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MAY 20, 1967

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Page Seven



**LULU
TAKEN
ILL
SEE PAGE 5**



HIT-HAPPY HENDRIX

FOR MONTHS he was just the toast of the "in-crowd." But now JIMI HENDRIX is a hit parade sensation, too, with two strong singles in today's Top 30.

On page 9, his discoverer and manager, ex-Animal Chas Chandler, talks exclusively to Disc about Hendrix, the man and his music.



WHO WHIP UP TO 4

DODGY WORDS—or poetic brilliance? THE WHO are back where they belong—at four in the chart with "Pictures Of Lily."

Roger Daltrey, their singer, says: "There's no conflict among us now." He also denies that their song words "set out to offend." See back page.

BEATLES' NEW

ALBUM:

EXCLUSIVE—

PREVIEW!

See page 2



DISC EXCLUSIVE! The first pop paper to give its readers a full, track-by-track preview of the—

A NEW BEATLES ALBUM is always awaited with breathless anticipation. What, one wonders, will they come up with next? What new dimensions in sound and song will come tumbling out of those famous heads THIS time?

"Sgt. Pepper's Lonely Hearts Club Band" is the boys' ninth album — and another masterpiece of musical genius.

On first hearing, like much of their work, one finds oneself a bit perplexed by the weird and wonderful intricacies involved. Digested, it matures like a good wine, becomes exceedingly heady and will inevitably knock the rest of pop for six by its sheer beauty and potency.

APPLAUSE

"Sgt. Pepper's Lonely Hearts Club Band" is released on Parlophone next month — but Disc is able to bring you this exclusive track-by-track preview now.

It kicks off with the raucous, hard-hitting title song. Paul leading the others through the cacophony of driving sounds. Slightly reminiscent of their early work. And includes audience applause.

• "With A Little Help From My Friends" is tailor-made for

Fantastic BEATLES ALBUM!

Ringo as his solo. His voice seems to have improved and he's well in control of the lyrics.

• "Lucy In The Sky With Diamonds" spotlights a plaintive John in his peculiarly insinuating style. Strongly repetitive title line, easily remembered. It includes some funny little background voices. Jumps along on a crashing clavichord-type sound.

• "Getting Better" is a track which will undoubtedly pick up a lot of plays on its merit. Paul, often double-tracked, strikes melancholy, easy-to-

listen-to harmony line. Insistent, well-balanced guitar throughout. Nice change of pace in the middle.

• "Fixing A Hole" is a do-it-yourself, happy sounding song about "filling the cracks" and "stopping the rain getting in." Fantastic chomp-chomp sort of beat. Paul again.

• "She's Leaving Home," with an attractive arrangement by Mike Leander, retains a certain "Family Way" theme familiarity. John and Paul harmonise delightfully amid earnest, plucking strings. Has a



Mum and Dad lament on the lines of "Our Baby's Gone." Another with strong potential.

• "For The Benefit Of Mr. Kite" has John in a happy-go-lucky mood and is full of interesting, pretty carousel sounds. Tells about a function involving the mysterious "Mr. Kite."

SITAR

• "Within You, Without You." George's solo contribution and packed, of course, with those haunting sitar sounds. Strange drum noises and George's wailing voice is way back behind the music, making most of the words virtually indistinguishable. Bags of echo and mystic madness. Mostly

instrumental. Indian musicians used for this.

• "When I'm 64" is a fevered flashback to the trad days. Paul singing in George Formby style amid often vaudeville melodies. Interesting clarinet. Clever lyrics like "Will you still need me, Will you still feed me, when I'm 64?"

• "Lovely Rita" dominated by nice piano—honky tonk in parts—and Paul pushing the happy, jumpy words. Pleasant light vocal harmonising.

• "Good Morning, Good Morning." Without doubt one of the most interesting songs on the whole LP. Full to the brim with all sorts of clever sounds. Kicks off with a cock crowing and much-repeated "Good Morning" greeting line.

John's words come through strongly. Song about waking up. Gorgeous, funky guitar screeching like mad. Words flow in short, sharp, staccato-like bursts. Closes with cocks crowing, birds tweeting, dogs barking, horses neighing—a farm-yard fantasia!

• "Sgt. Pepper's Lonely Hearts Club" improves on second hearing. Great, jangling guitars and full of fantastic sound.

• "A Day In The Life." This is one of the tracks which has been getting premature promotion in the States and picked up a "drugs" label in the process. An unusual song featuring John and Paul. Clever, intelligent words and some weird, moving sounds. Another which will pick up the plays.

SCENE

GREAT to see Pat Arnold in the chart.

Beach Boys leader Brian Wilson, commenting on EMI's release of "Then He Kissed Me" as a single: "Should be an interesting study in contrasts. . . ."

Nancy and Tina Sinatra went sightseeing in Windsor.

SEEKER Keith Potger's wife, Pamela, expecting a baby in September.

Will Tom Jones please own up! Which was the "official" presentation of your Gold Disc for "Green, Green Grass Of Home"??!

BEACH BOY Brian Wilson bought £100,000 pre-war Spanish mansion in Bel Air, Los Angeles.

Jimi Hendrix sat in with Amen Corner at London's Speakeasy last week.

Watch out for Procol Harum.

Dubliner Barney Mackenna played Irish fiddle at top volume in London's Shaftesbury Avenue—at five in the morning!

Bouquet for Dusty at London's Talk Of The Town—of chocolate Swiss Rolls!

Eric Burdon's car sporting American registration number.

PROCOL HARUM, who have just signed with Harold Davison, got their name from a prizewinning pedigree Persian cat.

Jimmy James and Vagabonds got through no less than seven vans last week.

Carl Wayne of Move unhappy at Mick Jagger comparisons.

Jeff Beck: "The only pop I know comes out of a bottle."

Stars get-together at London's Speakeasy last Friday—

Beatles John and Paul, Brian Jones, Eric Burdon, Bee Gees, Jimi Hendrix Experience.

DISC writer Penny Valentine, in hospital recovering from appendicitis operation, writes: "All the nurses fancy Mick Jagger!" Cat Stevens deputises for Penny as this week's singles reviewer: see page 15.

Bee Gees hit DOES sound Beatle-like, whatever they say. . . .

Worth a bouquet: Alan Freeman's terrific energy introducing "Pick Of Pops" every Sunday.

Beatles have designed and painted their own advertisement for the programme to be on sale during California's Monterey International Pop Festival. See page 14.

Impresario Tito Burns on P. J. Proby: "I wouldn't touch him!"

West Point Supernatural's gear, worth £3,000, destroyed when Cannes club they were playing went up in smoke.

At Biggin Hill Air Display on Saturday, Peddlars brilliantly sophisticated, and Episode Six an overwhelming success.

WILL Tremeloes celebrate No. 1 status by buying alarm clocks?

Lulu's favourites: Tom Jones and Dusty Springfield. "Puppet" co-writer Bill Martin used to sell kerbstones to a funeral contractor.

Cat Stevens: "I want to do less singing and concentrate on song-writing and producing records." His own?

Deejays past 30 should leave sweaters to the younger set and stay in suits, Don Moss.



HOT UP THE CHAT, SIMON

"DEE TIME" ploughs on with Simon proving much less of the tic tac man than his flailing fingers suggested in the earlier shows.

The show itself, however, remains a monstrous mini-Eamonn Andrews show, with Mr. Dee even rejoicing in the recent remark that his show had made a milestone with the first "return" appearance since the series started. The prodigal proved to be Anita Harris.

Last Thursday, amid music from the Move, Peddlars and others ("Dee Time" doesn't seem to think pop stars have the intelligence to join in Simon's uninformative chat-chat sessions) Donald Peers was on parade. The first post-war pop idol. The man who took off to Australia at the height of his fame in 1949 and came back to find himself forgotten in the welter of Whitfields and Valentines.

A chance to explore the inner feelings of an interesting subject. Simon, however, just scratched the surface, giggled about babbling brooks and pointed out he was too young to remember much about Mr. Peers. Why invite him on the show then? Simon is, after all, supposed to keep things interesting.

'AS YOU LIKE IT:' LULU joins CAT for 'I Got You Babe'

IF this column appears somewhat disjointed, then that's because I have a broken wrist . . . a happening which TV pop producer Mike Mansfield greeted, if not with glee, with studied satisfaction.

"Ah, well, he told a Disc colleague, "that means he won't be able to write another slamming criticism of my new show 'As You Like It' as he did with 'Countdown'."

And on both assumptions he's wrong. First, one-finger typing produces this article; secondly, we come to congratulate you, Mr. Mansfield, not to bury you!

Apart from behind-the-scenes bothers such as groups getting to the Southampton studios two hours late and technical troubles such as verbose comperes causing the show to overrun, "As You Like It" is going to get good ratings.

The concept of "Countdown" was corny; the new show is a bright attempt to produce a show with a difference. It is, in fact, a visual "Family Favourites."

Each week a guest star—first week Adam Faith flying to Amsterdam, this week Lulu in Petticoat Lane—takes viewers on a conducted tour, interviewing people and inviting a record request, whereupon the action switches back to the studio for Don Moss to introduce the artist singing the song.

As a bonus, we get the guest star back in the studio towards the end of the show to sing their current hit and wind up the show with a duet. Adam sang "Something Stupid" with Sandie Shaw, while this week Lulu duets with Cat Stevens on "I Got You, Babe."

Besides the location requests, "As You Like It" also features requests from viewers at home, shows a picture of them on the screen and thus gives viewers the feeling of full participation in the programme.

It's no longer adequate to give a pop show over to a succession of groups and a comperé—something novel needed to be introduced, and "As You Like It," although unlikely to take first prize at Montreux, is a good attempt to present TV pop in a much more interesting manner than the past.

It's also fun for the guest artist. Lulu, who talked to a barrow boy, a Bible thumper and a woman selling smalls, laughed loudly as she watched herself on film. "It was great fun. I'm sure it's the sort of show people will like," she laughed, "although I was awful as an interviewer." Modesty—for she was excellent.

Also in this week's show: Cat Stevens, another immensely impressed with the show, Tremeloes, Georgie Fame (surely he can afford a new stage suit instead of that mustard-coloured double-breasted creation?) and film of bright new group, the Herd, whose "I Can Fly" spot was punctuated with hilarious film of the first flying machines invented.

Disc went down to Southern TV's Southampton studios to see the second show of the series recorded on Friday.

Pop stars being the least punctual performers in the entertainment world, the time schedule was out for a start. Then there were sets to supervise, Don Moss speeches to shorten, Cat Stevens to console into an agreeing frame of mind ("A duet wouldn't be right for my image"—"Yes, yes it will. With Lulu you'll be fine").

As the day wore on, Mansfield, with bushy silver hair, looked more like a harassed shaggy sheep-dog than a slick pop show producer. But he is slick and the show is good. "As You Like It"? Yes, we do.

BOB FARMER reviews the week's TV shows



CLIFF HITS AT NANCY!

CLIFF RICHARD, it would appear, is having a final fling by doing the rounds before his clerical calling. He recently appeared live on "Top Of The Pops" for the first time; and on Saturday made his first appearance on "Juke Box Jury" since 1961.

He was even less of the passive "let's be nice to everybody" person of the past. Of the Walkers: "That's not fantastic at all, but I suppose their large number of fans will make it a hit"; Of Nancy Sinatra: "That's dreary."

He still managed to make five of the seven discs hits, but at least our Cliff has become somewhat more critical these days.

The fireworks in Saturday's show, however, came not from Cliff, but from Leila Pasha, a young lady out of Overseas Broadcasting. She likened Lee Dorsey's new disc to "Tulsa" when there was not the remotest resemblance and got rebuked by David Jacobs.

But the Jacobs blood boiled when, talking of Nancy's duet with dad, she said: "That record was somewhat incestuous." Roared Mr. Jacobs, in reply, "What absolute rubbish!"

Ah, well, at least there was Roy Hudd to take our minds off Miss Pasha. Anita Harris also appeared.

DISC TOP 30



A NEW LP THE ASSOCIATION

Renaissance



HAT 8313 12" mono LP record

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CHART TOPPER



HIT TALK by LULU



Never mind, Townshend —you can't always shine

MAMAS AND PAPAS is a beautiful record. The arrangement makes it, otherwise I think it would be a pretty dead song.

There's not much left to say about **Sandie** except that it was a dead cert for number one. First time I heard "Silence Is Golden" I thought "Oh no!" The second time I heard it I thought "Oh yes!" It's that sort of record, and I love the way they do the "golden" part.

Tom Jones' new one is better than "Green Green Grass Of Home." I love the way he goes up and down the scale.

I'm very surprised to see "Seven Drunken Nights" in the chart—though I should think my father would like it. **Kinks?** Oh fantastic. **Ray Davies** has such huge talent.

The Who have had better songs than "Pictures Of Lily" but I think when you write your own songs like **Townshend** does you can't keep being brilliant.

Jimi Hendrix is great. He's the "innest in" singer ever.

"Happy Together" is fantastic and sensational and that's all I can say. It's very funny about that **P. P. Arnold** record. I was offered

that song about eight months ago and I didn't do it because my career was in turmoil and I was changing record labels so it got lost. I think it's a most beautiful song and she's done a lovely job on it.

I love **Herb Alpert** records and "Casino Royale" is one of the best. "Sweet Soul Music" is a gas—moves like wildfire—I'm going to include it in my act.

NEXT WEEK:
Pete Townshend

- 1 (4) **SILENCE IS GOLDEN**.....Tremeloes, CBS
- 2 (2) **DEDICATED TO THE ONE I LOVE**
Mamas and Papas, RCA Victor
- 3 (1) ● **PUPPET ON A STRING**.....Sandie Shaw, Pye
- 4 (9) ▲ **PICTURES OF LILY**.....Who, Track
- 5 (3) ● **SOMETHIN' STUPID**.....Frank and Nancy Sinatra, Reprise
- 6 (20) ▲ **WATERLOO SUNSET**.....Kinks, Pye
- 7 (7) **SEVEN DRUNKEN NIGHTS**
Dubliners, Major Minor
- 8 (5) **THE BOAT THAT I ROW**.....Lulu, Columbia
- 9 (6) **FUNNY FAMILIAR FORGOTTEN FEELINGS**
Tom Jones, Decca
- 10 (19) ▲ **THE WIND CRIES MARY**.....Jimi Hendrix, Track

NEXT 20: Introducing SUPREMES, NEW VAUDEVILLE Band, VINCE HILL, and WALKER BROTHERS

- 11 (10) ● **A LITTLE BIT ME, A LITTLE BIT YOU**.....Monkees, RCA Victor
- 12 (18) ▲ **THEN I KISSED HER**.....Beach Boys, Capitol
- 13 (11) **I CAN HEAR THE GRASS GROW**.....Move, Deram
- 14 (8) **PURPLE HAZE**.....Jimi Hendrix, Track
- 15 (15) **HI HO SILVER LINING**.....Jeff Beck, Columbia
- 16 (12) **HA! HA! SAID THE CLOWN**.....Manfred Mann, Fontana
- 17 (14) ● **RELEASE ME**.....Engelbert Humperdinck, Decca
- 18 (23) **CASINO ROYALE**.....Herb Alpert, A and M
- 19 (28) ▲ **NEW YORK MINING DISASTER, 1941**.....Bee Gees, Polydor
- 20 (—) **THE HAPPENING**.....Supremes, Tamla Motown
- 21 (22) **SWEET SOUL MUSIC**.....Arthur Conley, Atlantic
- 22 (13) **HAPPY TOGETHER**.....Turtles, London
- 23 (—) **FINCHLEY CENTRAL**.....New Vaudeville Band, Fontana
- 24 (25) **THE FIRST CUT IS THE DEEPEST**.....P. P. Arnold, Immediate
- 25 (16) **I'M GONNA GET ME A GUN**.....Cat Stevens, Deram
- 26 (—) **ROSES OF PICARDY**.....Vince Hill, Columbia
- 27 (17) **BERNADETTE**.....Four Tops, Tamla Motown
- 28 (30) **IF I WERE A RICH MAN**.....Topol, CBS
- 29 (26) **MAROC 7**.....Shadows, Columbia
- 30 (—) **WALKING IN THE RAIN**.....Walker Brothers, Philips

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

Top Ten LPs

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

AMERICAN TOP TWENTY

- 1 (4) **GROOVIN'**.....Young Rascals, Atlantic
- 2 (1) **THE HAPPENING**.....Supremes, Motown
- 3 (2) **SWEET SOUL MUSIC**.....Arthur Conley, Atco
- 4 (3) **SOMETHIN' STUPID**.....Frank and Nancy Sinatra, Reprise
- 5 (14) **RESPECT**.....Aretha Franklin, Atlantic
- 6 (9) **I GOT RHYTHM**.....Happenings, BT Puppy
- 7 (13) **RELEASE ME (AND LET ME LOVE AGAIN)**
Engelbert Humperdinck, Parrot
- 8 (8) **CLOSE YOUR EYES**.....Peaches and Herb, Date
- 9 (6) **DON'T YOU CARE**.....Buckingham's, Columbia
- 10 (7) **YOU GOT WHAT IT TAKES**.....Dave Clark Five, Epic
- 11 (11) **GIRL, YOU'LL BE A WOMAN SOON**
Neil Diamond, Bang
- 12 (12) **ON A CAROUSEL**.....Hollies, Imperial
- 13 (22) **CREEQUE ALLEY**.....Mamas and the Papas, Dunhill
- 14 (21) **HIM OR ME, WHAT'S IT GONNA BE**
Paul Revere and the Raiders, Columbia
- 15 (15) **WHEN I WAS YOUNG**
Eric Burdon and the Animals, MGM
- 16 (18) **FRIDAY ON MY MIND**.....Easybeats, United Artists
- 17 (10) **I THINK WE'RE ALONE NOW**
Tommy James and the Shondells, Roulette
- 18 (19) **HERE COMES MY BABY**.....Tremeloes, Epic
- 19 (24) **MIRAGE**.....Tommy James and the Shondells, Roulette
- 20 (5) **A LITTLE BIT ME, A LITTLE BIT YOU**
Monkees, Colgems

a new release from PETULA CLARK Don't Sleep In The Subway

7N 17325



STARS IN THE NEWS—1

Champagne parties all round

**Spencer Davis
organist
taken ill**

SPENCER Davis' organist and singer Eddie Hardin collapsed at London Airport last week shortly before the group flew to Paris for a TV show with the Jimi Hendrix Experience and Paul Jones.

A specialist diagnosed enteritis and Eddie was warned off work. But, accompanied by the doctor, he still went to Paris with the group. The spot on the show was missed.

This week Eddie was resting with the group in Cannes, where it appeared at the Akou Akou Club.

**Hump passes
2 million mark**

ENGELBERT Humperdinck interrupts a short holiday in Portugal this week to appear on tonight's "Top Of The Pops," and tape an appearance for "Easy Beat" on Sunday.

Hump also guests on the "Eamonn Andrews Show" on Sunday.

As "There Goes My Everything" is released, world sales of "Release Me" have topped the two million mark.

Offers for Engelbert to appear in a film are still being studied by manager Gordon Mills, also holidaying in Portugal.

MAMAS AND PAPAS—AUTUMN VISIT LIKELY

MAMAS AND PAPAS may fly to Britain in the autumn for concerts or a short tour.

Promoter Tito Burns, who tried to bring the group to England in February says: "I am flying out to the States next month for talks with the group and with the Lovin' Spoonful, and hope they will both be able to come over sometime between September and Novem-

ber." The group is currently holidaying in Mexico while Mama Cass convalesces following the birth of her child.

First re-appearance of the Mamas and Papas is expected to

be at the Monterey Festival in June, which they are helping to organise.

Meanwhile, their new single "Creeque Alley" is fast rising in America, although no release date is fixed here yet.

As they fly out after their latest tour Jonathan King asks: WILL THE BEACH BOYS EVER RETURN?

THEY CAME and went in their blond, sun-tanned, 1966 health image, surfing refugees from the glorious golden state. They came with a brilliant image on the crest of a wave of "genius" records and a lately successful tour.

But this time they were NOT conquering heroes. The magic had been destroyed by the indecision and temperament that led to the release of an inferior record after months of pregnant suspense. Three-quarters of the country were unaware of their presence.

The ballerina genius behind them, tripping a merry tarantella on a sandbox in Hollywood, had allowed a monumental gap to grow between the recording studios and the wooden stages of the world.

Wax Wizard, Brian Wilson may still be, but it has to be said—in this country the Beach Boys are finished. This tour; this record were the decline. Will the Beach Boys ever play to a capacity British audience again? I leave you to decide. Very

sad. ● Felice Taylor "I'm Under the Influence of Love." Definitely, but definitely! The 'B' side is the backing track without the voice, and it may amuse you. The 'A' side is a glorious "Motown" copy—Dina Supreme + 4 Tops. Very difficult to resist.

● I like everything about Procol Harum now. And a word of praise of Deram. It really is the first label with a highly successful image, isn't it?

Responsible to a great degree: Tony Hall, who deserves to be described as the very best in his field. Totally in touch, always willing to be original, different or risky.

● Congratulations to Big L on getting a world exclusive

on the Beatles L.P.—they deserve it, for they are the epitome of "free" radio and will give anyone a chance as long as they have faith. A fair, decent station, full of good people, concerned with what is creative as well as what is commercial.

● Caroline also has a lot of good people in it—Robbie Dale declared on the air that I—King—do not like anything that anyone else likes. Well, Admiral—of the top 30 last week I like Mamas, Lulu, Hendrix, Who, Monkees, Manfred, Turtles, Stevens, Tops, Kinks, Alpert, Cliff, Arnold, Bee Gees, Martha and even Topol.

That's over half. So there, boo snubs, and thanks for the best columnist award!



Mama Michelle—hard at work organising Monterey's giant pop festival

TREMELOES TOPPLE SANDIE SHAW

**Dave Clark's
sixth States tour**

DAVE Clark Five—currently in the American chart with "You've Got What It Takes"—make their sixth tour of the States from June 16 to July 23.

Their new British single, "Tabatha Twitchit," was released last week.

TREMELOES' "Silence Is Golden" this week smashed its way to No. 1 in the chart, toppling Sandie Shaw's three-week reign.

And it will be champagne all round to celebrate their success. CBS Records are planning a champagne party for the Tremeloes to mark their appreciation for giving the company its first No. 1 British hit since it started operations two years ago.

In turn, the Tremeloes have promised the staff of their agency, Starlite Artistes, a champagne celebration.

As a result of their hit, the group will again star on tonight's (Thursday) "Top Of The Pops"—their third successive appearance on the show.

On Monday, the Tremeloes made a trip to the Radio London "pirate" ship and on Tuesday flew to Holland. On Wednesday, they recorded an "Easy Beat" for this Sunday.

**Paul to kick
off Oxfam walk**

PAUL Jones, recording his next single this week, appears on the BBC's "Dee Time" tonight (Thursday), Southern TV's "As You Like It" (19) and starts the Oxfam money-raising walk from outside London's Royal Albert Hall on Sunday.

On Monday he stars on the Light's "Monday, Monday."

**STEWART
RETURNS**

BBC producer Johnnie Stewart is tonight back on "Top Of The Pops" after a working holiday in America. He takes over from Stanley Dorfman, producer of the new Dusty Springfield series on BBC-TV.

PITNEY returns — gets 'JBJ' offer

GENE Pitney is to record in Britain for the first time in his career. He makes a five-day visit to London from June 5.

His decision to cut his new single here came after hearing Manfred Mann's "Hal Hal Said The Clown." And Gene's session will be taken by Gerry Bron, the Manfreds' manager.

Gene makes his trip to London between TV shows in Italy.

Gene has also been approached to appear on "Juke Box Jury" on June 10. A co-presenter would be Lance Percival.

● Colin Charman, producer of "Jury," marries 27-year-old clerk Jennifer Vincent at London's Thornton Heath on June 3. "Jennifer went to school with my secretary, Frances Line," Colin told Disc.

BBC-TV producers Terry Henebery ("Dee Time"), Johnnie Stewart ("Top Of The Pops") and Stanley Dorfman (Dusty Springfield series) have been invited to the wedding.

**Why Sinatra
is a 'wanted
man'**

FRANK SINATRA is a "wanted man." He's wanted by "Top Of The Pops" producer Johnnie Stewart.

Johnnie told DISC on his return to the show this week: "We've made repeated attempts to get him, but he has always been too busy. But when we had Nancy on the show, I asked her to give my regards to her 'old man.' The last time I had the pleasure of doing some shows with him was on the radio back in about 1951!"

"It is a big ambition of mine to have him on 'Top Of The Pops'."

Johnnie added that the show looked as though it would continue its successful run. It should be going to the end of the year," he said.

Change of Fortunes

FORTUNES—without a record for eight months—have switched record companies, from Decca to United Artists.

And ballroom appearances have been restricted for the next few weeks while they work on a new single. Songwriters Goffin and King, and Greenwich and Barry have been commissioned to write for the boys.

TROGGS, Engelbert Humperdinck, Karlins and Roulettes guest in the "live" lunchtime show "Monday, Monday!" on May 22, introduced by Dave Cash.



Tremeloes: on tonight's 'Top Pops'

Denny rejoins Moodies

DENNY LAINE, who recently backed out of a Saville Theatre, London, concert because his group was not ready, has now chosen his final line-up.

The group, which will not carry a name, is headed by ex-Pretty Things drummer, Viv Prince.

Rest of the musicians are all former students from the Royal London School of Music, and backing Denny will be their first venture in pop.

They are Clive Gillinson and Hafliði Halgríson (cellos), John Stein and Angus Anderson (violins) and Andy Leigh (string bass).

Denny is currently working on arrangements for his first LP, made up of 14 self-penned songs, which will be recorded by Denny Cordell early in June.

● DENNY makes his London debut tomorrow (Friday) at Tiles Club—where he shares the bill with his former group, the Moody Blues. It will be the first time they've played together since they split. Denny is backed by his new band.

Countdown

THURSDAY

MANFRED MANN — St. Osyth's College, Clacton.
DEE TIME (BBC TV)—Paul Jones, Kinks, Ronnie Hilton, Caravelles.
POP NORTH (BBC Light)—Wayne Fontana, Troggs, P. P. Arnold.
NEW VAUDEVILLE BAND—Club Marimba, Middlesbrough, and La Bamba, Darlington.
GENO WASHINGTON — Locarno, Coventry.
WHO—Mecca, Bristol.

FRIDAY

TREMELOES — West Harts Queen's Rink.
WHISTLING JACK SMITH—Floral Hall, Belfast.
JEFF BECK—Victoria Hall, Selkirk, Scotland.
JOE LOSS POP SHOW (BBC Light)—Ade Cutler and the Wurzels.
GENO WASHINGTON—Starlite Ballroom, Greenford.
CHRIS FARLOWE—California Ballroom, Dunstable.
ALAN PRICE—The Barn, New Chattris, Cambridge.
CLYDE McPHATTER — Flamingo Club, Wardour Street, London.

SATURDAY

WHISTLING JACK SMITH—Arcadia Ballroom, Dublin.
TROGGS — Corn Exchange, Bristol.
VINCE HILL—Embassy and Palladium Clubs, Manchester.
PAUL AND BARRY RYAN—Market Hall, Carlisle.
JUKE BOX JURY (BBC TV)—Julie Felix, Kenny Everett, Shirley Ann Field, Leslie Crowther.
SATURDAY CLUB (BBC Light)—Dave Dee, Dozy, Beaky, Mick and Tich, Cliff Bennett, Acker Bilk.

TREMELOES — Dreamland Ballroom, Margate.
GENO WASHINGTON—Tofts Ballroom, Folkestone.
CHRIS FARLOWE — Night Owl, Ramsey.
ALAN PRICE — Manchester College of Technology.

SUNDAY

VINCE HILL—Starlite Club, Blackburn, and Casino Club, Burnley.
EASYBEAT (BBC Light)—Engelbert Humperdinck, Tremeloes, Troggs.
GENO WASHINGTON — Cavern Club, East Dereham.
CHRIS FARLOWE — Union Raving Club, Nottingham.
PRINCE BUSTER — Starlight Ballroom, Crawley, Sussex.

MONDAY

TOM JONES—"Tom Jones In Showtime," Palladium, London (season).
MONDAY MONDAY (BBC Light) — Troggs, Engelbert Humperdinck, Karlins, Roulettes.
GENO WASHINGTON—California Ballroom, Dunstable.

TUESDAY

DEE TIME (BBC TV)—David Kossoff, Mike Newman, April Olrich, Susan Maughan, Troggs.
AS YOU LIKE IT (ITV)—Paul Jones, Julie Felix, P. P. Arnold, Move, Warm Sounds.
CHRIS FARLOWE — Swansea College.

WEDNESDAY

TREMELOES — Top Rank, Swansea.
PARADE OF THE POPS (BBC Light)—Tremeloes.
ALAN PRICE — Top Rank Suite, Cardiff.

STARS IN THE NEWS—2

Who back in studio for 'Lily' album

WHO have finally found time to record tracks for their new LP, provisionally titled "Who's Lily?" The group is in the studios this week recording some of the proposed 14 tracks, and hopes to finish the session early next week.

Tonight (Thursday) they are at Bristol's Mecca Ballroom, and next Thursday appear on "Top Of The Pops."

Other bookings include Pembroke College, Oxford (27), Southampton Guildhall (4), Belfast (8), Douglas Palace, I.O.M. (10), and Christchurch College, Cambridge Summer Ball (12).

On this last venue they appear with a host of other stars including Georgie Fame, Moody Blues, Francoise Hardy, Herd, and Humphrey Lyttelton Band.

Dickie: new TV series

DICKIE Valentine has been booked for a new series of six half-hourly shows by ATV following the success of a similar series last year. New run starts on August 11.

DON Moss reviews the latest records each afternoon on the Light in "Newly Pressed" for the week beginning Monday, May 22.



● CLIMBING on the Beatles bandwagon with "covers" from "Sgt. Pepper's Lonely Hearts Club Band" LP, (left to right) YOUNG IDEA, BERNARD CRIBBINS, MARIANNE FAITHFULL and DAVID AND JONATHAN.

'MICHELLE' DUO HEAD BEATLES LP 'COVERS'

Lulu collapses —TV rehearsals off

LULU, whose "The Boat That I Row" is at No. 8 in the chart, collapsed twice on Tuesday morning.

She was on her way to rehearsals for her forthcoming BBC-2 TV series "Three Of A Kind" which begins next month. Tuesday's rehearsal had to be cancelled, and at press-time Lulu was under doctor's care.

Lulu's manager, Marian Massey, said: "Lulu has been working to an exhaustive schedule recently. We shall have to wait and see what the doctor says before we know just how serious this illness is."

LP 'COVERS'

TRACKS from the Beatles' new album "Sgt. Pepper's Lonely Hearts Club Band"—not released until June 1—have already been snapped up as singles by other artists.

Confirmed for release on June 2 are David and Jonathan ("She's Leaving Home"), the Young Idea ("With A Little Help From My Friends") and actor/comedian/singer Bernard Cribbins ("When I'm 64").

David and Jonathan, who record with Beatles recording man George Martin on Columbia, sprang to chart fame just over a year ago with "Michelle," another Lennon/McCartney song.

The Young Idea, Tony Cox (20) and Douglas Brown (19), have covered the number done as Ringo's solo on the album. They heard it when recording at EMI's studios, St. John's Wood, London, at the same time as the Beatles.

Young Idea just failed to make the chart recently with the Hollies song "Peculiar Situation."

And at presstime unconfirmed rumours hinted that Marianne Faithfull and Chris Farlowe were also considering Beatles songs for singles.

Song words on sleeve

FOR the first time in the "history" of Beatles' album releases, "Sgt. Pepper's Lonely Hearts Club Band" will feature the full words of all the 12 Beatles songs—the thirteenth is the title track repeated.

This novel idea was adopted by EMI Records at the wish of John and Paul. It is a revolutionary step, for usually song publishers feel that the publication of lyrics harm sales of the song sheet music.

But Beatles music publisher Dick James told DISC on Tuesday: "There is such a tremendous interest in Beatles songs—and in this album in particular—we feel if anything it may stimulate sales of the sheet music."

Dick James added that when the sheet music is released, each piece of music will feature a full-colour cover photo of the Beatles. Says James: "It is already predicted that this album will top the 7,000,000 sales mark. Various foreign countries are very excited about it. Particularly France, and of course America."

● The Beatles LP is a "double-pocket" album similar to their "Beatles For Sale" album. The front shows a montage colour photo of "Sgt. Pepper's Lonely Hearts Club Band" featuring personalities from different walks of life (one is the late Marilyn Monroe) and including the four Beatles themselves.

The inside of the album consists entirely of a colour picture of John, Paul, George and Ringo dressed in Army uniform. The back of the album features the words of all the songs.

One pocket contains the LP itself; the other a sheet of illustrations of Sgt. Pepper. This includes a sergeant's stripes, moustache and badge, and a stand-up display of the Beatles.

"JUKE Box Jury," which has been running for eight years, has again had its contract renewed by BBC-TV—until September 23.

Georgie does Floyd hit on EP

GEORGIE Fame's first CBS EP on June 2 will include the Eddie Floyd hit "Knock On Wood," plus his own "All I'm Asking," and "Didn't Want To Have To Do It" and "Close The Door."

This Saturday (20), Georgie appears on ITV's "The Braden Beat." It will be recorded as he appears the same evening at an all-night school gala in Paris.

Last week, Georgie was prevented from appearing on the Belgium TV show "Vibrato" in Brussels after missing his flight because of a hold-up on the M1. Despite chartering a plane specially, he arrived too late for the programme. Instead he'll return to Brussels for the show today (Thursday).

On May 24, Georgie is going to see the Tony Bennett/Count Basie concert at London's New Victoria theatre—the day before he appears himself with Basie at London's Royal Albert Hall.

Basie-Bennett

—two more shows

TWO extra London concerts have been fixed for American song star Tony Bennett and the Count Basie Orchestra following the sell-out of the six London shows already booked.

Says Harold Davison executive Jack Higgins: "Despite the fact the concerts were not advertised, they sold out two-and-a-half weeks ago. So we are getting Tony to give two more shows on his way back to America from Paris. They are at the Odeon, Hammersmith on Sunday, June 4."

The other London concerts are at Festival Hall this Saturday (20), Odeon, Hammersmith (21) and New Victoria, Victoria (24).

Shads on Des TV

TOP stars have been booked for the "Des O'Connor" ATV series opening in most areas tomorrow (Friday). First show was screened in London on Tuesday.

Appearing this Friday are Shadows Hank and Bruce. Other dates: New Faces (26), Judy Durham (June 2), Joy Beverley, of the Beverley Sisters (9), Lonnie Donegan (16) and Vince Hill and Engelbert Humperdinck (23).

Cat: States tour

CAT STEVENS is now likely to make his American debut in a concert and television tour during the autumn. Manager Dick Katz is currently in America arranging the tour.

Meanwhile Cat's new single—again two original compositions—is released in early June, and plans are under way for his second album.

Now the Bee Gees are five!

BEE GEES this week became a five-piece group with the signing of a guitarist friend from Australia.

He is 21-year-old Vince Melouney from Sydney, who worked with the group as a session musician and is featured on their first LP here, "The Bee Gees First," rush-released next month containing a dozen original tracks by the group.

Vince played Down Under with Billy Thorpe and the Aztecs and is regarded as one of the country's top guitarists. He came to London last autumn.

Bee Gees, with Vince, flew to Holland yesterday (Wednesday) to appear on TV in Hilversum and Bremen, Germany, the same night. After doing a "Beat Club" TV spot today, they return to London and appear live on the BBC's "Monday, Monday" (22).

They return to Germany (23/24) for TV in Frankfurt and play at Liverpool University next Thursday (25).

The group flies to America on June 2 for a fortnight's promotional visit.

Normie—new single

NORMIE ROWE's new record "But I Know," produced by Mike Hurst, is released on June 2.

Normie is currently working on a cabaret act and hopes to tour Northern clubs later this year.

MITCH RYDER STARS ON 'TOP OF POPS'

MITCH Ryder will star on "Top Of The Pops" and "Saturday Club" after he flies in to Britain this Sunday (May 21).

To coincide with the two-week visit EMI release the group's "Too Many Fish In The Sea"—at present 27 in America's "Billboard" chart—on Friday (May 19).

Mitch's biggest single here was "Ride" a year ago. In January this year he left the Detroit Wheels and formed his own "Mitch Ryder Show," which features him in front of a 10-piece orchestra.

No concert appearances are planned for the current visit, but the entire "Mitch Ryder Show" is expected to appear here later.

Pete Townshend discovers singer

WHO's Pete Townshend is raving over a new British singer, Arthur Brown, he discovered at the recent Alexandra Palace "Technicolor Dream."

"He has a fantastic voice and I hope to use him in the opera I am writing," Pete told DISC.

Pete is recording Arthur for Track Records, but it is not yet decided whether his recording debut will be on a single or an album.

"I'm so enthusiastic about Arthur that possibly an album will be best suited to his talent," said Pete.

ADGE CUTLER and the Wurzels take part in tomorrow's (Friday) "The Joe Loss Show" on the Light.

Dave Dee taking crash Cossack course!

DAVE DEE is taking a crash course in Russian Cossack dancing which will be used in connection with the presentation of the group's latest record, "Okay."

Dave is the link-man on Southern TV's "As You Like It" on June 6. In the show, Dave will tour a London zoo gathering viewers' requests.

The group's tour of Australia was so successful that they have already been invited back in the autumn. Also likely is a tour of America and an autumn tour of Britain.



Jenny Take A MITCH: OWN SHOW

Beach Boy Bruce back in Britain

BEACH BOY Bruce Johnston will be back in Britain for a month's holiday when the current Continental tour ends in a week's time.

The Boys' tour, which played to "house full" notices at every concert, was described by promoter Arthur Howes as: "Nothing short of fantastic."

It is hoped that the group will return for a further tour next year.

Contrary to some reports, plans for "Heroes And Villains," the group's scheduled new single, have not been completely scrapped.

Roger Easterby, of the Howes office, who was with the boys throughout their British tour, said: "When the Beach Boys return to the States they will spend a complete month in the studios completing 'Heroes And Villains,' and also working on a new LP."

TV sport slashes 'Dee Time' shows

SIX Simon Dee "Dee Time" BBC-TV shows have been dropped—all because of sport!

Only last week, DISC exclusively reported that "Juke Box Jury" had been cut by eleven minutes the previous Saturday when the Davis Cup tennis match overran.

Now it's Simon Dee's turn to be hit by a three-pronged attack of tennis, football and cricket.

"Dee Time" is dropped next Thursday (25) to make way for the European Cup Final between Celtic and Inter Milan.

On June 27 and 29 and July 4 and 6 Wimbledon tennis knocks Simon "out of court," while on July 18, "Dee Time" makes way for the Third Test Match.

Simon Dee, busy on yesterday's (Tuesday) show, was not available for comment at presstime, but his agent, Bunny Lewis, commented: "Actually, it suits Simon to be off at the end of June and beginning of July, as it may give him a chance to take a well-earned holiday break."

"Doing eighty minutes of TV a week can be pretty taxing."

Mel Torme for Dusty TV

DUSTY SPRINGFIELD, whose new record "Give Me Time" is released tomorrow (Friday), has her own 30-minute TV series again this summer, commencing the last week in June for six weeks.

In the series, Dusty stars with special guests each week—probably not pop singers. Mel Torme is the only one so far confirmed.

Dusty, at present in cabaret at London's "Talk Of The Town," makes radio and TV appearances to promote the record, though no dates have been fixed.

KINK RAY NOT QUITTING!

RAY DAVIES, prolific songwriter and guiding light of the Kinks—No. 6 this week with "Waterloo Sunset"—is NOT leaving the group.

This was the official comment on Tuesday from Kinks co-manager Grenville Collins, who told DISC: "The report [not in DISC] is untrue. These sort of rumours make me angry. They are being put around by someone with some sort of axe to grind."

JOHN WANTS GIRLS

BREAKAWAY Walker Brother John is looking for three girl singers to back him on concerts and tours, and has invited any DISC reader who thinks she has the necessary qualifications and experience to contact him.

John is currently auditioning musicians for his backing group, but has not yet found the right singers to accompany him.

Nearly 1,000 Walker Brothers fans who marched from Baker Street to Marble

Arch on Sunday surprised John in his car.

After being trapped in his car for half an hour, John received a petition with 8,000 signatures pleading with the Walker Brothers not to stop working and not to desert them.

John reassured the fans that he will keep working, and will definitely do a full concert tour in the autumn.

Songs for his first solo single

and an LP are being recorded this week. The single will almost certainly be released during the first fortnight in June. Disc understands that John's first solo single will be "Annabella," a song by Nicky James, the artist Scott Engel has recorded. Gary is also interested in a Nicky James song, "Anything For Baby."

Scott is holidaying in Morocco, and expects to return this weekend, and Gary is reported to have gone on holiday with Hollie Graham Nash . . . also to Morocco.



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STARS IN THE NEWS-3

Cliff chooses Neil Diamond songs

CLIFF RICHARD has chosen two Neil Diamond songs for release as the A and B sides of his new single, out on June 2.

Cliff, who previously recorded "Solitary Man" on an EP, has now picked "I'll Come Running, Babe" and "I've Got The Feelin'."

Harry Lewis, general manager of Ardmore and Beechwood, publishers of the Neil Diamond songs, says: "We sent Cliff a batch of songs, and he picked out these two. He is very keen on Neil's work."

The record, produced by Norrie Paramor, is backed by Mike Leander. Cliff is also currently working on an album of gospel songs.

Cliff is also working on script rehearsals for his Billy Graham film, in which he plays the part of an atheist.

Filming will keep him busy until the end of July. He then goes on holiday in August.

PACEMAKERS WILL HONOUR BOOKINGS

GERRY and the Pacemakers, who last week announced they were splitting after eight years, will fulfil all outstanding bookings before they part.

"The split will be a gradual process," said Tony Barrow, Nems spokesman, "and it is not expected they will finally split before July."

Meanwhile, Gerry's first solo record, "Please Let Them Be," a ballad with full orchestral accompaniment, is released on June 2.

The Pacemakers, Les Maguire, Les Chadwick and Fred Marsden plan to leave the music business and set up in separate business ventures.

JOAN'S SHOW

AMERICAN folk singer Joan Baez plays at London's Royal Albert Hall tonight (Thursday).



PRICE: SINGLE

ALAN PRICE LP delay: EP 'stop-gap' is planned

ALAN PRICE has decided to postpone release of his next LP until after his new single. But he will have an EP out in the next couple of weeks.

It will be called "The Amazing Alan Price" and includes "Simon Smith," "Hi-Lili, Hi-Lo," "I Put A Spell On You" and the instrumental "Eichyd-Da."

This week Alan records all three Randy Newman titles from which the new single will be chosen. They are "Happy Land," "The Biggest Night Of Her Life" and "So Long Dad."

MONKEES SHOWS: DJs ARE NAMED

FIVE top disc jockeys have been chosen to comper the Monkees' concerts at Wembley—as exclusively revealed in DISC last week.

Jimmy Savile introduces the first of their shows on June 30. The others are Alan Freeman (Saturday afternoon, July 1), Dave Cash (Saturday evening), Tony Hall (Sunday afternoon, July 2) and Peter Murray (Sunday evening).

No new Monkees single had been scheduled by RCA Victor at presstime to tie in with the group's concert bow at Wembley.

Dave Cardwell, Monkees' British representative, said on Tuesday: "A Little Bit Me, A Little Bit You" has done so well in America—even better than in Britain—that no new single has yet been fixed to follow-up."

On the question of the Monkees arriving in Britain before June 29 for TV and filming, Dave added: "I spoke to Davy Jones' right-hand-man David Pearl in America only last Friday. He could give me no news of an earlier arrival."

"An invitation by the Marquess of Bath for the Monkees to stay at his stately home in Wiltshire [revealed in DISC last week] has been passed on to the Monkees. They were very enthusiastic, I understand, but have not yet accepted."

Tomorrow (Friday) a 25-minute

'Happy birthday, Cilla'—up in lights!

CILLA BLACK, who last week completed filming "Work—A Four Letter Word" with David Warner, was in the studios this week recording a new single.

Several songs are being recorded, among them a Bee Gees composition, and Cilla will choose one this weekend for release next month.

First airing of the song will be next Sunday (28), when Cilla tops the bill at the "London Palladium" TV show.

Cilla's revue with Frankie Howerd, "Way-Out In Piccadilly," is still booked well into the summer.

Next Saturday (27), sees Cilla's 24th birthday, and to mark the occasion illuminated birthday greetings will be displayed in London's Piccadilly Circus, Birmingham, Bristol and Manchester.

film of a Monkees concert in San Francisco is being shown to the Press in London's film centre, Wardour Street.

DISC reported last week that the film may be shown by BBC-TV on June 24, to give fans a preview of the scenes that are expected to take place at Wembley.

PROBY NOW SIGNED FOR PET FILM

P. J. PROBY, "bad boy" of pop, has been signed to star with Petula Clark in the screen version of "Finian's Rainbow." Petula is currently in Hollywood rehearsing for the film, which starts shooting in June.

Proby, who this week started a fortnight's season at Las Vegas' Sands Hotel, has already been signed to play a cowboy opposite Steve McQueen in "Panic."

Casinos cover Cliff

CASINOS' follow-up to "Then You Can Tell Me Goodbye" is released tomorrow (Friday) — but it will not be their current American hit "It's All Over," a smash here recently for Cliff Richard.

Instead it will be "To Be Loved," a big hit in America for Jackie Wilson. Casinos' first LP — named after their hit—is out on May 26 and features "It's All Over."



Hendrix Experience: 'plans put back six months'

HENDRIX LP SLIP 'COULD HINDER CAREER'

JIMI HENDRIX Experience's first album "Are You Experienced" has been rush-released two weeks earlier than planned—because of a distribution error which put 2,000 copies of the LP in London shops last week.

The album, on new label Track, was originally set for May 26 and a huge advertising and promotion campaign was being planned.

Co-manager Chas Chandler told DISC: "This could put the Jimi Hendrix Experience's career plans back as much as six months. The LP may damage the sales of the two singles. People judge an artist on his success in the chart and not on LP sales."

Comments Track executive Chris Stamp: "It is normal practice not to release an album until sales of a single have finished. But there has been such a tremendous demand for an album by Jimi that dealers would have felt embittered if we had not put one out."

"Admittedly, the copies first went out in error, but there were so many orders already in hand—and had been during the time of 'Purple Haze' and 'Wind Cries Mary' sales—we couldn't have held up the LP any longer."

Advance orders for "Are You Experienced" have reached 25,000 already.

This week Jimi flew to Berlin for a two-week, four-country tour. Before going to the States for the Monterey Pop Festival (June 16/18) he makes a "farewell" bill-topping appearance at London's Saville Theatre on June 4.

While in the States, Jimi spends a month on promotion as part of a deal with MGM.

FARLOWE-PICKETT EXCHANGE PLAN

CHRIS Farlowe has turned down two live concerts and TV in connection with the Berlin Film Festival at the end of June.

Reason: dates clash with an exchange deal being negotiated between Chris and American Wilson Pickett.

Patsy goes Greek

PATSY JONES, 18-year-old resident singer with "Monday Monday" Ray McVay Band, has her first record released this Friday on RCA.

Titled "Colours Of Love," the song was the Greek entry in the recent Eurovision song contest.

Cream's Paris concert for Europe TV

CREAM have been booked for a special concert at Paris Palais Des Sports on June 1 which will be screened on TV throughout Europe.

This week the group was in New York completing tracks for their next album. A new single,

"Strange Brew," is released on May 26. The group tops an all-star bill at Spalding, Lines., bulb festival on May 29, and appears on "Saturday Club" on June 10.

From July 14 they spend a week in Holland and Belgium doing concerts and TV.

Hollies deny split story

HOLLIES this week hotly denied that: Graham Nash was leaving the group—and drummer Bobby Elliott was going to be replaced by ex-Walker Brother Gary Leeds.

A spokesman for the group told DISC: "There's no truth in either of these rumours. In fact, Graham is probably more strongly involved with the Hollies' songwriting than ever before."

This week, though, the group did split up—to

holiday. Allan Clarke and Bern Calvert went to Portugal, Graham and wife, Rose, to Morocco, Tony Hicks flew to the Bahamas—and Bobby Elliott, still recovering from his illness, stayed home in Manchester on doctor's orders.

The Hollies are expected back in time for the release of their new single "Carrie Anne" on May 26. They have already pre-recorded a "Top Of The Pops" and shot a promotional film for the record.

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- How Do You Like It?—Gerry and The Pacemakers.
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NO BIG-STAR BLARNEY from THESE DUBLIN BOYOS!

by DAVID HUGHES

IT can safely be said that success will not spoil the Dubliners. Safely, because these rough-hewn diamonds from the darkest depths of Ireland just could not care less about success.

"We don't take the 'star' bit very seriously," says ginger-haired Luke Kelley. "And it doesn't worry us at all that we might soon become known as one-hit wonders."

"Sure, it's great to have a hit single," added bushy-bearded (as are they all) Ronnie Drew, "but we really don't care if we never have another."

"After all, we've been going together for nearly five years now, and always play to folk music audiences."

Folk audiences or not, the Dubliners have got to accept that their distinctive "Seven Drunken Nights" has taken the chart by storm, and has placed them alongside the most adored of pop idols.

In Ireland, despite being completely banned by the Government radio stations, the record has climbed to the number one spot at a speed belying the nature of the country.

"It was never recorded as a single," says Luke, "and we never expected it would be so popular. 'It's all due to the power of commercial radio in this country."

GUINNESS

"I guess we'll follow it up with a smash hit banjo solo," he added. "No," countered Barney MacKenna. "I thought I'd put a fuzz box on my fiddle. Then we could come out with a psychedelic folk song!"

From this you will have gathered that being in company with the beat groups does not exactly impress our bearded refugees from the American Gold Rush!

"We don't like pop music, and we try never to listen to it," they agreed. "It's all the same—boys, girls, and love."

Claron Bourke, who describes himself as the whistler and harmonica player, condescended to add that he thought much of today's pop music was derived from folk songs.

"Yes, pop music is way down, way up, way out or something," drawled Luke, putting his booted feet back on the table. "Folk songs are different—we sing about everything—the IRA, Army, police, all day to day experiences."

Talking to the Dubliners is an experience in itself. Not only do they speak in almost incomprehensible brogue, but each sentence is liberally scattered with words and phrases as rich as the Guinness they drink.

Just supposing they are not one hit wonders, and become star names—surely things would change?

"Never," retorted Luke. "We couldn't be groomed into show business personalities. Anyone who tried it would be sacked immediately."

FIVE MEN WITH NO ILLUSIONS AND WITH THEIR HAIRY HEADS FIRMLY SCREWED ON.



• RONNIE DREW

See Davy, Mike, Micky and Peter in person!

SOLVE THIS MONKEE Puzzle

—and win tickets for the exciting MONKEES concerts at Wembley

WERE YOU one of the thousands of Disc readers who thrilled to the news that the fabulous MONKEES were booked for FIVE concerts at London's Wembley Empire Pool?

And were YOU one of the thousands who applied for tickets—only to find that others had beaten you to the post office?

In short, were YOU one of the many who suffered inevitable disappointment when there is such a mammoth nationwide stampede for tickets for a memorable event like this?

Save your tears. Here's where DISC comes to the rescue. Anticipating there would be an unprecedented demand for tickets when the Monkees concerts were first announced, DISC bought no fewer than 300 tickets for the Monkees shows.

And they were bought specially to give readers a unique chance to get a first-class seat FREE at the three evening concerts on June 30, July 1 and 2.

Last week we announced our exciting "Win Monkees Seats" contest. Now, here is your chance to enter a simple competition that can bring YOU a double ticket for one of the shows.

In all, a total of 150 double tickets will be awarded to the first 150 readers who forward correct entries to the competition. All entries must be accompanied by the coupon below and arrive at Disc offices not later than first post on Monday, May 29.

Just make up four five-letter words from letters in "The Monkees." Only letters in "The Monkees" may be used and you can, of course, arrange them in any order you please to spell a word.

Four different five-letter words, please. Plurals are not allowed.

No letter may be used more than once in any word except "E" as that occurs three times in "The Monkees."

• Now get to work. Print your entries clearly on one side of a postcard or sheet of paper and address them to: "Monkees Seats Contest," Disc, 1-3 Pemberton Row, London, EC4. The editor's decision is final.

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DISC 'MONKEES SEATS CONTEST'

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• DAVY



• MIKE



• PETER



• MICKY

'Pictures of Lily' isn't dirty—says RAY DAVIES



• RAY: off beat

"WATERLOO Sunset," the latest Ray Davies poetic masterpiece, is somehow untypical.

Ray, always noted for his originality, seems to have become caught up in the commuters' vogue, nestling in a siding alongside "Finchley Central," "Euston Station" and "The Bench at Waterloo Station."

"But it's not about the station," protests Ray. "It describes the view from the bridge as you come into Charing Cross—the general picture. I've had the song in my head for over a year now, but I could never find the right words for it."

"I tried Paddington station and Euston—I wanted the song to be about something homely."

"I used to cross Waterloo bridge every day when I was at Art School, and whenever I think of trains I think of Charing Cross and Waterloo."

IT'S A LOVE SONG!

It is a blessing that talented writers like Ray have managed to get away from the old love song which completely ruled our charts only five years ago.

"But this IS a love song," Ray protests again. "At least, I think it's a love song—don't you? I have written a lot of the more standard sort of lyrics for a new LP, but I've still tried to make them different. It's very difficult to achieve a medium that isn't corny."

"The problem is choosing the right words. Ordinary songs are easy to write, but for my own satisfaction I like to play about with songs until they appeal to me."

Although always off-beat, Ray's compositions manage to achieve originality without having to resort to dubious themes.

"Pictures of Lily," "Desdemona" and "Arnold Layne" have all come under the critics' hammer. They have been labelled "disgusting" and "obscene"

by that section of the community which specialises in preaching the misdemeanours of the younger generation.

"This has gone too far," says Ray. "Most of the songs that are supposed to be about drugs are all in the mind. 'What about 'Blue Moon' and 'Black Magic'? Some might say they could easily have been drug songs."

"I'm sure Pete Townshend would be most upset if he was told 'Pictures of Lily' was a dirty song. And what about Donovan? People say he sings about drugs, but his tunes are the ultimate in beauty and simplicity."

"Perhaps I write about drugs. After all, I sometimes switch off the lights and draw the curtains so that I am in complete darkness when I am composing. This could be a form of addiction, though it's only concentration."

"No, I think this drug thing is vastly exaggerated."

Ray ventured to say, while on the subject of new songwriters, that he thought "New York Mining Disaster 1941," by the Bee Gees was "jolly good."

"They sound a bit like the Beatles," he said, "and the song is similar to one on one of our earlier LPs. But it's still one of the better records around."

Emerging from a prolonged hibernation, have the Kinks come up with something new?

"The boys wanted time to sort things out" said Ray, "and now we are hitting on something new." It is hard to explain just what this something is, and Ray adds that it may not be immediately noticeable to the audience, although he hopes it will be!

"You'll probably have to wait until the new LP is released in a couple of months."

"I have been working on some ideas, and the album should contain something really new."

"The material hasn't changed, but the way of presenting it has."

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P. P. ARNOLD —chocolate button cutie

TO HER FRIENDS, P. P. Arnold is known affectionately as the chocolate button.

She achieves this tag by being just five feet tall, with dark brown sparkling eyes and a warm personality. She is 20 years old and looks constantly happy.

She lives in a pretty little mews house off Baker Street and has her first big hit with "First Cut Is The Deepest", a classic of its kind written by Cat Stevens. She is in the enviable position of not only having a hit but having sorted out her life in England with a remarkable sense.

She came to Britain last year with the Ikettes and when they went home she stayed on.

"I don't think I would have done if Andrew Oldham hadn't suggested that he would record me. But I would have gone solo. The Ikettes thing just wasn't working for me and I would have broken away from them if we had gone back to America.

"When I first thought about staying I was a bit worried because I knew it was hard for girl singers here and of course I'd never done anything on my own—except type when I was a secretary!

"I'm lucky because once I lost my nerves and got going I always had a lot of respect. It's hard being a girl in this scene. You have to be careful. You only have to make one little mistake round some un-cool people and—there you go.

"So I've always managed, even with Ike and Tina Turner, to stay on the outside of the scene. Just on the edges so I didn't have to get too involved."

During the first few months of living in London, and despite all the new friends she very naturally attracted, Pat was very homesick.

"I got married very young, when I was 16, and divorced a year ago. And I had to leave my two kids in Los Angeles with my parents.

"It was really bad. I missed them both so much, and they're only two and three years old, so you can imagine how awful it was tearing myself away from them.

"That's why I'm so glad about the record being a success. Of course, it's nice for my career but I'm planning to stay in England for good now. It's my home. So I'm going back to Los Angeles in September and I'll be able to bring the children back with me. Which will be great."

Pat Arnold is someone who in just six months has firmly established herself on the British pop scene—a feat indeed.

She seems likely to stay for a long time too the way audiences immediately warm to her competence and charm on stage and the way that big husky voice comes soaring out of her nutbrown frame.

"I love singing. You know I can be really miserable and have worries, but when I go on stage—well that's the best medicine I know to cure that kind of blues."

CARRY ON, HAROLD— PET PAVED THE WAY!



TONY HATCH



ANTI-COMMON Marketeers who get the shakes at the mere thought of mixing it with all those Frogs, Wops and Krauts who live such weird lives across the English Channel, cry havoc that the household budget will soar to the moon if Britain joins the Six.

But if we DO sign the Treaty of Rome, how will it affect the pop scene? Will our star groups and solo singers have to burn the midnight oil swatting up songs in French, German and Italian?

Will we be invaded by Gallic groups and bistro song babies, complete with musette accordions, with beady eyes fixed on dominating the British chart?

One man who has no such fears is "Downtown" genius and recording manager Tony Hatch—the brain behind Petula Clark's string of hits.

"I don't think it would affect the show business scene much at all," says Tony. "At least, not as far as song talent is concerned.

"The right voice with the right song at the right time will still count—as it always has. Record prices might come down, of course—but that wouldn't be a bad thing. Otherwise, I think things will stay the same."

Tony admits, however, that some groups and singers who want to cash in on the Continental record scene may have to swat up songs in the appropriate languages. "For instance, I don't think the Kinks have recorded in a foreign language," he grins. "But then, it doesn't matter so much with groups."

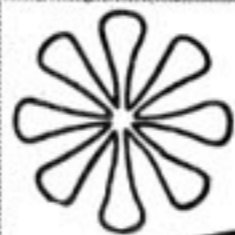
Though he adds that the Searchers have recorded in German for the German market.

Artists who have surmounted the song barrier with ease are Jackie Trent, who's recorded in Italian, and Sandie Shaw and, of course, Petula Clark, who lives in France. "Sandie is very good in Italian and French, and pretty good in German," he says.

"We've always had a thriving market on the Continent for our records", he adds. "We flood them with material all the time, and have the fullest exploitation on the Continent—we're pressuring them all the time."

As for Britain being flooded with foreign talent that's not likely to happen any more than at present. There always has been a very limited market in Britain for Continental artists. They go well in cabaret, but the chart scene isn't exactly dominated by the Johnny Hallydays, Françoise Hardys, and Jimmy Fontanas.

Italy's Rita Pavone made a couple of big dents in our chart—but then, she was singing in English, anyway!



Savage Sophisticate

LESS than a year ago Jimi Hendrix was playing in a seedy Greenwich Village club in downtown New York. LAST WEEK he was one of the star guests at the salubrious Variety Club luncheon at London's swish Dorchester hotel.

In the fairy-tale world of pop that's a "rags-to-riches" story in anybody's language.

Add to this three fantastic hit records and a fan following that seems likely to exceed any star's dreams and you're bound to come to the conclusion that this guitar genius must be the hottest property in the business.

In fact, in the knowledgeable words of co-manager Chas Chandler—the ex-Animal who plucked Jimi from near-poverty and placed him on the highest pop pedestal—he is going to become "the greatest thing to happen since the Beatles."

"Two days after seeing and meeting him in the States," claims Chas, "I had made up my mind that Jimi could be the biggest thing in the world."

An incredible statement—but seemingly true, none the less. Since Jimi Hendrix, having survived such unkind labels as "savage" and "wild man", looks set to be accepted by the pop establishment for what he is—a fine musician and an excellent guitarist.

But when he first appeared on our TV screens, Jimi Hendrix brought cries of horror from fans and family alike. His haywire hairstyle, way-out appearance and far from good looks were not exactly endearing.

On stage, on tour with such sedate acts as the Walker Brothers and Engelbert Humperdinck, Jimi was greeted with a mixture of awe and enthusiasm. Then his performance was described as "lewd" and "obscene." People

alleged his act was provocative." But this did little to affect his obvious popularity.

"That sort of talk didn't bug us at all," explained Chas. "It was all publicity in a way. Jimi was only interested in playing his music. He didn't care what people said about him. In fact, the more they said—the better."

It was in August 1966, when the then Animals were in New York that Chas visited Greenwich Village one day.

"I met Linda Keith—she was going with Keith Richard of the Stones then—coming out of a club called 'Ondine's,'" he explained. "She said she'd been looking for me because there was this guy she wanted me to hear."

"Later Mike Jeffrey, the Animals manager, and I went to meet Jimi in a coffee bar. We still hadn't seen him play. But we talked a lot about the business. Then we heard him play 'Wild Thing' at a time when all the hippies were putting down the original version. It was fantastic. Then I knew Jimi could be big!"

How much had Chas and Mike been guiding lights to Hendrix's explosive progress here?

"We never advise him," retorts Chas. "Except to tell him to be himself as much as he can. We did

says his manager

tell him not to be too nice all the time. If he didn't like something he should say so and knock it! That was something I learned with the Animals.

"Now if anybody knocks Jimi it doesn't matter," he added. "It's usually out of jealousy anyway. There isn't any one thing that has made him successful. It's a combination of showmanship, songs and delivery. Show me anybody who could follow him onstage, and write songs like 'The Wind Cries Mary.' Remembering, of course, that it's still only his third record!"

One of the things about Jimi which made people sit up and

JIMI—with a

ONSTAGE, Jimi Hendrix is both master musician and enthralling entertainer. Sound-wise he must be the most exciting pop phenomena of recent years. Visually, too, he's an incredibly striking personality.

Unfortunately the combination of these attributes hasn't quite emerged on his first album, "Are You Experienced" (Track).

It's a very exciting set of weird, wonderful and highly-complex sounds, well thought

ENGELBERT HUMPERDINCK
There goes my everything F 12610

KEITH SHIELDS
The wonder of you F 12609

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Six questions F 12613

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The JIMI HENDRIX success story

told by MIKE LEDGERWOOD

Sophisti-cat!

'He'll light your cigarette but in company, sit in a corner'
manager, ex Animal Chas Chandler

take notice was the weird way he played electric guitar with his teeth. Was this a gimmick? "Yes. That was used in the initial stages to show people just what an incredible guitarist he is. Now he uses it only if he feels like it. Or, if he thinks the audience needs a bit of excitement," explained Chas.

But what sort of a person is Jimi Hendrix? Deep down below that halo of hair, it appears, there beats a heart of gold.

"Jimi likes people," says Chas. "But even in company he tends to sit in a corner on his own. I'd say that nobody knows Jimi. Even I

wouldn't presume to try to understand him."

He is, too, extremely polite. An attribute belied by his outlandish appearance.

Jimi is always first to his feet when a woman enters the room. He'll light your cigarette for you. Open doors and let you through first. He has the manners of a gentleman—yet the mode, some say, of a monster!

Last week's attendance at the Variety Club function marked a milestone in his career—and acceptance by the Sophisti-cats of the Establishment. Now Jimi Hendrix has the world at his feet!

touch of the 'Dr. Whos'

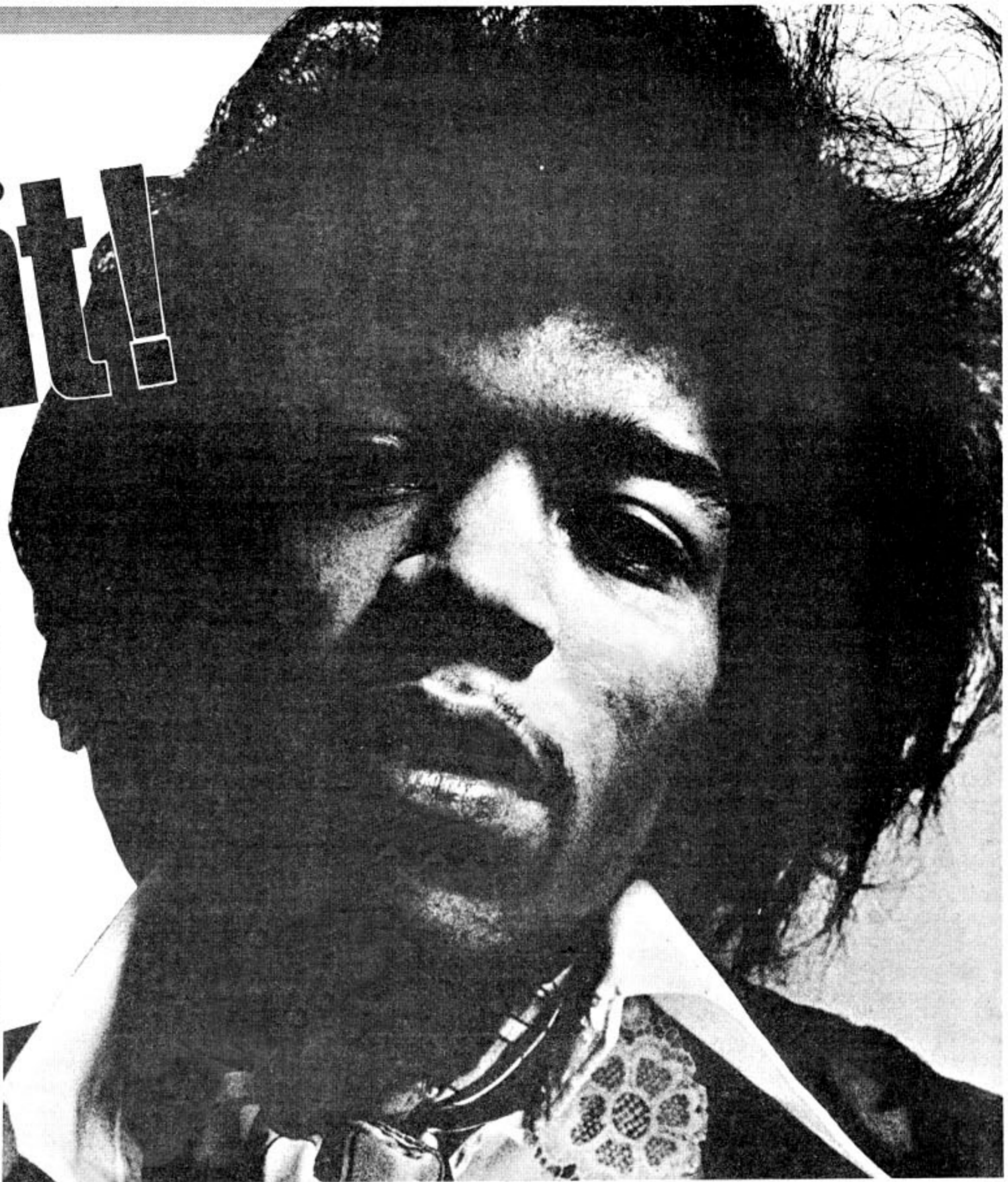
out and vividly presented. But to the uninitiated it will seem as mysterious and deep as Jimi himself.

An unbiased listener would probably dismiss it with a shrug as perhaps "Dr Who-type" music—but to a devotee of the Jimi Hendrix Experience this first LP is a milestone of musical progression, even though still failing somewhat to project his image.

It's difficult to describe the contents in detail for the

pattern changes so constantly. All tracks are Jimi's own compositions and titles like "Maniac Depression," "Red House," "Fire" and "3rd Stone From The Sun" are sufficiently bizarre and yet inspiring to illustrate what one can expect.

A competent, if complicated, debut album. Jimi must be persuaded to use his voice more, though, and effort should be made to spotlight more generously the artistry of drummer Mitchell and bassman Redding.



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Jeff Beck: chap with a chip and a Hi-ho hit



JEFF

IF YOU should spot a lonely lad in a red plastic jacket wandering the streets of London with a huge chip on his shoulder—chances are he will answer to the name of Jeff Beck.

For Jeff, currently having his first taste of solo success with "Hi Ho Silver Lining," is disillusioned by the pop business—and he hasn't seen "Privilege."

"First, I don't like the song," he moaned. "It was made before I got my present group together, and is nothing like our stage act."

"In fact, I get very embarrassed when I have to play it on stage, and tend to try to ignore it. "Sometimes I wonder whether I should have joined the rat race of show business in the first place."

"But, then, playing guitar is the only thing I can do, so I guess I had no choice."

Mind you, Jeff is happy on stage—all the time he is playing to appreciative audiences. The fateful Roy Orbison tour remains a deep scar on his pride, and has prompted a vow never to go on tour again.

"I don't know why I ever did it. I left the Yardbirds because I hated tours."

"I hate all the lingerers in this business. People seem to take it so seriously, and in fact all they're in it for is the money."

"Music is a happy thing, and should be taken lightheartedly."

"I hate being told what I should be doing, and where I should be going in my leisure time."

"I don't want to have an image made for me. If you're as fakey a person as to need an image, you shouldn't be in the business at all."

The new Jeff Beck Group, comprising Jeff, Rod Stewart, Ronald Wood and Aynsley Dunbar, is all music—no gimmicks.

"People may get fed up with looking at us on stage. We just smile and play. We wear what we like, and don't burn our guitars or smash up our drums."

"All these fashions in music are so unnecessary. All they are is the same old songs dressed up in new guises. There's a complete lack of inspiration on the scene today."

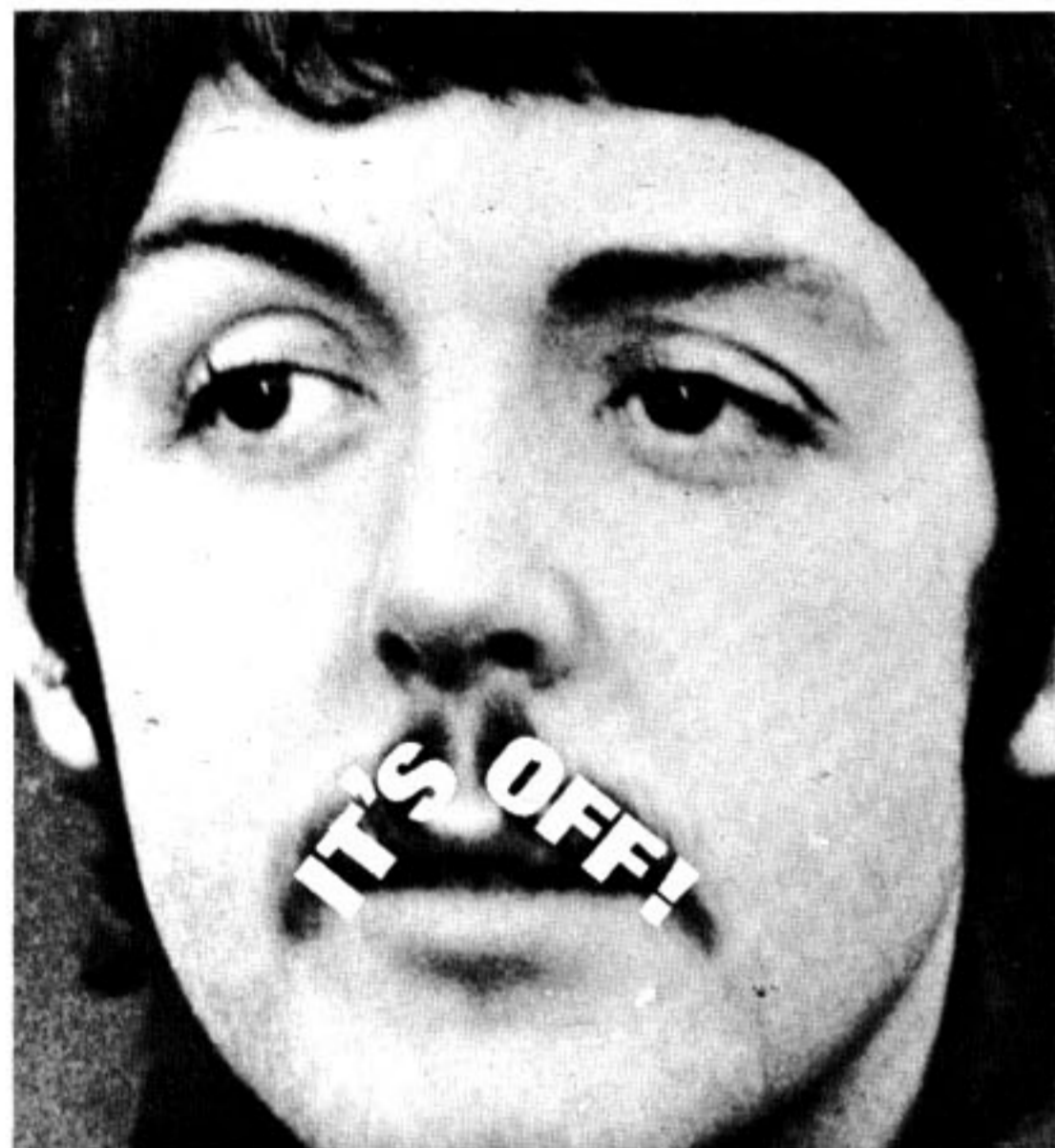
And he is not upset by the angry "hippies" who are claiming that a great guitarist has sunk himself by pandering to commerciality.

"I've probably lost a few fans, but I've gained a whole lot more," he says.

SAMANTHA'S SCENE



'Top Of The Pops' girl SAMANTHA JUSTE writes in DISC every week



• PAUL: he's shaved off that droopy moustache . . .

I'm not fond of hairy men!

SO Paul McCartney's shaved his lovely moustache off, has he? I must admit I did like him with it. But I'm glad it's gone just the same.

I'm not at all fond of hairy faces. It's clean-shaven men for me every time. Actually, though, some of the moustaches recently have suited the artists. I suppose they're all right for a time. Just for a bit of a laugh.

Hasn't there been a rash of them lately, though? I suppose all boys like to see if they can grow a bit of fuzz on their faces. It's quite natural really.

★ ★ ★

Heavens! Did you see

Jimi Hendrix on "Top Of The Pops?" Didn't he look weird? It just isn't true!

Now long hair's O.K.—but his looked quite horrible standing on end like that. It was back-combed to a ridiculous extent.

And his drummer, Mitch. Those terrible patterned towelling trousers, that striped shirt and the jacket with a map of America on it. Ugh! If that's supposed to look nice, I give up.

I don't get it. If you're that talented, surely you don't need gimmicks?

Imagine walking down the street and bumping into those three The other guitarist looked like a girl from St Trinians! We were making so much fun

of him earlier on that he took his funny little glasses off for the show.

But wait! Musically there's nothing at all wrong with them. Although I haven't seen them onstage properly.

It's not very hard to learn to play an instrument. But it is hard to be a good entertainer.

★ ★ ★

The Move are starting to look a bit odd too. Maybe they're trying to start something new by wearing those beads round their necks.

Perhaps we've given up money and are back to exchanging beads again!

NANCY: behind that laughing face



NANCY: insecure

NANCY Sinatra is a lucky girl. With her staggering good looks, a multi-millionaire father and a two-pronged attack on showbusiness—she's sitting pretty.

• But deep down, behind those flaxen locks and tooth-paste smile, she hides a complex of basic insecurity, stemming perhaps from a broken marriage.

• "A lot of girls would give five years of their life to have my success, she says. "But, really, things haven't been easy for me."

• "Independence is something I have never known. I left my mother's home to go into my husband's for five years. It's only now that I'm starting to stand on my own feet and really grow-up."

VIETNAM

• Part of this growing-up process included her visit to Vietnam to entertain the American troops.

• "I went simply because I felt a responsibility to the 1500 letters a week I received from them," she explained. "What has upset me most about Vietnam is that America hasn't shown as much support to our soldiers out there as she should."

• Nancy once said that she needed her record royalties to pay her rent. How does she feel about money now? Has earning her own living affected her independence?

• "Money is really very unimportant to me," she says. "When you've had it all your life there gets to be nothing else you want."

• "Me I don't need a big house or a Rolls Royce. I'm happy as I am—and I still only drive a ten-year-old Thunderbird!"

FIND OUT HOW HE DID IT

'SALUTE TO SIR FRANCIS'

THE MAN □ THE BOAT □ THE VOYAGE

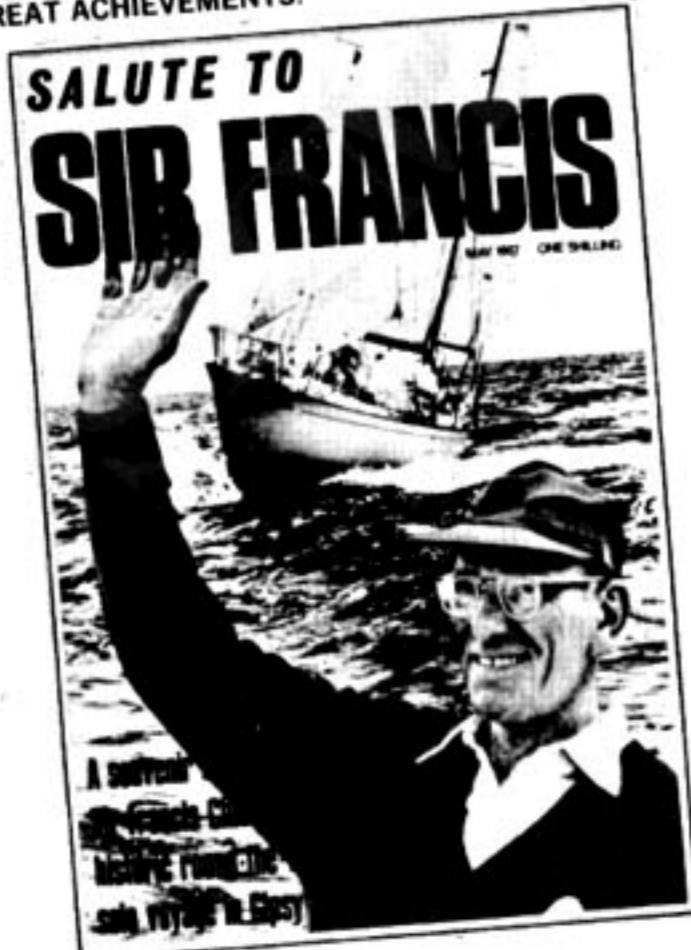
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COUNTRY AND WESTERN

BY JOHN ATKINS



WANDA'S TRIBUTE TO THE HALL OF FAME

WANDA JACKSON is one of the top female vocalists on the American Country and Western Scene today and, supported by her band, The Partytimers, is in constant demand for personal appearance tours throughout the country.

This month sees the release of Wanda's latest album, "Country Music Hall of Fame," on which she pays tribute to the members in performing songs by the greatest names in Country Music (Capitol T2579).

The Country Music Hall of Fame conceived by the Country Music Association in 1961 when its first members were elected. Since then I have seen sketches of a building which will become a shrine of Country Music. Needless to say, it will be erected in Nashville, Tennessee, the home of Country Music, and be the first and only Country Music "Museum" in the world.

To be elected to the Country Music Hall of Fame is the greatest honour that can be bestowed on the performers and executives connected with Country Music. Every year 100 members of the Country Music Association vote for the ten people who have made the most lasting contribution to Country Music over an extended period of time since 1925.

Out of the ten nominations, anyone receiving 75 per cent of the votes is then elected to the Country Music Hall Of Fame. Its members are honoured with a bronze plaque in the actual Hall of Fame with their portrait and a list of their achievements. Membership is very restricted, and it follows that the chosen few are the greatest names in Country Music.

In 1961 the first three members were elected, all receiving their awards posthumously. JIMMIE RODGERS, elected as the man who started it all; HANK WILLIAMS (no need to give the reason!); and FRED ROSE for his songwriting and help he gave new artists.

In 1962, ROY ACUFF, the King of Country Music, was the first living member, to be followed in 1964 by TEX RITTER. Since then the great ERNEST TUBB has become yet another living member for his services to fellow artists. Recently I also heard from America that EDDY ARNOLD is the latest member of this exclusive list.

If this is true it is a great surprise to me as Eddy Arnold has long since deserted Country Music for the pop sound,

PROTEST BADGES!

Send for list and include s.a.e.

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The NOMADS

by DAVID HUGHES

PART of the big-star image, and one of the trappings that are supposed to go hand-in-glove with success, is the "stately" home, luxuriously furnished and fitted with every modern convenience.

Failing this, the least one would expect is a plush penthouse or apartment in London's West End.

To a large extent this is true.

But if you thought that chart-topper Sandie Shaw, rapidly becoming one of the country's highest-paid entertainers, lived accordingly . . . prepare for disappointment.

For Sandie is a nomad, shifting from hotel to hotel with no permanent base at all.

"There are lots of reasons why I haven't bought a house and settled down," she chirps happily.

"Firstly, if I had a house I would have to live all on my own and I wouldn't like that.

"I don't like staying in one place at the moment, and when I do settle down it will be for keeps."



● JOHN WALKER: five different homes

YEARNING FOR ROOTS?

At present Sandie fluctuates between three "homes," with Mum and Dad in Dagenham, with her manager Eve Taylor, and with Bee—a girl friend.

"Each one of these places is home to me," she said. "And I leave some of my belongings in all three places."

Sandie is reputed to have sufficient clothes to open twenty boutiques—where is it all kept?

"Well, I don't believe that for a start," she said.

"But my wardrobe is scattered all over the world! I think I've

left lots of clothes in New Zealand, and others are in my three 'homes.'

"Of course, I've got my favourites which go with me—my travelling clothes, my photograph clothes and my London clothes."

Apart from these suitcase fillers, the only things that provide the homely atmosphere to our nomad are her portable television set, her hair dryer and her record player.

Surely she must sometimes yearn to find an apartment somewhere and begin to fix her roots? "Not really, though I sometimes suc-

No, it's not the name of a new group. It's stars like SANDIE, DUSTY and JOHN WALKER, who are always on the move . . .

cumb to mad fits of instinct spending.

"I bought a beautiful hand-woven carpet the other week, and now I don't know what to do with it.

"But it honestly doesn't worry me.

"One of these days I shall probably buy a house somewhere, but until that day comes I'm quite happy as I am."

And off she rushed to another hotel, clutching her portable telly, hair dryer and record player!

She is not alone.

FIVE FRESH HOMES!

JOHN MAUS (now John Walker) is experiencing equal difficulty in putting down his roots. In little over a year John has really suffered the penalty of pop fame . . . and had FIVE different homes in London.

Even now he is not settled, living quietly with his manager.

"The fans have a better Secret Service than anyone else I know," he joked. "They seem to find out where you've moved before you're even in.

"I once lived in the same block as Scott and when they found out he was there he had to move. To try to put them off the scent I moved into his old flat, and Scott returned to mine.

"But fans aren't so dumb. They soon twigged and were back again. I've moved so many times

that I feel I've lived in every flat in London."

DUSTY SPRINGFIELD is another to suffer the hounding of ardent fans. Her telephone number is ex-directory, yet still has to be changed every few weeks.

"The fans must be the best amateur detectives in the country," said her publicist, Keith Goodwin. "How they find these things out I shall never know."

Even now, after several years at the top of the ladder, Dusty has still not bought her dream home, but lives modestly in a London flat.

Dusty did buy a house in Knightsbridge earlier this year. "She never moved in, and it's up for sale again now," said Keith.

"Dusty would love to own her own home, but it just isn't practical. During a year she would probably only spend a couple of months there. And most of that time she is either asleep or at the hairdressers."

Eventually she will buy the house she has dreamed of, but not until she has the time to benefit from it.

And ENGELBERT HUMPERDINCK, whose "Release Me" stayed at the top of the charts for more weeks than many care to remember?

He still lives in a £4 2s-a-week flat over a furniture shop in Hammersmith.

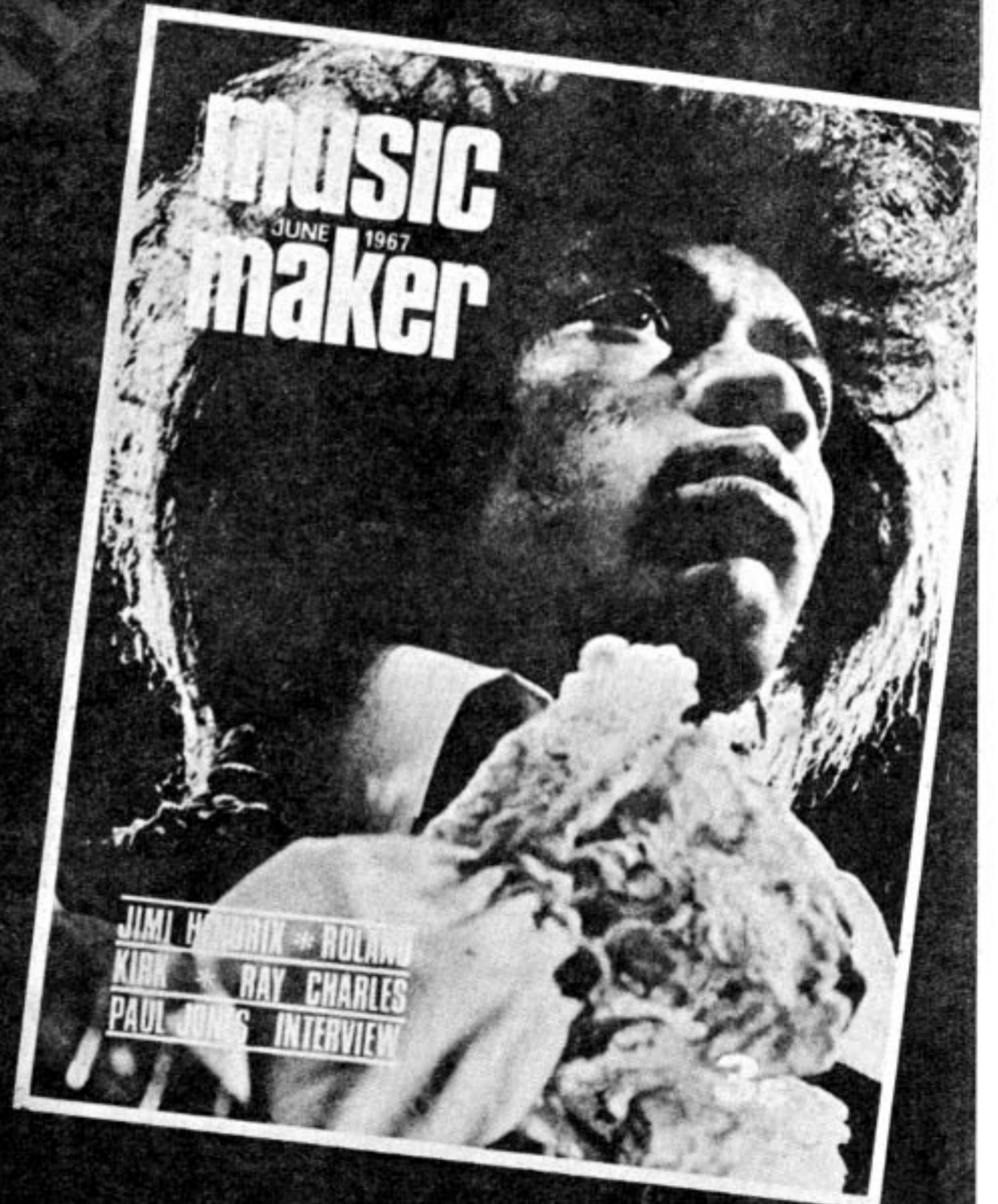
It is the same place he was living in a year ago. The subtle difference is that now he pays the rent—not the National Assistance Board!



☉ If I had a house I would have to live all on my own and I wouldn't like that ☉

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- CLIFF RICHARD



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WHERE IT'S AT

IF you were prepared to spend the rest of your days in the waiting room at Waterloo Station, goes the saying, you would be bound to bump into everybody you have ever known.

And, if you're a pop fan, you could apply the same principle by ensconcing yourself in London's Cromwellian Club to wait and watch the pop world pass through.

Short of Elvis Presley, Ape Cutler, Cliff Richard and the Chipmunks, you would see them all, for the Crom is quite indisputably No. 1 on the swinging London circuit. Just why is not immediately apparent. It's not even situated in the West End, it closes earlier than some rival clubs, it doesn't usually deal in the top-name entertainers and a formidable team of all-in wrestlers man the doors!

But all this still doesn't deter the stars. You can see them losing heavily on the gaming tables, leaping about the dance floor and, on not so few celebrated occasions, falling down flights of stairs.

For there are several flights of stairs to fall down and this is part of the Crom's attraction... the flights, not the falling, that is.



Unlike a lot of the "in" clubs, the Crom, at 3 Cromwell Road, SW7, is situated on three floors—ground floor featuring Harry the Heart's famous bar, basement for food service, discotheque dancing

A new series on the 'IN' places round Britain

By BOB FARMER

and groups, and first floor for gambling.

Says Ray Hunter, who co-runs the Crom with Paul Lincoln: "Perhaps our popularity is partly because there's plenty of space to move about, people don't have the same parking problems they encounter at the clubs like ours in the West End, and our prices compare very favourably with other clubs."

Paul Lincoln, his partner, certainly seems to have the Midas touch where pop clubs are concerned. It was he who ran the Two I's coffee bar which launched the like of Tommy Steele and Cliff Richard to pop idolatry.



The Crom, however, doesn't deal in star-making. Although the owners have started managing a hit group, the Good Time Losers, the primary concern at the Crom is to provide a play-pen for the pop scene. And it's something in which they succeed admirably.

Thinking of joining? Then these are the facts:

- **Membership:** Three guineas... but just about every other person you meet appears to possess a "Cromwellian Forever" black card which is, in fact, a free membership pass.
- **Hours:** Monday-Saturday, 8 p.m.-2.30 a.m. ... don't take opening time too literally because the Frank Allens, Jonathan



• TOM JONES: a regular visitor to the Cromwellian

Kings, Scott Walkers of this particular world would never be seen until much, much later. Don't turn up on Saturdays, either, for this is one night the stars stay away in the fear of being mobbed by the weekend hippies from Harlesden and all points North.

• **Sunday, 8-11.30 p.m. licence**... really a recluse for those in dire need of extra drink to dodge Sunday's limited opening hours.

• **Drinks:** Scotch or gin and tonic 4s., Lager, light ale 3s. ... these are the popular drinks at very popular prices, too, and served speedily with a "here you are, heart" for which efficient Harry can take a bow.

• **Food:** Ranges from a six-shilling omelette meal to steak priced at 15 shillings. Eaten in semi-darkness downstairs and no more remarkable than the average run of "in" clubs.

• **Footnote:** Host Bob Anthony and his helpers may all be wrestlers, but don't be alarmed. They all smile pleasantly and don't bounce anybody!

NEXT WEEK: LONDON'S BAG O' NAILS



ENGELBERT HUMPERDINCK: "Release Me," Title Track; Quiet Nights; Yours Until Tomorrow; There's A Kind of Hush; This Is My Song; Misty Blue; Take My Heart; How Near Is Love; Walk Through This World; If I Were You; Talking Love; El Mondo; Ten Guitars (Decca).

Hump benefits from his big hit to show how well he can handle a good ballad. A good selection here, and Herman's "Hush" survives well. Standout track is the Italian flavoured "El Mondo." Perhaps we could have had just one fast number, but nevertheless a promising debut. He does sometimes sound like Vince Hill, though!

• **ROY ORBISON:** "Orbisongs"—Oh, Pretty Woman, Dance, (Say) You're My Girl, Goodnight, Nightlife, Let The Good Times Roll, (I Get So) Sentimental, Yo Te Amo Maria, Wedding Day, Sleepy Hollow, 22 Days, I'd Be A Legend In My Time. (Monument).

Suitably, the "Big O" sings here "I'd Be A Legend In My Time." That is definitely what he has become. Though more on his voice and strong songs than anything else. This is a typical selection of Orbisongs in the usual lazy, haunting lament-style which has won him so many followers. Thrown in for good measure—and perhaps to lift it out of a bit of a rut—is "Pretty Woman," Gene Pitney's "22 Days" and the Latin-tinged "Yo Te Amo Maria." Otherwise a rather dated bundle of ordinary Orbison.

ENGELBERT releases a winner



• ROY: haunting



• OTIS: superb

• **OTIS REDDING's** "Pain In My Heart" is superb soul stuff, with rock-steady songs like "Stand By Me," "You Send Me," "I Need Your Lovin'," "Louie Louie," "Security" and "Lucille" jumping. Terrific album (Atlantic).

• Full of gusto and Guinness, **THE DUBLINERS** provide "A Drop Of The Hard Stuff." "Seven Drunken Nights" included of course, plus many real folk songs, happy and sad. Rich, fruity, and full of character. (Major-Minor).

• **PETULA CLARK** sings in French as if it were her first language. Come to think of it, it

might just as well be, too. On "C'est Ma Chanson" which means "This Is My Song"—Petula tackles songs in French and sounds authentic and sincere. The LP is on Vogue, and "This Is My Song" sounds better in French than in English.

• From a sweet-voiced singer: "NANA MOUSKOURI In Paris" (Fontana). "Guantanamo" and "The Last Rose Of Summer" are beautifully sung here.

• **BLOSSOM DEARIE's** "Sweet Georgie Fame" is included on "Sweet Blossom Dearie" (Fontana). To say she is distinctive is a massive understatement. "Sleeping Bee" and "On A Clear Day You Can See Forever" are cutely sung—in short, do listen to this collection. It's pretty.

• A really knockout LP sleeve for the **EASYBEATS'** debut LP, "Good Friday." And the group displays the freshness and spirit that forced "Friday On My Mind" up the chart. A good blending of vocal and instrumental work on "River Deep, Mountain High," "Saturday Night," "Hound Dog," "Made My Bed Gonna Lie On It" and other tracks (United Artists).

• Tony Bennett has sung some attractive songs and **BOBBY HACKETT** plays Tony Bennett's Greatest Hits just had to come! The trumpet star gives some beautifully lyrical displays on "The Good Life," "San Francisco," "Stranger In Paradise," "I Wanna Be Around" and others. Pretty 3.30 a.m. music...

• Tuneful, competent handling of ballads like "I Got You Under My Skin," "For All We Know," "Second Time Around" and "Old Devil Moon" come from **DICKIE VALENTINE** on a new Philips album, "Heartful Of Song." Sensitive accompaniment from Johnny Arthey.

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TEENAGERS! Pen Friends anywhere! S.A.E. brings details.—Teenage Club, Falcon House, Burnley, Lancs.

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• **BILLY J. KRAMER WITH THE DAKOTAS:** Pat Strong, Fifth floor, Sutherland House, 5/6 Argyll Street, London, W.1.

• **THE FOURMOST:** Sandra Fernando, 25 Devonshire Road, Walthamstow, London, E.17.

• **GERRY AND THE PACEMAKERS:** Rosanna Scott, Fifth floor, Sutherland House, 5/6 Argyll Street, London, W.1.

• **SOUNDS INCORPORATED:** Nicky and Carol, 21 Farbrook Way, Somer Hayes Village, Wiltenhall, Staffs.

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

GREAT SCOTT —what a shock!

I WAS terribly shocked and upset on hearing that the wonderful Walker Brothers were to split up. To me, they were and will always be the greatest group to have existed. I would like to thank them for

all the wonderful records and performances they have given. To Scott, John and Gary, I wish all the success in the future!—ROSINA HAYWARD, 63 Ranelagh Road, West Ham, London, E15.

HEARTBROKEN

I am heartbroken over the tragic news of the Walkers split. I've been a loyal fan since "Love Her," and shall continue to follow their three separate careers with the same loyalty.

I only wonder if the boys realise just how unhappy they have made their many fans?—MISS V. ANNEREAU, 4 Bletchley Court, Murray Grove, London, N1.

BURIAL SERVICE

SO SCOTT has done it! He has read the burial service on the Walker Brothers, and all that is left for us—the fans—is to say good luck to them. They'll make it. They've overcome greater difficulties than this.—SHEL AND SUE, Sea View, Drumburgh, near Carlisle, Cumberland.

AFTER reading DISC since it began I haven't seen any letters congratulating you on your wonderful paper. I have bought every copy and passed them on to the local hospital, where they don't have many magazines for teenagers.—MISS V. LEE, The Woodyard, Woodgate 1, Nr. Chichester, Sussex.



● SCOTT: read burial service

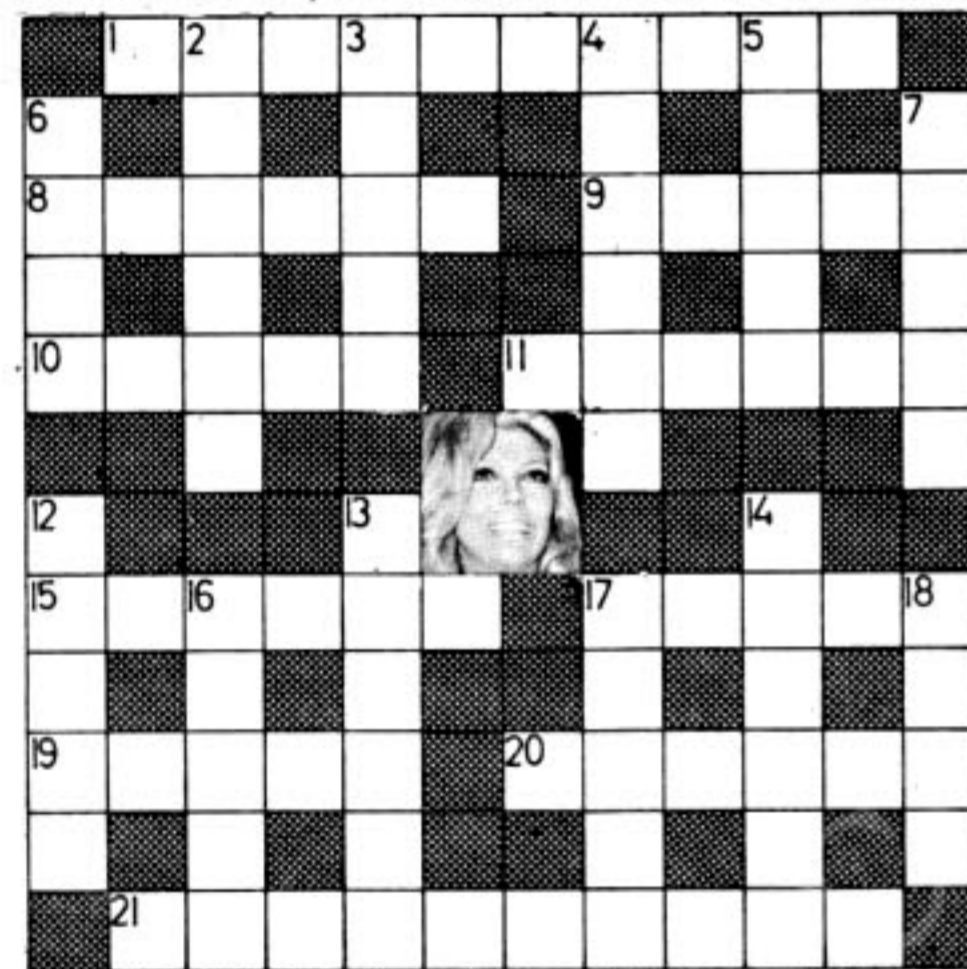
HANDS OFF BLACKBURN

WHY don't you leave Tony Blackburn alone? He's doing a great job and he's a nice guy. He is also the longest-serving deejay in commercial radio in Britain. Your remarks, that he talks too much ("Scene, 6.5.67), were unjustified.

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Discword



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

CLUES ACROSS

- Four Tops title (10)
- Spotty-faced play-thing! (6)
- Smith of Dee? (5)
- That's my boy! (5)
- Mind curver? (6)
- Hole in the middle? (6)
- The In Set? (5)
- Like a drum full of liquor? (5)
- Not what you'd call Ritzy (6)
- Cliff Richard disc (3, 3, 4)

CLUES DOWN

- Hockridge? (6)
- Sinatra daughter (5)
- Like an even simpler beat? (6)
- Measured on stop-watch? (5)
- Evens, maybe! (4)
- Like those young men? (5)
- Big City Nicky (5)
- Precedes Franklin in U.S.A. (6)
- Rowe? (6)
- See "18" (5)
- A big fiddle? (5)
- And 16. "A Hard — ——" (4, 5)

Last week's solution. ACROSS: 1. Harris. 4. Chart. 7. Raves. 8. Dollar. 9 and 10 together. On a Carousel. 14. Mick. 16. Because. 19. George. 20. Input. 21. Sides. 22. Agates. DOWN: 1. Harpo. 2. Reveal. 3. Instant. 4. Cool. 5. Atlas. 6. Turile. 11. Mocking (Birds). 12. Images. 13. Puppet. 15. Crowd. 17. Estes. 18. Eggs.

BEATLE BAN JUST MAKES ME SICK!

THE radio stations in Los Angeles make me sick the way they've banned "A Day In The Life"—a track from the Beatles new album.

The Beatles and their music should not be connected with drugs at all. Anything that was said would not be true. The Beatles do not need to write about drugs and other bad things — they have enough intelligence to have good ideas, to write good songs.

CAT STEVENS: MAGNIFICENT!

GEOFFREY Debnam is talking rubbish (Pop Post 6.5.67). I am not a Cat Stevens' fan; in fact to me he appears to be big-headed. But even I have to admit that he is a magnificent songwriter, and even if his voice is not brilliant it is surely as Klaus Voorman said (Hit Talk, 22.4.67)—original.—A. CAMPBELL, 10 Terreglas Crescent, Dumbreck, Pollokshields, Glasgow.

ORIGINAL

HOW DARE Geoff Debnam criticise Cat Stevens. You cannot start to compare Cat with a mog. Cat is one of the most original forces on the British pop scene. He is a tremendous songwriter and singer.—JO HOARE, Lynroyd, 9 Richmond Avenue, Ferrybridge, Knottingly, Yorks.

OH SAMMY!

WHEN WE read Samantha Juste's criticism of Cat Stevens (6.5.67) our blood boiled. If her record had reached the top of the chart, then she might be allowed to criticise.—TINA MANGLES, MRS. P. FRANKLIN and MISS J. LEWIS, Stockwell Road, Stockwell, London, SW9.

Three Cheers for HELEN!

THERE have been many comments about the Beach Boys deserving a better bill for last week's tour. I'm sure most people who saw the shows thought differently.

In particular, Helen Shapiro's act was first rate. She showed her great versatility by doing numbers like "Can I Get A Witness" right down to the haunting "Fever." She can command a pop audience with as much ease as the usual cabaret ones she so often entertains. People should recognise Helen Shapiro for the great talent she is.—CHRISTINE DONALD, Trevor Arms Hotel, 135 Beech Road, Chorlton-cum-Hardy, Manchester 21.

POP THE QUESTION

Want the facts? Send your queries to 'Pop the Question', Disc, 161 Fleet Street, London, EC4.

HOW tall is Mitch Mitchell of the Jimi Hendrix Experience and how old is he? — VALERIE MABB, 185 Nevill Avenue, Hove 4, Sussex.

● Mitch is 5 ft. 8 in. tall, and was born on July 9, 1947. Extra details: Weighs 9 stone 4 lbs., has brown eyes and light-brown hair.

SANDIE Shaw's fan club address, please, and a list of her singles?—MALCOLM EARLEY, 1 Orchard Road, Swanscombe, Kent.

● "As Long As You're Happy Baby," "(There's) Always Something There To Remind Me," "Girl Don't Come," "I'll Stop At Nothing," "Long Live Love," "How Can You Tell," "Message Understood," "Tomorrow," "Nothing Comes Easy," "Run," "Think Sometimes About Me," "I Don't Need Anything," and "Puppet On A String." Her fan club address: "West View," 19 Cromwell Avenue, Billericay, Essex.

SPOONFUL

WHO takes lead vocal in "A Little Bit Me, A Little Bit You"?—V. PHAHLE, Didsbury, Manchester.

● Davy Jones.

ENGELBERT Humperdinck's fan club address, please? — PAM COPE, The Lodge, Hayes Court, Camberwell New Road, Camberwell, London, SE5.

● C/o Mrs. Mills, 239 Charlton Road, Shepperton, Middx.

WHO's fan club address, please?—Mr. G. OLIVER, 56 Charnwood Drive, South Woodford, London, E18.

● 67 Chatsworth Road, Willesden, London, NW2.

WILL there be a new Lovin' Spoonful album out soon, and what's their next single? — W. FEARON, 22 Meadway, Gidea Park, Romford, Essex.

● May is a good month for Spoonful fans with two albums and a single out. On May 19 an album, "The Best of the Lovin' Spoonful" is issued, which includes "Do You Believe In Magic," "Jug Band Music," "You Didn't Have To Be So Nice," "Daydream," "Summer In The City." Out on May 26, are an LP of newly-recorded material, "You're A Big Boy Now," and their new single, "Six O'Clock" with "Finale" on the flip.

ANY information on Ronnie and the Daytonas? — GERALD KITCHINGHAM, 28b Brighton Road, Sutton, Surrey.

● One of the original "surfing" groups who enjoyed success with "G.T.O.," and more recently "Sandy," Lynn Williams, Johnny Johnson, Van Evans and Ronnie Dayton complete the line-up, and all come from Nashville. Contact address: Richard Crum, RCA Victor Records Division, 155 East 24th Street, New York, N.Y. 10010, U.S.A.

DID Scott Engel record any solo material before the split? — TONY JORDAN, 37 Argyle Road, West Ealing, London, W13.

● A single recorded with John Stewart called "I Only Came To Dance With You," was issued some time ago but is now deleted. An EP, including "I Broke My Own Heart" and "What Do You Say" is still available featuring Scott solo on Liberty LEP 2261.

TOP SINGLES

THE TOKENS
Portrait Of My Love

WB 5900

TOUSSAINT
Mc CALL
Nothing Takes
The Place Of You

7N 25420

JAMES BROWN AND
THE FAMOUS
FLAMES
Kansas City
7N 25418

NITA ROSSI
Misty Blue
7N 35384

PAUL ARNOLD
Somewhere In A Rainbow
7N 17317

THE IVY FOLK
Hey Ramblin' Man
7N 17318

THE LUDLOWS
Enniskillen Dragoons
7N 17319





● **BOBBY DARIN:**
curious clothes



● **ARTHUR CONLEY:**
at number two

OUR MAN IN AMERICA

DEREK TAYLOR

HOLLYWOOD TUESDAY

NO lectures, I promise you. Neither advice nor warnings, no threats or devices of subversion. Instead, a clean galactical array of facts and numbers, of names and events. This week I will submit to the bondage of rock'n'roll, to the imprisonment of the column's title. Where to begin? . . .

SUPREMES

steal big TV gala



● **SUPREME DIANA ROSS**

naughty wink. Dear fat and friendly Basie, the Count who would still have to use a separate Gents in some parts of the South (if he went there, which he doesn't) was sitting with those lovely keyboard fingers wasted on nothingness. He seemed however to have prepared himself for the show. His eyes so gently, dully distant spoke of a mind far beyond contemporary affairs or passing pain.

I dare say the show will come your way. What a pity you'll miss the full effect of colour.

● The charts are quite interesting after accepting that the Supremes are at Number One as they are every eight weeks or so. The Rascals have an incredibly —for whites—black sound with "Groovin'." Number One next week or the week after. Truly a fine, fine piece of work. It will be a hit your side if everyone does his job.

Neil Diamond has a tender thing called "Girl You'll Be a Woman Soon." He really is awfully good. Aretha Franklin —most talked about woman here presently, has the fastest biggest-seller in the nation I should think with "Respect." Another Number One when there's room. Arthur Conley is at Number Two with an Otis Redding song, "Sweet Soul Music."

Temptations are climbing, so are James and Bobby Purify, Mitch Ryder, the Marvelettes, Marvin Gaye.

"Happy Jack." At least being played in Los Angeles and it's very good isn't it? It'll make the Who as excitingly-anticipated here as they deserved to be a year ago. A special sound. Very.

Yardbirds' new single was admired by the best of the people in the trade here but it isn't selling at the moment.

Well enough's enough and it's already longer than it's supposed to be and it's late (I smoked 120 cigarettes today. Could that be why I have a little frog in my throat, doctor?)



● **DIONNE** ● **SHANKAR**

IF it's going to happen anywhere this summer it will happen in Monterey, California.

On June 16 there will blast off the first International Pop Festival. An occasion for which artists will give their services free in aid of youth; and will produce a line-up to make most promoters rub their hands in glee.

For a start there's the Jimi Hendrix Experience, Simon and Garfunkel, The Association, Buffalo Springfield, Lou Rawls, Laura Nyro — not forgetting the Grateful Dead. And that's all on the first day!

And after California surfers, hippies and visitors alike have had their minds opened by that little exhibition comes June 17, when the Paul Butterfield Blues Band head a list of incredible groups like Big Brother and the Holding Company, Country Joe and the Fish, Canned Heat and jazz trumpeter Hugh Masekala.

STUNNING

That evening the Beach Boys, Byrds, Booker T and the MG's, Otis Redding and Jefferson Airplane will give an incredible raving send off to the night—and probably greet the next morning too.

Which brings us to Ravi Shankar and a no doubt fairly stunning afternoon recital on Sunday afternoon.

The Who are on the final Monterey programme. On Sunday evening they join forces with the Mamas and the Papas, the Impressions, Dionne Warwick and Johnny Rivers.

Thereafter, Monterey will just have to pick up the pieces!

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- * 53 Watling Avenue, BURNT OAK, Middx. (Edg. 1021)
- * 256a North End Road, FULHAM, S.W.6 (385-6939)
- * 23 Ridley Road, DALSTON, E.8 (249-1548)
- * 5a Extension Market, SHEPHERD'S BUSH, W.12 (She. 2332)
- * 20a Atlantic Road, BRIXTON, S.W.9 (733-1684)
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POP SHOP

IS A REGULAR WEEKLY FEATURE

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Probably with the Supremes who were supremely surprisingly special on Ed Sullivan's quaintly assorted, 30,000,000-viewed hour-long vaudeville weekly Sunday-night show which out-Palladiums the Palladium for corn but which so far outstrips the British show for design, direction and style that the comparison ends here and should have never been begun. . . .

The Supremes, running through a known hit or two and several other songs out of their day-to-day Holland-Dozier-Holland 'bag' were absolutely beautiful. Someone's obviously been working very hard with them on hard core theatricals. Still don't see the soul but there's a lot of heart.

Tonight, the ABC network reran an hour of Rodgers and Hart music sung by people who don't belong together.

The Mamas and Papas were there doing their 1967 best, but scarcely concealing their anxious dismay at the environment. MC was Bobby Darin. "Sheeeeee gets too hung-ry, foooor dinner-ateight . . ." sang Darin, straight out of Frank's folio. The poor lad must have realised his mistake for later he appeared in a collage of clothes so curiously assembled that they were of any known time. Silk cravat from 1945-54; epaulettes 1965 jacket ending too short, cut for a half-dress wedding. Shirt Perry Como 1959.

Well then there was Petula Clark, who's rarely bad but sometimes embarrassed deep down. Great trouper registering as much emotion as thirty years in showbusiness has allowed her to retain.

The Doodletown Pipers wore scarlet blazers and (to show there were no hard feelings) featured a couple of Negroes among a glittering display of laquered, pale-skinned Aryans. They sing, do the Doodletown Pipers, in polythene-wrapped pasteurised-pure pastel-shaded packaged pieces of 3/4 time and the effect is greatly tranquillising.

The dancers were good too. They were choreographed in that trusty style dependent for impact on whirling, twirling male-behinds, finger snapping and a

HOT PIRATE TIP: WARM SOUNDS

RADIO LONDON'S Fab 40 deserves a bouquet for recognising one of the best records around at the moment.

We refer to the Warm Sounds and their self-penned song "Birds And The Bees," the only disc to top a pirate station chart while it wasn't in the national sales charts.

Barry Youngusband, Denver Gerrard and a curly-topped Cockney with the less incongruous name of "Candy" — they comprise the Warm Sounds — are much indebted to Big L, but feel somewhat bitter about not being bought up by the public.

"We do feel our music is something new, profound and full of imagination unlike most of the pop scene today," says Mr. Youngusband without a trace of affectation. "Pop is pretty terrible at the moment. Most of the groups at the moment are just nasty little boys who can't play music and compromise by smashing things to pieces and passing their action off as a "happening."

"We, on the other hand, do feel we've found a fresh direction. We do make music — not just so much noise. We called ourselves the Warm Sounds, in fact, because we make warm sounds and are warm-hearted people."

Before they became warm people, Barry sat at home in Shepherds Bush and tried to plot some musical course, Denver spent a year in torrid Tangier admitting he was ashamed to have been brought up in South Africa and "Candy" belonged to Donovan's backing group.

They are handled by Cat Stevens' manager, Mike Hurst.



● **BARRY YOUNG-HUSBAND**

All set to HAPPEN in Monterey

DUSTY WITH A TOUCHING NEW SONG

GIVE Me Time (Philips)—Dusty's been to Italy again! Actually the lyrics are quite touching. Often translations don't work, but this does. The song builds up very nicely and doesn't let you down at the end.

I don't think this ballad is quite up to her usual standard, but I must admit it grows on me. It won't be one of her biggest hits—I like her better on faster songs.

What did get me was the French Horn pieces—gorgeous.
OUT TOMORROW

PETULA CLARK

DON'T Sleep In The Subway (Pye)—Pet is one of my favourites, and this is the record I've been waiting to hear. What a beautiful melody—it's really great, and I'm singing it already.

The song is very different to "This Is My Song," and makes a very good follow-up. Violins are often unnecessarily used, but not here—and the tempo change is gorgeous. Reminiscent of the Beach Boys' "God Only Knows." Pet has a good team in Tony Hatch and Jackie Trent, and they have brought up another winner.

Beautiful song, fantastic arrangement. Good Old Tony, good old Pet!
OUT TOMORROW

LOS BRAVOS

I'M ALL Ears (Decca)—I don't know why it is, but I dislike this record immensely.

Los Bravos had a fluke hit with "Black Is Black," and they seem certain to stay as one-hit wonders. About all I can say is that it has a good beat for dancing.

OUT TOMORROW

JOY ROSE

SOCIETY'S Club (Page One)—I specially rescued this one from the big pile I had to review because I think it is a very beautiful record. The tinkling harpsichord at the be-

Engelbert: surprise - I like it very much!

ginning, and the voice too, reminded me of early Marianne Faithfull, and this new girl could do very well indeed if the record gets played over the air.

Larry Page is a very clever man, and I feel sure he has found some brilliant talent in Joy Rose. After listening to hundreds of records today, with my head a mass of jumbled sounds, this was a refreshing change.

OUT TOMORROW

ERIC BURDON

WHEN I Was Young (MGM)—A lovely Eastern sort of sound from Eric—and his first record on the new label. I feel sure he must have written the lyrics. He's talking about his youth, and he sounds as if he really means what he's saying.

It's a bit of a disappointment to me really—the song seems to be showing off the group more than letting us hear Eric.

The middle eight is very good—should have been longer. In spite of all, a good debut for Eric and his new Animals.

OUT TOMORROW

RIGHTEOUS BROS.

MELANCHOLY Music Man (Verve)—Now that's a good title—and it's a good song too. Very low-pitched for the Righteous



CAT STEVENS
reviews the
new singles

THERE Goes My Everything (Decca)—Surprise, surprise, Cat Stevens likes this record!

It's in much the same style as "Release Me," though I doubt whether it will be as big a hit. I can see millions of housewives singing away to the record as they happily do the washing-up!

Engelbert played this record to me while we were on tour together, and it took quite a time to grow on me—but it has grown on me and now I like it very much indeed.

At this rate, it won't be long before Hump gets his £40,000 house he's after!
OUT TOMORROW

Brothers. In fact, it sounds like an impersonation of the Walker Brothers impersonating the Righteous Brothers!

I love the lyrics. You really have to listen to them, and it's worth the effort. You know, there are many many good lyric writers about that nobody hears about.

It's a slow song, building into a nice climax, which is spoiled at the end by a complete mess-up. I don't think even the Brothers knew what was going on at the end.
OUT TOMORROW

BRENDA HOLLOWAY

JUST Look What You've Done (Tamla Motown)—Now Penny would have liked this one! In fact

it sounds a bit like the last Miracles record—but then all Tamla records sound nearly the same. They seem to have tried to cram too many words into the song, and that tends to make it just a little too busy.

It's amazing, when you come to think about it. No matter how similar Tamla records are, there's always one little phrase in each song that you can latch on to. In this case, just a few catchy chorus lines make it stick out from the pile. Yes, one of the better Tamla records.
OUT TOMORROW

DAVE CLARK 5

TABATHA Twitchit (Columbia)—The Dave Clark Five seem to have been just lucky. What kind of public are they aiming for here? It's a gimmicky Les Reed/Barry Mason record, but I just can't see who would buy it.

I suppose it is very English and



the Americans will buy it. It's no credit to Dave Clark, but the brass sound on his records is always interesting, and it is again here. That's about all I can say for it, though.
OUT NOW

DUSTY: builds up nicely

JEFFERSON AIRPLANE

SOMEBODY To Love (RCA)—I hear the Jefferson Airplane are a very 'in' group in America at the moment. Funny thing is, I can't make out whether the voice is male or female. I think it's female, and anyway it is really too much—tremendous! America seems to hear things in music that we don't hear, and this is very American and very catchy.

There is a terrific beat about this, and I feel it is going to be a hit. Even the guitar break in the middle is good—nice and successful use of feedback. Yes, a good record.
OUT NOW



BURDON: Eastern sound

PENNY VALENTINE IS ILL



CLARK: gimmicky record

QUICK SPINS:

MITCH RYDER has a really great sound going on "Too Many Fish In The Sea" and "Three Little Fishes." He likes these medley things, and I'm sure this one will be a hit (Stateside).

I wonder if the CASINOS mean to sing out of tune on "To Be Loved," which IS the old Jackie Wilson song (President). And there's a nasty bit of work on "That's The Way," a rehash, which sounds nothing like them. (Ember). I think the Casinos were another freak group.

Very nice harmonies on "Portrait Of My Love" by the TOKENS. A jumpy version of the Matt Monro song—very Four Seasons influenced (Warner Bros.).

What can you say about MRS. MILLS? Nothing, except that she's back with "I Was Queen Vic-

tor's Chambermaid" (Columbia). A NICE warm sound on JULIE LONDON's "Girl Talk". Very much three-in-the-morning music (Liberty).

BABY RAY very Lee Dorsey influenced and very boring on "Elvira" (Liberty).

The organ on TOUSSAINT McCALL's "Nothing Takes The Place Of You" sounds better at 78 r.p.m. And come to think of



James Brown: subdued

it, so does Mr. McCall (Pye Int.). MABLE JOHN has a lovely voice, but "Same Time, Same Place" is the wrong song. She sounds like Nina Simone, but should have been given a faster number (Stax).

WHAT an unusual release "Kansas City" is for JAMES BROWN. Subdued, and more an LP track. Not up to his usual standard, and I'm afraid I don't like it (Pye Int.).

James Bond music from the BOB CREWE GENERATION. "Miniskirts In Moscow Or . . ." starts like "Hold on I'm Coming." I would have liked it to have had lyrics (Stateside).

Very interesting violin technique on "One Man In My Life" by LYNN HOLLAND. Lynn has a powerful voice but the melody lacks the hook line and sounds out of date. Sorry, Dave Dee! (Polydor).

KEITH SHIELDS sounds mighty old fashioned on "The Wonder Of You"—another boring record (Decca).

THE KOOBAS must have been listening to "New York Mining Disaster" when they recorded "Gypsy Fred." Quite an interesting record with good lyrics. Could be (Columbia).

Funnily enough I really enjoyed Les Reed's tribute to Sir Francis Chichester—FONTANA SINGERS and "A Man Alone". With the catchy tune it is just strong enough to capture the hearts and creep into the charts. Good stirring stuff (Fontana).

Too much on a Tamla kick especially Stevie Wonder, but good for dancing—that's CHAPTER FIVE and "One In A Million" (CBS).

I haven't heard much of the COASTERS lately. "Soul Pad" will be good for discotheques, and has the usual touch of Coasters comedy about it (CBS).

PERRY COMO's "Stop And Think It Over" could only score if he had another TV show (RCA).

An unlucky group are UNIT FOUR PLUS TWO. They came in at the wrong time. They have a good sound and I hope "Too Fast, Too Slow" will be a hit. Surprised they didn't write it though—they could have done better (Fontana).

A very ordinary Gordon Mills song is "These Gentle Hands." JULIE ROGERS sings it nicely, but I'd hoped for better things (Mercury).

No comeback for BRIAN HYLAND and "Holiday for Clowns," which sounds about five years old, despite the "Feelin' Groovy" beginning (Philips).

The chord progressions on "This Time Long Ago" by the GUESS WHO are so ordinary that the record has got to be a flop! (Fontana).

I COULDN'T believe the lyrics on "When I Tell You (That I Love You)" by LES SURFS. Typical French beat, and as such will not sell over here (Fontana).

So many ordinary songs this week. Here's another, "In All The World" written by Norman Newell of all people, and nicely sung by KATHY KIRBY (Columbia).

The MAGIC LANTERNS have got to be joking. Or perhaps they really are taking Vera Lynn's "We'll Meet Again" seriously (CBS).

PS: I have now decided I don't envy Penny Valentine's job at all. How she manages to say such constructive things about the records amazes me. She must be a genius!

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LIFE WITH A WORKING MANN!



● MICHAEL d'ABO: "My wife is a good critic"

MANFRED MANN now work only three nights a week. And they will do no more than that. "Otherwise, we would cease to be human beings," says singer Michael d'Abo.

Instead, the five-man group either rehearse or stay at home with their families.

Many evenings—sometimes three or four evenings a week—they rehearse at a youth club in Bermondsey, or run through new numbers standing around the piano in Manfred's home at Lee Green, South London.

More than any other British group, the Manfreds believe in constant practice and rehearsal; d'Abo reckons that they spent at least 72 hours—including 22 in the studio itself—working on their current hit, "Ha Ha Said The Clown."

"Our main problem was the middle bit—that bit with the whistling sound. That had to be done again and again. But we also just could not make up our minds how to begin the song or end it."

"We had decided at one time on a flute ending which was rather haunting and very commercial, but our recording company were against that."

"We try so many different ideas; that is why these sessions take so long."

"We never work on a number trying to get a final take; we add bits here, and take away bits there until we have an overall effect that we like."

Manfred and Mike Hugg are both much in demand as TV commercial writers (Manfred has just written for a hair cream commercial, and another to advertise jeans). And d'Abo has also been asked to write another TV jingle, this time to promote a brand of cat food.

Altogether, he has completed 75 songs, of which 50 have been published—"and there are lots of songs lying about that I just haven't been able to finish."

Among the other artists who

have recorded them are Long John Baldry, Wayne Fontana, Bobby Goldsboro' and Billy J. Kramer.

Another of his compositions, "This Old Man," is being recorded by Joe Brown; another is being used as an instrumental by Beatles recording manager George Martin; a third, "The Vicar's Daughter"—which the Manfreds nearly released themselves—is likely for Herman's Hermits, and a fourth, "Country Dancing," is a probable Hollies release.

"I am often at my most productive sitting in a taxi, on a bus or on the Underground—an idea or a phrase comes into my head and I start from there."

"It is usually the title that comes first."

"I am always working at songs. Most evenings when we are not working, I get home about six or seven and then sit down at the piano and start writing."

"I usually spend three or four hours at a time writing, and it is in this direction that I would like to see my career developing."

Michael d'Abo discusses all these new song ideas with his wife—actress Maggie London—whom he describes as his best critic.

They have a flat in Brompton Square, London, but are planning to move to Marble Arch soon if they can agree on terms for a new house.

"Maggie is a very good critic," says her husband. "She never holds back—always tells me if I am doing something wrong, like affecting the state of my voice by smoking too much or not taking breathing lessons."

"Sometimes, she will criticise the way I put over a song, or my choice of clothes—I pay a lot of attention to what she says."

"We both have separate careers, and sometimes she is away working while I'm at home, and sometimes the other end round. It means we always have a lot to talk about."

FOR PETE'S SAKE, PEACE COMES TO THE WHO...

by MIKE LEDGERWOOD

ROGER DALTRY, flamboyant singer with the Who, turned up for an interview last week in his chauffeur-driven Aston Martin.

But he was quick to explain that he hadn't suddenly become big-time. And the "chauffeur" was really his friend, Cyrano.

"I've been in court all day," he grinned. "Got myself banned from driving for a month for speeding. But I reckon I was lucky. I've already had four endorsements!"

Cars, it appears, run a close second to singing for Roger. Most of the money he's made from pop he's lavished on them. He also owns a Volvo (pictured on Disc's front cover two weeks ago) but plans to sell that soon.

"I was a car maniac," he confessed. "But I've got to get out of it now. It's getting too expensive. If I hear the smallest squeak, I'll take the whole thing to pieces."

Surely owning two swish sports cars is a more than average status symbol for a pop star?

"If you're earning good money you may as well spend it," he explained. "I

never have been one for making plans. I really only live for today. And face things as they come."

Unlike many stars, Roger believes in making the most of his money. Rent, clothes and cars figure foremost in his finance.

"I can't stand these pop stars who live in filth. Some must have made a lot out of hits—yet they still exist in near poverty. It beats me."

Friction

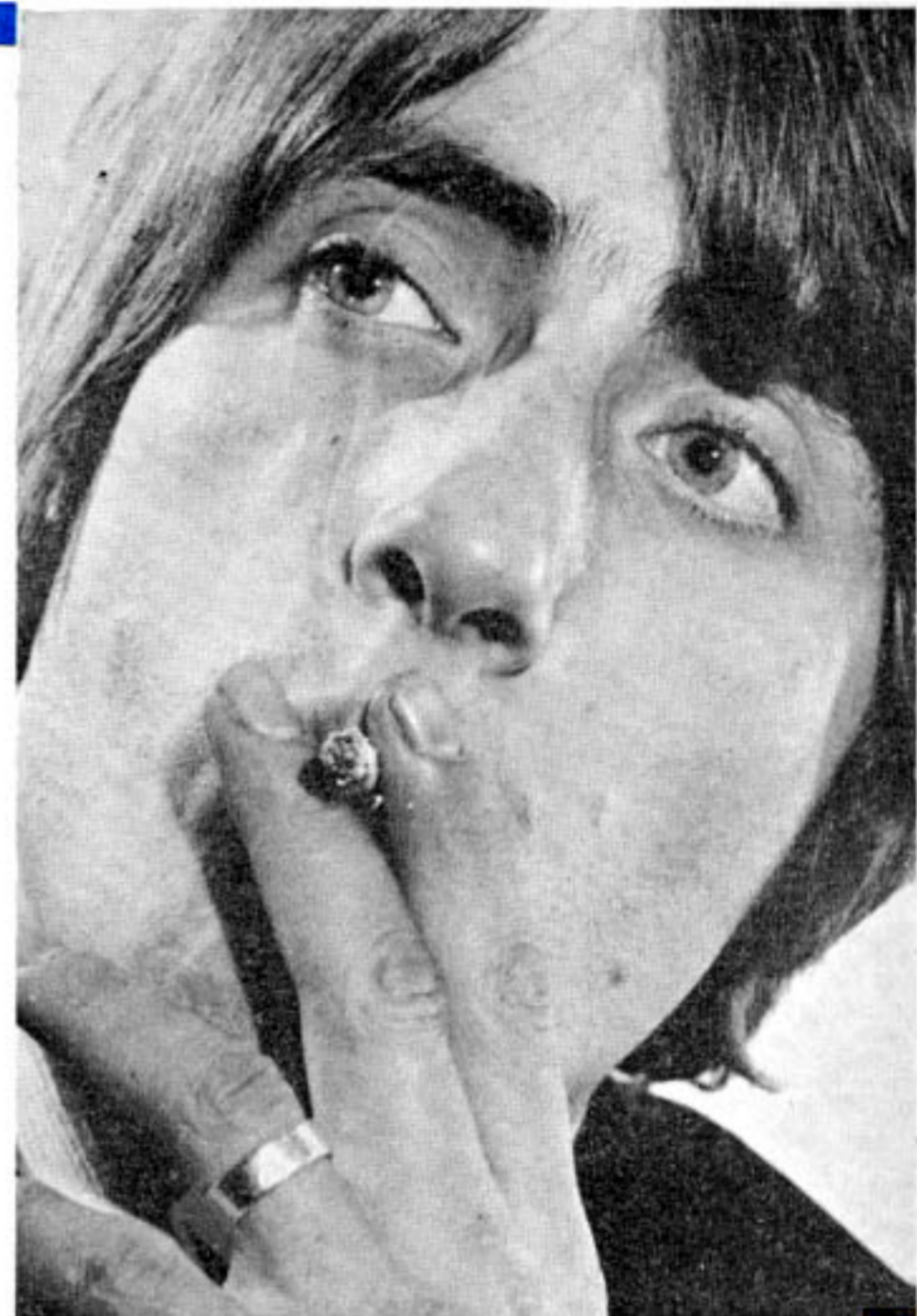
Didn't Daltrey feel somewhat overshadowed by Pete Townshend, songwriting talent of the group who has also emerged as leader and spokesman? Early reports from the Who camp bristled with talk of friction between Roger, Pete, Keith and John. They were always claiming how much they hated each other.

Roger grinned. "There's no conflict among us now. If something needs doing, Pete can probably do it better than me."

"As a group the Who is a mass of ideas. And that's where it all counts!"

Did the Who deliberately go out of their way to write dubious lyrics into their songs? "Pictures Of Lily" has caused quite a stir.

"I suppose the words are



ROGER: "I can't stand pop stars who live in filth"

a bit dodgy," Roger admitted. "Depending on how you look at them. But we don't set out with the specific intention of offending. Perhaps we just see how close to the wind we can sail—without actually getting banned."

He went on: "Pete's also an excellent songwriter. Very aware of life. Very observant. That's how he gets his ideas. He can put words right. And make his point very subtly. To me he's one

of the top three writers in the country."

The Who have always managed to be startlingly different in everything they've done—not only on record. Was there a chance that they may one day reach saturation point?

"We're happy with the way things are going. We are as big as we deserve to be. We do what we like and try to better ourselves all the time. If the public likes it, too—all the better!"

"As a group, we all value our private lives—and we all have our families and our private interests, though these do tend to hinge on music."

"We all spend a lot of our time hearing other musicians play, either in clubs or in pubs—and that is why I think we are always exploring new ideas."

"We value this, and this is why we are turning work down all the time. There is very little to be said for running around ballrooms every night because you just don't get properly appreciated, and you become completely insensitive."

"That is why we concentrate on the universities... we are always getting requests to play at universities, and we do prefer that sort of audience."



TONY BENNETT strikes Silver!

A RECORD that started life as a B-side earned Tony Bennett a Silver Disc when he arrived in Britain last week for a concert tour with Count Basie.

"I Left My Heart In San Francisco"—first released in September 1962—has finally qualified with 250,000 British sales for a Disc and Music Echo Silver Disc. He is pictured here receiving the award from Pete Murray, at London Airport on arrival.

"San Francisco" started life as the flip of a record called "Solitude"—but American DJs played it so much that it became a world standard.

The song is unique in that it usually creeps into the hit parade every time Tony's here to sing. He appears at London's Royal Festival Hall on Saturday, and in Hammersmith (Sunday) and the New Victoria (next Wednesday).



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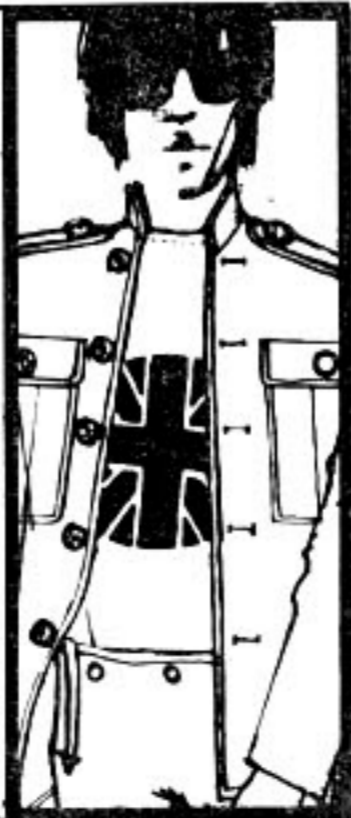
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