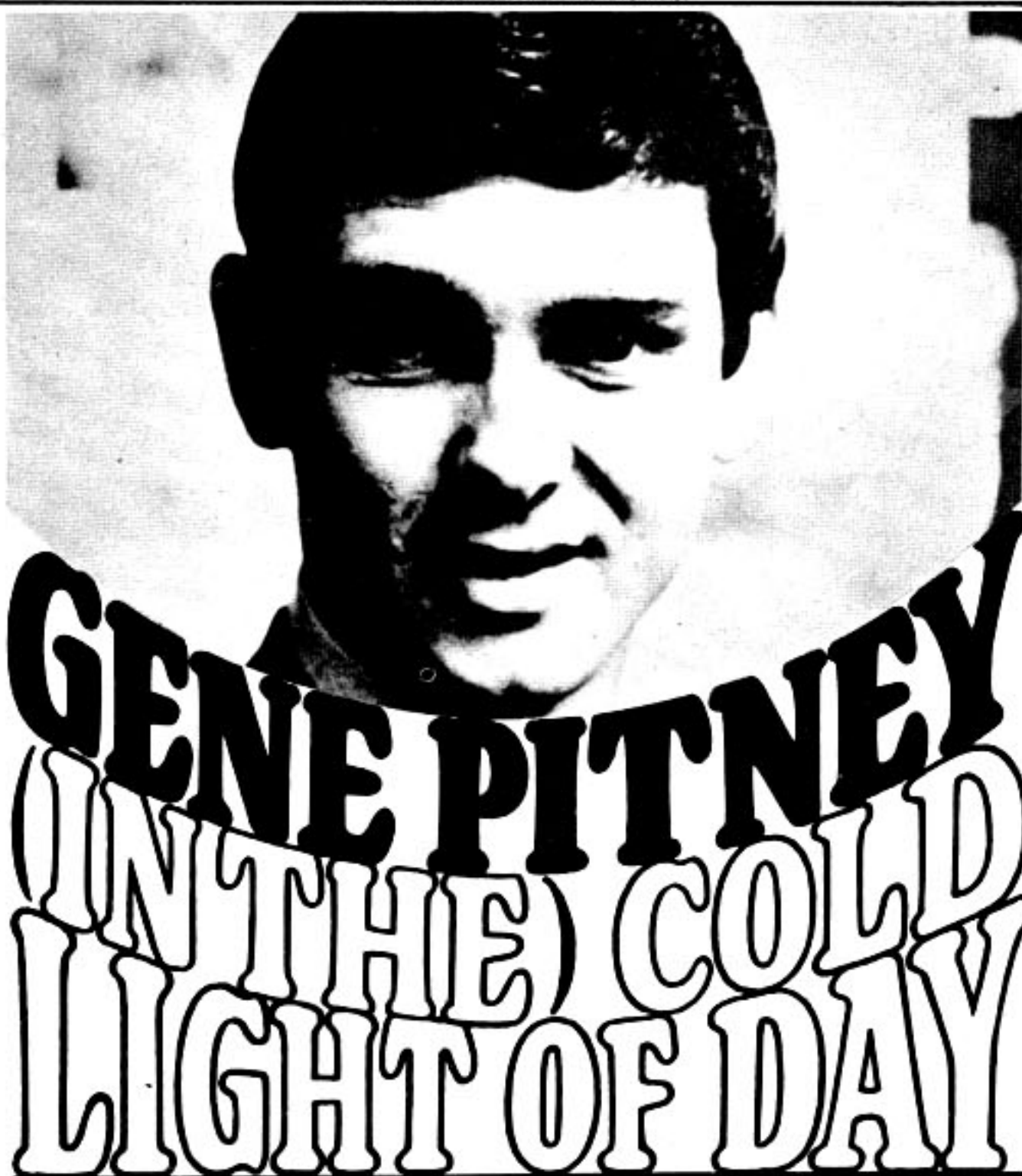
The Troggs were fabulous, too. I didn't think at first that two acts so dissimilar would go down so well. Reg Presley's very good and I liked their smart white jackets and orange trousers outfits. Very smart!

BIG HIT MEDLEY

Normie Rowe, I'm told, is as big a name as someone like Paul McCartney back home in Australia. I can't see it somehow. His act didn't really knock me out. I'd prefer to hear a few good songs than that big hit medley he did.

David Garrick surprised me. And not just because he "did a P. J. Proby" by splitting his trousers! He's really got a very good voice and did wonders with "Unchained Melody." But I suspect there's a lot of Proby and Scott Walker influence in his act.

For a new group the Loot came over very well. Their sound was good but they're terribly Trogg-like. Sounds Incorporated have been around a long time and are very polished and professional. But they didn't click somehow. Big beefy instrumentals on a pop show aren't my cup of tea—but they did a good job backing Gene.—JAYNE HARRIES (Disc and Music Echo's MISS MOD, '67.)



**GENE PITNEY
IN THE COLD
LIGHT OF DAY**

STATESIDE SS597



EMI RECORDS (The Gramophone Co. Ltd.) - EMI HOUSE - 20 MANCHESTER SQUARE - LONDON W1

BEFORE this tour began, I thought it might be to my advantage to cool the number of visits I make to Britain. So this could have been my last tour for a while. But the response so far—with London, Birmingham and Liverpool under our belts—has been beyond my expectations.

Everything's just fantastic. If it carries on like this I'll definitely be back!

I'm particularly knocked out that the fans have been so nice, even though I'm married now. I can honestly tell you there's not been one negative point among all the letters I get before each show.

Actually, I think that era has gone now. The response has been that you all think Lynn is a wonderful girl and hope we'll be very happy. My sincere thanks for that.

After the success of my "Happy Birthday" talk to the audience on the opening night—with my reading out my mail on stage—things are really warming up, and I'm getting a lot closer to the audiences. Singing has almost become secondary!

The rest of the guys on the tour are great. I watched Normie Rowe from the wings—he's very sincere and dedicated. The minute he finds himself here, he'll be really big.

In fact, after the show, I zoomed off quickly and he got hung up with fans outside the theatre. Next time we met up in the elevator and he had his shirt completely ripped off his back.

Troggs are going down a bomb. Now things are under way I've had a chance to talk to them socially. They are a good group. Boys like them really hold the line for me on a tour like this.

YOU'LL HEAR FROM ME AGAIN BEFORE THE TOUR'S OVER!



TROGGS: "Going down a bomb," says Gene. "They really hold the line for me."



GENE: Happy 26th birthday!



NORMIE ROWE: "Sincere and dedicated."

Ex-jockey DAVY gets back in the saddle

DAVY Jones returned to Britain last week famous and wealthy. But he escaped the fans and the fame and was soon doing what he once did for £4 5s a week—riding horses. Even six years after he worked as an apprentice jockey at a Newmarket stable, the sport is still in Davy's blood. And it wasn't long before he was reliving the old life in a gallop across a Yorkshire moor.

Before he left, he recalled the time when he was ready to quit show business in America and return to the stable-boy job. It was a year ago, just after the Monkees had made the pilot film of their TV series.

"I'd had enough of America after working solidly for four years every night, and I was a bit homesick. I came back to England for a three-month holiday, intending to go back to the stables. But then I was told to return to America and the whole thing started.

"I really wanted to be a successful jockey, but my trainer told me that I would have to serve a five-year apprenticeship for which I wouldn't make any money.

"He told me to get out there in show business and earn money, so I could buy horses without having to ride them. So I took his advice—and ever since I've been glad I did."

Now he could afford a herd of horses—but despite his nostalgic return to the saddle he doesn't think he could ever again be tempted back there permanently.

"No, I wouldn't go back to the racing life now. When I do cease to be a Monkee I'd like to put some money into the theatre.

"I'd also like to do a show with Micky Dolenz—a comedy type of thing."

Despite the fantastic success of the Monkees, Davy admits a preference for stage acting. He still has occasional fond reminiscences of his acting career in "Oliver!" and "Pickwick."

"But in a way that's what I'm

doing now, even when we're doing a pop concert to 18,000 screaming fans," he reflects.

"At first I didn't think it would be as satisfying as the theatre, because I hadn't been used to working with three other people.

"But our concerts are just as interesting as acting, because when you're out there on stage with three other guys, you have to be so tight that if you make a mistake the other guy knows what to do. Also you need a lot more patience.

'MONEY'S WORTH'

"We like to put on a good show, because when kids pay six dollars (£2) for a ticket you've got to give them something for it. Most groups go in, do twenty minutes and blow. We do an hour and ten minutes. If a kid is asked about our show afterwards, he says 'Boy, did we get our money's worth'."

Even so, Davy admits that of the four he was the least struck on pop music when they applied for the job. And he backed it up by playing only tambourine, although he has made some progress on bass guitar.

"I wasn't much interested in the musical side of the Monkees for myself, but I am for the others, because I know how they can play. If all the people who have criticised the Monkees' ability would put their money where their mouth is and come and see us, they wouldn't talk for three months."

RICHARD LENNOX.



DAVY: at the gallop!

NEXT WEEK

**ANOTHER
GREAT
MONKEE
COLOUR
PICTURE**



**Order your
copy today!**