

DISC

and MUSIC ECHO 9d

MARCH 18, 1967

USA 20c

Monkees Poll: Vote Today!

100 LP prizes

to be won
in a
great
quiz for
Monkees
fans!

SEE PAGE NINE



**Hoax
phone
calls
force
DUSTY
out of
home**

— PAGE 13



Monkee Davy Jones
— DISC picture by
PETER STUART

'Strawberry' and H—the flavours of the month . . .

WE faced our screens on Thursday at 7.30. On came the Nashville Teens, ghosts from the annals of pop past and gone, whose lead singer A looks great, lead singer B must be joking, and whose latest release, let's own up, is poor. On came Keith—fantastic face and eyes but wrong clothes and last year's Oriental sound which will never compare with this year's 98.6.

Great Alan Price

On came Herman, Hill, Hollies and Hump (is H this month's letter?)—all capable and good and talented and spoken of before. On came Price, one of our country's musical assets, with a genuine Double A—one instant, and one grow-on-you. On came Dusty (in a longer skirt) who still looked great but who was not vocally at her best.

Jonathan King reviewing the TV pop scene

On came Jimmy Savile at his funniest yet. He seems to be working harder these days. JBJ found no Savile and a lot of David Symonds (Easy Beat) and two birds + Peter M and David J. + a lot of pretty bad records about which very little could be (or was) said.

And then there were the two other TV shows I try not to miss—Monkees and Great Expectations. Neither very hippy but both very good.

Now let's all sing the name "Bob Crewe" to the heavens for "Beggin" is a sound, sound, sound. Maybe not commercial but one begins to wonder—who cares except "them" and "they" don't matter.

Whistling Jack

Question of the week—did I or did I not keep muttering "Whistling Jack Smith" until my teeth dropped out many moons ago? Answer—no I didn't, but I muttered it as much as I could without necessitating a visit to the dentist!

King may disappear to America in a week or so, for business calls. But never despair, his pen goeth thither also. And you are always welcome to venture into his mind's innermost corner. Please come in and travel with me.

ON the tour scene . . . Hollie Allan Clarke laying off all hard stuff. He has a small stomach ulcer.

For Graham Nash the tour started grimly. Before travelling to Mansfield, he lost £50 in a card game back home in Manchester.

Paul Jones has stopped signing his autograph with the CND slogan.

Hollies' Bobby Elliott stand-in, Tony Mansfield, ex-Dakota drummer got married on March 1, now rushes into the tour: "My wife wasn't too pleased at all," he said.

Hollies' bumped into Val Doonican over lunch on trip to Newcastle—and sent him over a glass of beer.

WHO'S and Jimi Hendrix's new label Track is starting an always-on-call retailers' service to answer supply problems.

Wild Angels, who played at Duane Eddy's London Saville Theatre concert on Sunday, included pop agent Don Arden's son, David.

Hope Cliff's new single title, "It's All Over," is not prophetic of his retirement plans. . . .

Easy Beat's David Symonds came over with nice personality on JBJ.

KEITH'S Carnaby Street shopping sprees during his recent London visit left him with a lot of excess baggage for his return journey.

Disc "Girl Of The Year" Jayne Harries at London Airport to meet Walker Brother John Maus from America last week.

"Monkeys, Go Home!" is the title of a new Walt Disney film starring Maurice Chevalier.

Nearly 600 people turned up to watch the Bonzo Dog Doo Dah Band at Catford's

SCENE

Tiger's Head hall (capacity 300).

Michael d'Abo writing songs being considered for single material by Herman and Georgie Fame.

Ron Wood, brother of Artwoods' Art Wood, has joined the new Jeff Beck group.

Keeping topical: Good Time Losers drummer Chris Hunt. He went on golf course at Coventry for the first time and was hit in the left ear by a golf ball!

Swansea group the Eyes of Blue take part in a Welsh Night at London's Tiles club on April 26.

TRULY SMITH electrocuted by microphone on-stage at Barrow club — but regained herself to quip: "I needed livening up tonight!"

Among Yardbirds' stage props now — a pair of Buddhist prayer candles!

"Al Capone" hit by Prince Buster more than a "sleeper" — it was released and available four months ago before moving! Follow-up will be "Ten Commandments" in April.

Midlands branch of London's TILES club opening in Wolverhampton in the summer. Northern branch also planned.

After Move's Manchester TV spot last week their road manager was trapped beneath the stage in the middle of a riot of thunderflashes and smoke bombs. Stage had to be destroyed to get him out quickly. . . .

Quote from Move's mana-

ger Tony Secunda: "I think we've destroyed our last TV set."

Things are looking up . . . in London this week: Byrds at Speakeasy (Tuesday), Otis Redding-Booker T soul tour opening at Finsbury Park (Friday) followed on Saturday by Simon and Garfunkel at the Albert Hall. Can't be bad. . . .

In the past few months, three big pop stars turned down when they asked Gordon Mills, who handles Tom and Engelbert, to manage them.

Good Time Losers are managed by London's Cromwellian Club.

VINCE HILL buying new house at Roehampton, but he won't call it "Edelweiss". "I don't want teenagers throwing stones at the windows!"

Decca must be taking clairvoyant Maurice Woodruff seriously. They threw reception for Dorothy Squires last week—at the start of the year Woodruff forecast a No. 1 hit in '67 for Dorothy.

Country and western comes to the West End with the opening of Charlie Chester's Golden Horseshoe casino in Archer Street, W.1.

Latest to have his locks shorn: "Marshall" Mike Lennox.

Adrienne Posta soon to be seen in editions of TV's "Armchair Theatre" and "The Saint."

German TV team in London filming the Who, Jimi Hendrix, Geno Washington, Cliff Bennett and the Smoke.

A Kind of Mush!



NO insult meant, of course, to the star whose face is surely the most expressive and photogenic on the whole pop scene. Or perhaps we should have phrased the pun another way, in view of his current hit. Like—er, High Noone . . . ?

Because I Love You

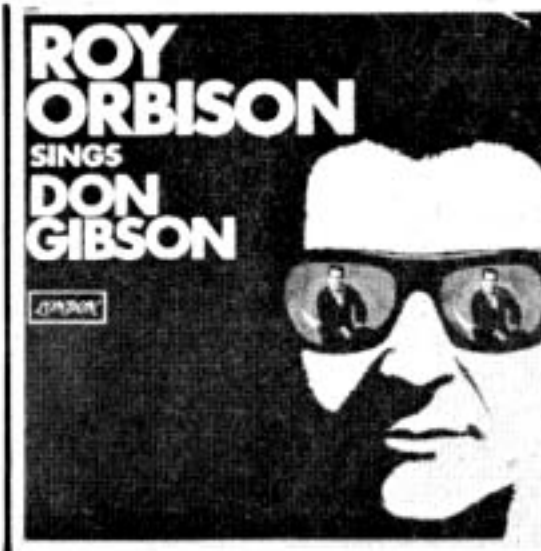
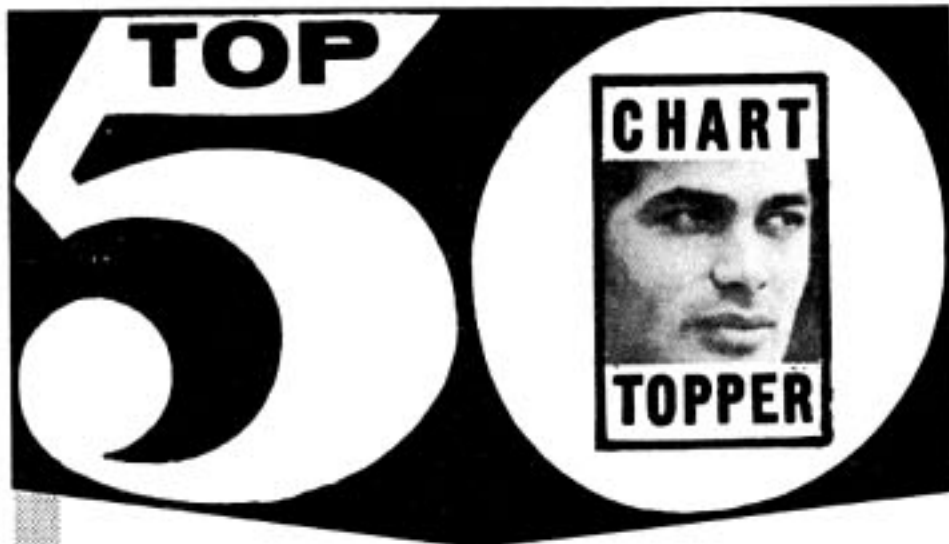
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ON CBS

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HIT TALK by TOM JONES

I like Vince Hill, think he's got a great voice. "Eidelweiss" is a very poignant song and a hit song, so I'm not surprised it's done so well.

Either you dig the Hollies or you don't. For their fans they make very good, typically Hollies records. I'm not knocked out by "Georgy Girl." I like the sound the Seekers make but I'm not all that keen on their material.

I've only heard Harry Secombe's version of "This Is My Song" once. I'd say he'd got away on the song being such a smash and I'm very surprised that it's done this well after Petula's success.

"A Kind Of Hush" is a better than usual Herman record. It's a good song and he sounds much better.

Troggs to me are just another group good in their field. They make good records for a teenage audience but their sound doesn't really appeal to me.

I love Dusty's record. When I first heard it on the Palladium show I didn't think all that much of it, but the more I hear it the greater I think it is.

Like "Simon Smith's Amazing Dancing Bear." Alan Price is good.

Everyone's whistling that "I Was Kaiser Bill's Batman." The first time I heard it on the car radio I knew it was bound to be a hit.

Small Faces make good records but again they're not really my scene. That's nothing against the group, merely that I don't dig the sound much.

Surprised Val Doonican's had a hit with "Memories." The song's so well known in this form I would have thought he'd have had to give it a new arrangement.



Next week: HERMAN

- 1 (1) ● **RELEASE ME...** Engelbert Humperdinck, Decca
- 2 (2) **PENNY LANE/STRAWBERRY FIELDS FOREVER**.....Beatles, Parlophone
- 3 (3) ● **THIS IS MY SONG**.....Petula Clark, Pye
- 4 (5) ▲ **EIDELWEISS**.....Vince Hill, Columbia
- 5 (4) **ON A CAROUSEL**.....Hollies, Parlophone
- 6 (6) **HERE COMES MY BABY**.....Tremeloes, CBS
- 7 (10) ▲ **THERE'S A KIND OF HUSH**
Herman's Hermits, Columbia
- 8 (17) ▲ **THIS IS MY SONG**.....Harry Secombe, Philips
- 9 (11) ▲ **GEORGY GIRL**.....Seekers, Columbia
- 10 (9) ● **I'M A BELIEVER**.....Monkees, RCA Victor

Next Twenty

Last Twenty

- 11 (8) **DETROIT CITY**
Tom Jones, Decca
- 12 (7) **SNOOPY vs THE RED BARON**
Royal Guardsmen, Stateside
- 13 (14) **GIVE IT TO ME** Troggs, Page One
- 14 (12) **PEEK-A-BOO**
New Vaudeville Band, Fontana
- 15 (18) ▲ **I'LL TRY ANYTHING**
Dusty Springfield, Philips
- 16 (19) ▲ **LOVE IS HERE AND NOW YOU'RE GONE**
Supremes, Tamla Motown
- 17 (13) **MELLOW YELLOW**
Donovan, Pye
- 18 (15) **IT TAKES TWO**
Marvin Gaye and Kim Weston, Tamla Motown
- 19 (22) **AL CAPONE**
Prince Buster, Blue Beat
- 20 (26) ▲ **I WAS KAISER BILL'S BATMAN**
Whistling Jack Smith, Deram
- 21 (27) ▲ **MEMORIES ARE MADE OF THIS**
Val Doonican, Decca
- 22 (16) **I WON'T COME IN WHILE HE'S THERE**
Jim Reeves, RCA Victor
- 23 (23) **SIMON SMITH AND HIS AMAZING DANCING BEAR**
Alan Price, Decca
- 24 (—) **PUPPET ON A STRING**
Sandie Shaw, Pye
- 25 (20) ● **LET'S SPEND THE NIGHT TOGETHER**
Stones, Decca
- 26 (50) ▲ **TOUCH ME TOUCH ME**
Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 27 (33) ▲ **I CAN'T MAKE IT**
Small Faces, Decca
- 28 (40) ▲ **KNOCK ON WOOD**
Eddie Floyd, Atlantic
- 29 (34) **IN THE COLD LIGHT OF DAY**
Gene Pitney, Stateside
- 30 (21) **THEN YOU CAN TELL ME GOODBYE**
Casinos, President

- 31 (30) **LET ME CRY ON YOUR SHOULDER**
Ken Dodd, Columbia
- 32 (25) **SINGLE GIRL**
Sandy Posey, MGM
- 33 (24) **I'VE PASSED THIS WAY BEFORE**
Jimmy Ruffin, Tamla Motown
- 34 (42) **JUST WHAT YOU WANT**
John's Children, Columbia
- 35 (—) **IT'S ALL OVER**
Cliff Richard, Columbia
- 36 (44) **MY FRIEND JACK**
The Smoke, Columbia
- 37 (31) ● **GREEN GRASS OF HOME**
Tom Jones, Decca
- 38 (36) **STAY WITH ME BABY**
Walker Brothers, Philips
- 39 (28) **KEEP IT OUT OF SIGHT**
Paul and Barry Ryan, Decca
- 40 (29) **MATTHEW AND SON**
Cat Stevens, Deram
- 41 (41) **BABY COME CLOSER**
Loot, Page One
- 42 (37) **RUN TO THE DOOR**
Clinton Ford, Pye
- 43 (39) **FOOL'S PARADISE**
Larry Cunningham, King
- 44 (43) **TRAFALGAR SQUARE**
Good Time Losers, Fontana
- 45 (35) **SUGAR TOWN**
Nancy Sinatra, Reprise
- 46 (—) **IS THIS WHAT I GET FOR LOVING YOU**
Marianne Faithfull, Decca
- 47 (48) **SO GOOD**
Roy Orbison, London
- 48 (—) **DON'T DO IT**
Micky Dolenz, London
- 49 (—) **BABY WHAT I MEAN**
Drifters, Atlantic
- 50 (32) **I'VE BEEN A BAD BAD BOY**
Paul Jones, HMV

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

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 (5) **FOUR TOPS LIVE**
Four Tops, Tamla Motown
- 5 (4) **BEST OF THE BEACH BOYS**
Beach Boys, Capitol
- 6 (—) **FIDDLER ON THE ROOF**
Original Cast, CBS
- 7 (6) **HAND CLAPPIN' & FOOT STOMPIN'**
Geno Washington, Piccadilly
- 8 (7) **TROGGLO**
DYNAMITE
Troggs, Page One
- 9 (8) **S.R.O.**
Herb Alpert, Pye International
- 10 (10) **COME THE DAY**
Seekers, Columbia

AMERICAN TOP TWENTY

- 1 (5) **PENNY LANE**.....Beatles, Capitol
- 2 (8) **HAPPY TOGETHER**.....Turtles, White Whale
- 3 (3) **BABY, I NEED YOUR LOVIN'**.....Johnny Rivers, Imperial
- 4 (1) **LOVE IS HERE AND NOW YOU'RE GONE**
Supremes, Motown
- 5 (2) **RUBY TUESDAY**.....Rolling Stones, London
- 6 (10) **DEDICATED TO THE ONE I LOVE**
Mama's and the Papa's, Dunhill
- 7 (7) **SOCK IT TO ME—BABY!**
Mitch Ryder & the Detroit Wheels, New Voice
- 8 (12) **THERE'S A KIND OF HUSH**
Herman's Hermits, MGM
- 9 (9) **MY CUP RUNNETH OVER**.....Ed Ames, RCA Victor
- 10 (6) **THEN YOU CAN TELL ME GOODBYE**
Casinos, Fraternity
- 11 (16) **STRAWBERRY FIELDS FOREVER**.....Beatles, Capitol
- 12 (15) **FOR WHAT IT'S WORTH**.....Buffalo Springfield, A&O
- 13 (14) **THE HUNTER GETS CAPTURED BY THE GAME**
Marvelettes, Tamla
- 14 (4) **KIND OF A DRAG**.....Buckingham's, U.S.A.
- 15 (17) **DARLIN' BE HOME SOON**.....Lovin' Spoonful, Kama Sutra
- 16 (27) **CALIFORNIA NIGHTS**.....Lesley Gore, Mercury
- 17 (22) **I'VE BEEN LONELY TOO LONG**
Young Rascals, Atlantic
- 18 (31) **I THINK WE'RE ALONE NOW**
Tommy James and the Shondells, Roulette
- 19 (19) **EPISTLE TO DIPPY**.....Donovan, Epic
- 20 (11) **GIMME SOME LOVIN'**.....Spencer Davis, United Artists



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Muff Winwood —'I've really had enough'

by BOB FARMER



"I'VE ALWAYS saved for this rainy day. I've grown up a nice little bank balance to start a business. And in about 18 months I shall probably marry my fiancée and buy a house."

Coming from the ordinary person, a pretty conventional comment. But this is a pop star talking—Muff Winwood, who is giving up the glamour of one of Britain's top groups to carve a life away from the Spencer Davis Group.

"I always said I would leave the group when Stevie did. I've really had enough. I grew to hate some of the places we had to go to. 'Horrible gigs' was my description for it. The bigger we got, the more we could pick and choose."

"But once Stevie had left, Spencer would have to prove himself with his new group and that would mean doing all those horrible gigs again."

"I won't be missed by Spencer. I've never given anything exceptional to the group. Being a professional musician was never really to my liking, but it was a once-in-a-lifetime chance, there was the money and the certainty that Stevie's tremendous talent had to be noticed."

'Stevie is right'

And what will happen to Stevie Winwood, still only 18, on his own now and needing to prove himself just as much as Spencer will have to do?

"He's made the right decision and I am sure he will prove himself by Christmas," says his 23-years-old brother.

"Now he's met four guys of his own ideas and age. They'll all change their ideas together. They'll be great. He had to make this move because he was fed up."

"Splitting-up now means that we are doing so while we're still at the top, and in America they don't know us except on record. So the split won't mean much to Americans or affect Spencer's rating there."

And meanwhile Muff will turn his back on it all. "I'm happy. I'm going back home to my friends in the Midlands. I made sure I never lived in London because when the parting came I would have not only left London but my friends as well."

"But I've lived in Birmingham and kept all my old school-mates."

"I'll probably form a little band and play Saturday night gigs. But that's all. I'll keep in touch with Spencer because our split-up has been quite amicable."

Secombe back from East tour

HARRY SECOMBE, whose "This Is My Song," is 8 in this week's chart, arrived home last Saturday after a fortnight's tour of the Far East entertaining the Forces. He travelled more than 19,000 miles in four countries with a show that featured Anita Harris.

Harry began rehearsing this week for the second of his three "Secombe and Friends" shows for ATV. The first show will be screened in April and on Easter Sunday he will star in "The Heart Of Show Business" in aid of the Aberfan Fund.

Engelbert stops Beatles from top

ENGELBERT Humperdinck is still holding off the Beatles from the No. 1 slot in the chart!

For the third successive week, the Beatles have failed to crash the top slot with "Penny Lane" "Strawberry Fields Forever"—which is still approaching the half-million mark.

Meanwhile, the Beatles have now completed six tracks of their next album, which is unlikely to be released before May—or more probably June.

One of these tracks features a 41-piece orchestra conducted by Paul.

Four more tracks are currently being worked upon, including one written and sung by George.



KEITH SHIELDS sings

STARS IN THE NEWS-1

Troggs threat to pull off tour

TROGGS have threatened to pull out of the last week of the Gene Pitney tour—unless proper microphone facilities are provided at all remaining theatres.

The group complains that at least 75 per cent of the venues they have played there were faulty microphones.

"It's very unfair both on the group and the fans," Reg told DISC on Monday. "At Ipswich last night the mike went dead half-way through the act and I got so furious I just threw it on the stage. It was just about the end."

"There are regulations saying that an alternative mike should be ready at the side of the stage, so that if anything goes wrong you can just reach out

'UNFAIR TO FANS'

and get it," continued Reg. "But often it isn't set up, and by the time they've got it ready you've finished."

Group's manager Larry Page said that a written communique was being sent to all remaining theatres on the tour—Portsmouth Guildhall, today (Thursday), Bournemouth Winter Gardens (Friday), Cardiff Capitol (Saturday) and Coventry Theatre (Sunday).

Manager of the Ipswich Gaumont, where the group played on Sunday night, said that he hadn't noticed the group experiencing any difficulty.

"I feel sorry for them if they have had trouble at other theatres. Of course, mike leads can always get pulled out. Accidents do happen. We always have a stand-by mike in case of trouble."

Move for America

MOVE will definitely record in America in May.

The group record in New York under their British recording manager Denny Cordell. Tracks will be for an LP.

Group's first LP, "Move Mass" is released in April. A second LP will be recorded at the end of this month.

"B" side of their new single, "I Can Hear The Grass Grow"—released on March 31—is the Roy Wood composition "Wave Your Flag And Stop The Train."

KEN DODD appears at the Alhambra Club, Bradford, for a week from March 27. He opens a six-month London Palladium season on June 2.

Easybeats 'Friday' heading for a million

EASYBEATS plan a short tour of America on their return to Britain from Australia in June. Their "Friday On My Mind" has just entered the American chart.

The record, their most successful yet, has sold over half-a-million, and should it do well in America it would give them their first million-seller.

The Easybeats tour Germany with the Rolling Stones from March 29-April 2, and stay on for TV and an appearance at Hamburg's Star Club.

Juke Box: back to celebrities

ONLY three weeks after introducing its "new-look" panel of two deejays and two girls, "Juke Box Jury" has made a shock decision.

From April 8, it reverts to the old formula of "celebrity" panels featured over the past eight years.

Last of the current panels is on April 1, and features Alan Freeman, Simon Dee, actress Una Stubbs and journalist Virginia Ironside.

It was on December 31 last year that "Juke Box Jury" introduced the novel idea of an all-deejay panel, comprising Peter Murray, Simon Dee, Jimmy Savile and Alan Freeman.

Elvis: new 'sacred' LP

ELVIS PRESLEY releases a new LP of sacred songs titled "How Great Thou Art" in Britain at the end of this month.

In America this Sunday 300 radio stations are to transmit a special half-hour programme based on the LP.

David Garrick —film lead

DAVID GARRICK—touring with Gene Pitney and the Troggs—will play the lead in a big Italian film musical to be directed by famous Italian director Antonio Velucci.

The film, which will be dubbed in English and Italian, will be shot in late June in Venice and Rome.

David's new British single will probably be "Please Mr Movie Man." He is cutting the track next week for release in Germany next month.

KINKS HEAD CHARITY SHOW

KINKS headline a special concert in aid of cancer research at the Kings Hall, Belle Vue, Manchester, on April 6.

Other artists appearing include the Move, Tremeloes, Cliff Bennett and the Rebel Rousers and Sounds Incorporated. Proceeds will go to the British Empire Cancer Campaign for Research.

COUNT DOWN

thursday

HOLLIES, SPENCER DAVIS, PAUL JONES, TREMELOES, YOUNG IDEA—Granada, Bedford. GENE PITNEY, TROGGS, DAVID GARRICK, NORMIE ROWE, LOOT—Guildhall, Portsmouth. ROY ORBISON, SMALL FACES, PAUL AND BARRY RYAN, PAT ARNOID—Gaumont, Southampton.

friday

GENE PITNEY tour—Winter Gardens, Bournemouth. ROY ORBISON tour—Granada, Tooting. HOLLIES tour—Granada, Maidstone.

saturday

ROY ORBISON tour—Gaumont, Wolverhampton. HOLLIES tour—Granada, Kingston. GENE PITNEY tour—Capitol, Cardiff. CAT STEVENS—Arcadia, Bray, Ireland. JUKE BOX JURY—Maggie Clews, Julia Foster, Alan Freeman, Simon Dee.

sunday

ROY ORBISON tour—City Hall, Newcastle. GENE PITNEY tour—Coventry Theatre. HOLLIES tour—De Montfort Hall, Leicester.

monday

ROY ORBISON tour—ABC, Edinburgh.

tuesday

HOLLIES tour—Odeon, Manchester. ROY ORBISON tour—Odeon, Glasgow.

wednesday

HOLLIES tour—Granada, Kettering. ROY ORBISON tour—ABC, Carlisle.

Malcolm Roberts disc

MALCOLM ROBERTS, 21-year-old Manchester singer who received a 700-letter response to his TV appearance on last Saturday's "On The Braden Beat," had his first RCA Victor single out on Friday.

Titled "Time Alone Will Tell," it is the English lyric version of the song which won the San Remo Festival.

Malcolm guests on "Mike And Bernie's Music Hall" on ABC-TV on April 8.

HORSESHOE HOTEL FOLK CLUB

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HAROLD BURRAGE: 1st RELEASE, YOU MADE ME SO HAPPY. PT 130

STARS IN THE NEWS—2

Stone Brian's film for Cannes festival

BRIAN JONES' first feature film—for which he wrote and produced the music—has been selected as Germany's entry for the Cannes Film Festival (from April 24 to May 11).

Titled "Mord Und Totschlag," it stars the Rolling Stone's fiancée, German-born Anita Pallenberg. It will be screened in Britain as "A Degree Of Murder."

The film was made in Munich by 27-year-old Volker Schlöndorff, who last year won the Cannes Critics Award.

"Brian's music has worked out marvellously . . . his special music fits the film wonderfully—and I do not think anyone but he could have done it. He visited Munich three times to see the film," said Schlöndorff.

Brian explained that in writing the soundtrack he has used various styles and sizes of units—"ranging from one musician to ten."

He added: "I ran the gamut of line-ups—from the conventional brass combination to a country band with jaw's harp, violin and banjo. In the main the musicians were established session

men—though some of the boys from the groups also played."

Brian personally played sitar, organ, dulcimer, autoharp and harmonica.

At the moment Brian is in the West London Hospital for a post-pneumonia check-up. He was taken ill in Barcelona and was in hospital in the South of France before being flown home to London.

Rolling Stones open their Continental tour next Saturday (March 25) at Oerbro, Sweden.



BRIAN . . . wrote music for film

STEVIE WINWOOD

WRITING FILM

THEME SONG

STEVIE WINWOOD, who quits the Spencer Davis Group at the end of its current tour of Britain, is writing the theme song for a new film, "Round The Mulberry Bush"—and releases it as a single in December to tie in with the film's release.

Stevie, with his group Traffic, will record the track in April. The film is directed by Clive Donner of "What's New Pussycat!" fame.

Spencer Davis Group has a new single out in April and is still looking for musicians to replace Stevie and Muff.

HOLLIES' BOBBY HAS RELAPSE —MUST REST FOR SIX MONTHS

HOLLIES drummer Bobby Elliott, expected to rejoin the group next week on their tour of Britain, has had a relapse. He has been ordered to rest for six months.

Bobby was taken ill three weeks ago in Hamburg where he was on the danger list for six days.

Ex-Sounds Incorporated drummer Tony Newman, who was signed to replace Bobby for the first week of the tour, has now been signed for six months. He will accompany the group on tours of Scandinavia and America.

Kinks: charity EP

KINKS release a special five-track EP on April 14—royalties of which will be donated to charity.

All the tracks are Ray Davies compositions and titles are "Two Sisters," "Village Green," "Mr. Reporter," "This Is Where I Belong" and "And I Will Love You."

Kinks have been awarded a Gold Disc for world wide sales of their "Well Respected Kinks" LP and a Disc Silver Disc for quarter-of-a-million sales of "Dead End Street."

PET: 'LIVE AT THE COPA' LP

PETULA CLARK'S next LP release in Britain may be a "live" album cut at New York's famous Copacabana club in America. Her new single is released in April and will be one of three tracks cut with Tony Hatch in London last week.

Pet starts work on her first major film part in Hollywood in May. She plays the lead in "Finian's Rainbow" and will be on location for two months.

£750 contest: your last chance!

FOR the past three weeks, the postman has been panting up the stairs to the offices of DISC and Music Echo bearing sackloads of entries to our exciting £750 Dream Contest.

Was yours among them? If not, then this is positively your last chance to enter, for the final coupon appeared in last week's issue. You must get a copy of this if you want to join those readers who have already entered this novel contest.

FIRST PRIZE is a complete Dream Room for your future home to the value of £500. Or you can take the cash instead.

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

The competition is simplicity itself. All you have to do is to compile your own DREAM SHOW from the list of stars who won sections in DISC and Music Echo's 1967 Valentine Poll.

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

Full details, rules and entry form—on which you must send your entry—appeared last week. Get a copy NOW, and post off the coupon to arrive not later than first post, Tuesday, March 28. REMEMBER—you MUST fill in last week's coupon. No more coupons will appear.

WALKERS TOUR: FANS PROTEST

Hundreds of Walker Brothers fans this week protested against the cancellation of one of the shows in the group's forthcoming tour.

The tour, also starring Cat Stevens, Jimi Hendrix and Engelbert Humperdinck, was to have played the Kingsway Theatre, Hadleigh, Essex, on April 12. But it was cancelled, said a Walkers spokesman, when the promoters failed to put up the required deposit. The venue was changed to the Gaumont, Southampton.

Theatre manager Ted Parsons said: "The audience for the Roy Orbison show was so disappointing—there were only 350 in the first house—that the promoters felt they couldn't stand any more losses. But the demand for tickets had been heavy and we have received protests from fans."

Walker Brother Scott Engel commented: "We're furious about this sort of thing. It's not fair on the fans or artistes, but it's usually us who get the blame. We are asking our management to provide coaches from Hadleigh to the nearest other venue."

NEW SOUTHERN TV POP SHOW

BEATLES—on film—plus Dave Dee and Co., Adam Faith, Julie Felix and Kiki Dee, with Peter Murray as compere, all appeared last Saturday on Southern TV's new "As You Like It" pop show.

Originator of this request show is Mike Mansfield, who directed "Countdown." He comments: "It's a family show. Of all the pop shows on TV it should reflect the most popular tastes."

This Saturday's show, at 5.15 p.m., stars the Beatles and Cliff Richard on film, Anita Harris, Julie Rogers and Dave Berry.

If taken up by the ITV network, "As You Like It" will go into production for the summer schedules.



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THE SEARCHERS
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OTTILIE PATTERSON
Ottlie's Irish Night
MAL 648 Marble Arch

The Band I Heard In Tijuana Vol. 3



THE BAND I HEARD IN TIJUANA VOL. III
Los Norte Americanos
MAL 666 Marble Arch

STARS IN THE NEWS-3

ORBISON—FACES TOUR—second time round

FOR some reason, my review of the first night of the Roy Orbison - Small Faces tour at London's Finsbury Park Astoria in last week's DISC has offended the artists concerned.

So on Sunday I travelled to Liverpool to see the show again—walking, so to speak, into the lion's den — and offered Roy and the Faces an opportunity to reply to my criticism. But both have declined.

To my mind, the Faces are still the big attraction—even though I'm reliably informed that the Big "O" has been the drawing power at many of the venues.

Cries and screams for "Steve" throughout most of the first half and the resultant hysteria which erupts when the Small Faces eventually appear are an obvious pointer to the group's incredible popularity. Many girls were still shouting and yelling and waving jumbo-sized photos of Mr. Marriott right up to the time Roy was due on.

The Faces are definitely the next rave group after the Rolling Stones, though still need time to fully mature. And at the first house at Liverpool's Empire it was even possible to hear what they were singing about this time.

Steve Marriott is developing into a mini Elvis, with a slight touch of the Mick Jagers in a lot of his movements. He becomes a little fireball on stage and just the slightest flick of his hand is enough to send the mod masses hysterical.

There's no doubting Roy Orbison is the true pro. How else could he have survived the passing pop phases since he first started? His singing and songs seem to stand the test of time. And his voice retains a certain something which keeps him a star attraction over here.

Things have obviously improved since opening night. The bill has been switched to let ex-Ikette Pat Arnold (replacing Jeff Beck) open the show and both the Settlers and Sonny Childe and the TNT have tightened up their act.

Paul and Barry Ryan, as I wrote last week, remain smart and efficient in both singing style and appearance.

—MIKE LEDGERWOOD.

Track signs stars

TRACK, the new record label making its debut tomorrow (Friday), starts with two established artists—Jimi Hendrix and the Who.

First release is Jimi's "Purple Haze," followed next month by the Who's new single. And Jimi's first LP, provisionally titled "Are You Experienced?" is out in May.

Track is run and owned by Who managers Kit Lambert and Chris Stamp and distributed in Britain and Europe by Polydor. Pete Townshend is in charge of the label's jazz section; Kit Lambert supervises the classical section.

BEN E. King and Bo Diddley top the bill at London's Saville Theatre on April 16.

TEST MATCH INTERRUPTIONS?

Monkees TV series mystery

MYSTERY surrounds the future of the Monkees' Saturday-night series on BBC-TV. A BBC spokesman said on Tuesday: "There are 30 to 32 films in the current series—enough to take us up to the third or fourth week in July. "And we hold the rights to repeats." But the BBC spokesman would give no details of any future series.

DUSTY: cabaret
DUSTY SPRINGFIELD does two British cabaret appearances before she opens her four-week season at London's "Talk Of The Town" on May 8. She opens for a week at "Talk Of The North" in Manchester on April 2 and does a second week at Stockton's Fiesta Club from April 16.

TREMELOES MAY DO USA-TV SERIES

TREMELOES are to make three pilot films for a possible American Monkee-type TV series after the tour, on which they are spending their spare time learning scripts.

Manager Peter Walsh is in America this week finalising plans after the group's successful screen tests.

DISC girl Jayne set for career on records

DISC's "Girl Of The Year" Jayne Harries had to get up early last week—to be at London's Heathrow Airport to meet returning Walker Brother John Maus.

Jayne looks set for a career as a recording star and John has offered to help and advise her careerwise. At the weekend she invited him to Sunday lunch to talk things over.

Philips recording manager Ivor Raymonde gave Jayne a recording test recently and said he was "very impressed" with her voice.

Added John: "Now we're starting a big hunt for the right material for her. I think Jayne has definite possibilities."



Engelbert turns down film role

ENGELBERT Humperdinck — this week still holding his No. 1 slot in the chart — has been offered a small singing role in a film.

But his manager, Gordon Mills, told DISC and Music Echo on Tuesday: "We have turned it down. I feel Engelbert is worth something better than this. I'm a great believer in holding back until the right time."

Meanwhile, as already reported, Engelbert makes his second appearance on Palladium TV on April 2.

Price man leaving

ALAN Price Set saxist Clive Burrows is leaving. He wants to join a group paid on a fee-sharing basis instead of taking a fixed salary. Alan is now looking for a replacement.

Georgie: single dates

GEORGIE FAME sings his new record "Because I Love You" on Granada TV's "Scene" (March 17), "Pop North" (21) and "Saturday Club" (25). He visits Copenhagen at the end of this month.

Single, LP, tour news

AGENT Vic Lewis was due back from America yesterday (Wednesday) with a contract for the Monkees' forthcoming British tour.

At presstime, it was expected to take place either in July or August, or in the September-October period. Meanwhile a new Monkees single and LP are being released on March 31.

Single couples "A Little Bit Me, A Little Bit You" with "A Girl I Knew Somewhere." Topside was penned by Neil Diamond, who wrote "I'm A Believer," while the flip is a Mike Nesmith composition.

LP — the Monkees' second to date — is titled "More Of The Monkees," and was exclusively previewed by columnist Jonathan King in DISC and Music Echo as long ago as February 4.

Davy Jones will have his U.S. Army medical in April, when he could be eligible for service in Vietnam. But Davy may obtain deferment of military service of the grounds that he has a dependent relative—his father.

"A Little Bit Me, A Little Bit You" received a Gold Disc in America the day it was released (last Friday). Advance order was 1,000,000 copies.

The group have won three top awards given by the National Association of Record Merchandisers in America — the Best-Selling US Vocal Group section and awards for the Best Selling LP — "The Monkees," and Top Single of the Year "I'm A Believer."

Simon, Garfunkel TV

SIMON AND GARFUNKEL film a special programme for Granada TV tomorrow (Friday). It may be nationally networked, though no transmission date is set.

In addition, they film a sequence today singing their latest single "At The Zoo" for "Top Of The Pops."

The duo arrived in London this week for concerts at the Albert Hall (Saturday), Birmingham (Sunday) and Manchester (Monday).

KEITH SHIELDS
sings a Donovan composition



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STEVE is he a SEX SELLER?

by

**RICHARD
LENNOX**

Every night in theatres up and down the country, the scene is the same. He stands up there on stage, a tiny figure clinging to a giant-looking guitar, provoking mass frenzy with each cheery wave of a hand, inciting mobbings each time he cavorts across the footlights like an overwound clockwork toy.

Transfixed girls yell, bawl, scream and shriek at his every jerk, until, as if possessed, they surge towards the stage, oblivious of grim-faced attendants whose unenviable task it is to hold them back.

Beforehand, in their dressing room, Steve Marriott and the other Small Faces will have sat out the wait for their cue eating instant foil-wrapped meals, while the incessant caterwauling of their fans screeches in through the windows.

And after the show, there will be a swift drive to their hotel in a black-windowed limousine, driven just fast enough to clear the crowds of banner-waving fans, who have paid up to 15s. for the emotional delight of 25 minutes of drowning out the sound of their idols with fanatical screams.

No other group has ever looked more made-to-measure for the job. Sharing the same 5 ft. 5 in. height, skinny frames and boyish faces belying their post-teen-ages, they are the nearest yet to an obvious sure-fire successful pop group.

Yet, despite their similarity, it is Marriott who is the undisputed front-man, the one who

HOORAY for Harpers Bizarre

by
DEREK TAYLOR

HOLLYWOOD, Tuesday.—If Warner Bros put into "59th Street Bridge Song" as much promotional effort as the Harpers Bizarre group have contributed music, then it will be Number One here and in England.

It is a truly beautiful record, symptomatic of the topical San Francisco love-thy-groovy-neighbour mood and I trust it will advance rapidly beyond its present chart position which is 49.

Gene Clark, ex-Byrd (relieved he was not called upon to fight his aircraft phobia and accompany the group to Europe) opened to a crowded Ash Grove folk/rock club on Santa Monica boulevard here and did two gently insistent sets in the sit-down-and-play vein with his new colleagues who are mountain-bred country singers. While he performed, some movie producers eyed his lean, rugged Kansas frame and signed him for a movie.

So, such things still happen in Hollywood. There is nothing as corny as reality.

"Penny Lane" will be Number One by the time you masticate the machinations of the random column.

Other exceedingly hot records include the Turtles' "Happy Together" (sorry to see Bonney shed his self-respect and covered this song) the rotten "Return of the Red Baron" (27 in two weeks) Petula Clark's "This Is My Song" has gone to 40 in ten days, the Mamas and Papas and the Lovin' Spoonful (16 and 17 in three weeks) and "Ruby Tuesday," which returned to the Number One spot after leasing it to the Supremes for a week.

Seekers are making regular progress with "Mornintown Ride," but it isn't being played nearly as hard as "Georgy Girl."

What is Proby's function? Is he now a professional Provocative Interviewee? I notice that for all the nonsense he spilled about the Monkees—whom he envies but is powerless to harm—and for all the darkly lightweight threats against Tom Jones, Proby himself remains quite underwhelming.

It should be a fascinating visual summer. There are more beards than ever, more cowboy suits—Bobby Jameson, long-time pop revolutionary, roams the Strip like a young Buffalo Bill in search of a horse—more male ear-rings, more Indian ponchos.

The most noticeable fashion change is the disappearance of flowered bell-bottoms. They were rarely flattering anyway, though they brought briefly-enjoyed "in-group" acceptance for Sonny and Cher who must now, and hastily, look for another bag, another badge.

It's tough staying ahead as those who so strive are finding. It is the genuinely eccentric squares who score. Their appeal is ageless. Consider the enduring qualities of Secombe, Ustinov and Sellers.

The new Beach Boy single ("Heroes and Villains") is to be six minutes long and double-sided. More on this next week.

Forgot to mention Herman has a two-sided hit. "Kind of Hush" makes it—Number 8. "No Milk" is 41.

attracts the most hysteria, the one most likely to find himself leapt-on by a stage-storming fan.

The others accept and assist his superior appeal. While Steve leaps and gyrates, the other three stand and sit almost immobile; Plonk Lane merely giving the occasional grin to their audience, Ian McLagan peering over the top of the organ, Kenny Jones giving all his attention to his drumming.

It is impossible not to compare the formula with the Rolling Stones. In fact, the Faces have been described as their successors as the country's leading scream-raisers. And if that is so, Steve Marriott is certainly inheriting Mick Jagger's reputation for wild abandon on stage.

For whereas Jagger now would verge on the ridiculous doing his old leaping and hand-clapping act that went so well with his early rhythm-and-blues singing, Marriott's young looks make his antics appear naturally exuberant.

Another difference is that

while in the process of becoming scream-raisers, the Stones also gained a reputation as hell-raisers that still persists, the most recent incident being their refusal to fall in with tradition on TV's "Palladium Show."

The Faces, on the other hand, have managed to reach the Stones' status without scandals or rows and are still viewed as four friendly, inoffensive East End boys.

Even Marriott, despite his enormous effect on girls *en masse*, has never received any of the criticism that attended Jagger's rise to fame.

Steve's effect on his fans may be exactly the same as Jagger's was, but parents have never voiced any qualms about the influence he is having over their youngsters.

It is, admittedly, hard to imagine such obviously inoffensive people as the Small Faces outraging anyone. They are too absorbed in their work and too disinterested in controversy to do so anyway.



REAL NAME: Alan Price!

AGE: 24.

BORN: Fatfield, County Durham. 19/4/42.

EDUCATED: Ellison C of E. Then Jarrow Grammar School. Worked as a tax officer for the Inland Revenue for four years. Then I turned professional musically and formed the Animals with Chas, then Eric, then Johnny Steel, then Hilton.

FIRST HIT? Do you want them all! "Baby Let Me Take You Home," "House Of The Rising Sun," "I'm Crying," "Don't Let Me Be Misunderstood," "Bring It On Home To Me." Then there was "Can't You Hear My Heart-beat" which we produced for Goldie and the Gingerbread; and Dusty's "In The Middle Of Nowhere" on which I played piano. Then "I Put A Spell On You," "Hi-Lili Hi-Lo" and "Simon Smith And His Amazing Dancing Bear."

FAMILY: Brother, John (29), a radar electronics engineer in Yorkshire. He worked on the TSR2!

HOME: Mews house in Belgravia.

FAVOURITE DRINK: Chocolate Horlicks!

FAVOURITE FOOD: Chipples!

PETS: Gladys, a black-and-white kitten. I've a black-and-brown dog at home in Newcastle called Paddy.

AMBITION: To take Penny Valentine to the Hilton Hotel to see the Anglo-American boxing. Ha! ha! "In" joke! (Women aren't allowed at this function).

RECORDS: Engelbert Humperdinck! Actually, he's a good singer. Nina Simone. Ray Charles.

FEARS: Flying! And failing!

MARRIAGE: It's all right for them that can take it.

HOBBIES: Slot car racing.

POLITICS: Right Left of Centre!

SMOKES: Benson and Hedges.

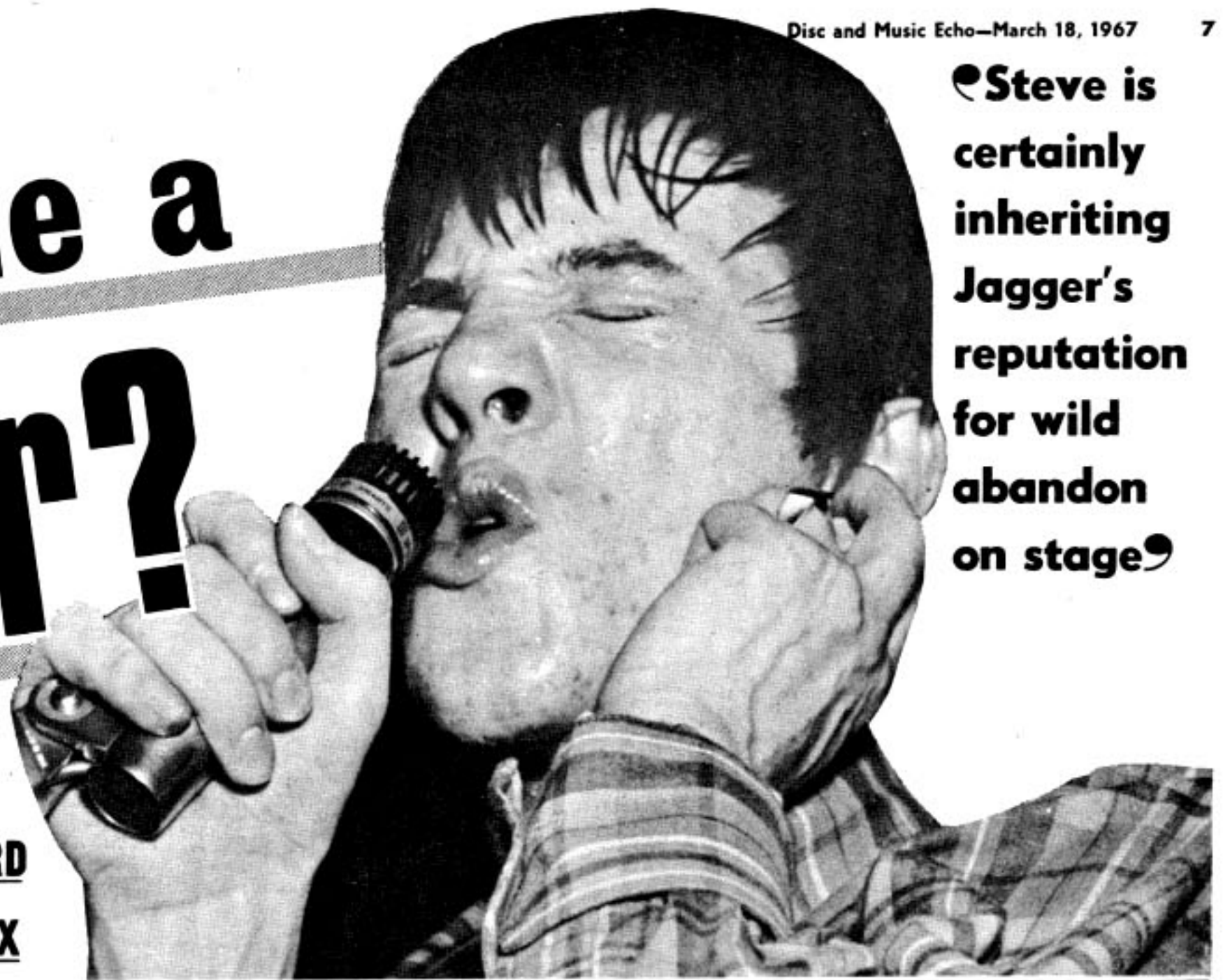
About 30 a day.

DRESS: Civil Service gear.

LIKES: Sunshine.

DISLIKES: Snow.

FAVOURITE COLOUR: Everybody says blue. I'll say aquamarine!



Steve is certainly inheriting Jagger's reputation for wild abandon on stage!

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DM 114

DOUBLE FEATURE
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c/w Come on Baby
DM 115

SIR ALEC AND HIS BOYS
Green, green grass of home
c/w I'm a believer
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KIKI DEE: No longer living in Dusty's shadow

NICE, attractive, laughing Kiki Dee is one of those singers people talk about, saying: "What a good singer she is and doesn't she deserve a hit? But she doesn't get the right material." They hang their heads or beat on tables yelling, "Shame shame."

Well, it now appears that Miss Dee has a very good chance of "making it" with her new single, "I'm Going Out"—despite the gloomy pundits.

It's hard to believe she's only 20—she seems to have been churning out records for so long and you've seen her name and her face around so much.

But Kiki is very pleased she wasn't successful at the beginning of her career—which is a very odd, though perhaps sane, statement to make!

"I really don't think I could have coped with it all," she said. "I feel much more confident now, I think it's a mistake to flog a girl artist too soon anyway. If you make it when you're 17, you're usually washed up in a couple of years, the public get tired of you and you usually have to go through that growing up stage in your career which some people just don't survive. I don't regret having waited."

Having waited has meant that Kiki has musically found what she wants to do. Her bag, as she puts it, is now in soft, soul ballads.

"I used to always want to do real soul stuff. But I think on record I'm not just the raver type really."

For the past year or so, then, Kiki Dee has been turning out well-made records, singing superbly in her easy clear voice and working hard. The basis for most good singers to work on.

She has also had something to battle against, in the nicest way possible, that might have floored a less-determined young lady. That something is Dusty Springfield. Kiki has the same manager as Dusty—Vic Billings—and originally felt distinctly as if she was standing in the shadow.

"Obviously I felt a bit overshadowed at the beginning because we were all in such close contact with each other and naturally anyone would feel slightly overshadowed by Dusty. But I hadn't found myself then, and I feel that I have now."

So, it seems, have lots of other people. For which Miss Dee is duly grateful although she finds it difficult to understand.

THEY DON'T go to discotheques, indulge in freak-outs, or overrun airports. But they're everywhere among us. They've taken our chart away from us and made it their own.

Who are they? Some say they're the over-twenties. Much more to the point, they're the mums and dads of Britain. Flocking in their thousands to record stores around the country every week to put people like Engelbert Humperdinck and Petula Clark and Vince Hill and Tom Jones and the Seekers and the New Vaudeville Band and Jim Reeves and Harry Secombe and Whistling Jack Smith and Val Doonican and Ken Dodd and Clinton Ford and Larry Cunningham high in our hit parade.

Young fans are furious about it; the artists are indignant about it; and people like Vince Hill are cackling heartily about it.

He's high up at present with "Eidelweiss" and openly admits: "I suppose some teenagers must be buying it, but only a minority. It really isn't a teenagers' record, is it?"

But how have the pop parents managed to take over from the teenagers? "Oh, I think everybody is pretty fed up with the groups," says Vince. "They've had a good run, but the novelty is wearing off. People want to hear a good, old-fashioned melody these days. This is the reason—not the suggestion made by some that the public is falling back on ballads because there's nothing new happening on the group scene."

"I don't agree either with the argument that teenagers find record prices too expensive and only the mums and dads can afford to buy many records. I think the teenagers have plenty to spend. What is forgotten is that there always has been a market for older people. In the past, record companies have missed out with the over-20's market. Now they've realised their mistake and so people like me are being pushed."

That may be Vince Hill's assessment of the situation, but how do the fans themselves feel about being swamped by their mums and dads? We quizzed a cross-section of Disc and Music Echo readers with the following results:

Carole McBride (20), receptionist, 11 Eashing Point, Wanborough Drive, Roehampton: "I'd never buy those square records. I think they're horrible. I've no idea who's buying them. None of my friends do. And that Engelbert one—it's the absolute end. Quite terrible!"

Ray Hancock (18), telegraph messenger, 14, Herbert Place, Stoke, Devonport, Plymouth: "The reason is that the price of records has gone up so much that only the older people can afford to buy records and they, of course, prefer these square songs. The songs make me sick. Engelbert's is horrible."

Lynne Rowlands (19), public relations assistant, 22 Whitgift Avenue, South Croydon: "People are beginning to realise that good music and singing, by people like Engelbert and Harry Secombe, is

much better than all the rubbish of people like the Stones, who just have a horde of 14-year-old schoolgirls rushing to buy their records. As you get older, you buy for quality, not a name. Look at the Small Faces—they leave me, and other older people, absolutely cold."

Howard Whitehead (21), sales clerk, 10 Harton Close, Shaw, Oldham: "It's a bit much when the Beatles are unable to unseat Humperdinck. I can't stand records by people like Dodd, but obviously it can't only be the mums and dads. Teenagers must be buying them too."

Valerie Moore (19), cosmetics firm assistant, 1 Curtis Road, Parkstone, Poole: "Engelbert's a nice looker and that's helped him.

And talking of the Who, Mr. Pete Townshend lent us his latest theory about this square pop world: "People are buying this trash by artists like Engelbert because there's nothing else happening at the moment. All these squares are making it at the moment but we'll go back to sanity when something new happens on the scene."

One hates to argue with Mr. Townshend, but there are millions of mums and dads existing around our land to prove him wrong.—BOB FARMER.



• JOHN DARBY... ex-barrow boy

Since the days of Durante, formidable nasal features have been a sure stand-by for showbiz aspirants. The tradition has even spread to today's pop scene. Barry Fantoni has a huge one, Pete Townshend's looks like a mountain range... and now a new nose arrives on the scene.

Its owner—John Darby, lead singer with the Good Time Losers, currently winning with a song called "Trafalgar Square." The nose is a splendid creation and Darby is justly proud of it. "The others were put in a spot when they were doing a recording session with Barry Fantoni and their lead singer walked out after an argument. Then Fantoni remembered that I was out of work and so I joined the group. He admitted it was my nose which got me the job."

The fact of it is that the Good Time Losers pride themselves on being five entirely varying individuals.

There is Darby, a Petticoat Lane barrow boy until three months ago, who wears a cap and braces and striped sweater and a muffler and could have stepped straight out from behind his barrow. Say the others: "The days of handsome men with glittering teeth in showbiz are out. Big noses always go down well with audiences."

Then there's bass guitarist Terry Twigger. He wears gold lamé jacket, bootlace tie, skintight trousers. "Definitely the Teddy Boy of the group," intone the others.

Rhythm guitar is Alan Waites. He wears hillbilly hats and his grandad's demob suit.

Drummer Chris Hunt dresses in George Raft double-breasted gear. "I'm very sinister. All drummers live in worlds of their own," he explains.

Finally we come to lead guitar Colin Delaney. He wears blue velvet jackets and black jabots. Is also intelligent. "If we make it, then it'll be because we're five different people and not just another group. The Troggs, for example, are all basically the same. We're different—rather like that old film comedy team, the Bowery Boys. On stage, we try to have one hell of a big party. Nothing way-out or psychedelic, mind you."

All this, of course, may not be enough to guarantee fame for the Good Time Losers. But as groups go, they do have a bit of individuality... and one large nose.—BOB FARMER.

As balladeers gain strength, VINCE HILL says: 'Everybody is pretty fed up with the groups'



• VINCE • HARRY • VAL • KEN • JIM • JUDITH • TRISTRAM • PETE

much better than all the rubbish of people like the Stones, who just have a horde of 14-year-old schoolgirls rushing to buy their records. As you get older, you buy for quality, not a name. Look at the Small Faces—they leave me, and other older people, absolutely cold."

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Big noses are IN say the LOSERS!

VOTE TODAY! VOTE TODAY! VOTE TODAY! VOTE T

OOPS! Now a Monkee goes solo

TOMORROW (Friday), Pye Records will cause something of a sensation by releasing an LP titled "Davy Jones" which consists of 11 tracks recorded and released in America on the Colpix label some four years ago.

To the casual ear it sounds more a 12-year-old Anthony Newley crossed with Herman. Certainly Davy's natural confidence and bounce is all too evident on the tracks which make him sound very young, very Mancunian and, every so often, slightly flat.

• "What Are We Going To Do?" Has Davy professing to be in "luuve." At 45 rpm sounds like the Chipmunks.

• "Maybe It's Because I'm A Londoner:" The real oldie given an extra something by the thickness of Davy's accent.

• "Put Me Amongst The Girls:" George Formby feel about this with plonking banjo, and slight croaking on Davy's part.

• "Any Old Iron:" Perhaps the track that comes off best because it's so like the material Davy was doing in "Oliver" at the time.

• "Theme For A New Love:" An all-talking epilogue. Davy breathlessly describing his latest love.

• "It Ain't Me Babe:" Bob Dylan fans will shudder but everyone else will just soak up the Jones charm.

• "Face Up To It:" A "No Regret" intro. The first real ballad on the album.

• "Dream Girl:" Sort of song that was very popular when the album was made—"Dream Lover" without such good words.

• "Baby It's Me:" Very fast, with Sugar Plum Fairy backing.

• "My Dad:" Sort of "My Prayer" in style. Davy sings with conviction.

• "This Bouquet:" Sounds like it was written for musical comedy and is a bit like "Everybody Needs Somebody."

Apparently when Davy came to London last month, he heard there were some records of his that had been released in America floating about in England. "I just hope," he said, "that they're not released."

I doubt if Monkee fans will agree.—PENNY VALENTINE.

+++ MONKEES SPECIAL +++ MONKEES SPECIAL +++

MONKEES FANS UNITE! Here is the first-ever MONKEES POLL, your chance to vote for the leading Monkee!

Thousands of words have been written about the Monkees... and today, on page 1, DISC gives you the solo colour picture of the Monkees in our four-week series, to complete the set of portraits.

Now, we want to know: WHO IS THE MOST POPULAR INDIVIDUAL MONKEE—and WHY?

How to vote:

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

Send your voting coupon to: MONKEES POLL, DISC and Music Echo, 161 Fleet Street, London, EC4.

100 LP PRIZE

TEST your Monkee-rating here—and win an LP of your choice! A hundred readers who get all 20 Monkee questions right will be awarded LPs. Send your entries to: Monkee Puzzle, DISC, 161 Fleet Street, London, EC4.

1. Who said of the Monkees: "Look at these Monkees—that's bad news?"
2. What is the full name of Mike Nesmith's wife?
3. Have they any children?

Christopher CAINE
Saturday night people
F 12486
DECCA

Ronnie ALDRICH & CAMARATA
and his orchestra
Time alone will tell
F 12585
DECCA

The ZOMB
Go in' out of n
F 12584
DECCA

The MAMAS & The PAPAS
Dedicated to the one I love
RCA 1576
RCA VICTOR

Hank LOCKLIN with The Imperials Quartet
The upper room
RCA 1575
RCA VICTOR

Malco ROBE
Time alone v
RCA 157
RCA VICTOR

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WHO IS THE MOST POPULAR MONKEE? VOTE TODAY...

Poll Coupon — mark X against your choice:

- | | |
|--------------|--------------|
| Davy Jones | Micky Dolenz |
| Mike Nesmith | Peter Tork |

say why you have voted for most outstanding Monkee:—

NAME: _____ AGE: _____

ADDRESS: _____

TEST YOUR KNOWLEDGE HERE TO WIN

- | | | |
|---|---|--|
| 1. If so, what are their names? | 10. Which Monkee designs his own clothes and hates Carnaby Street? | 16. Which Monkee said: "None of us are particularly normal people"? |
| 2. Which Monkee is the son of an Associated Professor of Economics? | 11. Which Monkee visited Paul McCartney's house in London? | 17. What is Davy Jones' father's name, and what was his job before he retired? |
| 3. Which Monkee once played with "The Missing Links"? | 12. Name the two British TV series Davy Jones appeared in before he was a Monkee. | 18. How old are the Monkees... name them each, with ages. |
| 4. When did the Monkees' TV series start in Britain? | 13. Which of their records has won a Silver Disc from Disc and Music Echo in Britain? | 19. Which Monkee has just released a record called "Don't Do It"? |
| 5. Who wrote "I'm A Believer"? | 14. How many tracks on the group's first LP did Mike Nesmith write? | 20. For what profession was Peter Tork studying before he took up music? |
| 6. Which part of Manchester does Davy Jones come from? | 15. Which British group has covered the Monkees' TV theme? | |
| 7. Do all the Monkees live in California? | | |

MONKEES SPECIAL +++ MONKEES SPECIAL +++ MONKEES SPECIAL +++ MONKEES SPECIAL +++



'STRAWBERRY' is too far out, says John

THE STRANGEST thing about John's Children is that their line-up today—only five weeks after the release of their hit record "Just What You Want"—is different from what it was when they recorded it.

Their guitarist Jeff McClelland — after eight months with the group — left just after they made this, their second record. They now have singer Marc Bolan with them.

Marc feels slightly uncomfortable that he didn't contribute to the record, but apart from that is very happy because the responsibility of being a solo singer was beginning to get a bit much.

John's Children are not just a new name to the chart but to the scene as a whole, having been formed not quite a year.

"We can't stand the musical scene at the moment," says John whom the group are named after. "All these dreadful records like that Harry Secombe thing, and Vince Hill. What a drag it is."

"But honestly British record buyers are very wary. They didn't buy our first record 'Smashed, blocked,' because it was too way out—but in America it was a hit."

"And 'Strawberry Fields'—there's another example of something too far ahead for the public to accept. You've only got to look at the chart to see the way things are going."

On stage, John's Children do mostly their own material. They play pianos backwards, use odd lighting, scream and have six foot silver metal screens. These screens are very useful to create certain visual effects and fold up after use. They just take a bit of effort to carry around but that, say John's Children, is just one of those things.



• JOHN

<p>Rosemary SQUIRES Once there was you F 12587 DECCA</p>	<p>Gene CHANDLER The girl don't care Q 72490 CORAL</p>
FROM DECCA	
<p>Ed AMES My cup runneth over RCA 1577 RCA VICTOR</p>	<p>Brian COLL & The PLATTERMEN Just out of reach MD 1071 emerald</p>

Solved! The great WHISTLING JACK SMITH mystery

ONE QUESTION baffled the pop world this week: who is Whistling Jack Smith?

His record "I Was Kaiser Bill's Batman" had shot into the top thirty, yet nothing was seen or known of him.

Now we can tell all. And a somewhat confusing tale it is.

He is in fact Bill Moeller, 20-years-old former road manager for Unit Four Plus Two and brother of the group's Tom Moeller. But he is also Coby Wells, recording artist.

Last November he made a record called "Venus de Milo," a Mike Leander song. Three weeks later the producer, Noel Walker, said he had an idea for a whistling record and asked if he would like to whistle on it. He did so.

As Coby Wells he came out with "Venus de Milo" in February. It didn't happen. Fed up with the British music scene, Bill took off for France looking for work.

It was only this week when he was in Paris that he phoned his agent and was told to come home. Until then Bill had no idea that "Kaiser Bill's Batman" by Whistling Jack Smith had even been released.

Decca had decided to issue the disc as a single and dropped on Whistling Jack Smith as good a name as any under which to release it. Only snag was, someone had to be Whistling Jack Smith—which is where Bill came in.

He has been hurriedly rigging himself out with appropriate clothes before making his first appearances as Whistling Jack—during which he will presumably whistle.

Noel Walker filled in the rest of the story behind the record: "It's a David and Jonathan composition. I thought it was a happy tune that would go down well being whistled."

"Bill did most of the whistling on the record, but the Mike Sammes Singers and myself also did a bit. And we augmented it with piccolos. But we couldn't tell Bill when we were going to release it, so he went off. When the record got in the chart we had no idea where he was. It was similar to the case of Keith and his first hit."

"Now we're going ahead with some more whistling tunes and intend to make an LP."

SANDIE SHAW is sweeping up the chart again... this time with Britain's entry in the Euro-vision Song Contest. NEXT WEEK, her friend and manager, EVE TAYLOR, talks of Sandie's future in an exclusive interview with Disc's PENNY VALENTINE.

45 rpm records The Decca Record Company Limited Decca House Albert Embankment London S E 1



DUSTY looked nice on "Top Of The Pops." Funny the other day I was thinking that she was really one of the first pop people to have a very individual style of dress—remember the Springfield days when she wore those big bows and huge sleeved blouses?

Not everyone's cup of tea perhaps, but it did give you something to identify with and even if she hadn't got that sparkling sense of humour and personality you couldn't have failed to notice her. On Thursday that little cotton print dress with crisp white collar and cuffs looked very pretty.

On the same show it was nice to see the Nashville Teens back, but I wish they hadn't just worn shirt and trousers—looked a bit sloppy. Engelbert looked smart but I'd like to see him in a polo neck rather than those tight little jackets. Same goes for Alan Price—now there's someone with a really nice face who'd look great if he tried.

New in the shops: super pink, mauve and pale green patterned dresses in Courtele. They're cut vaguely in Biba's style, straight with long sleeves. They cost 6 gns. and you can get them at any branch of Peter Robinsons.



TEENS: SLOPPY

When they kissed the prison gear goodbye...

WHEN I was young in Manchester you couldn't exactly call it the fashion centre of the world. It wasn't that you couldn't buy the latest fashions—you could, but they seemed to take an awfully long time to filter out of London.

This week things have changed. My home spies tell me that in Lewis's—the biggest store in Manchester—they have just opened a Miss Selfridge.

Now Miss Selfridge was something of an innovation even for London when it opened here last year. To have a huge, crammed-full, swinging clothes store on the size of Miss Selfridge was very new indeed.

Foreigners, who always made it their business to spend pounds in Marks and Spencers whenever they hit Britain, won't go back now without including a visit to Miss Selfridge in their itinerary.

So for Manchester to be the second major city in Britain to open one of those revolutionary shops is really great. They're justly proud up there and who can blame them?

The Manchester Miss Selfridge is based on exactly the same lines as the London one although, by sheer necessity, it doesn't take up quite the same floor space.

But in the room it has it's absolutely crammed full of clothes. It sells literally everything but underwear—well, they had to cut SOMETHING out and that went.

They have dresses, suits, trouser suits, rainwear, coats, trousers, sweaters, hats, bags, wigs, scarves, feather boas.

As in London, they have a Mary Quant shop with the entire Ginger Group range, and a Pierre Cardin department—surely the most original idea about the store in the first place—with entirely original stock ranging from 18 gns. Expensive, but when you have the chance to walk about in a Cardin original which would once have cost anything from 50 gns you can't really grumble!

Everything in Miss Selfridge is exclusively designed for the store. So once you have got over being stunned by the myriad of clothes, battled your way round the very packed floor room, and stopped listening to the records piped constantly into the shop, you can come away with some really splendid stuff.

After Manchester, there are plans to open Miss Selfridge branches in other major cities. One thing I understand they have changed in the Manchester branch from the London one—the uniform of the 30 girls who work there.

Apparently the London girls were put into wool which was hot to work in and lost its shape. Manchester girls have benefited where London girls suffered. They wear bright clean yellow dresses in lightweight material which wears like a dream, and looks super too.

On this subject aren't assistants' clothes getting nice? At one time everyone looked as though they were working in a prison, with baggy grey skirts and black sweaters.

Now the uniforms are so smart and pretty it almost pays to work in the stores.



A guitarist's big problem

DEAR ANNE: I have been playing guitar in a semi-professional group for about two years, and now I have been asked to join a fully professional group, which would mean giving up my job. I am still an apprentice, and my parents think I should finish my apprenticeship which will take another eight months. I feel that this offer to join the group shouldn't be turned down, as I am much keener on being a musician than carrying on with my job. Who is right?—Denis T. Plymouth, Devon.

DEAR DENIS T.: The easiest thing for me to say is finish your apprenticeship and then decide what you will do. However, opportunities are opportunities. You must weigh up your chances of success with the group because if you are a good musician you WILL get other offers and other opportunities. Unless you are quite convinced that the group is good enough to make a top ten record, or equivalent, bide your time. Something even better might come your way.

DEAR ANNE: I am a sixth former at a grammar school and my girl friend goes to the tech. I love her very much, spend all my money on her and have to live most of the week on nothing. My parents say that we should go Dutch because I am not earning a wage. What should I do?—Neil, Leeds.

Dear Neil: Has it occurred to you that you might be better

off than your girl friend? If she's at a technical college, she's probably not earning anything either. Maybe she doesn't have much spending money; perhaps she wouldn't be able to afford to go Dutch with you. If it's not the case—ask her carefully, you have a right to know—then by all means drop a very broad hint that sixth formers aren't millionaires, and if she persists in letting you part with all your money, you're not likely to ever become one either.

DEAR ANNE: I have recently grown my hair till it reaches my shoulders. My girl-friend objects violently and says that if I don't have some of it cut soon, she will refuse to go out with me any more. I don't know what she is a complaining about. I also have a beard, so no-one could possibly think I am a girl. Could you sort this out for us?—Gratefully, Leicester.

DEAR GRATEFULLY: You must ask yourself whether shoulder-length hair suits YOU. And also whether anyone walking behind you would be able to swear blind you were a male. Your girl-friend may feel it's her right to possess long flowing locks, not yours. If you have satisfied yourself that you are right on all counts and she still won't change her mind, then you will have to choose between your girl and your hair.

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

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DEAR EDITOR:

I think record companies have got a nerve putting out records by Micky Dolenz and Davy Jones BEFORE they became Monkees.
 Monkee fans should organise a massed protest and march on the headquarters of the record firms guilty of this stunt. — CAROLE SUTTON, Kingston Road, Surrey.

This is a reader's letter. It's one of hundreds DISC receives each week. Are yours among them? Make sure you get your viewpoint across by writing to "Pop Post", DISC, 161, Fleet Street, London EC4.

QUERY DESK

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

CAN YOU give a list of all the Beach Boys' singles, EP's and LP's?—Eveline Maloney, 4 East Way, Hall-ith-Wood, Bolton, Lancs.

• Singles: "I Get Around," "California Girls," "The Little Girl I Once Knew," "Help Me Rhonda," "Barbara Ann," "Sloop John B," "God Only Knows," "Good Vibrations," EP's: "Beach Boys Concert," "4 By The Beach Boys," "Surfin' USA," "Fun, Fun, Fun," "Hits," "God Only Knows," LP's: "Surfin' Safari," "Surfin' USA," "Little Deuce Coupe," "Shut Down (Vol. 2)," "All Summer Long," "The Beach Boys' Christmas Album," "Beach Boys Concert," "The Beach Boys Today!" "Summer Days (And Summer Nights)," "Beach Boys Party," "Pet Sounds," "Best Of The Beach Boys."



Beach Boys: LPs

What records has Prince Buster released in Britain besides his current hit "Al Capone"?—Michael Fentiman, 6 Burrell Road, Hertford, Herts.

• Previous singles are "The Ten Commandments" (BB334), "Don't Throw Stones" (BB343) and "Madness" (BB170). His LP's are "I Feel The Spirit" (BBLP802), "Fly, Flying Star" (BBLP803), "Pain In My Belly" (BBLP804), "Skalippo" (BBLP805) and "Blue Beat Explosion" (BBLP806).

Smoke

What are the names and birthdays of the Smoke, and have they released any records besides "My Friend Jack"?—Joyce Matthews, 1 Swan Lane, Bolton, Lancs.

• In the group are Malcolm Rowley (29/6/46), Malcolm Luker (5/3/46), John Lund (13/11/45) and Geoffrey Gill (15/5/49). They came to London from Yorkshire last year and after working in spare-time jobs, got a contract with EMI and made their first and self-penned disc.

PROBY

Does P. J. Proby still have a fan-club in Britain?—Ellen Dunning, 19 Fieldhouse Drive, Donnington, Salop.

• Yes—write to Miss Mary McClean at 69 Chichele Road, Cricklewood Road, London N.W.2.

HENDRIX—JUST AN AWFUL DIN



HENDRIX: "diabolical"

HOW DARE P. J. Proby label the British public ignorant for liking merely the Monkees . . . he could have gone a good way further. What sort of taste do British teenagers have in keeping such slop as "Release Me" above the brilliant inventiveness of the Beatles?

What sort of taste do they have in attending concerts to hear Jimi Hendrix and his diabolical disciples like the Pink Floyd and Soft Machine when their only claim to musical ability is to make a goddamn awful din?

Far from being rude, Proby was positively lenient about you all. — BENNY WILLIAMS, 222 Derby Road, Nottingham.

RAPID FIRE!

• From "Rock and Roll Lives" (DISC, March 4), anybody would think it had died. It may have had a slight lull, but it's coming back with a bang! — S. G. LANGRIDGE, 13 Portal Grove, Burnley, Lancs.

• How original can the Dave Clark Five get? On their new single, they do one side à la Otis Redding and on the other side they sound more like the Lovin' Spoonful than the Lovin' Spoonful!—JANET MAYALL, Hoyloke, Wirral, Cheshire.

• Green Cringe are great! I was a Spencer Davis fan, but now Stevie's left I'm transferring my allegiance to Ping Bloghs. — SHAREN TOOP, 28 London Road, Potters Bar, Middlesex.

• I was lucky enough to speak to Ping Bloghs after the Potters Bar rave-up. He said their music was an entirely new conception—psychedelic blues, and it is fantastic — CAROL HAYES, 30 Hendon Road, Mill Hill, London.

Pseudo—Beatles?

WHO SAYS Jim Proby's Monkee comments are completely unjustified? Would any management in this country create a group with the sole intention of making them pseudo-Beatles? Of course not—it would be deliberately undermining the fans' integrity.—PAM BAGLOW, Thornhaugh, Peterborough.

—PAMELA MORTON, 16 Naysbury Avenue, London Colney, St. Albans.

Pirates protest

JUST a letter or postcard to the Prime Minister at 10 Downing Street may save our favourite station and the music we want. — L. SINGFIELD, 54 Puteaux House, Cranbrook Estate, Roman Road, E.2.

Move a hit

LONG may the Move make records Jonathan King disapproves of, because it is quite obvious after what he says of the Move's two fantastic records that he doesn't know hit material when he hears it. "I Can Hear The Grass Grow" will be a hit with or without Jonathan King's approval.—P. BROWN, 145 Wytley Road, Wilton, Birmingham 6.

Stevie—great

I AM afraid after six months Stevie Winwood may stick to writing songs and not recording them. It is bad enough waiting—I just hope we get some records then. Stevie has a great voice and people want his voice on records.

CLUES ACROSS

- 1. She's Miss Faithfull (8)
- 7. To me, the latest of . . . (7)
- 9. . . . Engelbert Humperdinck, for instance (4)
- 10. Inclined to look pimply? (6)
- 12. Boy, R.N. was some poet! (6)
- 13. One-night one? (5)
- 15. Name following Merle (6)
- 17. He's giving the party (4)
- 18. He comes after Aaron (7)
- 19. Some Prunes are! (8)

CLUES DOWN

- 2. He's on a percentage (5)
- 3. Not one of the Monkees (3)
- 4. Sinatra daughter (5)
- 5. One of those Losing You? (10)
- 6. Just like Shirley Bassey's dream (10)
- 8. Said to be the limit (3)
- 11. Put your foot down? (4)
- 12. Some called him Maxie (4)
- 14. Natalie's not all there! (5)
- 15. It separates Between and Buttons (3)
- 16. A suspect plea (5)
- 18. In brief, it broadcasts over there (3)

SOLUTION

to last week's Discword

ACROSS: 1. Dean Martin. 7. Aria. 8. Donovan. 9. Everly. 12. Beach. 14. Inapt. 16. Snatch. 18. Evening. 20. (Prince) Igor. 21. Eidelweiss. DOWN: 2. (Robin) Adair. 3. Ago. 4. Trove. 5. Valentine's. 6. In the chart. 8. Day. 10. Emma. 11. Loot. 12. Born. 13. Aunt. 15. Pined. 16. Sag. 17. Alibi. 19. Nil.

Discword

1	2	3	4			
5					6	
7			8		9	
10			11		12	
13		14		15		16
17				18		
			19			

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DUSTY SPRINGFIELD and flatmate **Madeline Bell** are, unhappily, on the move again. Warily, the two flat-sharing friends will pack a wardrobe of 200 dresses, 80 sweaters, a vast collection of assorted shoes and Dusty's hoard of stuffed toys. All these troublesome arrangements because of telephone calls. For Dusty and singer Madeline, her staunch chum for the past two years, are the target of persistent anonymous callers and telephone cranks. Trying to shake off the malicious callers, who refuse to speak and delight in giggling and breathing heavily on the telephone, Dusty and Madeline have dodged about London in search of peace. Relaxing away from the flat Madeline, ex-gospel singer from Newark, New Jersey, nibbled at a hotdog, sipped Coke and tea alternately and talked about moving their home again. Said Madeline: "I will be away on tour when we change apart-

DEMON PHONE CALLS DRIVE DUSTY CRAZY

ments. With all the things Dusty and I have you wouldn't want to move once every six years." "These people get hold of our number—God knows where they get it from—and make life hell". "We haven't called in the police because there is nothing they can do about it. All we can do is change our number and the best way to do that is to find a new flat." Dropping her voice, Madeline Bell said: "I know what Dusty goes through at times with these calls. It really gets her down at times. The telephone keeps ringing and we have to answer it

because the sound of the ringing gets on our nerves. "It gets a bit hectic at times. We get anonymous calls in the middle of the night and strangers ringing the front door bell." She grimaced: "On the telephone all we can hear is heavy breathing and sometimes giggling in the background. When we answer the door bell there is nobody there. We are continually pestered". Madeline said angrily: "We have no privacy. We are continually moving to avoid these callers. They don't understand that Dusty is up at 7 am to be at the

hairdressers for 8.30, making calls at her dressmakers at 10 and later sorting out arrangements for trips. "It's a hard day for Dusty and she's often not in bed before 2 am. And people say that a pop star leads an easy life!" Roared the American, rocking back in her chair: "They must be joking..." Over the months Dusty has acquired Madeline's US accent. "It helps because the telephone cranks are not even sure who's answering. Even Dusty's mother is confused by our voices."



'I know what Dusty goes through with these calls. It really gets her down at times.'



MEET THE MAN WHO PUT TOM AND GERRY ON THE MAP...



GORDON MILLS looks good enough to be a pop star. Certainly he has the face and physical appearance to emulate Tom Jones or Engelbert Humpferdick. It's not so surprising. He happens to manage both. Mills, in fact, born in India like Engelbert but brought up in Wales like Tom, agrees he has more claim than most to have put solo singers back in the chart. "The bubble's burst for the groups and I'm not surprised," he says. "They're unprofessional on stage and off. They have no grooming, they're a scruffy load of kids, and they prove their immaturity by their pettiness and need to knock each other. "The public is fed up with them—only the Beatles will survive. They are streets ahead of the other groups, but they're wise not to go on stage these days because other groups have better acts than them and the Beatles would lose a lot by appearing pretty ordinary. "The Shadows, too, will survive because they are real professionals. But the others? Forget them. If only the record men would realise that there's a public who want to hear good melody and simplicity. The mums and dads do buy records. "If you pander to a teenage market, you might sell a quarter-million discs. But if you have a record that appeals to everyone, in so much as it has good melody, you don't just stop at your quarter million sale. You carry on selling to the older people. "And that's the reason for the big successes Tom and Gerry have enjoyed."



GORDON MILLS

Mills, too. They've made him one of the top managers in the pop business. Yet a few years ago he was on the bacon counter at the International Tea Stores in Baldock, Herts. He could, as we said, be the overnight star himself. Like Tom and Engelbert he's old enough to be mature enough to avoid being affected by it all like the teenage popsters he openly admits he hates. "I'm not flash. My wife and two children live with me in a small, detached bungalow in Shepperton. Where I have changed is that where I always used to speak my mind and be told I was a bit too brash, I've learnt diplomacy. You've got to. A manager has to show tact." He does, however, still get pretty impassioned, especially when people laugh at the way he entwines his life entirely around his artists. "There's a famous actor who always says, when he bumps into Tom and me, 'Oh, I see you've got your nursemaid with you again, Tom.' "What he doesn't realise is that Tom is a genuine friend. Gerry [Engelbert], too. We socialise besides working together. Tom and I learnt together. It was difficult. People expected managers to be people of 40 or 45. "I got into this business after being demobbed from the Royal Fusiliers. I had won an All-British Harmonica Championship and after drifting through jobs, joined Morton Fraser's Harmonica Gang. My first date was the Palladium!" Mills went on to join a vocal group, the Viscounts, before eventually breaking away to manage Tom. And bring good melody back to the chart.—BOB FARMER.

ENGELBERT

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CASINOS... 'Music is softer'

Sweet sound Casinos: 'We're clean-cut!'

MORE SWEET SOUNDS of the ilk of "This Is My Song," "Release Me" and "Sugar Town" has come to the chart with the Casinos' "Then You Can Tell Me Goodbye," already a big hit in America.

And this five-man American group makes no apologies for its anti-raver nature.

Lead singer Gene Hughes says, "We're clean-cut—no long hair or tight pants. And I don't think it will be a handicap. The public wants this to come back."

"I see this trend. Kids are starting to get their hair cut shorter. Music isn't as wild—it's softer, sweeter."

4 Seasons

The group follows in the tradition of the Four Seasons, Four Preps and Lettermen. What they do is a blend of singing, comedy and dancing that reflects their varied backgrounds.

The Casinos go back to 1958 in Cincinnati, when Gene was a teenager and the newest Casino, Mike Denton, was only 11.

Hughes is now 25 and has retained a slippery grip on show business for nine years by producing records sessions for other acts and selling guitars and organs. Of the original Casinos, only Gene and Ray White, 24, remain. With Denton, celebrating his first anniversary with the group, the newer Casinos are Joe Patterson and Peter Bolton, both 24.

This is their eighth record. Previously they held daytime jobs while working midwest clubs. Hughes did record promotion work, Mike was studying mechanical engineering at university, Ray was a tile setter, Joe a sheet metal worker and Peter drove a Pepsi Cola truck.

Now they are in the national spotlight and are working clubs full-time and touring with such acts as Roy Orbison.

GEORGIE FAME: "Hall Of Fame" Yeh Yeh; Point Of No Return; Like We Used To Be; Get On The Right Track, Baby; Outrage; Let The Sunshine In; Getaway; Sitting In The Park; In The Meantime; Something; Do Re Mi; Sweet Thing; Lil' Darling (Columbia).

An ideal title for an excellent bundle of Fame from the past. Definitely some of the best material Georgie has recorded. As well as the chart champions "Getaway," "Sunny" and "Sitting In The Park" we slip right back to '65 for his breakthrough hit "Yeh Yeh." These are balanced beautifully by his individual stage gems "Point Of No Return," "In The Meantime" and Jon Hendricks' clever "Lil' Darling" (with Harry South). Altogether a swinging nostalgic set.

MIRACLES: "Away We A Go Go" Whole Lot Of Shakin' In My Heart; You Don't Have To Say You Love Me; I'm The One You Need; Save Me; Oh Be My Love; Can You Love A Poor Boy; Beauty's Only Skin Deep; I Just Don't Know What To Do With Myself; Baby Baby; Walk On By; Swept For You Baby; More More More Of Your Love; (Tamla Motown).

When you're called the Miracles you've got something to live up to. To date the Miracles have, with a distinct ethereal style, done very well. But this LP, though it contains a sprinkling of up to form material, certainly isn't going to go far in either winning over new fans, or satisfying old fans.

The main trouble really is the inclusion of other people's hits, which somehow sound hideously incongruous in the Miracles setting. It must be flattering to Dusty Springfield to have two of her hits included, but Smokey Robinson battles through them as though he can't wait to reach the end. Painful. "Walk On By" doesn't

Genius Georgie: a swinging set



Georgie... excellent bundle from the past

suffer quite the same fate, but perhaps that's because Dionne Warwick's style and Bacharach's writing are not that removed from Tamla.

The best tracks, then, are simply Tamla ones. The Temptations' "Beauty's Only Skin Deep," a lovely "Baby Baby" and, possibly the best track on the album, the fabulously sexy "I'm The One You Need." Worth having just for those.

"ADGE CUTLER AND THE WURZELS": Twice Daily; Tanglefoot Twitch; When The Common Market Comes To Stanton Drew; Thee Cassent Kill Cooch; The Champion Dung Spreader; Drink Up Thy Zlder; Pill, Pill; Mabel, Mabel; The

Chew Magna Cha-Cha; Hark At 'Ee Jacko; The Mixer Man's Lament; Virtute Et Industrial (Columbia).

This album—recorded live at the Royal Oak, Nailsea, Zummetz—shows that when all's said and done, the Englishman's true musical appreciation lies first of all in a good bellow in the local hostelry. It also reveals a secret yearning for the rural peasantry songs of his past.

Folk-song students won't find anything very traditional about Adge's compositions, but they are coded in authentic Somerset dialect and concerned with such traditional West Country pas-

times as dung spreading and cider drinking—which must be the nearest English equivalent to the German beer-drinking song.

These "songs for swinging scrumpy drinkers," as Adge puts it in his amusing commentary, are by virtue of their simplicity somewhat similar in tune. The most attractive and clever is the protest song against the Common Market.

The band is already very big down Bristol way and all points west. Despite the regional nature of the songs, there's a good chance of the rest of the country taking it up.

● **MATT MONRO** may not be a very consistent chart challenger but his albums seem to appear with pleasing regularity. Latest is "Here's To My Lady" (Capitol), a haunting collection of honey-sweet ballads—love songs to make birds sing and bells ring. A pretty "Laura," the exciting, vivacious "Real Live Girl," the romantic soliloquy "When Sunny Gets Blue." And sooner or later there just had to be a Monro version of "People."

● **KETTY LESTER**—remember her "Love Letters"?—is the latest to immortalise the delightful penetrating "Shadow Of Your Smile," giving it a peculiarly personal treatment on "When A Woman Loves A Man" (Stateside). Standards like "We'll Be Together Again," "Nice 'n' Easy," and "You Always Hurt The One You Love" top off an interesting selection.

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BRITAIN'S TOP SINGLES REVIEWER

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Penny Valentine



Four Tops hit with a tremendous love song

They score with a frantic sexiness to their records

BERNADETTE (Tamla Motown)—In the light of them being my favourite group producing my favourite sound you will understand that it is hard to be cool and calculating and critical towards this new Four Tops record. But I shall try.

I have managed, once I'd stopped being over-emotional about it, to see where the Tops score. There is a frantic sexiness to their records. Levi thrusts out the words with a tremendous possessiveness, perhaps more on these lyrics than on many others.

The record itself does not hit with the immediacy of their last two, mainly because it is the words that count more than ever, and the actual tune consists more of one phrase being repeated than anything like a chorus and verse presentation. It is a tremendous love song with phrases like "In you I have what other men adore" and the usual fantastic indescribable Motown backing. There is, especially, a fantastic off-putting end where the song stops dead and then starts up again. The record needs listening to and will stay with you in meaning for a long time, but perhaps because it has one girl's name it may not have the general appeal of other Tops' records. I, for myself, find it a beloved piece of plastic indeed.

FOUR SEASONS

BEGGIN' (Philips)—Now I must say here and now that I have great admiration for the Four Seasons' sounds, and, as far as I can remember, have liked very much each of their many, many singles. They have a fine individual sound and a style which nobody can beat. Until today. Today, or rather by Friday when you can buy the record, comes disappointment. For some reason best known to themselves, and totally escaping me, they have decided to try to sound like Tamla Motown. Admittedly not quite enough to stop them sounding like the Four Seasons, but enough to make the whole thing not jell and therefore be infuriating. I doubt if this will be one of their bigger successes.



OUT TOMORROW

MINDBENDERS

WE'LL TALK About It Tomorrow (Fontana)—For ages the Mindbenders have been looking for a song in the "Groovy Kind Of Love" vein—and they may well have found it here, though whether the chart want it again is another question. Anyway, this was written again by Toni Wine and has the same warm, consoling sound about it as their first hit. They do it very nicely with round vocals, and it's a very lulling record. It would be nice if it were a hit. Especially, I'm sure, for them.



MINDBENDERS: WARM

OUT TOMORROW

Sweet Georgie gets better and better

BECAUSE I Love You (CBS)—Sweet Georgie Fame, as Miss Blossom Dearie would say, really does get better on each record—although now it can be admitted I didn't really go overboard for "Sittin' In The Park."



GEORGIE: HIT

Musically he seems, with his own compositions such as this and his singing style and even in Denny Cordell's arrangement, to have fallen somewhere intriguingly between pop and jazz. It does come off, mainly, I suspect, because of his voice which has such breathy consistency and casual charm. Parts of this record make me think of "98.6," and the whole thing will be a huge hit and is hugely professional.

OUT TOMORROW

MAMAS AND PAPAS—delightful

DEDICATED To The One I Love (RCA)—To me the biggest shame about the Mamas and Papas is the clever hippy image the group seems to have amongst their ardent followers. It is a shame, because really all they are is a group with a pretty light style and a very good record producer (in my defence I say this wholly on their recordings, having never seen them live). The point I'm trying to make, and which I think comes over very well on this particular record, is that in lots of ways they are a reversion to songs of ten years ago like "Summer Place" and "To Know Him Is To Love Him." This is very likely to give them their biggest hit for a long time and deserves to, as it is wholly delightful. But let us accept the group for being presenters of pretty sounds and leave it at that.



MAMAS AND PAPAS: PRETTY

OUT TOMORROW

EASYBEATS

WHO'LL Be The One (United Artists)—Since I really didn't expect "Friday On My Mind" to make the chart I don't know about this one, because it hasn't got half the catch line that had.



This song has an odd construction and a sound of rain falling. When the Easybeats sing they had dark, deep sounds on their voices that make it seem as though there is a massed choir of 15 of them. And they're so young, too! I expect I'm wrong again.

OUT TOMORROW

QUICK SPINS:

ZOMBIES in yet another effort to make the chart desert the writing talent of Rod Argent for once and give a splendid treatment to the Anthony and the Imperials' song "Goin' Out Of My Head" (Decca).

If you come up with a song that sounds like a cross between "Moon River" and "Some Enchanted Evening" you're not going to go far wrong. **MATT MONRO** sounds as though he might well have another hit on his hands then with "Where In The World" (Capitol).



The Big Bopper's big smash "Chantilly Lace" brought up to date by **SHORTY LONG** and it still sounds as though it could be a hit (Tamla Motown).

MARSHALL SCOTT ETC saves a lot of trouble with that name. Their "Going Where The Lovin Is" has a nice clear clean sound (HMV).

NANCY SINATRA and her dad join together for "Something Stupid" which could have just as well be sung by one of them. But on the strength of the names alone they may get away with it (Reprise).

HAMMOND HAZELWOOD sounds like a firm of solicitors but in fact is a chap with a nice line in songs. For instance "I Can Make The Rain Fall Up".

I don't know what it's about but good luck to him—it's pretty (Pye). "Tomorrow's Gonna Be Another Day" is from the Monkees first LP and isn't given really anything new by the **LEGENDS (Parlophone)**.

I like "Fragile Child." It is a nice song. I liked it last week and I like it equally this week by **CHANCES ARE** who do it slightly more solidly than the Golliwogs (Columbia).

"CIAO BABY" is a much worse title than the song deserves. It's rather like "You've Got Your Troubles" and has a great chorus. The **MONTANAS** sing (Pye).

After having said nasty words about a record called "Lay My Head Beneath A Rose" and bringing the wrath of the Irish nation on my head I approach "Love Is Teasin" by **MICHAEL O'DUFFY AND SONS** with extreme caution. Actually this is the pretty traditional song but I still like Peter, Paul and Mary's version best (Pye).

A friend of mine went absolutely potty about the last **DION AND THE BELMONTS** record "My Girl The Month Of May." Certainly Dion seems to have spanned the years very well. Now comes "Movin' Man" which has an odd but catchy sound (HMV).

I don't like songs like "Sweet Lovely Whatisname" but since it's about Engelbert and sung by the housewives favourite **JOAN SIMMS** the housework would probably stop for three minutes (CBS).

JOHNNY THUNDER AND RUBY WINTERS bring back memories of the great Johnny Otis on "Make Love To Me" although at times it's hard to tell which is Johnny and which is Ruby. A great one for discotheques (Stateside).

Van McCoy wrote "It Breaks My Heart" and **DENNIS D'ELL** does his best, battling against a very humdrum backing so that the whole thing sounds like mediocre Walkers (CBS).

Hollies' number "Pay You Back With Interest" handled well by the **CORSAIRS** mainly because of the lead singer (CBS).

New Vaudeville Band were going to release "Shirl" as a single. No wonder. It's a nice song and **DADDY LINDBERG** does it nicely with some super strings (Columbia).

I LOVE FATS DOMINO but the dear man certainly deserved better than "I'm Living Right" (HMV).

Still waiting for **GENE CHANDLER** to make a really lovely record again. "The Girl Don't Care" isn't (Coral).

MALCOLM ROBERTS sounds that he may have a good voice of the Engelbert type but "Time Alone Will Tell" doesn't sound as though he's very comfortable there (RCA).

"Saturday Night People" has a sort of gambolling flavour. You know, gambol, gambol. Also it's rather mid-European. **CHRISTOPHER CAINE** sings it story style (Decca).

SPELLBINDERS sounds as though they've been listening to a lot of early Tamla records. Still they have a competent style on "Chain Reaction" (CBS).

Good beginning to "The Rich Man" by the **HUMAN INSTINCT** but the voices are very strange (Mercury).

OTIS REDDING does "Day Tripper" so that when it's played loudly in clubs you won't be able to talk and John and Paul won't be able to recognise it (Stax).

"What Did I Do" by **TONY WILSON** has loads of people trying to sound hip—and failing (Columbia).

CONNIE FRANCIS sounds a lot better than usual on "Another Page" (MGM).

ROY CASTLE does the favourite track of the last Simon and Garfunkel record "Scarborough Fair" pretty (Columbia).

ROBBS wrote and sing "Next Time I See You" and it has some nice ideas especially the Beatles' harmonium (Mercury).

ROSEMARY SQUIRES has a nice voice but it's not really suited to "Once There Was You" which needed gentle wistfulness (Decca).



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ON TOUR WITH HOLLIES, SPENCER, PAUL JONES—

Prancing Paul —a knockout!



● HOLLIES: 'keep up the excitement'



● SPENCER: 'they seem bored'



● TREMELOES: 'handicapped by only one hit'

● by BOB FARMER

SOMEONE suggested that after the rave reception Paul Jones is getting from the fans only an act like the Hollies could possibly follow. Which is perhaps the best way possible of acclaiming two acts in the opening paragraph of a review.

For Paul is a knockout, and the prepossessing introduction "The Greatest Entertainer of 1967" becomes quite justified as Mr. Jones prances into view from behind a banner proclaiming the words of his opening blast, "How Sweet It Is To Be Loved By You," and accompanies himself on a big bass drum.

He launches at once into "High Time," follows with a Manfred melody—"Pretty Flamingo," "If You Gotta Go, Go Now," "Do Wah Diddy Diddy"—accompanied by high kicks and hand clasps and all the paraphernalia of the top pop idol Paul has become.

A ballad, "I Cry Alone" complete with enormous handkerchief, "Bad Bad Boy," and then the rousing "How Sweet It Is" complete with drums brings things to a fantastic finish.

Hollies, however, top the bill and justify it by following Jones and keeping up the excitement with "I Can't Let Go." By which stage, the audience are eating out of their hands and hardly need Nash to ask them "Is everybody enjoying themselves?"

"Like A Rolling Stone," excellently handled by Allan Clarke resplendent in red velvet suit, "It Takes Two," "Stop Stop Stop," "On A Carousel" and "Reach Out," keep excitement at a climax.

Spencer Davis Group, who close the first half, haven't the same pull, although they get a good enough greeting as they open on "Keep on Running." Then they throw the build-up away with a series of songs up above the average teeny-bopper's head.

It's only at the end with "I'm A Man" and "Gimme Some Lovin'" that they get things going again. They seem bored and look scruffy.

Tremeloes are handicapped by having to rely on one hit. The rest of the act is rather nondescript. But they told me, "We're using this tour to get a stage act worked out. It makes a difference standing out front, for we've never had the screaming touch before."

Young Idea are the most personable and promising twosome on the scene in ages. Their act is rather like the Everlys, but they have enough individual appeal to make it sometime soon.

Richard Kent Style—six white-suited gents—complete a good package. Indeed, as Paul says, probably the best value bill this year.

SONG WAR

Tour trouble hit the Hollies on the opening night when the Tremeloes included the Four Tops' "Reach Out," although the Hollies are using it to close the show.

Hollie Graham Nash said: "We think it's a bit much. We have asked them to take it out. We are, after all, topping the bill."

Tremeloe Alan Blakely replied: "We're not dropping it. Since we've just left Brian Poole we've had no time to work out an act, and in any case we only sing the first few bars."

Graham Nash grateful tour doesn't take in Hull. Last tour there he lashed out at a bouncer who was laying into a fan, then left in a hurry. The bouncer is still searching for Graham!

On last tour, Tremeloes travelled in two Super Snipes and a Humber Hawk—this time they're in the coach. Says Alan Blakely, "We used to spend too much. This time we're determined to be a bit more sensible."

FOOTNOTE ON SPENCER

MUFF Winwood first mentioned it, we carry it on... Spencer Davis should pack in pop and turn to TV compere. Not because he hasn't done much for pop music, but because, with star member Stevie Winwood splitting, and adequate alternatives hard to find, Spencer would be wise to make the most of his obvious intelligence and charm instead of taking a chance on becoming a big pop group all over again.

Says Muff, "Spence would be perfect as a compere or something of that sort. It would certainly be a safer bet than forming another group."

Spence's answer, "Providing I can get some good musicians together I want to form another band. There have been literally 1,000 applications to join me. The TV idea is interesting but perhaps in a few years' time. Not now."

What's new with the BEACH BOYS?

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THIS IS THE BEST TOUR ON THE ROAD

by PAUL JONES

PEOPLE may be wondering why I'm on another tour with the Hollies only a few months after my previous tour with them. Well the answer is obvious—we're a winning team, me, the Hollies, and tour manager, Fred Perry.

Really, business has been so good since we opened at Mansfield on Saturday that this must be the top tour of the moment—better than the Pitney and Orbison shows. That's not being big-headed, the audiences are proving it.

But the tour began badly for Spencer Davis. His wife, Pauline, scratched the surface of her eye with a contact lens on Saturday, and Spence had to rush her to hospital, before driving up to Mansfield. As a result, he was ten minutes late on stage and the others had gone on without him, but at least Pauline is better now.

I haven't seen Spencer's group for four years. Last time was when they were the Spencer Davis R 'n' B Quartet, back in the old Birmingham days. I recall asking them why they didn't try to make it in London, and Spencer moaned: "Our singer's mum won't let him go." That was Stevie, of course.

The Hollies' act hasn't altered from the last tour, but this is because of Bobby Elliott's illness and the difficulty of working out a new act with a fresh drummer. Also all the dates this tour are different from last time, apart from Newcastle, Leeds and Manchester.

I don't think I'd have bothered to change my act either if I'd known. As it is, "High Time" and "Pretty Flamingo" are the only songs I've kept in.

HERE! THE BEE GEES

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