

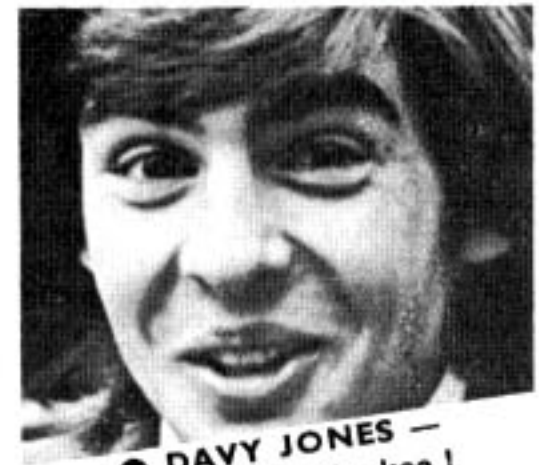
DISC

and MUSIC ECHO 9d

JANUARY 21, 1967

USA 20c

MONKEES top: all set to tour Britain



● DAVY JONES —
Manchester Monkee!

FULL STORY: PAGE 4



CAT and CLEO claw up chart!

CHARGING UP the chart this week: CAT STEVENS, with his highly catchy "Matthew And Son." Here, he's pictured with a cat named Cleo -- and they both have plenty to purr about!

Cat, the one with the capital C, is confirming all his early promise with "I Love My Dog" and the current big hit will certainly keep him in far better fare than cups of cold coffee and pieces of cake. Cleo, the one with the small c, ought to be grinning, too. Cleo has, after all, captured the front-page for her owner, Disc and Music Echo writer Bob Farmer!

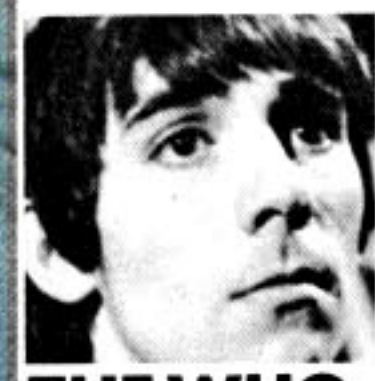
But grinning for Cat Stevens will be easier when he's old and grey. He can't wait to join the older generation. Find out why on the back page.



STONES
— page 9



NANCY
— new hit



THE WHO
— page 8



4 TOPS
— yeah yeah!

SCENE

CALL it off, knockers . . . David Garrick is to include operatic track on his "Boy Called David" album out tomorrow (Friday). And other great stuff there is on it, too.

Scores of outraged Radio Scotland fans wrote to Disc and Music Echo slamming reader Irene Lamont for calling the station "crap." See Pop Post.

Radio City have introduced DJ Ralph Cooper from the States with a daily half-hour r & b show at 7.30 pm.

This week's Radio London Fab 40 laughs: They've dropped Dave Dee, Donovan and even the latest Four Tops.

What on earth justified extension of "Fame In 67" at the Saville Theatre, London?

PUBLIC amazement when Rolling Stones and a legion of photographers invaded Green Park, London, for photo session.

Two hundred fans discovered the Monkees' publicists and wrote pleading for information.

Jimi Hendrix played at the opening of the 7½ Club in Whitehorse Street, London, and Alvin Cash at the reopened Phone Booth.

After Jane Asher's love for Paul McCartney, what will be the "Daily Express's" next startling Beatle revelation?

Paul and Barry Ryan "very interested" in foam used by Charlie Cairoli and Co. in Liverpool panto with the twins. So look out for



● DUSTY

squirts!

Dusty sings "Yellow Submarine" in panto on Beatles' home territory, Liverpool. Brave lass. She gets the audience with her all the way, too.

PETER MURRAY admits he spills coffee "everywhere he goes"; that he is often mistaken for The Saint.

Simon Dee and "Jury" producer Albert Stevenson watching a rugby match between France and Scotland in "Jury" conference room during break.

If you had colour TV, you'd have run out of the room at the sight of Jimmy Savile's T-shirt on "Jury" last Saturday.

Alan Freeman plans to buy a castle "with central heating."

Jimmy Savile, quizzed by top psychologist, turned tables

by having him answer the awkward questions. "I gave him a touch of the old verbal ju jitsu," says Savile.

Keith is going to be BIG.

NO replacement yet for Simon Dee on "TOTP" when he takes over new Johnnie Stewart show produced in Manchester, according to BBC-TV top brass Billy Cotton, Jnr.

So now the "Jury" panelists are taking the mickey out of David Jacobs for his signing-off line: "This is where we take . . ." Never mind, David—you're still the slickest dresser of them all. And that charm should be packaged and sold in supermarkets.

Ken Lewis is leaving the Ivy League to continue songwriting with ex-Ivy League man John Carter.

Georgie Fame's "Sitting In The Park" hit plugged during TV's "Drama '67" play on Saturday.

How does Jimmy Savile get away with puffing cigars in the "Top Of The Pops" "No Smoking" studio?

Autograph hunters could have caught Beatles, Hollies and Richard Anthony recording at EMI House, London, last Wednesday.

Tom Jones, Dave Berry at Rockin' Berries end-of-pantomime party at Stockton on Saturday.

If New Vaudeville Band's visits to watch Bonzo Dog Doodah Band indicate ideas-searching, why did Bonzo's Larry Smith watch a whole week's Vaudeville Band cabaret at Stockton?

Manfreds' Tom McGuinness attended concert of Indian music at London's Wigmore Hall at the weekend.

BY JIMI-NI! THIS MAN'S NOT ONLY EATING HIS GUITAR, HE'S PLAYING IT . . .



THIS MAN is Jimi Hendrix. And he's dynamite! He's not eating his guitar—just playing it with his teeth.

Jimi set the swinging London club scene alight last week with a stage act that left pop's top names on their feet shouting for more.

In the audience at the Bag O' Nails, rapidly becoming the new "In" club in town, was a galaxy of stars including BEATLES Paul and Ringo with Brian Epstein,

ROLLING STONE Bill Wyman, HOLLIES Allan Clarke and Bobby Elliott, WHO's Pete Townshend and John Entwistle, CREAM's Eric Clapton, Lulu, Small Faces, Donovan, Fourmost, Eric Burdon's Animals, Georgie Fame, Geno Washington, DJs Chris Denning and Tony Hall and ex-Moody Blues singer Denny Laine.

Jimi Hendrix is the Greenwich Village discovery of original Animal Chas Chandler, whose ex-

perienced eye spotted obvious star quality in this giant coloured American.

Last week he was booked into the "Bag" and stars flocked to see him.

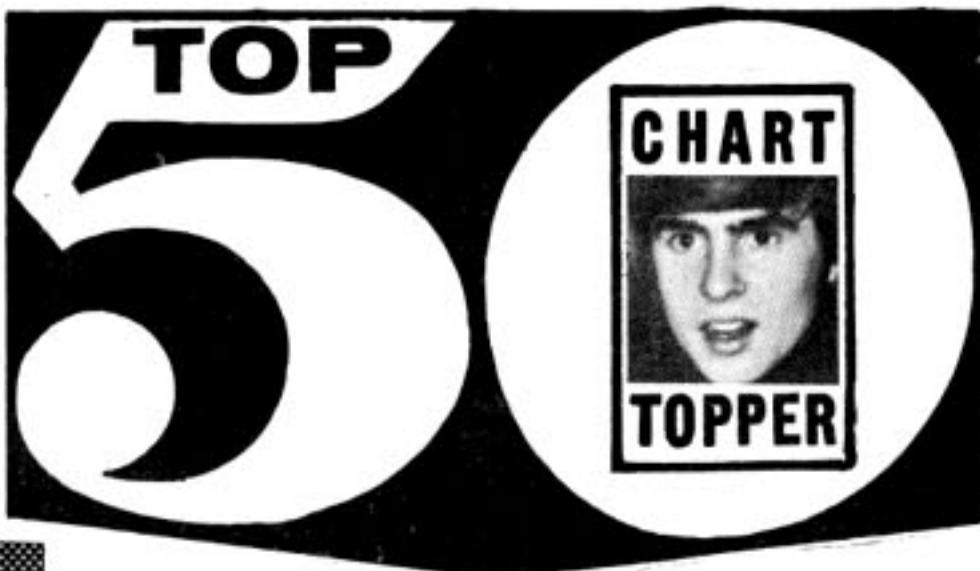
It was certainly a night to remember. Jimi did two spots of powerful, full-blooded blues which produced some amazing sounds and guitar gymnastics. He looks set to become one of the brightest stars of '67.

—MIKE LEDGERWOOD



Dolbydor 56 139

Paragon



And then . . . along comes The Association

● HAT 8305 12" mono LP record

London Records division of
The Decca Record Company Limited Decca House Albert Embankment London SE1



- 1 (2) ● I'M A BELIEVER.....Monkees, RCA Victor
- 2 (1) ● GREEN, GREEN GRASS OF HOME
Tom Jones, Decca
- 3 (4) HAPPY JACK.....Who, Reaction
- 4 (5) ANY WAY THAT YOU WANT ME
Troggs, Page One
- 5 (21) ▲ MATTHEW AND SON.....Cat Stevens, Deram
- 6 (10) ▲ STANDING IN THE SHADOWS OF LOVE
Four Tops, Tamla Motown
- 7 (8) IN THE COUNTRY.....Cliff Richard, Columbia
- 8 (13) ▲ NIGHT OF FEAR.....Move, Deram
- 9 (3) ● SUNSHINE SUPERMAN.....Donovan, Pye
- 10 (15) ▲ HEY JOE.....Jimi Hendrix, Polydor

Next Twenty

- 11 (9) SITTING IN THE PARK
Georgie Fame, Columbia
- 12 (6) SAVE ME Dave Dee, Dozy,
Beaky, Mick and Tich, Fontana
- 13 (7) ● MORNINGTOWN RIDE
Seekers, Columbia
- 14 (—) ▲ LET'S SPEND THE NIGHT
TOGETHER
Rolling Stones, Decca
- 15 (19) I FEEL FREE Cream, Reaction
- 16 (11) YOU KEEP ME HANGING
ON Supremes, Tamla Motown
- 17 (22) PAMELA PAMELA
Wayne Fontana, Fontana
- 18 (12) DEAD END STREET
Kinks, Pye
- 19 (14) ● WHAT WOULD I BE
Val Doonican, Decca
- 20 (17) I'M LOSING YOU
Temptations, Tamla Motown
- 21 (28) SINGLE GIRL
Sandy Posey, MGM
- 22 (23) CALL HER YOUR SWEET-
HEART Frank Ifield, Columbia
- 23 (20) ● GOOD VIBRATIONS
Beach Boys, Capitol
- 24 (18) WHAT BECOMES OF THE
BROKEN HEARTED
Jimmy Ruffin, Tamla Motown
- 25 (27) NASHVILLE CATS
Lovin' Spoonful, Kama Sutra
- 26 (26) SUGAR TOWN
Nancy Sinatra, Reprise
- 27 (16) FRIDAY ON MY MIND
Easybeats, United Artists
- 28 (—) I'VE BEEN A BAD BOY
Paul Jones, HMV
- 29 (—) TELL IT TO THE RAIN
Four Seasons, Philips
- 30 (37) MUSTANG SALLY
Wilson Pickett, Atlantic

Last Twenty

- 31 (44) HEART Rita Pavone, RCA Victor
- 32 (24) UNDER NEW MANAGE-
MENT Barron Knights, Columbia
- 33 (31) THERE WON'T BE MANY
COMING HOME
Roy Orbison, London
- 34 (30) A PLACE IN THE SUN
Stevie Wonder, Tamla Motown
- 35 (29) WALK WITH FAITH IN
YOUR HEART
Bachelors, Decca
- 36 (32) ● DISTANT DRUMS
Jim Reeves, RCA Victor
- 37 (39) I'M THE ONE YOU NEED
Miracles, Tamla Motown
- 38 (36) RUN TO THE DOOR
Clinton Ford, Pye
- 39 (25) MY MIND'S EYE
Small Faces, Decca
- 40 (—) 98.6
Keith, Mercury
- 41 (33) ● REACH OUT I'LL BE THERE
Four Tops, Tamla Motown
- 42 (—) LET ME CRY ON YOUR
SHOULDER
Ken Dodd, Columbia
- 43 (45) I SEE THE LIGHT
Simon Dupree, Parlophone
- 44 (35) DEADLIER THAN THE
MALE Walker Brothers, Philips
- 45 (34) I'M READY FOR LOVE
Martha and the Vandellas,
Tamla Motown
- 46 (46) HANG ON TO A DREAM
Tim Hardin, Verve
- 47 (—) THE PROUD ONE
Frankie Valli, Philips
- 48 (—) LAST TRAIN TO CLARK-
VILLE Monkees, RCA Victor
- 49 (38) ISLAND IN THE SUN
Righteous Brothers, Verve
- 50 (40) JUST ONE SMILE
Gene Pitney, Stateside

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

ZOOMING UP THE CHART!



● CAT STEVENS : 5



● MOVE : 8



● STONES : 14

HIT TALK BY ROY WOOD OF THE MOVE

MONKEES are a bit of a fiddle from what I've heard, but despite that it's a good, commercial record. The thing we're annoyed about is that the British pop scene has let America walk in.

Who are a great group. It's so simple, yet so commercial. And they always come up with something different.

Troggs—I didn't like "Wild Thing" or the next two, but this I think is tremendous. I've always liked any group that does its own material—although they didn't write this one. Georgie Fame's is terrible.

Three or four months ago we went to see Billy Stewart, who made the original. He's one of the most unbelievable people on stage, and Fame's version is a joke.

Four Tops' is too like the last one, but it's still got a good commercial line, and will be a big hit, of course. I preferred them doing the old stuff like "I Can't Help Myself."

I'm surprised Jimi Hendrix's

has sold so many—though he's just ridiculous. I don't think it will be a big hit.

I like the Cream's—and I don't blame them for going commercial.

People who go to watch you like what you play, but people who buy your records like you for your image.

Cat Stevens is very nervous on stage, but I think it's a great number and I like the big backing. He'll be here for quite a while.

Lovin' Spoonful's is out of this world. They have to rely on good music because I don't think their image appeals to the kids.



● ROY WOOD

**Next Week:
CAT STEVENS**

Top Ten LPs

- 1 (1) SOUND OF MUSIC
Soundtrack, RCA Victor
- 2 (2) BEST OF THE BEACH
BOYS
Beach Boys, Capitol
- 3 (4) A QUICK ONE
Who, Reaction
- 4 (3) COME THE DAY
Seekers, Columbia
- 5 (10) FINDERS KEEPERS
Cliff Richard, Columbia
- 6 (5) FRESH CREAM
Cream, Reaction
- 7 (7) HAND CLAPPIN'
FOOT STOMPIN'
Geno Washington, Pye
- 8 (6) DISTANT DRUMS
Jim Reeves, RCA Victor
- 9 (8) GENTLE SHADES OF
VAL DOONICAN
Val Doonican, Decca
- 10 (9) A COLLECTION OF
OLDIES
Beatles, Parlophone

AMERICAN TOP TWENTY

- 1 (1) I'M A BELIEVER.....Monkees, Colgems
- 2 (2) SNOOPY VS. THERED BARON Royal Guardsmen, Laurie
- 3 (3) TELL IT LIKE IT IS.....Aaron Neville, Parlo
- 4 (4) GOOD THING.....Paul Revere and the Raiders, Columbia
- 5 (6) WORDS OF LOVE.....Mamas and the Papas, Dunhill
- 6 (7) STANDING IN THE SHADOWS OF LOVE
Four Tops, Motown
- 7 (10) GEORGY GIRL.....Seekers, Capitol
- 8 (5) SUGAR TOWN.....Nancy Sinatra, Reprise
- 9 (16) NASHVILLE CATS.....Lovin' Spoonful, Kama Sutra
- 10 (12) TELL IT TO THE RAIN.....Four Seasons, Philips
- 11 (11) COMING HOME SOLDIER.....Bobby Vinton, Epic
- 12 (8) WINCHESTER CATHEDRAL
New Vaudeville Band, Fontana
- 13 (24) (We Ain't Got) NOTHIN' YET.....Blues Magoos, Mercury
- 14 (25) 98.6.....Keith, Mercury
- 15 (42) KIND OF A DRAG.....Buckingham's, U.S.A.
- 16 (23) COLOR MY WORLD.....Petula Clark, Warner Bros.
- 17 (15) TALK TALK.....Music Machine, Original Sound
- 18 (18) I'VE PASSED THIS WAY BEFORE...Jimmy Ruffin, Soul
- 19 (9) THAT'S LIFE.....Frank Sinatra, Reprise
- 20 (31) KNIGHT IN RUSTY ARMOUR Peter & Gordon, Capitol

CHART CLIMBERS

The Searchers
Popcorn,
Double Feature
7N 17225 Pye

Jackie Trent
Open
Your Heart
7N 17249 Pye

The Sands of Time
One Day
7N 17236 Pye

STARS IN THE NEWS—1

Georgie stars at festival

GEORGIE FAME, who ended his extended run in "Fame in '67" at London's Saville Theatre last Saturday, represents Britain's CBS label at the big record and music festival, Midem, at Cannes from January 30 to February 4. Georgie flies out on February 1, appearing the following day.

He will be taking Harry South as musical director. Harry was MD during Georgie's Saville Theatre season.

Georgie plays TV in Paris on February 8. He also appears at the Music Hall de France.

Bystanders fight

BYSTANDERS, competing with Keith on the "98.6" American hit, appear on radio's "Easy Beat" (Sunday), "Pop Inn" (27) and "Pop North" (February 16).

MONKEES HERE FOR JUST ONE DAY!

NEW CLIFF BENNETT SINGLE

CLIFF BENNETT and the Rebel Rousers have a new single released on February 3. It couples "I'll Take Good Care Of You" with a Bennett original, "I'm Sorry."

Group's dates include Birmingham University (Friday), Folkestone Lee's Cliff Hall (Saturday), the Light's "Joe Loss Pop Show" (January 27), "Saturday Club" (February 4) and "Easy Beat" (12).

Cathy—Dave film

CATHY MCGOWAN was at London's famous Thomas a Beckett pub in the Old Kent Road on Tuesday morning to film scenes with Dave Clark for her forthcoming TV series. It will be shown in colour in America and in black and white in Britain.

Film unit was also filming Marianne Faithfull in offices in London's Victoria the same day.

Ifield 'Down Under'

FRANK IFIELD, as forecast last week, is likely to embark on a six-week tour of his native Australia at the end of his current ITV series, "The Frank Ifield Show," in March. Confirmation expected next week.

Before leaving, Frank will record his next single.

Release date has still not been settled for his "live" album recorded at London's Talk Of The Town where he finished a six-week season on Monday.

Peter, Gordon strike gold

PETER and Gordon's "Lady Godiva" is in line for a Gold Disc million-seller award in America. The couple headline a major four-week tour there from February 9—opening in North Dakota.

Peter and Gordon tour Australia and New Zealand for two weeks at the end of March.

ERIC BURDON GOES TO WAR

ERIC BURDON was being approached on Tuesday to play the part of a British soldier in a short feature film titled "The War." Shooting is planned to start this or next week.

Producer Barney Platts-Mills told Disc and Music Echo on Tuesday: "I had heard Eric was a natural actor, and thought he would be absolutely ideal for the part I have in mind. I know, also, he is very interested in guns! I shall

be discussing the project further with him this week."

Eric was originally being considered for the part in the film "Privilege" now taken by Paul Jones.

"The War" is being written and produced by Barney Platts-Mills for Maya Films.

Burdon appears with the New Jazz Orchestra at London's Marquee on Sunday, January 29.

MONKEES—who crashed to number one this week—will NOT now do a concert tour of Britain. Instead, the group comes over for a 24-hour visit only next month.

Reason for the cancellation: pressure of work in America—which includes plans to make a full-length feature film.

The film will be shot in Hollywood, probably for Columbia, at the end of March. The Monkees will not be playing themselves—but will have separate acting roles.

In America, Monkees are currently on a nationwide tour. They cut their new single, follow-up to "I'm A Believer," at the end of this month.

TOP OF THE POPS

TONIGHT'S (Thursday) "Top Of The Pops" TV: Cat Stevens, Georgie Fame, Move, Jimi Hendrix, Wayne Fontana, Tremeloes, Searchers, plus films of Four Tops and Monkees.

MAXINE BROWN TOUR NEXT MONTH

AMERICAN blues singer Maxine Brown—a big draw with the "in" set—opens a British tour at London's Bag o' Nails Club on February 1.

Maxine, whose latest single—out January 27 on Pye International—is "I've Got A Lot Of Love Left In Me," first hit the American chart in a big way with "It's All In My Mind," which broke out while she was still working as a stenographer.

Other dates fixed at presstime: California Ballroom, Dunstable (4), Ram Jam Club, Brixton (5), Orchid Ballroom, Parley and Blaises, London (8), Ealing Technical College and Cue Club, Paddington (10), Tofts, Folkestone, and Flamingo (London) (11).



● MAXINE BROWN

Countdown

- thursday**
MANFRED MANN — Locarno, Bristol.
GENO WASHINGTON — Birdcage, Portsmouth.
CREAM—Granby Halls, Leicester.
PETER AND GORDON — Radio Scotland Clan Ball, Androssan, Scotland.
- friday**
MOVE—Aberdeen University.
DAVE DEE, DOZY, BEAKY, MICK AND TICH — Tiles, Oxford Street, London.
GENO WASHINGTON — California Ballroom, Dunstable.
WAYNE FONTANA — Music Hall, Shrewsbury.
CREAM — Club A Gogo, Newcastle.
CHARLIE & INEZ FOXX — Iron Curtain Club, St. Mary's Cray.
- saturday**
DAVE DEE, DOZY, BEAKY, MICK AND TICH — Winter Gardens, Weston-super-Mare.
MANFRED MANN — Corn Exchange, Bristol.
WALKER BROTHERS — Sydney Stadium, Sydney, Australia.
MOVE — Maryland Ballroom, Glasgow.
WAYNE FONTANA — Pier Pavilion, Felixstowe.
CREAM — Floral Hall, Southport.
SMALL FACES — Corn Exchange, Chelmsford.
PAUL JONES — Imperial Ballroom, Nelson.
- sunday**
MOVE — Maryland Ballroom, Glasgow.
MARIANNE FAITHFULL — San Remo Song Festival, Italy.
- monday**
MUSIC THROUGH MIDNIGHT (BBC Light) — Herman's Hermits.
CHARLIE AND INEZ FOXX — Golden Torch Ballroom, Stoke-on-Trent and Cedar Club, Birmingham.
- tuesday**
GENO WASHINGTON — Aberystwyth University.
CREAM — Corn Exchange, Bristol.
SMALL FACES — Town Hall, High Wycombe.
CHARLIE & INEZ FOXX — Dungeon Club, Nottingham and Cedar Club, Birmingham.
- wednesday**
MOVE — Dorothy Ballroom, Cambridge.
PARADE OF THE POPS — Cream.
SMALL FACES — Locarno, Stevenage.
CHARLIE AND INEZ FOXX — Flamingo Wardour St., and Blaises, Queensgate, London.
- thursday**
EAMONN ANDREWS SHOW — Charlie and Inez Foxx.

PJ Proby's British visit is OFF

P. J. PROBY is not to visit Britain in the Spring as planned.

Liberty Records in America informed Proby's EMI representative Bix Palmer this week that the visit is off. No reason was given.

There are no plans at present to bring Proby to Britain later on in the year.

Proby has a new single out next Friday (27): "Niki Hokey."

VINCE HILL sings the title song over the credits of "Mickie Dunn"—a new BBC-1 TV series which begins in May.

Move pull out of Saville

MOVE have pulled out of their appearance at the Saville Theatre, London, on March 5. Reason: the Sunday laws forbidding the use of props onstage.

The group—whose act includes smashing up cars and letting off fireworks—decided to withdraw because they felt they could not give a representative act.

The Move appearing on "Top Of The Pops" today (Thursday)

and January 26. They tour Scotland for three days from this Friday and appear at London's Tiles (February 3), Watford (4) and the Flamingo, London (5).

DISC

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STARS IN THE NEWS-2 DONOVAN: LONDON SEASON

Cilla film set, Beatles single soon

Paul Jones, Hollies, Spence —spring tour planned

PAUL JONES and the Hollies are to team up for another nationwide British tour—this time with the Spencer Davis Group. The tour lasts three weeks from March 10 and is being promoted by Danny Betesh. No further venues or dates are known yet. Paul and the Hollies shared a very successful tour with the Small Faces last November.

Yardbirds TV film
YARDBIRDS make a special film of their three-day recording session next month for TV. The session will be the first under new recording manager Mickie Most.

... and Hollies feature on TV
HOLLIES will be featured in the Granada TV documentary "The World Tomorrow" on February 10, showing how to record a hit record. Hollies, chosen because of their chart consistency (13 successive entries), were filmed last Tuesday cutting their new single "On A Carousel," set for February 10 release. This and the "B" side, "All The World Is Love," was penned by the Clarke-Hicks-Nash team.

Cliff talks on religion

CLIFF RICHARD will talk about his interest in religion on the Light's "Five To Ten" on January 30 and 31. The programme is titled "Faith Of A Showman" and will be recorded at the Palladium. It's a seven-day working week for Cliff. His Sundays—only day off from his pantomime—are spent working on a new album of oldies. Among the titles is Cliff's first hit, "Move It," plus "Dizzy Miss Lizzie" and the Beatles' "Things We Said Today."

CILLA BLACK is to star in her first film. The new Beatles single is now expected to be released in mid-February. Donovan is to star for a week at London's Saville Theatre from April 10. These were the big announcements this week from Brian Epstein.

CILLA co-stars with David Warner and Alfred Marks in "Work Is A Four Letter Word," to be directed by Peter Hall, with locations in London and Birmingham. Cilla takes an acting role and will be working on the picture until April. This week, Cilla began rehearsals and will be working on the film concurrently with her current season at London's Prince of Wales Theatre.

STORM BREWS OVER STONES TV SHOW

DESPITE Mick Jagger's recent claim that the Rolling Stones were not trying to be controversial, it looks as though they might still run into trouble over their new single, "Let's Spend The Night Together," on Sunday's Palladium TV show.

ATV was this week waiting for all five Stones to return from the States to decide whether the boys would alter the lyric of the song or even sing it at all on their first-ever bill-topping spot in the show. Last week, Mick Jagger made it clear that the reason they'd accepted the Palladium show was to do the new song—which enters the chart at 14 this week.

An ATV spokesman told Disc and Music Echo on Tuesday: "There have been some discussions on this, but nothing can be decided until the Stones return. The group is expected back from New York today (Thursday). In America — where the Stones relented and changed the lyric to "Let's Spend Some Time Together" for their Ed Sullivan TV show—the flip, "Ruby Tuesday" is at 78 in "Billboard's" chart with the A side at 85.

IVY LEAGUE single under their new line-up will be released on February 3 and is titled "Four and Twenty Hours." It was written by Perry Ford.

Single for Julie

JULIE FELIX's new single out this Friday is Donovan's composition "Saturday Night," which he wrote specially for her. Says Julie: "I thought we'd never find a song which could be used as a single. Then I bumped into Don at 'Juke Box Jury,' and he told me about this number. He said it was written for a girl—and offered it to me. I listened—and the search was ended."

SEEKERS IN AUSSIE

SEEKERS make a return visit to Melbourne's Myer Music Bowl, where 110,000 fans saw them last year, when they start a month's tour of Australia at the end of their Bristol pantomime season on March 4. They make two Sunday trips to London during February to record tracks for a new single. The group has still not confirmed an offer to top the bill at London's Palladium for three weeks.

NEW WALKERS SINGLE OUT FEB. 3

WALKER BROTHERS new single is an American song, "Stay With Me Baby," out on February 3. Scott wrote the B side, "Turn Out The Moon." Walkers flew from London Airport last Sunday for a tour of Australia, the Far East and America. The boys were mobbed by hundreds of fans at the airport (see picture story page 6), and their plane had to turn back after take-off because of engine trouble. Before it took off again, Scott, who doesn't like flying, had to be placed under sedation. "I smashed a mirror yesterday," he said. "I'm

simply terrified of flying. This delay hasn't helped!" Disc Jockey Alan Freeman is writing the sleeve note for the Walker Brothers' next album, "Images," which is rush-released next month. Among the tracks on the LP are: "Stand By Me," "Just Say Goodbye," "Everything Under The Sun," "Once Upon a Summertime" (Scott solo), "Blueberry Hill" (John), "I Wanna Know" (John), "I Can't Let It Happen To You" (John), "Orpheus" (Scott), "Experience," "Geneveve" (Scott) and "I Will Wait For You."



TREMELOES sing their new single "Here Comes My Baby" on "Saturday Club" (January 21) and "Easybeat" (29). First solo disc by former BYRD GENE CLARK is released by CBS this week. He is backed by a 16-piece orchestra on his own song "Echoes." GRAHAM BONNEY — chart-riding in Germany at the moment — returns there today (Thursday) to promote his Beach Boys song "Thank You Baby." BRIAN MATTHEW is the "Newly Pressed" DJ for a week from January 30 on the Light. MORGAN JAMES DUO tour the Playboy Club circuit in America during March and April.

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POP GOES FRIDAY THE 13th!

POP PEOPLE who ignored the "Friday the 13th" superstition by flying last week were MICK JAGGER and JANE ASHER.

Both were off to America, Mick to join the rest of the Rolling Stones and appear on the famed "Ed Sullivan" TV show (for which the boys agreed to change the words of their new single), and Jane with members of the Bristol Old Vic repertory company for a five-month tour of the States where she will appear in "Romeo And Juliet."

Before she left Jane announced that she was "very deeply in love" with Beatle PAUL McCARTNEY. But on arrival in the U.S. she said of an early wedding: "There is nothing definite. We don't know yet. It depends on a lot of things."

• ALSO FLYING away from Britain at the weekend were the WALKER BROTHERS — to Australia and New Zealand to tour. They'll also visit the Far East and America. A thousand girl fans turned out to see the boys leave and 40 stormed the departure lounge, causing the Walkers to take refuge in the gents toilet.

Who: American tour

WHO, up to No. 3 with "Happy Jack" and booked for a week at London's Saville Theatre from April 10, make a ten-day promotional visit to America, following the Saville week. They have never had a hit in the States.

They leave for America on April 16 and do shows in New York and probably San Francisco, Los Angeles and Detroit besides TV on the "Ed Sullivan", "Mike Douglas" and "Tonight" shows.

Who play the Saville Theatre on Sunday week (29).



• JANE



• JAGGER



• WALKERS—mobbed

Ryans join Small Faces Orbison tour

THREE LONDON and three Scotland dates are included in the full itinerary for the Roy Orbison—Small Faces tour—to which Paul and Barry Ryan have now been added.

Thirty-one venues are set for the package, which kicks off at London's Finsbury Park Astoria on Friday, March 3 and closes at Romford ABC on Sunday, April 9.

The tour is jointly promoted by impresario Harold Davison, who represents the Small Faces, and Colin Berlin, on behalf of Acuff Rose — Roy Orbison's British Agency. Further supporting acts are being set. The Settlers may be one.

After Finsbury Park the show goes to Exeter ABC (4), Plymouth ABC (5), Birmingham Odeon (8), Bolton Odeon (9), Manchester Odeon (10), Chesterfield ABC (11), Liverpool Empire (12), Luton Ritz (15), Southampton Gaumont (16), Tooting Granada (17), Wolverhampton Gaumont (18) and Newcastle City Hall (19).

Then Roy and the Faces spend three days in Scotland playing Edinburgh ABC (20), Glasgow Odeon (21) and Carlisle ABC (22).

Remainder of the March dates: Leeds Odeon (23), Doncaster Gaumont (24), Lincoln ABC (25), Coventry Theatre (26), Blackpool Odeon (27), Cardiff Capitol (29), Bristol Colston Hall (30) and Cheltenham Odeon (31).

In April the show goes to Bournemouth Winter Gardens (1), Leicester De Montfort Hall (2), Ipswich Gaumont (5), Slough Adelphi (6), Aldershot ABC (7), Hammer-smith Odeon (8) and Romford ABC (9).

STARS IN THE NEWS—3

MAMAS, PAPAS BILL AND:

Palladium spot for Cat Stevens

CAT STEVENS—whose "Matthew and Son" shoots to number 5 in the chart this week—makes his Palladium TV debut next month. Two dates have been offered—either February 12 or 19.

He also appears on the Mamas and Papas bill at the Royal Albert Hall on February 16.

At Tiles, London, on February 10 an evening will be devoted to Cat and titled "Cat On The Tiles."

He is on "Doddy's Music Box" (January 28), "Monday, Monday" (30) and "Parade Of The Pops" (February 4). He tours Scotland for three days from February 17, and may make a major tour of Britain in March.

JIMI HENDRIX: TWO TOURS SET

JIMI HENDRIX, who roars up to 10 from 15 in the chart this week, is set for two major tours of Britain in February and March. Details were being fixed at press-time.

His agent, Dick Katz, told Disc and Music Echo on Tuesday: "Jimi is one of our most tremendous discoveries. Not only is he a fine musician, he's a tremendous performer. We plan big things for him."

Previously tipped for the top on "Top Of The Pops," Jimi will be seen today (Thursday). He plays "Saturday Club" on February 18.

Jimi's follow-up single to "Hey Joe" is already recorded. An LP is planned.

Geoff rocks back

GEOFF TURTON has returned to the Rockin' Berries as rhythm guitarist and singer—after leaving the group to retire from the business two months ago.

He took over from replacement Rod Clark for the final week of the Berries' panto at the Globe Theatre, Stockton.

Says Geoff: "I found I couldn't settle being away from showbiz. I've been singing all my life and giving up pop was like having the floor taken away from under me."

Berries are now working on their next single which will feature Geoff as lead singer.

Donovan tour to be filmed

SPECIAL hour-long colour film of Donovan will be shot by CBS TV during his tour of Europe in April.

Titled "Donovan In Europe," it covers his journey through Germany, Austria, Italy, Belgium, Denmark, Sweden and Paris in 28 days.

Donovan's new single "Mellow Yellow," which has received a Gold Disc in America, is released here in February. On February 25 Donovan leaves Britain for a month's tour of America.

• At his concert at London's Royal Albert Hall on Sunday, celebrities in the audience included George Harrison and Paul McCartney, Stevie Winwood, Julie Felix, Small Faces, Marianne Faithfull and members of the Royal Shakespeare Company.

Kinks return

KINKS, currently touring Germany, return on Monday (14.05 hours, Flight TW701 from Frankfurt), but go back for an extensive European tour in February, taking in France, Italy, Austria, Switzerland and ending in Belgium.

There are no new single plans at present.

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RIGHT FROM THE HEART OF BOBBY GOLDSBORO HIS NEW SINGLE "NO FUN AT THE FAIR"

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**Reaching out
for Britain**



FOUR TOPS FEVER as they spin to 6

THE FOUR TOPS FLY BACK TO BRITAIN NEXT THURSDAY TO THE KIND OF POP RECEPTION ONLY THE BEATLES ARE CAPABLE OF DRAWING THESE DAYS.

Their only other show here was last November when they played one night at London's Saville Theatre and had an audience packed with pop personalities on its feet for more.

So it's not surprising that the man who's making this visit possible is Beatles manager Brian Epstein who initially brought them over in November.

Then the Tops made no more than a token gesture appearance in acknowledgment of the way Britain was bowled over by "Reach Out I'll Be There."

**Sell-out tour blasts
off on January 28**

This time the Tops are here for an eight-day tour that opens to 14,000 fans at London's Royal Albert Hall next Saturday (January 28) with two performances, the first time in the hall's history that a pop package show—Merseys, Madeline Bell and Remo Four complete the line-up—has played two performances.

BBC show

They also play two performances at Liverpool Empire (29), Leeds Odeon (30), Newcastle City Hall (31), Glasgow Odeon (February 1), Sheffield City Hall (2), Manchester Odeon (3), Birmingham Odeon (4), and Leicester de Montfort Hall (5).

After the final appearance at Leicester, the BBC jump in to take them to the Questor Theatre in Ealing on February 6 for a special 30-minute recorded show for BBC2 before an invited audience to be shown later in the year.

Of the tour, Nems press officer Tony Barrow reports: "Tickets are going fast at all the venues. This definitely looks like being a sell-out tour."

Of the BBC show, producer Johnnie ("Top Of The Pops") Stewart says: "I saw the Tops in

their Saville Theatre concert last November and the audience reaction was absolutely fabulous. We're out to create as much of that atmosphere as possible for this special show."

Barely pausing for breath, the Tops then take off for Europe where they do a week-long series of television appearances in Italy, Germany, France and Spain.

And all this at a time when the pessimists are moaning about a fading pop scene.

Levi Stubbs, Duke Fakir, Obie Benson and Lawrence Payton are certainly about to set the scene alive again.

Incredible

Yet until late last year and "Reach Out" they never really received the chart recognition they deserved, in Britain, at least.

Previous million-sellers in the States were "Baby, I Need Your Loving"—an incredible flop in Britain—and "I Can't Help Myself."

But here they had to wait until they were over 30 years old to achieve real acclaim... an odd state of affairs for supposedly swinging Britain.

BOB FARMER

CATCHEE MONKEES

—on their first great LP

PART OF THE MONKEES' SUCCESS IS THAT THEY HAVE BEEN COMPARED, ACCURATELY IN MANY WAYS, TO AN EARLY VERSION OF THE BEATLES.

Certainly in their TV films they are projected as Beatle types. But have they the same sort of music magic?

It's hard to judge on the strength of two singles and their first LP. Certainly they don't seem to have anything new and exciting to offer. But perhaps it is this peculiar simplicity that, in a world full of complicated musical techniques, has brought them such fame.

"The Monkees" is the LP which in America sold over three million copies. It is a collection of numbers which will doubtless sound familiar (most of them have already appeared in the TV series) and which includes "Last Train to Clarksville" and the Monkees TV theme.

Track by track here's a run down on a modern day phenomenon called the Monkees. A phenomenon which, if it wants to last, had better write more songs for a start.

This has been proved to be the only way to stay great. As it is, only two compositions on this RCA album are by the group—and they were written by Mike Nesmith.

• **Theme From "The Monkees"**: Supposing you have not been in a stupor every Saturday at six, you will already be familiar with this number. Written by Messrs. Boyce and Hart.

• **Saturday's Child**: Slowish number with a nice chorus. Nothing to do with Nancy Sinatra.

• **I Wanna Be Free**: Davy Jones doing a nice breathy line in solo singing with strings, guitar and cello.

• **Tomorrow's Gonna Be Another Day**: Fairly fast with strange echo on the chorus parts. All four singing away like mad.

• **Papa Jean's Blues**: A Mike Nesmith number. A jokey thing with a country and western flavour. In the middle people start whooping like cowboys, which is nice.

• **Take A Giant Step**: Written by Goffin and King, whom the group seem to favour, this was the "B" side of "Clarksville" and sounds very like early Beatles.

SIDE TWO

• **Last Train To Clarksville**: The record that started it all.

• **This Just Doesn't Seem To Be My Day**: How they got out of bed the wrong way and the whole day subsequently goes wrong. Good movement.

• **Let's Dance On?** Shades of "La Bamba" and old Tommy Roe records.

• **I'll Be True To You**: Davy solos again on the song we all know and which was once a hit single.

• **Sweet Young Thing**: Mike joined with Goffin and King for this. Strange bagpipe sounding backing.

• **Gonna Buy Me A Dog**: A sort of non-visual Monkees programme with everyone messing around making jokes an example of which follows: "Can I have a glass of water?"

"Why?"
"I want to see if my neck leaks."
—PENNY VALENTINE



● Micky



● Mike



● Davy



● Peter

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ALL SEATS BOOKABLE

WHO ARE THE WHO—This week—KEITH MOON



The lone drummer who loves his dog

HE IS their drummer . . . quiet, softly-spoken . . . almost shy . . . and yet the most gregarious . . . dividing his time between a flat in St. John's Wood and his girl friend's home in Bournemouth.

Keith Moon is the smallest, the youngest and the roundest member of the Who. He has a sweet, innocent, little-boy smile off-stage that changes into a lunatic grin when he starts to attack his drum kit.

Then he looks quite ferocious. Driving at the drums as though he were hammering tent pegs into the ground. Sometimes, he breaks four sets of drum sticks a night.

"They're like toys to me," he said gently, almost whispering, staring into space, wide-eyed. "Like the little tin drums I used to play with at home."

When he says it, speaking so softly, you can see him as a sweet, choir boy child. But he says he was by no means that.

"I was insolent — to the teachers, of course. And I was asked to leave. That meant either I had to get out or they would chuck me out.

"I didn't mind. I hated school. After that I went to technical college, and had lots of jobs.

"I was chucked out of a couple for messing around, but mostly I just wanted to go somewhere else."

He gazed dreamily towards a doorway. Often pausing for seconds. It is difficult, sometimes, speaking to Keith Moon; he does not seem to know you are there. Often, he vanishes and leaves the talking to the others.

And yet he enjoys parties, and his stage clothes are those of the supreme extrovert—a purple silk shirt, grey slacks, a top hat, and a Batman cape.

"I spend about £5 a week on clothes," he says, which is probably a more honest estimate than most pop people make. "I spend it on shirts—because they get dirty . . . you can't

wash shirts because they shrink."

Before a show he is often visibly nervous, talking rapidly, repeatedly combing his hair, and straightening his clothes. Now, before making a TV appearance, he was in a rush, losing things, standing jerkily in front of the mirror checking his fringe.

"I decided to have that fringe when I was 15," he said grinning at the reflection, possibly thinking that that was only four years ago. "I decided that I looked better with it than without it . . . long before I joined the group."

When he did join, Roger annoyed him. "He was so aggressive—and there's no point in it. He's changed now. But he'd still hit someone if they hit him . . . I would just stand there, and wouldn't even hit back. It's useless."

Keith, who seldom smokes, drinks very little and spends much of his spare time down in Bournemouth with his girl friend, has changed too.

"I don't lose my temper now," he says. "At least, not often. The last time was six months ago."

"I remember that," laughed the irreverent Roger. "You were being stupid."

"No—we were all depressed and tired. It only happens when you're under strain. The others were tired so they picked on the smallest thing they could see . . . and that was me!"

Away from work, Keith rarely sees the other members of the Who. He used to be friendly with Pete, but now his closest companion in the group is John. They share a Bentley for driving to out-of-town appearances—and their own chauffeur.

But they rarely see each other apart from that. Keith has his own flat in St. John's Wood which he has furnished himself and in which he lives on his own—only a few miles away from his parents' home.

His sole companion is a Labrador puppy; the other Who are seldom seen there.

His time is spent touring the clubs or party-going with his friends, who include the Beatles.

● I was insolent to the teachers. I hated school . . . ●

Next week:
PETE TOWNSHEND

The MEN behind the MONKEES

● by our MAN in AMERICA—DEREK TAYLOR



● Monkee Davy Jones with Bobby Hart, Tommy Boyce, Don Kirshner (President, Colgems Records) and Monkee Micky Dolenz.

Who are the song-writers-in-chief behind the Monkees?

They are TOMMY BOYCE and BOBBY HART, both aged 23.

Boyce and Hart have—separately and together—written about 30 hit songs over a period of six years. Late in 1964—after Boyce and Hart had signed with the powerful Hollywood-based Screen Gems Publishing Company—they were shown the pilot script for a rock'n'roll television series called "The Monkees" with a "y."

Boyce and Hart's instructions: To provide a dozen songs for the pilot show on which the

backers of the Monkees based their hopes for a network TV sale.

For eight months Boyce and Hart worked on songs for the pilot—and they made the deadline.

By this time the Monkees' spelling had been shifted to Monkees and the four boys had been cast for the leading roles.

But the series was sold with Boyce and Hart singing the original three tunes (selected from their generous satchel-ful).

These three songs were: "I Want To Be Free," "Let's Dance On" and the Monkees' theme.

Boyce and Hart's next duty was to polish off six songs for the group's first album. Again they met the deadline. Or so they thought.

But in fact, at the last minute, at the studio, they found they were one song short.

Their heads went together again and the song that emerged was called "Last Train to Clarksville." It sold far more than a million copies in America within a month.

The album to date has grossed more than six million dollars.

The Monkees' theme has been recorded by a score of widely varied American performers and is on the air on every radio station in the US.

"Last Train To Clarksville" was No. 1;

"I Want To Be Free"—never a single—was one of the top tunes of 1966;

And on the flip side of the Monkees' current American No. 1 ("I'm A Believer") Boyce and Hart have "I'm Not Your Steppin' Stone" which was in the top 20 in its own right.

RICH

Between their Monkees work, Boyce and Hart are pursuing other endeavours (they have written Del Shannon's new release), producing (they produced a female version of "Clarksville"), performing (Boyce is a regular TV soloist and Hart has just finished the Monkees' quarter-of-a-million-dollar tour on which he appeared with his group, the Candy Store Prophets).

Busy boys. And clever too. Soon to be rich. Boyce, from Charlottesville, Virginia, and Hart, from Phoenix, Arizona, have between them written hits for Little Anthony and the Imperials, Jay and the Americans, the Ikettes, Freddie Cannon. And Dean Martin.

They plan to visit England before the winter is through.

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SUPERSTONE!!!

—BUT SUPERSTITIOUS TOO, THAT'S BRIAN JONES. THE SAME GOES FOR THE REST OF TODAY'S NUMBER 14 STARS

by RICHARD LENNOX

THE last thing you would expect of the cynical Rolling Stones is superstition. So it came as a surprise when four of them changed their flights to America last week to avoid Friday the 13th.

Only Mick Jagger flew in the face of fate—he stayed behind to wait for some new clothes. Most fearful of dicing with providence was Brian Jones. And being the second most popular Stone, the superstitious among his fans were probably relieved.

Fate, taboos and all that rot? "I don't want to flaunt the powers-that-be," Brian intoned, and quite sincerely. But he was reluctant to elaborate.

"It's not a question of beliefs—it goes much further than that. I have certain devotions in a way, but I don't have enough knowledge to talk about them.

"I have a code by which I lead my life and I'm trying to develop this. I'm learning about a lot of weird things. I feel it's necessary because I was thrown at a very tender and immature age into a world I knew little about.

"I rejected the pop world and through this I met other people who interested me far more because they weren't just interested in money, money, money and grabbing what they could. They were interested in human beings and personalities. Now I'm much more interested in developing co-ordination between the brain and the body and the health scene than making money.

"I haven't shown much of these things because the pop world is full of entrepreneurs and agents and I can't get on with them. I'm not particularly interested in making bread all the time. I realise it's important, until I've established

the right frame of mind, which is contact between mental and physical processes."

All very vague—but Brian insisted he could not be more precise. "I don't have enough knowledge to talk about it," he said. "Before one makes any sort of statement or proclamation about one's personal beliefs I think one must have the knowledge.

"I don't feel the time is right for me to say. One day, maybe, I may feel that I have to say something, but not at this moment.

Film

"Besides, a couple of bad things have happened to me lately and I don't believe in talking about them. Lots of good things are happening too, but unfortunately I can't really talk about them either, but I'm working very hard."

Brian was prepared to divulge, however, that he was working on had to do with a film, and he was doing it independently of the Rolling Stones.

"It's something I've been working on for a long time, and I got my first offer within the last few days. It's very new and I haven't had the chance to talk to anybody about it.

"That's why I have to be vague. There's really nothing more I can say because you must realise that everything we do exists within the framework of the Rolling Stones.

"I'll be doing something by myself. We all are. Mick's producing, Keith's writing and there's this thing I'm doing.

"A lot of people are putting the Stones down because we didn't

make number one with the last record, but they'll see."

Brian might have been thinking also of the possibility of the Stones being banned from playing their latest record "Let's Spend The Night Together" on their first "London Palladium" TV appearance next Sunday.

"Who's going to make the decision, who's going to moralise?" he demanded. "I can't think of any other reason to do the Palladium show than to plug the number.

"I can't see what right anyone has to object to a song with the title 'Let's Spend The Night Together!' Let's face it—kids are spending the night together all over the place.

"There's still a lot of hypocrisy in this country. It points to a lack of definition as far as moral progress is concerned. People don't really know what they're going through, they're just being put through it by mass media pressures.

"There are still good restaurants in town that don't let you in if you don't have a tie on. The people in control, the Establishment, just haven't seen their way towards remoulding their ideas to a 1967 way of thinking.

"It's ridiculous: after the war the country was demoralised; lots of young men had been killed and it was important to re-inject moral principles into the nation.

"But that was more than 20 years ago. Now we can relax a bit."

But if we'd relaxed all that much, the Rolling Stones wouldn't have had anything to rebel against—and where would they be now?

Will YOU be MISS MOD?



WELL, will you be "Miss Mod Britain '67"? Disc and Music Echo's hunt for our Girl Of The Year hots up every day.

Our talent-spotting camera team has been scouring the streets and studios in and around London in the search for a swinging young miss who could easily become the hit of the year.

The girl, chosen by an all-star team of judges—TOM JONES, STEVE MARRIOTT, SIMON DEE, Disc and Music Echo's Editor RAY COLEMAN, ANNE NIGHTINGALE and SAMANTHA JUSTE—will collect big opportunities for fame and fortune. A golden chance to meet the top pop names, attend first nights, film premieres, visit boutiques and discotheques, go backstage at TV studios and on tours—everything!

Swinging

YOU could be that lucky girl. The roving camera is still on the prowl and very soon "Miss Mod Britain '67" may be caught in its lens.

"Miss Mod Britain '67" will be fêted and photographed wherever she goes and her picture and views will be published in Disc and Music Echo.

We're looking for the girl who typifies the swinging '67 scene. It could be you. You may become the Girl Of The Year.

SEE NEXT WEEK'S ISSUE OF DISC AND MUSIC ECHO FOR MORE DETAILS.



NANCY LAYS ASIDE THOSE BOOTS!

NANCY SINATRA, confounding her critics by smashing back on to the chart scene with another hit, may make a lightning visit to London when she comes to Europe to make a new film in the spring.

But at the moment she's very content to rest on her laurels and enjoy an unruffled life of domestic bliss in her luxurious Beverly Hills home.

On the transatlantic telephone from his Los Angeles office, Lee Hazlewood—her record producer and the man who wrote the "Boots" hit and the new "Sugar-town" surprise—explained:

"She's very happy with the way her career is going. She wasn't at all perturbed by the lack of success in Britain of her records after the initial hits. She's been more than making up for it here."

She's even been involved in

a chart tussle with her famous father in the States. His "That's Life" and her "Sugar-town" have been fighting it out in the top five.

Strong and persistent rumours that the lovely, blonde Nancy was following the Sinatra pattern by getting married again were quashed by Lee.

"I spoke to her only the other day about this very thing," he said. "She's no plans to marry—but I do know there is a fellow she likes very much—Ron Joy, the photographer who accompanied her to London last April.

"At the end of the month she's off to Vietnam for three weeks to entertain the troops. Then it's back to New York for a 'Sullivan' show and down to Nashville for an album of pure country stuff. Later I want to get her working with a big band—with songs in the swing bag."

"Sugar-town," Lee added, was something of an accidental hit song. Particularly the "Sher . . . sher . . . sher" piece.

"I wrote the words one night and the next morning I couldn't remember the lyrics. When I sang them to Nancy—to my very bad guitar playing—I had to ad lib at that spot. I still can't remember those darned words. But 'Miss Fate' must have been sitting on my shoulder because it worked out fine anyway."

Nancy's success often happens in a strange way. Said Lee: "The flip of 'Sugar-town'—a song called 'Summer Wine' which we cut at the London session—is starting to sell in its own right here. I believe it's number one in Canada at the moment.

"I really wrote 'Sugar-town' about an imaginary town—and then discovered there was a real 'Sugar-town' in Texas."



REAL NAME: Eric Patrick Clapton.
AGE: 21.
BORN: March 30, 1945, at Ripley in Surrey.
EDUCATED: St Bede's Secondary School, Ripley, and then Kingston Art School.
FAMILY: Mother and father. A brother, Adrian (30), who's a motor rep. and a sister, Patricia, who's married and lives in Canada. That makes me the youngest.
HOME: I'm just moving into a big flat in London's New Cavendish Street. It's a luxury place and unfurnished at the moment.
FAVOURITE FOOD: Anything French—particularly Steak Au Poivre. That's peppered steak done very rare. Love all types of French food.
FAVOURITE DRINK: Rum and Coke, I suppose. But I do like wine—French, of course!
PETS: As a youngster I had the lot. Two dogs, a cat, two budgies, a guinea pig, mice—everything! My only pet now is a hedgehog which a girlfriend who lives in the country looks after.
DRIVES: I don't. But I have got a '35 Riley that's insured for other people to drive for me. I suppose I'll get round to learning one day.
AMBITION: Professionally—to completely discover my musical direction. I've been playing music in one category for a long time. I want to find something that's the genuine me. Personally, I'd like to

develop a very elegant life. I want very delicate, beautiful surroundings. And lots of nice clothes.
RECORDS: I like just about everything. I get an incredible craze for records. It's for the Temptations' new one at the moment. I've been playing it over and over again all day. I like Tamla very much. And the Who. Quite like jazz—people like Archie Shepp and Albert Ayler.
FEARS: Claustrophobia! I get very hysterical about being closed in by people. Don't like being hemmed in by lots of people talking.
MARRIAGE: I think I could definitely get married without any fears. I have met so many girls that I will know exactly what to do. Marriage is O.K. so long as you have had an experienced enough life to look at it in the right way.
HOBBIES: I'm very interested in cars. Not mechanically—more on the design side. I also like art.
POLITICS: Rubbish! Rubbish! Politicians? They're children. I can't stand ever having to think seriously about the Government.
SMOKES: Benson and Hedges. Even chain smoke sometimes. Then sometimes only one or two. Roughly 40 a day.
RELIGION: A very personal thing. It's heavily organised though. And usually forced upon people from such an early age too. I admire people with faith but I have faith in

nothing outside money and people. But it's an admirable thing to believe in God.
DRESS: I love French clothes. I've just had a week's holiday in Paris and it knocked me out. I like classical clothes. But then I have two extremes. I like outlandish, vile clothes—which I often wear onstage.
LIKES: Hair. I like Dylan's hair. And Jimi Hendrix. Hair that doesn't look like hair. Looks more like flames. I also like animals.
DISLIKES: A lot of people in this business. There are a lot about who are completely and utterly uncreative. And they're making a lot of money out of talented, people. Just like bloodsuckers. I get into a bad temper about this and people tell me to try and not take the business seriously. I also detest the accent on the Top 50 in pop.
FAVOURITE COLOUR: French pink!



Cass and Michelle: fascinating



Vince — "At The Club"

Mamas and Papas —purely a summer sound



MAMAS AND THE PAPAS: No Salt On Her Tail; Trip, Stumble And Fall; Dancing Bear; Words Of Love; My Heart Stood Still; Dancing In The Street; I Saw Her Again; Strange Young Girls; I Can't Wait; Even If I Could; That Kind Of Girl; Once Was A Time I Thought (RCA Victor).

The Mamas and Papas are summer. They should be listened to on the sea shore with the wild grass and the poppy seeds blowing in the warm breeze. Their sound is such a part of summer that somehow, listened to for review in the cold darkness of a winter's day, something is missing. Not only that, but on the tracks where the voices come muzzily in all on top of each other like a soft army (that means nearly all) the whole LP tends to drag horribly.

WORST!

This is without a doubt a beautiful piece of production work, and in arrangement and sound terms, fascinating. Every track before the voices arrive has been so exactly thought out that it's terrifying to even think how long everyone spent in the studios to achieve the finished product. But by far the best tracks are the thin-voiced ones, and of them "Dancing Bear" is the most beautiful and evocative. And by far the worst is their current American hit—

a disastrous version of "Dancing In The Street."

• Berlin-type music for new spy-film, "The Quiller Memorandum," was written and conducted by John Barry, really now one of the world's best film music composers. The original soundtrack is on CBS and has the added bonus of a track featuring Matt Monro. Pretty, suitable music, and if you dig the film then this is for you.

• Yet another cowboy-suited country music singer and composer arrives on our unprotesting shores — Bill Anderson, from Georgia, whose "I Love You Drops" was apparently a big States hit and is the title track of his Brunswick LP. Over half the numbers are self-penned and all sound competently, undemandingly performed. Jim Reeves, Eddy Arnold, Roger Miller all hit over here, so there's no reason why Bill Anderson shouldn't either.

• Fans of Vince Hill, of "Parade Of The Pops" fame, will probably like his "At The Club" album (Columbia). But only if they'd rather hear "Twenty Four Hours From Tulsa," "What Now My Love," "In Dreams," "The Sun Ain't Gonna Shine Anymore" and "Somewhere" sung live from the Palace Theatre Club, Offerton, than by the original artists.

JONATHAN KING COLUMN

ARMED only with a tiny transistor record player and one copy (well used) of "Snoopy," King has fled to Jamaica.

Next week silent comments on current releases will be coupled with direct-from-New York news about the American scene, but for now, apart from a brief word of praise for Mike Leander's string parts on his latest Paul Jones creation, all readers can expect is a startling description of paradise.

You wouldn't believe the view from my balcony at the moment, could you see it. All the tropical clichés—scorching sun; white sand; light green sea flecked by lumbering, bright surf; huge, tall palm trees replete with coconuts.

It must be everyone's idea of an island heaven (with the possible exception for some of the strains of "Snoopy" drifting from a certain window).

Dreams

SURROUNDED by piles of Dickens, Hardy and Racine, cold drinks chock-full of fruit, and lithe, brown bodies, King's mind flickers between past and future, Cambridge and London, life gone and life to come.

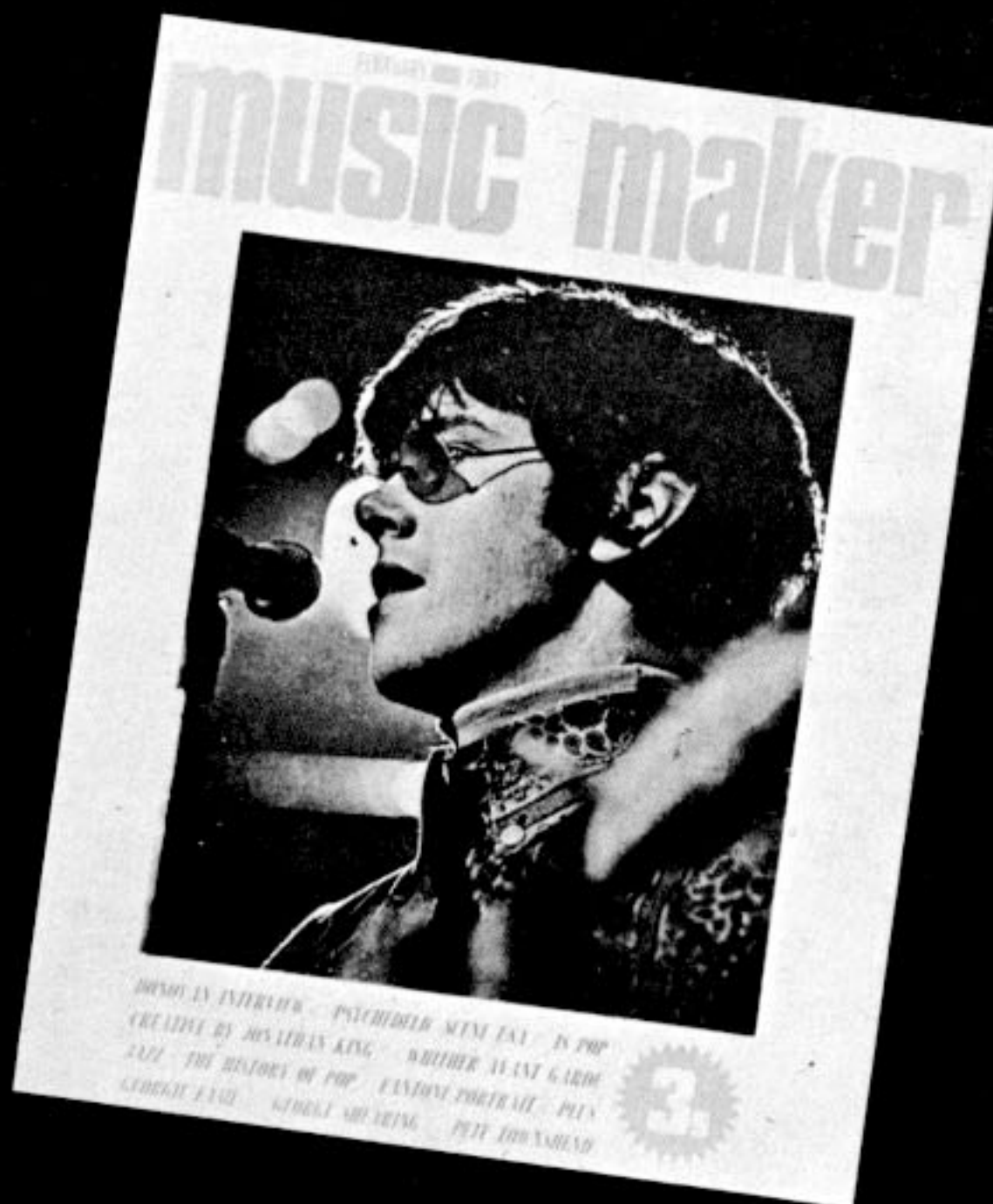
What a success this column would have been if every single reader sat back and thought about themselves, their careers and their dreams. Why not? It'll only take five minutes.

Well, how are you all back there? Tom Jones been saying anything nasty about me lately? Good for him.

And who's at number one, then? Are they selling Monkee t-shirts yet—and what happened to "Hey Joe" after all my plugs weeks back? It is a hit yet?

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SAMANTHA'S

SCENE WHERE THE GEAR ACTION IS...

Oh, Georgie! Where did you get that suit?



• RAY: good things



• JUDITH: nicest



• SANDIE: fabulous



• CILLA: well-groomed

LAST WEEK I WENT TO SEE "FAME IN '67" AT LONDON'S SAVILLE THEATRE AND GEORGIE FAME WORE A BROWN SUIT.

Now I love Georgie's music. I could, and often do, listen to it for hours and hours. I think he's also very attractive. But if anything in the world was more destined to make him look like a lump of sludge I'd like to see it.

The main thing was the colour. It was a sort of murky green brown and on stage and under the lights it faded away. I can't understand it really because he has nice blonde hair and blue eyes and you'd think he'd wear blue or grey to show them up.

I really think pop stars owe it to their audience to dress well. I remember pop stars turning up on stage in exactly the same rough things they'd been wearing in the van on their way to the date. And the *Pretty Things*—good heavens, what did they look like?

But now pop stars definitely are setting the clothes trends. I can't say I particularly like the things *Dave Dee, Dozy, Beaky, Mick and Tich* wear but at least they're adventurous.

And *Paul and Barry Ryan* always look nice; they think a lot about their clothes too. For instance, when I saw them on stage, they wore white suits and waistcoats. Waistcoats are a great idea. The worst thing in the world is seeing someone whose shirt is falling out of his trousers. It's a sort of bridge-that-gap-thing, a waistcoat.

Ray Davies always has good things on. The *Kinks* are certainly one of the best-dressed groups on the scene.

But I'd still like to see some really gorgeous men coming into pop. There aren't really many pop stars you look at and think "hasn't he got a really interesting face?"

I often think how hard it must be to be a girl pop star. I know a little about the bother you have finding new things all the time, but girl pop stars really CARE.

For instance, *Judith Durham*, one of the nicest people on the pop scene, is really fantastic. She worries and worries about looking all right and she'll go miles for the right piece of material she likes.

Judith really dresses well because she realises her limitations. She's very sensible not to follow fashion blindly because an individual style suits her so well and she always says she just isn't the right shape for today's in fashions.

And she's so determined. I don't know anyone like her! I remember when she was losing weight because she was so worried she was letting the group down by not looking thin, she used to lie in bed all day so that she wouldn't get hungry. Can you imagine just laying there staring at the ceiling to get thinner? That really takes some doing!

Sandie Shaw's another girl who looks better for having developed her own fashion style. Somehow, very "in" fashions just don't go with *Sandie*. She looks so fabulous in sophisticated stuff. I always remember the time she turned up at the studio and appeared in a little hat and coat—absolutely great.

Cilla on the other hand is just right for today's fashions. She's not skinny but she's terribly well proportioned. And she is always beautifully well groomed, which is really one of the most important things.

What I'd really like to see is *Françoise Hardy* wearing a dress. The only times I've seen her she's had a trouser suit on—like *Cher*.



Met record producer Mike Leander the other day. But I was so fascinated by what he was wearing I hardly took any notice of what he was saying.

He had a dark beige double-breasted suit on with a fantastic, flowered, floppy artist's bow. But it was his coat which really caught my eye.

It was very, very fitted with a sort of skirt effect. I loved it. In fact, I wanted him to sell it to me, but no luck.

Last week I was doing a modelling session with David Anthony. Actually David, who is a very good photographer, used to be singer Charles Dickens.

It's funny really but there's such a strong connection between photographers and pop these days it's almost as though they were all in the same business. People like David and David Bailey look like pop stars to me.

Caftans are one of the nicer fashion ideas. They're useful to wear around the

house as dressing gowns—super and warm—and unbelted they look great as long evening coats.

It's funny because I got mine when I was in Morocco on holiday last year just because they were so beautiful. Then I got back and the papers were full of Caftans as the new fashion.

I have two. One is black satin heavily embroidered in pale silk the other is pink. I wear them with a fantastic heavy gold and silver belt I got from Persia.

In Morocco the local women wear their Caftans with fantastic gold belts which are passed down through the generations. When the eldest daughter in a family marries her mother gives her daughter HER belt to wear. You can buy Caftans in most big stores for about £6.



• Leander: eye-catching

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KEITH'S 98.6 SETS THE TEMPERATURE RISING

"98.6" seems an innocuous song title. Keith an even more unremarkable singer's pseudonym... but both are roaring towards the top of the American chart and must most surely hit our own Top Ten.

Just who Keith happens to be might never have been known. The 21-year-old Philadelphia made a record for

Mercury late last year titled "Ain't Gonna Lie," forgot all about it and moved flat.

Meanwhile, back at Mercury headquarters, sales suddenly zoomed. "Get him," shouted somebody. "We don't know where he is—he's moved flat," waited a Mercury minion.

Curious

Fortunately for them, you and James Barry Keefer—that's Keith, by the way—the boy happened to hear his record on the radio and rang Mercury to discover if the disc was selling at all.

Which is how Keith emerged on the American scene to make his "98.6" Mercury climber as a follow-up. Jerry Ross, who produced Bobby Hebb's "Sunny" success, also produced the curious Keith record and if it takes off over here, Keith is likely to land in Britain for a promotional visit in the next few weeks.

OVER THE WALL WE GO

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★ 4 ★ SINGLES HEADING FOR THE CHARTS

PETER, PAUL & MARY
Hurry Sundown
WB 5883 Warner Bros.

THE ELECTRIC PRUNES
I Had Too Much To Dream (Last Night)
RS 20532 Reprise

THE TINKERS
Carrickfergus
7N 17251 Pye

COLIN STUART
The Voice of Scotland
7N 17254 Pye

Mama Cass will be a real Mama in April!

JUST had marvellous three-day 'flu. Quite the most satisfying spell of the past two years. Total surrender to forces beyond control. No guilt, no anxiety, no fear, no panic, no energy, no work, no despair, no elation—none of the things that are bad for us. I fear I'm recovering. Too bad.

Byrds have a winner single this time—"So You Want To Be A Rock 'n' Roll Star" and it was written by Byrds McGuinn and Hillman. Musically, it moves faster than any other record on the air, and it was put on the coveted major rock 'n' roll radio stations faster than any other Byrds record ever, including "Mr. Tambourine Man."

Expect the Byrds to revisit England before summer. And don't expect them to do anything but succeed this time.

Happy news from Cass (Elliott) of the Mamas and Papas. Her expected baby will be born in April. And in England—for a multitude of

reasons. Dual citizenship is one (the child will hold two passports, when its hands are big enough, which is soon enough these days; children grow so quickly). Cass is an Anglophile—another reason.

It's less expensive. There are only two things more expensive than having a baby in America: (1) Dying. (2) Buying your own jet airplane.

Mamas and Papas visit England on January 31 (as you'll have read). Their management has lined up some first-class bookings (the Albert Hall and a concert for Royalty are two) and by then they will have had another hit there. No doubt about that. It will be "Words Of Love"—their current Top 5 record here.

Ian Whitcomb (one of our fave British pop exiles, presently holidaying in England) writes to tell me the Monkees have taken off in England. I hear too that they are enormous in Japan (Number 1) and in Holland, Germany, Canada, and wherever the TV series is

OUR MAN IN AMERICA

DEREK TAYLOR

HOLLYWOOD TUESDAY




shown.

Saw the original fab-four on TV last night—"The Beatles At Shea Stadium." They were supremely entertaining—are they ever less?—but the show was, I thought, dismally filmed.

I don't want to labour the point—I promised myself that I wouldn't be negative—but the shooting displayed an awful lack of inspiration. Don't know why. There are some marvellous young cameramen and directors to be hired for very little money... why not look for them?

Charts... charts... charts. "Georgy Girl" on the threshold of the Top 10 (the film was named by Newsweek as one of the year's Top 10), "Knight in Rusty Armour" moving steadily (at Number 41). Likewise Tom Jones (53), but not the tearaway smash it was in England. Odd.

Spencer Davis is going to make his name here with "Gimme Some Lovin'" (it's 71 from 100 this week. A very

big jump) and there's a lot of talk about him in the trade. "Keep on Runnin'" was a fine record but it didn't mean as much here as it did in England.

More on Spencer, week by week. He will make Top 5, I think. But he needs promotion.

Sonny and Cher have their biggest for some months in "The Beat Goes On." It came into the charts at 74 and will arrive in the Top 10 some time around February 15.

Their former managers (colourful Charlie Greene and Brian Stone) have substantial expectations for the Buffalo Springfield group, whose single "For What It's Worth" is a hit here (it is the only survivor of the three Sunset Strip protest songs). It is musically so strong and so universally appealing lyrically that it will travel well and could be a British hit.

Bob Dylan has left Columbia to sign with MGM. A new Dylan album is expected in March.

MERSEY NEWS

TIFFANY is unlikely to wear a mini-skirt again on stage, following a recent incident.

Wearing the miniest of minis she was running through her act when suddenly two "gentlemen" ran on stage, picked her up and tried to haul her away.

The police managed to rescue her, but she was still shaken up by the experience.

BRIAN Frost of the Spiders is to combine work with a world record attempt soon.

For his world record bid, he plans to run barefoot from John O'Groats to Lands End... and stopping off for bookings at various towns.

Three members of the group are going along for company (but not barefooted), and the fifth, Pam Castle, will join up with them at various stops on the route where the Spiders are booked to appear.

Billy J. Kramer out of hospital following operation for removal of his tonsils, which he intends to keep.

SIGNS of unrest on the Mersey scene. Mike Hart is seriously thinking about moving back to London.

And at least one top Liverpool group are giving the same matter a lot of thought. The general feeling is that opportunities to get ahead are too limited in Liverpool.

Disappointing for Peppermint Lounge. The Lemon Line unfortunately failed to turn up for the special return visit—arranged after an overwhelming demand—because their van broke down.

LONDON c and w group Johnny and the Tumbleweeds teamed up with cream of



TIFFANY—POLICE RESCUE

Liverpool talent for country and western feast at Grafton.

Pikkins being praised by a lot of people.

Disappointment for Escorts whose Paul McCartney-produced disc has failed to dent the chart.

1967 has got off to a flying start for Freddy Starr and the Delmonts. Last week they flew off to entertain British troops in Aden and Cyprus, on a month's tour before returning for cabaret dates.

Then in April they are off to Montreal for the international fair.

Cavern still one of the leading spots for tourists to Liverpool.

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QUERY DESK

Send your pop problems to "Query Desk," Disc and Music Echo, 161, Fleet Street, London EC4.

WHEN does Cliff Richard's pantomime at the London Palladium end?—Miss E. Bagnall, 8 Westhead Street, Shelton, Stoke-on-Trent.

• April 1. Are old copies of Disc and Music Echo available?—J. C. Bristow, 158 Derley Road, Southall, Middlesex.

• Yes—write to Disc and Music Echo Back Numbers Department at 161 Fleet Street, London, E.C.4.

How many records have the Wonder Who made? — M. Birch, 57 Granary Way, Horsham, Sussex.

• The Wonder Who—really the Four Seasons—have released two singles—"Good Ship Lollipop" and "Don't Think Twice, It's All Right." When is the Monkees' first LP released?—Peter Howard, 31 Wellington Road, Denton, Newhaven, Sussex.

• January 20. What records have Simon and Garfunkel released?—David Quince, 9 Sedgefield Crescent, Harold Hill, Romford, Essex.

• Their singles are "Homeward Bound," "I Am A Rock," "Dangling Conversation" and "Hazy Shade Of Winter," and their LP's "Sounds Of Silence," "The Paul Simon Songbook," and "Parsley, Sage, Rosemary and Thyme."

What records did Marianne Faithfull release in 1966? And what is her next record?—J. Harris, 99 The Millway, Porchester, Hants.

• Two singles—"Tomorrow's Calling" and "Counting"—and an LP, "North Country Maid." Her next single, "Is This What I Get For Loving You Baby" is out on January 27.

Beatlesquit?

HOW DARE Judith Durham say that "the Beatles could quit singing" (7.1.67). Who does she think we would rather see on stage—Athol Guy or Paul McCartney? Without the Beatles in the chart, the only people to contribute good music would be the Small Faces, Who and Tamlam Motown. Let's face it, Judith, we all love the Beatles and the only reason why American groups are in the chart is their absence.—**SUSAN KELLY, Wakefield, Yorkshire.**



• WHO

• Judith Durham was half asleep when she "gazed into the crystal ball." To say only the Who and Small Faces would have select fan followings was ridiculous. What about the fabulous Walker Brothers? They have one of the best fan followings in this country. I rate them higher than the Beatles and Stones, and thousands of other fans do too.—**HEATHER BELL, 18 Dudley Close, Oxton, Birkenhead, Cheshire.**

Will Stones fade away in '67?

I'VE BEEN one of the Stones' most devoted fans since I first heard them, but sad to say, I feel they will fade away in 1967. Their last three records didn't make the top five here, and the new one will probably be their biggest failure yet. Come on Andrew, we know they are talented—they have already proved themselves. I would trade sitars, suits, moustaches and mothers standing in shadows for harmonicas, filthy sweatshirts, long hair and king bees.—**WENDY BLUME, 35 Hazelwood Avenue, Metuchen, New Jersey, U.S.A.**

Biased

TOP of the Pops is not really biased against US artists (7.1.67). Producer Stanley Dorfman has a tough job trying to keep it an interesting show, so he tries to get artists who can appear "live." Whenever US stars are in this country he always tries to get them for the show, as he did with the Young Rascals and the Ramsey Lewis Trio.—**COLIN GARNER, 17 Highfield Close, Blythe Bridge, Stoke-on-Trent, Staffs.**

Boring

For many years I have been a Stones fan, but after "Mother Baby" I thought their time was up unless they changed their style before their next single. But they come up with yet another blurred, meaningless, and incredibly boring record. It seems strange that their albums are fantastic with a new type of

sound, but their singles stay the same.—**ROBERT COOPER, The Old Rectory, Sandon, Chelmsford, Essex.**

Rubbish

IF Radio Scotland is a lot of utter rubbish (31.12.66), so is any other pirate radio station in Britain. Radio Scotland is the best station in Britain with loveable DJs. Long live Radio Scotland!—"SWINGING RADIO SCOTLAND FAN," 194 Hyndland Road, Glasgow W.2.

Seething

YOU INVITE US to write if we are mad about something. I and lots of my friends are seething at the letter from Irene Lamont of Dumfries about Radio Scotland (7.1.67). Let me put your readers right. Scotland's only pop station has nine of the nicest looking DJs and they are the friendliest and most professional crowd I have ever heard on the air, who provide us with the pop sounds

we want to hear. Radio Scotland is our station and millions of listeners in Scotland, Ireland and some parts of England love it.—**FIONA CAMPBELL, 85 Horley Road, Edinburgh.**

BOUQUET

I WILL continue to read Disc and Music Echo each week. As far as I am concerned it is by far the best pop music weekly paper, and the chart of the best-sellers is the most accurate I have ever seen. Uncle Derek's '67 Diary was a gas! Thank you very much for producing such a consistently good paper.—**PETER GRIF-FITHS, 12 Colbett Drive, Old Catton, Norwich, Norfolk.**

LAST WORDS

• Your reviewer says Roy Orbison's TV image is strange (7.1.67) and I agree. To hear that emotion-packed voice belting out of that half-closed mouth and impassive face, tickles me no end! I think he's hugely sexy.—**PAMELA STEWART, Temple Fortune, London, N.W.11.**

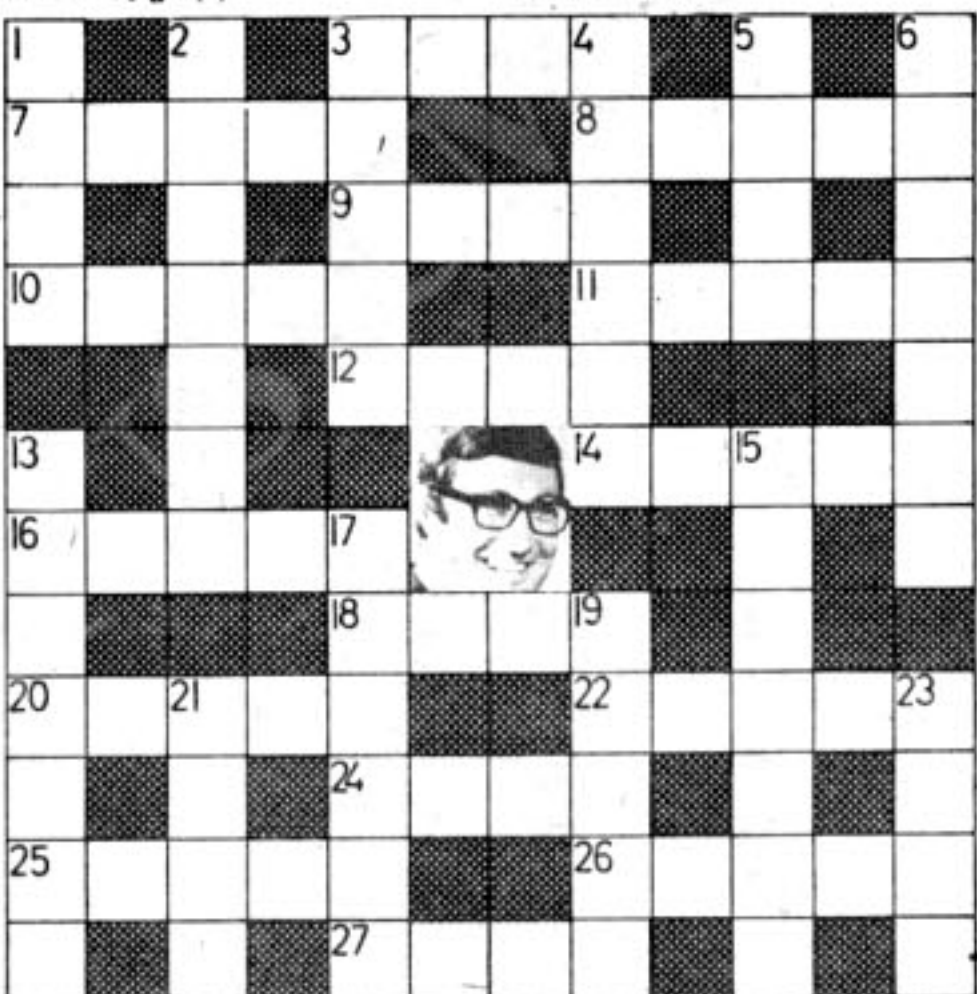
DISCWORD

ACROSS

3. Performance platform (4)
7. Composer of drive! (5)
8. Val Doonican is (5)
9. "That which thinks, feels, desires," says the dictionary (4)
10. Domino colour! (5)
11. Elections make him cross! (5)
12. It's no different (4)
14. Show to see again? (5)
16. One of a Beatles collection (5)
18. Come down to earth! (4)
20. Celebrated musically? (5)
22. Play-boy? (5)
24. Reminds one of Kane or Cain (4)
25. Not so second-hand (5)
26. Had the nerve (5)
27. Don't go (4)

DOWN

1. Really wicked, penniless devil! (4)
2. Cooked up a lot of questions? (7)
3. See "4"
- 4 and 3 Down. Awards for 250,000 sales (6, 5)
5. The cadence of Irish laughter? (4)
6. Mapped out for the top 50? (7)
- 13, 21 and 23. Seekers' success (11, 4)
15. Carol, Charlie, Maria or Ray (7)
17. One-time youngsters (6)
19. Mod of yesterday, Clinton Ford? (5)
21. See "13"
23. See "13"



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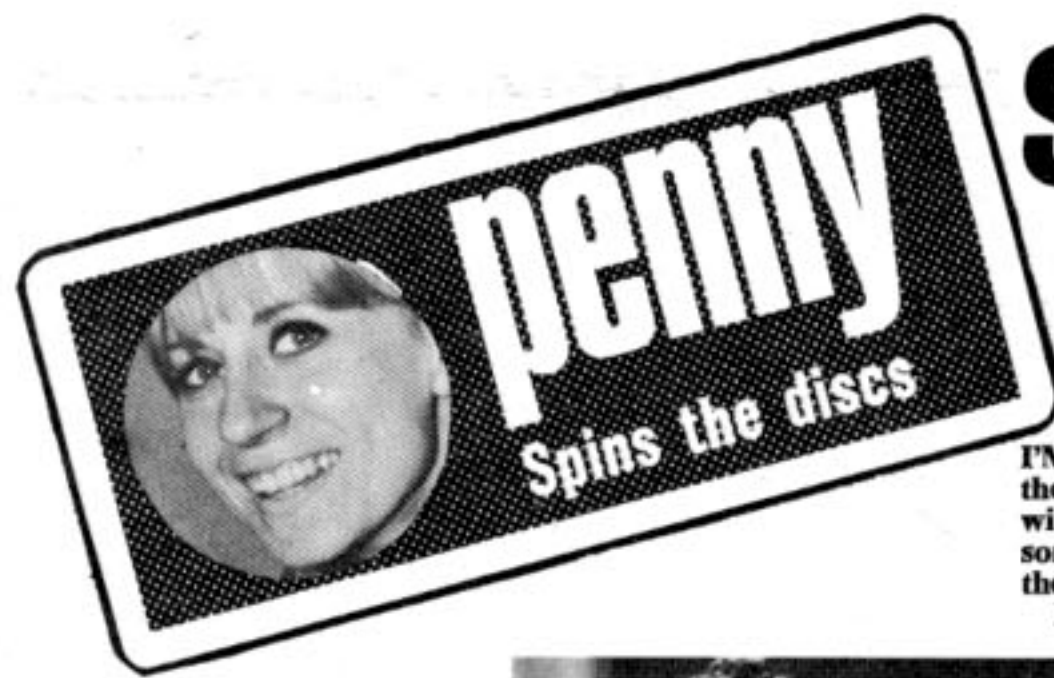
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SPENCER DAVIS JUST CAN'T FAIL!

I'M A Man (Fontana)—This group have now so firmly established themselves both in the clubs and the chart that they cannot fail with this record. A striking noisy piece which sounds as though someone suggested them writing background music for a film on the Industrial revolution.

I won't say it knocks me out like their last record did, because it doesn't. It's too pat, too cold in a funny way, and it has some very ugly parts. There's also an organ riff which is so familiar it's driving me crazy to put a name to it. But it does grow on you, it is great to dance to and it will be a gigantic hit. So I'm sure they're not worried. OUT TOMORROW

SONNY AND CHER

THE Beat Goes On (Atlantic)—Everyone was going on about this record as being the best Sonny and Cher had made. I just think it's boring.

Certainly it's a change from the usual stuff they do. Certainly they're both singing better. But the backing tries to swing and fails, the whole thing is very heavy handed and what's it all about anyway I'd like to know. Ugly. OUT TOMORROW

ADAM FAITH

WHAT More Can Anyone Do (Parlophone)—Well you can't say he's not trying. Here comes Adam with a song that sounds like he was sitting on an island with coconuts landing on his head. Blue beat lives! He's singing better but the song isn't really instant hit parade. OUT NOW

BILLY FURY

HURTING Is Loving (Parlophone)—Yes, well, this was written by Peter and Gordon but I was so hit by the backing I didn't really take much notice of the words. I do not mean this in a complimentary way. It's got an arrangement which makes you think of ploughing through jam, and parts sound like an Arab calling the faithful to prayer. I usually like Billy Fury's records, especially all the frantic stuff, but this is just rather loud and boring. Though it will probably be a hit knowing how many fans he's got. OUT NEXT FRIDAY

NORMIE ROWE

OOH La La (Polydor)—Although Normie's first British release wasn't a hit I include this record among the possibles because it's so simple and catchy it may well grip record buyers with some enthusiasm. The song that had Normie at the top of the Aussie charts for months and months is a waltz time opus which is the sort of thing we can all join into before we fall under the table. OUT TOMORROW

Nicky Scott should get a huge hit

BACKSTREET Girl (Immediate)—This is, without a shadow of a doubt, the most beautiful record of the week. If you want a song that makes you want to be in love, leaping about in the streets, kicking up wet leaves with damp rain on your face, this is it. A number from the Rolling Stones new LP with French-inspired accordion and fairground rhythm.

A superb piece of production and nice wistful singing from Nicky. The words are actually quite cruel but it's all so beautifully held together it is deceptively lulling. It reminds me a little of that funny little thing I sung when I was very young called "I don't love you any more." It stands a good chance of being a huge hit and I couldn't be more exhaustively pleased.

OUT TOMORROW

OSCAR

OVER The Wall We Go (Reaction)—Classic. What surely must be the funniest record I've ever heard. I actually laughed out loud when it was playing—larf larf.

Seriously it's always hard putting over comedy on records and everyone concerned deserves high praise for this great spoof on jail breakouts. There's a great drunken chorus and Oscar does a fine rendition of cheekiness. There's a part which I'm sure will give the BBC sleepless nights, and goodness knows what Earl Mountbatten will think.

OUT TOMORROW

BOBBY HEBB

LOVE Me (Philips)—Hurray. Bobby Hebb, having realised that trying to be different when you've got a hit formula doesn't work (the last records were disasters),

OVER THE WALL WE GO
SUNG BY
oscar
ON
REACTION 591 012



now goes back to the "Sunny" scene. **SPENCER... striking noisy piece**

Actually he didn't write this one, but it bears exactly the Hebb stamp with dropping vibes and soft guitar. Mr Hebb trips over the words in a very sexy manner. I like it very much.

OUT TOMORROW

P. J. PROBY

NIKI Hokey (Liberty)—Jacques Dutronc whether thou? Certainly your determined drum sound has been captured on this record. An extraordinary thing indeed with all moving nonsensical words sung with great panache by our Jim. In fact he does a splendid imitation of Little Richard or someone. The man of a thousand voices strikes again! Have you ever kissed your Niki hokey while the bubbles bounce about above Chipping Sodbury?

OUT TOMORROW

SEARCHERS

POPCORN, Double Feature (Pye) Every time I bump into Frankie Allen these days I get accused of never liking a Searchers record. Biased that's me. Well it's not true and to prove it I will now praise the latest. Not because I think it's going to be a huge hit but because it's certainly the best record they've made. A very nice production job that actually sounds as though some thought has gone into it. Words are about how daft the world is. Hear, hear. But I'd have liked a bit more melody.

OUT TOMORROW



SCOTT... wistful singing



PROBY... sings with panache



SONNY... just boring

CAINE IN HIS BEST ROLE YET

NEW FILM

by Mike Ledgerwood

bait to hook the priceless piece of ancient sculpture is the delightful Miss Maclaine, a poor Hong Kong dancing girl hypnotised into the plot by the offer of easy money.

Shirley is recruited by Caine because of her staggering resemblance to the late wife of the recluse millionaire. Idea is to lure him out of his lair so that Harry can pop in and grab the prize.

But everyone knows the tale about the best-laid plans of mice and men. Our Harry reckons on the magnate (Herbert Lom) being

something of an eccentric, and is more than surprised on meeting him and at the turn of events that follows.

You're usually asked not to reveal the endings of these keep-you-guessing intrigues—but for "Gambit" the tables are turned and it's the start you're not to tell.

Michael Caine is once more in top form. He's proved that he can easily escape type-casting as an agent and does an admirable job in the role of Sir Harold Dean, supposed business tycoon. Miss Maclaine is marvellous and proves that beautiful girls can also have brains. Herbert Lom, the all-mod-con multi-millionaire, makes a very welcome return to the big screen and is cleverly convincing.



TWIGGY

GENEVEVE: IMPROVED

MARY: UNMISTAKABLE

I DO so love The Left Banke. Their "Walk Away Renee" was one of last year's better records and now "Pretty Ballerina" sees them on a weird effective thing with cellos and voice lifting and the middle sounds as though you've accidentally switched into a programme of light music. To be listened to (Philips).

Ex-Byrd Gene Clark wrote and sings "Echoes" a pseudo-Dylan/Lind sounding thing which he sings in a curiously flat voice. Not a chance unless he comes to promote it, then on his looks alone it might move (CBS).

I quite like Jackie Trent's voice now she's stopped wobbling. But "Open Your Heart" is very pseudo-Italian and tends to meander a bit (Pye).

Why do girls who are perfectly successful in one field always want to branch out into something else—invariably with dire consequences? Cases in point are model Twigg on "Beautiful Dreams" which is a rotten song to have to sing, poor girl, but bears the distinction of some beautiful pictures on the cover (Ember), and record producer Claire Francis whose "But I Don't Care" is nicely produced by her and not bad, but not good either (Polydor).

The Pozo Seco Singers have an odd fascination for me, especially the lead singer's voice. Their "Look What You've Done" has a startlingly good intro (CBS).

★ QUICK SPINS ★

"I Don't Love Him Anyway" is not a good enough song to waste the talents of Peanut on. I'm surprised, since it was part written by Tommy Moeller (Columbia).

Johnny Hackett sounds like Matt Monro on "A Clown Am I" (Decca).

Genevieve has improved a bit since her last dreadful record. "That Can't Be Bad," isn't. (CBS.)

Felice Taylor does what's probably the best imitation of Diana Ross you're ever likely to hear on "It May Be Winter Outside" (President).

Dear Sam and Dave's "You Got Me Hummin'" is super and just like "You Don't Know Like I Know." Definitely one for the scotch and Coke brigade (Atlantic).

Most odd. Rene and Rene on "Loving You Could Hurt Me So" sound like a cross between Astrud Gilberto and Chris Montez (Island).

I can't understand how The Electric Prunes had a big hit in America with "I Had Too Much To Dream Last Night" (Reprise). The beginning sounds like the Surfari and "Paint It Black." Work that out! On second thoughts don't bother (Reprise).

Ha, ha. A gentle bit of fun poked at jailbreakers on "Doing My Time" by Ray Cameron. But he'll have stiff opposition from Oscar this week in getting it away (Island).

Sands Of Time sound very Beach Boys on "One Day." It's pretty but it sounds so light it might fly away (Pye).

"Give Me Your Love" would have been nice for Ben E. King. As it is Jimmy Holliday does a gentle, warm interpretation (Liberty).

Good heavens. "The Habit Of Lovin' You Baby" by Nino Tempo and April Stevens sounds as though they've got the Righteous brothers and family in with them (London).

Disappointing. The Bob Crewe Generation on "Music To Watch Girls By" (Stateside).

How Del Shannon doesn't sound like Del Shannon is shown on "She" on a bitter little piece with an impressive title (Liberty).

For a reason best known to themselves Duffy's Nucleus have done Elvis's great "Hound Dog." Actually it's not bad (Decca).

Cymbaline are a bit disappointing on "I Don't Want It." They can do better than this, and should (Mercury).

Naughty Vince Edwards claims credit for writing "Skip To Ma Loo," which is a bit off. The record moves well though—and you will hear that he is NOTHING whatever to do with that Ben Casey camp (U.A.).

I don't usually like revivals but Peaches and Herb do a really splendid job on the oldie "Let's Fall In Love" (CBS). Great.

Cross I am for the Gamblers, having done one of my favourite Julie London numbers, "Cry Me A River." A fairly un-sensational job too (Parlophone).

Joe Tex isn't in his usual preaching mood on "Papa Was Too" (Atlantic). But he does have a few words to say on the question of his father.

Sam The Sham in terrible trouble on "How Do You Catch A Girl" but he sounds so aggressive I'm not surprised he's having difficulty (MGM).

Pretty nasty is "Coming Home Soldier" by Bobby Vinton which isn't going to help anyone (Columbia).

Good old Dean Parrish, having turned his love light on now turns up with an all-moving "Skate" (Stateside).

Peter, Paul and Mary unmistakable and uncommercial on "Hurry Sundown" (Warner Bros).

Two fairly goodies from Tamla, Marvin Gaye and Kim Weston on "It Takes Two," and Chris Clark on "Love's Gone Bad."

I like Dave Walton's voice. "After You There Is Nothing" is a good Walker Bros effort (CBS).

How far can they go? Listen if you will to Science Poption's "You've Got Me High," ho, ho! (Columbia).

John D. Loudermilk wrote "Then You Can Tell Me Goodbye" by The Casinos which has a very odd close harmony effect (President).

For people with log fires Boots Randolph plays "The Shadow Of Your Smile" (Monument).

DISC

and MUSIC ECHO 9d

JANUARY 21, 1967

USA 20c



● BEATLE PAUL

MONKEES, BEATLES fans in 'jealousy' battle!

MONKEES and Beatles fans were fighting this week—as the American group clinched the top of the chart position. The trouble started when Manchester-born Monkee Davy Jones said in *Disc and Music Echo* on December 31: "The Beatles are tired and on the way out."

Uproar! Readers wrote last week: "Monkees—lay off our Beatles!" But this week, Monkees fans roared into the attack:

I ADMIT the Beatles were good at the start, but they have now had their run of good luck and are now totally finished. The Monkees are different, although in a few years time they will end up in the same rut as the Beatles. The fans are looking for something different. So give way to something new, please.—Monkees Fan, Leicester.

Tired

I AGREE with Davy Jones. The Beatles have hogged the chart for ages. If the Beatles never make another record it won't matter. They've made enough money for themselves and have made a lot of people happy. Long live the Monkees!—Barbara Freed, 31 Hallford Way, Darford, Kent.

DAVY JONES has not got a big mouth. I used to like the Beatles because they seemed to care about the fans, but now they don't do any TV or concerts. They are fading out.—Monkees Fan, 45 Arnold Avenue, Gleadless, Sheffield 12.

I'M A MONKEES fan complaining about Christine Tapp's remark "Long live British groups." Before she writes any more letters, she had better look up her facts first. Davy Jones is British, born in Manchester. That makes the Monkees one quarter British. He said that the Beatles were tired and on the way out because their records aren't as good as they were. And he's quite right.—Gillian Platt, 27 Valley Road, Shortland, Bromley, Kent.

WHY DO Beatles fans moan about the Monkees? They haven't had a chance to see what they are really like. We are in love with them already, and we bet that Beatles fans will be too, before long.—Elaine Parfitt and Elizabeth Gowing, Intwood Lane, Swardston, Norwich.

MONKEES are fabulous and best of all is Davy. But the Beatles are out—Davy is absolutely right.—Ann Kennedy, 55 Ferndale Road, Weymouth.

EVER SINCE I set eyes on the Monkees, I have been in love with them. The Beatles have completely gone from my heart. I look on them as an ordinary group, but the Monkees are my lover boys.—Ruth Hayden, 24 Brisbane Street, Kirkdale, Liverpool 5.

I AM very sorry Christine Tapp and Linda Walker, but I don't agree that Davy Jones is jealous of the Beatles. Because the Beatles are "mush" and I agree with Davy that they are tired and are going out. So out with the Beatles, and in with the fantabulous Monkees.—Christine Harding, 113 Church Road, Seacombe, Wallasey.

Pensioners

HOW DARE they tell Davy Jones to keep his mouth shut? The Beatles ARE a flop. The Monkees are just great, and I would die for Davy.—Denise Barker, 22 Chartworth Avenue, Fleetwood, Lancs.

I DON'T know about the Monkees needing to keep their mouths shut. What about the Beatles? They are as bad as Jonathan King for saying things they shouldn't! The Beatles are ancient and it is time they retired.—Susan Cole, 26 Hustler Street, Bradford 3.

HAS SUPERMAN DONOVAN OUTGROWN BOB DYLAN?

MAY 1966 . . . London's Albert Hall is a riot of hip young people, electric guitars and one lone figure leaping about onstage shouting aggressively at the audience.

JANUARY 1967 . . . again a vast audience of young people and again one lonely young man in the spotlight, but this time charming songs, pretty words, flutes and violins instead of loud guitars, organs and honky-tonk pianos.

Our own sunshine superman, Donovan Leitch, has denied throughout his career that he was influenced by America's aggressive evangelist of youth Bob Dylan: "We're on different scenes man . . ."

But throughout his career he has, whether by accident or design, followed in Dylan's footsteps—from denims, caps and harmonicas on a harness round the neck to the Albert Hall, home of highbrow music and one of London's biggest venues.

Now it seems Donovan has outgrown Dylan. While Dylan still puts down everyone still Don is on his own private scene of "enchanted glades and crystal glass," elfin-fingers and cloaks of Chinese damask.

Despite a fair-sized orchestra on stage with him Don's Sunday concert relied mainly on Don's pretty little songs sung with just his own accompaniment on guitar. "Superman," "Mellow Yellow," his American chart-topper which should also climb high in our chart, and older favourites "Sunny Goodge Street" and "Try For The Sun" all went down a bomb.

Otherwise his songs were all about Donovan's unique world of Alice In Wonderland, Prof. Tolkien's grown-up fairy stories, beatniks and beggars, gypsies and seagulls.

Pretty the words remain, but too often the songs relied on three guitar chords and the simplest melodies. Nor is Donovan's voice up to such long, detailed exposure.

The audience loved it all, if the concert had been in hippy California it might have been hailed as the religious experience of the year. And had the audience been a more discriminating British crowd he might have been shouted off stage.

However obscure, Dylan always has something to say—often something new and something which should be said. You can only say so much about fairytales and then they tend to drag. Dylan . . . where is thy sting?—HUGH NOLAN.

CAT: What a drag it is being young

by PENNY VALENTINE

THE LYRICS in Cat Stevens' songs would imply that he was a simple person involved with the simple things in life. Working for a rotten boss, loving his dog, here comes his baby looking fine.

But his attitude to life is far removed from the Brian Wilson image of soft, understandable things. He has a habit, unnerving, of falling off sofas when you interview him, sticking on his dark glasses, hugging three orange cushions and generally rolling around. A psychiatrist might say this showed a distinct lack of security.

"I used to feel very sorry for myself. When I was about 15 I used to lock myself away and draw and think I was the only person who ever thought about anything. It's God's gift like just to me. I used to think.

"Then one day I was talking to my friend and found out that he could think too and that was a gas.

"I really started writing because I was lonely. My parents ran the shop all day and there was me stuck in the middle of Soho. I grew up very quickly. Well, what do YOU think in an area like that? I'm not being silly. It has an effect on you growing up in London rather than Tooting or somewhere you can see animals running around. I couldn't ride a bike because my parents thought I'd get killed.

"My parents didn't really have a happy life and I wasn't really happy. I never had a big family thing. I used to see my mates and then around 5 p.m. they would go home and have a tea time. I never did have a tea time because my parents weren't in. I used to think it was pretty rough.

"It made me a bad mixer. Now I hate parties. Immediately I walk into a room full of people I think—bang there goes my identity. Terrible."

All these things contributed to the being of Cat Stevens, song writer. He locked himself away in Soho and wrote and wrote, knowing that one day he would be discovered.

"It's funny because although I was lonely I always felt secure within myself until I came into the business. Now

I'm frightened. I was scared stiff that 'Dog' would be a gigantic smash because of trying to follow it up. As it was I spent longer on 'Matthew' than on anything else I've ever written.

"I'm not mixed up but when I try to sit down and work out what I am, it worries me because I don't know. All I know is I'm a liar. I lie all the time. And I find myself getting into violent arguments with myself through lying.

"And I'm very money conscious. Well, why not admit it? I have two worlds. The world of my music which I love and the world of money which is great. But I like to know where my money is all the time and what's happening to it. It worries me. I like money."

It is often hard to realise that Cat is only 18. He hates being young and is looking forward to being an old man with an enthusiasm that is almost terrifying.

"I think being a kid now is hard. That's why they all look old and worried. The pressures are too great. They don't get a chance to really enjoy themselves. They should really have a new world, more than any other generation. But they're still put down. The older generation seems to be very stubborn.

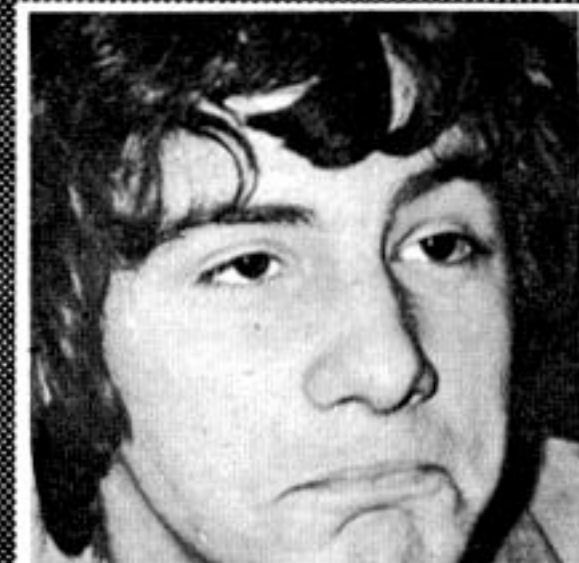
"When I'm old I'm sure I'll be very happy. I'm looking forward to it and the sooner it happens the better. It's peace of mind. It's knowing what it's all about and not having to chase yourself round in circles. Being old will be great."

What will definitely not be great as the devious and successful life of Cat Stevens progresses is the delicate subject of love. It is something he is very worried about.

"One day I'm going to meet the right girl and I'm going to come unstuck. I'm keeping things very casual at the moment because I've been in love once and it ran my life. It just took me over—like that! It was a fatal period—I was in a daze all the time.

"And at the moment I can't afford it. I want to concentrate on my work."

Which might lead you to believe that Cat may be a rather lonely person for quite a long time to come.



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