

DISC

and MUSIC ECHO 9d

APRIL 29, 1967

USA 20c

DRUG takers are fools says CLIFF

SPEAKING OUT ON THE BIG
SLUR ON THE POP SCENE
—TURN TO PAGE 8



Paul on trial in 'Privilege'

BIGGEST TEST OF
HIS CAREER: PAGE 9



DOLLY, the swinging Siamese cat
who this week became a big
star! Owner: MICHAEL d'ABO.
Dolly's kitten needs a home . . .

Hundreds enter d'ABO's Win-My-Kitten Contest—see page 7



• SIMON: wild shirt



• PAT ARNOLD: good disc



• MANFRED: search for clown

GETTING revenge in America over Manfred Mann — Disc writer/singer Jonathan King. His "Round Round" gets a Top 20 "spotlight" in the "Billboard" chart while Manfreds' "Ha! Ha! Said The Clown" only gets a Top 100 rating. Manfreds beat King in Britain in a chart battle with "Just Like A Woman" last year.

For his birthday last week Alan Price received from a close friend—a pair of gold cuff links... and a bottle of TCP! "I was told I smelled," was his comment. Must be all that dancing with a bear!

Jimi Hendrix manager Chas Chandler contemplating marriage soon?

Simon Dee embarrassing with guests Nina Simone and Dick Gregory on "Dee Time" last week.

EVERYONE very pleased for Pat Arnold.

Seekers want to do their own show at London's Albert Hall when they can get material together

Christie Shrimpton's first film part—David Bailey's "G. G. Passion"—passed virtually unnoticed.

Asked what she was doing in her hotel room in Stockton last week, Dusty replied: "Picking my toes!"

Steve Rowlands, Dave Dee-Dozy-etc. record producer, cutting a single by himself next week with Kenny Woodman, musical director of "Puppet On A String."

TOM Springfield won top Danish award—"Borge Award—for his music for "Georgy Girl."

Isn't Michael d'Abo more an integral part of the Manfreds than Paul was?

Is the "Top Of The Pops" team certain that David and

SCENE

Jonathan's new single is their "tip for the top?"

"Privilege" will make a lot of money—see page 9.

Roy Wood, lead guitarist/songwriter with the Move, now has a Jimi Hendrix (or should it be Bob Dylan?) hairstyle.

CLIFF Richard considering Neil Diamond songs for his next single.

On the Shadows' new single—"Maroc 7" written by actor Paul Ferris and "Bombay Duck" by a Japanese disc jockey.

Alan Price's top five pop groups — Beatles, Stones, Kinks, Who and Manfred Mann.

Turtles film a bit contrived on "Top Of The Pops." Can't they think of something more imaginative than having the groups looning around pulling faces?

Alan Price disappointed at not finding a seat to watch Buddy Rich Band at London's Ronnie Scott Club.

Buddy Rich to Tom Jones same evening: "How about doing a number with us—I

"TOP Of The Pops" photographer Harry Goodwin set himself a difficult task last week—finding a clown after the circus had left town!

He needed one to use in MANFRED MANN'S spot on the show with "Ha! Ha! Said The Clown" hit.

But Manchester's Belle Vue Big Top had already left the city and there were no clowns to be found at Blackpool either.

So Harry—who once found himself in a similar spot catching a flamingo for the group's "Pretty Flamingo" record—persuaded an engineer from SIMON DEE'S "Dee Time" to nip along to make-up and play the part.

Then Harry snapped the stand-in and his photograph appeared—to be fused in with a shot of Manfred's face on the screen.

think we have one in your key." So knocking Dusty isn't enough?

WHO adverts for new single "Pictures Of Lily" most fantastic since Beatles' "Revolver" displays.

Harps and hunting horns featured on Move's first LP. Jimi Hendrix thinks Jeff Beck is Britain's best guitarist.

For what should be the best pop show of all time visit the Monterey Pop Festival this June. It's only 6,000 miles!

WILL Davy Jones join Cassius Clay in refusing to fight in Vietnam?

Jimi Hendrix is going to get bigger and bigger on the strength of his TV showings and his records. His latest is reviewed on page 15.

Marianne proved she's a great actress.

Paul Jones surprisingly tolerant about the non-pop celebrities on "Juke Box Jury." Only complaint: "A pity they don't get time to play the records right through."

Spectrum's single "Sam-

antha's Mine" dedicated to Monkee Micky Dolenz and Disc writer Samantha Juste?

HARRY SECOMBE singing his hit "This Is My Song" was one of the highlights of last Sunday's "Fall In, The Stars," at London's Victoria Palace before Princess Alexandra and in aid of the Army Benevolent Fund.

Why did Simon Dee arrive in a chauffeur-driven Bentley and wearing a black bowtie with his green flowered shirt for last Sunday's Variety Club Royal Performance?

Lulu an enthusiastic member of the audience at last weekend's Ray Charles concert at Royal Festival Hall, London.

Great idea if Simon agrees... Jonathan King wants a "face to face" with Manfred Mann over the drugs issue on "Dee Time."

Change of label and luck for Billie Davis? She's gone back to Decca where her last single was "Tell Him," a big hit for her five years back, to record "Wasn't It You" (May 19 release) with P.P. Arnold, Kiki Dee and Madeline Bell backing her.

SEARCHER Frank Allen threw welcome home party for ex-"Ready, Steady, Go" editor Vicki Wickham last week which attracted pop people like David Garrick, Peter Asher, Jonathan King, Twinkle. Fine party—except that Vicki never showed up! London's Cromwellian Club now open on Sundays.

Great to see Lulu having a good hit at last!

Paul Jones by far the best panellist on last Saturday's Juke Box Jury.

Tom Jones sounding a lot like Frankie Vaughan?

My daughter at a pop show? I'm not sure, says PITNEY

IMAGINE, if you will, that dark, handsome gentleman Gene Pitney as a father.

Leaving a trail of broken hearts and a thousand sobbing fans in his wake, he is taking impending fatherhood with a quick grin and a fashionable amount of seriousness.

He and his red-headed wife Lynne married in San Remo, Italy, in January after a romance of some five years.

They have since set up home in Rockville, Connecticut, and Pitney Junior is expected to enter the world in October.

"It should be a very interesting experience and I'm looking forward to it," says Gene of fatherhood.

"I think bringing up children should be a half-and-half affair. Lynne spoils everyone—that's the way she was brought up. All her family are the same.

I shall be needed to provide a strong hand when it's necessary.

"I don't believe in interfering with children a lot—only if they're being really stupid. But if they decide they want to dig up the road I won't try and stop them—even if they want to sing for a living I wouldn't stop them.

No cut in my tour plans

"I'm scared to death we're going to have a girl, to tell you the truth.

"I'll really have to function then—knowing what I was like when I was younger, I'll be locking her up so she can't go out with boys.

"And when she comes to me and says she wants to go to a pop show—wow!"

Nevertheless, having the added responsibility of a child to bring up isn't going to mean we'll be seeing less of Gene in Britain.

He said he has no plans to cut down the amount of work and tours he's doing.

"I've already got a lot more free time than I would have had, say, two

• LYNNE years ago. Now I'm roughly at home about five months a year, and that's plenty.

At home with the family

"I couldn't give up work and I think four major European tours a year as I'm doing now—in Britain, Italy, America and the Far East—is just nice.

"Apart from that I spend about a month or so a year recording in New York. The rest of the time I'll be at home with the family."

And Mr. Pitney jumped into his waiting plane and flew back from London to Rockville—and Lynne.

★ JONATHAN KING sums up his U.S trip and looks at the British scene

IT'S SAD about "Round Round" being dragged off the English airwaves and banished to Southern Beverly Hills. The people think they're right, but they're not. They think there is no drug problem, but there is.

The whole length of West Coast America is playing "Round Round," ten times a day, non-stop. The kids are talking about it. I could be bitter and careless and say that I don't mind what happens in a country which puts "Detroit City" into the top ten. But I'd rather be honest and admit that it hurts when a place you are fond of, peopled by idiots you love, slams shut its doors in your face.

Best this week—Brenda Holloway with "Look What You've Done," "Sunshine Girl" by the Parade is creeping up but it is beautiful, gentle, warm. Animals have a hit "When I Was Young"—which has obviously been made to demonstrate how lousy "White soul" lyrics can be.

Up around the higher reaches of the station charts—"Live" by the Merry Go Round; happy-go-lucky, bouncy, harmless. "Show Me"—second mention for Joe Tex because you cannot resist liking it. Supremes' "Happening"—Alpert's "Royale." Ronnie Dove's "My Babe." Three slushy Nancy Sinatra discs with interesting arrangements. Seeds—ugh—Doors—ugh—Night-crawlers—ugh—none of which will see the light of British day.

Upstairs is Pet Clark and her husband, with whom I shared

WHY OH WHY have they banned 'ROUND, ROUND?'

coffee and chatted at fair length. Touring and promoting, she has another BBC series in December which only has to be as good as the last one to be very good indeed. Along the corridor are Paul Simon and Artie Garfunkel; intelligent, creative, charming, thoughtful New York artists. We talked beside the swimming pool beneath the blue sky of Wilshire Boulevard. We talked about studying and composing, starving and the Albert Hall.

At the next table in the Hamburger Hamlet—Cass of the Mamas who is not as fat as they make out and speaks liquid nectar.

Up on the Hills—Brian Wilson walking the mental tightrope stretched across his sandbox.

More about the Monkees recording and playback session. Their new producer Douglas Farthing Hatfield—known to all, sundry and myself as Chip—is working in close conjunction with them. As I said, they are playing all their own instruments; sounds are emerging.

Chip was with M.F.Q (reforming, rumour has it) and the Turtles, for "Happy together" only—who could ask for more? He is one of the very groovy guys in this very human city. Behind the glitter...

And then to New York, from whence I spoke to fifty of the country's top rock'n roll stations, and went live, over-the-phone in Ohio, Florida, Connecticut, Seattle and Hawaii to the blossoming bright American public. Where I saw "A Man For All Seasons"—beautiful movie, heard the Who's "Happy Jack" nowhere to 25 on W.M.C.A., and appeared onstage to sign autographs in Brooklyn, where the kids screamed at my scarlet and gold braided jacket.

And then to London, with lovely Sandie's worst ever record in the top three; Manfred's meaningless but good "Ha Ha" rocket-

ing (fair sound, Talmy); Turtles a hit at long long last (but whither Harper's Bizarre?); and horror of horrors the Dubliners.

Good records—Lulu, Gladys Knight, P. P. Arnold, Stevie Wonder.

Quite a few million may have heard me when I took over two 3-hour shows on Radio London, Swaying gently from side to side, and chaperoned once by Mark Roman whose fingers flashed across the faders and buttons at just less than the speed of light; and once by Paul Kaye—bearded, authoritative and sympathetic. The purpose of it all was to convey to the public the urgent necessity of their—and our—assistance in the pirates' battle to become legal, land-based radio.

Not difficult to persuade, actually. With a vast majority percentage in favour of commercial stations; with every other country in the world ahead of Britain in this respect; with exports and sales continually boosted by their advertisements; with new talent being discovered and pushed on the offshores.

Assuming that every reader of this column is in favour of commercial radio, I'd like to suggest a couple more arguments they can use when conversing with their elders.

Commercial radio is not just 'pop' radio. It includes good music, news stations, country, blues, jazz and church music. Classical, stereo—the lot. Every type of broadcasting—in the States they even have all news and conversation stations. And every one is the best in its field—because commercial radio means competition, and only the good succeed. So freedom of choice—created by the demand—will come to the world of music in Britain when free radio comes on land.

The other argument? if they



And there stood DONOVAN

GOING to see Donovan at London's Saville Theatre on Monday was rather like going to church. Mass at a Catholic church with overtones of the mystic East thrown in for good measure.

There was the incense wafting over the reverent backs of the hushed congregation; and Donovan, seated higher than them, clad in red velvet cloak and silver, satin, shimmery shirt.

Behind, the musicians, soberly dressed in black suits and white shirts, their eyes looking respectfully at the ground while not actually playing; and above, as the emblem of religion, a giant yellow "sun" with a benevolent, friendly face.

And there in the middle stands Donovan Leitch, 21, from Hatfield, Herts. Ex-art student, ex-beat. And he preaches...

But the trouble with Donovan's preaching is the same that besets most preaching. It has no humour. It is stifled in solemnity. Donovan has written some beautiful songs. Songs of variety and power that could keep him at the top longer than almost any other solo singer/songwriter you could name.

He's still writing them, for that matter: "Season Of The Witch," a relatively new song, is every bit as good, probably better, than anything he has done.

Donovan is the whole bill at the Saville this week. We have him alone on guitar; prancing about clutching the mike with a small-piece jazz group behind him; with harpsichord and string quartet.

He sang a nicely varied programme ranging from "The Tinker And The Crab" and "Hey Gyp" to "Sunny Goochie Street" and "September Song," with words by poet Christopher Logue, plus several new songs.

"Sweet Beverley" stood out a mile as top-weight hit record material.

But the praise must stop. A complete evening's performance at a big London theatre by one solo artist is a tall enough order anyway. Big name he may be; writer of some very good and commercial songs he may be. But he is not yet accomplished enough; polished enough; nor yet varied enough to measure up to what is demanded of him for a week of shows like this.—HUGH NOLAN.

don't want to listen, they can always turn it off!

Thanks to Big L. for the chance to talk about radio, America, love and music. Thanks to tall, lean good-looking Pete Drummond in his protective shell of cynicism; to squaw hunter Chuck Blair in his

protective shell of T-shirts; to happy, smiling, friendly Tony Blackburn in his protective shell of six-hours-a-day-on-the-air; and to gentle Lorne King in his protective shell of sleep. Also once more to the Emperor Mark Roman, and leader Paul Kaye.



DISC TOP 30



A NEW LP Jack Jones sings

SHR 8312 HAR 8312 12" stereo or mono LP



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

CHART TOPPER



HIT TALK by SANDIE SHAW



- 1 (2) ● PUPPET ON A STRING.....Sandie Shaw, Pye
- 2 (1) ● SOMETHIN' STUPID.....Frank and Nancy Sinatra, Reprise
- 3 (3) A LITTLE BIT ME, A LITTLE BIT YOU
Monkees, RCA Victor
- 4 (4) HA! HA! SAID THE CLOWN.....Manfred Mann, Fontana
- 5 (5) ● RELEASE ME.....Engelbert Humperdinck, Decca
- 6 (7) PURPLE HAZE.....Jimi Hendrix, Track
- 7 (11) ▲ I'M GONNA GET ME A GUN...Cat Stevens, Deram
- 8 (8) BERNADETTE.....Four Tops, Tamla Motown
- 9 (18) ▲ I CAN HEAR THE GRASS GROW...Move, Deram
- 10 (10) SEVEN DRUNKEN NIGHTS
Dubliners, Major Minor

NEXT 20: Introducing the WHO, the SHADOWS, JIMMY RUFFIN, TREMELOES and BACHELORS

- 11 (17) DEDICATED TO THE ONE I LOVE.....Mamas and Papas, RCA Victor
- 12 (19) ▲ FUNNY FAMILIAR FORGOTTEN FEELINGS.....Tom Jones, Decca
- 13 (6) THIS IS MY SONG.....Harry Secombe, Philips
- 14 (13) HAPPY TOGETHER.....Turtles, London
- 15 (9) IT'S ALL OVER.....Cliff Richard, Columbia
- 16 (25) ▲ THE BOAT THAT I ROW.....Lulu, Columbia
- 17 (14) BECAUSE I LOVE YOU.....Georgie Fame, CBS
- 18 (15) I WAS KAISER BILL'S BATMAN.....Whistling Jack Smith, Deram
- 19 (20) HI HO SILVER LINING.....Jeff Beck, Columbia
- 20 (24) JIMMY MACK.....Martha and the Vandellas, Tamla Motown
- 21 (12) SIMON SMITH AND HIS AMAZING DANCING BEAR
Alan Price, Decca
- 22 (22) KNOCK ON WOOD.....Eddie Floyd, Atlantic
- 23 (16) EDELWEISS.....Vince Hill, Columbia
- 24 (—) PICTURES OF LILY.....Who, Track
- 25 (—) MAROC 7.....Shadows, Columbia
- 26 (21) ● PENNY LANE/STRAWBERRY FIELDS FOREVER.....Beatles, Parlophone
- 27 (—) GONNA GIVE HER ALL THE LOVE I'VE GOT
Jimmy Ruffin, Tamla Motown
- 28 (—) SILENCE IS GOLDEN.....Tremeloes, CBS
- 29 (—) OH HOW I MISS YOU.....Bachelors, Decca
- 30 (26) GEORGY GIRL.....Seekers, Columbia

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

TOM JONES' hits don't show off his talent . . .

I EXPECTED that Frank and Nancy one to be a big hit. Well it's a good commercial bet isn't it? "Ha Ha Said The Clown" has grown a bit thin on me. I thought it would make number one when it first came out but now I'm not so sure.

Jimi Hendrix is good as background music. I think he looks sweet.

Like "Bernadette". It's funny the Four Tops records take a long time to grow on me—

"Reach Out" took about eight weeks then I loved it.

I really love the Dubliners. It's fabulous and Cat Stevens has sort of taken Herman's place as a sugar pie boy. I like the song but I've heard that backing before somewhere—it sounds like a Western film to me.

records.

Love the plinky plonk noises on the Move record. It's not a good record, but I like it.

I always expect so much from Tom Jones that I'm always disappointed. I expect his latest will do very well but I think he's far better than he sounds on the record, and I don't really like the material he's doing at the moment.

TURTLES

Turtles took a long time to move but I like it. I love "Dedicated To The One I Love," it reminds me of being 15 years old and listening to old Roy Orbison

**NEXT WEEK:
CAT STEVENS**

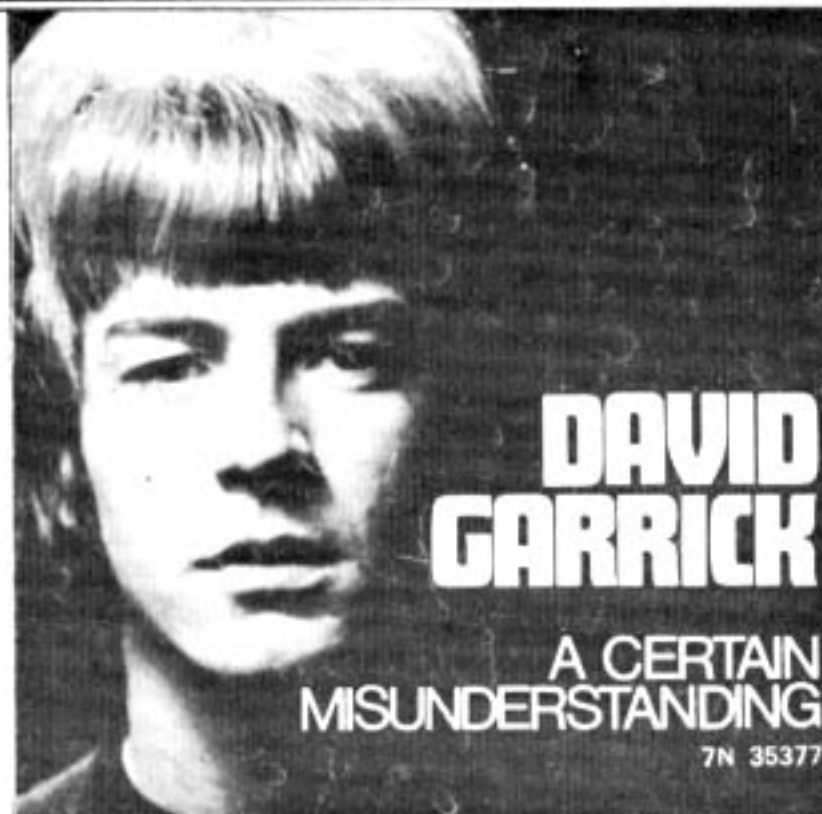
Top Ten LPs

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

AMERICAN TOP TWENTY

- 1 (1) SOMETHIN' STUPID.... Nancy and Frank Sinatra, Reprise
- 2 (3) A LITTLE BIT ME, A LITTLE BIT YOU
Monkees, Colgems
- 3 (2) HAPPY TOGETHER.....Turtles, White Whale
- 4 (7) SWEET SOUL MUSIC.....Arthur Conley, Atco
- 5 (4) I THINK WE'RE ALONE NOW
Tommy James and the Shondells, Roulette
- 6 (5) WESTERN UNION.....Five Americans, Abnak
- 7 (6) THIS IS MY SONG.....Petula Clark, Warner Bros.
- 8 (11) THE HAPPENING.....Supremes, Motown
- 9 (8) BERNADETTE.....Four Tops, Motown
- 10 (10) JIMMY MACK.....Martha and the Vandellas, Gordy
- 11 (17) DON'T YOU CARE.....Buckingham, USA
- 12 (18) YOU GOT WHAT IT TAKES...Dave Clark Five, Epic
- 13 (13) I'M A MAN.....Spencer Davis Group, United Artists
- 14 (9) I NEVER LOVED A MAN THE WAY I LOVE YOU
Aretha Franklin, Atlantic
- 15 (15) LOVE EYES.....Nancy Sinatra, Reprise
- 16 (16) AT THE ZOO.....Simon and Garfunkel, Columbia
- 17 (24) ON A CAROUSEL.....Hollies, Imperial
- 18 (26) CLOSE YOUR EYES.....Peaches and Herb, Date
- 19 (14) WITH THIS RING.....Platters, Musicor
- 20 (12) DEDICATED TO THE ONE I LOVE
Mamas and the Papas, Dunhill

FIVE GREAT NEW SINGLES



DAVID GARRICK

A CERTAIN MISUNDERSTANDING
7N 35377



THE EVERLY BROTHERS

BOWLING GREEN
WB 7520

LUCAS AND THE MIKE COTTON SOUND
Step Out Of Line
7N 17313

★
EILEEN REID & THE CADETS
Mama Don't Cry At My Wedding
7N 17311

★
SWEENEY'S MEN
Old Maid In A Garret
7N 17312

STARS IN THE NEWS-1

SINATRA SINGLE

RELEASE date for Nancy Sinatra's follow-up single to "Somethin' Stupid," her duet smash with father Frank, is May 14.

The song, which again features Nancy "going it alone" is "Love Eyes," currently at 15 in the American "Billboard" chart. B-side is "Coastin'."

Rumours that Nancy is returning to Europe shortly to start work on a film were not confirmed this week by agent Harold Davison. "I've heard nothing about Nancy coming definitely," he said on Tuesday.

ERIC BURDON ON HOLIDAY

ERIC BURDON's new single with the Animals is "When I was Young"—currently at 21 in the American chart—and has been brought forward for release at the end of May in Britain.

The record, written by Eric, was cut last February, but release was delayed because the group had left Decca. It will now come out on the MGM label.

Eric flew straight to Majorca at the end of his Australian tour for a week's holiday from yesterday (Wednesday).

'Puppet' pair pen Geno song

BILL MARTIN and Phil Coulter, who wrote Sandie Shaw's Eurovision song winner, "Puppet On A String," have jointly penned Geno Washington's new single, due out in May. Title is "Listen To My Love Song That Ain't Got A Rhyme."

Bill and Phil have previously written for such topliners as the Troggs, Dave Dee and Co., Los Bravos, Ken Dodd, Mindbenders and the New Vaudeville Band.

Vince in Edinburgh Festival cabaret

VINCE HILL, whose new single "Roses Of Picardy" is released tomorrow (Friday), will do a week's cabaret season at the Edinburgh Festival this year.

He stars at the Pentland Club, which is open only during the duration of the Festival, on September 4.

Vince appears on "Dee Time" (May 2), ITV's "Des O'Connor Show" (June 1) and Scottish TV (7).

This week he is guest of honour at the Montreux TV Festival.

Ryans to States

PAUL and Barry Ryan were due to leave Australia yesterday (Wednesday) for America, where they appear on major TV shows and also do a screen test for MGM.

The twins have been touring Australia with the Animals and Dave Dee, Dozy, Beaky, Mick and Tich.

They arrive back in Britain on May 14.

TOP OF THE POPS

FILMS of the Dubliners and the Mamas and Papas will be seen on tonight's (Thursday) "Top Of The Pops."

Also starring: Sandie Shaw, Tom Jones, Lulu, Jeff Beck Who, and Warm Sounds.



'Top of Pops' plans Monkees special

MASSED TV and radio assault is planned on the Monkees, due in Britain on Thursday, June 29, for five concerts at London's Wembley Empire Pool on June 30, July 1 and 2.

Top of the TV agenda is a "Top Of The Pops" plan to film the Monkees during one of the concerts. "We are also hoping to get the Monkees into the BBC-TV studio," producer Stanley Dorfman told Disc on Tuesday.

Although no further details were available at press time, Disc understands other TV and radio shows are also planning a "blitz" coverage on the Monkees' arrival, with TV camera and radio teams greeting them at London Airport.

Jack Magraw, managing director of Screen Gems, the Monkees' music publishing firm, said on Tuesday: "I have just returned from Hollywood where I saw the Monkees filming their new TV series. We hope they may be able to take a few days off, to come to Britain about a week before their concerts. We hope they can film sequences in London for their TV series."

And Disc can exclusively reveal that the Monkees' TV series WILL continue when the current series ends. A new contract has been signed, and should start in October.

Fans anxious about Davy Jones being called up for service in Vietnam may be consoled by the knowledge that many months may elapse before Davy is called up. "The war may even be over before they need him," said Davy's

British and American manager, Hugh Alexander, on Tuesday.

"Davy is only 5 feet 1 inch tall and, although the American Embassy tells us there is no restriction on height for service in the American Forces, it does seem that the small men are likely to be the last ones drafted."

"There are also many other factors to be taken into consideration before Davy is drafted. The maintenance of his father, for example, for one, am not worried about his being called up. But he told me if he is called he will certainly go. He feels one should abide by the laws of the country one is earning one's living in and paying taxes to."

Footnote: In a forthcoming Monkees TV show, Micky Dolenz plays a "double" role in which he is confused with an infamous gangster.

As already revealed in Disc, Davy Jones also plays a "double" role—himself and a prince—on another Monkees programme to be screened shortly.

Hump's next

ENGELBERT Humperdinck's follow-up to "Release Me" will be another ballad, released on May 12, but neither Decca nor manager Gordon Mills could give the title this week.

Said Mills: "It's an American ballad and is every bit as good as 'Release Me'."

Engelbert will not be singing the new single when he guests on the Eamonn Andrews Show on Sunday, because of a mix-up over the booking, which was to have coincided with the weekend the record was released.

THURSDAY

WALKERS PACKAGE—Aldershot, A.B.C.

DEE TIME (BBC-TV)—Stephane Grappelly, Roy Hudd, Maureen Evans, Danny Fisher, Alan Price Set, Malcolm Roberts.

TROGGS—Hull, Skyline Ballroom.

POP NORTH (BBC Light)—Edge Cutler and the Wurzels.

NEW VAUDEVILLE BAND—Cheshire Cheese, Fleet Street, London.

BARRON KNIGHTS—Stockton, Fiesta.

PRINCE BUSTER—Bag O'Nails, Kingly Street, London, W1.

MOVE—Newcastle-upon-Tyne, Mayfair Ballroom.

FRIDAY

DAVE BERRY—Rugby, Benn Memorial Hall.

WALKERS PACKAGE—Slough, Adelphi.

TROGGS—Queens Rink, West Hartlepool.

JOE LOSS POP SHOW (BBC Light)—Kenny Ball.

GEORGIE FAME—Carlton Ballroom, Erdington, Birmingham.

ALAN PRICE SET—Central Pier, Morecambe.

WAYNE FONTANA—Blue Moon, Cheltenham.

MOVE—Liverpool, Pier Head.

£80,000 Easybeats

OVER £80,000 is being spent to promote the Easybeats in America, where their "Friday On My Mind" hit is 23 in the "Billboard" chart this week.

Their manager and British publicist fly to New York and California next week to finalise details for the group's visit to tour with Gene Pitney and Georgie Fame from August 4. They return home to Australia next month.

DJ Tony joins Big L

EX-Radio Luxembourg deejay Tony Brandon (27), has joined Radio London, who recently lost Kenny Everett to land-based broadcasting.

Price, Faces, Troggs sell pop to Red 'squares'

TROGGS, Small Faces and Alan Price have all been signed to "sell pop" to Russia. And Manfred Mann, the Stones and Cat Stevens are joining in, too.

They are among groups taking part in a new series of broadcasts by the BBC's Russian section.

Says producer Barry Holland: "We have been broadcasting pop in our transmissions to Russia for some time."

"Now, we have had many letters from Russia asking for details about the artists featured. Rather than do a lot of chat myself, I thought it better to get the groups to speak for themselves."

"We have already recorded the

WHO FOR MONTEREY POP SHOW

WHO—they appear on tonight's "Top Of The Pops" to promote their new single "Pictures Of Lily"—have accepted an invitation to appear at the star-studded three-day Monterey International Pop Festival opening on June 16.

The trip means a break in work on their next album, provisionally titled "Who's Lily," for release at the end of June. Eight Pete Townshend compositions will be included together with six tracks written by the rest of the group.

Who start a six-week coast-to-coast American tour with Herman's Hermits on July 7, and are featured mainly on the Continent until the tour.

They fly to Helsinki this weekend for TV and stay in Sweden until May 7. They appear on Frankfurt TV (18), Brussels concert (20), then return for Oxford Pembroke College Ball (21) and an Irish tour (June 1-4).

Tracknote: Former publicist Ray Tolliday has joined the Track label as a recording manager and records the Merseys this week with "Sure He's A Cat" for mid-May release.

Simon's Manfred song

SIMON Dupree, whose new single the Manfred Mike Hugg composition "Daytime, Nighttime" is released on May 5, appears on "Easy Beat" (May 7) and "Saturday Club" (20).

The group has filmed a pilot BBC-TV show called "Twice A Fortnight" which may be shown in the autumn. It flies to Frankfurt for TV on May 24.

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MONKEES—MOMENT OF DECISION FIFTY YEARS OF JAZZ

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Countdown

- THURSDAY**
- PRINCE BUSTER—Ritz Ballroom and Digbeth Civic Hall, Birmingham.
 - WALKERS PACKAGE**—Aldershot, A.B.C.
 - DEE TIME (BBC-TV)**—Stephane Grappelly, Roy Hudd, Maureen Evans, Danny Fisher, Alan Price Set, Malcolm Roberts.
 - TROGGS**—Hull, Skyline Ballroom.
 - POP NORTH (BBC Light)**—Edge Cutler and the Wurzels.
 - NEW VAUDEVILLE BAND**—Cheshire Cheese, Fleet Street, London.
 - BARRON KNIGHTS**—Stockton, Fiesta.
 - PRINCE BUSTER**—Bag O'Nails, Kingly Street, London, W1.
 - MOVE**—Newcastle-upon-Tyne, Mayfair Ballroom.
- FRIDAY**
- DAVE BERRY**—Rugby, Benn Memorial Hall.
 - WALKERS PACKAGE**—Slough, Adelphi.
 - TROGGS**—Queens Rink, West Hartlepool.
 - JOE LOSS POP SHOW (BBC Light)**—Kenny Ball.
 - GEORGIE FAME**—Carlton Ballroom, Erdington, Birmingham.
 - ALAN PRICE SET**—Central Pier, Morecambe.
 - WAYNE FONTANA**—Blue Moon, Cheltenham.
 - MOVE**—Liverpool, Pier Head.
- SATURDAY**
- TREMELOES**—Nelson Imperial Ballroom, Manchester.
 - WALKERS PACKAGE**, Bourne-mouth, Winter Gardens.
 - SMALL FACES**—Weston-super-Mare, Winter Gardens.
 - JUKE BOX JURY (BBC-TV)**—Hank Marvin, Bruce Welch, Annette Wills, Vicki Carr.
 - TROGGS**—Bridlington, Spa Ballroom.
 - SATURDAY CLUB (BBC Light)**—Tremeles, Rockin' Berries, Lulu.
 - GEORGIE FAME**—Brighton Music Festival.
 - ALAN PRICE SET**—Town Hall, Morely, Yorkshire.
 - CHRIS FARLOWE**—Shoreline Club, Bognor Regis.
 - MOVE**—East Dereham, Norfolk, Sunshine Rooms.
 - PRINCE BUSTER**—The Upper Cut, Forest Gate, London, E7.
- SUNDAY**
- WALKERS PACKAGE**—Tooting, Granada.
 - EASYBEAT (BBC Light)**—Cymbaline, Gnomes of Zurich.
 - GEORGIE FAME**—Bexley, Kent, Black Prince.
 - ALAN PRICE SET**—Cosmo Club, Carlisle.
- CHRIS FARLOWE**—Starlite Ballroom, Greenford, Middx.
- NEW VAUDEVILLE BAND**—Wetheralls, Sunderland and Cavendish, Newcastle.
- PRINCE BUSTER**—Carnival Hall, Basingstoke and Cricketers Arms, Chertsey.
- MONDAY**
- MOVE**—Adelphi, West Bromwich.
 - MONDAY MONDAY (BBC Light)**—Crispian St. Peters, Sheila Southern.
 - POP NORTH (BBC Light)**—Lulu.
 - PRINCE BUSTER**—Cromwellian Club, London, SW7.
- TUESDAY**
- BEACH BOYS**—Dublin, Adelphi.
 - PRINCE BUSTER**—Beachcomber Club, Nottingham.
 - DEE TIME (BBC-TV)**—Vince Hill, Helen Shapiro, Lyn and Graham McCarthy.
 - ALAN PRICE SET**—Club Franchi, Jarrow.
- WEDNESDAY**
- MOVE**—Bromley, Kent, Court Hotel.
 - BEACH BOYS**—Belfast, ABC.
 - PRINCE BUSTER**—Locarno Ballroom, Stevenage.

STARS IN THE NEWS—2



Ringo: baby in August

Ringo's wife expecting

BEATLE Ringo is to become a father for the second time. His wife, Maureen, expects another baby in late August/early September—about the time of her 21st birthday.

Said Ringo (26), this week: "We wouldn't mind another boy, but it doesn't really matter so much this time. We'd made up our minds that we wanted a boy before."

Ringo and Maureen have an 18-month-old son, Zak, already.

And this week London's famous Madame Tussaud's waxworks gave the Beatles a "facelift."

The original effigies of the group were made a year ago, so experts set to work exchanging the boys' now-famous Beatle jackets for more informal, up-to-date gear.

John, Paul and George get droopy moustaches and Ringo a new wig.

Dozy, Beaky sunstroke

DOZY and Beaky—of the Dave Dee group—are suffering from sunstroke after their tour of Australia with Paul and Barry Ryan and Eric Burdon and the Animals.

Before returning to Britain the group went to Honolulu for a surfing holiday and then flew to Los Angeles today (Thursday) for promotion on their "Bend It" hit.

Copies of "O.K.A.Y." their next single here on May 12, were this week flown specially to America and may be rush-released there before the boys return home.

Stars are taped

Manfred Mann, Dusty Springfield, Walker Brothers, Spencer Davis, Dave Dee, Harry Secombe and Four Seasons are some of the names now available on the revolutionary EP Musicassettes from Philips from May 12.

And artists like Tony Bennett, Andy Williams, Simon and Garfunkel, Barbra Streisand and Bob Dylan, and showstoppers from "My Fair Lady," "West Side Story" and "Charlie Girl"—from the CBS stable—are all on these pre-recorded tapes which retail at 14s. 6d.

Chiffons, Hank here

LORRAINE Ellison, who made the original recording of the Walker Brothers' "Stay With Me, Baby," and girl group, the Chiffons, who had a hit with "Sweet Talkin' Guy," both visit Britain soon.

Lorraine, in Germany from May 5-14, flies here (15 to 17) and Ireland (18-21). Chiffons arrive on June 2 (Dunstable, Californian Ballroom) and end their visit with a concert at London's Saville Theatre (25).

Country and Western star Hank Locklin is also here in June, visiting American bases and Irish ballrooms in Britain (19-25) before going to Ireland (June 27-July 9) and touring the rest of the country, giving one-man shows in Liverpool, Manchester and Glasgow (July 10-23).

Thieves break-in delays Move's first album

THIEVES who stole vital tapes of tracks by the Move in London on Monday will delay the group's first LP for two months.

The thieves took the tapes—10 Roy Wood compositions recorded for release in June—after breaking into a car belonging to the group's agent Ron King, in Denmark Street.

Move manager, Tony Secunda, told Disc: "We are very upset. The Move have spent about seven months getting this stuff together. It means starting right from the beginning."

American tour set

Move have already had to cancel half their Scandinavian tour because of pressure of work. They were due to go to Scandinavia for seven days from May 16. Instead, they spend three days in Copenhagen from May 19.

They go to America on June 4 for a ten-day concert and promotional trip, and will probably record in New York for a new single.

Move are in Holland for three days from May 12, Germany (May 23) and Paris (May 25).

BEACH BOYS TOURING BY OWN JET PLANE!

BEACH BOYS will use their own private jet plane to travel from date to date on their British tour which opens at Dublin Adelphi on Tuesday!

The Beach Boys' entourage—which includes at least two of the boys' wives, but not Brian Wilson—flies in to Dublin on Tuesday, but at press-time there was no decision as to flight arrival time in London next Thursday.

Originally, the Beach Boys bought their own plane to cut out the long travelling time during American tours.

Tour promoter Arthur Howes told DISC this week: "The public response to this short tour has been enormous. It's a sell-out all round."

With concerts every night, no TV or radio spots have been booked, and although a single featuring two old LP tracks—"Then I Kissed Her" c/w "Mountain Of Love"—is out tomorrow (Friday), there is still no news of a new LP.

Full tour itinerary: Dublin Adelphi (2), Belfast ABC (3), Hammer-smith Odeon (4), Finsbury Park Astoria (5), Birmingham Odeon (6), Manchester Odeon (8), Glasgow Odeon (9), Edinburgh ABC (10).

WALKERS SENSATION!

AT PRESSTIME the Walker Brothers seemed definitely set to split up at the end of their tour this weekend!

Possibility of a split—reported in Disc on April 15—was described by co-manager Maurice King then as "non-sense." But John said, "If it

looks like the Walker Brothers are getting dodgy I will give it up."

The possibility is that Scott would go solo and John would develop his motor racing interests. Gary's plans are not known at this stage.

Sounds on 'Dee Time'

NEW group, Warm Sounds, is among latest bookings on Simon Dee's "Dee Time" BBC-TV show. It appears on May 16 with Clinton Ford and Bernard Cribbins.

Vince, Val on 'Pops'

VINCE HILL and VAL DOONICAN star on "Parade Of The Pops" on May 10.

Tremis, Lulu on radio

TREMELOES guest in "Saturday Club" this weekend and join LULU in "Pop North" next Thursday (May 4).

Bobby Bare due

COUNTRY artist Bobby Bare flies to Britain on Tuesday on a promotional visit. His new single, "Charleston Railroad Tavern," is out next Friday (May 5).

Bee Gees deny Beatles tie-up

NEW group the Bee Gees lashed out this week at widespread showbiz rumours that their new single, "New York Mining Disaster, 1941," had been written by Beatles John and Paul.

Says 20-year-old Barry Gibb, whose name is on the record label as part-composer of the song with his brother, Robin: "Complete rubbish! We've always written our own songs. I've been writing since I was ten—before Lennon and McCartney were even onstage. People can say what they like. If they don't believe us, they can ask the Beatles themselves."

Rumours started because the group have been signed to the Beatles management and because Lennon and McCartney have been known to write under different names for other artists. Two years ago they wrote "Woman" for Peter and Gordon under the name "Bernard Webb."

Bee Gees' denial comes on the eve of the boys signing an £80,000-plus five-year record deal with Atlantic Records in America, the biggest-ever for a new group.

JIMI BANNED

JIMI HENDRIX, controversial coloured star in trouble recently after allegations about his act on the Walker Brothers tour, has now been banned from Spanish TV—because of his long hair!

Jimi was due to fly to Madrid and Barcelona in June, but plans were cancelled after Spanish authorities had seen photographs of the group.

Said manager Chas Chandler on Tuesday: "It's stupid. I thought we were living in 1967. I didn't know people still behaved like this."

"Jimi was booked for Spain by his agent, Dick Katz, but after we sent out photos for Spanish TV magazines we were told they weren't allowed to have long-haired people on TV."

Added ex-Animal Chas: "I thought people were used to pop stars' long hair by now. But when the Animals and I were on holiday in Majorca last year we were forever being stopped and questioned by the police."

Jimi ends his tour with the Walker Brothers, Cat Stevens and Engelbert Humperdinck at Tooting Granada on Sunday.

Taylor, Burton at 'Privilege' premiere

ELIZABETH Taylor, Richard Burton and Albert Finney will be among star guests at the West End premiere of Paul Jones' first film "Privilege" tonight (Thursday).

The film opens at the Warner Cinema, Leicester Square, and Paul and co-star Jean Shrimpton will be present.



Pet: excited

PET'S LIGHTNING SINGLE SESSION

by Laurie Henshaw

"SOMETHING completely different—a new and exciting Tony Hatch song" has been chosen by Petula Clark as her new single follow-up to her smash hit, "This Is My Song."

Petula was speaking to DISC just two hours before she flew back to Paris on Tuesday after arriving in London on Monday for a Pye recording session.

Said Petula: "We got three titles in the can between 2 and 5 p.m. I'm very excited about the one we have chosen as the next single. Lyrically, it is quite different from anything I have done before. And musically it is very interesting, too."

"Tony flew to Paris last week to show me the song before it was even completed. I liked it right away."

"I can't tell you the title. It's possible the idea could be covered. The plan is to get our records out in America and Britain at about the same time, so, as it is being released in America in the middle of May, it should come out around that time in Britain—in about three weeks."

Tomorrow (Friday) Petula leaves for America to film "Finian's Rainbow."

"I shall be away four or five months," she added. "I hope to film something for 'Top Of The Pops' while I am in Los Angeles. They are doing some very imaginative things on film."

Alan chooses Randy again

ALAN PRICE's follow-up to the smash-hit novelty song, "Simon Smith And His Amazing Dancing Bear" is almost certain to be another Randy Newman number—like "Simon Smith."

But Alan is torn between putting out "Happy Land" and "The Biggest Night Of Her Life"—both "off-beat" songs following the trend set by "Simon Smith."

At presstime, odds were on "Happy Land." "It's a fascinating song about a fellow who passes a desolate children's playground which takes his mind back to his childhood," he told DISC.

Musically, Alan added it is "murder" to sing. "Have you heard some people trying to sing 'Simon Smith'?" he cracked.

"Once, I would never have thought of singing songs of this type, but now I find them a challenge."

If Alan settles on "Happy Land," "Biggest Night Of Her Life" will not be the B-side. "I shall do one of my own numbers," he said.

3 TOP SINGLES

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THE MICHAEL JOHN MOOD
 SONGS FOR SWINGING SWEETHEARTS
 MAL 672



THE BAND I HEARD IN TIJUANA VOL. 4
 Los Norte Americanos
 MAL 678



THE SHOWBAND SCENE
 MAL 674



IRISH FOLK
 MAL 680



LOS TRES PARAGUAYOS
 MAL 675



MEDELSSOHN SYMPHONIES 3 & 4
 MAL 676



WILSON PICKETT GREAT WILSON PICKETT HITS
 MAL 681



THE SEARCHERS SEARCHERS SMASH HITS VOL. 2
 MAL 673



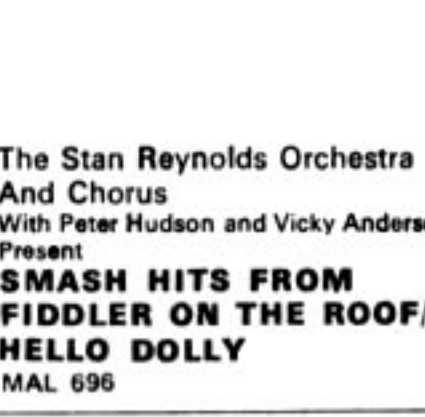
THE LAURIE JOHNSON ORCHESTRA THE AVENGERS
 MAL 695



The Sound Stage Chorus—THE SOUND OF MUSIC
 The Cinema Stage Orchestra—**DOCTOR ZHIVAGO**
 MAL 697



Fiddler on the Roof



The Stan Reynolds Orchestra And Chorus
 With Peter Hudson and Vicky Anderson Present
SMASH HITS FROM FIDDLER ON THE ROOF/HELLO DOLLY
 MAL 696

STARS IN THE NEWS—3

Move cut dates

MOVE have cut a six-day tour of Scandinavia next month—because of pressure of work in England. Instead, they appear in Copenhagen for three days only from May 19.

They go to America on June 4 for a ten-day concert and promotional trip, and will probably record in New York.

They are in Holland for three days from May 12, Germany (May 23) and Paris (May 25).

Sandie's hit 'hat-trick'

SANDIE SHAW hit the number one spot this week with "Puppet On A String" and became the first British girl singer to ever have a hat-trick of number ones.

She made the top with "Long Live Love" and before that the Bacharach number "Always Something There To Remind Me."

Sandie appears on "Juke Box Jury" on May 6 and tops the bill at a concert in Berlin Stadium on May 28.

She starts work on her TV spectacular with Adam Faith on September 4. Filming in and around London will take two weeks with Mike Mansfield as producer. Chris Andrews is writing a special score.

Julie solo shows

JULIE FELIX stars in a solo folk concert at London's Queen Elizabeth Hall on May 13 — and begins a series of solo shows three weeks later at Manchester's Free Trade Hall (June 4).

She then appears at the Winter Gardens, Bournemouth (11), Colston Hall, Bristol (20), Guildhall, Portsmouth (25).

Julie, working on songs for a new single, continues her spots on the "Frost Over Britain" BBC-TV show every Thursday — and will have an EP, "More Songs From The Frost Report," released in a few weeks.

HALLYDAY HERE

FRENCH singer Johnny Hallyday — possibly with his wife, Sylvie Vartan — is to do a one-concert show in London later this year.

After six years

CLIFF JOINS 'JURY' PANEL

CLIFF RICHARD makes his first appearance for six years on the panel of "Juke Box Jury," on May 13.

He last took his seat as a panellist on April 8, 1961.

Cliff has been approached since then, but his many commitments have prevented his accepting an offer to appear on "Jury."

Co-panellists are Roy Hudd, Anita Harris and Leila Tasha.

Cliff is preceded this Saturday (29) by Shadows Hank Marvin and Bruce Welch, who taped their "Jury" spot last Saturday.

Sandie Shaw, Val Doonican, Alan Freeman and Isobel Black are all on "Jury" on May 6.

Starfighter CAT in £100,000 trip

CAT STEVENS will be jet-propelled to Belgium in a supersonic Starfighter 'plane on June 17 for a special TV show before ten million people!

Agent Dick Katz told DISC on Tuesday: "Cat is very keen to go in the plane, but I shall insure him for £100,000. After all, he is a very valuable property!"

Plans are for the Starfighter to pick Cat up at London Airport and fly him direct to Brussels for the TV show for the Belgium Army.

Cat will stay on to do concerts in Brussels the following day.

Since his highly-successful tour with the Walker Brothers, Engelbert Humperdinck and Jimi Hendrix—which ends this weekend—Cat has been receiving many offers for cabaret. He plays a week at Greaseborough and Kettlethorpe on July 23.

Cat tours six European countries next month. He does Amsterdam on May 1 for two days and then Paris for TV (May 9), Scandinavia (May 17 to 27) and he then goes to Belgium.

Cat appears on "Top Of The Pops" (May 4) and "As You Like It" (12). He records a new single and tracks for his second LP next week.

Townshend: 'in Technicolor'

WHO'S Pete Townshend is expected to record groups playing at London's "14-Hour Technicolor Dream" all-night show at Alexandra Palace this Saturday. He will make a live LP of the show to be released by manager Kit Lambert's Track Records.

Added to the massive line-up of groups taking part is American comedian Dick Gregory.

Groups on the bill include the Move, the Pink Floyd, the Pretty Things, the Creation, Champion Jack Dupree, Jacob's Ladder Construction Co., Suzy Creamcheese, Denny Laine, Alexis Korner and the Purple Gang.

● Cream—Eric Clapton, Jack Bruce and Ginger Baker — have been invited to write the theme music for an independent TV film of the show.

SPENCER—STEVIE JOIN FORCES FOR FILM

UNITED! Spencer Davis and Stevie Winwood are to join forces again—in a film songwriting deal clinched before the group split a few weeks ago.

Both have been commissioned to write material for United Artists' "Round The Mulberry Bush," to be directed by "What's New Pussycat?" man Clive Donner. Shooting begins next week.

Six songs and the soundtrack score are involved and the new Spencer Davis group will be seen playing two of the numbers in a dream sequence in the movie.

Line-up for the new group has now been confirmed — and will feature four musicians instead of the five originally planned.

Aside from the original members — Spencer and drummer Pete York — there is 18-year-old Eddie Hardin (organ and vocals) and Phil Sawyer (lead guitar). There will be no bass as such, but Hardin will "double" on the bass pedal of his Hammond organ.

Spencer's new line-up makes its debut at Wembley on May 7 and London's Marquee club (30). Before this, the group goes to Cannes (May 11), Paris (12/13) and then appears at Morecambe Marine Ballroom (19).

It "doubles" in cabaret at Stockton's Fiesta and Spenny-more's Top Hat (21/27), before going to Holland (June 3), Scandinavia (10/25), Hungary (July 6/10) and a five-week tour of the States from July 28.

● STEVIE WINWOOD has now postponed his six-month break from the scene to work on a single and album with his new group, Traffic. The so far untitled

Anita's first

ANITA Harris' first single for CBS is the Tom Springfield song "Just Loving You" out tomorrow (Friday).

Just back from a Far East tour entertaining British Forces with Harry Secombe, Anita stars on BBC-TV's "Dee Time" on May 9. She is currently filming with the "Carry On" team in "Follow That Camel."

Troggs single soon

TROGGS' new single is the Reg Presley composition "My Lady" released on May 19. They appear on "Top Of The Pops" (May 18) and "Pop North" and "Monday, Monday" (22).

Tremeloes TV trouble

TREMELOES ran into immediate trouble when they started filming the first of 26 colour TV comedy shows for the American market this week. Shooting was supposed to take place outside Buckingham Palace, but the camera crew were shooed off by police because of an oversight in receiving permission to film.

First show from Britain's answer to the Monkees will be shown in the States next January, as well as in other parts of the world, but negotiations are still proceeding to sell screening rights to a British company.

How did the Tremeloes land the plum? Their manager, Peter Walsh, told DISC: "The Tremeloes made a film about 18 months ago which never got shown. But the film company were so impressed that they decided to do more pilot films with the Tremeloes and the American deal is the result of them."

"They come across very well as comedy actors, although they had no special training. As good as the Monkees? I'd say slightly better!"

First Tremeloes album, "Here Come The Tremeloes," is released by CBS on May 19 and also under consideration is a six-week American tour from June 11.

Denny joins Hendrix, Mimms

DENNY LAINE appears on his first West End concert date at London's Saville Theatre on May 7. Bill toppers are Garnet Mimms and Jimi Hendrix.

Denny does two one-man concerts in Paris on June 7 and 8 and record producer, Denny Cordell, is hoping to tape the shows for an LP.

He appears on ATV's "Today" (May 2) and goes to Brussels (May 9) for concerts.

Viv Prince, ex-drummer with the Pretty Things, joins Denny's backing group next week.

CAVERN BOOZE SOON?

LIVERPOOL's Cavern Club, birthplace of the Beatles and all groups bright and beautiful, is to slow the beat, switch to something more sophisticated and step in line with the leading London clubs like the Cromwellian, Bag o' Nails and Speakeasy... if an application for a liquor licence is granted this June.

Cavern spokesman Bob Wooler told DISC this week: "It is not a case of deserting the young people because they are finding outlets on their own doorsteps and don't need to come into the centre of the city. But after lasting 10 years without a liquor licence — and the only major club in the area doing so — we feel we must step into line. Many youngsters from 18 years upwards have asked for this licence."

"Under the new policy, beat will not go out completely, but it will not be featured as prominently. The place is planned to become sophisticated and the entertainment will equal it. We are hoping that by doing this we will win back the people to whom the Cavern was home three or four years ago."

Paris Yardbirds

YARDBIRDS fly to Paris on Sunday to appear in their own TV show and a concert at the Olympia Theatre. They appear on "Monday, Monday" May 28.

Bown Down Under

ALAN Bown Set tour Australia for 18 days from October 12.

Dusty on Casino album

DUSTY Springfield is featured singing "The Look Of Love" on the soundtrack album of "Casino Royale" released by RCA-Victor tomorrow (Friday). The LP also includes Herb Alpert's recording of the film's theme.



● PRESLEY with PAT PRIEST in a scene from "Easy Come, Easy Go."

Oh ELVIS! How could you fail yet again?

asks MIKE LEDGERWOOD

ELVIS PRESLEY's latest film, "Easy Come, Easy Go," can be easily summed-up in one word -- TER-RIBLE!

Cruel comment, you may think, about one they call the "King," still very much the idol of millions.

But, in all honesty, I'm afraid I can find absolutely nothing to commend this celluloid catastrophe.

The acting is ham with a capital "H," the story is a load of bunk about buried treasure—and only the all too brief glimpses of a trio of bronzed, bikinied beauties saved it, for me, from the deepest depths of mediocrity.

EXCUSE

Elvis is a naval lieutenant employed in underwater mine disposal who discovers a chest of pirate gold on a wreck, shortly before completing his tour of duty.

That storyline, for a start, must be as old as the hills. Why on earth can't someone come up with an idea which is more than just a rather pathetic excuse to push Presley in front of the film cameras?

Anyway, Elvis decides to salvage the treasure, assisted by the way-out leader of the local beatnik band (Dodie Marshall), who he discovers in a dockside discotheque; the club's trumpet-playing owner, and a phoney old sea captain whose stomach becomes a storm the moment he leaves land.

And ready to outwit them in this nauseating nonsense is a wealthy blonde bombshell (Pat Priest) and her belligerent boyfriend.

BOREDOM

Somehow or other, the producers of this epic of boredom have contrived to involve everything from an undersea scrap to a weird yoga meeting. Where, incidentally, Elvis sings while tied up like a human Chinese puzzle.

Oh, yes. That's it—Elvis sings as well.

And sings some of the worst stuff I've ever had the misfortune to suffer, too. How on earth he gets away with it I'll never know.

If the film is bad, then the songs are worse. Whoever decided a couple of these gems deserved single release as a double A-side must be joking!

King or not, it's time Mr. Presley took stock of himself actingwise.

DOLLARS

Surely Elvis would like himself portrayed as something other than a rather awkward robot, emitting his lines like one of those "Speak Your Weight" machines?

However, "Easy Come, Easy Go" will probably break the usual box-office records round the world and pour a few more dollars into the bulging Presley purse. But if I was him—on this putrid performance alone—I'd be ashamed to take the money!

● "Easy Come, Easy Go" opens at London's Plaza Cinema today (Thursday).

Such a stir over Michael d'Abo and a kitten . . .

IT SEEMS all England has gone cat conscious! Disc's offices have been flooded with entries for Michael d'Abo's Siamese kitten contest.

Some entries have been sad—like the one from the girl whose cat had just died; some have been happy; some just fervent: "I'd do anything to win Mike d'Abo's kitten."

Cuddle

Suggested names have run riot, from cuddle-conscious "Tom," "Honey," "Daisy," "Puppet" and "Nicky" to grander titles like "Antigone," "Creon," "Strawberry," "Antrabus," "Mustapha" and "Shangri-la."

Oriental names have been fast favourites—strong in the field are "Tialu," "Ming," "Si," "Samuri," "Thai," "Chinki" and "Soy."

A Leicester reader, remembering witchcraft and bell, book and candle, suggests "Pyewacket," and one young lady came up with "Bottle!"

Reasons for wanting the kitten have covered a really gigantic field. There have been people who just loved cats and couldn't think of any better reason to have the kitten. "They are intelligent, loving, dainty, meek, individual, free, dignified, cute, cheeky, fascinating," said the entries.

Faithful

"I grew up with our cat Sally, but she died at 11 years old, a year ago," wrote a girl from Wales.

From Liverpool comes: "People call cats such awful names but nobody really appreciates that they are probably more faithful than dogs"—which should start a stir!

And adding coals to the fire



● One Mann's kittens!

comes the statement: "Cats are not as sloppy as dogs."

A boy from London, N.16, made a very strong point: "There is no reason for liking a kitten—you are born that way."

From Sutton, Surrey, a young lady got quite carried away with her entry: "I like cats because every cat I see seems to say: look after me, give me your love and take me to your heart," and one entry was more succinct: "Pedigree cats are nicer than moggies."

Michael d'Abo is sorting through all the entries at the moment to decide which lucky reader will win the kitten. He has a tough task—but he will announce the winner next week.

FAB denson

DISCO OFFER

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- the byrds ● guy darrell ● the magic lanterns
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- the clancy brothers & tommy makem

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'Drugs are for fools. They can kill. I don't take drugs because I'd be defiling my body, which is, after all, a temple of God ...'



Cliff Richard

speaking in Part 1 of a probe into the drug scene
by BOB FARMER

A FAMOUS pop star found guilty and fined for illegal possession of drugs. Groups searched at airports. Stars stopped and questioned by police in the streets.

To cap it all, fuel to the flames fanning public opinion added by irresponsible groups recording blatantly obvious drug discs, often with insidiously tempting lyrics.

Not only are a fair proportion of pop stars taking drugs (naming names would lead to libel actions), but they are actually guilty of glorifying it.

And what more could be worse than a pop group singing the virtue of drugs to impressionable fans, whose only fault is wrongly believing in all their idols tell them?

Disc has decided that the drug menace and its infiltration on the pop scene needs public examination. To discover just how deep the drug roots go in pop, to detect how harmful drug-taking can be, to discuss but not dictate what your own attitude should be.

Now the rumours have reached such magnitude that it's impossible to ignore this slur on the pop scene any longer.

This week—the first part of a three-part focus on drugs and pop—we put the case for the prosecution of the drug peddlers. Counsel is Cliff Richard, probably the most level-headed young man in pop. Also a Christian who curses drugs as an affront to the body, which is, he says, "the temple of God." Biased reasoning, perhaps, but Cliff dislikes drugs for reasons other than religious: "If not used for medical reasons, anyone who takes drugs must have a great hole in their lives. They are seeking to experience something that they don't normally possess. Looking for kicks. That, I believe, is how it all starts."

"But it's unfair to bring so much of the blame on pop stars. Everybody tends to get tarred and feathered with the same brush. I'm sure the blindfolded—the drug-takers—are a minority. This same thing applies to all young people. I'm sure a good 80 per cent of kids don't take drugs and grow up as adults."

"The Press don't help, either, because talk of pop stars and drugs only romanticises the issue for the fans."

Never mind the Press, though. Charges have been brought against pop stars; fans must be affected by what they see and hear; pop stars surely don't show enough responsibility in the face of their fans?

"This may be so, and the stars should think more about their fans. But I would think only 10 per cent of the most far-out

groups take drugs. If my figures were correct, they would have really eaten into the courts."

• "Besides which, people aren't only for fools. They can ruin a person's life. The feeling is that I couldn't take drugs because my body, which is, after all, a temple of God, would be defiled. I just cannot see the point of drug taking. Too many and you may die."

Non-addictive drugs—LSD, marijuana, amphetamines—all that harmful. And what's so wrong with taking a "trip" for a while?

"For a while"—that's the clue to the danger. It's more harmful than good. They have strict laws against it because if a bloke takes a job he only has to do for a time. Then it wears off.

"We need something concrete and a reason why I have become a practical joker."

"Drugs don't do this for you. If you take drugs, you're taking the dangers of drug-taking. It can kill you and yet nobody seems to take any notice."

"This is the trouble and why it scares me. People aren't frightened. Drugs are so easy to get. And how do you go about putting a stop to it?"

"By frightening them. I met a 14-year-old kid who was completely hooked. I couldn't believe it. He was frightened out of it."

"Ideally, the dangers could be brought home by having anti-drug propaganda thrown on the tube at peak viewing times. It's no good, as it is, having drugs on programmes that are put on at 7.30 pm. We should have these at 7.30 pm instead of 10.30 pm."

"And these programmes should be made to stop people smoking in view of the danger of cancer. They should do that. It's a pretty scary film. They should do that. It's a pretty scary film. They should do that. It's a pretty scary film. They should do that."

"People must be made frightened. The pop world should back me up in this. I'm not being over-alarmed. Next week we'll look at the subject from a different light on the subject."

• But just how much of a scare-act is he being over-alarmed? Next week we'll look at the subject from a different light on the subject.

Checkmate for Cat and Hump is the winner!

AS the Walker Brothers tour enters its closing stages, those chart champions Cat Stevens, Engelbert Humperdinck and John Maus find they have something more in common than just pop.

While fans are streaming into the theatres round the country quite a battle is being fought backstage. Huddled together in the corner of a dressing-room or among the army of amplifiers in the wings, the stars are engaged in a silent pitting of wits—over a game of chess!

Explained Cat at Lincoln last week: "You can get pretty bored waiting to go on. So when I bought a chess set, the others jumped at the opportunity to play. We've even started a betting business over it," he added. "With

a maximum stake of half-a-crown.

"I haven't done badly, but Gerry (Engelbert) looks like ending up the winner!"

Cat claims the tour is exceeding everybody's dreams in popularity and has done particularly well in the North.

"I feel my act is getting a lot better because I'm beginning to feel very much more at ease."

"My biggest shock came at Birmingham the other night when I received a fan letter asking for my autograph signed with 40,000 'Pleases,'" he exclaimed.

"It really hurt me. There were so many sheets of paper to the letter. I didn't think fans would go to that much trouble."

But the fans' fervour paid off. Cat obliged and even sent his road manager to deliver the autograph personally.

After starting the tour by coach, Cat has since switched to driving himself in his own Fiat car and been in convoy with Engelbert in his Jaguar a lot of the time.

But Cat has also discovered one of the more punishing penalties of fame. Over-cager fans have spotted his car and already started ripping off mirrors and windscreen wipers for souvenirs.

A practice unlikely to make the usually docile Cat purr with pleasure.—Mike Ledgerwood.



• CAT: shocked



• HUMP: champion

NEW from Decca

THE PUDDING

The magic bus
F 12603

BOBBY HANNA

Thanks to you
F 12604



THE OUTER LIMITS

Just one more chance
DM 125



LEN BARRY

The moving finger writes
c/w Our love
RCA 1588

THE SPECTRUM

Samantha's mine
RCA 1589

AL HIRT

Tarzan (Tarzan's march)
RCA 1590



45 rpm records



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my body—

ff
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penetrating invest-
the pop scene by
MER

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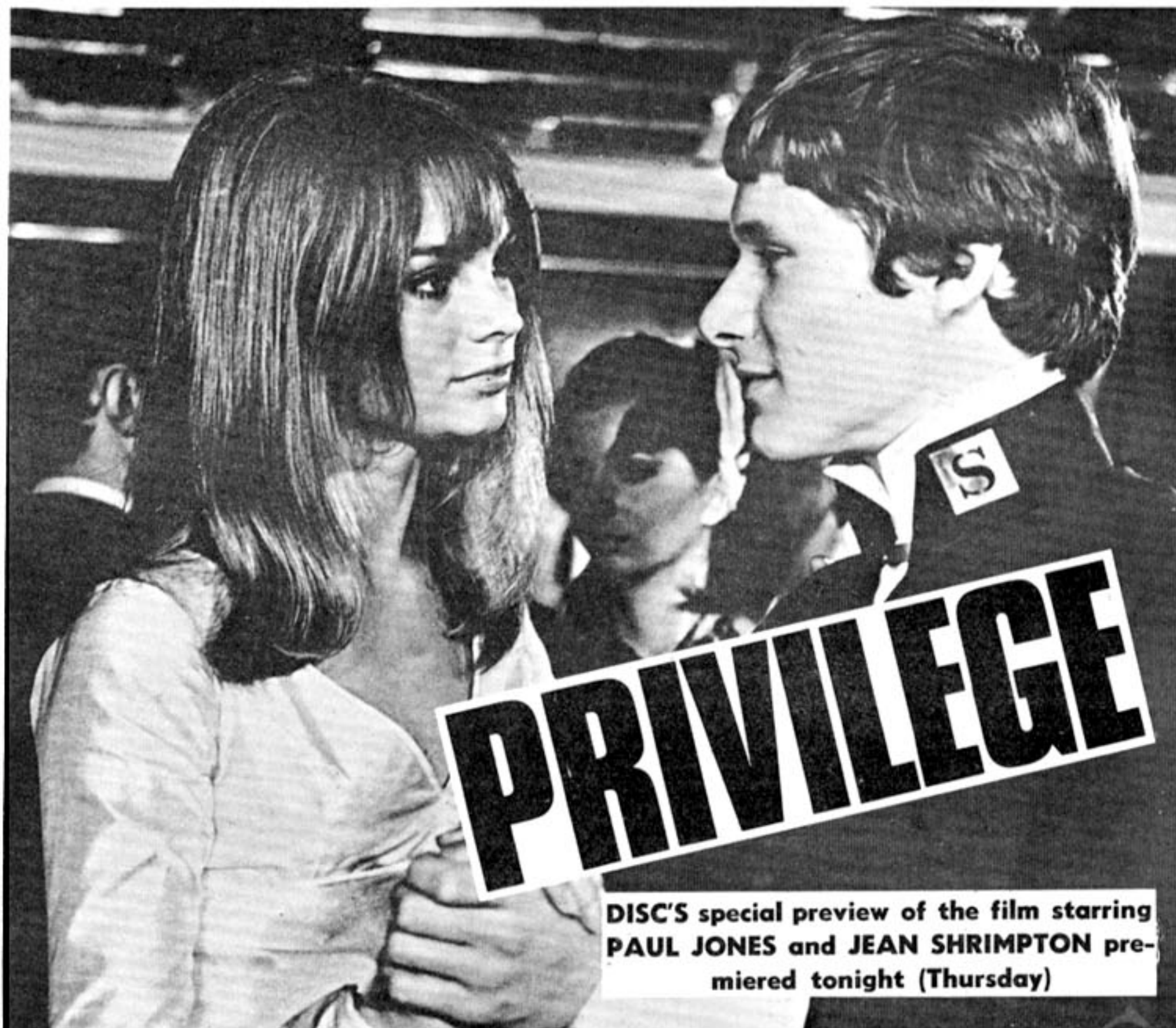
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DISC'S special preview of the film starring
PAUL JONES and JEAN SHRIMPTON pre-
miered tonight (Thursday)

Paul's verdict

MY FIRST reaction after seeing the finished product is to have reservations about "Privilege". It's a sort of social thing, but it's asking a lot to believe that this is going to be the pop scene in five years' time.

My only objection to its artistic merits is that it's all on a level. There's insufficient key change and it gets monotonous. This is probably because of the documentary style, but you can't sustain a documentary for nearly two hours.

Also, under Peter Watkins' direction, nobody's part has much depth. We all look like cardboard figures, in fact.

But I enjoyed making it. Acting is an enjoyable business and I really got kicks out of dressing up. Most people do this back in their schooldays, but I missed out.

As for the actual acting, I'll say no more than that I thought my acting was passable. Jean's performance is one in the eye for those who think she's just a dumb model.

PRAISE BE WE HAVE PAUL JONES IN THE MIDST OF OUR POP!

For, with his first film "Privilege," Paul proves that pop stars can make intelligent contribution to the screen instead of the previous concept that they have to dance about like idiots, sing songs, run riot with the aid of a speeded-up camera, get hooked to a girl and live happily ever after.

Admittedly, "Privilege" is all about a pop star, but it's all so deep that you come out wondering just what sort of an audience is going to appreciate it.

Evidently, Universal-International feel the same way, too. Although it's premiered at Leicester Square's Warner Theatre tonight (Thursday), "Privilege" is having only an initial limited release until the film people can gauge what sort of reaction it's getting.

From Paul Jones we should hardly have expected anything trite. But "Privilege" is likely to get lost above the heads of the average fans.

The songs are almost incidental. The storyline, instead, is basically about the unbelievable lengths to which fan worship can lead and the corruption it can cause.

The film, in fact, seems made for middle-aged people with nothing better to do than sit

on committees sorting out the social problems of our age. And pop stars, says "Privilege" director Peter ("War Game") Watkins, will become a problem.

"Will," because the film starts in "England in a few years' time." On a stage. In front of fans. With an empty cage, at which point Steve Shorter, the biggest pop idol of all, is led out, hooded like a criminal, between truncheon-waving policemen and put in the cage.

LEECHES

From where he sings, to the accompaniment of kicks and baton-beatings from the sadistic police.

Amid this sado-masochistic gimmick leer the leeches who make private life impossible for Steve. They even decide to alter his image.

Steve, an ex-criminal, has learnt his lesson, stopped being a bad, bad boy and turns to Christ. He leads a huge crusade in Britain's National Stadium, converts 85,000 fans to the faith.

PROFIT

Then, disturbed at the manner in which he is manipulated on all sides by people interested only in profit from his name, he eventually and inevitably rebels and says he's sick of his fans because they treat him like God instead of a human being.

And the world which loved Steve Shorter switches to hate with the result that he falls from the limelight forever, along with Miss Jean Shrimpton who has hovered about him all through the film with whimpers and whispers of sympathy.

With an unseen commentator butting in to keep us informed, "Privilege" is more

of a documentary than a dramatic piece. And suffers for it slightly because you can do excellent documentaries in about 45 minutes, but things begin to drag a bit when you do double the length of time.

Added to which the Peter Watkins' impression of the way fan worship will go is somewhat far fetched if he's talking of only "a few years' time."

And he should have let us see Steve Shorter light up in at least one sunny smile. You sit through the film and finally come close to screaming for a switch from his stony, sullen, sad face.

CRUSADE

Also the plot would hardly have been hampered by snipping out the sequence at the religious crusade when cripples climb out of their wheelchairs to try and touch Steve and fall down instead. That's simply sick.

But these opinions apart, it's a highly original way of bringing a pop star to the screen and Paul Jones passes the acid acting test—the pitfall for so many other pop people. He looks good and sounds convincing. Jean Shrimpton also looks good, but sounds wooden at delivering her lines.

Among the supporting roles, Mark London (American publicist) and William Job (chairman of the company running Steve Shorter Enterprises and a sort of sympathetic caricature of B. Epstein, Esq.) are effective.

Above all, though, and even allowing for the fact that it's a slightly far-fetched concept of pop's future, this film leaves you thinking about it hours afterwards. Which is something you can't really say about EI, now can you?

AND A HOT FILM EP!

THE EP from the film in fact contains only three actual film songs—"Privilege," "Bad Bad Boy" and "Free Me." The other, "Breaking," is added for a little extra.

It's a good four-tracks-worth of anyone's money, and is that curious thing—an EP you'll enjoy even if you never set foot near the film. The songs stand up well in their own right—except perhaps "Free Me," the oddest of the group.

"Bad Bad Boy" is famous enough to begin with, but the song that really comes off best is the title track.

In fact, it would have been strong enough for a single. A lovely, hard-biting, lip-curling touch of sarcasm about the whole thing, and Paul treats this sort of lyric with just the right touch of vulnerable pride.

"Free Me" starts like a Yardbirds song and tends to meander on too few notes. "Breaking," written by Paul, is an attractive song with cowbells and strings that sounds very American. In fact, for the first time the EP really shows off the facets of Paul Jones, songwriter.

He should devote more time to the subject; he can come up with some cracking stuff.

this week NEW

EDDIE FLOYD

Set my soul on fire

HL 10129

LONDON

GENE AND THE GENTS

The way you wrinkle your nose

MD 1073

LYNN ANDERSON

If I kiss you (will you go away)

MD 1074

emerald

this week

VICTOR RCA



Are pop discs that dreadful?



DAVID JACOBS' outburst on 'Juke Box Jury' about poor recorded material poses the question: Is the song or the singer more important in the making of a hit? Here's what the stars themselves think—in a special DISC investigation conducted by MIKE LEDGERWOOD.

DAVID Jacobs' controversial comments on the sorry state of pop songs really boils down to singers finding good material. Just how big is the hit headache? Artists always complain of the difficulty in finding follow-ups—but is it that hard? The answer is Yes.

Even Lennon/McCartney songs—once perfect passports to the hit parade—don't do the trick they once did. Of the many sure-shots from "Revolver," only Cliff Bennett's "Gotta Get You Into My Life" was bang on the chart target. Leaving people like the Fourmost ("Here, There and Everywhere"), Wayne Gibson ("For No One") and the Tremeloes ("Good Day Sunshine") out in the cold.

Terrible

How DO the stars themselves feel?

Says DUSTY: "I think it was just a bad week. It was the producer's fault for picking them. Individually the 'Juke Box' records were not so bad, but en masse they were terrible. Good songs are coming up all the time—but not here!"

WALKER BROTHERS, desperately needing a strong hit, have dug into the archives for material, coming up with an old Phil Spector/Ronettes hit.

Says John Maus, who has been to and fro across the Atlantic like a yo-yo, song-seeking: "There was a period about five years ago when there were many good songs. Chances are if you go back, what was selling then still has a certain appeal today. We never get good material over here, though."

An artist whose hit status is as sure as night following day is **CLIFF RICHARD**.

"Charts are neither ballad nor beat at the moment. So record companies are confused about what to release," he decided. "Shads and I are always buying and listening to records."

Pop partner **HANK MARVIN**, co-writer with **SHADOW** colleague **Bruce** of a string of the group's early smashes, asks: "Who knows what's good? We're always open to material. A stage hand at the Palladium has written a couple of plaintive instrumentals we'll record. But there is far more chance of getting a hit with a name song than one from 'Joe Public!'"

GENE PITNEY, who spoiled an excellent success story by failing with "Cold Light Of Day," was just as objective.

"I can find good songs all the time—but they have to be more than good for a hit. There was a time when songs were hits, however they were recorded. Now I'm being forced back into writing a lot more myself."

Frightened

HOLLIES' Allan Clarke disagreed. "I don't think there's any difficulty finding good songs. But everybody's a bit frightened with people like Hill and Humperdinck taking over the chart."

MANFRED MANN, meanwhile, admits he never saw the potential of "Ha! Ha! Said The



• ALAN: disadvantage

Clown" until the group had juggled the song around.

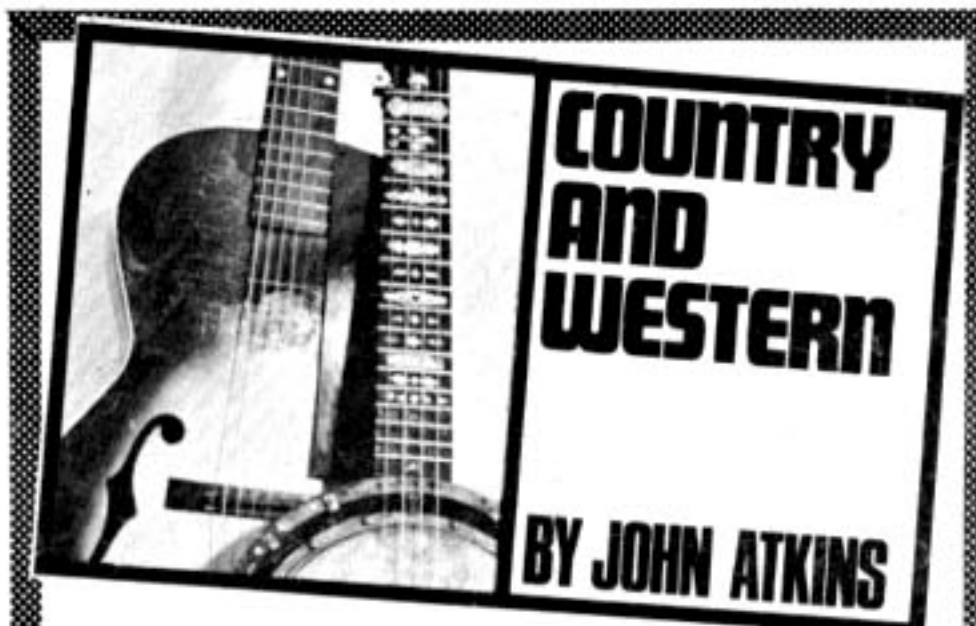
"It comes down to the difficulty in recognising good material from listening to demo discs. There is a lack of material. But the problem is to turn a bad demo into something good."

The unceasing search for good songs is particularly difficult for **ALAN PRICE**.

"If you don't write your own material, it's a tremendous disadvantage. But I'd think twice about recording something from the past."

Last word on the subject comes from **MICKIE MOST**, who amassed a fortune producing records for people like the Animals, Herman's Hermits, Yardbirds—and more recently Lulu and Jeff Beck.

"There were some bad songs a couple of months ago," he agreed. "So these are the ones turning up now. But it can't always be good. Around 1964 there were more good songs about than singers for them. It goes warm and then cold again. People can't write good songs all the time!"



WELCOME to the first of a regular column intended for the Country and Western fan. This is the first column for many years to be devoted to Country Music and I hope you will write in with your comments and suggestions—they will always be welcome.

Country Music is split into many forms—Old-Time, Bluegrass, Hill-Billy, Sacred, and, of course, today's modern style. I intend to cover all these aspects.

While my own personal preference is for Old-Time Country Music, I realise many people reading this column will be mainly concerned with the likes of **JOHNNY CASH**, **JIM REEVES** and **BUCK OWENS**, and I hope to divide my writings and ramblings equally between the two broad forms of Country Music—Modern and Authentic.

Recently, songs which started out as Country Music have seen renewed life via the Top 30. For example: "Green, Green Grass Of Home," "Detroit City" and "Release Me," as well as the ever-popular Jim Reeves offering. Why are the originals of these songs overlooked?

The reason, quite simply, is that the Country and Western versions did not receive the publicity given their modern counterparts.

How many people are aware that **BOBBY BARE** had a hit with "Detroit City" in 1963? I also read that **ENGELBERT HUMPERDINCK** only heard an instrumental version of "Release

Engelbert—it's not too late!

Me" and spent some time trying to find the lyrics. He could have saved himself considerable trouble by spending 30s. on the "One and Only Lefty Frizzell" LP released some eight years ago. In return for this impressive capital outlay he would have also learned an extra verse!

If you are reading this Engelbert, it's not too late to buy this album; there are another 11 similar songs you can add to your repertoire! And, please, the next time you sing "Jambalaya" on the radio, kindly point out to the announcer that this song is by the late **HANK WILLIAMS** and not **JO STAFFORD**!

However, I do not intend to review these pop versions of country songs in this column. I leave this to people who, to be quite honest, are far less biased, and more capable than I. As far as possible, I intend in the words of Tex Ritter to "Keep It Country."



• JUDITH! "not worried"

ONE DAY I MAY GO SOLO—says JUDITH DURHAM

JUDITH DURHAM, Seeker with the bell-like voice, takes herself off to the recording studios and cuts her first solo record next month. An act which has already had tongues wagging and rumours spreading about a split within the group.

"Ever since I joined the group and we became successful, people have been saying I was going to go solo. Of course, when we decided I should cut a solo record we knew we'd run into this problem, but we felt we were probably the only group around that could get away with it."

A SHAME

Judith was speaking in her dressing-room at the London Palladium where the Seekers are entrenched for three weeks and where Judith will sing "Olive Tree," the song Tom Springfield

has written for her solo effort, every night.

"Tom originally wrote the song for the TV show in Australia, and I loved it so much I went to the boys and asked them if they'd mind me doing it. It had to be solo because it just wasn't right for four voices, and we thought it a shame to arrange it wrongly. And we thought doing something on my own would give the public some added interest in the group."

At the Palladium when Judith sings "Olive Tree" the rest of the group walk off stage and leave her alone in the spotlight.

"I have to admit it's a lovely feeling. I've always had a taste for going solo and I suppose one day I might. Remember, before I joined the boys I was a solo singer. And if we hadn't become the Seekers and come to England, I would have been singing in clubs in Australia."

"I'm not anxious to get back to being solo. I don't like the responsibility and I'd give myself a great deal of competition if I did."

"I get enough musical satisfaction out of being a Seeker, and the boys give me little treats like this solo record to keep me happy. I'm not worried if the record is a flop. I'm doing it just for the personal satisfaction of cutting a lovely song—not really for any commercial gain."



• SONNY and CHER

Pop the question

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

When is the Move's first LP released?—**N. R. PASSMORE**, 68 Whyteleafe Road, Caterham, Surrey.

• The Move have completed ten tracks of their album. It should be released in May.

Has Cat Stevens released an LP, and what is his fan club address?—**J. JACKSON**, 1 Kildare Street, Middlesbrough, Yorks.

• Yes, Cat's LP, "Matthew & Son," was released in March. His fan club address is 26 Kingley Street, London, W.1.

Is "My Back Pages," from the Byrds' "Younger Than Yesterday" album, to be released as a single?—**JOSEPHINE BOWDEN**, 2 Hillmarton Street, Burnley, Lancs.

• "My Back Pages," with "Renaissance Fair" as the "B" side, will be released on May 12.

When will Sonny and Cher be appearing in the "Man From U.N.C.L.E." and is their new album available yet?—**BRUCE DONALDSON**, 151 Easter Drylan Drive, Edinburgh 4.

• The episode featuring Sonny and Cher has already been screened in the States, so expect to see it in a month or so. Their LP, "In Case You're In Love," was released on April 1.

How tall is Kenny Jones of the Small Faces, and is there any single or album news?—**JANET ROGAN**, 16 North Drive, R.A.F. Cranwell, Seaford, Lincs.

• Kenny Jones is 5 ft. 5 in. tall. They are recording a single this week, but no title is yet available. There are no plans for another LP at present.

Do the Twice as Much have a fan club?—**AMILCAR JOSE**, Rua da Alagria 176 R/C, Porto, Portugal.

• Yes: Joan Campbell, 10 Park View, Hatch End, Middlesex.

Is Donovan making any personal appearances shortly? Does he have a fan club, and may I have a list of records?—**MISS L. BARTLETT**, 255 Mottingham Road, Eltham, London, S.E.9.

• You're in luck—Donovan is appearing at the Saville Theatre, London, this week. His fan club: 230 Bishops Rise, Hatfield, Herts. Donovan's LPs, EPs and singles that are still available are: LPs, "What's Bin Did, And What's Bin Hid," "Fairytale," EPs, "Donovan Vol. 1," "Universal Soldier," and singles, "Remember The Alamo," "Sunshine Superman," and "Mellow Yellow."

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Violent? Not me!

says Who's KEITH

JUST when everyone thought the Who—the group which made its name by smashing up hundreds-of-pounds' worth of equipment on stage nightly—were at last quietening down they've done it again!

Keith Moon, their sweet-faced drummer, threw two drums at the audience on a date on their recent German tour, and Pete Townshend, the Who's songwriter and lead guitarist, allegedly smashed up his guitar and then threw it at the second row of the stalls.

What makes them do it? Is it just a gimmick, as their critics claim? Or is it more sinister than that—when the Who get onstage do they actually lose control and hurl the nearest object at the audience in a frenzy of violence?

Keith, back safely in London last week, explained the real reason for their latest outburst.

"Before the date we got caught by a gang of kids who started trying to push my head through a car window. Fortunately Roger Daltrey, our lead singer, saved me.

"Then, later on while we were playing, we saw the same kids trying to climb onstage—so I threw my drums at them in self-defence.

"Usually I'm quite gentle, but sometimes I do get wild. 'I'm sure there's never been any record of insanity in our family!' he cracked.

And Pete's behaviour? "I'm sure he didn't actually throw his guitar at the audience," Keith said. "He must have done it accidentally."

Before their German tour the group did their first-ever big dates in the States and conquered New York in a blaze of riots and glory. Now their "Happy Jack" is leaping up the American Hot 100—this week it went from 83 to 68.

"It was fantastic—I loved it over there," said Keith.

"It's so vast over there, it's all happening all the time. You can get a meal anytime of the day or night.

After their phenomenal initial success, the group have been booked to return for a coast-to-coast tour with Herman in June. "But we're spending two weeks in England now, trying to remember what it looks like! Then we're off again on a tour of Sweden."

WHEN CLIFF GOES WE'LL HAVE TO TRY EVEN HARDER

WHEN Wayne and the Mindbenders went their separate ways, fearful were the wailings about the group's future; when the Manfreds and Paul parted company, the bearded one was condemned to early oblivion.

But the Mindbenders made it big on their own, while the Manfreds have carried on chalking up chart smashes.

And so it should certainly be with the Shadows, once Cliff has taken off next year into the wilderness as is his wont.

Cliff finally named the year—if not the day—for his retirement from showbiz for religious teaching, in an exclusive interview with Disc's Bob Farmer last week.

"The Shadows and I are doing no more stage work together and I want to terminate my career as soon as I can, and ideally that will be in 1968," said Mr Richard.

Big loss

The Shads will survive, for they have long since established themselves as an attraction in their own right. Consequently, Hank Marvin was hardly quaking at the Cliff Richard revelation when we asked him whither the Shadows went.

"First of all," announced Hank, "I'm glad he's made a decision over his retirement date because he'll obviously feel better for having done so.

says SHADOW HANK

"It's his personal choice, but I feel he will be a big loss to the entertainment world. But it is his personal happiness that should come first and this is what he wants to do.

"I don't think his retirement will have a bad effect on the Shadows. We've done an awful lot of work on our own in the past few years. Our concerts and cabaret work have always got good results, so I don't see that losing Cliff will have a harmful effect on us.

"In any case, we'll be trying all the harder now, because we won't have Cliff to hide behind any more! For it's possible we shall not be appearing on stage together again."

The Shadows are, in fact, off this weekend on an eight-week world tour, taking in Spain, Turkey, Israel, Japan, Hong Kong and Australia. "Couldn't really have come at a better time now that Cliff has come out with this decision of his. People in these countries will see us appearing without him and get used to the idea that this is the way it's going to be in future."

The Shads, you see, have no personal plans of packing in or at least cooling things like Cliff.

"As a group we always strove for good stage presentation so that we could work well in concerts and cabaret. Now I think we've managed it. We plan to do a lot of this sort of work, although we are all keen to get another No 1 hit, just for John. Our last No 1 was 'Foot-tapper,' before John joined us."

Short films

The one obvious thing that will change with Cliff's departure is their future in films. Together, they've been the only consistent full-length film-makers (and box office bonanza) in the pop business, apart from those very occasional Beatle extravaganzas. Now all that seems over.

"Our last film with Cliff will probably be this autumn. I don't see us making any more together after that."

But the Shadows' high sense of film fun won't be lost for ever. "We would like to continue by just making half-hour shorts on the lines of 'Rhythm And Greens.' You can sustain comedy between four people for half an hour. But it all becomes a bit of a bore when you drag it out over two hours."

There will, of course, be screams of disagreement over that suggestion. Whatever the hippies

may feel, the Shads are still four of the dearest loved creatures in pop. And this over a period of almost 10 years.

How have they survived on a scene where the concept of a group has gone right away from the immaculately dressed, well-groomed, non-gimmick image of the past the Shads still portray?

"I think we were just lucky to get in first, without riding in on the beat boom. We were able to build up a tremendous following that stayed with us even when everybody else arrived. Getting in first, that was it. Also, of course, we did have a pretty good act and records as well.

"As for trying to look smart, I think you win over the vast percentage of your audience if you look good. It gives them their moneysworth to see you in expensive suits. Besides which, we feel good and feel like a million dollars and this communicates itself to the audience.

"Not that I really think we pick up fans from the teenage generation any more. We've got more of a family audience."

And an exceptionally loyal audience at that. No wonder Hank was able to answer honestly the question of what it has been like with Cliff's retirement hanging over their heads: "It never has been the slightest strain waiting for his decision."—BOB FARMER.



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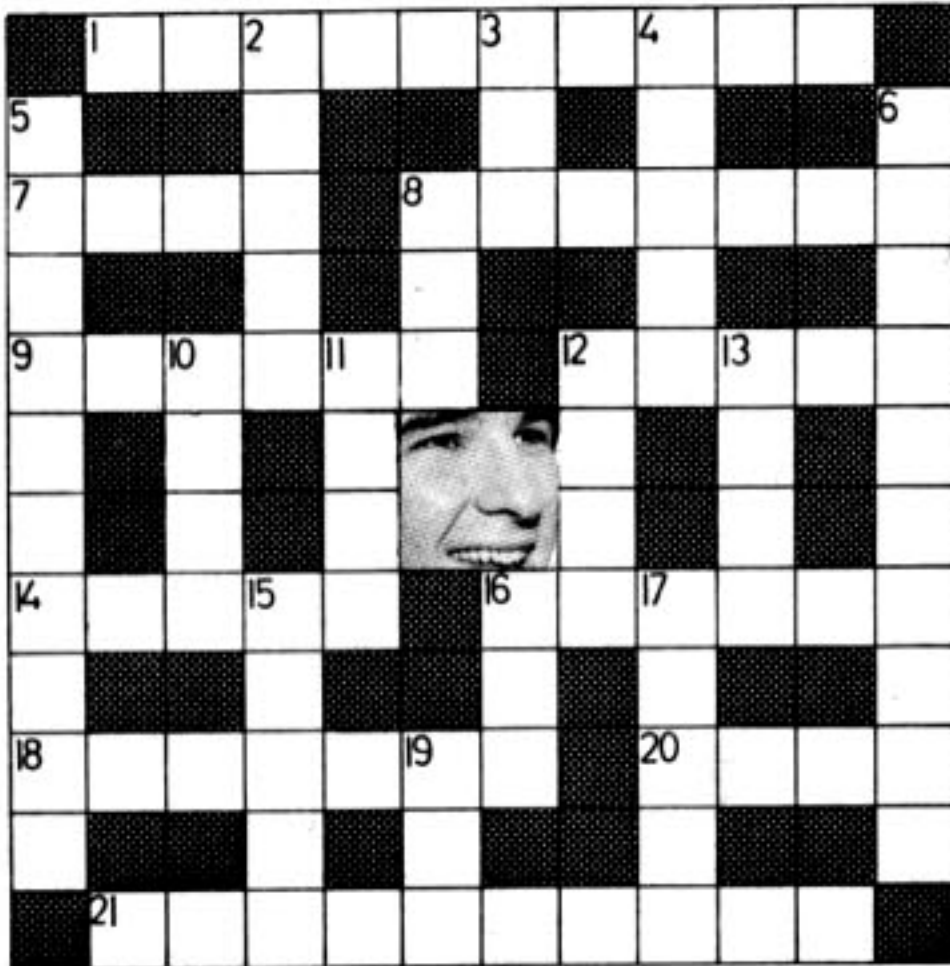
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DOWN

2. Having the Blues? (5)
3. Knightly handle (3)
4. Like feet wanting to dance? (5)
5. Those who pull strings? (10)
6. Like the Grass of Home (5, 5)
8. The opening of Carousel! (3)

10. Getting on a bit? (4)
11. Otherwise Chelsea's centre! (4)
12. Sommer? (4)
13. Al's other name (4)
15. Boadicea was their queen (5)
16. Gipsy Rose? (3)
17. Proof you weren't there (5)
19. The female of the species (3)

Last Week's Solution

LAST WEEK'S SOLUTION
ACROSS: 1. *Somethin'*. 7. *Release (Me)*. 9. *Oath*. 10. *Dreams*. 12. *OS-car*. 13. *Agile*. 15. *Cotton*. 17. *Brer*. 18. *Beatles*. 19. *Rosemary*. **DOWN:** 2. *Opera*. 3. *Tie*. 4. *Irons*. 5. *Georgy Girl*. 6. *It's All Over*. 8. *SOS*. 11. *Move*. 12. *Otto*. 14. *Largo*. 15. *Cue*. 16. *Tutor*. 18. *Bee*.

ACROSS

1. The Amazing Dancing Bear man (5, 5)
7. Take off the wrapping? (4)
8. It's really great—not only at Christmas (7)
9. May be described as E. or L. (6)
12. High-up bird's home (5)
14. Floyd? (5)
16. One in front—of the band? (6)
18. Set Me free E.H. (7)
20. Like the vice of the lazy? (4)
21. Jack Smith was his bat-man! (6, 4)



TOM! Lay off PAUL

I WAS most upset and annoyed when I read Tom Jones' comments on Paul Jones in Disc (15.4.67). How can someone who depends so much on public appeal and who is so much in the public eye be stupid and small-minded enough to let his jealous attitude toward an obviously far superior artist, show so openly?

What about Paul's new film, "Privilege"? This will obviously open up a wide new field for him? I have yet to see Tom Jones in a film.—D. ROABURGH, 44 Church St., Bootle 20.

UP THE WURZELS!

MANY thanks for your "Folk and C&W Special" in Disc (15.4.67). We in the West and South-West are watching with great interest the progress of Adge Cutler and the Wurzels.

Some folk singers tend to take themselves too seriously. I prefer the light-hearted approach of Adge and Allan Smethurst, the Singing Postman from Norfolk.—JOHN WATERFIELD, 278 Taunton Avenue, Whiteleigh, Plymouth.

TAYLOR'S MAGIC

DISC take a bow again. Why? Read back through Derek Taylor's columns of two years ago. His advice was to watch for the Lovin' Spoonful and the Turtles, they are both going to be big. The man is a genius!—DAVID RUFFELL, 5 Fifteenth Place, Mitcham, Surrey.

NO POSH TALK

REFERRING to "Scene" (Disc 15.4.67), surely it is better to have

a Eurovision Song Contest competitor who is genuinely thrilled by the victory of "Puppet On A String," than one who announces in a refined Oxford accent? —C. M. TAYLOR, 9 Delaval House, Queen Street, Portsea, Hants.

KING-SIZE DAVY

SO King is at it again, referring to Davy Jones having a tiny body (15.4.67). Does that make any difference to his tremendous appeal or ability to deal with problems of show business?

We don't all have tall, skinny carcasses, Mr. King. Anyway, what was that old saying about precious things come in small bundles?—J. A. GREENSLADE, 26 Craven Avenue, St. Jude's, Plymouth.

UNFAIR TO FANS

HOW I agree with Denise Michael (Pop Post 15.4.67) about being a fan. Sometimes you wait hours to try to see your fave rave group



HOLLIES — a great group

CONGRATULATIONS to the fabulous Hollies. To cancel their world tour because of Bobby's illness was just about the greatest tribute Bobby could ever receive. This group is probably the farthest from fitting into the category mentioned by Denise Michael (15.4.67) in her excellent letter.

The Hollies always try to answer letters—and I have one from Graham Nash to prove it. They have been known to stay on stage after concerts to meet their fans. A really great group.—SANDRA SHERMAN, 4017 Redden Road, Drexel Hill, Pa. 19026, U.S.A.

arrive at the stage door, and invariably it turns out they found another way in! —SUSAN BROADFIELD, 17 Kilroy Avenue, Hunsworth, Cleckheaton, Yorks.

MARIANNE: great actress

THREE cheers for Marianne Faithfull. Most pop stars can act in a film easily enough, but it takes guts and determination to step in front of a live audience for three and a half hours every night, and ACT.—TERENCE JAMES, 18 Wellington Park, Bangor, N. Ireland.



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Supremes—nothing to do with soul

FOR THOSE who take the view that I don't write enough about Motown and so on—and I think they're justified in saying so—maybe it's only proper to mention that while my soul was turned, the **Supremes** went to 16 with a new song called "The Happening" about which there has been less conversation than on any subject since the hollow hush which greeted the question "whatever happened to the **Righteous Brothers**?"

I don't know what I should say to explain the imbalance of this column vis-a-vis "soul" music except to say that since 1964 I cannot see that the **Supremes** have had any more to do with "soul" than the **Association** with whom they share an admirable musical/commercial technique and like whom they are unbelievably dull.

The thing about most Motown acts is that it is always "business as usual." They never fail, they never row, they never break up, they never astonish, bemuse, alarm or panic us.

This isn't to say there is anything wrong with being uniform or consistent or reliable. It is just that it tends to make Motown like the old fellow who stood so long on the same corner of the same street growing quietly rich selling the same newspapers that no-one **REALLY** noticed him until he was dead, which may never happen because often the bulldozer demolishes the street corner before the reaper takes the old man.

What I mean is, what can you say? Does it really interest you that "Bernadette" has been at number eight for three weeks? We all know it was the third commercially successful variation on the



Supremes: unbelievably dull

theme on which "Reach Out" was computed.

Well there it is. I tried to explain because in the end it seemed to me I owed myself an explanation because Negro blood does pound with such strength through the multi-racial body of rock 'n' roll. I trust you know that I know so-called "soul music" is there to be enjoyed in itself without any more discussion.

Now the **Byrds** and the **Beach Boys** and **Eric Burdon** for instance are a different story because they furnish the scene with turbulence and arouse violently disparate views. I gather the **Byrds** once again disappointed some of those who saw them either live or

OUR MAN IN AMERICA

DEREK TAYLOR
HOLLYWOOD TUESDAY

TV in England.

A couple of nights ago, the **Byrds** gave a majestic display at a Los Angeles concert, supplying the battleground with fresh ammunition for argument. It is ceaselessly interesting.

The **Beach Boys**? There too is a piquant appetiser for the millions of people who are now rock 'n' roll experts.

They are the longest-lived major young pop group in America—they began in 1961 and they are, well you know how big they are. Yet by the erratic pattern of their single releases and the dramatic changes in their albums, they are a constant stimulant to conversation. Where are they at? Who is **Brian Wilson**? What is going on with "Heroes and Villains"? What is "Vegetables" the next single? When is the album ready?

PASSION

It is not deliberate that there is an unending dilemma with the **Beach Boys** (if that were so, we would all be bored). It is just that they are blessed with the twin-assets of spontaneous combustion and sporadic engine failure. You know that ultimately they will produce another mind-messing and uniquely-their-own piece of music.

Eric Burdon I threw in not because he is ragged in the timing of his releases but because the man has such elan and fire and passion and such a determination to

dramatise his pop movements. In short, he has **COLOUR** and that has nothing to do with being coloured or white. It comes from within.

The lecture ends here, but only because I'm short of space.

The **British** are doing well. **Petula Clark**, **Herman, Spencer, Hollies**, top twenty. **Easybeats** 33.

The track titled "Day in the Life" from the yet-unreleased **Beatles** LP found its way on to American radio a couple of days ago. It is so . . . Well . . . there are no words anyone can add. It is all there in the grooves.

The **Beatles** are the greatest unit in the history of mass entertainment, not excepting anyone and not a man alive can prove me wrong because it is only a matter of opinion anyway and anyway it is all relative.

I'm not a chap who likes knocking but the **Humperdinck** record is really the end. It's odd hearing for the first time a record that has been famous and successful for a couple of months, because you've already been through the "be fair" thing and said it must have something, well it mustn't it, or it wouldn't have been such a big hit would it, well would it?

Am I right in thinking it is the worst of its type? Let it rest in its golden coffin and let us pray **Humperdinck** doesn't think that one big hit deserves another, because that isn't so. **Jonathan King** would tell you that, and probably has. "Round Round" is being played hard here and enjoyed as a drug song or "anti" depending on whim. So far no chart action but there will be.

Whistling Thingy is in the eighties and I should have said earlier that **Humperdinck** is 63 and certain to go top twenty because it's so terrible. Unlike "You Got What it Takes" by the **Dave Clark Five** which is in the top twenty because it is really very good.

Samantha in California: they all look like Red Indians!



- In California the whole place looks like it's under siege by a film unit shooting innumerable Westerns. The place is swarming with Indians.
- Not, it may be said, real ones, but the Californians are at present on their Indian kick and are walking about with beads round their necks, fringed jackets, moccasins, and feathers in their hair. They pad solemnly around and make most of the things themselves at home.
- At home seems to be the place to be in California. Now they've shut down most of the clubs you don't see a tremendous amount of fashion because people just stay in at night, when they'd tend to dress up more. The only clubs open are the "Troubadour," where I went a couple of times, and the "Whisky A Gogo," which mostly has **Tamla Motown** artists appearing.
- The **Cher** look is still

quite well in with California teenagers. Masses of long hair, in fact—unlike New York I hardly saw one shorn head.

- Hipsters still aren't being worn a lot, but jeans, jeans and more jeans and 'T' shirts in every sort of state, ranging from ragged to dirty to clean.
- Again unlike New York the whole scene is far more colourful and everyone is mini-skirt mad—the girls that is—to the exclusion of all else. I wouldn't say everyone looked the better for it—but it's the same the world over.
- I liked California. There's a very easy atmosphere there, an air of constant change which is tremendously reflected by the clothes scene.

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HALLYDAY: heart-throb extraordinaire!

HE has the polish and perfection of Pitney, the showmanship of Proby and the rugged good looks of an actor from the Dean dynasty. He is **Johnny Hallyday**, young master of Parisian pop and a star of Beatle brightness in France.

Girl in the picture: his lovely, blonde wife, **Sylvie Vartan**.

Between them this pop pair seem to have the French scene completely tied-up. And in a delightfully personal and intimate way, quite unmatched over here.

Aside from their individual, highly-talented performances, one of the things which impressed me most was that terribly important factor—audience reaction. It just couldn't happen during a British pop show!

KISSES

At the height of things, while **Johnny** is singing his heart out, a couple of mini-girls—one couldn't have been more than four—climb onstage and, hand-in-hand, trot over to kiss him gently and affectionately on each cheek.

Then the older girl produces a coloured handkerchief and starts to delicately dab away the beads of perspiration rolling down **Johnny's** handsome face!

Then, in their own time, the two satisfied teeny-boppers return to their seats. AND ALL WITH NOT A BEEFY BOUNCER IN SIGHT!

This same sensitive adoration

also happened to **Sylvie** in her own spot. And to both of them equally when she joined **Johnny** for the finale.

Hallyday is obviously the French heart-throb and an entertainer extraordinaire. Few British acts could—even would—turn in 90 solid minutes of power-packed, variety-stacked song.

His act has everything. Hip-swivelling, thigh-stroking, sex appeal in the best rock 'n' roll tradition.

But the highlights are obviously the firm fave raves of the moment. A splendid "Hey Joe" and a driving, moving "Black Is Black."

Some of it, I suppose, could be labelled corny by today's standards—especially the floor-thumping acrobatics—but, just the same, it's good corn!

Wife **Sylvie**—who closes the

first-half of the show—is sensational in the three-hour extravaganza of entertainment. Her stint is heavily **Tamla**-influenced ("You Keep Me Hanging On," "I Can't Help Myself," "It's The Same Old Song") and uses a virile trio of coloured dancers—sort of male **Ikettes**—to great effect.

Sylvie is almost a show on her own. Backed, like **Johnny**, by a burning brass line-up which almost sets the theatre afire with its ferocity, she looks good and sounds excellent.

This then is "Olympia '67." An action-packed pop spectacular incorporating comedy spots in the best music hall style. With a few minor changes and perhaps a hit in our chart for them, it would be nice to see **Johnny** and **Sylvie's** show here. —MIKE LEDGERWOOD.



Johnny and Sylvie: have the French scene completely tied up

BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS

Penny Valentine



GLADYS KNIGHT AND THE PIPS

TAKE ME In Your Arms And Love Me (Tamla)—I loved "Walk In My Shoes" and wished it had been a hit. This has more tune and is further out in front with the clearest sound I've yet heard from Tamla so perhaps it stands a better chance.

Our Glad's voice sounds divine on the beginning after cheerful harpsichord sounds. At first the flat part at the end of each verse annoyed me, but it does in fact take the sugarness out. It builds with sexy intonations and the real winner is the way the strings come in like silver brooms sweeping the tune ahead of them.

OUT TOMORROW

LEN BARRY

THE Moving Finger Writes/Our Love (RCA)—A name from last year and a double "A" side to prove that Len Barry really does have a good voice, and if you didn't know better you'd think he was coloured and not a blond chap in a chubby red sweater.

"Moving Finger" is probably the stronger commercially. Nothing to do with Omar Khayyam actually, but still it's clever. Don't know whether it'll be a hit here. We shall see.

OUT TOMORROW

WAYNE FONTANA

24 SYCAMORE (Fontana)—Now this is an odd record. It's very well sung, in fact the best Wayne's done, with much control and handling of difficult phrasing. It is a pretty tune. It has an adequate if not exactly inspired arrangement, and I wouldn't be at all surprised to see it go into the chart. The funny thing is it sounds terribly like the songs I listened to when I drank Coke on its own and was 15 years old. Shades of the original "Silhouettes" and very sweet.

OUT TOMORROW



Hendrix . . . sounds like Dylan

JIMI HENDRIX LOOKS LIKE BECOMING A LIVING LEGEND

WIND Cried Mary (Track)—As popular as Jimi Hendrix is it seems odd to suddenly issue another record so quickly after his last—as good even though it is. But ours not to reason why, and certainly the record is superb.

Let us look at this record in the light of Hendrix becoming something of a legend in his field. He wrote the song himself and sings it clearly and strongly sounding oddly like Dylan. It is very slow and more gentle than past efforts. His guitar sounds prettier, the ugly lurching has gone. It is a very careful record and one rather to listen to with satisfaction than to jump about raving to. It is a record of understatement. As such it may not have immediate commercial success but as such it is a good indication of how the man is going to expand musically.

OUT NEXT FRIDAY

ANITA HARRIS

JUST Loving You (CBS)—Oh dear. I have a creeping suspicion that much as I do not like this record it is going to prove to be a gigantic success. Anita Harris has a very pretty voice and here she breathes away on the slow lyrics. Tom Springfield wrote the song and Alan Tew is very clever and he arranged it with slushy strings. But you see it's the tune that does it because after it was played once I really could sing it and Family Favourites will lap it up.

OUT TOMORROW

Vince Hill has a huge hit



Hill . . . does it slower

ROSES Of Picardy (Columbia)—When our grandparents were quite young they were singing this. And sometimes, in big stage shows, hundreds of girls in floppy hats and with ostrich fans walked down hundreds of stairs and past hundreds of mirrors to the same song. Now Vince Hill does it much slower than the original and will have a huge hit.

At the beginning he sounds like Johnny Mathis and the backing sounds like Percy Faith. I did try to hate it but I couldn't, honestly.

OUT TOMORROW.

DAVID GARRICK

A CERTAIN Misunderstanding (Piccadilly)—After trying to break



Darin . . . intensely pretty

BOBBY DARIN

THE Lady From Baltimore (Atlantic)—Darin returns to the writing talents of gentle Tim Hardin for this new one. It has nowhere near the strength of "Carpenter" but it is intensely pretty and is loaded with charm. About a man who meets a girl and plans to rob her and then falls in love with her instead. It has a lot of winsome old-fashioned airs about it.

OUT TOMORROW

Pete Townshend wrote "Magic Bus," an interesting little song done well by the PUDDING but halfway through I lost interest (Decca).

FELICE TAYLOR goes on sounding like Diana Ross and on "I'm Under The Influence Of Love" like the Supremes too. A good chorus is rather lost in the general movement (President).

A record from a few years back—THEM on their "Gloria." Seems odd to re-release it but it sounds good (Major Minor).

SAM AND DAVE are great. They make even a song as slow as "When Something Is Wrong With My Baby" interesting. Others who try to sound like them should take note (Stax).

PEACHES AND HERB are one of my favourite American twosomes, they have such dear voices. "Close Your Eyes" isn't quite as good as their last "Let's Fall In Love" but it'll do (CBS). One of the week's most interesting non-commercial prospects is "Step Out Of Line" by LUCAS AND THE MIKE COTTON SOUND. A cross between "Up-tight" and "Out Of Time" with solid brass and then 'cellos and church organ (Pye).

ARETHA FRANKLIN is very highly rated but I have still to be tremendously impressed—perhaps it's her material like "I Never Loved A Man" which does it (Atlantic).

Scott Engel produced NICKY JAMES' "I Need To Be Needed" which sounds just like Scott Engel only not so good (Philips).

EDDIE FLOYD has made some good records but "Set My Soul On Fire" isn't one (London). JAMES AND BOBBY PURIFY are big in America. They leave me cold and so does "Shake A Tail Feather" despite its raving about boogaloo (Stateside).



Carla Thomas . . . creeping up

BOBBY HANNA has a good voice. "Thanks To You" nearly made it but not quite (Decca).

"Travelling Man" by JOHNNY WEBB isn't the Stevie Wonder one but the sort of song they like on TV shows (Melodisc).

J. J. JACKSON's "Come See Me" as good as usual (Strike). "JONATHAN Whatsit" is a very sad little song, sort of male Eleanor Rigby sung well by VIC RICHARDS (Polydor).

Full of warm C & W promise is "The Last Time" by GIB JOHNSON—yet another singer who sounds like Jim Reeves (King).

Beginning of "Cobbled Streets" by the ACT sounds like "Pipeline." The arrangement is very simple and shows up the words nicely (Columbia).

JACKIE LYNTON sounds as though he's singing through clenched teeth on "Decision" and someone is playing milk bottles and there isn't much tune either (Columbia).

MILVA is a big name in Italy with a lovely voice. As usual when they make people struggle along with English she sounds nothing at all like her normal self on "Love Is A Feeling" (Major Minor).

QUICK SPINS

DARLING BEN E. KING hasn't had a really super song for ages. "Tears, Tears, Tears" has nice lyrics but isn't an astounding record because his voice would make Humpty Dumpty sound great (Atlantic).

From our past comes LOU CHRISTIE on "Shake Hands And Walk Away Cryin'" which is actually a much better title than song. He sounds quite normal at the beginning but sails into extremely strangled tones with a hideous girl chorus (CBS).

OUTER LIMITS "Just One More Chance" starts very well with echo and aching voices but I would have liked more strings to

have given it more motion (Deram).

CARLA THOMAS creeps stealthily up on the lyrics of "When Tomorrow Comes" with tambourines and piano and an oddly ethereal chorus (Stax).

"LET Me Come On Home" pleads OTIS REDDING with all his usual grinding panting sound so that I'd say no (Stax).

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MOVE STOP TV SMASHING BUT BOMBARD FANS WITH ELECTRIC BANANAS!

GONE ARE THE SMASHED TV SETS, the pictures of Hitler, the axes and the old cars. The Move have changed—yet again.

Instead they are concentrating on their music, on their four front-line singers, brilliant guitar-work, unique harmonies, a hard pounding beat and that indefinable something which makes each Move song instantly recognisable.

Oh—and on their lights. Almost overnight their emphasis on an act which is as good visually as it is to the ears has led them to include banks of glaring, flashing, orange, green and red spotlights and flickering strobes as well as doubling their loud-speaker system.

They now carry their own electric generator as well, after doing a couple of gigs where they plugged in the mass of new equipment and promptly blew all the fuses in the house.

It was a pretty tired Move I caught up with between sets at a big date last week.

Fresh back from a first triumphant trip to Paris, where they shared a bill at the Olympia with the Stones and did TV spots, Carl signed autographs, Bev Bevan and Roy Wood talked about music and Ace Kefford and Trev Burton sat in a corner picking at guitars and singing Bob Dylan classics.

"Paris was great—except that we're all shattered now," said drummer Bev. "We went down pretty well at the Olympia and then we did 'Grass' on French television—it's coming out there in a couple of weeks. Carl did a little Proby bit—P.J.'s one of his favourite singers—when we were on TV."

"Well, you have to, don't you?" said Carl, glancing up from the stack of autograph books still to be signed.

They are all enthusiastic about their new, flashing-light, stroboscopic act—except perhaps Ace, bass guitarist, and Trev on rhythm, who stand at either end of the line-up and so only a few feet from the banks of eight big spotlights. It can, they say, get rather hot.

"When we started using the strobes we had one right behind me," added Bev. "They make everything look as if it's in slow motion and it messed up my playing—my arms looked all jerky."

The Move are looking forward to the release of their first LP, nine tracks of which are already recorded. Nearly all the tracks, with titles like "Here We Go Round The Lemon Tree," "Let's Go For A Walk Across The Water" and "Kilroy Was Here," were written by lead guitarist Roy Wood.

Tall, good-looking Bev has done his usual stage number, "Zing," for the album, on which he sings lead in a voice several octaves lower than Ace Kefford's bass.

"I had to do 'Zing' because it is quite impossible to find songs for a voice as ridiculous as mine. But Roy is trying to write a number just for my voice—and one for Ace as well—as soon as he gets some time to do some writing."

Then it was time to go back onstage for the second and last set of the night. In minutes they changed from a bunch of tired musicians lying round a hotel room to a hard-hitting, professional group driving out the distinctive Move brand of music, expending in the process as much energy as most people use in a day.

Towards the end of the act, just for a change, Carl and Ace and Trev bombarded the audience with "electric" bananas. TV sets may be gone, but you can be sure that the Move will come up with something different—because they're the Move!—

HUGH NOLAN.



EVERYONE LOVES LULU. Don't worry, they said, when record after record flopped. Don't worry, because one day you'll get the big one. Don't worry, because you are making a packet in cabaret and are just as well known without a hit.

Scott Engel said: "Lulu, one day you'll have a hit with a big ballad."

Alan Price said: "Look, Lulu, let's join forces and both try for a smash."

Mickie Most—her producer—grabbed hundreds of demonstration records and leapt about the office yelling they were hits and she should do them all.

And Lulu? Well, Lulu just said thank you all very much and smiled and worked. But it didn't help much.

"It's all right saying you don't need a hit, that you're earning money and being

LULU: pop's most popular miss has a hit!

offered TV series, but it is NICE to be in the chart," said Lulu.

Then one day Lulu trotted along to Mickie Most's office again, full of patience, to sit through another lot of "demo" discs and to hear Mickie, full of confidence, trying to buck her up with happiness—and she heard "The Boat That I Row."

"In the middle of all these terrible, terrible records that would have made me sound like a female Herman, Mickie slipped the record in without saying anything.

"After the first two bars I knew it was the hit I'd been looking for. I just knew it. I went potty. I rushed about yelling 'fantastic,' 'knockout' until people thought I'd gone mad."

The Walker Brothers said it was her best record since "Save A Little Love," which everyone liked.

Cat Stevens said this one was going to be a smash, and he ought to know. Manfred Mann did "Top Of The Pops" with her and said this was a fantastic song. Klaus Voorman said: "I have been singing that song all day, and it is driving me mad. I love it."

By this time, the most popular girl in school was beginning to have worries. The more people talked about the record and went wild about it, the more uncertain she got that it was going to be a hit.

"I've got a thing about this sort of thing. I kept thinking: it's very nice of them, but I do wish they wouldn't keep

saying it's going to be a hit. "Actually, I've got a theory about hit records. It's nothing to do with the singer. If the song isn't good then it doesn't matter how good the singer is."

She's a great one for playing success down. She is that thing the pop STAR rather than the pop singer. It may have escaped your notice that Lulu is one of the very few pop people in the country to have worked more WITHOUT a hit than many people do WITH one. She was offered no less than three TV series in the year she was hitless. Which isn't bad going at 18!

Now she does have that hit.

"The nice thing is that I don't have to look at everyone else and think—'what's wrong with ME? They've all got hit records, why can't I get one?'"

—PENNY VALENTINE

Sad CHARLIE WATTS says: Don't compare me with Ringo

FOR the rest of the Rolling Stones, these are hectic times.

But it all goes over Charlie Watts' head. Most things do. He doesn't look as if he worries about anything.

● Charlie on the excitable Continental crowds who induced Warsaw police to pull in anything from sub-machine guns to Dobermann dogs: "Oh, Continental audiences are the same as anybody else."

● Charlie on reducing popularity: "Well, maybe our last record didn't make No 1, but, knowing how rubbish the chart is, it doesn't worry me at all."

● Charlie on pop-and-drugs rumours: "I'm not bothered. Because I'm not personally

persecuted. The only thing that might annoy me is when the police just walk into people's homes. Lack of liberty and all that."

And while others rant and rave about the dreadful state of the square chart scene, Mr Watts merely muses: "It doesn't interest me. I don't listen to these songs. So how can I condemn them if I don't listen to them?"

"Jimi Hendrix should be up there at No 1. He's my scene. But artists don't sell on their names. It's been proved with Sandie's record."

The Stones, however, should

certainly win back a lot of fans when they finally get their first film rolling. With Charlie, perhaps, making the most obvious impact, what with his sad, clown face which could put him in the Ringo Starr category.

"Dunno about that. Ringo Starr's Ringo Starr. I don't see myself as Ringo."

Not even a comic? "No, Anyway, I don't know anything about the film."

Film-making, though, would drastically alter the day-to-day routine of the Stones. They'd have to get up early for a start. "Yes, well I usually get up about midday and draw or paint or generally mess about.

"It's a very lazy life, really. Boring, too, at times. But I can't be bothered to keep coming up to London and going to the clubs."

A dislike for the club crowd: "No, not really. I just can't be bothered to go to them."

So he stays at home, bored. It seems to suit his image.



STONE CHARLIE: "Hendrix should be number one. He's my scene..."



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