

DISC

and MUSIC ECHO 9d

JUNE 24, 1967

USA 20c

BEATLE badges boom!

MONKEES: fan fever

LULU: super new disc

PROCOL KEEP HIM FROM TOP BUT —

HUMP storms States!

PROCOL HARUM are still fighting him away from the number one spot, but ENGELBERT HUMPERDINCK returned to Britain in triumph at the weekend after conquering America.

In just five days he covered the US from coast to coast and appeared in three networked TV shows.

In Philadelphia the "Mike Douglas Show" was built around him, and after singing three songs he was interviewed for about 20 minutes.

NOW—FILMS

But it was after starring in Johnny Carson's "Tonight" show from New York that Engelbert's hotel was besieged by women of all ages, and his face became instantly recognised wherever he went.

In Phoenix, Arizona, police held back thousands of fans who tried to mob him at a teenage fair.

Engelbert had an escort of police motor cycle outriders to the airport for his journey to Los Angeles where he was met by MGM film executives who lunched him at their Culver City studios and discussed offers for his screen career.

As he returned to London on Saturday offers followed him for big concert and cabaret engagements.

One Las Vegas hotelier bid £25,000 for Engelbert to appear at his hotel for a fortnight in September.

• COLOUR PICTURE BY PETER STUART

• TURN TO PAGE 7



CLIFF:
heading
for a
row
with
**PAUL
JONES?**

SEE PAGE 10



DANGEROUS, PAUL!

"LSD is a dangerous drug. There are no two ways about it. In my opinion, it can produce temporary madness in some people, and most certainly it is something that should not be played about with . . ."—a London doctor's comment this week.

"WHATEVER the drug, it is harmful . . . and LSD frightens me. It is dangerous because it is shaking the mind around in an unnatural manner" — Disc writer Jonathan King, who has studied the drugs problem.

COMMENT

Beatle Paul McCartney's statement this week that he has taken LSD attracted enormous publicity.

DISC says that what an intelligent 25-year-old like Paul McCartney does is entirely his business.

But the danger is that fans who follow the star's example could land in serious trouble.

Thankfully, Paul has spelled out a warning by saying: "Don't start following me . . . I am not asking the fans to take it. This was a personal experience and a personal choice."

The danger is that what a Beatle considers personal is often adopted by the public. John



Lennon's personal beliefs on Christ were an example of how the world watches over them, and weighs every word they speak.

DISC hopes people will weigh Paul's words on LSD more carefully than anything. Doctors and psychiatrists feel the same.

If a Beatle wants to "take a trip," let him. It's up to him how he spends his fad.

But even a Beatle has responsibilities that stretch beyond images of marmalade skies and kaleidoscope eyes.

As long as Paul's personal habits don't send a million people on a dangerous course, he is, of course, free to mess around as he pleases. It's his life.

DISC warned of drug dangers in an exclusive series two months ago.

• **DISC TODAY WARNS ITS READERS: DON'T FOLLOW PAUL'S EXAMPLE BLINDLY. THEY'VE SET MANY GREAT TRENDS, BUT THIS IS A HIGHLY DANGEROUS ONE TO COPY.**

WHAT have the Monkees, Dusty, Tremeloes, Lulu, Dave Clark, Ryan Twins, Cathy McGowan, Norma Tanega, Kiki Dee, Tom Springfield and Uncle Keith Goodwin in common? They're all featured on the latest plaster cast of Duggie Reece, leader of Dusty's backing group, Echoes, which was released last Friday.

Duggie broke his ankle and has had the stars signing away with the Monkee names added when the Echoes appear with them at Wembley. If you want the treasured trophy write to "Scene," suggest why and you may be lucky.

Reece has now recovered . . . so too has Denny Laine, after being phoned by an agent wanting to book his "Electrocuted String Band."

WEIRD things also happening to Steve Marriott. At 6.25 p.m. last Tuesday he appeared on "Dee Time" with full-grown moustache; at 7 p.m. on "As You Like It" the moustache had misted away. New trends really are rapid these days!

PETULA

Trends? When is someone going to get all the people in London with bells strung round their necks with string into a studio to cut a record?

Also in need of cutting — Eric Clapton's new hairdo.

Record producer Mike Leander thinks Beatles' George Martin will be first record producer to get an M.B.E.

Promoter Don Arden on a do-it-yourself kick. He's recorded "Sunrise, Sunset" from "Fiddler On The Roof" for single release. Now for a Harold Davison-Tito Burns duet "If I Were A Rich Man"!

Part of Pet's "Subway" strongly reminiscent of Beach Boys-type arrangement.

What do Seekers really think of Judith's attempt to get solo hit?



• **MARIANNE:** Stones song?

SCENE

MARIANNE, also seeking a hit, scrapped plans to do "With A Little Help From My Friends" and may now do Stones number.

David Essex, too, dropped plans to release "She's Leaving Home" when David and Jonathan put out cover version, but he's releasing it in the States.

Beatles - influenced Bee Gees' new single "To Love Somebody" (due out at the end of the month) so good it will confirm a lot of people's faith in them.

Paul McCartney looking much happier and healthier than of late in Scottish holiday snaps with Jane Asher.

Harum's Gary Brooker should buy a new jacket.

Week's most improbable story: Episode Six singer Sheila Carter mobbed by 700 crowd at Greenwich open air concert while police stood back watching.

Alan Bown Set have changed their name to The Alan Bown because of similarity to Alan Price Set.

"Cat's next single will be a surprise—something quite different," reports his management.

Jimmy James's wife Marian expects first baby in August.

MONKEES publicity man Dave Cardwell predicting sky's-the-limit for 15-year-old Jonny Ross. First single—"Too Much Love" recorded by Norman Newell, out July 7.

Normie Rowe, back from Expo 67, reports he lured Seeker Athol Guy under shower in evening dress. Then switched on.

SANDIE

Jonathan King moaning about being pressed for romance revelation with Sandie Shaw. He arrived at "As You Like It" producer Mike Mansfield's London party on Saturday, escorting Sandie.

Also there: Alan Freeman, Tony Hatch, Jackie Trent, Ken Howard and Alan Blakeley, Del Shannon and Muriel Young.

DEL SHANNON on Elvis: "I think he really feels bad about this succession of weak films he turns out. But the guy's really insecure — he's terrified to try anything ambitious and then risk it turning into a flop. He's a really nice guy, but he dreads the day he might walk down a street with nobody recognising him."

Dón Moss or David Wigg as comper if and when "As You Like It" returns in the Autumn?

Cliff shows genuine Christianity in forgiving some highly vindictive comments about him by Paul Jones in the past—and agreeing to do a TV programme together. See page 10.

Vince Hill updating himself — his next single "When The World Is Ready," from the film "The Long Duel," is Indian flavoured complete with sitar.

SAVILLE

Paul Francis, drummer who set out to beat American Rob Quesner's 100-hour world drumming record, collapsed after 50 hours, beating the British jazz record and forcing Larry Stubbins, another member of his group, Stewart James Inspiration, to shave his head Brynner-style in settlement of bet.

Surprising, but Chiffons current visit their first to Britain.

Cliff again to appear when Billy Graham crusades next month.

Wynder K. Frogg's new single "I'm A Man" recorded live at Brigitte Bardot's birthday party at Maxim's in Paris.

Of which deejay did Lulu remark: "He's the first deejay I know who rehearses his ad-libs?"

Jimmy Savile says that convertible Rolls Royce used in the film "Blow Up!" was HIS! He sold it to the film company for £10,000—"not a bad price, eh, for a second-hand car?"

OUT TODAY

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DISC TOP 30



Small Faces ... at their best FROM THE BEGINNING

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CHART TOPPER



HIT TALK by DAVE DEE



PROCOL: instant hit! TRAFFIC: can't miss

I heard Procol Harum before it was released, and said then "I bet this will be No. 1." It's an instant hit sound, and I'm very interested to hear what they do next.

Honestly, I like Engelbert. There's room in the charts for all sorts of records, and this record gives older people more interest in the business.

I don't think "Carrie Anne" is the Hollies' best, but it has that catchy quality that is the secret of their success.

I'm really glad the Young Rascals have finally made it. This is a very nice sound, with no

bad edges, and again Mums and Dads must be buying it.

Supremes just keep turning out good songs, and I don't know how they do it.

Vince Hill could have chosen a better follow-up. I liked "Edelweiss", but I don't think any kids are buying this one.

Traffic just can't miss, can it. It may sound complicated but the melody is very commercial.

I'm not too stuck on Petula Clark's. It seems to be a step back to "Downtown" and things. She could have done something stronger.

Topol is knockout—great. And

I was not surprised to see him in the chart.

Cilla's is one of the best she's ever done, but you have to listen to it more than once to really appreciate it.

Cliff Richard would get in the chart if he sang the National Anthem. He's a complete enigma.

Cream are great. I like Eric Clapton's style, especially when he plays and sings.

'Fraid I can't find anything at all to say about the Troggs.

**NEXT WEEK:
CILLA BLACK**

Top Ten LPs

- 1 (1) SGT. PEPPER'S LONELY HEARTS CLUB BAND
Beatles, Parlophone
- 2 (3) SOUND OF MUSIC
Soundtrack, RCA Victor
- 3 (2) ARE YOU EXPERIENCED?
Jimi Hendrix, Track
- 4 (4) MORE OF THE MONKEES
Monkees, RCA Victor
- 5 (5) FIDDLER ON THE ROOF
Original Cast, CBS
- 6 (7) A DROP OF THE HARD STUFF
Dubliners, Major Minor
- 7 (6) RELEASE ME
Engelbert Humperdinck, Decca
- 8 (8) BEST OF THE BEACH BOYS
Beach Boys, Capitol
- 9 (9) GREEN GREEN GRASS OF HOME
Tom Jones, Decca
- 10 (—) EVOLUTION
Hollies, Parlophone

AMERICAN TOP TWENTY

- 1 (1) GROOVIN'.....Young Rascals, Atlantic
- 2 (2) RESPECT.....Aretha Franklin, Atlantic
- 3 (3) SHE'D RATHER BE WITH ME.....Turtles, White Whale
- 4 (7) WINDY.....Association, Warner Bros.
- 5 (6) LITTLE BIT O' SOUL.....Music Explosion, Laurie
- 6 (20) SAN FRANCISCO "WEAR SOME FLOWERS IN YOUR HAIR".....Scott McKenzie, Odeon
- 7 (5) SOMEBODY TO LOVE.....Jefferson Airplane, RCA Victor
- 8 (11) CAN'T TAKE MY EYES OFF YOU.....Frankie Valli, Philips
- 9 (12) SUNDAY WILL NEVER BE THE SAME
Spanky and Our Gang, Mercury
- 10 (15) LET'S LIVE FOR TODAY.....Grass Roots, Dunhill
- 11 (13) COME ON DOWN TO MY BOAT
Every Mothers Son, M.G.M.
- 12 (4) RELEASE ME (AND LET ME LOVE AGAIN)
Engelbert Humperdinck, Parrot
- 13 (24) THE TRACKS OF MY TEARS.....Johnny Rivers, Imperial
- 14 (14) SEVEN ROOMS OF GLOOM.....Four Tops, Motown
- 15 (17) DING DONG THE WITCH IS DEAD
Fifth Estate, Jubilee
- 16 (18) NEW YORK MINING DISASTER 1941
Bee Gees, Atco
- 17 (22) ALFIE.....Dionne Warwick, Scepter
- 18 (19) DO IT AGAIN A LITTLE BIT SLOWER
Jon & Robin & the In Crowd, Abnak
- 19 (8) ALL I NEED.....Temptations, Gordy
- 20 (26) DON'T SLEEP IN THE SUBWAY
Petula Clark, Warner Bros.

- 1 (1) ● A WHITER SHADE OF PALE
Procol Harum, Deram
- 2 (2) ● THERE GOES MY EVERYTHING
Engelbert Humperdinck, Decca
- 3 (5) CARRIE ANNE.....Hollies, Parlophone
- 4 (3) ● SILENCE IS GOLDEN.....Tremeloes, CBS
- 5 (4) WATERLOO SUNSET.....Kinks, Pye
- 6 (13) ▲ PAPER SUN.....Traffic, Island
- 7 (6) THE HAPPENING.....Supremes, Tamla Motown
- 8 (12) OKAY..Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 9 (10) FINCHLEY CENTRAL New Vaudeville Band, Fontana
- 10 (8) GROOVIN'.....Young Rascals, Atlantic

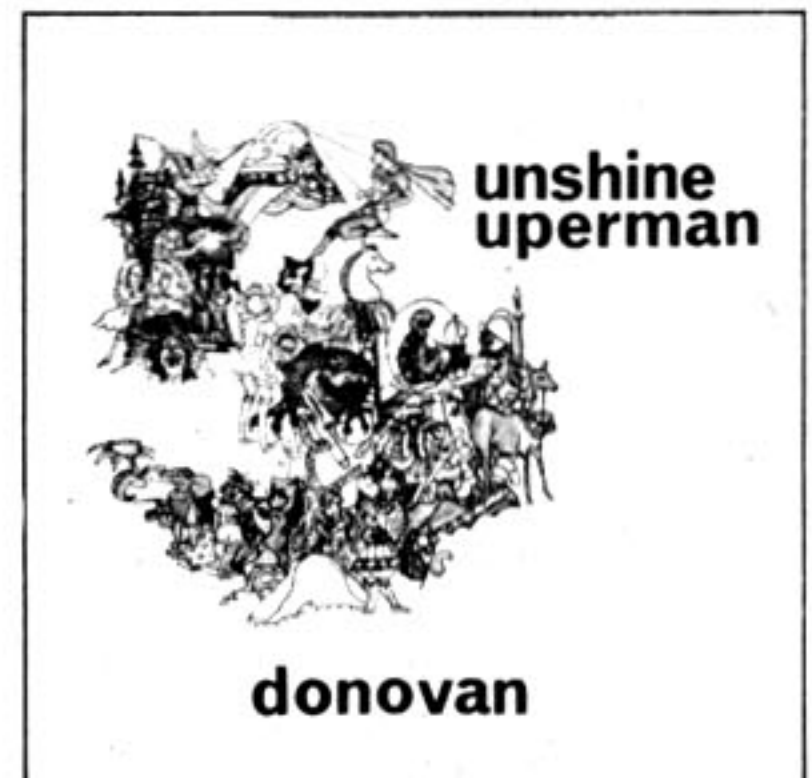
NEXT 20: Introducing SMALL FACES, TURTLES, 4 TOPS, VIKKI CARR, ARETHA FRANKLIN, MONKEES

- 11 (14) SWEET SOUL MUSIC.....Arthur Conley, Atlantic
- 12 (7) THEN I KISSED HER.....Beach Boys, Capitol
- 13 (15) DON'T SLEEP IN THE SUBWAY.....Petula Clark, Pye
- 14 (9) DEDICATED TO THE ONE I LOVE.....Mamas and Papas, RCA Victor
- 15 (17) IF I WERE A RICH MAN.....Topol, CBS
- 16 (19) WHAT GOOD AM I?.....Cilla Black, Parlophone
- 17 (—) ▲ HERE COMES THE NICE.....Small Faces, Immediate
- 18 (—) ▲ SHE'D RATHER BE WITH ME.....Turtles, London
- 19 (22) NIGHT OF THE LONG GRASS.....Troggs, Page One
- 20 (11) ROSES OF PICARDY.....Vince Hill, Columbia
- 21 (24) I'LL COME RUNNING.....Cliff Richard, Columbia
- 22 (16) THE FIRST CUT IS THE DEEPEST.....P. P. Arnold, Immediate
- 23 (—) SEVEN ROOMS OF GLOOM.....Four Tops, Tamla Motown
- 24 (—) IT MUST BE HIM.....Vikki Carr, Liberty
- 25 (28) STRANGE BREW.....Cream, Reaction
- 26 (—) RESPECT.....Aretha Franklin, Atlantic
- 27 (20) ● PUPPET ON A STRING.....Sandie Shaw, Pye
- 28 (23) ● SOMETHIN' STUPID.....Frank & Nancy Sinatra, Reprise
- 29 (—) ALTERNATE TITLE.....Monkees, RCA Victor
- 30 (21) GIVE ME TIME.....Dusty Springfield, Philips

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▲ This week's TOP 30 Zoomers

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FIRST with the hot news every week: DISC

No Mamas, Papas

MAMAS and Papas American smash "Creeque Alley" is not being issued as a single in Britain. RCA have decided against issuing it—despite the fact that it reached No. 5 in the States—because it comes off the same album ("Mamas And Papas Deliver") as "Dedicated To The One I Love," their current chart success.

British impresario Tito Burns, meanwhile, flies to the States next week to arrange a Mamas And Papas British tour in the autumn.

CONLEY, PITNEY, PROBY SHOWS PLANNED

Sam and Bill here

New American R & B duo Sam and Bill make a two-week promotional visit to Britain from July 12.

Their first single, "I Feel Like Cryin'," has already sold 40,000 copies in eight days in America, and is released in Britain at the beginning of July.

DISC EXCLUSIVE

ARTHUR CONLEY, American song star currently riding the chart with "Sweet Soul Music," is coming to Britain in October after all.

He is one of the stars on a "soul" package show including Sam and Dave and Percy Sledge.

"It is on the lines of the Otis Redding tour that visited Britain earlier this year," impresario Arthur Howes told Disc on Tuesday. The tour will last three weeks and run from the end of October.

Also fixed by Howes is a return visit by Stevie Wonder, who will be touring Britain and the Continent for six weeks—probably with his own group—in October, plus another trip in December by Otis Redding, who plans to bring over his own orchestra.

A further tour by Gene Pitney in the autumn is also being negotiated.

Arthur Howes has now been appointed representative for P. J. Proby outside America. "Proby, now in Los Angeles, wants to do cabaret and concerts in Britain," adds Howes.

HOLLIES: SAVILLE AND TOUR

HOLLIES may make a special concert appearance at London's famous Saville Theatre next month.

It will be the group's first appearance at the theatre and the boys will top the bill and probably augment their five-strong line-up.

They have also been approached to make an autumn tour of Britain this year.

Tony Hicks, who went into hospital for a sinus operation last week, was discharged at the weekend.

Autumn start on

Spectrum puppet TV

VINCE CUTS FILM THEME SINGLE

VINCE HILL this week records his new single—"When The World Is Ready"—title tune from the new film, "The Long Duel."

The song, written by Don Black, is released on July 25.

Vince goes to Germany for five days from July 10 to record a new single for release there.

He starts a series of Sunday concerts at ABC Yarmouth (July 9), Princess Torquay (30), Palace Douglas (August 6), Pavilion Ryde (13), Pavilion Bridlington (27), and Opera House Blackpool (September 3).

BUSY SPENCER

SPENCER DAVIS has had to turn down the offer from the West Berlin Art Centre to sing in their production of "Robinson Crusoe"—because of pressure of work.

Instead, Spencer will probably go over in December when they stage the opera again.

This week the Spencer Davis Group was in the studios recording eight Spencer compositions for a new single, for mid-July release.

The group begin a five-week tour of American universities on July 28.

SPECTRUM—five-man London group which has become pop's hottest property since signing a £100,000 deal with British "Thunderbirds" TV producers, Gerry and Sylvia Anderson—record their follow-up to "Samantha's Mine" this week.

The single will be released early next month and the record following will be the sound track number from their TV series—"Captain Scarlet and the Spectrum versus the Mysterons."

ATV has accepted both series—the first with puppet caricatures of the boys; and the other starring just the group—and screening begins September/October time.

Spectrum co-manager Cyril Black explained to Disc: "Some months back the Andersons had an idea for a new TV puppet series—based quite by coincidence on a group known as the Spectrum."

"Later, their daughter bought the Spectrum's 'Samantha's Mine' and Gerry heard it so often that he decided to meet the group. He was so impressed that he signed the boys immediately to a 32-week series—and changed his ideas for the puppets."

Schedule for the Spectrum is now as follows: They're to record the theme music and an LP to tie in with the puppet series; star in a unique colour feature



SPECTRUM: Britain's answer to Monkees?

film with puppet replicas of themselves; and appear in a further 32-week series—on similar lines to the Monkees TV show—in their own right.

In addition toys, novelties, sweets and other goods, as well as cartoon strips in children's comics, will be marketed to tie in with both series. These are expected to match the popularity of the "Thunderbirds" toys and comic.

Filming of the puppet series has already begun, and the Spectrum expect to start shooting the second series in the next two months.

Line-up of the Spectrum is Colin Forsey, 22 (lead vocals and rhythm guitar), brother Keith Forsey, 19 (drums), Tony Atkins, 22 (lead guitar), Anthony Judd, 21 (bass) and Jamaican Bill Chambers, 22, (organ).

"Captain Scarlet and the Spectrum versus the Mysterons," will tell of the adventures of the group in outer space.

This week Spectrum signed for a four-day visit to Greece, where they will appear before King Constantine at the Royal Palace in Athens in late July.



Sonny and Cher: party

SONNY AND CHER TO HOST BEE GEES PARTY

BEE GEES' American trip has again been delayed. They will now fly out between July 2 and 16 to promote "New York Mining Disaster, 1941" and the new single "To Love Somebody."

On July 7 they attend the Atlantic Records ATCO sales convention in Miami and the next day are guests of Sonny and Cher at a special reception in Los Angeles. They then visit Chicago, Detroit and Cleveland.

Stax star Otis Redding is the latest artist to record a Bee Gees composition, titled "The End Of My Song." Bee Gee Barry Gibb flew to New York recently for a meeting with Bobby Darin and the group is now to write for him. They're also working on a song for Wilson Pickett.

Proposed TV film of the boys built around their LP "The Gees First" has now been postponed till their return from the States.

Honeymoon afloat for Who's John

WHO'S John Entwistle marries schoolyard sweetheart Alison Wise tomorrow afternoon (Friday) in Acton, London.

The couple, who will live at a new house in Ealing, are postponing their honeymoon until July when they sail to America aboard the "Queen Elizabeth" for the group's tour with Herman's Hermits.

Rest of the Who fly out to open the tour in Portland, Oregon, on July 14 and it ends at Honolulu on September 9.

With no more British dates before they leave, Who—they returned on Tuesday from the Monterey Pop Festival—are finishing work on their next album, given the working title "Who's Lily?"

American star Johnny Mathis starts a month-long season at London's "Talk Of The Town" night-spot from October 2.

CREAM BACK TO STATES IN AUGUST—NEW ALBUM

CREAM'S next LP is to be titled simply "Cream" and will consist of 11 tracks—all but three by the group themselves.

Group appears on tonight's (Thursday) "Dee Time" to play their current hit "Strange Brew"—also on the album.

From mid-August till the end of September the group will again visit the States. They star at the Windsor Jazz Festival between August 11 and 13.

Vaudeville film

NEW VAUDEVILLE BAND has completed two days filming a spot in the Shirley Maclaine/Richard Attenborough film, "The Bliss of Mrs. Blossom."

In the film, the band portray themselves playing at a plush ball in Richard Attenborough's country mansion.

Bachelors choose 'golden oldie'

"MARTA," one of the all-time biggest sheet music sellers, has been chosen by the Bachelors as their latest single for June 30 release.

The song first became famous in 1931, when Arthur Tracy the "Street Singer" adopted it as his signature tune.

The song was later recorded by David Whitfield when it was also a hit.

Decca are issuing the single as a double A-side, the other song being "My World," a translation of the Italian hit, "Il Mondo."

Countdown

THURSDAY

- JIMMY JAMES and the VAGABONDS—Locarno, Coventry.
- P. F. ARNOLD—Golden Torch, Tunstall, Stoke.
- ENGELBERT HUMPERDINCK—Variety Club, Batley.
- PAUL and BARRY RYAN—Cavendish Club, Sheffield.
- DEE TIME (BBC TV)—Libby Morris, Morgan James Duo, Hollies.
- CHRIS FARLOWE—Ritz Ballroom, Skewen.
- ALAN PRICE—University of East Anglia, Norwich.
- GEORGIE FAME—York University.
- POP NORTH (BBC Light)—Bystanders, Kiki Dee.

FRIDAY

- DAVE DEE, DOZY, BEAKY, MICK AND TICH—Casinos Wigan and Bolton.
- ORIGINAL DRIFTERS—Skyline Ballroom, Hull.
- MOVE—Starlite Ballroom, Greenford.
- SMALL FACES—Floral Hall, Belfast.

- CREAM—Durham University.
- BEE GEES, CAT STEVENS, GEORGIE FAME—Scraptoft Teachers Training College, Leicester.
- CHRIS FARLOWE—Benn Memorial Hall, Rugby.
- ALAN PRICE—Leeds University.
- JOE LOSS POP SHOW (BBC Light)—Unit 4 + 2.
- NEW VAUDEVILLE BAND—U.S. Airforce Base, Alconbury, Nr. Huntingdon.

SATURDAY

- MANFRED MANN—Cavern Club, East Dereham.
- SMALL FACES—Milanos, Bangor.
- DAVE DEE, DOZY, BEAKY, MICK AND TICH—Royal Links Pavilion, Cromer.
- CREAM—Carlton Ballroom, Erdington, Birmingham.
- MOVE—Dreamland Ballroom, Margate.
- BEE GEES—New Century Hall, Manchester.
- JUKE BOX JURY (BBC TV)—Dawn Adams, Peter Murray, Del Shannon, Sheila Stefal.

- CHRIS FARLOWE—Hull University.
- ALAN PRICE—Gliderdrome, Boston.
- GEORGIE FAME—Floral Hall, Southport.
- SATURDAY CLUB (BBC Light)—Easybeats, Chris Farlowe, David and Jonathan, Traffic Jam, Diane Ferraz and the Ferriswheel.
- NEW VAUDEVILLE BAND—Palace, Douglas, Isle of Man.

SUNDAY

- ENGELBERT HUMPERDINCK—ABC., Gt. Yarmouth.
- JEFF BECK—Midnight City, Birmingham.
- JOHN WALKER—ABC., Gt. Yarmouth.
- CREAM—Keele University, Newcastle.
- CHRIS FARLOWE—Country Club, Kirk Levington.
- ALAN PRICE—Starlite Ballroom, Boston.
- EASYBEAT (BBC Light)—Jackie Trent.

MONDAY

- VINCE HILL—Variety Club, Batley.

- ALAN PRICE—St. Luke's College, Exeter.
- MONDAY MONDAY (BBC Light)—Marmalade, Lois Lane.
- NEW VAUDEVILLE BAND—Savoy Theatre Club, Wakefield and Ritz Theatre Club, Brighouse.

TUESDAY

- CREAM—Winter Gardens, Malvern.
- BEE GEES—Palace, Douglas, Isle of Man.
- GEORGIE FAME—Corn Exchange, Bristol.
- AS YOU LIKE IT (ITV)—Sandie Shaw, Lulu, Paul and Barry Ryan, Billy Fury, Jonathan King, John Walker.

WEDNESDAY

- DAVE DEE, DOZY, BEAKY, MICK AND TICH—Top Rank Suite, Doncaster.
- PROCOL HARUM—Royal Pier, Southampton.
- CREAM—Floral Hall, Gorleston, Gt. Yarmouth.
- ALAN PRICE—Disco Blue, Ryde, Isle of Wight.
- PARADE OF THE POPS (BBC Light)—Engelbert Humperdinck.

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reporters mirror the swinging pop scene

Hump, Lulu, Ryans for new TV show

POP STARS are already being lined-up for guest appearances on the new ATV audience participation show "Golden Shot," which starts a weekly Saturday night series on July 8.

In the show, an adaptation from a Swiss programme, viewers at home telephone instructions to the studio "archer" and attempt to shoot down a sack of golden coins on the target.

Already settled for guest appearances are Paul and Barry Ryan (July 15) and Lulu (29), and Engelbert Humperdinck and Bob Monkhouse are also set to appear. Comper is Jackie Rae.



Diana

SUPREME DIANA FOR SCREEN DEBUT

Denny Laine date

DENNY LAINE appears in a special concert at the Roundhouse, Chalk Farm, London, on July 2—sponsored by film stars Peter O'Toole and Vanessa Redgrave.

On July 7, he appears at London's Blaises club.

His first single, "Say You Don't Mind," is released in America this Friday.

ARETHA FRANKLIN, in the chart this week at 26 with "Respect"—her American No. 1 smash—may fly to Britain on a promotional trip towards the end of the year.

SANDIE TO RUSSIA — WITH SONGS

SANDIE Shaw will play the most spectacular date of her career next January.

She makes a week's appearance at the world famous Kremlin Theatre, Moscow, at the invitation of the Russian Ministry of Culture.

There are also plans for her to tour the Communist countries of Hungary and Poland.

This September, Sandie starts work on her first film, in Portugal. Prior to that she appears with Maurice Chevalier at a special concert in Paris.

Last week, Sandie spent the day filming with "As You Like It" TV producer Mike Mansfield in a Japanese garden in Sunningdale, Berkshire. The film, to be shown on Tuesday's programme, will be used when Sandie sings her latest release, "Tonight In Tokyo."

TRAFFIC MOVES TO 6—BUT NO SHOWS TILL OCTOBER

STEVIE WINWOOD's group Traffic, up to No. 6 this week with a strong chance of reaching the top of the chart, will not make any public appearances in Britain before October.

Traffic haven't assembled equipment yet or even had a photograph taken. Muff Winwood, who is handling the group's affairs, told Disc on Tuesday: "The decision is Stevie's entirely. He wants to establish Traffic as recording artists only before they come out of hiding for a 10-14 day theatre tour starting October 13. He wants the group's sound to be perfect before they appear in public."

"Stevie even intends to reject any offer to plug 'Paper Sun' on 'Top Of The Pops' and plans another unpromoted single for release late July or early August."

Traffic are also working on an LP and the soundtrack for the film "Round The Mulberry Bush." Their first appearances will be in Sweden at the end of September.

Cliff with Billy Graham again

CLIFF RICHARD, currently filming "Two A Penny," with Dora Bryan, Avril Angers and Anne Holloway, plans to make "one or two" appearances at Billy Graham's London crusade at Earls Court next month. Cliff appeared last year.

The American evangelist makes a seven-minute appearance in Cliff's current film in a crusade sequence.

Cliff plans to holiday in August and later in the year will start a new film—probably his last before retirement—with the Shadows. "It was to have had a war slant but because of the

Move to record 'live' LP in States

MOVE record a "live" LP during their first visit to America in September which will consist of tracks recorded at the group's official Press reception in New York.

Trevor Burton, rhythm guitarist in the group, appears at Nottingham magistrates court on June 30, charged with causing a "breach of the peace." This follows an incident in Nottingham earlier this year.

Small Faces, P. P. Arnold, Farlowe for Europe

THIS weekend Immediate label artists Small Faces, P. P. Arnold, Chris Farlowe and Twice As Much duo start the first of two promotional tours in Europe.

Object of the packages is two-fold: for the artists to meet TV, radio and Press; and the launching of the Immediate record label on the Continent.

On Saturday (June 24) P. P. Arnold and Twice As Much are in Bremen for the "Beat Club" TV show, which also features film of the Small Faces.

The next day the Faces star in the Emperor Rosco Radio Luxembourg charity concert, before flying to Luxembourg to join P. P. and Twice As Much for interviews at the radio station.

Tour then switches to Holland (26) and is joined by Chris Farlowe, and Belgium (27), Switzerland (28), Germany (29) and France (29 and 30).

Second tour is planned for July and will cover Scandinavia. A third package for Italy and Spain is also possible.

Alan Price for States—by ship!

ALAN PRICE plans a promotional trip to America this August. But he will travel by ship, as he refuses to fly. The round trip would keep him away for about six weeks.

Alan has now recorded a new Randy Newman song plus two other titles, from which his follow-up to "Simon Smith And His Amazing Dancing Bear" will be chosen.

Israeli war, we've decided to play that down and instead it will probably be a straightforward musical," Cliff told Disc.

BBC Light Programme's "Music From The Movies" on Tuesday features songs from previous Cliff films: "The Young Ones," "Wonderful Life" and "Finders Keepers."

Shadows return from their world tour early next month and have an LP scheduled for July 7 release titled "Jigsaw." Tracks include "Semi-Detached Suburban Mr. James" and "Cathy's Clown."

DYNAMIC Diana Ross, lead singer with the Supremes, is to leave the group—to make her screen debut later in the year.

But this will NOT mark the break-up of the Supremes. The girls will simply re-arrange schedules to allow for a lot of extra time in the recording studios before filming starts—and then Mary and Florence will holiday.

Reports from America hint that Diana will accept the leading role in "The Owl And The Pussycat," film version of the hit stage play about an inter-racial love affair.

Shooting is scheduled to start in New York in the autumn and the Supremes would drop all work commitments until the New Year—when they are due to open a cabaret season at London's "Talk Of The Town."

Manfred on drugs

MANFRED MANN, who has stated marijuana should be taken off the dangerous drugs list, was interviewed on Monday discussing the drug problem for a Canadian Broadcasting Corporation news programme.

Donovan poet TV

DONOVAN appears in an hour-long TV programme with British poet, Christopher Logue, on BBC-1 on July 2 at 10.25 pm.

Donovan and Christopher were filmed during a meeting at the poet's house earlier this year. The programme consists of poems, songs and discussions.

No new Donovan single is planned for British release yet.

John Walker's solo debut

JOHN WALKER'S first TV date for his solo debut record, "Annabella," will be in the last of the current "As You Like It" series on June 27.

The song, written by Hollie, Graham Nash, Kirk Duncan and Nicky James, is released by Philips on June 30.

Several other radio and TV dates are being lined up, but bookings are as yet unconfirmed.

Small Faces tour here in September

SMALL FACES make their second concert tour of Britain this year in November.

But the group, which returns to the chart at 17 this week with its latest record "Here Comes The Nice," will first play extensive engagements abroad, probably including a first visit to America.

Offers from three promoters have been received this week by manager Robert Wace for them to headline a concert tour in the autumn. They last toured with Roy Orbison in March and April for six weeks, and a similarly long schedule is envisaged for the new tour.

Faces will begin their concert tour in Brussels on September 10, and may go to America at the beginning of October.

U.S. promotion men are setting up a major publicity campaign for the Faces to tie in with the Americans release of "Here Comes The Nice."

This week their agent Colin Hogg was negotiating a series of Sunday concerts at seaside resorts. Dates and venues will be announced shortly.

Dubliners cabaret

DUBLINERS, at present in Ireland for a week's tour, return to Britain next week to record tracks for new albums.

The group headlines a concert at Croydon's Fairfield Hall on July 1, and the following day appears at the Garry Owen club, Hammersmith.

On July 7, it guests on Gram-pian TV's "My Kind Of Folk," and on July 17 begin a week's cabaret—doubling at Tito's Club, Stockton, and Marimba Club, Middlesbrough.

NEWS in a FLASH

ENGELBERT HUMPERDINCK joins VINCE HILL for "Parade Of The Pops" on June 28.

DAVE DEE, DOZY, BEAKY, MICK and TICH and PAUL AND BARRY RYAN guest on "Pop North" on June 29.

PETER AND GORDON and the MIGIL FIVE will be on "The Joe Loss Show" on June 30.

EASYBEATS guest on "Saturday Club" this weekend (June 24).

NEIL DIAMOND and the BY-STANDERS take part in "Easy Beat" on Sunday (June 25). BLOSSOM DEARIE TRIO and DICKIE VALENTINE guest on "Music Through Midnight" on Monday (June 26) and DAVID and JONATHAN star on Friday (June 30).

MEL TORME is star guest in the 60-minute Sunday show "Faron In Concert" on June 25.

KEITH FORDYCE introduces "Housewives' Choice" from next Monday (June 26).

JIMMY JAMES collapsed at Bognor's Shoreline Club last Friday and had to spend the weekend in bed, suffering from nervous exhaustion. He returned to work on Tuesday.

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FIRST with the news: DISC

Herman chooses Donovan song

NEW Herman's Hermits single will not now be "Don't Go Out In The Rain, You Might Melt," the song from his new film, "Mrs. Brown You've Got A Lovely Daughter," his current release in America. Instead, Herman has chosen the Donovan composition, "Museum," not featured in the film. Release date is unfixed.

MONKEES MIX-UP —BUT EXTRA SEATS

MYSTERY still surrounds the Monkees "on-off" plans on the eve of their return to Britain for next weekend's concerts at London's Empire Pool, Wembley.

At presstime this week it was uncertain; a) when they fly in, b) where they'll stay, c) how long they'll be here.

But one thing is definite—Monkees fans who

have missed out on ticket applications for the big shows on June 30, July 1 and 2, may be able to see the group's concerts after all.

Hundreds of extra seats have now become available for the "sell-out" shows following a rearrangement of the seating plan.

This means that the seating capacity is being brought up from around 9,500 to 10,000—bringing the grand total for the five shows to 50,000 seats.

Fans whose money was returned to them on initial application are advised to re-apply for tickets at the Wembley box office. All extra seats are priced at 25s.

Top security still surrounds the boys' trip here. On June 3, Disc exclusively revealed that the group had been booked into London's Royal Garden Hotel, Kensington, from June 24 to July 6.

But, on Tuesday, Tony Barrow, chief press officer for NEMS Enterprises, told Disc: "The Monkees and their entourage will be arriving from Paris some day next week. They won't be staying in London, but privately outside town. The hotel has not been unbooked, however."

Royal Garden Hotel press officer told Disc: "As far as we know there is no question of the bookings being cancelled—and we have heard nothing to the contrary."

And for those who still fail to see the Monkees in person, a special film show is being laid on from the autumn by the Monkees Fan Club.

Conventions will be held in London, Manchester, Liverpool, Sheffield, Newcastle, Edinburgh, Glasgow, Dublin, Belfast and possibly Portsmouth.

Says fan club secretary, Keith Mallett: "We shall be showing a 90-minute technicolor film of the Monkees onstage. The film has been made available to us by Screen Gems of America, and we may also show the pilot of the 'Monkees On Tour' being shown by BBC-TV this Saturday (24).

DISC columnist Jonathan King heard on Monday that he has obtained an honours degree in English and receives it at Cambridge University on Friday—before driving to Southampton to finish filming his interviewing role in the final edition of "As You Like It" (shown June 27).

Filming of the Monkees, Lulu, Sandie Shaw, Paul and Barry Ryan and Jonathan singing "Moon" are featured on the show.

PROCOL HARUM SIGN FOR FILM

PROCOL HARUM, chart-toppers for the third successive week, have been signed to play the complete musical score of "Separation," the first full-length feature film from ex-BBC producer Jack Bond.

In the 90-minute film, the group will adapt and improvise musical themes written by Stanley Myers, who wrote the score for the controversial "Ulysses" film.

The group begin recording the score on July 10, and the film—a story of the psychological dilemma of a woman (played by Jane Arden)—will be finished in time for the Venice Film Festival at the end of August.

"I heard 'A Whiter Shade Of Pale,'" said Bond, "and decided the sound was just right for the film."

Meanwhile, sales of "Pale" have now reached 413,675 in Britain and the record is already top in Holland, Germany and Italy.



Dave Dee, Dozy, Beaky, Mick, Tich —and OLIVER!

MEET Oliver, the dog who always asks for more—and gets it!

Oliver is the latest addition to Dave Dee, Dozy, Beaky, Mick and Tich—and stole the limelight when it was introduced to "Top Of The Pops" last Thursday.

Expected to weigh 12-stone when fully-grown, the four-month-old Pyrenean Mountain dog was bought by Dave a few weeks ago and has become the group's mascot.

Jose here again

BLIND singer/guitarist Jose Feliciano is back in Britain again after his trip here at the end of May to promote a new single, the oldie "My Foolish Heart," produced by Tom Springfield and released June 30.

On Saturday he appears on the "Rolf Harris" TV show on BBC-TV, records an appearance for "Top Of The Pops" and is Paul Jones guest on the BBC-2 "Something Special" TV spectacular on June 27.

He also appears on "Dee Time" (29), "Easy Beat" (July 9) and the "Dusty Springfield" BBC-TV show (recorded July 7).

PAUL AND BARRY —DANGER MEN!

IF Paul and Barry Ryan come plummeting out of the sky on parachutes, or dive overhead in a helicopter this summer—don't be surprised. The twins are planning to take lessons at piloting a helicopter and at racing around Brands Hatch circuit. They may also spend the night in a haunted castle.

All this stems from an advert by the duo in two national newspapers. One read: "Challenge us! We are two young British men aged 18 who have travelled the world but wish to find out if there is excitement in our own country, to show that our generation does not rely on drug-taking for kicks. Anything legal considered." Readers were invited to reply to a box number.

Some 200 letters arrived for the twins, including the offers outlined above.

Says a spokesman for Paul and Barry: "These are some of the fun things the twins plan this summer, and they will take one week off in three to do them."

Another enterprise is a yacht moored at Cannes where top pop stars will be invited to be the twins' guests. Among them: the Stones, Procol Harum, Tom Jones.

The Cannes venture will be "launched" with a trip by boat for journalists and celebrities down the Thames from Charing Cross Pier next Tuesday.

Paul and Barry's new single, "Claire," is out tomorrow (Friday). Their first LP is issued on July 1.

Dates for the twins include "Pop North" (29), "As You Like It" (27), "Monday Monday" (July 3), "Parade Of The Pops" (12) and ATV's "Golden Shot" (15).

SIMON DEE BESIDE THE SEA!

SIMON DEE's "Dee Time" goes "beside the seaside" in July and August—first time the series has been outside the Manchester studios to two major resorts.

As reported exclusively in Disc on May 27, first stop is Blackpool, where two shows are being pre-recorded. One on July 18 for transmission on the 20th; the other on July 20 for the 25th.

Producer Terry Henebery told Disc: "We have to pre-record the Blackpool shows as they will be on stage at our transmission time." Actual programme content has not been fixed at presstime.

Second seaside stop is at Gt. Yarmouth—on August 15 and 17. The shows may be seen "live" on these dates.

This week's "Simon Dee" shows

will be the last for a fortnight, when Wimbledon tennis takes over. Programmes resume on July 11, when Lulu and blind guitarist Jose Feliciano are guesting. Guest on July 13 is American song star Salena Jones.

Guests tonight (Thursday) include Cream and Morgan James Duo. Show is cut from 40 to 30 minutes because of cricket.

LULU SINGLE: RADIO, TV AND CABARET

STRING of radio and TV dates have been fixed for Lulu whose latest record, "Let's Pretend/To Sir With Love" is released tomorrow (Friday).

Next Thursday (29) she appears on "Top Of The Pops", then "Saturday Club" (July 1), "Easybeat" (9), "Dee Time" (11), Scottish TV (16), "Pop North" (17), "Monday, Monday" (24), "Disc Jockey Derby" (25) and "Golden Shot", (29). She also records "Billy Cotton Music Hall" on July 23 for later transmission.

Lulu returns to Britain on Saturday (24) from Hollywood where she and Manager Marian Massey have met producers for discussions on possible film offers.

During her stay in Hollywood she met Marian's brother-in-law, Norman Bogner, who wrote the script for Paul Jones' first film, "Privilege."

After her concerts with the Monkees on June 30, July 1 and July 2, when she will be accompanied by Dusty Springfield's backing group, the Echoes, Lulu plays cabaret and one-nighters, beginning at Nantwich Civic Hall on July 8.

Other bookings include Batley Variety Club (9-15), Margate Dreamland (20), Isle Of Man (22), Cranberry Fold Inn (August 5) and Caesar's Palace, Dunstable (6-12).

Dusty meets Alf

DUSTY Springfield this week taped the first of her half-hour TV series to be screened by the BBC in the autumn. Guest on the show was Warren Mitchell (television's Alf Garnett).

Other stars lined up to appear on the show with Dusty are guitarist/singer Jose Feliciano and Mel Torme.

Dusty's last Sunday concert is at the Pavilion, Bournemouth, July 30.

TODAY'S hero is James Bond. Women worship him; men yearn to imitate him.

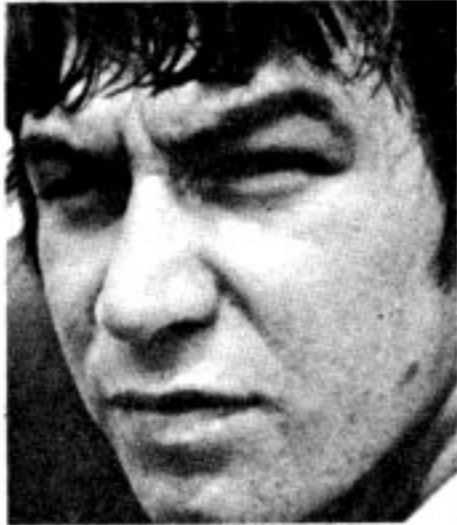
Seeing a 007 film these days with its suave, sophisticated super-spy ruling the roost among the rascals of the underworld and fighting off raving beauties with the other bronzed, well-manicured hand, leaves one with a feeling of social inadequacy.

There's the fervent desire to dash from the cinema, leap into a shining, all-mod-con Aston Martin and zoom round to the nearest casino, a devastatingly voluptuous blonde, long hair streaming in the slipstream, in the passenger seat.

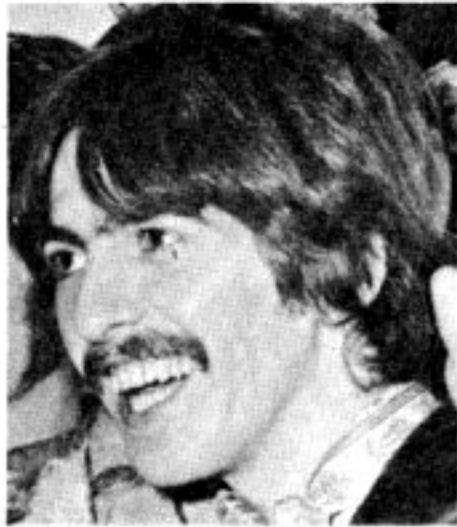
So Bond, cool, calm and calculating, has emerged in the wake of Biggles and Batman as the star of the Sixties — and as much a pop person now as any of our chart champions.

Who then were the idols of the idols? What were the boyhood heroes of today's pop people?

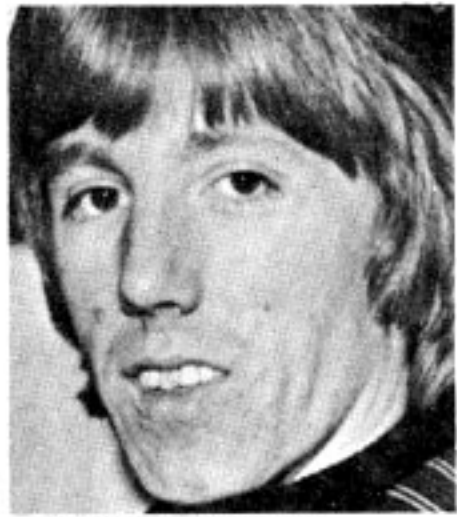
'If I was like James Bond and only lived twice, I'd return as George Harrison'



● ERIC: "laughable"



● GEORGE: hero



● TICH: "Indian"

BRANDO

Supposing, we asked (tongue quite definitely in cheek), you could in fact "live twice" — who would you choose to be?

Bouncy Eric Burdon, whose London lounge is dominated by an almost life-size blow-up photo of that "angry young man" Marlon Brando, confesses however that his main influence as a youngster came from James Dean.

But, says Burdon: "Paul Newman is my hero of the moment. Particularly after seeing him in 'Hud' and 'Hombre.' He's quite definitely today's Dean — only more mature.

SICK!

"I've always been a Dean fan. I think he reflected more than anyone the feelings of the kids at the time he was alive.

"Yes. He influenced me a lot . . . and everything that does invariably rubs off!

"Bond? Very laughable. But quite sickening. Taken as a joke it's O.K., I suppose. To me he misuses people though. Seems to trample over them all the time."

COWBOY

Tremeloes' Dave Munden fancies himself as a cowboy.

"I'd like to be Clint Walker. Why? Then I wouldn't have to put up with clever remarks from rockers who make funny comments about us as a group. Also I wouldn't be afraid of interfering in any fights!"

Easybeats' lead singer, little Stevie Wright, must have seen the female Bond film "Modesty Blaise," with her rugged sidekick, Willie Garvin.

"Terence Stamp [he played Garvin in the film] is my hero," he enthuses. "I like his image and approach to life. And I admire his ability to live from day to day—and be able to afford it."

GOONS

It fell to Spencer Davis to lend this fairy tale a slice of humour and wit.

"Spike Milligan," he announced quick-as-a-flash. "He's the only sane guy in the world. In a class of his own today. The Goons are history now—but they were great and wonderful.

"I mostly admire him for his depth," he added. "In those petrol adverts he just knocks me out."

Mike Ledgerwood



WHEN HUMPH WAS TRULY UNKNOWN

TWO SINGERS got the biggest breaks of their careers when they won the famous European Song Festival for Britain last year.

One, Engelbert Humperdinck, went on to get a giant number one hit in Britain with "Release Me." The other, 17-year-old blonde Truly Smith, is still trying for success here.

"I suppose I could have felt a bit jealous of Gerry Dorsey" (Engelbert's real identity), said Truly (real name Josephine Taylor). "But I'm just so pleased for him."

The two singers first met at Decca's offices last May when they were chosen for the British team at the Knokke-Le-Zoute Song Festival in July.

Engelbert was unknown, a "refugee" from the days of the "Oh Boy!" TV show, knocked out of action by a long illness, recuperated and renamed by Tom Jones' manager Gordon Mills.

So unknown in fact that not even Decca knew that he had previously recorded for them as Gerry Dorsey.

"We all thought at first that Engelbert Humperdinck was Tom Jones having a joke," recalled Truly.

"So it wasn't surprising that he seemed to regard the contest with not too much enthusiasm, because he was a professional who had done all this kind of thing before.

"But after the first day of the contest I knew we were going to win, and eventually we persuaded Gerry too.

"It wasn't long before he was as enthusiastic as the rest of us.

"By the time of the final he was the most nervous of all. It was terribly important for him that we won.

"When we did, he was exuberant he seemed to know that this was the chance he had been waiting for."

It was. Fame on the Continent followed quickly for both Engelbert and Truly. But they didn't meet again until last Christmas when they appeared on a Belgian TV show.

"He asked me what I thought of this record 'Release Me' that he was having released. He thought it was fantastic, but I have to admit that at first I thought it a bit dreary.

"But when he sang it on the programme I thought it was just great."

"I COULDN'T HAVE BEEN MORE PLEASED FOR ANYONE WHEN HE GOT TO NUMBER ONE. I FELT THAT AFTER YEARS IN THE DOLDRUMS HE DESERVED IT!"

CILLA klynches a smash



KENNY



CILLA

CILLA BLACK's film title, "Work . . . Is A Four-Letter Word," could not be more suitable.

The girl's energy is quite astonishing. Most of this spring was spent filming from early morning to mid-afternoon and appearing in London's West End all evening.

And when the filming side of things finished recently, Miss Black was still far from through. Long overdue was a new single release (delayed by those considerable commitments) so recently she slipped away from another show at the Prince of Wales Theatre to spend the small hours (1 a.m.-5 a.m.) in the recording studios for the purpose of warbling another winner, "What Good Am I."

"Her appetite for work is amazing. She's marvellous to work with," says Kenny Lynch who should know—he wrote the latest song along with American Mort Shuman, the team responsible for previous Cilla success "Love Is Just A Broken Heart."

"She really was whacked by the time we finished 'What Good

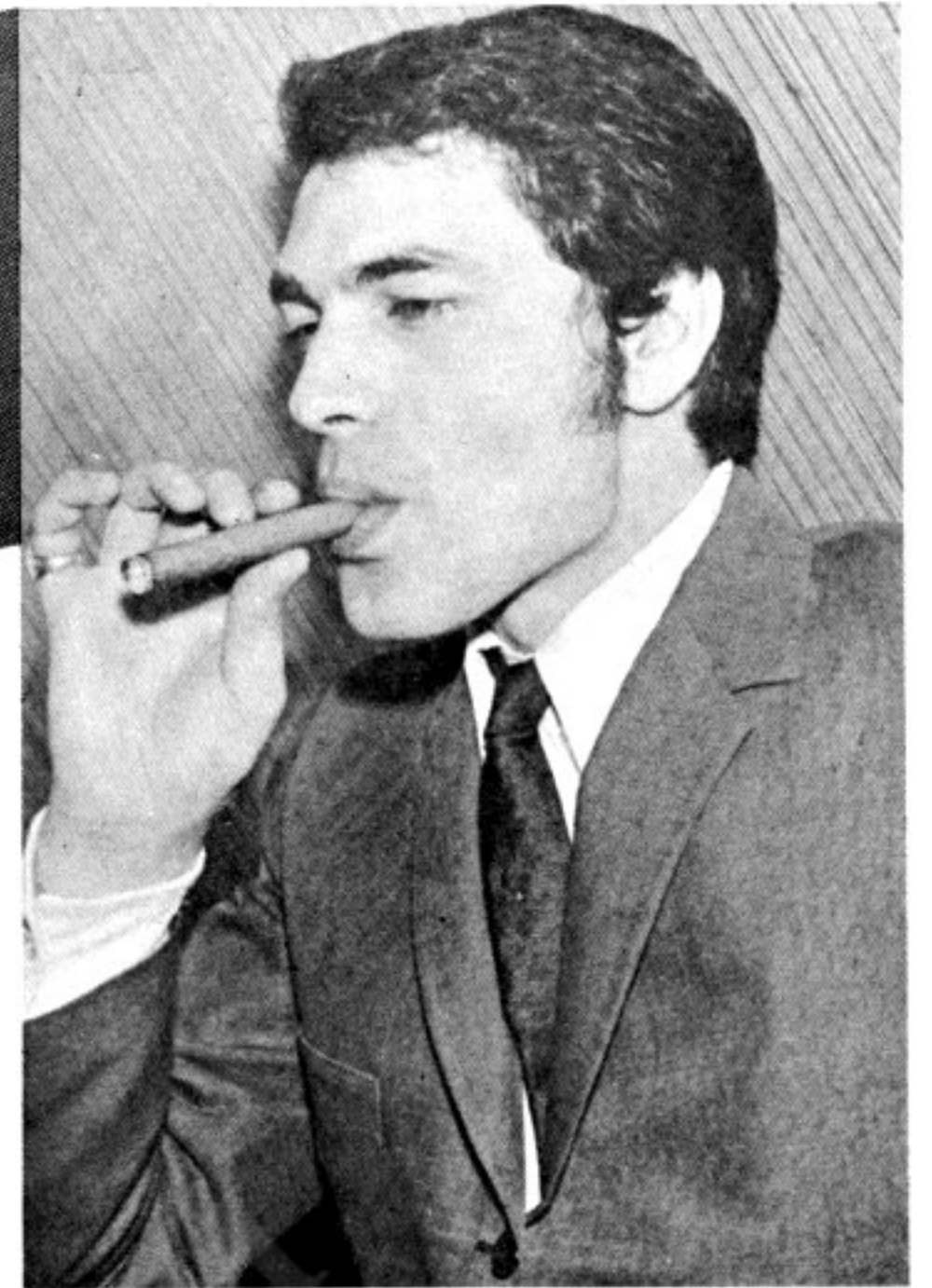
Am I,'" admits Mr. Lynch. "I spent much of the time at the session just chatting away to her and making her laugh to keep her from falling asleep.

"Anyway, it was worth it for I think she's made a great record of the song."

And Cilla holds Messrs. Shuman and Lynch in equally high regard. She had had scores of song suggestions for the new single but it was to this two-some that she turned for the right song. "We work very closely with Cilla. We spend an evening together chatting about what she really wants to record. Actually, Cilla was all for a beauty number, but when we offered her 'A Fool Am I' she immediately preferred it to something else we'd done which is now on the 'B' side."

Songwriting comes easy to Kenny—as easy as acting and singing at which he is equally adept.

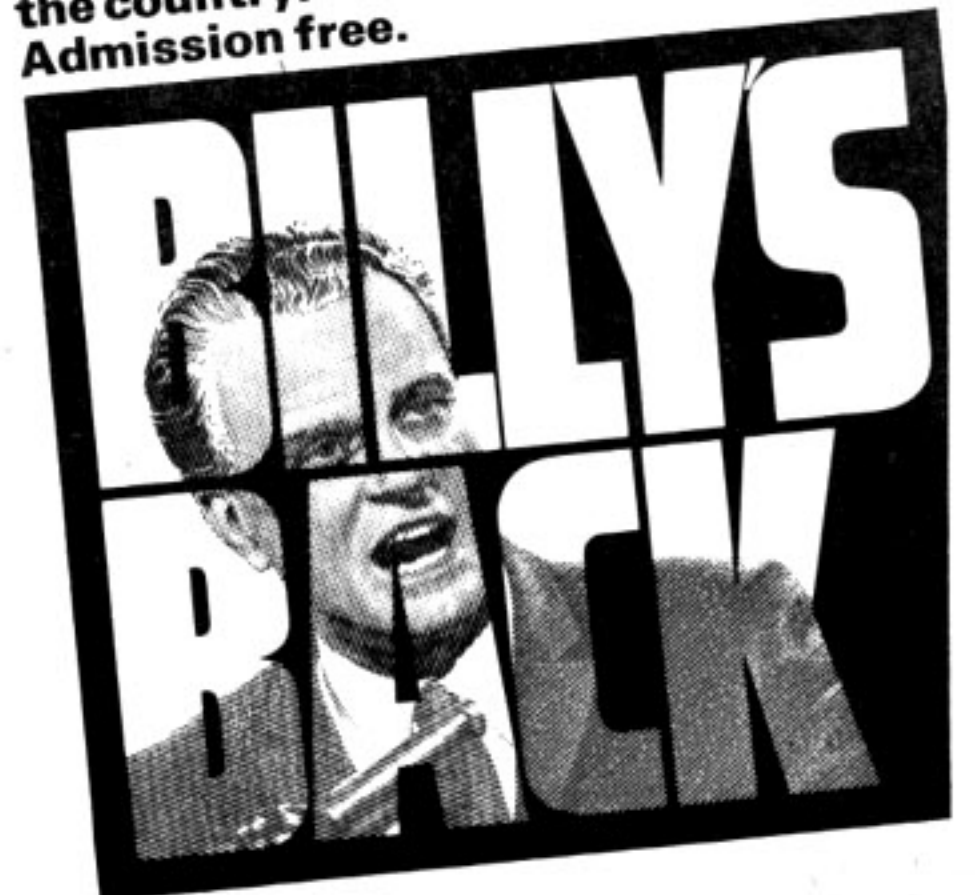
"I get most of my ideas while driving or taking a bath. I suppose I write about 100 songs a year of which about 40 see the light of day."



"We all thought he was TOM JONES—having a joke..."



Billy Graham's back in Britain, to speak on things you care about, love and sex, money, war and peace . . . getting the most out of life. Come along and bring a friend (or two). Special Youth Nights Tuesday and Thursday at Earls Court and at TV relay centres throughout the country. June 23 - July 1 at 7.30pm. Admission free.





'I never knew that my best advert would be the BEATLES' says Sgt. Pepper of the U.S. Air Force

The man who puts stars on the map...

YOU pay your money at the box-office and applaud or jump on the seats and scream at such stars as Roy Orbison, Beatles, Cliff Richard, Gene Pitney and the Everly Brothers.

But have you ever thought at the work that goes into a major tour of Britain's concert halls? Of the big money paid out, the careful planning of the acts on the bill, the tour locations—the hundred and one details that go to make up the box-office success of a major package show?

Maybe only a comparatively few members of an audience have heard of Arthur Howes. But it is to him they owe the pleasure of seeing artists like the ones listed above.

Howes claims to be Britain's largest independent concert promoter, with twenty years in this field. "And ten of them in the big league," he says.

Today, if a tour goes out under the Arthur Howes imprint, it's a hundred to one it will be an outstanding success.

Brian Epstein has such faith in the Howes business acumen, he gave him the exclusive right to present the Beatles on stage tours.

Howes' success formula can be summed up in one phrase: He gives the public what it wants. "Quite unlike some promoters," quips Howes, "who present the type of acts they think the public want."

"I keep in line with teenage tastes. It means being very teenage-minded yourself. I keep up with the charts, of course, and read all the news about the pop world."

'They ask the earth'

"I don't just sit back in my office when I have a tour on the road. I go backstage myself, or mix with the audiences. This way, I gauge opinions, see how the acts are going over, and store up information for further tours."

"I may have to spend £1,000 to £1,500 a night on a bill. So it has to be right. There's an old saying: 'You don't want to see too much money going out of the stage door,'" he quips.

By this he means that fees for each act—particularly the billtoppers—have to be negotiated realistically. "Some managers have no idea what can be paid," he says. "They ask the earth. It's my job to negotiate a sensible figure."

"Otherwise, it's unfair to the artist. And to the public. You can't expect youngsters to pay more than 15s. maximum for a seat. Then, you're also governed by the capacity of the theatres."

"If you pay too big a fee for one artist, then you can't put on a fully-balanced bill. The artist



EVERLY BROTHERS



ARTHUR HOWES

suffers if the public doesn't turn up in force—and the tour is then a failure."

A sensibly balanced bill is another facet of a concert promoter's work. Not too many groups or solo singers, for instance. He also has to see that rival shows of similar format are not appearing in adjacent towns.

Then he has to make sure theatres are available when he wants them, which means carefully planned advance booking.

"You have to make the tour as easy as possible for the artists," says Howes. "To see they don't have to travel more than 40 or 50 miles a day between dates. So you have to plot your locations well in advance."

"A theatre's seating capacity is important, too. You need places holding around 2,000 people to make a big tour a paying proposition. That's why shows these days have to omit certain locations."

So a promoter has headaches in this unpredictable respect.

But the only major one suffered by Howes in his long, successful career was when he was locked out of the theatre in Manchester during Beatles concerts there. "They just wouldn't let me in—in the end I had to phone up my road manager for help!"

After a DISC search that alerted the Army

LITTLE DID WE KNOW . . .
Two weeks ago we put out a cry for the real Sergeant Pepper to stand up, jokingly we hasten to add. Little did we know that he would—and that readers were so anxious to help us in our quest.

Paul Padun of Coventry suggested he was probably in Germany.

"John Lennon may have bumped into him while he was making his film 'How I Won The War' there," he wrote.

Another anonymous lady phoned to recommend we "try the fairgrounds."

"Which fair grounds?" we asked innocently. "Use your initiative," came the reply.

To our rescue came George Chappell.

George is doorman at Acky's Scene Discotheque, Maids Head, Kings Lynn, Norfolk, and he had with him a photograph.

"This," he said, "is Sergeant Pepper."

"You're kidding," we said.

"Ring him up and find out," replied George.

AND INDEED HE WAS RIGHT.

BIT OF A COMIC!

The gentleman in the picture is none other than Graham Pepper, Sergeant of the United States Air Force Reserve at Mildenhall in Norfolk.

"I never knew that my best advertisement would be the Beatles," said Sgt Pepper, known to all as "Pep."

In fact I'm thinking of suing them," he laughed. "My wife

FOUND at last: Sergeant Pepper alive, alive-o!

by DAVID HUGHES

thinks it's all true and she's not talking to me now.

"Actually, I shall probably get James Bond as my publicity agent and immediately form a Lonely Hearts Club Band."

From which you will have gathered that our sergeant is also something of a comedian.

GOING WITH A SWING

In fact Pep is a great Country and Western enthusiast—he used to play with the legendary Ernest Tubb—and his presence helps to make Acky's Scene, itself a Country and Western club, go with a real swing.

"Actually, although I've always

admired the Beatles, I never liked their music," he said. "But I guess I should now that they've named a record after me!"

HEARTS AT REST

"Pep" has been in England for nearly 13 years with the services, and for much of that time served as a full-time sergeant with the U.S.A.F.

So Sergeant Pepper has been found, and all lonely hearts can be at rest!



• JULIE FELIX: Pat's pal

NOW PAT DIGS THE BEATLES IN REAL PEACE

P. P. ARNOLD was sunbathing on her roof garden.

She laughed and flung her hair out of her eyes. She was leaning over the railings, looking down and across the other houses in the London mews where she lives.

"Look!" she said. "Isn't that great? She's got Sgt. Pepper, too!"

There, in the sitting room of the house opposite, was a copy of the Beatles' LP, lying on the sofa.

Pat had been playing Sgt. Pepper at full volume ever since she bought it, worrying a little that the neighbours might object; now she knew there would be no trouble from that quarter.

Pat lives on the top-storey of a three-floored building.

The flat has a bedroom, a lounge, a tiny kitchen and a bathroom. She rents it furnished at 18 guineas a week.

The lounge walls are fawn; the carpet and furnishings, green and dull pink; there are ashtrays and records scattered everywhere.

"In the last six months, since I've been living on my own, I've learned far more than I've ever learned before . . . I know more than most 20-year-olds . . . they don't tell you what life is really all about at school, do they?"

"I mean, I know all about algebra and geometry—and that's nice. But they don't tell you anything about life. It's stupid!"

"I don't get depressed often, because I work a lot—I even work when I'm not working, if you see what I mean. This means more to me than money. I've made a lot of friends—the Stones, the Faces, Dusty, Kiki, Julie Felix. Oh, lots of them."

All this has happened since Pat left the Ikettes, the backing group to Ike and Tina Turner with whom she came to Britain.

"It was a good way to get into the business—although I knew right from the beginning that I would turn solo some day."

Pat said she made her decision to stay in England overnight, just before the Turners returned to the States. "I always make up my mind like that," she added.

"To tell the truth, I didn't really want to come to England. I thought it was all the bowler hat scene—well, that's what they told us at school. "I wasn't scared of breaking away from the show; I was scared of staying alone in a strange country. It involved a lot of sacrifices."

"Now, I'm hoping to make London my home. I feel free—and I've even started writing again, which is great . . . well, I've never really stopped . . . I just never had the courage to show anyone anything I'd written before."



'I've made a lot of friends, including the Stones, Faces, Dusty, Kiki Dee and Julie Felix'



• DALTREY: "spectacular"



• PETER TORK: compere

So cool but so hot as it happens in Monterey

DEREK TAYLOR, Disc's man in America, reporting on the Monterey Pop Festival, which he helped to stage.

IT was strange at dawn back in the motel among the trees with the Festival over six hours.

A few hours ago it was truly beautiful. The Festival spoke for the whole new attitude so well and with such meaning that most of us cried because we couldn't believe it.

We bought 200,000 flowers from Hawaii at two cents a piece and we gave them to each other, grown-up and child, policeman and narcotics agents, square and hippy. Incredible. Absolutely incredible.

MISSED

Forty policemen were taken off duty at the Festival ground on the morning of the last day of the three-day event. By the afternoon another forty had been taken away from Festival duty.

A couple of hours later at the final press conference attended by Eric Burdon, Andrew Oldham, Festival director Lou Adler and about 3,000 journalists I took from round my neck a leather necklace bearing a psychedelic scarlet spying-glass stone with the words "This is from us to you and this makes us one." I placed it round the neck of 59-year-old police chief, Frank

Marinello and we shook hands and meant it.

"There are no problems, only dilemmas," said our first press release when we arrived in Monterey to launch the Festival a week ago, and tried to persuade Marinello not to arm his men with guns and helmets and sticks on the Festival grounds.

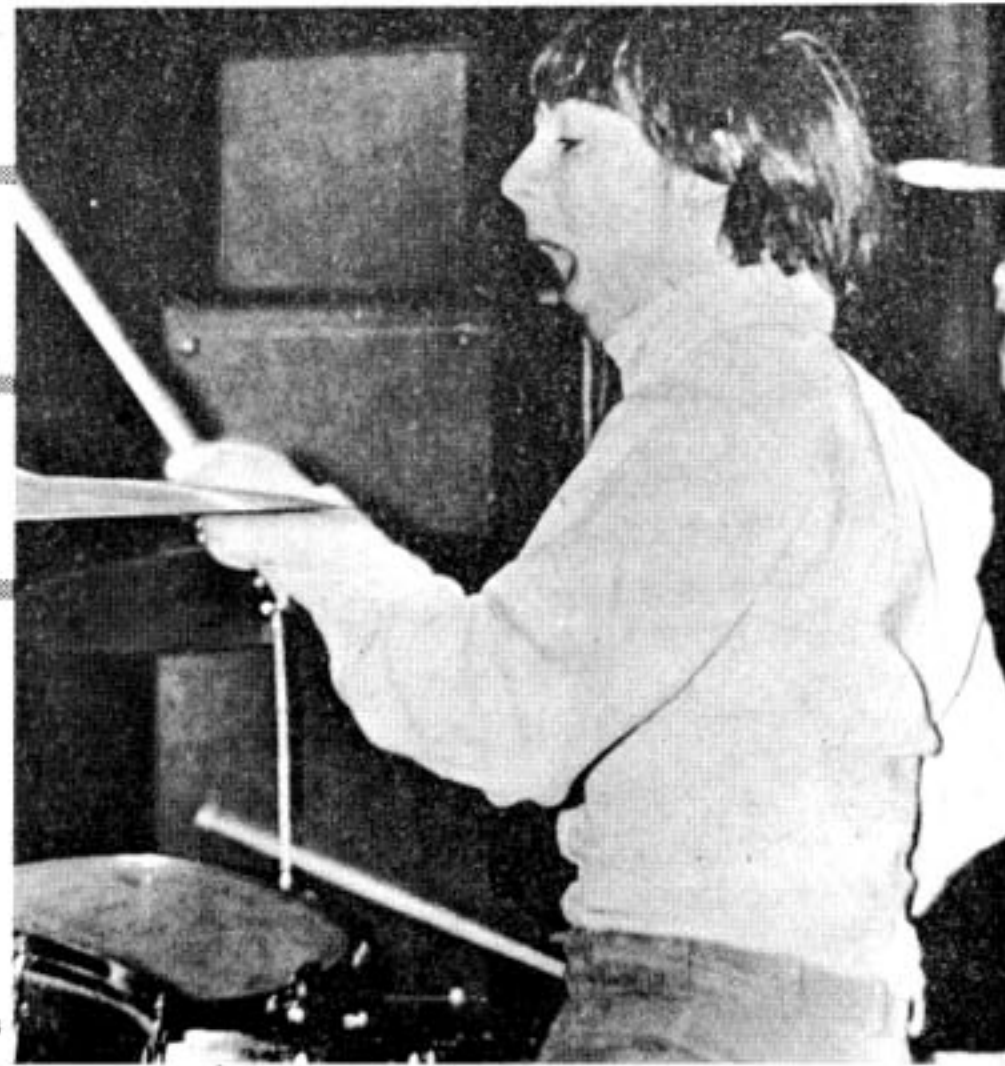
We told Marinello that we would guarantee not to carry guns, but he was not too impressed then. Now he is. Now the town is. Now the English who came to Monterey know what is happening in California. California itself has always known what the Beatles and Stones were and where they were.

Everyone turned out who promised to perform, except Dionne Warwick and the Beach Boys.

Miss Warwick wanted to come very much and was going to spend a considerable amount on airfare if she could wangle it, but the manager of the Fairmont Hotel in San Francisco (where she was also appearing) refused to let her go.

We missed her. We didn't miss the manager of the Fairmont Hotel.

The Beach Boys didn't come because they were too busy, they said. A pity, in a way, because they promised to come and were



• WHO'S KEITH MOON: "blinding chaos of smashing and violence"

to headline the Saturday show. Anyway we made do with Otis Redding, the Byrds, the Jefferson Airplane and half a dozen other world attractions.

Brian Wilson is a member of the board of governors of the Festival. Carl Wilson was due to appear in court on Tuesday to defend his position as a conscientious objector. All of the Festival wished him well.

There were incredible scenes. Ancient pottery, flute making leather, stone, glass and metal crafts were established in rustic wooden booths and the reality of an involvement and mediaeval times was close at hand. Tens of thousands of people lying in the grass, threading flowers, drinking vegetable juices, wearing Indian headresses, hair down to their waists, with bodies painted.

It was all too much. By the time the last show ended with the gold-bathed splendour of the Mamas and Papas there was not one of us on the ground not wearing scarves and beads and moccasins and brooches.

Musically the Festival was absolutely triumphant. Britain's contribution—Jimi Hendrix, Eric Burdon and the Animals and the Who—was spectacularly brilliant.

Eric is a new man and even in the old days he was always good. His command was breathtaking and the Who, the most marvellously dressed group any of

us had ever seen, ripped the final night into a blinding chaos of smoke and smashing and violence, but then you have seen it yourselves over there and probably grown too familiar with it to appreciate how wonderfully theatrical and special the Who are. We hadn't ever seen them do what they do.

HENDRIX

No description can match the magnificence of Daltrey, Townshend, Entwistle and Moon. And there were light shows as well.

Hendrix is something else. He was on the same bill as the Who and his act is not a thing you go through every day.

There were probably 80,000 people at the Festival grounds and there were ten hand-held movie cameras filming the Festival for an hour-long colour TV show in the autumn. The income from all sources will exceed 500,000 dollars which we will give away to charity.

The Mamas and Papas' closing of the Festival was very wonderful. They are now the best contemporary artists still performing in public.

Simon and Garfunkel ended the first night with 40 minutes of their un-ordinary poetry and style.

Brian Jones, cloaked in silk, announced Jimi Hendrix from the stage. Andrew Oldham was also a brief MC; so too was Peter Tork of the Monkees.

The audience, never hostile, was less than enthusiastic for the Monkees and I thought the three days of Micky Dolenz in the full dress uniform of an Indian chief had more to do with show-business than freedom of expression.

There was one unit, one fragment of the matter missing. The core. For the Beatles, despite rumours so strong they became irresistibly believable, didn't come to Monterey personally, but really the Beatles were here. And we were where they were. All of us were back in the light in the colour and the music and the people—fragments of the substances flowing out of the universe into what began as rock 'n' roll and which is now the Happening.

I have nothing more to say. Just that it happened in Monterey and it mightn't have done. . . .

Juke Box: shame . . .

SATURDAY'S "Juke Box Jury" proved that when you're unfortunate enough to have a bad panel nothing can save the programme from being 30 minutes of teeth-grinding aggravation.

There they were then—Rolf Harris talking too softly and not really saying much, except putting his foot soundly in it by suddenly shouting out the REAL title of the Monkees' new record (his reward was a ghostly frown from David Jacobs and the programme continued with an air of gloom and as much hilarity as a wet rag); Jackie Trent, from whom really one would have expected much more, considering she's right in there where all the records are happening; Charlotte Rampling who is nice to look at and a fine actress but no great shakes on the record scene. And David Symonds.

David said he'd already done one Juke Box appearance which had been a "disaster." With the best will in the world, what did he think of this one?



• SIMON: ad-libs . . .

DISC'S POP EYE-VIEW OF THE TV SHOWS

TRAFFIC in a jam

QUESTION time on "Top Of The Pops." What have jolly speedboats and planes in flight to do with Traffic? The film that went with "Paper Sun" all helped to keep the mystery of Stevie Winwood alive, but little girls' knees would have been more interesting.

And why does Eric Clapton, so irate at continual comparisons to Jimi Hendrix, ruin his arguments by having a Hendrix hairstyle?

Questions over, the star of the show was delightful Judith Durham singing "Olive Tree."

Despite the fluff when Alan Freeman nearly called her an ex-Seeker, Judith sang beautifully, and didn't seem to miss her two stage-mates.

Procol's Gary Brooker made up for a fading shade of voice with a long black Chinese pig-tail, and the Hollies, at full strength, appeared very confident and mature.

Pet Clark's film for "Don't Sleep In The Subway" was impressive, and managed to reproduce the atmosphere of the record, with sad gazing at the horizon and pounding of Atlantic breakers.

Oh dear, SIMON!

REALLY the thing that makes you watch "Dee Time" is the embarrassment you get when Simon makes a faux pas.

Like the excruciating time he grasped Nina Simone's somewhat startled hand to kiss it, and on the same programme asked coloured comedian Dick Gregory "Do you mind if I call you black?"

On Tuesday he did it again! While interviewing Australian singer Tina Date he giggled, talked about sex, gazed into her eyes and said of Australian groups invading England: "Yes, and a lot of them get in the chart too—worst luck."

It's all very well working ad-lib, and sometimes, admittedly, it gives "Dee Time" a nicely casual chatty air which presumably is what it sets out to do. But too often it lays Simon Dee, who tries hard, wide open to disastrous mistakes and gives the whole thing a very unprofessional look.

Another point emerges again from Tuesday's programme, which is—who is "Dee Time" aimed at? At 6.30 p.m. we are presented with an uplifting

Marian Montgomery and an astute Johnny Dankworth. Wrong time for both, interesting though the experience was.

As they like it?

ANYONE watching "As You Like It" last week would have been forgiven for feeling that the London Evening News had formed a consortium to run Southern Television, the region responsible for this pop request show.

"As You Like It" roving cameras purported to cover the Fleet Street scene. What we had was effervescent interviewer David Wigg (he writes the Young Scene column in the Evening News) talking to a newspaper seller (of the Evening News exclusively), a messenger boy (for the Evening News), and a columnist, Lord Arran (of the — surprise, surprise — Evening News).

We don't know whether the show's guests — Spectrum, Bee Gees, Billie Davis, Cilla Black and Small Faces — are ardent Evening News readers. But in case they don't know down at Southampton, there is another

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she shot a hole in my soul

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It's CLIFF versus PAUL

THE CONFRONTATION of Cliff Richard and Paul Jones on an ABC TV Sunday evening religious programme on July 16 would appear the most explosive ignition since Nasser closed the Gulf of Aqaba.

They will be there to argue about evangelist Billy Graham (Billy's back next month, as you will know if you've seen the sides of London Transport buses lately, to invite more among us to come forward).

Since Mr Richard sings at Billy's bible thumperies and since Mr Jones was once heard to remark "Religion is one of the greatest evil forces the world has known," we might reasonably suppose Harry Carpenter will be compering the programme.

Such is not the case, however. Says Cliff: "I read in Disc last week that Paul feels his ideas on religion have changed slightly. I think we're both looking forward to the discussion and it certainly isn't true that I wasn't too keen on doing the programme. I've been connected with Billy Graham's meetings and the fact that his ideas and methods are to be the subject of our discussion makes me very keen.

"I hope we do argue. After all, it wouldn't be very interesting if we agreed on everything."

Paul will most probably point out that Billy Graham relies on "mass hysteria" and "emotion" as did those interviewed by BBC-TV for their programme "I'm Going To Ask You To Get Up Out Of Your Seat," recorded when the evangelist appeared at Earls Court last year and repeated on BBC-1 last week.

'A JOKE'

Cliff's comment: "If a flock of people walking quietly without talking to the front is mass hysteria then that's a joke. And it would only be emotion if everybody in the hall got up and came forward. But at Earls Court only about 3,000 out of 30,000 did so, and that can't be called mass emotion."

Ruffling Mr Richard, particularly where religion is concerned, is close to impossible. Even the fact that Paul Jones appeared in a film with anti-church ideas fails to floor him.

"I thought 'Privilege' was a great film and I loved every minute of it. But of course it couldn't happen in real life and I accepted it just as a great fiction film.

"The idea of Steve Shorter (played by Paul) swaying the entire public into conforming to Christ is unrealistic, because no one person could possibly be that supreme and popular. But as an actor I thought Paul was marvellous."

Utterly non-vindictive is Cliff. Wasn't it Paul who once said: "If you want to stick in show business for years on end, be like Cliff. But you're not much of a man if you're afraid to be the slightest bit controversial about anything?" Wasn't it Paul who also observed: "Why does Cliff have to keep using the royal 'we'?" Wasn't it really Cliff whom Paul was portraying in "Privilege" as the pop star who urged the public to conform to Christianity?

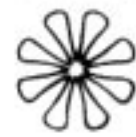
"Me? No, I don't think they had me in mind," smiles Cliff. "Surely the film story was written before I crusaded with Billy Graham. And anyway, I told people what Christianity meant to me. I've never told them to conform."

Mr. Richard, in fact, is anything but the good guy at the moment. He's making a film called "Two A Penny" in which he plays the part of a boy who gets taken to a Billy Graham crusade by the girl friend he's always dominated in the past. "I've always had my way with her, sexually and so forth, in the past, but she turns to Christ and becomes a person and all my power crumbles away."

And after this film? "I'll be holidaying and then in the autumn making a full-length film with the Shadows which will probably be a musical. So, I'm afraid there are still no second thoughts about a farewell British tour. I just wouldn't have the time, anyway."

★
CLIFF'S GIRL

● *Crowning moment for lucky Ann Holloway, who was selected to play opposite Cliff Richard in his religious film "Two A Penny".*



AS WE all know by now, Flowerpower is here, kiddies. Yes, right here in green lupin-land called England.

The message is: lay down your arms, scream no more, be peaceful, and kind to your web-footed friend and anyone else who comes your way. Beauty is the password—and flowers are how to spell it.

Today, in this beautiful era with cowbells and scarves round our necks, we can wander. Why even I, un-hip creature though I am, was handed a full-blown daffodil by a long lost friend with a benign smile, a few weeks ago. And yes, it did make me stop and think and wonder on the colour and texture of it.

So today more than ever it's the visual things that count. It's not so much what you hear as what you sense and what you SEE. Today you must look at things and try to understand. It's no good galloping past things that are dead in the night.

It makes you think. I mean, everything's in colour and that's how we look at it. But do we SEE it? What colour, for instance, is

rain? Grey, white, silver?

People are colour. Definitely. It's their personality that does it—there's a mass of grey people around, just as there are tomato ones and butter-yellow ones.

Hand them a gentle summer flower, the colour of themselves.

"A Whiter Shade Of Pale" could be said to bring it all home. The PROCOL HARUM on the strength of that record, are given a purple flower. Solemn, rich, purple velvet worn by cardinals to go with peaceful organ playing in huge pallid cathedrals.

If I could find a Technicolor flower I would give it to JIMI HENDRIX. A long wild Technicolor dream mainly electric

JIMI — TECHNICOLOR



LULU — TANGERINE



PETULA — WHITE



blue.

And the same goes for the BEATLES, who more than anyone would need a thousand rainbow petals to reflect the sun back into the sky.

LULU is a tangerine flower. A tangerine ball bounding through life, throwing balloons to the stars, all beaming and bright. The HOLLIES, a green flower, fresh as cut wet grass. Crisp and crackling as newly-picked lettuce.

Pink for the SUPREMES. Soft as American tissue paper and frothy as candyfloss. Flowering on stage like huge fullblown pink roses. Reared in a hothouse. Exotic, yet crushable.

RAY DAVIES, with all his gentle warmth, would make me hand the Kinks a broken pale brown flower. All understatement, sad rivers, bridges and lazing.

A blood-red bouquet for the WHO. Which goes without saying since they are the epitome of violence on stage, and even Pete Townshend in his quietly composing moments seems to be too dynamic a force to be any other colour at all.

PENNY VALENTI

colours the pop stars in rainbow hue. Here's

Ah—and the BEACH BOYS. I give them a field full of daffodils. Yellow is for them, lifting their faces to the sun, their fingernails full of soft sand.

A burnt brown flower to PAT ARNOLD who is full of sugar and cocoa beans and radiating the sort of warmth it takes to grow both.

MAMAS AND THE PAPAS are pale lilac and pretty.

Orange must stand for the MONKEES. Round, bowling along, laughing and shouting in the storm, glowing in the coldest day.

PAUL JONES deserves a silver flower with a long stem.

DUSTY SPRINGFIELD is dark blue. Sometimes you'll catch a silver shooting star about her, but on the whole she is a person of dark gloom trying desperately to hide it.

SANDIE SHAW is cream. An orchid sometimes and ice cream others. And TOM JONES is black. A substantial streak of coal lies in his veins and comes through onto the surface. Sometimes even the pupils of his eyes look black.

PETULA CLARK is daisy white. Starched frills, freshly washed and sparkling.

And to end with I would like to hand the most beautiful flower in the world to Derek Taylor. Who, even if he wasn't a fellow columnist, I would think has more colour and beauty in his words than all of us put together.

THE MONKEES

Alternate title

RCA 1604



JOHN BOULTER

The world outside

RCA 1605



PAUL & BARRY RYAN

Claire

F 12633



new

DECCA

this

45 rpm

THE ATTACK

Created by Clive

F 12631

FLOWER

'Happiness is Flower-power'. That's what the **TURTLES** said when they were in Britain. And they were talking about the latest rave of the hippies on America's West Coast. Now, in this DISC special, the colour spectrum covers Britain's pop world . . .

LINE takes her paintbrush and how they sparkle in her eyes:

DUSTY—colour her dark blue



Beyond the Pale . . .

PROCOLLS IN PROFILE



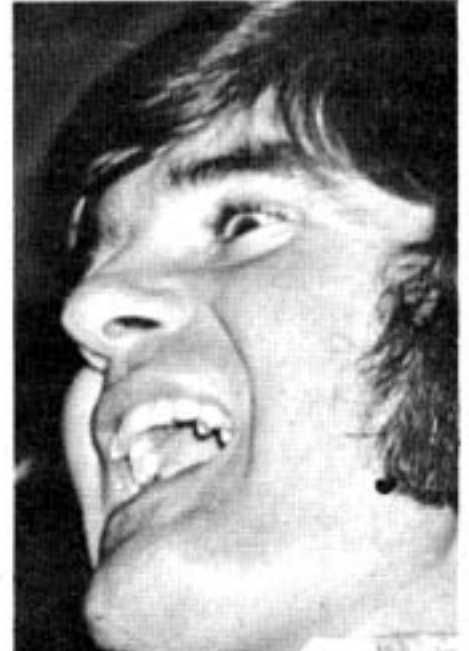
GARY: 'general fear'



DAVE: 'not religious'



RAY: 'brought down'



BOBBY: 'being recognised'



MATTHEW: 'I'm very vague'

ON FEARS . . .

MATTHEW FISHER (organ): I'm frightened of people who are bigger than me. Electricity—because no one really understands it. Very dodgy. I'm amazed three million people aren't electrocuted every day.

GARY BROOKER (piano and vocals): I have a general fear about something—but I just don't know what it is!

BOBBY HARRISON (drums): Illness. And being broke.

DAVE KNIGHTS (bass): Flying—and everything about it.

ON MARRIAGE . . .

MATTHEW: I don't honestly see the point of it unless you want to start a family. Getting married to live with someone is ridiculous. I don't see why you should have to have permission from society to start a family even. Marriage licences are like dog, TV and driving licences.

GARY: An excellent way to spend your old age.

BOBBY: It will come. One of those things you have to work out for yourself.

RAY ROYER (lead guitar): No views on marriage. It seems pointless . . . just a ceremony. I wouldn't like to be married to one person only.

ON RELIGION . . .

MATTHEW: Up to the individual to decide. I'm not religious—but I'm against those people who get up in a pulpit and tell others what to do.

GARY: I always enjoyed Sunday School. Liked those nice coloured stamps you got and the books to stick them in.

BOBBY: I've got my own personal views. That's all.

RAY: I am a religious person—to a great extent. But one doesn't need to go to church to be religious. I started as a Catholic—but Evangelist ideas appeal to me more now.

DAVE: Not religious. Had it pumped into me at school, but never took it in.

ON POLITICS . . .

MATTHEW: I am very muddled. Don't know what to say. I was once very definitely Left Wing. But one minute I'll think I'm Liberal—and the next a Communist!

GARY: None whatsoever. But I believe in the Brown Empire. Everybody is Brown, you see. He's the one that's your friend!

BOBBY: Not interested.

RAY: Bores me. Must be necessary—but I don't take an interest.

DAVE: So confused to me. I don't see how anyone can take a great interest.

ON DRESS . . .

MATTHEW: Never been very interested in clothes. I have to now and I'm beginning to get an idea on what looks good on me.

Like jerseys and jeans mainly.

GARY: I do it in the mornings. Yes, every morning I dress! Most comfortable thing to wear is nothing. I don't wear socks—because I can't get my shoes on!

BOBBY: Casual. Particularly suedes and leather.

RAY: All sorts. Usually to suit my mood.

DAVE: Casual dress. Once upon a time I used to be all black. Few weeks ago I made a promise to myself to go completely the opposite. Now everything's colourful.

ON LIKES . . .

MATTHEW: Things in life that are nice—like music in general, nice food, nice girls!

GARY: Wine. But I don't go beyond Central Europe. Don't like Spanish wines—but I do French and Swiss. Denny Cordell and Tony Hall—the people who have made us. Somebody has got to have faith in a group.

BOBBY: Music. All sorts—but mainly what we're doing at the moment. I'm hung up on this.

RAY: I like everything. The sky—because it's nice to look at.

DAVE: Everything. There's nothing I don't like.

ON DISLIKES . . .

MATTHEW: Nasty music, nasty food—and nasty girls.

GARY: Playing piano. It's not always enjoyment.

BOBBY: Landing in a plane. And getting up in the morning.

RAY: Being brought down very rapidly, often by little things.

DAVE: Don't worry about anything.

ON AMBITION . . .

MATTHEW: I'm very vague. I'll just see what happens. I'd like to try record production.

GARY: I have achieved it. I'll have to think of another ambition now. What could be more than top of the charts with a real success?

BOBBY: Being recognised as a good drummer.

DAVE: To succeed in everything I do.

ON RECORDS . . .

MATTHEW: Bach and Tchaikovsky, Bob Dylan, the Beatles and Jimmy Smith.

GARY: There are only two. Charlie Mingus's "Oh Yeh" and Roland Kirk "Live" in Copenhagen. They're both fantastic instrumentalists, but here they sing a bit and do more than all your John Lee Hookers or B. B. Kings.

BOBBY: Jimi Hendrix, particularly his drummer, Mitch Mitchell. I like Tim Rose very much, too.

RAY: Francis Rabuff, a virtuoso bass player—because he's so good.

DAVE: Everything. From classics, through jazz to pop.

from

CCA

week

h records

WHISTLING JACK SMITH

Hey there little Miss Mary

DM 129

DERAM

THE SYN

Created by Clive

DM 130

DERAM

THE TWINSET

Tremblin'

F 12629

DECCA

DECCA

WHERE IT'S AT

U.F.O.—in front of what's happening!

by HUGH NOLAN

AS FAR as London is concerned, the hippies' paradise known as U.F.O.—stands for unidentified flying object, the non-own-up official term for flying saucers and the like—is where it's all happening. Just about the only place where it IS all happening.

When it opened just before Christmas last year it seemed such a vast barn of a place to fill with free-thinking young people and the right sort of groups. Were there that many people in London interested in such a way-out venture?

HEAT

Go down U.F.O. any Friday night these days and you'll find that the answer is most emphatically "yes." It's so packed with people—young people wearing strange clothes you only see down U.F.O.—that a wall of vast heat hits you the minute you step inside and you have to queue for many minutes before you even get near the entrance.

Obviously it's a vast, raving success—so much so that International Times, London's underground newspaper which runs U.F.O., is hoping to extend the same scene in a different place where even more people can be packed in.

And why is it such a storming success? Simply because every Friday is a happening.

What other clubs give: constant light shows; far-out movies ranging from avant-garde Ameri-

can to vintage Bela Lugosi horror; avant-garde jazz groups; the latest sounds in pop; stray chicks freaking out having their dresses cut off—and (often) the original Suzy Creamcheese as well!

U.F.O. is where the London underground movement (a big name for what is no more than lots of young people all dissatisfied with what's been offered them in the past and trying to do something constructive about it) comes into the open.

It's an outpost of San Francisco's Flower Children, somewhere in the grey city of London where love and flowers flourish and expand.

PINK FLOYD

And it's also right out there in front of what's happening.

U.F.O. had Procol Harum before their enormous hit record was released; they've had the Pink Floyd and the Move, the Soft Machine, Social Deviants, Hydrogen Jukebox and the Crazy World of Arthur Brown, one of the most original acts ever to be thrown up out of the underground.

You might glimpse stars ranging from Paul McCartney to Pete Townshend there—but it's one place where the stars are treated exactly the same as anyone else.

HOW MUCH?

Breakdown on U.F.O.:

● Membership: 15/- per head, 10/- admission.

● Hours: 10.30 till dawn (usually about 6.30 a.m.), Friday night only.

● Drinks: Only soft drinks and coffees at very normal prices. Also food ranging from sandwiches to bananas and candy floss.

● Verdict: If London does swing, then the pendulum starts at 31 Tottenham Court Road.

Jingle jingle little stars, how we wonder who you are

by PENNY VALENTINE

JINGLE, jingle little stars, how one wonders what you're at—hiding as you so often do behind cornflake packets, Smartie tubes, petrol pumps and soft drink bottles there on our TV screens.

Matt Monro could probably be said to have started the great rash of pop names singing advertising slogans with jolly glee. He it was who sung so smoothly about wonderful pink soap that would make you more beautiful in one lather.

Now Manfred Mann are at this very moment deep in thought on compositions concerning such varied topics as ice cream, Hovis bread, Lybro jeans and Silvikrin shampoo.

The Hollies went well on Shell, if you remember. Paul Jones joined the Tea Set, and in his early days, before fame at the BBC, Simon Dee went potty about Smith's crisps.

In America — where it really all started — pop and advertising jingles have almost become one and the same. Even the dynamic brilliant productive Tamla team of Holland, Dozier and Holland write advertising jingles to be sung by people like the Supremes.

Troggs, Roy Orbison, Fortunes — all sing TV jingles for Coca Cola in America. And the two people most responsible for

the words and tune they get through in 60 seconds are David and Jonathan.

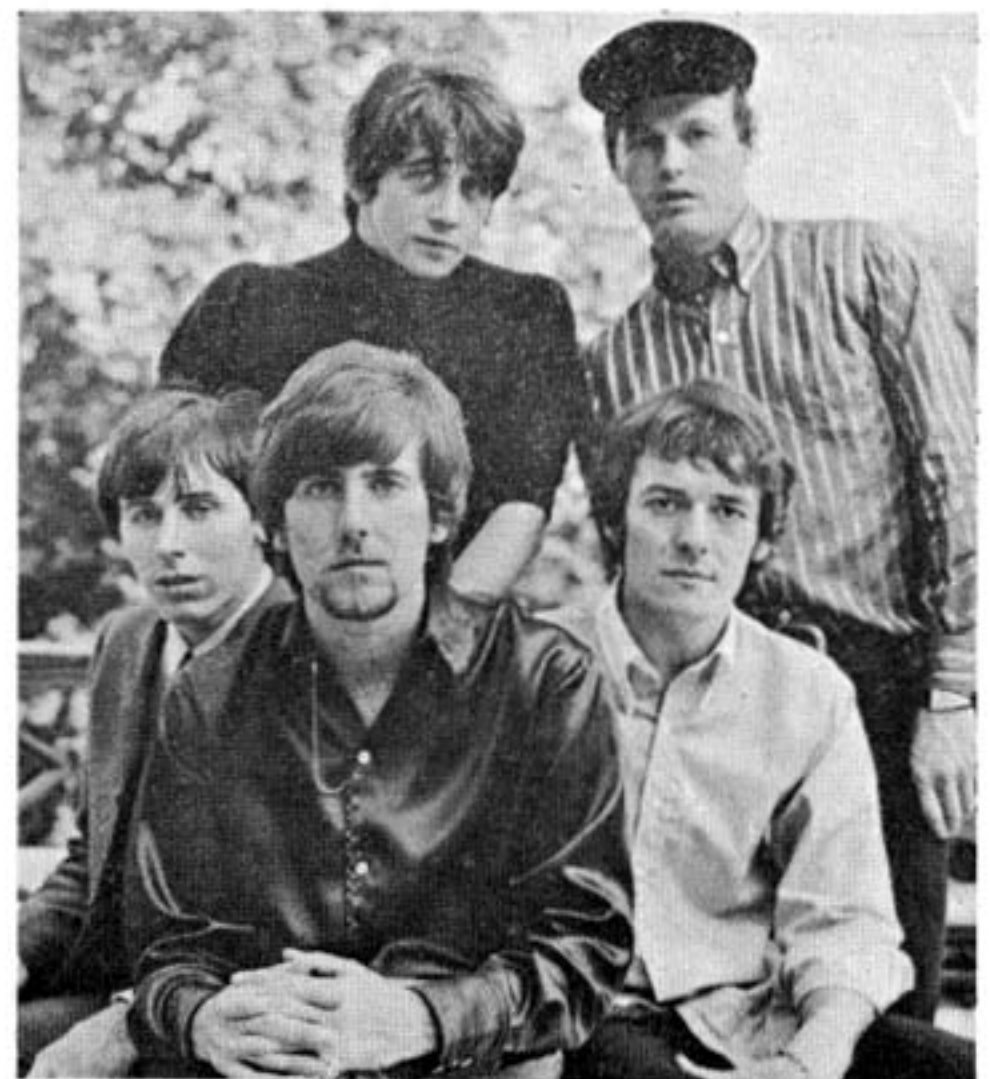
Their job is to write songs about Coke in the same style as the artist's hit record at the time the advertisement goes out. No easy job.

COKE

"It's hard work. We have a tight schedule — everything has to be written and recorded in five days. And it's not easy getting a lot of emotion into words about Coca Cola," said Roger Greenaway (also known as Jonathan). "But once we've started we get quite knocked out by it all. We sit for hours listening to the artist's LPs to get an idea of their style, then we have to incorporate the jingle and arrange it in the right style."



Spence . . . it's a challenge



Hollies . . . went well on Shell!

"The thing about Americans is that they spend so much money on these jingles that the sessions often turn out better than sessions for proper singles!"

David and Jonathan themselves became famous in America for their background voices advertising a chocolate bar and they have just completed recording sessions with Los Bravos in Milan for US television.

Many people may wonder exactly what makes an artist leave the confines of a 45 rpm disc to wander wildly around phrases like "whatalotwegot," "drinkapintamilka" and "appi-

nessiseeggshaped" — apart from the money.

Spencer Davis says it's a challenge. He and his group have done one advertisement for American milk shake and are lined up for two British drink ads—Babycham and Cherry B.

"When we first went into the studios to record we did have a tendency to burst into laughing fits. But they're good fun to do, and once you get started you look on it as just a piece of music. Then you're interested in what you can do with it. The better you do the more people take notice. The more the product sells the more we get asked to do!"

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IT'S 'READY STEADY GO' AT THE SAVILLE!

LONDON'S Saville Theatre has this year firmly established itself as England's pop show-place. Every Sunday happenings have been frequent and beautiful experiences forthcoming.

Comes the summer months and most pop scenes come to a crumbling halt, with artists resting, going away for holidays and the scene gathering itself together for an onslaught onto autumn. But at the Saville, almost needless to say, you'll see none of this. It will remain an ear-shattering house of sound—helped by the comforting presence of Vicki Wickham, ex-Editor of "Ready Steady Go."

KINKS

For the next three months—and before she flies off to America—Vicki will be 'at the Saville'—as show producer.

Vicki's main plan for the theatre is to have fewer artists, more time for each, a different sort of show.

"Since the Saville shows started they have tried to get away from just a series of acts coming on and going off, but now we're really going to try to break away from this typical pop show formula," said Vicki.

"For instance we're not having any throw-away groups on the bill just to make up numbers. I'd rather just have two artists with an hour each. That's what's wrong with current pop tours.

"We're going to keep bill-planning together so that, for instance, we have people like the Cream, Hendrix and Jeff Beck all on the same bill and then another week the Hollies and the Kinks.

HOLLIES

"I'd really like to see groups like the Hollies and Kinks get more time on stage. They all have fabulous ideas which they're longing to do before an audience that will appreciate them. But they've been scared before because they thought people would scream all the way through.

"At the Saville we want to give them the chance to do things."

Is it going to become Britain's equivalent of New York's world-famous Apollo?

"Well in a way, because the Saville has already a fabulous reputation in America as being a really good place to play. But then the Apollo has been going for years and years and it IS the only coloured theatre in New York."

Coming shortly

... being the mammoth saga of the greatest films we never saw

TO PARAPHRASE the song: "Where have all the pop films gone—long time passing?"

Barely a week passes without the earth shattering news that so-and-so has been signed at enormous cost for a mammoth musical or a demanding drama.

Many of these ideas fall by the wayside before ever a camera starts to roll, but others are made, often at considerable expense, and never seen.

Disc wondered what had happened to some of these celluloid masterpieces and set out on a frustrating and fruitless search to discover them.

For no less than nine consecutive weeks last year Disc's news pages carried stories of the arrival of **Sonny and Cher** for the premiere of their first film, "Good Times," to have been released by Columbia between September and December.

Dramatic

Suddenly the news of the film came to a dramatic halt, and this week the promotion man at Columbia had never even heard of it.

Their press officer had. "But there are no plans for its release," she said, "and I don't really know much about it."

"There are several things that could have delayed its release. It might have been behind schedule, or perhaps there weren't any cinemas wanting to show it.

"It's just one of those things, and I really couldn't tell you any more."

Another legendary "pop" epic is "The Ghost Goes Gear," star-

by DAVID HUGHES

meets the eye.

ring **Spencer Davis**, **Dave Berry**, **Acker Bilk** and the **St. Louis Union**.

Made last summer amid a splash of publicity the film apparently disappeared without trace.

"And just as well too," said Spence. "We enjoyed making it, but I'd much rather it was left forgotten."

But "The Ghost Goes Gear," despite the handicap of its title, is still scheduled to reach our screens via Associated British Pathe.

"The title is a little unfortunate," said the press officer, "and the fact that the old Spencer Davis group is no more doesn't help, but the film definitely hasn't been discarded."

"The directors still consider it every month, but we have to wait until there is a suitable film to release it with, and also a good time to ensure peak audiences."

"That will probably be when one of the stars in it reaches his peak of popularity."

So if you want to see "The Ghost Goes Gear," it's all down to a smash hit for Dave Berry!

Roy Orbison's big screen debut, "Fastest Guitar Alive" is another that seems to have been lying in "In" trays for years.

"We haven't had it here yet, said MGM, "and there's really no telling when it will be released."

"It all depends on how it fits into our programme, although I know America won't see it until September."

The motto seems to be "Everything comes to those who wait,"

and the workings of film industry executives prove to be far more complicated and drawn out than

John Lennon's "How I Won The War," apparently finished months ago, has only just been seen by the distributors. It will probably be released in July, depending on the availability of a suitable cinema and the decision of the director.

"Even if it is not released until the end of the year, there is no cause for alarm," said United Artists.

"We have several films two or more years old which have never been seen, but none of them have been rejected."

More immediate are the films with **Lulu and Cilla**. "To Sir With Love," starring **Lulu and Sidney Poitier**, was premiered in New York last week, and should be seen here towards the end of July.

Cilla Black's screen debut with **David Warner** in "Work—A four Letter Word," is scheduled for December premiere and "Round The Mulberry Bush," in which the new **Spencer Davis Group** appears, should be seen in the autumn.

So the only real mystery is "Only Lovers Left Alive," the supposed highly controversial story of teenagers ruling the country.

Director **Allen Klein** is hiding in America, and the **Rolling Stones**' alleged launching into the movies has been postponed indefinitely.

"The film has definitely not been cancelled," said the Stones' office, "but nobody really knows when they will now make it."

"It's all a question of time," he added.



ROY ORBISON'S screen debut 'Fastest Guitar Alive' seems to have been lying in 'IN' trays for years

SAVE OUR EARS!

POP music must take steps to institute a Noise Abatement Society.

Why? Because all the joy and excitement of an evening of conversation and conviviality at London's swinging discotheques is being spoiled by the barrage of sound which flows from the groups playing onstage.

Visit any of London's swinging discos and you'll find it nigh on impossible to carry on an intelligent conversation with your companion because of the cacophony of sound around you. Even the records have to be played at full volume, it seems.

A lot of pop groups today seem to work on the strange assumption that unless they play full-blast, they're not doing the job properly. Once the group gets going conversation is out of the question.

But is it all necessary? What prompts an act to play so loud that it virtually deafens its audience?

Says **Eric Burdon**: "Most groups should really learn to play quiet. It needs a good sense of timing to hold back the big guns until they're needed. And it you start off playing loudly—there's often nothing left to give when you need it."

"**Jimi Hendrix** and the **Who** are unique in this respect. It's part and parcel of their performance.

"Real trouble is that loud-playing groups get carried away with what they're doing: They don't listen to each other onstage."

Procol Harum, whose hit must be one of the most sober and delicate sounds on the scene at the moment, believe that relative silence in songs is, in fact, golden.

Says **Gary Brooker**: "It depends a lot on the individual. For the most part our songs are quiet numbers anyway. There's no need for a lot of noise. I'm sure that artists onstage just aren't aware of the level at which they're playing. And I'm certain too, that excess noise isn't a cover for inability."

Record producer **Denny Cordell**, genius behind the hits of **Harum**, **Move** and **Georgie Fame**, thinks, however, that excess noise can cover mistakes.

"I definitely believe a lot of groups playing the club scene make a noise to hide their faults. But **Jimi Hendrix** and the **Who** play loud because it's their scene. Though people like **Georgie Fame** just don't find it necessary to play loudly."

Spencer Davis, who built a respectable reputation for himself with blasting hits like "Keep On Running," "Gimmie Some Lovin'" and "Somebody Help Me," says: "Some groups do play excessively loud, I know. But today volume is such an essential part of a group that amplified guitars rely on high volume. Even so—you can't hide lack of talent by volume."

"When we play a club we usually send our two road managers out front and they organise a balance between the group, the amps and the public address system—by a series of hand signals to us onstage."

"If I go down to a club it's either to specifically hear a group—in which case I have no interest in conversation; or talk and mix with people—then I like to sit and listen to the music without being deafened."

Manfred Mann is another who believes that noise is often a substitute for talent: "Some groups do play loudly to cover up not playing that well. But quite often they get a false impression of sound when they actually play onstage. Often what sounds right to them together may not to the people in the audience, trying to talk among themselves."

So, purveyors of the pop sound, hear our "S.O.E." (Save Our Eardrums)—and tone it down a bit!

And talking about films we never saw, **Procol Harum** have a good one too...

AUNTIE BBC strikes again! A promotional film made by **Procol Harum** to illustrate their worldwide smash "A Whiter Shade Of Pale" was last week banned from screening on "Top Of The Pops" on the grounds that it was "not in keeping with the show."

Procol had planned to screen the three-minute movie while performing their hit record on the show. It spotlighted a mixture of scenes including shots of war in Vietnam.

Disc's Mike Ledgerwood saw a special screening of the film last Friday and reports: "I can see no grounds for objection to the film. It is an imaginative projection of the mood of the song. There are war scenes—but only of a plane dropping a bomb and soldiers taking prisoners from a bunker. There's no bloodshed and, to my mind, nothing offensive."

WAR

Says "Top Of The Pops" producer **Johnnie Stewart**: "Some bits of the film were quite nice, but I don't like war pictures like that on my show."

Procol's Gary Brooker said: "I felt it quite definitely reflected the mood of our song. There was nothing offensive about it."

● FOOTNOTE: "Top Of The Pops" imposed a ban on a similar promotion film made by the **Kinks** to promote their "Dead End Street" hit, which had the group dressed as undertakers collecting a dead body.

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THE CREAM OF BRITISH POP

STUDENTS of forward-looking pop music rejoiced when it was announced last year that three of Britain's most respected musicians were to join in one group. The group was called, simply, Cream and the musicians were Eric Clapton, Ginger Baker and Jack Bruce.

And since then they have been releasing never less than good records and knocking everyone out at appearances round the country.



ERIC: "happy" But Eric Clapton, the British guitarist with the world-wide reputation, is still not very satisfied with the group's progress to date.

"We cut 'Strange Brew' while we were doing our next LP at Atlantic's studios in the States. We were very happy with the album — those studio technicians are too much, really involved with the music — and then they asked us to go into the studio and cut a blues track.

"So we worked one out and recorded it and then they told us it was going to be the next single! We pleaded for anything off the new album to be released but it wasn't. 'Strange Brew' is quite nice but it has nothing to do with our musical progress.

"Even the B-side, 'Tales Of Brave Ulysses,' is a lot better."

In fact though a happy, sunshine person by nature, Eric is finding it rather an up-hill struggle in Britain at the moment. First he is compared—unkindly—with Jimi Hendrix.

"Then we played this gig in Bristol last week and these kids started bombarding us with pennies, which wasn't very nice.

"Honestly, we were getting on much better in the States and sometimes I feel like cutting out of Britain for good. But we probably won't . . ."

SAMANTHA'S SCENE

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

BEATLES LEAD THE SWING TO BUTTONS

I SEE that the Beatles have gone to the buttons. Well, it's not really surprising that the latest in the great button craze now hitting Britain should be a yellow submarine put out by—the "New York Workshop In Non-Violence!"



• Yellow Submarine Button

Well, I think buttons are great. Welcome buttons. When I was in America EVERYONE was wearing buttons. It became quite a thing to rush off to the most "in" shops on the West Coast to see what new buttons there were.

Buttons are worn to express what the wearer feels — although sometimes they shouldn't be taken all that seriously!

T-shirts

I've seen some really great ones and there were a lot of people at "Top Of The Pops" on Thursday wearing badges that said things like "Kill LBJ—no more ugly children," "Save water — shower together."

They're about 2s. to buy here and when I was walking

up Oxford Street the other day there was a little man selling hundreds of badges on a street corner. Which must mean they're becoming big business.

Buttons are really an extension of those T-shirts that had things written across them and everything's an extension of the West Coast "hip" scene. I enjoy it. I think all these way-out weird things are lovely, when they're done well. Like clothes. I went to a club the other day and everyone was wearing those lovely Indian shirts over the tops of their

trousers and brocade jackets, which are truly beautiful.

Fashions are going mad in the nicest way and that includes those things that everyone once thought an expensive luxury—watches. They're like something from Alice in Wonderland. Just growing and growing.

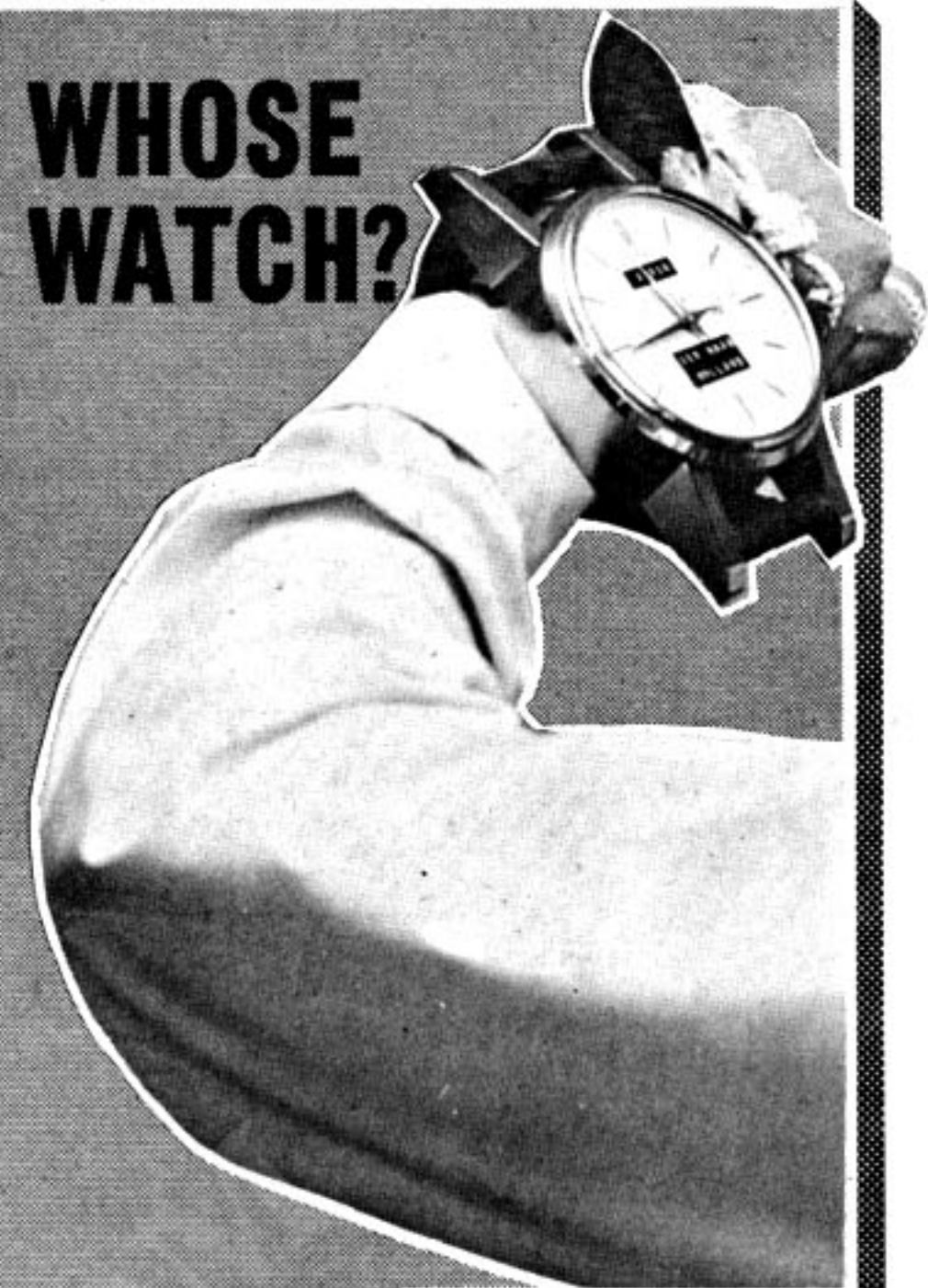
The Tremeloes, I notice, are all wearing gigantic coloured watches. And so are lots of other pop people.

I've some myself with gigantic faces, all different colours. I've got one in orange, pink and lilac. They're only 79s. 11d. and I like wearing them on velvet ribbon round my neck.

The nicest thing of all is that they really keep good time, and they're so much more fun than those fiddly little expensive things we used to wear.

• Loved Alan Freeman's white suit on "Top Of The Pops." It's nice to see him wearing way-out stuff. I always knew he knew a lot about music and it's nice to see him gearing up on clothes too.

WHOSE WATCH?



Why, Mr. Dave Berry's of course!



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THE GHOST SQUAD!

THEY'VE NEVER HAD A HIT OF THEIR OWN, BUT THEY'VE SUNG SCORES BY MORE FAMOUS NAMES

by BOB FARMER

WEEK IN, week out they stand before a microphone in a dancehall or deep in a BBC dungeon, impersonating other people's hits . . . all of them Eleanor Rigby or Nowhere Men, disregarded, unrecognised.

They're the Ghost Squad—the unsung band singers who leave their dancehall duties once a week for their lunchtime radio show . . . artists too anxious for the security of steady work with a band to branch out alone in search of success.

But they don't have to stay that way. Vince Hill has shown that. He was one of them, but he was determined to get out of the rut. It got him nowhere for 10 years but then came "Edelweiss" and it was all suddenly wonderfully worth the struggle.

"No singer should stay with a band longer than two years—if he's got ambition, says Vince. "A band gives you marvellous experience, but you get so used to having a great wall of sound behind you that, going solo, it hits you like a ton of bricks when you have to make do with an organ and drums for accompaniment. Band singers know this and it scares them off attempting to go solo.

Then there's security. A name band singer can make £50 a week. Not luxury living, but comfortable.

"Not for me, though. You can get so terribly cheesed off having to sing other people's hits. I used to be very envious of pop stars. With records, you don't need talent—only luck. I've seen chart names with not a halfpennyworth of talent who've suddenly started earning £1,000 a week, whom I had to imitate on radio shows. That's when you feel the envy."

But Vince Hill stories don't happen every day. Sometimes not in 10 years.

Larry Gretton has sung with the Joe Loss band for 13 years, never even made a record. "Everyone's got ambition, but you kind of forgo

it for a little security," he says.

"I sometimes cringe at singing other people's hits—but you do it or die. It's the vogue. That's what they want. I'd like to record. Don't suppose I will now." He's 35.

Tony Crane, one of Bob Miller's "Parade Of the Pops" team: "I'm earning enough to pay the house mortgage, the car payments, the basics of life and leaving some for a few little luxuries.

"I think the show's appreciated. We do a show—just like the pop groups. 'Course I'd love to have a hit. Could you mention I've got a disc out on June 23—'Anonymous Mr Brown'? It might help."

Tony Steven sings on "Easy Beat" with Johnny Howard's Band: "I don't mind singing other people's hits. Look, I could be down a coalmine. This life is far better. The public like us, I think, unless we're singing the song of some artist they adore. Then they'd prefer the real thing.

"I've made a record independently. But it's not that easy to break out on your own. Working with a band, you can always pay the rent."

Danny Street does "Easy Beat" and "Pop North": "Vince's success has helped and encouraged me. Being in a band does make me lack ambition, I suppose, but you can't progress without a hit."

Laura Lee, 26-years-old Scots girl, is also with Johnny Howard and "Easy Beat," has never recorded: "People either assume I make records now and then or else they say 'Laura, we must keep an eye on a song for you' and you never hear any more. But at least I'm not sitting by the phone all day long wondering whether I'll work tomorrow."

But Andee Silver is only 16: "I joined Joe Loss eight months ago. It was a marvellous offer and it's marvellous grounding. I've a three-year contract so when I break out on my own I'll be 19 which is just right for a solo career."



VINCE HILL: "Ghost" who found fame



Tony Crane: disc out



Larry Gretton: no records



Danny Street: "You need a hit"



Andee Silver: three-year contract

But unlike Andee, most other band singers are well past 20. Escape—if they want it—becomes increasingly unlikely. Yet they do a job far more professionally than a lot of super-tax pop stars. Think of that before you start to switch over to the pirates!



TAMLA OUT OF A HAT

NAUGHTY TAMLA do get away with murder on their collection of "Big Hits" album releases. They must throw all the songs and a mixture of artists' names into a big hat, select 16 and put out a new LP. "Collection Of 16 Original Big Hits—Volume 5" (Tamla Motown) is a typical example.

Once again we get "Baby Love" (Supremes), "My Guy" (Mary Wells), "Baby I Need Your Lovin'" (Four Tops), "Too Many Fish In The Sea" (Marvelettes) and "That's What Love Is Made Of" (Miracles). Good all — but really only a new combination of roughly the same songs, with a few new ones for good measure!

• Martha And The Vandellas, a very knowledgeable pop star once stated, are really better than the famous Supremes musically — but just less commercial. Some of this sentiment is borne out by "Watchout!" (Tamla Motown) where the girls offer their mini-hits "Ready For Love" and "Jimmy Mack" plus some interestingly fresh songs.

A gem from the Mamas and Papas!

"Mamas And Papas Deliver" Dedicated To The One I Love, My Girl, Creeque Alley, Sing For Your Supper, Twist And Shout, Free Advice, Look Through My Window, Boys And Girls Together, String Man, Frustration, Did You Ever Want To Cry, John's Music Box (RCA Victor)

The perfectly clever harmony sounds of the delightful Mamas And Papas heard to the full here. If ever there was a group with an instantly recognisable formula, it must be them.

A bonus on this album, too. Their chart-stormer "Dedicated To The One I Love" and a sneak preview of their next single, "Creeque Alley," a cute little story built around Cass, Denny, John and Michelle. Hear how sensitively they handle Smokey Robinson's "My Girl" and the beautiful way "Twist And Shout" flows through. So gentle — almost caressing the words.

Rodgers and Hart's "Sing For Your Supper" gets an interesting treatment, too, while "Boys And Girls Together" sounds as though Herb Alpert's Tijuana Brass slipped in through a side door of the studios.

A refreshingly different al-

bum which still retains a lot of the flavour of things like "Monday, Monday" and "California Dreamin'" in parts though.

• Dig **BOOKER T** and the **MGs** on "And Now!" (Stax). Superb discotheque instrumental stuff like "Working in The Coal Mine," "Sentimental Journey," "In The Midnight Hour" and "One Mint Julep."

• America's **CANNIBAL** and the **HEADHUNTERS** played on a tour of the States with the Beatles. They sound a competent group and on "The Original Smash Hit—Land Of 1000 Dances," they do that song that made them famous, as well as "La Bamba," "Searchin'" and "Out Of Sight."

• **LOU RAWLS** has long been a strong singer. More proof of his ability to hammer out songs with punch and swing comes on "Carryin' On" (Capitol). "Yesterday," "Mean Black Snake," "Find Out What's Happening" and "On Broadway" are fairly electrifying examples of Rawls at his urgent best.

• If you like organ instrumentals, try "The Multi-Sound Organ of **ANDREW BRASSEUR**" (CBS). Interesting background music.

• Orchestra from **JAMES LAST** on two new Polydor LPs: "This Is James Last" and "Classics Up To Date." The first has songs ranging from "Yesterday" to "La Bamba," while the second is heavier going. Well-arranged music.

• "Dance The Cool Jerk With



The **THREE CAPS** (Atlantic) seems to be aimed direct at dancers. As such, it's okay. The music palls on hard listening, and you'd be better off with the originals of such hits as "Got My Mojo Working" and "Midnight Hour."

• The photo of **MITCH RYDER'S** tonsils on the cover of "Sock It To Me" (Stateside) must take the prize as the most revolting of all time! Inside are 11 more rather insignificant offerings from Mr Ryder and his now fictitious Detroit Wheels.

Addicts will like "Devil With The Blue Dress" and the title song, but his American popularity still remains a mystery. There are hundreds of better groups still struggling, and all credit here is due to producer Bob Crewe.

• Few film soundtrack albums can stand on their own. **LOVIN' SPOONFUL'S** "You're A Big Boy Now" is a bold attempt, and if you've seen this brilliantly funny movie, John Sebastian's themes will be happy souvenirs. "Darling Be Home Soon" makes the whole album worthwhile, but beware the many instrumental only tracks (**Kama Sutra**).

• Attractive, sensitive instrumental work from **HENRY MANCINI'S** Big Band Sound on "Mancini '67" (RCA). Off-beat tunes, as well as "House Of The Rising Sun," "Round Midnight" and "Satin Doll."

• Okay background music for the beach with your portable record-player: "Fly Me To The Sun," a collection of lovely tunes imaginatively played by **LES REED** and His Orchestra (**Deram**). "Meditation," "Our Day Will Come," "Banana Boat Song," "Spanish Harlem."

• The trouble with old hits is that they date. The **ALAN TEW** Orchestra plays "Penny Lane," "Winchester Cathedral," "Detroit City" and "I'm A Believer" nicely, but it sounds dated, simply because we all know the tunes so well (**Decca**).

• The "soft sell" for ballads, but with just a bit of punch, comes from **JOE SIMON** on "Simon/Pure Soul" (**Monument**). He has a good, round voice and he's chosen some ideal songs: "When A Man Loves A Woman," "Too Many Rivers" and "Too Many Tears."

MAMA Michelle, Papa John and Mama Cass pictured at a Los Angeles nightspot with Andrew Oldham and his wife Sheila (left) and Mamas and Papas' producer Lou Adler (right) during a break from organising this week's Monterey Pop Festival—John, Andrew and Lou Adler are all on the festival's board of directors. The picture was taken only a few hours before Cass entered hospital for the birth of her daughter.

• "Zorba's Dance" is a great tune which doesn't come off in the hands of big brass and all-out treatment. Good musicians the **HARRY ROCHE** Constellation are, but unfortunately they have made that, and "Strangers In The Night" and "Autumn Leaves" sound rather hammy. Disappointing. (CBS).

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

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

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• N.B.: These are new addresses!

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

BAD LUCK BIRDS

CONGRATULATIONS to Mike Ledgerwood on his article about girl singers (10.6.67). It's strange so many girl singers fail to make the chart. Helen Shapiro, Billie Davis, Kiki Dee and many more have as much appeal as Dusty, Sandie, Cilla, Pet and Lulu, but their luck doesn't seem to be so good.—R. BRIGHTMAN, 23 Heathfield Drive, Hartlepool.

BAN IT!

WHOEVER banned "A Day In The Life" from the Beatles

Bruce quitting? —we're stunned!

WE ARE stunned by the rumour that Bruce Johnston may leave the Beach Boys. Ever since he joined the group we have accepted him as one of them. He played a vital part in their rise in popularity in Britain. If he leaves now it would be disastrous. **KATHRYN WOOD, MARY PHIPPARD, PHILIPPA BLOND**, Seahorse Inn, Deene, Northants.



album must be out of their tiny minds. One can read a double meaning into anything if one wanted to.—**TANIA HUMPHREYS**, 4 Harrow Road, Marsh Green, Wigan.

I'VE BEEN a Sandie Shaw fan since she started, but now what's she trying to do? Build a sexy Sandie image? True, Sandie has nice legs, but that's no reason to display her nylon-clad legs like she did in Disc (10.6.67). Just remember Sandie, it's your voice you're selling, not your nylons!—**BETTY JONES**, Dartford, Kent.

HIDEOUS TOM

I AM increasingly amazed by the hideous sleeves on Tom Jones' albums. Apart from the first one, they have become progressively more unattractive. It is a great tribute to Tom Jones' popularity that in the face of such a huge deterrent, he sells any albums at all! — **M. ACTON**, London, W1.

PROCOL'S DONE IT!

PROCOL'S Gary Brooker has done it! One hit record and he puts down a group who have been going twice as long as they have. The Walkers' "Walking In The Rain" is wonderful, and just as good as "A Whiter Shade Of Pale." The Walkers have left a memory that will live longer than Procol Harum.—**T. DUKE**, Red House, Nant Mawr, Flintshire.

PROBY—IMPRESSED

I HAVE just bought the new P. J. Proby LP "Enigma," and I have never been so impressed by any record before. Proby is a great ballad singer, but this LP uncovers a brand new side of the man's talents—the art of soul singing. I admire singers like Wilson Pickett, Sam and Dave, and Otis Redding, but this record makes them sound like Cilla Black! — **MICHAEL FENTIMAR**, 6 Burleigh Road, Hertford, Herts.

TREMS SHOW HOW

TREMELOES' Palladium spot proved if you really try you can get the same great sound on stage as well as on record. Not one group who have appeared on the show came over as well as the Tremes, including the Beatles and Stones. The Tremeloes showed the rest how

it should be done!—**MARILYN JOHNSON**, 4 Green Avenue, South Shore, Blackpool.

BALLADS GONE!

OH SUCH happiness was never known — the ballad brigade with the exception of Hump are for the time being absent from the chart. Sanity restored by Procol Harum, great debut from Stevie Winwood's group, Hollies storm back, fantastic music on the new Beatle thing, and not a Monkee in sight! Even King is a little more subdued of late. We British have never had it so good!—**HARRY PARKER**, 38 Eachelhurst Road, Birmingham 24.

MONKEES—LIVE!

I COULDN'T believe I had won your fantastic competition. I had actually been chosen out of all the thousands of people who entered. The Monkees are just too much on TV, but to see them live will be out of this world. — **SUSAN BRUCE**, 8 Westminster Avenue, Bootle 10.

STRUCK DUMB

I DON'T need to say how much pleasure it gave me when I discovered I had won two tickets to see the Monkees. I was absolutely overjoyed when I opened the envelope. It was such a surprise, I was almost struck dumb! — **CAROL GREEN**, 12 Scott Street, Warrington, Lancs.

MONKEES—THANKS!

THANK you so much for my Monkee tickets. I am sure I will enjoy the show and I cannot thank you enough for giving me the chance to see both the Monkees and the best female singer on the pop scene — **Lulu**. — **LESLIE THUROGOOD**, 66 Basil Street, Deepdale, Preston.

What's 'Juke Box Jury' all about anyway?

WOULD somebody kindly inform me what Juke Box Jury is for? Most weeks we have to listen to people, some of whom I have never heard of, talking about people they have never heard of. The show is completely dead. I always thought Juke Box was for people to voice their own opinions, not what other people thought they ought to say. This is exactly what Kenny Everett did, and look at what happened. Surely he only did what he thought was right? — **KENNY EVERETT FAN**, 15 The Downs, Wilford, Nottingham.

RAPID FIRE!

● Why on earth does Derek Taylor bother to visit England? He obviously can't stand the place or the people. — **ELIZABETH DOWN**, 49 Birchfield Road, Kidderminster, Worcs.

● We've had the Monkees singing Neil Diamond, Lulu singing Neil Diamond and now Cliff singing Neil Diamond. I wonder if there's any chance of British pop fans buying Neil Diamond singing Neil Diamond? The original is nearly always the best!

— **RON TURNBULL**, 57 Paisley Drive, Edinburgh 8.

● Come off it "As You Like It!" Who wants to see close-ups of pit-heads and grave-stones when the Bee Gees are around? Three quick glimpses — it just ain't right! — **EILEEN BASTON**, Newark, Notts.

● John Lennon is not a big-head as P. J. Randles thinks. He has every right to paint his Rolls all the colours of the rainbow. It's his car! — **JOHN WOOD**, 51 Mawney Close, Romford, Essex.



Flashback
—to Disc
June 10

Discword

1	2	3	4	5	6
7			8		
9				10	
12					13
14	15		16		17
			18		
19				20	
21				22	

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

- Silence is, we hear (6)
- Animals, some of them (5)
- Room at the top (5)
- Not so fast (6)
- Moira wool-gathering? (7)
- Girl in the money! (4)
- Not like the Pretty Things? (4)
- One likeness of "4 Down"? (7)
- Decidedly bad (6)
- Oscar? (5)
- Stop resisting (5)
- Takes over the throne (6)

CLUES DOWN

- The Move can hear it grow (5)
- A or B, for example (6)
- Repeat performances (7)
- Flower girl! (4)
- Did she dream of Wales? (5)
- Yell your appreciation? (6)
- Best-ever discs? (7)
- Don't sleep in it! (6)
- One of 30? (6)
- That filthy money (5)
- The end of Dennis in Ireland! (5)
- Join on Tuesday? (4)

LAST week's solution. ACROSS: 7. Fiddlers. 8. Age. 9. Bonded. 10. April. 11. Rut. 12. End. 14. Tea. 15. Bud. 17. Lucky. 18. Steele. 20. Lil. 21. Atlantic. DOWN: 1. Off-beat. 2. Eden. 3. Alpert. 4. Oscar. 5. Married. 6. Peel. 11. Rascals. 13. Defence. 15. Bat-man. 16. Dylan. 17. Lulu. 19. Eats.

Pop the question

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

WHERE does Gary Brooker of Procol Harum get his Chinese gear? — **DONNA REID**, 110 Fawcett Estate, Clapton Common, London, E5.

● Gary's super outfits come from a shop in Chelsea—Dandie Fashions, 161 Kings Road, London, SW3, who are selling lots of Oriental fashions, and tunics similar to Gary's cost about £3 10s.

PROCOL Harum's fan club address please?—**JOHN PARTINGTON**, 53 Park Road, Bingley, Yorks.

● c/o New Breed, 6th Floor, 29/31 Oxford Street, London, W1.

I HAVE just heard David Bowie's latest album. Fantastic! Have you any information on this great new artist?—**AURIL HALL**, 82 Oaks Cross, Stevenage, Herts.

● Although this is David's first LP he has been making singles for about two years. First with Pye he recorded "I Dig Everything," "Do Anything You Say" and "Can't Help Thinking About Me," and last December he joined Derram and released "Rubber Band" and "The Laughing Gnome." David comes from Bromley in Kent and is 19 years old. All the material on his LP is self-penned.

WHO sings what on the Beatles new LP?—**MERVYN GIBSON**, 44 Belfast Road, Bangor, Co. Down, N. Ireland.

● Deep breath! "Sgt. Pepper's Lonely Hearts Club Band" is sung by Paul, "With A Little Help From My Friends"—Ringo, "Lucy In The Sky With Diamonds"—John, "Getting Better"—John and Paul, "Fixing A Hole"—Paul, "She's Leaving Home"—John and Paul, "Being For The Benefit Of Mr. Kite"—John, "Within You Without You"—George, "When I'm Sixty-Four"—Paul, "Lovely Rita"—Paul, "Good Morning, Good Morning"—John, "A Day

In The Life" — John and Paul. Okay?

IS there a Tamla Motown appreciation society? — **JAM BOREHAM**, 13 Temple Road, East Ham, London, E6.

● Yes — Dave Godin is the president of the organisation which serves the thousands of Tamla admirers in this country. The address: 139 Church Road, Bexley Hill, Kent.

I UNDERSTAND Nancy Wilson will be visiting Europe soon. Will we see her in this country? — **L. TAYLOR**, 27 Hollow Crescent, Radford, Coventry.

● Nancy is only holidaying in Europe, but appears on "The Blackpool Show" (summer replacement for "Palladium") on July 9.

DAVE Dee, Dozy, Beaky, Mick and Tich's fan club address please?—**MARY BRAY**, 2 St. Davids Road, Kingsthorpe, Northampton.

● c/o Candy Jones, Suite 10, 115 Finchley Road, London, NW3.

WHO on earth is Moby Grape?—**C. HARRIS**, White Lion Road, Little Chalfont, Bucks.

● "Moby Grape is by far the best rock group to come out of the ultra-hip San Francisco music scene" says their publicity release. Five young musicians whose names are Peter Lewis (21) rhythm guitarist, Bob Mosley (24) bass, Jerry Miller (23), lead, Don Stevenson (24) drummer, and Skip Spence (21) rhythm (originally with Jefferson Airplane). Their fan club address: Fox Plaza, Suite 810, San Francisco, California 94102.

HOW many hits did Brian Poole and the Tremeloes have before they split? — **JANICE JONES**, Holly Avenue, Bristol.

● Four big ones which were "Twist And Shout," "Do You Love Me," "I Can Dance" and "Candy Man."

LAST WEEK I paid a visit to Detroit, Michigan, and found it to be an event-packed week on the music scene. Most important happening was the arrival of the **Who** from London, the first time the boys have visited any part of America outside of New York.

Their first evening was spent at the city's top night spot, the Roostertail, where **Frank Sinatra Jr.** was opening. A special Hawaiian feast (complete with roast pig sporting apple in mouth!) was prepared for the group, who were guests of honour at the club. **Mitch Ryder** and his wife also came along.

Audience reaction to the sensational stage act of the **Who** is unbelievable. Nothing comparable to their sort of performance has even been seen around this part of the country—or anywhere in America for that matter! The boys had a difficult time getting off the stage at the end, as their enthusiastic fans just didn't want to let them go.

Another event of the week in Detroit was **Nancy Wilson's** opening night at the Elmwood Casino, in Windsor, Ontario (Canada)—just across the river. The club is huge, and the audience was extremely varied—ranging from a party of visiting firemen from Oregon to several Motown personalities such as composer **Brian Holland**, **Smokey Robinson** and the **Miracles**, and **Four Top Levi Stubbs**. (Word had it that **Cassius Clay** was also there, but I never actually saw or heard him.)

Nancy captured the attention and admiration of every person present. She has a completely individual style and gives her numbers a very unique pop-jazz treatment.

It's impossible to even think of Detroit without including the activities that take place in those converted houses on West Grand Boulevard which serve as headquarters for the Motown Record Corporation.

There is never a dull moment around that place, for operations continue 24 hours a day, seven days a week! The only unusual thing when I visited there was that so many of the company's top artists were in town at the same time. During the week the **Supremes**, **Temptations**, **Four Tops**, **Marvin Gaye**,

NEW YORK NEWS from NANCY LEWIS

WHO KNOCK OUT DETROIT FANS!

Smokey Robinson and the **Miracles**, **Stevie Wonder, Jr.**, **Walker, Velvettes**, **Gladys Knight** and the **Pips**, and **Elgins** (to name a few!) were all around the offices and studios at one time or another.

Actually, the **Temptations** were not scheduled to be in Detroit, but should have been headed for the West Coast to appear on the **Steve Allen** show. That and some one-nighters had to be cancelled, though, because **David Ruffin** was taken into hospital.

Before joining the **Who** in San Francisco, I flew back to New York for the day—so here's the news from that part of the country.

Biggest story circulating around the city is that **Zal Yanovsky** is no longer with the

Topol LP for Israeli cause

CHART - STORMING Topol—his "If I Were A Rich Man" is 15 this week—has given full approval to the release of an album by a rival label to CBS Records for which he records.

The LP, "Topol Sings Israeli Freedom Songs," has been rush-released by **Ember** and proceeds and royalties go to the **Joint Palestine Appeal Fund**.



Nancy Wilson: pop-jazz style

record, "Light My Fire," which is doing extremely well for them.

There's another West Coast group that's getting an unbelievable promotional boost here and all over the country. The boys call themselves **Moby Grape**, and for their debut on the **Columbia** label, not one, but five singles were released this week—and an album as well.

CLOSING NOTES: Motown vice-president **Barney Ales** and sales director **Phil Jones** fly to London on June 23; a major brewing company in New York presented **Barbra Streisand** open-air concert in **Central Park** Saturday night—free to the public!; two of the world's top trumpet players, **Dizzy Gillespie** and **Miles Davis** lead their own quintets on the same bill in **Greenwich Village** club, the **Village Gate**, on July 4.

Glad to report that **Janis Ian's** record "Society Child" is becoming a major hit, and even top New York stations are now playing it... the disc was released about 10 months ago! **Lulu** scored very well with reviewers of "To Sir With Love"; **Supremes** have just begun two-week engagement at **Coconut Grove** in Los Angeles; just released this week—"You Were On My Mind" by **Crispian St. Peters**, and "Somebody Help Me" by **Spencer Davis**; **Stevie Wonder** has fantastic new hit, "I Was Made To Love Her." And to the music of resident group **Mortimer**, space astronaut **Scott Carpenter** was seen frugging at **Arthur discotheque** in N.Y. this week!

Lovin' Spoonful, but I've been unable to get a confirmation or denial of this as it all seems to be quite hush-hush. Apparently there's been some trouble within the group for a while now.

All signs point to **John Sebastian** going solo, however, and I wouldn't be too surprised to see this happen in the near future.

Much talked about West Coast group, the **Doors**, just began a three-week engagement at **New York's Scene** discotheque. **Jimi Hendrix**, **Chas Chandler** and the **Young Rascals** are among people who have already been to the club to see the group. The **Doors** are currently enjoying the success of their first national hit

Jonathan King Column

PROCOL HARUM HAVE BLOWN THEIR COOL!

IT WAS a shame that **Procol Harum** had to act that way on **Top Of The Pops**. I still love the record, but certain members of the group are going to have to learn a lot of very important lessons exceedingly fast if they are going to keep up the pace.

I read a remark last week about them being perhaps too cool. Never have I seen a cool so effectively blown as by **Gary Brooker** last Thursday evening at five to eight.

I wish the men behind them great fun in piecing it together again.

● **Mike Leander** (him of the soaring **Paul Jones** strings) appeared last week busily promoting a weird new **Breakaways** record "Sacred Love". He also happened to have clasped in his hand the "Privilege" LP, containing numerous tracks, in standard average up to very good indeed.

We talked and leapt around flinging hands in the air expressively and boosted each others egos. His is worth 250,000 dollars, though I think perhaps his talent is worth a bit more. We spoke of **Cliff and God**; he praised the work of **Peter "War Game etc." Watkins**.

● **Soon the Monkees** will be landing in town, **Fresh**, **bouncing** and—yes—playing their own instruments as they are on that LP I reviewed a few months ago. I'm sure they will have a large amount of fairly spectacular success.

I hope you will all like **Peter Tork**. I hope **Davy** won't fall into that dangerous category "show-biz".

Good morning, **Monkees**, welcome to our lovely country.

Must mention the **Four Seasons** again!



Breakaways... 'Sacred Love'—a weird new record

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COUNTRY AND WESTERN

BY JOHN ATKINS



Bill—back to States

Bill Clifton — all that's good in country music

A REGRETTABLE departure from these shores last week was one of America's leading exponents of authentic Country and Bluegrass Music, **Bill Clifton**.

Bill first came to this country in Autumn 1963, and for the last four years has been promoting his brand of Country Music on radio, TV and hundreds of personal appearances around the many folk clubs of Great Britain.

RETURNED TO AMERICA

He has now gone back to the States for a short holiday before setting off again in a couple of months time to the Philippines, where I am sure he will soon become more than a welcome visitor.

Bill is a very serious student of American folklore, and is

now adding to his knowledge by his world tour, when he will also ensure that his own particular style of music stretches to all corners of the globe.

Decca records have left us with a wonderful memory of Bill—his "Mountain Ramblings" Album on London HAU 8325. This record represents all that is good in country music. The choice of songs, the backing, and, above all, Bill's own performance.

He includes songs by the **Carter Family**, the **Dixon Brothers**, traditional and contemporary numbers, and it is hard to single one out for special recognition.

Bill is a self-confessed devotee of the great **Carter Family**, and has already recorded one complete tribute album to them, two tracks on "Mountain Ramblings" coming from the session that produced this Album.

One other interesting point

about this record is two songs by **Dorsey Dixon**, one of the lesser known old-time greats. **Dorsey** recorded with his brother **Howard** in the 1930's, and the "Sales Tax On Women Song" was recorded by them in their first ever recording session in February 1936.

Howard's death in March 1961 brought an end to this duo, but **Dorsey** still continues writing songs and "Across The Shining River" is a fine example of these.

BRINGING SONGS UP TO DATE

It is a good thing for country music that there are artists of the calibre of **Bill Clifton** who have the talent and ability to bring these songs "up to date" without changing their original form.

On the sleeve of the record, **Bill Clifton** himself has written some very interesting notes on all of the songs included, but he has omitted the most important fact of all and that is his own wonderful performance.

I know that **Bill** will be reading this article, so, on behalf of all country fans in England I would like to thank him for all the good work he has done here for country music, and wish him success in the future.

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BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS

Penny Valentine



LULU: sings with great subtlety and maturity

LULU SOUNDS SO GOOD ON A BEAUTIFUL HIT!

LET'S Pretend (Columbia)—What "The Boat That I Row" did for Lulu was not only give her her first chart success for a long time—it opened the way for her to do songs like this. I know she's been longing to get to grips with this sort of ballad stuff and now she has and my it's good!

The beginning is like a song called "Speak Her Name" and Lulu sings the words with great subtlety and maturity. She's sandpapered her voice down beautifully. I've never heard her sound so good and so in control. A beautiful, beautiful hit.

OUT TOMORROW
RYAN TWINS

CLAIRE (Decca) — There are some records you know you shouldn't like. That are un-

gressive, slightly slushy, even a bit dated. Usually I don't. But I must own up and say that this is one of those I do like. It reminds me terribly of Tchaikovsky's ballet music and there's a really rather corny upswEEPing huge chorus. Should do well.

OUT TOMORROW

WHISTLING JACK SMITH

HEY There Little Miss Mary (Deram)—I find it rather hard to sit down and be constructive about a gentleman whistling happily into a mike. Even if he has already had a top ten hit.

This is cheerful enough, written by David and Jonathan. The question is will window cleaners and milkmen and people digging holes in the road be able to whistle it with the ease of "Kaiser Bill"? Ah, there's the rub!

OUT TOMORROW

UNIT FOUR PLUS TWO

BUTTERFLY (Fontana)—I don't really think this is a hit record. But it is nice and pleasant and well made and worth more than passing mention.

The Bee Gees (those gentlemen we will be hearing MUCH more of) wrote it and it has a warm summer feeling like ripe damsons falling onto the grass. Unit Four sing it very closely and I like listening to it.

OUT TOMORROW

"You Turned My Bitter Into Sweet" in fine style (Polydor).

For one dreadful moment I thought **SOUL BROTHERS SIX** had massacred the Drifters' beautiful "Some Kind Of Wonderful". But peace. They wrote this one themselves and it's an out and out raver. (Atlantic).

AMBOY DUKES sounds better than I've heard before on "All I Need" (Polydor).

I have an odd feeling I've heard "Tremblin" before. The **TWINSET** is a rotten name for a group, but they sound okay (Decca).

I expected good things from **RANDY FULLER** which proves you shouldn't taken any notice of names. "It's Love Come What May" is mundane (President). "Daily Situation" by **SIMON RAVERNE** says he knows what he knows and sees what he sees which is probably just as well. No well it's okay actually (Fontana).

If the **SECRETS** really meant it when they say "I Intend To Please" why did they make this record? (CBS).

But you'll REALLY never believe "Mama" by the **GRUMBLEWEEDS**. Ho ho ho. It's absolutely hysterical. And I'm not sure that it's meant to be (Major Minor).

Scott McKenzie and a massive Summer hit

SAN Francisco (CBS)—Find a leaf, pick it, blow it away, go home and listen to this record. Hear and learn. So if you didn't guess I love, love this record. It is going to be a massive summer hit here, just as it has in America.

And when winter comes it will remind you of all the gentle days

you have spent. And that's good because it is truly beautiful and non-revolutionary and un-freak out. And by the way he has such a lovely truthful voice—he floats through the lyrics. Splendid in its simple appeal we shall, mark my words, be singing it to each other soon.

• As a footnote I would like to add that I was appalled, dismayed and made to feel quite ill by the ridiculous display of ignorance on "Juke Box Jury" about this record.

OUT TOMORROW

JOHNNY RIVERS

TRACKS Of My Tears (Liberty) —Yes I do take records seriously and yes I do get annoyed. And yet again it's dear Mr. Rivers that brings my wrath gurgling to the surface. Last time I slammed his half-hearted "Baby I Need Your Loving" I got a very vitriolic letter from a "friend" of mine in California. God knows what will happen now. For now Mr. Rivers takes yet another Tamla song (I thought the West Coast was anti-Tamla?), this time the beautiful Miracles number, changes the tune and near does it to death. Strange because the other side, "Rosecrans Bird," is super.

OUT TOMORROW

DUBLINERS

ALL For Me Grog (Major Minor) —Whenever I hear these people I'm reminded of an uproarious record Peter Sellers once made with phrases like "Moind me harp will ya" all over the place. Their first record was more catchy than this, but their appeal lies in the fact that they sound perpetually drunk and having a lovely time, so expect this to sell too.

OUT TOMORROW



CHRIS FARLOWE: beautifully sung

CHRIS FARLOWE PLUS SITAR — DESERVES TO MAKE IT

MOANIN' (Immediate)—Take one good singer—under-rated—Chris Farlowe. Put him in the hands of one good imaginative record producer, Mike Hurst. Take a sitar (already well-worn) and add it to sweeping strings and . . . something strange happens. A sort of odd magic works.

A jazzy song is beautifully sung with an unusual wild backing. The whole thing deserves talking about and will be. It deserves being a hit even though the whole effect is more like an LP track than a single. Will it be? We shall see.

OUT TOMORROW

SYN (Deram) ATTACK (Decca)

CREATED By Clive—Fed up as I am getting with these sort of

bitey little sarcastic songs sung in clipped voices, I feel both these versions are going to get played a lot. They have a sort of peculiar charm, about a girl who was once a natural but is now false from top to toe. Ah me. The Syn have a clearer sound but the Attack have more distinction.

OUT TOMORROW



Stevie Wonder . . . strange sound

BOYCE and BOBBY HART sound half-hearted and dull on "Out And About" (A&M).

SHE TRINITY revive the Gene Pitney song "Across The Street" which is okay but a bit of a waste of time (CBS).

For some strange reason American groups love "Ding Dong The Witch Is Dead" from my girlhood and "The Wizard Of Oz". **FIFTH ESTATE** make it sound new (Stateside).

They try hard but **MARGO AND THE MARVETTES** have a hard job to make "Seven Letters" sound any more than ordinary bluesy stuff (Piccadilly).

LINDA LEWIS has a nice pussycat voice that hops around

QUICK SPINS

STEVIE WONDER comes up with an odd combination of harmonica and strings on "I Was Made To Love Her" (Tamla Motown). Stevie sings with breathless control but the sound is strange.

I don't know why but I love the sort of song that "Up To Now" is. It shuffles and moves and **TRINI LOPEZ** 'hups' in all the right places (Reprise).

Many many sunny months ago Mr. Larry Page, manager of The Troggs, came back from America clutching many of her brilliant songs under his arm. I beg him to do something with them if he can as "Society's Child" is far from the best (Verve).

SHIRLEY ELLIS goes on trying to find another tongue twister to catch our ears. But "Sugar, Let's Shinga Ling," good for leaping though it is, is no hit (CBS).

RUTH has a pleasant voice but "Leaf In The Wind" isn't really any sort of outstanding song (Columbia).

GOOD heavens. I suppose it was only a matter of time before **SANDY POSEY** sounded like the Shangri-Las. The time is now. Listen, if you dare, to "I Take It Back" (M.G.M.).

I'm getting very fed up with songs like "Anonymous Mr. Brown". Poor **TONY CRANE**, I'm sure he tried hard (Pye).

The **FIVE AMERICANS** sound vaguely Byrd-like on "Sound Of Love" (Stateside).

Oh dear. Well I've always said that Messrs Howard and Blaikley had one good idea. They've got **MIRIAM KARLIN** sound-

ing like an Israeli Zorba on "Celebration"! (Columbia).

The **MONTANAS** sound ever so sweet on "Take My Hand", all pretty over singing and so much going on. Ahh (Pye).

SAMANTHA JONES copes so easily with an ordinary little song called "Surrounded By A Ray Of Sunshine" it's almost criminal (United Artists).

Now "Dance Dance" threatened to be quite good. Ah well everyone gets deceived. The **NATIONAL ELLS** sound pretty dire and sub-standard Dave Dee (Parlophone).

"Extra Terrestrial Visitations" by one **ART NOUVEAU** actually sounded like sugar voices over sounds of water going down a plug hole (Fontana).

CHRIS ANDREWS may have a very distinctive song writing style but some things can get overdone. For example that dreaded bass playing on "Thousand Times A Day" by **CHRIS AND MAXINE** (Phillips). Monkee songwriters **TOMMY**



RYANS: should do well



Whistling Jack: cheerful



JOHNNY RIVERS: I get annoyed!

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WHY ALL THE 'IN' STARS DIG THE GROOVY SOUNDS OF THE YOUNG RASCALS

THERE are four Young Rascals. Felix Cavaliere on organ; Eddie Brigatti on vocals and percussion; Gene Cornish on guitar; and drummer Dino Danelli.

Felix, 24, is the oldest. He is a very intense character, very quiet and a great listener. When he talks it is with great care and thought. He should be a poet, but his method of communication is his music, so he composes instead.

A pipe-smoker who believes in and practises Yoga, he at first strikes one as rather awe-inspiring. Then his love of beautiful things and gentleness are revealed and it becomes easy to understand why the rest of the group and friends turn to him with their problems. He is a very bad time-keeper. But Gene keeps a check on him.

Gene has many faces. He also writes beautiful songs. He's the businessman of the group. He also reminds one of Chas Chandler.

An easy-going naturally friendly guy who can do things that just make the rest of the group crack up... whether he's trying to be funny on purpose or not, he makes people laugh. He digs clubs, going especially to hear and chat with fellow musicians.

Dino is the quiet one. He's the one who will become the pin-up, the one the fans will scream for the most. He doesn't object (mainly because he is so used to it) to being told how he much resembles Paul McCartney.

He likes going to clubs in strange towns, but when he's in New York he spends his time sleeping and painting.

A sharp dresser, he is really turned on to the fashion scene and in London last November suddenly realised that he hadn't a hope of fitting all his new clothes into his case. So he rushed out and bought a trunk.

Eddie is the live-wire of the group. Full of energy and always on the go.

All had experience with other groups before uniting, at Felix's instigation, to form the Young Rascals two-and-a-half years ago.

The boys came to England for an eight-day promotion tour for "Too Many Fish" last November and really turned audiences on to their music. They played live at their Press reception at London's Blaises to a crowd which included Bill Wyman and Jimi Hendrix. After the reception they played to a packed club and names in the audience included Paul McCartney, Brian Jones and all of the Who except for Pete Townshend. "They know where it's at," said Keith Moon. Stone Bill Wyman added: "I saw them about six times in New York, so I knew what I was letting myself in for!"

Rascals' music was soon the talking point for the "in-crowd"



Gene



Dino



Felix



Eddie

of London.

Dino's drumming, especially, came in for a lot of comment. As well as being a first-rate player, he studied under Buddy Rich for four years and is a brilliant showman.

"We were so knocked out when 'Groovin'' happened so fast!" (It hit the American top 50 the week after release). "But we really blew our minds when it broke in England," shouted Eddie down the transatlantic phone at the weekend.

"We hoped to return to England in May. Now, we won't come until the Fall, when we will be doing a big tour. That is absolutely definite! I'm longing to get back to London again."

ARTHUR'S SWEET SOUND SCORES A SOUL SENSATION

USUALLY, when a record enters the chart there is a very good reason for it.

Either, the artist is already a big name, and thus assured of maximum interest in everything he does, or the record itself has attracted such enormous reaction and radio plugging that within days it is on the lips of all.

But, occasionally a mystery hit creeps through, and one of these is Arthur Conley's "Sweet Soul Music," which was released on March 10, and after 14 weeks is still showing in the top twenty, with sales of nearly 68,000.

"It's rather like another 'Knock On Wood,'" by Eddie Floyd, says his record company, "and it's very difficult to know why it has sold for so long."

"Obviously the Stax British tour made a lot of difference, and in fact from all the letters we receive for the Stax Appreciation Society, the bulk are about Arthur."

His record company describes Arthur as a "soulful rocking figure, slight in size, but gigantic in voice."

True, but the song has been the main reason for success, having become virtually a classic among beat groups.

Terry Reid, vocalist with Peter Jay's Jaywalkers, was one of the first British artists to feature the song on the Beach Boys' recent tour and now everyone has followed suit.



ALL THE BELIEVERS... ON THE LAST TRAIN FROM MONKEES-VILLE!

"HERE WE COME..." sing the Monkees. And in their wake come the 300 lucky fans awarded free seats in Disc's recent Monkees Seats Contest for the long-awaited concerts at London's Wembley Empire Pool on June 30, and July 1 and 2.

But, unlike the Monkees, these fans won't be walking down the street. They'll be converging on Wembley from all parts of Britain—from Scotland, Liverpool, Wales, Cumberland and all points between.

They've all been saving hard for the big event. And though many will travel hundreds of miles and some not arrive home until the early hours of the morning—with a long walk on top of their train journey—they wouldn't miss seeing the Monkees.

Here are comments from some Disc winners who will travel to the concerts. And, as they take their seats for the biggest shows to hit Britain in years, perhaps they—and other readers — will spare a thought for a young man who earns our award for being the noblest Monkee fan of all—Jim Brown, of 9 Barrie Terrace, Bathgate, West Lothian, Scotland.

Why? Says 16-year-old schoolboy Jim: "I've been invited to a wedding on the Friday—the day I should be attending the concert. So I shall give my two tickets to

FAN FEVER SOARS

a friend."

Here, then, are some fans who'll be visiting London from the far-flung corners of Britain:

CHRISTINE SMITH (18), 1a Saint Bridget's Lane, Egremont, Cumberland: "I'm travelling to London the day before my concert—on the Friday—with my boy friend, Robert."

We'll stay with friends in Kensington and make a real holiday of the trip. We'll probably stay on until the Monday or Tuesday and visit Carnaby Street and the discotheques. It's a bit dull here! Altogether, with the fare, I suppose it will cost me £10 or £15. But it is well worth it.

EDWARD KITSON (16, shipping clerk), 2 Hale Road, Walton, Liverpool 4: "I'll be catching the midnight train on Thursday for the Friday. Then I'll get the 12.50 a.m. train back to Liverpool. We shall arrive home about 5 a.m."

I'll take sandwiches, so it won't cost too much apart from the £3 fare. I hope to see Carnaby Street and Buckingham Palace.

JEFF ROGERS (21, apprentice chef), 9 Kingcraig Street, Roath, Cardiff: "I'll be taking my girl friend, Arlene. We'll catch the 1 a.m. train back to Cardiff, arriving at 6 in the morning. We'll probably also see the new James Bond film

before the Monkees concert. PATRICIA EVANS (17, factory worker), 19 Stanley Row, Llanbradach, Nr. Caerphilly: "I'm getting the day off from work. I've never been to London before. I don't know yet whether my boy friend and I will be travelling by car or train."

LESLEY MORRIS (18, office clerk), 4 Uplands, Wembury, Plymouth: "I'll be leaving the night before the Friday concert and staying in London. I expect to pay about £6 with the fare."

LESLEY NEWMAN (15, office worker), 54 Nest Lane, Mytholmroyd, Yorks: "I'm going to the Sunday concert. I may travel by train. I don't know yet. Probably I'll stay overnight in an hotel. I've never been to London before. My grandmother is letting me have £5 for the trip."

• Mike Nesmith and Micky Dolenz with Jimmy Savile in London in February

SONYA WILLIAMS (16, fruit shop worker), 50 Craig Road, Alltwen, Pontardawe, Swansea: "My boss gave me the day off to see the Friday concert. I'm going with a girl friend by train. It'll cost me about £5—but I'd pay £100 to see the Monkees. Peter's my favourite. He's lovely."

LESLIE THUROGOOD (15, clerk), 66 Basil Street, Deepdale, Preston: "I'll be at the Sunday concert. I should be working on Saturday morning, but I've arranged a switch with a colleague at work. I've passed through London, but never stopped there."

I'm taking plenty of spending money. I expect to buy about £1 worth of badges. My friend and I will get back to Preston at about 3 a.m. next morning and have a two-mile walk home. But it will be worth it.

HEY HEY! THEY'RE ON THEIR WAY!

THE MONKEES, of course! Thousands of fans will give them a fantastic welcome during their three days of concerts starting at Wembley next Friday.

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