

DISC

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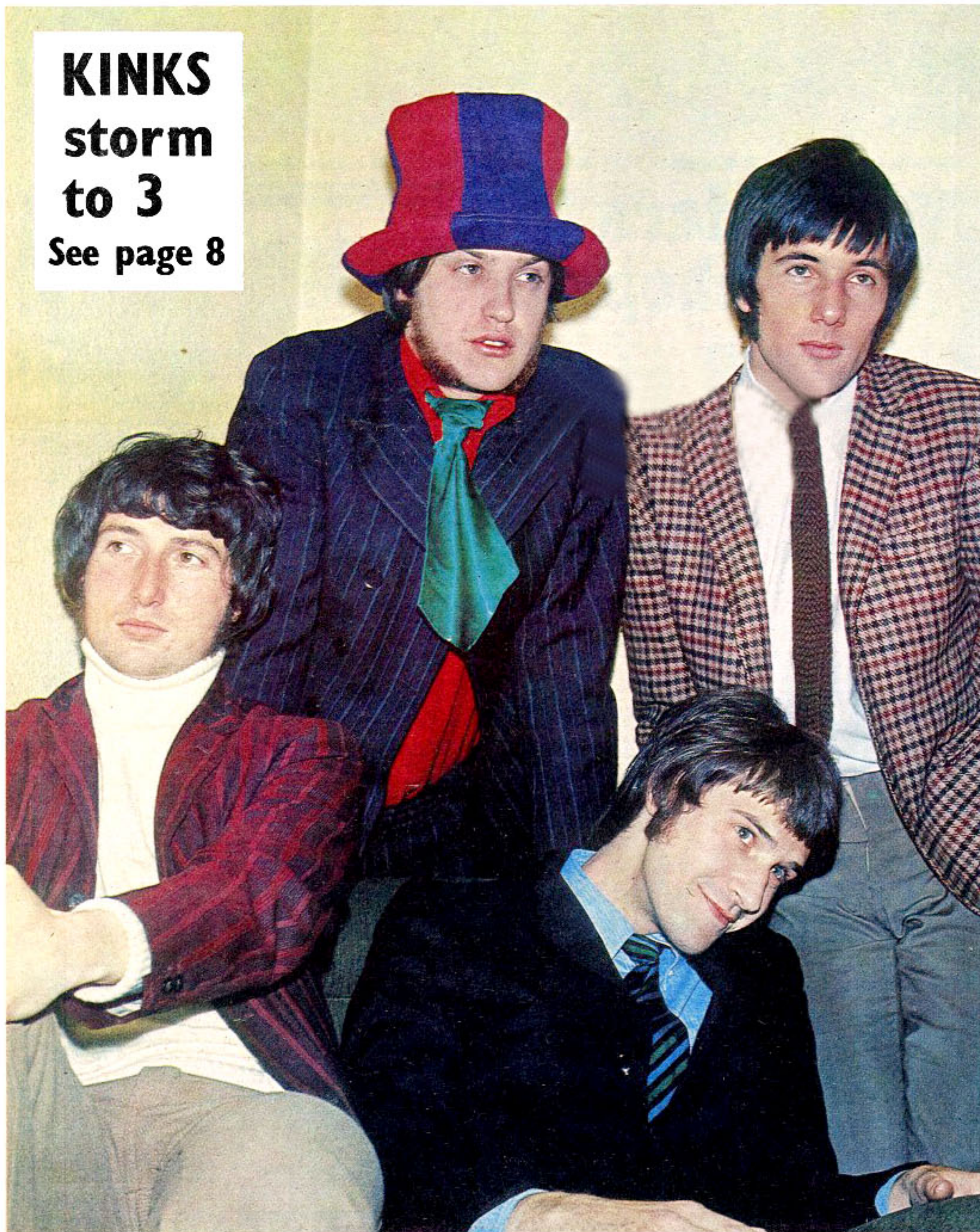
Will the BEATLES



ever tour again?

JOHN LENNON speaks on page 9

KINKS
storm
to 3
See page 8



PROCOL HARUM hit 13!

"If this group doesn't become a No. 1 attraction around the world, then I don't know what I'm talking about!"

A bold prediction, but top British agent Harold Davison should know what he's talking about. For chart names on his books include Jimi Hendrix, Cat Stevens, Lulu, Animals, Dusty Springfield, Hollies and Paul and Barry Ryan.

He's also British representative for such world-ranking American stars as Frank and Nancy Sinatra, Count Basie, Duke Ellington and Ella Fitzgerald.

Now, Davison has gone overboard on his latest signing — Procol Harum, newcomers whose "A Whiter Shade Of Pale" has burst into today's hit parade at 13.

Adds Davison: "It isn't very often I get excited about an act, but this one is going to be a real world-beater. Frankly, I think it will fill the gap left by the Beatles. It's the musical answer we've all been waiting for."

Davison predicted the Ryan twins would make it big. They did. Jimi Hendrix has already lived up to the faith the Davison organisation had in him.

Now, the Procol Harum are on their way. By snapping up their record, thousands of fans have shown their support for the newcomers. Disc endorses their enthusiasm.

Turn to page 7 for the story about this exciting group with the strange name . . .



• Lead singer Mathew Fisher

LULU's acting career may take her to Hollywood!

Offers have been flooding in for her from the States after rave reviews of her film debut in "To Sir, With Love," which stars Sidney Poitier.

Now Lulu's American trip has been extended by a week so she can fly to California for important talks with movie chiefs.

• FULL STORY: PAGE 4

NOW LULU TAKES OFF BIG IN AMERICA



JIMMY Savile and **Alan Freeman** among guests at **Beatles'** party at **Brian Epstein's** house in **Belgravia** last Friday.

Lulu watched two screenings of the final **Monkees'** TV series—the one showing the boys in concert—in London last week.

Tom Springfield an ardent admirer of blind guitarist-singer **Jose Feliciano**, here on tour.

JAGGER

Disc "Girl Of The Year" **Jayne Harries** getting worldwide publicity. In an Italian pop paper recently she appeared on opposite pages pictured with **Manfred**, **Michael d'Abo** and **John Maus**.

Mick Jagger intelligent on BBC-TV's "The Look Of The Week" on Sunday night—in a programme examining the effect pop stars have on fans.

Were **David Jacobs** and **Spike Milligan** friends after "Eamonn Andrews Show" on Sunday?



● **JIMMY:** with Beatles

BEAUTIFUL Kinks, just beautiful. We hope you get a number one.

They've joined the fast set: **Alan Price** has a new Japanese Honda sports car; **Pete Murray** has Mercedes-Benz sports model.

Nancy's "Boots" played during TV programme on Vietnam war last Thursday.

SCENE

Shame it didn't stop the bombing or bullets.

They're having a go at the "Black And White Minstrel" show for being offensive to coloured people. It offends a lot of whites, too.

Mike Jeffrey, co-manager of **Jimi Hendrix**, lunching with **Harold Davison** at London's **Verrys Restaurant** last week. **Tito Burns**, looking like an expansive American senator, there too.

THOUGHT on "Top Of The Pops"—is **Jimmy Savile** as funny as he thinks he is?

JONES

That "Top Of The Pops" dancer must put in a bid for the **Shortest Mini Skirt** record!

Paul Jones disappointingly inarticulate on "Dee Time."

Pete Murray sounded off on

the **Plastic Society** in **Daily Mail**—and got replies hitting back at him for being a pillar of it!

Big hello to **Johnnie Stewart**, producer back on "Top Of The Pops."

Sandie Shaw, **Chris Andrews**, **Moody Blues** and **Harlem Globetrotters** were guests at singer **Ronnie Jones'** "American Night" at London's "Bag O' Nails."

Latest "happening" club to open in London: the **Electric Garden** in **King Street**, **Covent Garden**.

Keith Moon talking about "Pictures Of Lily": "It reminds me of those machines where you put a penny in and turn the handle like mad watching the pictures—'What The Butler Saw' machines!"

JIMI Hendrix on **Bee Gees'** hit: "Sounds like **Beatles** two years ago."

David Jacobs told the time wrongly twice on "Housewives Choice" last week.



● **MICK:** intelligent

Ex-Springfield **Mike Hurst** pushing new record by actor/singer **Murray Head**, phoned Disc to find out who was reviewing the records while **Penny Valentine** is ill. Told to contact **Dusty**, he quipped: "I hope she remembers me!"

Beach Boy Bruce Johnston flew hairdresser **Arne Purlman** from **Beverly Hills** to

Germany specially to cut his hair.

Married **Tremelo Ricky West** staying at home to re-decorate while other three holiday in Italy next month.

LULU, ordered complete rest, rowed the boat out a bit by raving it up late on at London's **Bag O' Nails** two days later.

Who is the pop phantom who has broken one journalist's wrist, pushed another in the Thames and set alight to **Dave Davies'** porkchop whiskers?

Did **Paul McCartney** send **Lulu** some **Alka-Seltzer** last week?

Pete Quaife teaching **Mick Avory's African** (feathered) bird to say: "Pete Quaife writes all the **Kinks'** songs!"

MONKEES

If **Bee Gees** sound like **Beatles**, **Engelbert** looks like, is managed like, and on his latest disc sounds ridiculously like **Tom Jones**... so let's have an end to these absurd denials of a similarity!



"It's bad that Simon should suffer"

How dare the BBC chop pop for sport?

THE SMILING FACE and instant with-it manner of **Simon Dee** will suffer a total eclipse on five occasions soon when "Dee Time" is taken off the screens to make way for sport.

Disc exclusively reported last week that **Simon** was being blitzed by a three-pronged attack of tennis, football and cricket. And the first "Dee Time" to be hit is tonight's (Thursday) show, when the **European Cup Final** is televised.

Wimbledon and the **Third Test Match** will hit the remaining five "Dee Times."

Only recently, "Juke Box Jury" was clipped by 11 minutes for tennis, and tonight's "Top Of The Pops" is also slashed—by 10 minutes—for the **European Cup**. It starts at 7.40 instead of 7.30 p.m.

How do pop fans feel about the cuts? To find out, Disc asked readers throughout Britain.

DRAG

Brenda Ousley (22), secretary, 10 Francis St., Ackworth, Pontefract, Yorkshire: I'm not very pleased about the cutting of "Dee Time"—there isn't much pop on TV at the moment anyway. I like sport, but they shouldn't take off any programmes to make way for it.

I watch "Dee Time" whenever I can. It's a good programme. I don't often see "Juke Box," but they shouldn't cut that, either.

Jean Denyer (16), laboratory assistant, 12, Herschell St., Leicester: It's a bit off! They shouldn't take "Dee Time" out altogether. They should put it on later if sport has to be shown.

I find "Dee Time" very interesting, but I don't go much on sport. I don't mind that they cut "Juke Box Jury." It's a drag. They play records you've already heard—and never the right ones, anyway. And the way **David Jacobs** goes on—blimey! It wouldn't worry me if they took "Jury" off altogether.

Susan Firth (18), 2 Belgrave Drive, Hull. They shouldn't cut "Dee Time"—or any pop pro-

grammes. We don't get enough pop on TV.

I'm not worried they cut "Juke Box." It's a bit old-fashioned. It's been on too long, anyway, and they don't get the right people on it. But I like **Simon Dee** and "Dee Time."

ENOUGH

Michael Hollis (16), schoolboy, 62 Cromwell Rd., Rugby: I watch all three pop programmes on BBC-TV—"Dee Time," "Top Of The Pops" and "Juke Box Jury." They have sport on Saturdays and during the week—surely that's enough.

I thoroughly enjoy "Dee Time." It's a novel idea and caters for young and old. It's much more interesting than, say, "The Eamonn Andrews Show."

I don't think much of "Juke Box."

Brenda Lane (20), comptometer operator, 104 Roundwood Way, Banstead, Surrey: I'm not very pleased about the cutting of "Dee Time." It's a very good pop programme—one of the best. There's a lot of sport already on TV.

David Price (18), electrical apprentice, 59 Robin Hood St., Newport, Isle of Wight: They shouldn't cut out "Dee Time." There aren't enough programmes of this type. I don't go much on "Juke Box," so any cuts wouldn't worry me. They don't get the right people on the panels.

Sandra Fletcher (20), window dresser, 36 Meadowbank, Ormiston, East Lothian, Scotland: It's ridiculous to cut "Dee Time." There isn't enough pop on TV. We want more pop—not less.

Hazel Robertson (19), freelance journalist, 128 Gilmerton Dykes Drive, Edinburgh 9: It's bad that **Simon** should suffer. I like to watch his show while I'm having tea.

Sport will probably draw bigger viewing figures—but I do think it's rotten that we should suffer as a result. Perhaps they should change its time.

Peter Knipe (19), art student, 27 Farrar Lane, Adel, Leeds 16: I can't imagine anybody really missing "Juke Box Jury" if it was axed. "Dee Time" started off well—but it's not so good now. I won't miss it. I prefer Southern TV's "As You Like It" on Tuesdays. I won't watch the sport though—I hate it!

JONATHAN KING COLUMN

THROUGH the glorious rainy haze of Cambridge British Summer time it is rather difficult to fathom out what is happening in the pop 'hub' of London.

I can see the **Kinks** apparently carrying off trophies for the first number one this year I can recollect liking. Well, at least the people who got there previously were in the main good people and one can't help being pleased for them. With that quick personal word for the **Tremeloes**, I must admit that I groaned and clutched diaphragm when "Silence" made the top!

Last time I remember controversial **Lulu** doing "Hit Talk" was when she said "Jonathan King will never have another hit." She always was good in the tea leaf stakes!

Records which have drifted through my filter of books, gowns, ink, pens and exam papers include the beautiful **Marvelettes**. I think I have heard a new **Troggs**, unless it was **John Leyton** singing "Pictures Of Lily" at 22 r.p.m.

Young **Steve Adams—Cat Stevens** to you!—has a good talent and is a nice lad. I enjoyed his reviews last week, though he didn't rave quite enough about **Brenda Holloway**.

Kenny Everett added large quantities of spice to last weekend—a brilliant **Beatles** section in **Chris Denning's** "Where It's At" plus a lively **Juke Box Jury**.

Vast fogs of intellectualism are rolling across my mind and preventing clear thought, but I do remember **Ray Kane** (with **Chris Webb** one of our bright new young promotion men) telling me about **Procol Harum** many weeks before I first told you about it. Then my mother bought it, and now my landlady has. It's spreading.

Glad to see **Andy Williams** selling though the **Bob Crewe** one should have done so first.



A ROAR FROM ANIMAL ERIC

BURDON'S back! After his recent worldwide wanderings the genial **Geordie** has led his new **Animals** home—but only for a while.

Says the new slimline **Eric**: "People think I'm a bit of a schneide for saying that there's nothing here for us."

"That isn't so. It's just that it's going to take this country such a long time to catch up with what's happening in America. I used to tell all the Americans I met how groovy London was—but now I've found it's not."

"It's a sad scene. Apart from people like the **Who**, the **Beatles**, **Jimi Hendrix** and this new outfit **Procol Harum**—there's nothing happening!"

But **Eric** refutes rumours that he and the group are deserting the **British** pop scene completely.

"We want to play to good appreciative audiences, that's all. People who want to listen to us. Fans here seem afraid of new things. In America the stuff we're doing is accepted."

The boys, it appears, are developing and progressing musically at an incredible rate. Some of the stuff on their next album—suitably-titled "Changes"—is going to make people sit up and take notice.

"We want to make people feel a bit uncomfortable," explained **Eric**. "I think if we plug hard enough they will have to accept it."

"Once again we're at a similar stage to what I was with the old **Animals** three or four years ago. We created a whole new scene then—but people just didn't want to know."

"I want to start everything once more. Just like the beginning of the **Animals** again. Only '67 version."

Recordwise, though, the group isn't aiming at out-and-out commercialism for the chart. "I know the sort of things I want to do. I'm going to do them. I've never been so happy and settled as I am now. We all just want to get on and do things!"

DISC TOP 30



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CHART TOPPER



HIT TALK

by Pete Townshend



If Vince Hill makes the top I'll eat my hat!

I'M NOT all that keen on the Tremeloes, and I don't think the record will help their image. Still, I'm glad they got on, and it was clever policy to put out a slow song. "Waterloo Sunset" is fantastic. It's the first Kinks record that is a real Ray Davies production, and it's great. I hope Ray doesn't leave them. Mamas and Papas' is nice. They are the Frank Sinatra of pop—easy to listen to. I quite like "Purple Haze," but not "Mary" which is like a feather in the wind compared with the new LP. Again, it was

probably good policy. If the Beach Boys had to dig up an old track they could have found better than this. Bee Gees have some good ideas, but this one relies too much on the peculiar harmonies and Liverpool voices. I don't care whether Lulu likes our records or not, this is great. I hope she manages to get hold of another song as strong for her follow-up. Without reservation, the best she has ever done. Fantastically disappointed with the Supremes. I like P. P. Arnold, but I think she's been very lucky. There are many

coloured singers about who equally deserve a hit—and this should be one. If Vince Hill makes No. 1 I'll eat my hat in public. It's fun, the Dubliners having a hit. It's good—all about getting stoned and drinking Guinness—but I hope they don't have another one! Jeff Beck is a fantastic guitarist, but I don't like this—I'm looking forward to his next one.

NEXT WEEK:
RAY DAVIES

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

NEXT 20: Introducing ENGELBERT HUMPERDINCK and ANDY WILLIAMS

- 11 (5) ● SOMETHIN' STUPID.....Frank & Nancy Sinatra, Reprise
- 12 (20) ▲ THE HAPPENING.....Supremes, Tamla Motown
- 13 (—) ▲ A WHITER SHADE OF PALE.....Procol Harum, Deram
- 14 (21) ▲ SWEET SOUL MUSIC.....Arthur Conley, Atlantic
- 15 (19) NEW YORK MINING DISASTER, 1941.....Bee Gees, Polydor
- 16 (23) ▲ FINCHLEY CENTRAL.....New Vaudeville Band, Fontana
- 17 (11) ● A LITTLE BIT ME, A LITTLE BIT YOU.....Monkees, RCA Victor
- 18 (14) PURPLE HAZE.....Jimi Hendrix, Track
- 19 (15) HI HO SILVER LINING.....Jeff Beck, Columbia
- 20 (26) ROSES OF PICARDY.....Vince Hill, Columbia
- 21 (30) WALKING IN THE RAIN.....Walker Brothers, Philips
- 22 (18) CASINO ROYALE.....Herb Alpert, A and M
- 23 (—) THERE GOES MY EVERYTHING.....Engelbert Humperdinck, Decca
- 24 (24) THE FIRST CUT IS THE DEEPEST.....P. P. Arnold, Immediate
- 25 (16) HA! HA! SAID THE CLOWN.....Manfred Mann, Fontana
- 26 (13) I CAN HEAR THE GRASS GROW.....Move, Deram
- 27 (17) ● RELEASE ME.....Engelbert Humperdinck, Decca
- 28 (—) MUSIC TO WATCH GIRLS BY.....Andy Williams, CBS
- 29 (22) HAPPY TOGETHER.....Turtles, London
- 30 (28) IF I WERE A RICH MAN.....Topol, CBS

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

Top Ten LPs

- 1 (1) MORE OF THE MONKEES
Monkees, RCA Victor
- 2 (2) SOUND OF MUSIC
Soundtrack, RCA Victor
- 3 (—) ARE YOU EXPERIENCED?
Jimi Hendrix, Track
- 4 (3) GREEN GREEN GRASS OF HOME
Tom Jones, Decca
- 5 (4) BEST OF THE BEACH BOYS
Beach Boys, Capitol
- 6 (6) MEET THE MONKEES
Monkees, RCA Victor
- 7 (7) THIS IS JAMES LAST
James Last, Polydor
- 8 (5) FIDDLER ON THE ROOF
Original Cast, CBS
- 9 (—) A DROP OF THE HARD STUFF
Dubliners, Major Minor
- 10 (—) RELEASE ME
Engelbert Humperdinck, Decca

AMERICAN TOP TWENTY

- 1 (1) GROOVIN'.....Young Rascals, Atlantic
- 2 (5) RESPECT.....Aretha Franklin, Atlantic
- 3 (6) I GOT RHYTHM.....Happenings, B.T. Puppy
- 4 (7) RELEASE ME (AND LET ME LOVE AGAIN)
Engelbert Humperdinck, Parrot
- 5 (2) THE HAPPENING.....Supremes, Motown
- 6 (3) SWEET SOUL MUSIC.....Arthur Conley, Atco
- 7 (14) HIM OR ME, WHAT'S IT GONNA BE
Paul Revere and the Raiders, Columbia
- 8 (13) CREEQUE ALLEY.....Mamas and the Papas, Dunhill
- 9 (4) SOMETHIN' STUPID.....Frank and Nancy Sinatra, Reprise
- 10 (11) GIRL, YOU'LL BE A WOMAN SOON
Neil Diamond, Bang
- 11 (12) ON A CAROUSEL.....Hollies, Imperial
- 12 (9) DON'T YOU CARE.....Buckingham's, Columbia
- 13 (18) HERE COMES MY BABY.....Tremeloes, Epic
- 14 (19) MIRAGE.....Tommy James and the Shondells, Roulette
- 15 (21) ALL I NEED.....Temptations, Gordy
- 16 (16) FRIDAY ON MY MIND.....Easybeats, United Artists
- 17 (22) SOMEBODY TO LOVE.....Jefferson Airplane, RCA Victor
- 18 (8) CLOSE YOUR EYES.....Peaches and Herb, Date
- 19 (10) YOU GOT WHAT IT TAKES...Dave Clark Five, Epic
- 20 (23) SUNSHINE GIRL.....Parade, A & M

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FIRST with the hot news every week: DISC

Eric, Sandie, Adam at Darin film premiere



DARIN: STARS

ERIC Burdon and the Animals, Sandie Shaw, Adam Faith, Geraldine Chaplin and Pippa Steel, who played opposite Cliff Richard in the "Cinderella" pantomime, are among stars attending the premiere of "Stranger In The House" at London's Leicester Square Theatre tonight (Thursday). Eric and the Animals sing "Ain't That So" — part-penned by Animal Vic Briggs — during the start of the film. "Stranger In The House" also stars James Mason and Bobby Darin.

TOURING

Eric and the boys spend four days touring Italy from June 10. On May 30 they record an appearance on the "Piccadilly Palace" Morecambe and Wise TV show for America. The group's first LP — to be called "Winds Of Change" — won't be released in Britain before August. The sleeve is being designed around an idea of Eric's — using photos and cuttings from his personal scrapbook.

Cilla—at the midnight hour!

CILLA BLACK "burned the midnight oil" last Friday when she recorded her new single—at midnight—at London's Abbey Road studios. Cilla started the session after her last performance in "Way-out In Piccadilly" at the Prince of Wales Theatre, and ended it at 5 a.m. on Saturday. Title of the single is "What Good Am I," a Mort Shuman-Kenny Lynch composition out tomorrow (Friday). The Shuman-Lynch team penned Cilla's "Love's Just A Broken Heart" which hit the No. 2 slot in the chart last year. Cilla sings her new song this Sunday on Palladium TV.

MONKEE BUSINESS HITS HOTELS!

MONKEES FANS swamped the switchboard of London's plush Park Lane Hotel, Grosvenor House, last week asking for bookings after hearing a Radio Caroline announcement that the group would stay there when they appear in Britain at the end of June.

But it was all a false alarm. Said a Caroline spokesman: "It was a misunderstanding and our deejays have been told not to mention any Monkees' hotel plans again." Said Grosvenor House: "The Monkees stayed here when they were over earlier this year—but this time they are not staying with us. After the Caroline announcement, we did have quite a number of letters and calls." "Headquarters," the new Monkees album just released in America, is likely to be issued in Britain to coincide with the group's concert trip here. The boys themselves play on the album, and several of the compositions were written by them. After their concerts in Britain, they return to New York to play concerts there on July 4, 5 and 6. As exclusively revealed in DISC on May 13, BBC-TV plans to show a filmed preview of "Mon-



TRISTRAM of the Vaudeilles

Vaudeville back to States

NEW VAUDEVILLE Band — 16 this week with "Finchley Central"—was due to fly back to America yesterday (Wednesday) for coast-to-coast TV shows and a two-week season at Hotel Tropicana, Las Vegas. They hope to arrive in time to see the screening of "The Grammy Awards Show" on TV the same night. Their appearance on the show was filmed in London and they receive an award for "Winchester Cathedral," voted best contemporary recording of the year. "Finchley Central" has now been released in the States.

Harum join Hendrix for Saville show

PROCOL Harum make their concert debut at London's Saville Theatre on June 4—on the same bill as the Jimi Hendrix Experience. Jimi's return is by public demand and there will be two shows (6.00 and 8.30 p.m.). Also on the bill are America's Chiffons and Denny Laine. Procol Harum, whose first record "A Whiter Shade Of Pale" has jumped into the chart at 13 this week, make their television debut tonight (Thursday) on "Top Of The Pops."

Tom signs Eva

LATEST signing by Tom Springfield's FXB recording company is famous actress Eva Bartok. Eva has recorded a ballad "Broken Blossoms" written by Tom to be released on June 2 by Philips.

Lulu follow-up will be film title

LULU's follow-up to her chart-storming "The Boat That I Row" will be a double A-side featuring the title song of her film "To Sir, With Love." On the flip is "Let's Pretend." No release date is fixed but recording manager Mickie Most hopes to have it out around June 20 — when Lulu returns from the States. Lulu's American trip has now been extended to a fortnight to three weeks so she can have film talks in Hollywood. Screen offers have been flooding in after the rave reviews of "To Sir, With Love." She leaves for the States on June 4. "To Sir, With Love" was written by American Paul Evans who had a smash several years ago with "Seven Little Girls Sitting In The Back Seat." Lulu and Mickie are still collecting songs for her first Columbia album which won't be released till after an LP from Decca, her old company. "It will be a mixture of youthful numbers," said Mickie, but he may steer clear of further Neil Diamond songs. "Neil's material is terrific," he added. "But the artist tends to get overshadowed by the songwriter too much."

Paul and Barry Ryan, just back from their barnstorming tour of Australia, New Zealand and America, are recording material for a new single and LP next week. Tomorrow (Friday) the twins are at Weymouth, at Carlyon Bay, Cornwall (Saturday) and Tenby, Monmouthshire (Monday). For the week of June 4, they play cabaret at Stockton's Fiesta club.

DISC WRITER'S IDEA FOR TV POP SHOW

BEE GEES' 'DISASTER' A STATES HIT

BEE GEES' "New York Mining Disaster, 1941"—up to 15 this week—has already started to climb in America—a good omen for the group's forthcoming trip. This week, it shows at 79 in "Billboard's" Hot 100 and is marked as a "fast climber." Bee Gees make their bow in America on June 29 for a fortnight's promotional activities. They were to have gone to the States on June 2, but have put back the trip to record their new single next week. ALAN PRICE Set and Dave Dee, Dozy, Beaky, Mick and Tich are guest groups on Vince Hill's first starring show on the Light next Monday (29). "The Vince Hill Show" is introduced by Chris Denning.

IF a recently-made pilot programme receives official approval, BBC viewers and pop music fans will have another new programme. Based on an idea by DISC columnist Jonathan King, the show, tentatively called "Sound And Picture City," is described by Chris Denning, one of the compères, as "satirical pop psychedelic freak-out magazine programme for the younger generation." In the show, which would be screened once a week in the early evening, three compères, Chris, Kenny Everett and Jonathan King introduce of topical news items, and link the various acts.

Massive States campaign for Moodies

MOODY BLUES are to be launched again in America with a massive campaign which includes a colour TV spectacular. The group's new record "Fly Me High" was released in the States last week. The group has now signed with the Colin Berlin agency. Mr. Berlin said: "Musically, the Moody Blues are the best group in this country, and they will soon be back on top all round the world."

With Donegan

An appearance on "London Palladium" TV show is being planned. They were to have appeared recently with Jack Benny and Dusty Springfield, but Benny refused to have a group on his show. Tonight (Thursday) the Moodies appear on "Top Of The Pops," and play Southend's Westcliffe Pavilion on Friday. From Saturday until Tuesday they star with Lonnie Donegan at the Princess Theatre, Torquay. Denny Laine returns to the studios next month to record nine of his own compositions under producer Denny Cordell. From these titles, a new single will be chosen.

Tom—Elvis link denied

THERE is now no possibility of Elvis Presley's manager, Colonel Tom Parker, taking over any part of the management of Tom Jones. A statement by Tom's publicist says: "It has been necessary to state this, in view of the increasingly speculative reports on the subject. "Gordon Mills, Tom Jones' exclusive world-wide manager, is still hoping to meet Colonel Parker in Hollywood next month for purely friendly talks, similar to those the Colonel had three years ago with Brian Epstein."

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Countdown

THURSDAY

VINCE HILL — Starlite Club, Blackburn and Casino, Burnley.
JEFF BECK—Liverpool University.
ALAN PRICE—Locarno, Swindon.
GENO WASHINGTON—Ricky Tick Club, Bedford.
POP NORTH (BBC Light)—Chris Farlowe, Spectrum.
BEE GEES—Liverpool Christ College.

FRIDAY

DAVE DEE, DOZY, BEAKY, MICK AND TICH—Metropol, Brighton.
TREMELÖES — Southern Holiday Camp, Hayling Island.
PAUL AND BARRY RYAN—Weymouth Pier.
ZOOT MONEY — California Ballroom, Dunstable.
GENO WASHINGTON—Weymouth Pavilion Ballroom.
P. P. ARNOLD — Assembly Hall, Aylesbury.

BEE GEES — Victoria Hall, Selkirk, Scotland.
JOE LOSS POP SHOW (BBC Light)—Simon Dupree and the Big Sound.

SATURDAY

JUKE BOX JURY (BBC TV)—Dusty Springfield, Keith Barron, Judith Chalmers, Mickie Most.
DAVE DEE—Corn Exchange, Bristol.
MOVE—Pier Ballroom, Hastings.
DEL SHANNON—Roundhouse, Chalk Farm, London.
TROGGS—Upper Cut Club, London.
JEFF BECK—Shoreline Club, Bognor Regis.
ALAN PRICE — Clockwork Orange Club and Talbot Hotel, Chester.
WHO—Pembroke College, Oxford.
P. P. ARNOLD—Town Hall, Glastonbury.
SATURDAY CLUB (BBC Light) — Engelbert Humper-

dinck, P. P. Arnold, Wayne Fontana, Jimmy James and the Vagabonds.
BEE GEES—Market Assembly Rooms, Carlisle.

SUNDAY

JIMMY JAMES AND THE VAGABONDS — Coatham Hotel, Redcar.
WHISTLING JACK SMITH, ENGELBERT HUMPERDINCK — Opera House, Blackpool.
JEFF BECK—Tabernacle Club, Stockport.
ALAN PRICE—Starlite Ballroom, Greenford.
EASYBEAT (BBC Light) — Lulu, Dave Dee, Dozy, Beaky, Mick and Tich, Cliff Bennett.
BEE GEES—Thing Club, Oldham.

MONDAY

BONZO DOG DOO DAH BAND—La Dolce Vita, Newcastle.

PAUL AND BARRY RYAN—The Valance Pavilion, Tenby.
GENO WASHINGTON, JIMI HENDRIX, MOVE — Bulb Auction Hall, Spalding, Lincs.
P. P. ARNOLD—Clouds Club, Derby.
MONDAY, MONDAY (BBC Light) — Paul Jones, Yardbirds, Bee Gees.

TUESDAY

DEE TIME (BBC TV)—Norman Vaughan, David Garrick, Milva.
AS YOU LIKE IT (ITV)—Zoot Money, Anita Harris, Gerry Marsden, Peter and Gordon, Pet Clark.
YOUNG IDEA — Ace Club, Wakefield.

WEDNESDAY

MOVE—Top Rank, Swansea.
JEFF BECK—Orford Cellar, Norwich.
ALAN PRICE—Boom Boom Club, Durham.
PARADE OF THE POPS (BBC Light)—Clinton Ford.

reporters mirror the swinging pop scene

HUMP: FILM, TV SPEC, STATES —AND ANOTHER HIT

HOLLYWOOD film offer, a trip to the States, a colour spectacular for ATV and a series of Sunday concerts—these are the deals lined up for Engelbert Humperdinck, whose new single, "There Goes My Everything," jumped straight into the chart at 23 this week.

Hump's single, which seems set to repeat the success of "Release Me," had sold 80,000 copies at presstime. And on Tuesday alone, sales were 16,000.

The film offer, for Hump to star opposite Steve McQueen, is being "considered."

The trip to America—Hump's first—should be in mid-August, and follows the high chart rating there of "Release Me."

This week, Hump was filming a colour TV spectacular at Elstree. Title is "Piccadilly Palace," and he features both singles in the production.

Sunday concerts were being fixed at press time.

LENNON WAR FILM DELAY

Although the John Lennon solo debut film, "How I Won The War" is in the last stages of editing, no date has yet been set for its West End premiere.

Charles Berman, director of publicity at United Artists, told DISC on Tuesday: "We are still waiting for the final O.K. from Dick Lester (director-producer of the film) now in the States."

It was originally planned to premiere the film in June or July, with some earlier showings in seaside towns. But it may now be delayed until the autumn.

A spokesman at Twickenham studios told DISC: "Mr. Lester has had some of the colours changed and soundtrack alterations, but everything is going as planned."

"Prints should be ready at the end of this week."

The film shows John Lennon playing the part of a Tommy in the desert, and first reports indicate he puts up "a fine performance."

Who, Troggs, Cream, Dave Dee get special show

SPECIALLY-chartered pop jet leaves London's Heathrow Airport on June 1 to fly an all-star party to the famous Palais De Sports, Paris.

Among the names on the flight are the Who, Troggs, Dave Dee, Dozy, Beaky, Mick and Tich, the Cream, Pretty Things and John Walker, making his debut as a solo star.

They'll all be taking part in "Festival," which is to be broadcast on both French TV and radio.

Jimmy Cliff, the Blossom Toes and the VIPs—as well as Continental acts—are also on the bill. French heart-throb Johnny Hallyday has also been approached to appear.

Dusty 'Easy Beat'

DUSTY Springfield, Dave Dee, Dozy, Beaky, Mick and Tich, and Cliff Bennett star on Sunday's "Easy Beat" (May 28).

Walker's debut

JOHN WALKER'S British debut will be on June 17 at the same ballroom where the Walker Brothers made their first appearance two years ago—Boston Gliderdrome.

STOP PRESS

WHO'S John Entwistle discovered on Monday that a finger, injured by fans in Brussels at the weekend, was in fact broken.

At presstime, the injury had caused the group to postpone their immediate playing and recording plans.



Steve Marriott

Faces switch to Oldham label

SMALL FACES are moving from the Decca label to Andrew Oldham's Immediate label. Their first single, issued next Friday (June 2), is "Here Comes The Nice" and "Green Circles," both Steve Marriott/Plonk Lane compositions.

The Small Faces' recording contract was taken over by Andrew Oldham earlier this year when the group was signed to an independent recording contract with Immediate Productions, a subsidiary of Immediate records.

The Faces will continue to produce their own records.

The group is not associating itself with the LP track, "Patterns," which Decca issue on a single tomorrow (Friday), and will not promote it.

PAUL TOPS CHARITY SHOW

PAUL JONES tops the bill of a charity show at London's Festival Hall this Sunday (May 28) — and hopes to persuade new chart girl P. P. Arnold to join himself and his singer friend Ram Holder onstage for some numbers.

They'll be taking part in "Go Tell It From The Mountain," sponsored by the Movement For Colonial Freedom, which also stars Annie Ross, Cy Grant and Humphrey Lyttelton. Paul will be backed by the Richard Kent Style.

Paul has completed tracks for his next album, due in July. At present he is recording for a new single.

'DEE TIME' GOES ON THE ROAD IN JULY

SIMON DEE's "Dee Time" TV show goes out on the road in July!

For the first time since the series started, an outside broadcast camera unit will go to a major seaside resort to bring the "holiday spirit" to viewers.

First stop is Blackpool, and other seaside spots

may be featured later. A "Dee Time" spokesman told DISC on Tuesday: "A lot depends on the availability of halls—so many have been booked up for a long time ahead. We also have the charming British climate to contend with! But it looks as though Blackpool is pretty certain—sometime in July."

Immediate pop bookings for "Dee Time"—which will definitely run through until September—include Italian singer Milva and David Garrick (May 30) and Julie Rogers and the Frugal Sounds (June 1).

As exclusively reported in DISC last week, six "Dee Time" shows have been cancelled to make way for sport. Pop bookings were not affected, however, as artists had not been contracted before the cuts were due to take place.

TONIGHT'S (Thursday) "Top Of The Pops" features: Dave Dee, Supremes, Procol Harum, Arthur Conley, Dusty Springfield, Treme-loes.

Beck TV spot

JEFF BECK is to appear in a frank TV interview, taking the lid off the pop scene, for BBC-2's "Man Alive" programme. The programme was recorded on Tuesday, for later transmission.

Tonight (Thursday) Jeff appears at Liverpool University, and other bookings include Bogno Regis Shoreline Club (27), Stockport Tabernacle (28), Norwich Orford Cellar (31), Uxbridge Burton's Ballroom (June 3), Marquee, London (6), Birmingham Airport Lounge (7).



STONES PREPARE NEW SINGLE

EVERYONE'S waiting for a new Rolling Stones single. Now, the boys are about to satisfy fans' demands. This picture shows Mick and Keith in the studios where they have been busy all week recording material for the new single and an LP.

Cat climbs down over jet trip plan

CAT STEVENS, who was to have flown to Brussels for a TV appearance in a German Starfighter jet, has refused to go "unless alternative arrangements are made."

Cat became worried about the trip when he learned of the number of Starfighters that had crashed.

A spokesman for the Harold Davison agency, confirmed that alternative arrangements were being made.

Cat is at present in Scandinavia with the Jimi Hendrix Experience. His new single is set for recording, and he goes into the studios on his return this week.

PITNEY EARLY: 'JURY' DEFINITE

GENE PITNEY now arrives in Britain a week earlier than originally planned. And he has been confirmed for an appearance on "Juke Box Jury" on June 10.

Gene, here to record his new single with Manfreds man Gerry Bron, flies in next Wednesday (31). He tapes a "Piccadilly Palace" TV show for States screening and his "Jury" spot on June 3.

Two quick trips to Italy for TV (4 and 11) are included in his schedule and between these dates Gene will be recording. One of the songs is a Michael d'Abo composition.

Cream single delay

CREAM, due back from America where they have been recording at the Atlantic studios under the direction of Robert Stigwood, have their next single out on June 2.

No Supremes/Tops tour this year

SUPREMES and Four Tops will not be touring Britain this year—but may do so early in 1968.

Vic Lewis, British representative for the groups, who had talks with Tamla Motown chief Esther Edwards in Detroit over the weekend, says American commitments prevent a tour this year. But he hopes to negotiate a tour early next year.

ENGELBERT Humperdinck, P. P. Arnold, Wayne Fontana, Jimmy James and the Vagabonds, and Spanish group Los Brincos appear on "Saturday Club" (May 27).

'Iron Curtain' Spencer

SPENCER DAVIS Group, which ends a cabaret season at Stockton this weekend, plays an open air concert at Cambridge football stadium on Monday (29). The next day the new line-up group makes its London debut at the Marquee Club. And on June 3 leaves for Rotterdam, Holland, for a concert and TV show before slipping behind the Iron Curtain to tour Hungary (6-13).

On June 19 the boys play the Villa Marina Ballroom, Isle Of Man. The rest of the month is being devoted to recording and a new single is scheduled for the end of June.

FIRST release from Elvis Presley since his marriage is an EP of songs from his latest film, "Easy Come, Easy Go."

The EP will contain four tracks, and be released on RCA on June 16.

HERMAN: 'MRS BROWN' FILM, SINGLE



Herman: eight film songs

HERMAN'S HERMITS have started shooting scenes for their new film with Stanley Holloway—built around the hit "Mrs. Brown You've Got A Lovely Daughter."

The film, a romantic colour musical, tells of a budding pop singer and his group who take

their racing greyhound to London, and meet Mr. and Mrs. Brown, and their lovely daughter—yet to be chosen.

Herman and the Hermits sing eight songs in the film, including the title number, which has been issued in this country on EP and LP.

Herman's new single will be a Kenny Young composition (he wrote "Just A Little Bit Better" for Herman) called "Don't Go Out In The Rain You're Gonna Melt Sugar." The record will not be released here until after filming is complete, but will be issued in the States in a fortnight's time.

Nancy, Sinatra Dusty for Blackpool TV

DUSTY SPRINGFIELD, Nancy Wilson and Frank Sinatra Jr.—these are the latest international star bookings on ABC-TV's "Blackpool Night Out," which starts its summer run on Sunday, June 25.

Nancy Wilson appears on July 9, followed by Dusty Springfield on July 16. The Shadows and Julie Rogers star on July 30, followed by Frank Sinatra Jr. on August 6.

Opening programme of the series on June 25 stars Mel Torme and Patsy Ann Noble, Frank Ifield and the Beverley Sisters follow on July 2.

Frank Sinatra Jr. last visited Britain three years ago when he toured with Sam Donahue and the Tommy Dorsey Orchestra.

Dave Dee's doll

DAVE DEE'S Cossack Dance tutor, Madame Zybena, has presented him with a Cossack Doll, "Ivan," which will be seen with the group on "Top Of The Pops" tonight (Thursday).

Equipment and cash worth over £2,000 was lost by the group in Germany last weekend. Their road manager is still in Germany trying to locate the equipment, which was left in a car carrying them to the airport.

New bookings for Dave Dee include Brighton Metropole (Friday), Bristol Corn Exchange (Saturday), Princess and Domino Clubs, Manchester (June 2), Huddersfield Plaza Teen Club (4) and BBC Light's "Pop North" (5).

Fame single and Basie LP in U.S.

GEORGIE FAME and recording manager, Denny Cordell, fly to America on Sunday to record in New York. They will be away until June 6.

Rik Gunnell, Georgie's agent, told DISC on Tuesday: "This will be Georgie's first recording venture in America. He wants to try out some new musical ideas in a different set-up. Musicians have been booked, and the session should produce Georgie's next single."

"He will record two of his own compositions and two other numbers."

Georgie, who stars with America's famous Count Basie Orchestra at London's Royal Albert Hall tonight (Thursday), plans to record with the Basie band in America at some future date.

Adds Rik Gunnell: "We were hoping to record an LP with Basie during his current trip, but the time factor wouldn't allow it. But it may take place in America on a later visit by Georgie."

Rik Gunnell is bringing in John Lee Hooker for a tour next month, and Tamla's Jnr. Walker and the All-Stars arrive for a three-week tour here from October 12 to 25. No venues had been set at presstime.

CLIFF 'WAR' FILM

CLIFF RICHARD, currently working on script rehearsals for his forthcoming film with American evangelist Billy Graham, starts another film in the autumn.

Cliff and the Shadows play the part of entertainers caught up in a modern war, and shooting should start on September 1.

TONY BENNETT makes his first-ever "live" radio appearance in Britain this Sunday (May 28) when he teams up with Robert Farnon for "Farnon In Concert."

One of the songs he will sing is Farnon's "Country Girl," an entry for last year's Eurovision Song Contest.

TWO NEW ALBUMS FOR THE TOP



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MAX BYGRAVES
Strollin' With Max Bygraves
NPL 18183

NEW SINGLES OUT NOW!

JIMMY JAMES AND THE VAGABONDS

No Good To Cry

7N 35374

THE NEW FORMULA

Do It Again A Little Bit Slower

7N 35381

FIRST with the hot news BEATLES LP SWITCH, SONG BAN, WORLD TV SHOW

BEATLES make history on Sunday, June 25, when they star in a two-hour BBC-TV special beamed by five orbiting satellites to 500 million viewers in 31 countries.

In the show, featuring items contributed by 18 countries, they will be seen at London's Abbey Road studios actually recording a song

Tremeloes 'No' to States concerts

CHART-TOPPING Tremeloes will be out of the country for over a month from June 17, when three of the group take a 10-day holiday in Italy.

On June 30 they leave for a 23-day tour of America, playing colleges and dance halls. At their own request they will not play concerts.

"We don't believe a concert does justice to any group," said Alan Blakley, "and always prefer to play dance halls when we can."

Tonight (Thursday) the group again appear on "Top Of The Pops"; Southerly Holiday Camp, Hayling Island (Friday); Manchester New Century Hall (27); Blackpool Opera House (28); Pier, Weymouth (31); Nuneaton (June 2); Forest Gate Upper Cut and Leas Cliff Hall, Folkestone (3) and "Monday Monday" (5).

'TOP OF POPS': SHOW CUT, SAMMY ILL

"TOP Of The Pops" has been cut by ten minutes tonight (Thursday) to make way for football.

Says producer Johnnie Stewart: "It means we shall lose about three records—so there will be six instead of the usual nine or ten."

"But I don't expect any more cuts for sport in the future."
● Samantha Juste, "Top Of The Pops" girl and DISC columnist, entered hospital last week for a minor operation.

She had to cancel several modelling engagements, but expects to be fit enough to appear on "Top Of The Pops" again tonight (Thursday).

Del to record with Stones boss

DEL SHANNON flew into Britain last Sunday to spend a week in London recording a new LP for immediate chief Andrew Oldham.

While here, Del appears at London's Chalk Farm Roundhouse (27), Ireland (June 2-4), Paignton (11), and Fiesta Club, Stockton (18 for week).

Del's new single "Mind Over Matter" will also be released by Immediate on June 2.

SEEKER JUDY: 'I MAY GO SOLO'

JUDITH DURHAM confirmed last weekend that she may eventually split with the Seekers — as exclusively revealed in DISC last April 29.

Then, just before recording her first solo disc, "Olive Tree," Judith told DISC: "I've always had a taste for going solo and I suppose one day I might."

On Tuesday, the group's manager, Eddie Jarrett, added: "I suppose it is inevitable that one day Judith may go solo, but nothing has been decided at present."

Meanwhile, "Olive Tree" is issued in Britain on June 9. There has already been a big reaction to

specially composed for the occasion by John and Paul.

A four-camera BBC-TV unit under senior outside broadcast producer Derek Barrell-Davis will be covering this feature, screened at approximately 8.45 p.m.—about half-way through the marathon programme, titled "Our World," which runs from 8 to 10 p.m.

The Beatle song has been kept "simple" with basic English words so that it will be more easily understood by the vast foreign audience.

● Meanwhile, the new Beatles LP, "Sgt. Pepper's Lonely Hearts Club Band," rush-released tomorrow (Friday) instead of on June 1 as originally planned, has run into trouble with the BBC.

One of the tracks, "A Day In The Life," has been banned because—according to a BBC spokesman—"it might encourage a permissive attitude to drug-taking."

News that "A Day In The Life" had been banned in America—where the album is not officially released until June 5—was exclusively revealed in DISC on May 6.

(For Paul McCartney's comments on the ban, turn to centre pages.)

Last week, DISC also revealed several top artists were "covering" songs from the Beatles album.

Pye recording manager Tony Hatch has recorded "With A Little Help From My Friends" by Joe Brown for June 2 release, while Mick Jagger plans to record two of the songs by Marianne Faithfull and Chris Farlowe, as indicated by DISC last week.

● FOOTNOTE: Beatles are planning an all-colour TV spectacular based on "Sgt. Pepper's Lonely Hearts Club Band," but no further details were available at presstime.

● Lennon film delay—see page 5.

Dusty on 'Dee' and 'Pops'

DUSTY SPRINGFIELD returns to TV next week when she appears on "Top Of The Pops" (June 1). The following week she guests on "Dee Time" (8).

In mid-September Dusty makes her first visit to Japan for 15 days of TV and two concerts. Later she returns to America for two weeks cabaret in New York and Las Vegas.

Fan club souvenir

SUPER special all-colour souvenir poster of the Beatles has been sent to all members of the Official Beatles Fan Club.

Poster measures 30 by 20 ins, and shows the Beatles in bandmen uniforms they wear on the album sleeve of their new LP, "Sgt. Pepper's Lonely Hearts Club Band."

August reunion for Hollies and Bobby

HOLLIES next appearance with drummer Bobby Elliott will be on a tour of Sweden from August 10-27.

Bobby last week had a successful operation for removal of appendix and is recovering in hospital in Burnley. He is expected to be fit in about a month.

A 5,000-signature petition from Hollies fans in Angus has persuaded lead-singer Allan Clarke to fly to Scotland on June 1 to open a new boutique/discotheque called "Scene One."

Playing at the opening ceremony will be a group called Societie, discovered by the Hollies in Glasgow, and soon to be recorded by Allan for Hollies Records Ltd., the group's record company.

Hollies' new single "Carrie Ann"—for which they have made a promotional TV film—is out tomorrow (Friday). Their new LP "Evolution" is released June 2.

GERRY TO COMPERE

GERRY MARSDEN is the roving compere in "As You Like It" for transmission next Tuesday (30).



Judith: single out soon

NEW YORK NEWS

from NANCY LEWIS

Major triumph for Supremes!

THE SUPREMES end their two week engagement at the Copacabana this Wednesday, and it has certainly been another major triumph for them. Crowds were so large that tables were moved into the performing area, which left the girls with a minimum of space for their dance routines. But they could do no wrong in the eyes of the star-studded audiences.

A lot of the old Detroit sound was gone from their act, which has been shaped to include show tunes and standard pop songs. Yet there were enough of the trio's hits in the show to keep the fans well satisfied. And if anyone had the slightest doubts about the lasting power of the Supremes, this show proved these girls will be on top for a long time to come!

● Four Seasons will be taking some time off in June, as Joe Long is getting married on the 18th, and Frankie Valli is due to have a minor ear operation around that time.

● One of the most "happening" sounds around New York is an unconventional foursome called Spanky And Our Gang. (Spanky, by the way, is a female!) Their shows at The Bitter End, down in Greenwich Village, have been attracting large and regular audiences. Their act includes satire, comedy, the use of an electric jug and electric banana, and costume changes.

Now it looks like they're breaking out nationally, as their new record "Sunday Will Never Be The Same" is attracting lots of attention and high chart positions.

● Just when everything is happening for her, Aretha Franklin has suffered a great misfortune that's going to keep her out of action for several weeks. She was doing a tour with Jackie Wilson, playing in Columbus, Georgia, when she tripped while coming onstage.

The result was a broken elbow, and her arm will be in a cast for at least a month.

" Catch the picadilly line... at the third stroke..."

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PROCOL HARUM: cats with Bach and bite

ONCE in a while, among the vast piles of singles that swamp Disc's offices every week, there appears a record that sends everyone in sight into wild uncontrollable ecstasies of delight. The record is the weirdly-titled "A Whiter Shade Of Pale," by the weirdly-named Procol Harum.

Sounding like a cross between a church cantata and a Bach fugue, the record is stimulating enormous interest. So much so, that the group, formed only two months ago, have been signed to the Harold Davison Organisation and can now look forward to a very rosy future.

The thought behind Procol Harum (the name came from a pedigree Persian cat) is lead singer and pianist Gary Brooker, formerly lead singer with the Paramounts.

Gary had sounds going through his head, and decided to gather a few friends together just for the fun of it.

Record producer Donny Cordell heard the sounds, raved, and "A Whiter Shade Of Pale" was born.

The outstanding organ on the record comes from ex-Guildhall School of Music student, Mathew Fisher.

Mathew only recently completed his music studies, and the clever blending of classical patterns into a pop record are proof indeed that his studies were not wasted.

The other members of Procol Harum are Ray Royer (lead guitar), Dave Knight (bass guitar) and Bobby Harrison (drums)—and the average age of the group is nearly 22.

"We don't believe in saying we are younger than we are, like so many groups," they say.

Sales of "A Whiter Shade Of Pale" are little short of astronomical. Last week alone the record sold 90,000 copies, of which 27,000 were in one day.

And all this with virtually no live performances.

But now the doors have opened and Procol Harum are all ready for the key programmes. They are set to appear in "Top Of The Pops" tonight (Thursday), "Dee Time" next Thursday, and "As You Like It" on June 6.

On live performances they are guaranteeing the same type of music—and a very new sound. It will be worth waiting for.

Hip Hamburg cries 'heil' to Hendrix!

Report from GERMANY
by NOEL REDDING



BRITAIN'S total hippy population erupted into frenzies of love for the Jimi Hendrix Experience the minute it heard them—and saw them.

So imagine Jimi, Noel and Mitch's effect on the poor unsuspecting Germans!

Noel Redding, the group's bass guitarist who affects small spectacles, a giant mop of hair and of course—like Jimi and drummer Mitch Mitchell—the most colourful clothes East of Haight-Ashbury, San Francisco, complained on the phone from Germany where their first major European tour kicked off last week:

"We were thrown out of our hotel in Frankfurt. Not for any particular reason—just because they didn't like the look of us, I think!

"And everyone stares at us all the time—in hotels, in the street. But the kids are great. They love us. The whole scene's so funny—but we're going down a bomb and that's all that matters."

The Experience have played a few dates in Hamburg before—at the famous Star Club, birthplace of the Beatles. So they are looking forward to the Hamburg dates on the tour as the only place where they already have a following and

a reputation.

"Berlin was nice—we caused quite a big scene there. But when we get to Hamburg it should be even better—we might cause a big riot."

After Germany, the group goes on to Sweden, Denmark and Finland before returning to Britain on May 28.

LAUGH

"It should all be a bit of a laugh," said Noel, no doubt looking forward to outraging staid Swedes and disapproving Danes with the group's incredible clothes and hairstyles.

Noel added that the whole group was feeling shattered because of the tight schedules of the tour and mainly because they met up with Dave Dee and company the previous day—Dave Dee is one of the top groups in Germany—and looned around with them all night.

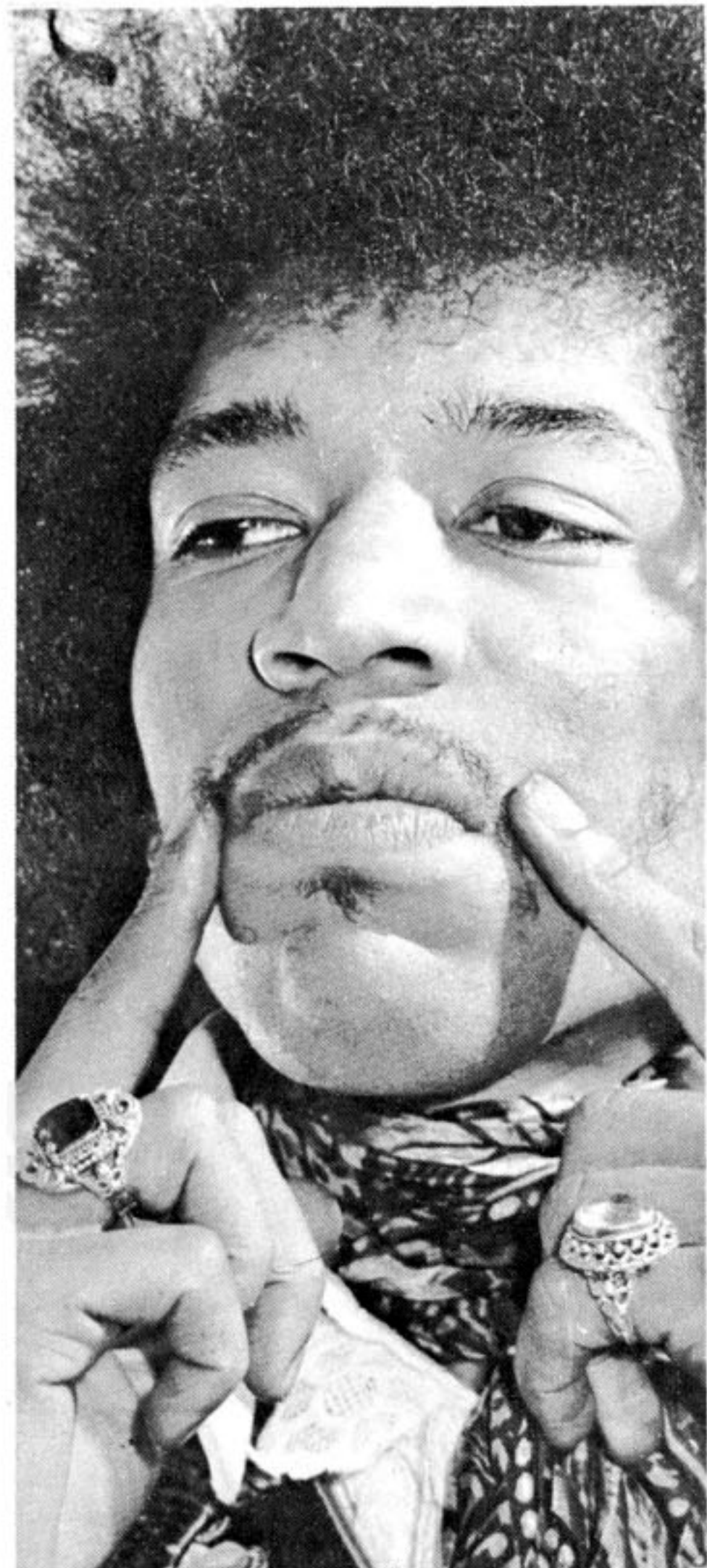
"We didn't get back to the hotel until eight o'clock this morning—we're shattered! Anyway now I'm sitting here with a nice pint of German beer. It's strong stuff though—wow, last night!"

"We've already got five numbers down for the next album," he babbled enthusiastically. "I've also started writing now, and so I've written one for me to sing on. Man, it sounds horrible!"

Mitch, too, has written a track for the next album—to be called "Mind Octopus."

Both "Hey Joe" and "Purple Haze" are riding high in the German charts at the moment. "We're all very pleased with that," said Noel.

"IN FACT WE ALL LIKE GERMANY—IT'S A NICE SCENE OVER HERE."



'We're shattered! A pint of German beer is nice—but it's pretty strong stuff ...'

WHERE IT'S AT

EVEN THE BEATLES WAIT HERE!

A new series on the 'IN' places round Britain
By BOB FARMER



• GEORGIE FAME—he starred at the Bag

BEATLES may bask in black-windowed Rolls, reside in resplendent country mansions, earn MBE's and millionaire status... but when they go to de Bag, de Bag, de beautiful Bag they have to stand around and wait just like anybody else until a table becomes available.

This situation—surely a picture of the year award for any slick photographer—often occurred while the Beatles were making their "Sgt. Pepper" album. Usually John and Paul would appear on the premises in the early hours anxious for a drink after an exhaustive recording session.

RELIEF

But at the Bag o' Nails, London's leading West End night-spot for the pop stars, situated at 9 Kingly Street, which runs between Regent Street and Carnaby Street, nobody gets preferential treatment—not even a Beatle.

Explains club manager Joe van Duys: "Stars are not bothered by anyone in the club—for instance, autograph hunting is strictly prohibited—but at the same time they are not treated any differently than other members. If they happen to walk in and no tables are available, they just have to wait."

Maybe it's this relief from always being in the public eye

which makes the Bag a success with the stars—it's only been open in its present form since November. Also hours are a lot later than some other clubs, cover charges don't increase when top artists appear (recent bookings have been Georgie Fame, Dick Gregory, Mary Wells and Maxine Brown) and teenagers are not encouraged ("We vet every membership application—we don't want the place overrun with young pop fans").

The Bag is situated in a basement, with large floor space for dancing to discs and groups, tables with waiter service and the only gambling you get are a couple of fruit machines ("We have no desire for gambling. We'd only get the small-time gamblers.")

But the Bag wasn't always like this. Laurie Leslie, who co-owns the club with John Gunnell, recalls: "This was once a real blue-blood club. It dates back 45 years and it was hard to get employed on the staff here. But there were many hostesses who managed to marry into titled families as a result of working here. Guests who came would spend £40 or £50 in a night. But that sort of money's gone."

Except, of course, if you've a moustache and an MBE.

In a bag, this is the Bag:
• Membership: Three guineas

(entrance, boys 10s, girls 7s 6d, guests £1)... query not peculiar to the Bag, but why do girls pay less when it's the boy who has to buy the drinks inside?

• Hours: Monday - Saturday, 9 pm - 4 am... not to be taken too literally, because the licence doesn't last beyond 3 am, but still splendid hours for people without homes to go to. Friday and Saturday the swiftest nights.

• Sunday: Licensed until 11.30 pm, but still open until 3 am.

• Drinks: Whisky, gin 3s 6d, beers 3s... but, of course, unless you drink neat, Coke or tonic is going to increase the cost to 5s. Unless you're mean it is really more because everything is waiter service which means tipping.

• Food: Ranges from a 15s steak to a 7s 6d omelette, but a wide range at reasonable prices.

• Verdict: The Bag may not be a blue-blood any more, but it does succeed in establishing a good-quality clientele which makes it a hit with the pop world. Also, hours and group entertainment is excellent.

Elvis! Excitement!
Adventure under
the sea



PARAMOUNT PICTURES

DODIE MARSHALL
PAT PRIEST - PAT HARRINGTON
SKIP WARD - FRANK McHUGH and ELSA LANCHESTER

HAL WALLS

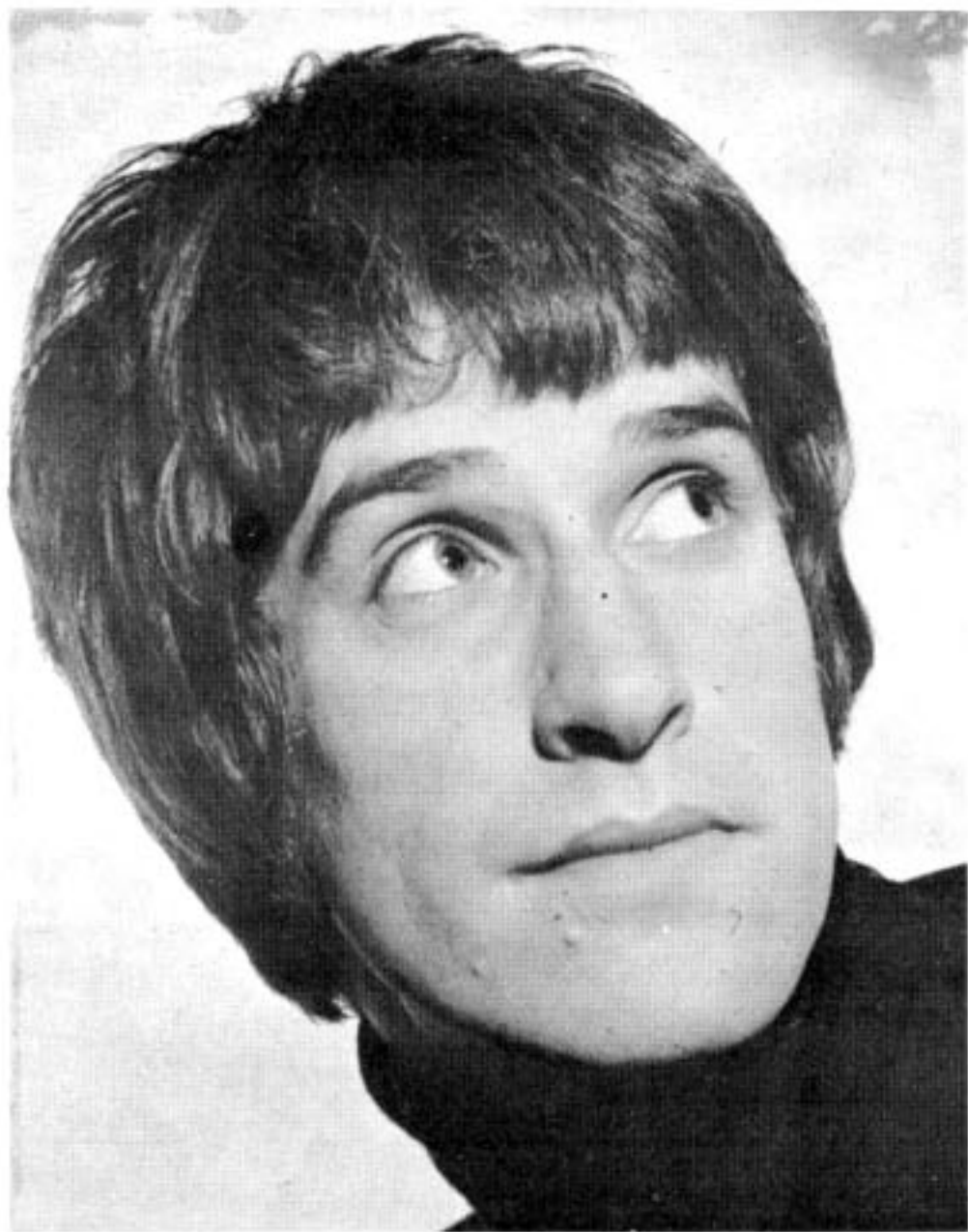
ALLAN WEISS
and ANTHONY LAWRENCE

JOHN RICH - TECHNICOLOR

AT MOST
ABC
AND OTHER
LEADING CINEMAS

NORTH LONDON From MAY 28
SOUTH LONDON From JUNE 4

PROGRAMMES
NOW CHANGE
SUNDAYS



Ringo Starr

AGED 26. Happy, smiling, cheerful but now bearded. Always seems contented and revels in his family life. Television addict. Smokes only his own cigarettes, American Lark.

● I used to go to all the "in clubs" round town, but life's different. Then was then, now's now. "The Changing Beatles" and all that—course we've changed.

I've stopped being a regular at the clubs. You know, I used to get up, have corn flakes, then eat at the clubs at night. Now, I get fed quite regularly at home.

I dunno. People seem to think that because we're not out raving round the continent, or doing a tour here, that we're sitting at home not working. Well, we spent five nights a week, sometimes from 7 o'clock till two o'clock in the morning, making this LP.

If that's not working, man, what is? It's as hard work as a miner's. We're doing what we can do best—making records. You just can't please everybody. How can we do a tour if we think we are not going to be pleased with ourselves? People aren't soft. We've found our best work comes in making records.

Zak's two in September—great! You can see something happening now. Well, I mean, up to six months old it's all "Come on, Coochy-Coo" and all that. But now he's growing. Maureen's fine—our second baby's due in August.

I just enjoy staying at home. We all still see plenty of each other—we used to be forced together, and I suppose that was the difference. It was okay, but we were forced together. Then, after the American tour John went off to make his film, George went to India and all that, and when we came back to making an LP it was so nice and fresh.

The thing is that now we can choose when we're together instead of being forced together. Nice. I mean, it was never a drag or anything.

And you need to break up a bit to relax, man. "Revolver"—that was all we could do at that time. "Sgt. Pepper" is all we could do this time. We could spend our whole lives making one record, but what good would it be? It'd never come out!

Yeah, I've heard some of the American groups' records. I like some of the tracks by the Doors, but not all. I like the Buffalo Springfield and the Jefferson Airplane. Some of the Monkees' TV shows are good—we've met Mike Nesmith and Micky Dolenz and they seem nice.

Nice people man—as long as they're nice people, what does anything matter? They're doing their best, same as us. That's all you can do. Your best at any one time.

With Ray so clearly at the Kinks helm, however, does the rest of the group tend to get a bit lazy?

"Oh, no. Certainly, it's always Ray who's got to do everything first, but I do a bit of writing as well. I've just written something called 'Funny Face,' which he seems to like. And on our next LP, which is being issued in the States first, incidentally, I contribute about 20 per cent of the tracks. Of course, Ray's written the rest.

"But although he IS the Kinks, really, he'd be angry if you said to him that he was the obvious boss of the Kinks. He may know it, but he wouldn't want to admit it."

Sounds, in fact, like complete Kinks harmony.

"Well, we're always talking about what we will eventually do, and saying things like it would be nice to go into films one day, because we know we can't go on making pop records for ever. But it's all just talk, like that vicar thing.

"THE KINKS ARE STILL VERY MUCH TOGETHER."

Imagine it! Ray Davies as a vicar!

by BOB FARMER

A WELL RESPECTED MAN IS RAY DAVIES. And to the acclaim he earns as lead singer, songwriter, spokesman and brains behind the imaginative Kinks may one day be added a halo.

His brother, Dave Davies, whose only fraternal affinity to Ray is really merely a certain facial similarity, was talking this week of the scare stories that big brother was contemplating cutting down on his commitments with the Kinks to concentrate on his songwriting.

Fortune

"The only light I can throw on Ray's possible departure from the group is that I remember my mother telling me a long time ago that she once went to a fortune teller when Ray was about five years old and the person said: 'You've got a son called Ray, haven't you?' So, of course, she said 'yes,' and then this fortune teller told her: 'Well, he's going to grow up to be a vicar one day!'"

"So maybe Ray will even become a vicar and start writing hymns."

The sight of Mr. Davies in clerical collar and cassock shouldn't seem so ludicrous, either. It's the sort of strange thing moody geniuses might do.

Clown

No such moods from Dave Davies. Unlike his disturbingly deep and distant brother, Dave is a down-to-earth type who seems to enjoy life to the utmost. Indeed, if Ray is said to resemble a sad-faced clown, Dave displays the clown's public countenance.

A more differing pair of brothers it would be hard to

imagine. Says Dave: "It's really difficult to talk about Ray as a person because he changes so much. It's almost impossible to say what my impressions of him are."

"Hmmm. Well, he's a nice bloke. And yet he's so changeable. He's more introvert than anything else. And a very deep person, I think. But since the nervous breakdown he had over a year ago, he's been much better as a person. He used to flog himself workwise unmercifully, but not any more. He's eased up and become less tense."

Dwarfed

But that false rumour that Ray might quit the Kinks did lead the pop world into wondering whatever would become of kid brother, not to mention Pete Quaife and Mick Avory, should the situation ever arise.

"Ray's immense influence on the group must really make the rest of us feel a bit dwarfed, but the thing is everyone thinks the Kinks is Ray's group, so we say 'Let him have all the attendant worries, then.'"

"Not that I feel like a younger brother like I used to a year ago. Maybe I've got older or he's become more friendly. Ray and I are more friends than anything else. Despite us being such different types. I think Ray likes me, but if anything went wrong I don't think he'd really look after me, not that I'd need it. There's none of this 'I'm my brother's keeper' and all that bit."



● "I think Ray likes me"

THE BEATLES

THEY'RE BACK—with a great new album. The sounds we have radios, TV programmes and record players round the world. From "She Loves You" was to 1963. They've changed and matured, and themselves in four special interviews. By

John Lennon

AGED 26. Speaks in rapid fire, his arms flying, his spectacles making him look like a bookshop owner from the Charles Dickens era. Restless. Deep thinking. But often laughing, always honest.

● YEAH, we should go into the Common Market. We should get right in there with the rest of them. Europe's the only place for us, unless we want to go in with the States, and we don't, because we know where THEY'RE going. The competition would be good for some of the fuddy-duddy, hamstrung, tied-up industries here. Too many of them are asleep, man.

HALEY

We don't want anyone thrown out of work and all that—but really, man, we've got so much to SELL. Swinging Britain and that—think how we could get it across on the Continent! Some parts of the Continent haven't even got over Bill Haley yet. . . .

We could sell Swinging Britain so cool. They'd dig it if we did it properly. We could stand the pace if we got in there—and anyone who couldn't would have to do something else. Yeah, we should join. The faster the better.

Nobody knows what Harold Wilson's doing now, and nobody will know until he's done it. Well, I'd rather have him than Ted Heath. I'd sooner have Labour than the Tories, but I don't like any of 'em really. None of them

seems to me to be doing as much as they could for the real benefit of the people. We want a party of TRUTH, whether it's Communist, Catholic, Tory or anything.

God help us if the pirates go. Something else would happen—local stations, they're mumbling about, or something. Liverpool half-hour! Terrible—local radio, all run by little councils. It'd probably choke itself to death fighting over who's going to say what.

THE WHO

The charts? I read them all. I don't mind them—there's room for everything. I don't mind Humperbert Engeldinck. They're the cats. It's their scene. "Pictures Of Lily"—yeah! It's rude, though. It's rude. THEY say so, you know. THEY do. Who ARE these people who think it's pornography? I'd like to meet them all and shake it out of their tiny minds, man.

The Monkees? Great, man—let 'em dig the Monkees. Let 'em all dig their cuddly mop-tops till they change their minds.

The Monkees are up there to be screamed at. We're busy, man—just LIVING. And we're in such a GROOVE.

Will the Beatles ever tour again? How can we tour like we used to? We can't. Touring is for THEM. If we toured, we'd have to take the Alexandra Palace with us, or something. We could send out four waxwork dummies of ourselves and let them stand on stage and probably make another million quid, but we don't want it.

How can we tour when we're making the stuff like we are doing like on the new album? We can

only do what we're doing. We've toured. That was then. If we do another tour we'll probably hire London for one big happening, and we'd have us and the Stones and the Who and everybody else on it.

Unless that happens, forget it, man. I don't want to be a mop-top. For those who want mop-tops, the Monkees are right up there, man.

We didn't make any images for ourselves. You did the image-making—the papers, TV and all that. I've never cared a toss about images. There's this big scoop about the new-look Lennon being photographed at the airport or somewhere. Who cares, man? I don't. If some photographer wants to take pictures of me and say I've changed, let him. I'm there. I'm only answered to myself, man. Nobody else.

Everything we do is anti-war. Everything we've ever dreamed of is anti-war. We're not joining this movement or that movement because they are condemned before they start. War is NOWHERE. It never was the answer to anything, and never will be. But joining societies or anything doesn't help anybody. We've got our own subtle way of getting our beliefs over. The message is there all right, man.

SWITCH-ON

I'd like to meet the man who banned this song of ours. I'd like to turn him on to what's happening. Why don't they charge the Electricity Board with spreading drugs because to get electricity you have to "switch on?" Hidden meanings, man. Everything depends on the way you read a thing. If they want to read drugs into our stuff, they will. But it's THEM that's reading it. THEM!

45 rpm records	new from		DECCA
SMALL FACES Patterns F 12619	THE FORTUNES Our love has gone F 12612		DECCA
ROSS McMANUS Can't take my eyes off of you F 12618	MIKE WALLIS It's on you girl RCA 1598		RCA VICTOR

NOW!

been waiting for are pouring out of h sounds, as significant to 1967 as ke their music. Today, they talk about Ray Coleman.

Paul McCartney

AGED 24. Ex-moptop, now more restrained. Feet always firmly planted on the ground. Only remaining bachelor Beatle. Passionately interested in films. Determined. Interested in many other subjects as well as Beatle-life. Reflective.

IF they want to ban "A Day In The Life," that's their business. Drugs must have been in their minds—not ours. And the point is, banning doesn't help. It just draws attention to a subject when all the time their aim is to force attention away from it. Banning never did any good. It's just beyond me what they mean.

DRUGS?

The Lady Dartmouth thing over 'Ulysses'—how many people had really got that much in their minds before the whole thing blew up? Banning forces the issue of what they're trying to cover up. It's their interpretation of it that bans it.

To say 'A Day In The Life' is about drugs is just rubbish. We were just trying to reflect a day in anybody's life, and John read a newspaper story about somebody digging up a road in Blackburn, Lancashire. It was like images in a dream—that was what we were after. Going upstairs on a bus and having a smoke. Does THAT have to be about drugs? Well, the BBC thinks it might be. As a matter of fact, we meant Park Drive. . . .

"Every morning I went to school; woke up, fell out of bed, dragged the comb across my hair; found my coat and hat"—the song's just about ANYTHING. It goes into a story, and it forms a dream on the top of a bus.

Nobody knows what you're talking about in a song, sometimes. If they'd wanted to, they could have found plenty of double meanings in our early stuff.

EXCITING

How about "I'll Keep You Satisfied" or "Please Please Me?" Everything has a double meaning if you look for it long enough. There's double meaning in anything everyone says, if you search for it.

Still, I don't care if they ban it. There are plenty of other tracks they'll play!

It's exciting, actually, reading all this, and seeing where the album ends up and the different reactions different people have to the stuff on it.

QUEEN

Music's always been fun to us and it still is. We've learned lots of things and we're still learning. We've been through an incredible scene, and because we know what it's all about we've come out of it good.

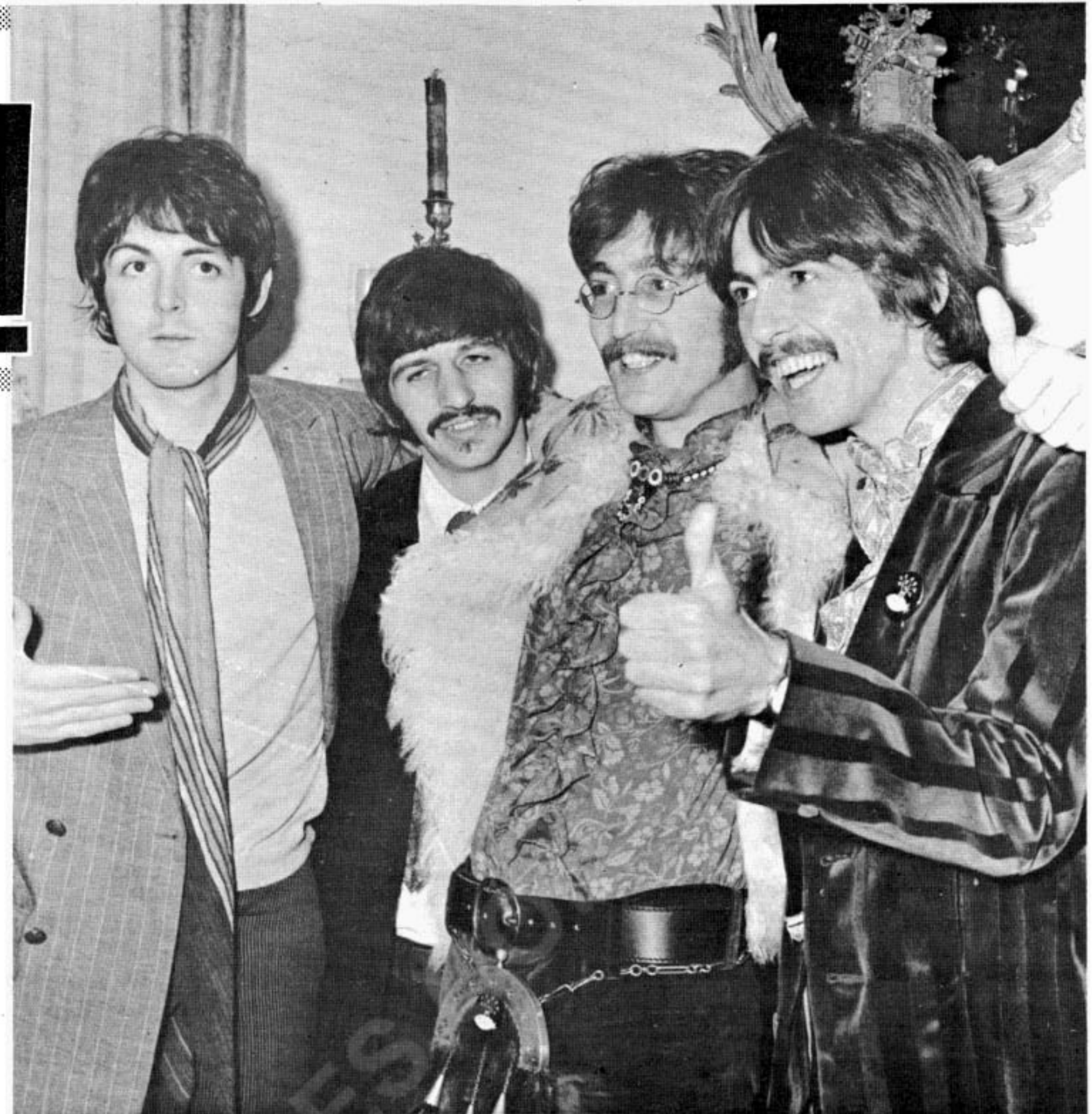
So much has happened nicely for us—so many things, like say meeting the Queen, being known by a lot of influential people in the world. This could have got a big hold on us in our heads if we hadn't properly realised what was going on.

I think the big thing was that we were never ruthless. Being ruthless is a big mistake. Being

ruthless is to learn to make a quick buck or struggle in the Bronx. That was never us, and the attitude was right. I'm sure of it.

We've put a lot into this album. But we took a lot out of it, too—in kicks. You can get down to things in the studio.

Yeah, I've still got Martha (his sheepdog). Great. When am I getting married? I dunno. Stick around.



George Harrison

AGED 24. Serious. Analytical. A hundred per cent involved in Indian music, and studying other aspects of the Eastern way of life. Introduced the sitar to British pop when he featured it on "Norwegian Wood."

PEOPLE have been asking "Where do the Beatles go from here?" ever since it all started—happening for us. But everything's relative. There's always plenty to be done. "Please Please Me" was relative to "Penny Lane"—we're different people now. We've had more experience of life, environment. As long as we want to carry on doing things, it will be different. The more we live, the better we ought to get—musically, technically, as people—just everything.

OUR GIG

You just have to keep striving for perfection. This LP—I think it's the best we've done, but only the best we could do at the time. The next one ought to be better. That's always got to be the goal.

We were all born as musicians. That's our gig in life—whatever your gig is in life, you have to keep trying to improve. And you should improve if you're just soaking up life, and everything that's going on. We know what we're up to at the moment, and we realise we've got to keep progressing. So on with the show!

We're not trying to outwit the public. The whole idea is to try a

little bit to lead people into different tastes. Then, the people with enough intelligence to understand what we're trying to do will get some pleasure.

The charts are in a terrible state in some respects but not in others. I think it's really harder for new people to come right up now, musically.

The people who came up with us, the Stones and others—they're grown up, musically, and we're all branching out. But to start out, you've got to have something underneath besides just the hope that you'll be famous. I think any talk about "lucky breaks" is a lot of rubbish. If you're going to make it, you'll make it.

HENDRIX

Yes, I like Jimi Hendrix. He's such a great fellow. At first I thought the playing-guitar-with-my-teeth bit was a gimmick, but even when the guitar's stuck in his mouth he's in control. He's very good and he stands out because there's just something about him, when he's standing up there.

I've got the Indian thing more in perspective now. My trip to

India was so good for me. I don't fancy myself as the next Ravi Shankar! I met so many sitar students and players over there—well, it sort of made me realise when I got home that I probably wouldn't ever be a star sitar player.

But I still prefer Indian music to any other form of music. It has taken over 100 per cent in my musical life. I'm learning all the time and it knocks me out. Ravi has taught me a lot. He's been great. Every time I see him it makes me want to go home and play more and get better. Just learning the sitar has inspired me.

You know how God is a sort of untouchable thing—well that's how it is with Indian music. It's a very spiritual thing, so subtle and related to philosophy and life.

I still love rock, pop and electronic music. But there's more to get immersed in for me in Indian. I shall try to write more songs, and I think it can all be integrated into the Beatles quite nicely if I can keep improving.

It's not easy to understand the music at first, but it's beautiful when you get it. You can't deny Indian music. It will win out in the end.

CA this week

45 rpm records

THE BATS

Hard to get up in the morning

F 22616

DECCA

THE DREAM MERCHANTS

Rattler

F 12617

DECCA

ROGER WEBB

and his piano and orchestra
A man and a woman

RCA 1599

RCA VICTOR

PATSY JONES

Colours of love

RCA 1600

RCA VICTOR

BEATLE FACTS . . .

• Beatles went to Stones recording session in London last Thursday. "They did some great stuff," said Paul.

• Idea to call the new album "Sgt. Pepper's Lonely Hearts Club Band" came from Paul and Beatles road manager Malcolm Evans.

• John has lost a lot of weight: "I just didn't fancy eating so much."

• Road manager Neil Aspinall is featured on an Indian instrument on "Within You, Without You."

• One part on the album—the run-out groove after "Day In The Life"—features a few seconds' silence . . . at least, for human ears. We can hear nothing, but a harmonium sound CAN be heard by dogs!

PRIZE-WINNER RACHAEL PICKS COCO THE KITTEN!



THE NEW LPS

Great sound by the Lovin' Spoonful . . .

GREAT new LP for LOVIN' SPOONFUL fans — "The Best Of The Lovin' Spoonful" (Kama Sutra). Included here: "Daydream," "Do You Believe In Magic," "Summer In The City" and "You Didn't Have To Be So Nice." They really have a fascinating, bright sound all their own.

● 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 1,000 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'



Spoonful: sound all their own

On" (Capitol). "Yesterday," "Mean Black Snake," "Find Out What's Happening" and "On Broadway" are fairly electrifying examples of Rawls at his urgent best.

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

● That pretty song "Music To Watch Girls By" gets haunting instrumental treatment from the TONY HATCH SOUND on "Beautiful In The Rain" (Pye). It's a soothing, musically album, perfect for background listening, with nice versions of "Once Upon A Time," "How Insensitive" and "Fiddler On The Roof."

● FRANK SINATRA fans have a marvellous month with CBS's release of "Frank Sinatra's Greatest Hits—The Early Years." This is a package of two 12-in LPs for 50s, and remarkable value. Some good songs, many of them standards, like "The Girl That I Marry," "Nancy (With The Laughing Face)," "The Coffee Song," "September Song," "Day By Day" and "Mean To Me." Really, a MUST buy for any Sinatra enthusiast.

Pop the question

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

WHAT instruments do the members of Simon Dupree's Big Sound play?—F. BOMAN, 58 High Grove, Sea Mills.

● Phil Shulman trumpet, tenor sax and French horn; Ray Shulman trumpet, lead guitar, drums, bass guitar and violin; Peter O'Flaherty bass guitar; Tony Ransley drums; and Eric Hine organ and piano. Simon (whose real name is Derek Shulman) sticks to vocals.

HAVE the New Vaudeville Band released an LP yet?—GRAHAM ANDREWS, Newlands, Seaford, Sussex.

● Yes—"Winchester Cathedral" (Fontana TL 5386), which includes the title track and "Whatever Happened To Phyllis Puke," "A Nightingale Sang In Berkeley Square," and "Tap Your Feet (And Go-bo-de-do-de-do)."

FAN club address for P. P. Arnold please? — IAN CONWAY, 26 Battismore Road, Morecambe, Lancs.

● Immediate Record Co. Ltd., 63/69 New Oxford Street, London, W.C1.

WHEN will the Monkees' third album be released in Britain?—ANGELA EATON, 10 Greenway, Eltham, London, SE9.

● It's released in America this weekend (May 20), and it should be issued in time for their arrival in Britain in June.

MANFRED Mann's fan club address please?—PHILLIP BAR-

NETT, Newman's Rise, Ide Hill, Sevenoaks, Kent.

● Write to Joyce English, 5 Alverstone Road, New Malden, Surrey.

INFORMATION on Stevie Wright of the Easybeats please?—C. LEE, 85 Old Lodge Lane, Purley, Surrey.

● Stevie was born on December 20, 1948, in Leeds, is 5 ft. 7 ins., weighs 8 st. 7 lbs., has dark brown hair, hazel eyes. He emigrated with his parents to Australia, and formed the group when they arrived.

SOME information on the Procol Harum please?—SUE HARVEY, 1 Marshall Close, Spixworth, Norwich.

● Matthew Charles (21) from Croydon plays organ; Gary Crooker (22) from Hackney, piano and vocals; Ray Royer (21) from the Pinewoods (he says), lead guitar; Dave Knights (21) from Islington, bass; and Bobby Harrison (23) from East Ham, on drums.

HAS Steve Marriott of the Small Faces done any record production outside of his own group?—JANE LEWIS, 11 Upton Lane, Worcester.

● Yes—Steve has recorded a group called The Apostolic Intervention. The song, "(Tell Me) Have You Ever Seen Me," was written for the group by Steve.

WHAT is Chris Farlowe's real name? — E. ANDERSON, The Hags, Meadowfields, Whitby, Yorks.

● John Henry Deighton.

HAPPIEST fan in Britain this week: DISC reader Rachael Lambert, aged 14, of Cordelia Way, Bilton, near Rugby. She won the Siamese kitten Michael d'Abo put up as the prize in a special contest for DISC readers . . . and last weekend Rachael went to Michael's Kensington flat to make her choice. Choice? She had the pick of FIVE white kittens which the senior Siamese cat, Dolly, had produced! Rachael won from many entries because she already has two Siamese cats, and the Manfred Mann star was determined that the winner should know something about how to keep pedigree Siamese. And she named the kitten Coco . . . keeping in mind "Ha! Ha! Said The Clown." "I'm the envy of all the girls at school," said Rachael. "Take care of Coco," said Michael. Then Rachael, clutching a handful of autographs for her friends, went home with her parents. Michael and his wife, Maggie London, flew off for a 13-day holiday in St. Tropez.

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PEN PALS FROM 100 COUNTRIES would like to correspond with you.—Details and 150 photos free: Correspondence Club Hermes, Berlin, 11. Box 17/E, Germany.

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CILLA BLACK: Valerie and Linda, 56 Babington Road, Handsworth, Birmingham 21.

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

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

● **GERRY AND THE PACE-MAKERS:** Rosanna Scott, Fifth floor, Sutherland House, 5/6 Argyl Street, London, W.1.

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

CLIFF BENNETT AND THE REBEL ROUSERS: Evelyn Clark, 83 Ravenscourt Road, Beckenham, Kent.

● **N.B.:** These are new addresses!

WARM SOUNDS Club.—S.a.e.: Lynette, 22 Wardour Street, London, W.1.

SEEKERS fan club.—S.a.e. to Diane Arden, 235 Regent Street, London, W.1.

SILVERSTONE Set Fan Club.—S.a.e.: Fran Dabek, Valley House, Overton, Wrexham, Denbighshire.

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The Tobacco Research Council's verdict on smoking has just been published. Many stars—smokers and non-smokers—have their own views about lighting up. In this special Disc probe, David Hughes reveals their opinions:

CAT: smoking was affecting my voice!

WHO'S WHO BEHIND THE WHO



• WHO'S KEITH

KIT LAMBERT and Chris Stamp, the Who's managers and recorders, don't seem at first sight to be an ideally suited partnership. Lambert went to public school and Oxford, followed by film school in France and exploring in Brazil, and had a classical music background (his father was the composer Constant Lambert.)

Stamp was East End grammar school and barrowboy, and his only previous musical association was that "my father's tug is known to have the best-pitched horn on the Thames."

But having formed their partnership as two discontented assistant film directors, they went ahead to produce the group that became a model of excitement and controversy, and by the way a revolutionary fashion movement in Pop Art.

They discount suggestions that the raw, wild sounds have had their day—as made recently by Gordon Mills, manager of Tom Jones and Engelbert Humperdinck, when he described groups as "an unprofessional, scruffy load of kids."

And they back up their opinion with their recently-started record label Track, which, said Lambert, "will do something about the abnormal number of square records in the chart."

He added: "Gordon Mills is talking like someone who gets the jitters as soon as the word group is mentioned. He represents the family dad in his cardigan."

Scruffy?

"He may be right about borderline groups, but in the main the groups are the only ones creating anything. And it's ridiculous to use words like scruffy about people visually creative enough to start Pop Art."

"Some singers are absolutely boring visually on TV," added Kit. "Petula Clark to me is just a singing housewife and pop—which is about the promotion of certain kinds of people—has no place for them."

"Certainly we don't want Track Records to be idolising the lady coming back from the supermarket with a packet of frozen peas."

"This is the biggest thing in our career so far. I've always dreamt of having my own record company—I would like to turn it into a hip EMI and be very big."

"I've spent my life having rows with record companies and the only solution was to start my own."

"Another point in having a record company is that you can contract other people with good ideas without taking over their lives—for instance Jimi Hendrix, who is on our label although we don't manage or record him."

"To this end we have put each of the Who in charge of a musical department to look for new talent. Pete is doing jazz, Keith surf and good-time music, John melodic and orchestra and Roger soul and rhythm and blues."

A long way on from the group Kit Lambert discovered three years ago playing in a pub backroom at Harrow and Wealdstone whom he signed to appear in a 20-minute documentary about pop.

TO SMOKE . . . or not to smoke? Show business is renowned as the most hectic profession in the world—a mixture of frantic hard work, long hours of travel, and comparative boredom — and as such, cigarette consumption is likely to be very high.

We asked several of the busiest singers for their reaction to the information given by the tobacco manufacturers, and also why they did, or did not, smoke.

Two stars switch to cigars

DAVE DAVIES (Kinks): "I smoke 25-30 cigarettes a day. If I gave it up, I feel sure I would be even more likely to get lung cancer."

RICKY WEST (Tremeloes): "Alan and I don't smoke: I don't like smoking—it just makes me cough. We've tried to persuade the other two to give it up, but they won't listen to sense!"

CAT STEVENS: "I recently cut down drastically, though not be-

cause of this report. I realised smoking was affecting my voice."

DUSTY SPRINGFIELD: "I don't smoke, simply because it has never occurred to me."

DENNY LAINE: "I like smoking, and I don't think this report would make me cut down. Worrying about the news has made me smoke even more!"

DAVE DEE: "I smoke quite heavily, but if I have a cold I cut right down. This new information won't really deter me."

CILLA BLACK: "I used to smoke, but never heavily, and I stopped because I couldn't see the point in it. I suppose I am lucky to be able to smoke one or two, without wanting more and more."

TOM JONES: "I used to smoke cigarettes, but my doctor told me it could damage my voice. He said cigars were harmless, and since then I have only smoked cigars."

ENGELBERT HUMPERDINCK: "Tom told me what his doctor had said, and now I'm strictly a cigar man too. The cancer scare doesn't worry me, but I'm glad to hear cigars are potentially less harmful."

NORMIE ROWE: "It doesn't affect me since I don't smoke, but

I do hate to see people smoking their skins away."

TRISTRAM, Seventh Earl of Cricklewood (New Vaudeville Band): "I'm not worried about the cancer scare, but I don't know why I smoke. It's as if I'm searching for satisfaction and never find it—so I just keep on smoking!"

CLIFF BENNETT: "I never have smoked, which is lucky because I don't know what I'm missing. I'm not a health fanatic or anything, but if you're a singer you should look after your voice, and cigarettes can't do your throat any good."

A career would be wasted!

ALAN PRICE: "I've recently given up ciggies and taken to the pipe because of the effect they had on my voice. Anyway I only smoked out of sheer boredom."

MICHAEL d'Abo: "If you've gotta go—you've gotta go, and if I die of lung cancer it will be a talented career tragically wasted! I have just taken out new life policies, so I'm not worried."



● TOM: cigars for me!



● DAVE: 'I smoke quite heavily'



● CILLA: 'I used to smoke'



● ALAN: 'I've given up ciggies'

Lulu: why I collapsed

by LAURIE HENSHAW

"IT'S rush, rush, rush!" said Lulu just 24 hours after that fainting spell that kept her off a morning rehearsal last week for her new BBC-2 TV series, "Three Of A Kind."

But faint or no faint, she turned up that same afternoon—as bright and bubbling as ever. In fact, when the phone started ringing with concerned calls about her welfare, Lulu surprised everyone by seeming her usual bouncy self.

"I started asking the callers how they were," she chirped. "We called to ask how you are," they said. Actually, everyone made too much of a fuss over me. It's just that I had had a late night on the Monday. I had been to the Bag O' Nails to see Georgie Fame. It had been terribly hot all day—and it exhausts you."

FUNNY

"Well, the next morning, when my road manager, Chris [Cooke] called for me in the car, I had to get up in a hurry to be at the rehearsal on time."

"I started feeling a bit funny—and just fainted. My aunt—I live with her—called the doctor, and he told me to take it easy. He said I had been working too hard. But I went to the rehearsal the same afternoon."

"But that's the way it is in this business. You always tend to over-do things. Me particularly. I'm always on the go. I'm a-bit naughty, really. I don't rest when I could."

"I think fans often get a false idea of what does go on behind the scenes. They say to themselves: 'My, she's got an easy life—just stands there and sings!'"

"Well, this part of it is easy for me—I love singing. But that's the least of it. There's so much else to cram into a week."

"For instance, I've been rehears-

ing on this show five days a week from 10 to 5. At the same time, I may have to do five or six interviews, photo sessions, three additional TV shows, and a couple of radio programmes."

● "Thank goodness I'm not doing any one-night-stands. I've given them up—but you get adjusted to those, too."

"Then there are the personal things to attend to—like having my hair done, being fitted for dresses—things like that."

"And the TV is not all done in London. I had to go to Southampton for an 'As You Like It' and to Manchester for radio shows."

Fortunately, at 18, Lulu has plenty of energy to spare. But could she keep up the pace, say, when she's 30?

"I hope things will have calmed down a bit by then!" cracks Lulu. "I don't expect to do so much running around. Maybe I'll be married and have some kids to look after."

"I hope to be doing more film work, which wouldn't give me much time for anything else. But I'm glad to say the doctor reports I am in perfect health. So there's nothing to worry about."

TOUGH

● But Lulu admits the whole scene going can be tough on the system. "You hardly ever get time to finish a meal," she laughs. "You live on sandwiches—have a series of noshes rather than sit-down meals."

The way the Lulu Success Story is going, they'll be even less time for leisure in the weeks ahead.

Adds personal manager Marian Massey: "Lulu and I are working on film scripts each evening. Everybody wants her, following the success of 'To Sir, With Love.'"



● LULU: "I'm a bit naughty, really"

"We're both going to New York on June 4 for the premiere of the film there on the 14th. This will be Lulu's first visit to New York—but she's already 'arrived' there in a big way. Samantha Juste tells me they're really going mad over Lulu."

"They'll be two weeks of promotional activity for the film and she'll also be able to promote her 'Let's Pretend' record in the States."

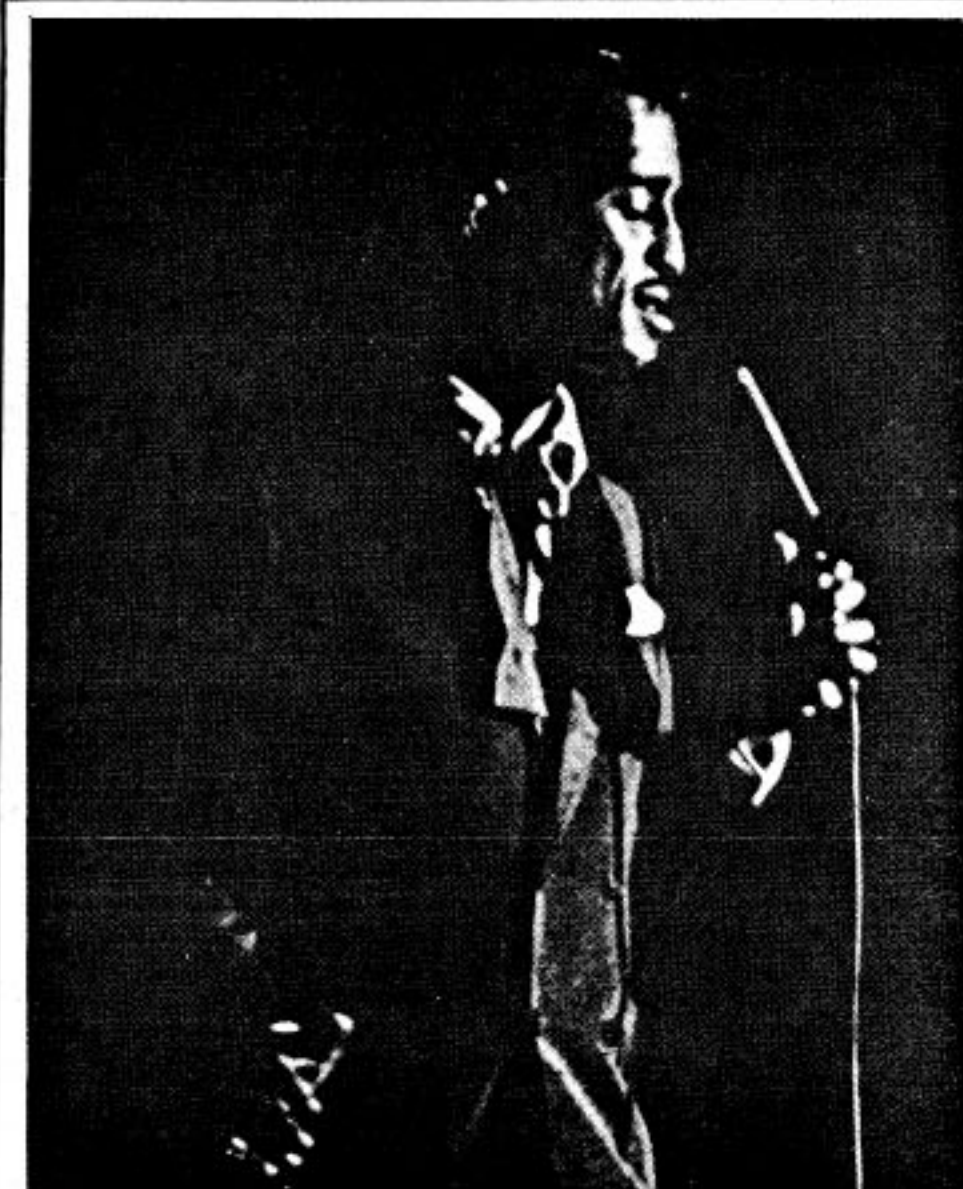
"After New York, we'll be flying to Hollywood—Lulu has already had one or two offers from there."

"I think there's a really big future for her in films."

So—the pace gets hotter. Little Lulu can cope more than many. On screen or off, she's a bundle of energy and fun that never stops sizzling.



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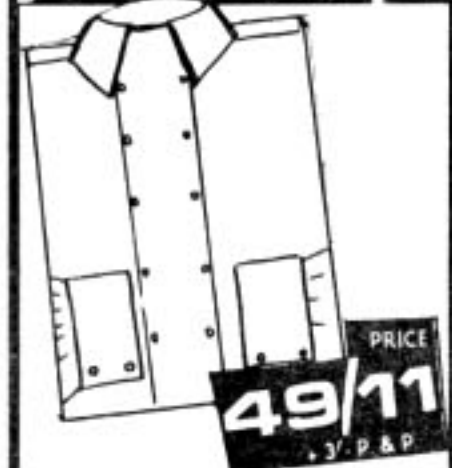
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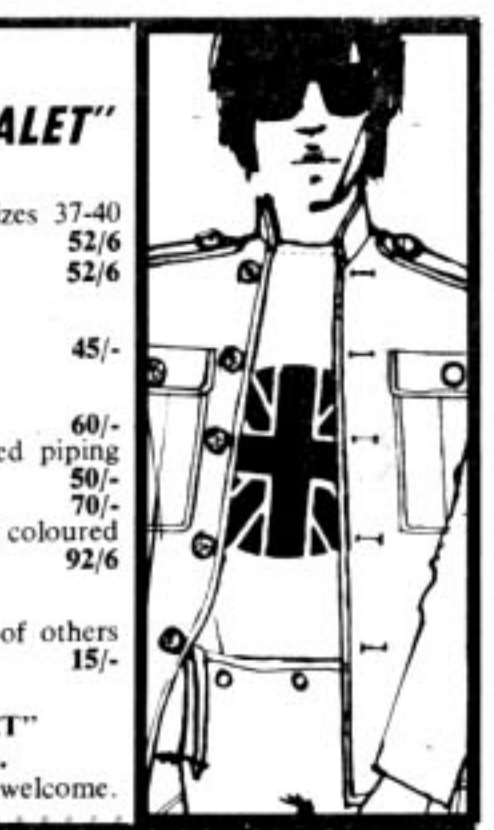
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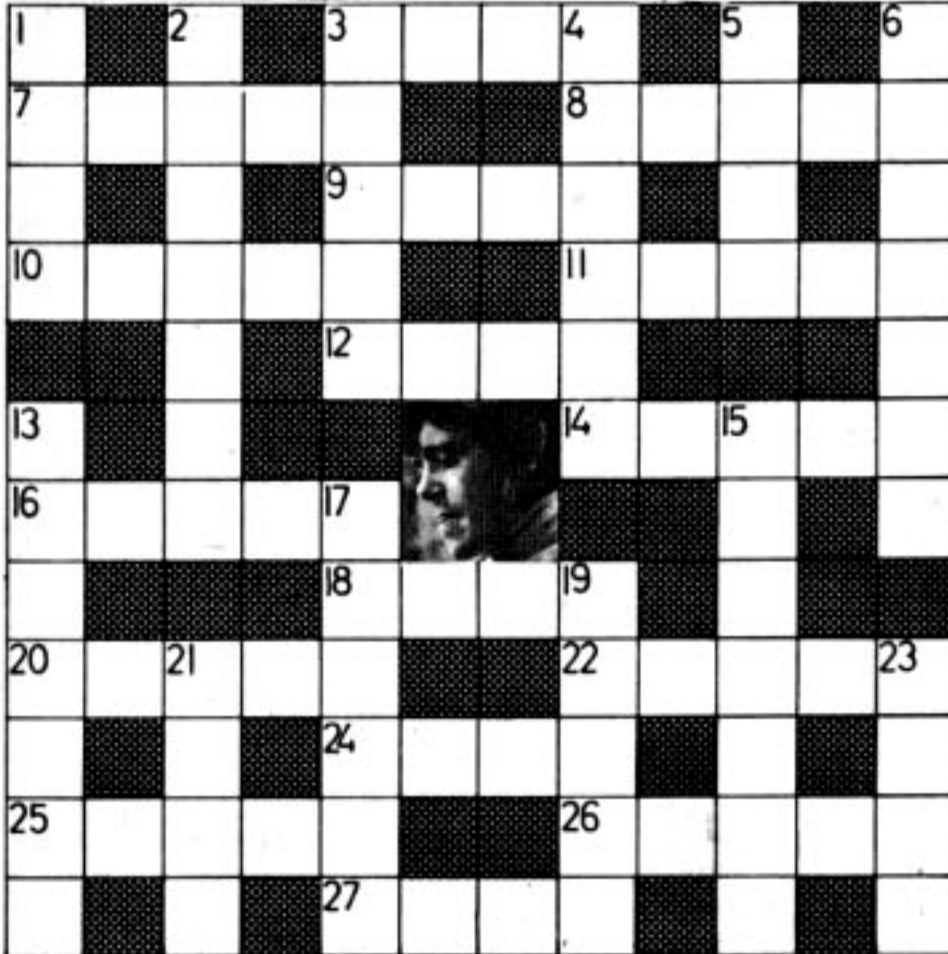
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Discword



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CLUES ACROSS

3. G B or S (4)
7. Recording company in a dream! (5)
8. Marx brother (5)
9. Williams? (4)
10. Some American jerks? (5)
11. Knox partner (5)
12. Very good ring! (4)
14. Motown follows it (5)
16. Something to have a taste of (5)
18. Part of the Beach Boys! (4)
20. Bolero composer (5)
22. Harvey? (5)
24. Is "The Boat That I Row" her best? (4)
25. Prize picker! (5)
26. Come on, Cat, at first (5)
27. Clark of the Five (4)

CLUES DOWN

1. They called him Nelson (4)
2. Like Seven Irish Nights (7)
3. Record-breaking hit? (5)
4. That's a good question! (3, 3)
5. Rabbit or Fox brother (4)
6. Star with no other name? (7)
13. His Aunt was a scream (7)
15. In short, DJ, MD, PT and MN (7)
17. Really let rip? (6)
19. Bingo, if it's full! (5)
21. Recording vehicles? (4)
23. Coward (4)

FOR PETE'S SAKE WAKE UP DJs!

ISN'T IT about time the BBC put Alan Freeman and Pete Murray out to grass? On Top of the Pops (4.5.67.) Alan Freeman called the Tremeloes 'the Fortunes', and Peter Murray (11.5.67.) called their song "Silence is Golden" "The Sound of Silence." "Silence is Golden" is a pleasant record but for a so-called expert on music to mix it up with Paul Simon's beautiful "Sound of Silence" is absurd! —MISS J. HAYNES, 71 Clarkes Road, Harwich, Essex.

HAPPY WALKERS

WE ARE three ardent admirers of the ex-Walker Brothers but we are not signing any petitions or taking part in any marches in protest against their split. They obviously have no intention of re-uniting, and fans should realise it is better to have three happy solo artists than one group in which there is constant tension.—JACKY NASH, GLYNIS EVANS, SARA H LOCKE, 8 Heathside Close, Moor Park, Northwood, Middx.

UNFAIR BEACH BOYS

THE Beach Boys tour proved how heavily they lean on Brian Wilson to get their "sound" on disc. I thought an artist should sound almost the same on record as "live" but the Beach Boys on stage fall far short of the quality of

LAST WEEK'S SOLUTION

ACROSS: 1. Bernadette. 8. Domino. 9. Simon. 10. Sonny. 11. Bender. 15. Centre. 17. Crowd. 19. Tight. 20. Slummy. 21. It's All Over. DOWN: 2. Edmund. 3. Nancy. 4. Easier. 5. Timed. 6. Odds. 7. Angry. 12. Scott. 13. Aretha. 14. Normie. 16. Night. 17. Cello. 18. Day's.



Beach Boy Mike: below standard

their records. It's all right Brian Wilson taking months to produce one record but is it fair to their fans when they cannot remotely reproduce the same sound in a theatre? —PETER HOLME, 19 Sparrowmire Lane, Kendal, Westmorland.

BAD BYRDS

WHEN will the Byrds stop relying on Bob Dylan? A lot of unmerited praise has been showered on the Byrds lately for their album "Younger Than Yesterday." Everything they have done hitwise in Britain has been with compositions by the great Bob Dylan. Where is their own songwriting talent we read so much about? Until they have a hit with one of

their own songs and produce a good LP of their own compositions they will remain a second-rate group. —RONNIE McWILLIAMS, 46 Strandburn Drive, Belfast 4.

CLIFF IS QUITS

IN LESS than twelve months Cliff is going to retire. According to fans he owes us something — well he doesn't, he didn't ask us to be his fans. What have we given him? Our support and loyalty. What has he given us? All round entertainment. I think we are even.—M. F. WARBURTON, 3 Holly Avenue, Rossendale, Lancs.

GREAT, PAUL!

CONGRATULATIONS to Peter Watkins for his superb and frightening film, "Privilege," and to Paul Jones for his astonishing performance as Steve Shorter. I wasn't a fan of Paul's before but now I am. I enjoyed every minute of his performance—he was so moving and powerful in the dramatic scenes I soon realised I was watching a very good actor. —RAOLA CANTELLI, Hampstead, London.



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

Bring back the Supremes to Britain!

I AM starting a petition for the fantastic Supremes to come back to England—it's eighteen months since they were last here. Would all fans send me their signatures so I can present the petition to Motown Vice-President Barney Ales when he visits this country soon. —ALAN FLETCHER, 273 Woodhouse Lane, Crossacres, Wythenshawe, Manchester.

Beatle knockers—own up!



Paul Jones: 'astonishing' actor

WHAT a field day the kill-joys of "Strawberry Fields" will have with the Beatles' new album! That is if they can tune their unprogressive minds into the intriguing raga of "Within You, Without You," beautiful poetry of "Lucy In The Sky With Diamonds," humour of "For the Benefit of Mr. Kite," and pure psychedelia of "Day In The Life." The Beatles have proved yet again they are Britain's most progressive group. Why

don't the kill-joys face up to the fact—DAVE WARREN, 7 Speedwell House, Comet St., SE8.

I WAS deeply shocked at first when the news came of the Walkers' split. However I realise now that this break into solo careers is beneficial for the Walkers. Surely fans realise they will see more of Scott, John and Gary as solo artists? —MANDY WHITE, 38 Batman Close, London, W12.

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Illya breaks out but it's so boring

THIN plot, terrible script, ham acting—that just about sums up "Three Bites Of The Apple," poor David McCallum's pathetic attempt to break away from his "UNCLE" image.

McCallum and the lovely, sensuous Sylva Koscina—stars of much magnitude—are more than wasted in this humdrum holiday-in-the-sun story of a cunning chick's attempt to relieve an unsuspecting tour guide of his formidable gambling fortune.

The action, spread through three countries, is unbelievably slow and drawn out to ridiculous lengths. The acting is positively wooden and puppet-like with the two stars churning out their lines like awkward robots.

Even the ecstatic beauty of the Mediterranean coast, the wonders of Rome and the snow of Switzerland didn't compensate for the 88 minutes of monstrous monotony.



Kenny's unfair swipe at Hump

By BOB FARMER

DISC-JOCKEY Kenny Everett's assault on Engelbert Humperdinck in Saturday's "Juke Box Jury" was both churlish and childish.

"Engelbert Humperdinck is a male Kathy Kirby . . . in fact, he is Kathy Kirby," he chortled. "This record is for people over 200 years old," he added.

Fellow-panellist Julie Felix added; "It's not progressive," but what, Miss Felix is so pricelessly progressive about your own brand of songs?

Get thee back to Big L, Mr. Everett, if this is all you have to offer as a legalised deejay. For comments of this character will only make the public realise that, after all, the older deejays you're trying to replace are much more responsible, polished people than the pirates.

HUMP: UNPROGRESSIVE!

THERE is a phrase here, "Flowerpower," which means, in general terms, the hippies' tranquil alternative to the flexing of their elders' hairy-arm muscles. It covers "love-ins," passivity, helpthy-neighbourliness, it is the brand name for a legal compound of herbs, dried banana-skins and seeds intended for smoking, and it is also a label for an area of pop music which is gaining momentum and acceptability and which will—in the butterfly lifespan of a fad—shimmer and shine and die.

It is a pretty name and a clever one, Flowerpower, Flowerpower. It is very American in its taut, tight, tidy packaging; in an updated "I like Ike, windy city, beach-party, folk-rock, oral hygiene, teen-dollar, oil-rich, poverty programme" sort of way.

Where the hell were we? Oh yes, Flowerpower. Well, it's also a silly sort of scene, if you accept that silly isn't a term of abuse but rather a perspective word to separate something good and important from something light and nice and a bit soft.

The thing is that a lot of people are wearing flowers and giving them to each other in the street, here and there but not everywhere (not in the subway or on buses or cinemas, for instance) and not whole bunches. Just the occasional daisy maybe or an anemone. Now and again the hippies hand them to cops who are either mystified by this or angry.

The kids involved are becoming known as flower-children, a title which can cover any hippie between two and twenty, and which is coveted by a few who are older than that and, really, if a battered thirty-year-old in jeans whacked out of his skull, wants to call himself "a flower-child," then it is a cheerful self-deception which neither harms nor fools anybody.

The flower-children are everywhere on the West Coast—here in Los Angeles walking the Strip in the Fahrenheit hundreds, or sitting in the sidewalk cafés, or pushing copies of underground newspapers to lights - locked motorists to raise a few dimes for food (most flower-children don't work much and good luck, I say) or hanging around the light-shows and rock clubs in San Francisco.

And their music (which, even



Dave Clark . . . glad to be on a good scene

OUR MAN IN AMERICA

DEREK TAYLOR

HOLLYWOOD TUESDAY

Flowerpower—the latest thing in pop!

more than flowers, is their communication) is now paying them homage in specific lyrical form. A kid called Marcia Strassman has a local hit which begins, "Flower children are blooming everywhere," with music to match this lyrical subtlety . . . so you can just imagine what sort of record it is.

There is a new group called the Garden Club (they too have a potential hit, and since the label is Alpert's invariably successful A & M, the potential is temporary, the reality close at hand) and there is an older group who two years ago changed their name from "Sky Saxon and the Savages" to "the Seeds"—a change which became fortunate for them when Flowerpower came in a few months ago, did it not?

Well, for their manager, an Englishman who used to be a

disc jockey and who styles himself "Lord" Tim Hudson (the inverted commas are mine) having the Seeds in a time of Flowerpower was a stroke of good fortune, and he is currently engaged in a barely tangible battle over who thought of the phrase Flowerpower first.

"Lord" Tim (who is a sincere man with time to spare on setting the record straight) claims to have been first ever so long ago.

Dave Clark was here this week (his single had sold far beyond the amount which would justify a No. 1 but ill-balanced airplay has held it at No. 7. The problem was an old one; the east coast (New York) played the record about a month earlier than the West Coast (Los Angeles). And since the national chart position is based on the sum of (a) regional chart positions, and (b)

regional sales, it is impossible to get a No. 1 unless the geographical regions are all selling the record at roughly the same rate and playing it at the same time.

For example, "Tambourine Man," a fast US No. 1, has only sold a total of 500,000 copies in the last two years. Dave Clark's "You Got What It Takes" has sold 700,000 in two months and only reached No. 7.

The reasons: "Tambourine Man" was sold and played all over simultaneously; Dave Clark's single made its progress in regional pockets.

A long explanation for a large problem.

I hadn't seen Dave Clark to speak since "Glad All Over" was No. 1 in those 1963/4 days when he was assumed, by the national press, to be the successor to the Beatles—"Fab Four Shaken." "Beatles Toppled," "Tottenham Sound Blasts Liverpool," "Crisp-cut versus Mop-tops" and so on. The expectations of the press didn't reflect his own ambitions; he was glad to be on a good scene. Nothing more.

In the face of so transparently decent and honourable a man, it seems quaint that so many of us (however lightly, however casually) have made jocular Dave Clark comments over the years.

The fact is that he has, commercially and without deception or compromise, been a very durable rock'n'roller, untouchably honest and incredibly patient.

But he has been hurt many times more than he would ever admit to.

It isn't fair, but then, hardly anything ever was.

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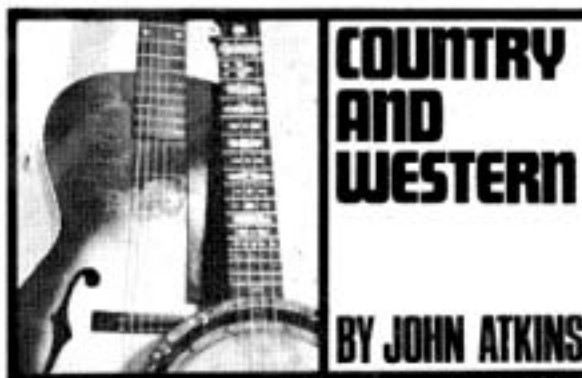
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Two good albums for newcomers



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to Country and Western . . .

FOR the comparative newcomer to Country and Western Music there are two albums released this month giving a fairly good cross-section of modern Country Music. "Music City USA" (CBS. BPG62867) is a vehicle for the talents of Columbia's top Country artists, while "The Tall Twelve, Vol. 2" (London HAB 8315) is yet another from the Starday Catalogue.

The CBS album features perhaps the second biggest name in American Country Music today—Johnny Cash (sorry to offend Cash fans but Buck Owens is obviously No. 1!) in a track from his "Ring Of Fire" album where the Carter Sisters join him in singing "Were You There When They Crucified My Lord."

This was one of the most popular numbers on Johnny's tour of Britain and night after night it brought the house down.

Carl Smith, Little Jimmy Dickens and George Morgan are also all top Country artists and this adds up to a very

pleasant, modern-sounding disc. A special mention also for my friend Tommy Collins. Tommy has been around for some time, and although his best recorded work was done on Capitol, he still has that old magic as he tells us "A Man Gotta Do What A Man Gotta Do."

The other album, on London, is yet another composite record from the extensive Starday catalogue.

They are champions of these albums by about a dozen artists and I was more than surprised to see that the only Johnny Cash master they possess, "Folsom Prison Blues," was not included.

The story of Starday records

is interesting as, apart from the few odd collectors labels, this is the only major recording company in the world that is 100 per cent Country and Western.

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HOLLIES: A HUGE HIT —THEIR BEST TO DATE



DUSTY
reviews the
new singles

Small Faces: a safe

LOVIN' SPOONFUL

SIX O'Clock (Kama Sutra)—Oh dear. I never thought they could make a dull record, but this is it. It has a sort of tango-like beginning and I waited for something to happen. It's six o'clock in the morning and his girl has left him, and he's been sitting up all night. I really hope this grows on me, because I can't really believe it's bad. But it's not very good either, and the other side isn't any better. I'm sure they'll put it right with their next one though.

OUT TOMORROW

FORTUNES

OUR Love Has Gone (Decca)—Anything I say about this will be totally inadequate. It's quite the most beautiful, heart-rending song I've heard in ages. There's so much love and care in the way it's sung and arranged that it made me cry, and it's not just because I'm sentimental. It's a genuinely moving record, and the combination of the Fortunes and Les Reed's orchestration is so good I can scarcely believe it. They've always been great but this is their best to date. PLEASE PEOPLE, BUY IT—it deserves so much reward.

OUT TOMORROW

CASINOS

To Be Loved (President)—Crikey—this is a return to the early Paul Anka era! In fact it's almost like the Four Aces or something. But also it's almost Platters-like. I give up! I quite liked "Then You Can Tell Me Goodbye" but this new one is pretty awful, which has absolutely nothing to do with the fact that it's probably a huge hit record. HELP!

OUT TOMORROW

mixture for the chart!



Faces... usual aggressiveness

PATTERNS (Decca)—It's hard for me to find the right words, because I'm not really with this kind of thing at all. This has their usual aggressiveness which is very commercial, a real hard-sell sound, and they look so lovely on television that I'm sure it will be a hit. Their vocals have got much fuller recently, and the overall impression is pretty strong. They have a multitude of fans, and with all the exposure presumably to come, it's a pretty safe mixture for the chart.

OUT TOMORROW

CARRIE Anne (Parlophone)—This is a huge hit. The Hollies always make clear, tight, funky records, and I think this is their best to-date. There's a gorgeous simplicity in the lyrics and the chorus is so catchy the whole thing just can't fail. I found it quite touching for some reason—the harmonies move me and they've even managed to make steel drums sound fresh. Yeh! Let's hear it for the Hollies!

OUT TOMORROW

KIKI DEE —mature

I (Fontana)—Kiki sings incredibly well and with great maturity for her age. She must get awfully tired of hearing people say that she'll make it eventually. Well she will. I can only trot out the well-worn opinion that she needs the right song. I like this record a lot—for want of a better word I think it's got "class." I'd like to have heard a lovely rolling Bacharach type piano because it's a very pretty song, and could have done with a slightly stronger backing. However, I think with the right exposure this could do very well. I really hope so.

OUT TOMORROW

TROGGS —sexy

Night Of The Long Grass (Page One)—What a creepy beginning! And a lovely, sexy, sinister vocal from Reg. On first hearing, though, it's not as catchy as some of their others but it's got a lot of nice ideas and their popularity will see it into the chart I'm sure. They'll hate me for saying it, but I think I prefer the B side.

OUT NOW

BRINCOS —OLÉ

Lola (Page One)—The first time I heard this—I wasn't quite sure. Now I love it. It's got a lovely lazy beat and the voices are great with the Spanish accents and all. In fact the whole record (and group) is very fanciable and I think it might be a hit. OLÉ!

OUT TOMORROW



Bennett... sings beautifully

its release but has Gallic charm I suppose.

Do It Again A Little Bit Slower — **THE NEW FORMULA (Piccadilly)** — What a terrible song. It's not fair to pass comment on the group under these circumstances.

Come And Take A Ride In My Boat — **EVERY MOTHER'S SON (MGM)** — Not bad at all—apparently it's in the chart in the States. At least it's got a good beat and it's in tune. What a relief!

Send Her To Me — **GARY (U.S.) BONDS (Stateside)** — Compared to the past twenty or so records this is sheer heaven. It's good anyway. Nice and funky. Dear — **MIKE STUART SPAN**



Marvin Gaye/Tammi Terrell—a rave!

AINT No Mountain High Enough (Tamla Motown)—This isn't by the usual Tamla writers. In fact, it was played to me on the pianoforte by the composers in New York, but they gave it to Motown instead, which showed some pretty sound sense! It's a definite rave record—I'm crazy about the tune and Marvin Gaye—well he's the best ever anyway. He, Miss Terrell, and the orchestration make this my favourite record of the week. I think it's the best Tamla record for ages. The people who knock this sound are out of their minds. It's so way above anything else.

OUT NEXT FRIDAY

HOLLIES... they just can't fail

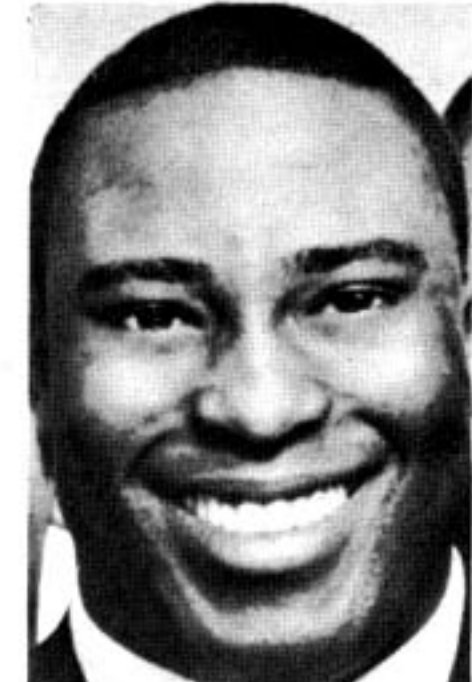


Troggs... not so catchy



CASINOS: Help!

PENNY VALENTINE IS ILL



JIMMY JAMES



Kiki... sings incredibly well

QUICK SPINS

ALL I Need—TEMPTATIONS (Tamla Motown)—Disappointing after their other ones. Not their fault really because the song is not good enough. Still better than most other records.

She Was Perfection — **MURRAY HEAD (Immediate)** — Quite an interesting sound but naughty producer Mr. Hurst really ought to find some new ideas. Could be a hit.

I Want You To Be My Baby — **ELLIE GREENWICH (United Artists)** — A brave record and really quite swinging. Ellie is a great singer and it's a pity Bob Crewe didn't bring her voice more forward in places. Good chorus sound and nice for a dance-up.

Somewhere In The Sun — **ROBERT PETERS (Parlophone)** — It's a bit pretentious and could have been treated much better. Doesn't mean a great deal I'm afraid.

SWEET Maria — STEVE LAWRENCE (CBS) — What a waste of a good singer. Good old Bert Kaempfert strikes again. Oom-pah plunk.

My Rambling Boy — **CHAPTER THREE (CBS)** — They've got nice voices but the song isn't up to much. There must be better material somewhere for them.

A Man And A Woman — **ROGER WEBB (RCA Victor)** — Good old solid cinema interval music. Nice if you've seen the film of the same name.

Norwegian Wood — **BUDDY RICH (Fontana)** — I heard this live twice nightly for 3 1/2 weeks and it still sounds good. I have a feeling this was slipped in as a jolly wheez!

I'M Satisfied — **OTIS CLAY (President)** — Sounding vaguely like Mitty Collier, Mr. Clay still makes a lovely sound.

Days Of Love — **TONY BENNETT (CBS)** — As always he sings beautifully. So great to listen to.

A Man Alone — **THE FONTANA SINGERS (Fontana)** — A cash in on Sir Francis Chichester. Will probably sell very well.

Alabama Song (Whisky Bar) — **DOORS (Elektra)** — Revival of old Lotte Lenya song. Could have been so much better.

Another Day Another Heartache — **5TH DIMENSION (Liberty)** — Good solid West Coast sound. Lovely count-in at the start.

HARD To Get Up In The Morning — THE BATS (Decca) — Nice ideas in a nice record. A pretty catchy song.

Oh Mama — **DANIELLE (Philips)** — Jolly Italian stuff—really doesn't make it.

Ten Years Of Tears — **NANCY WILSON (Capitol)** — The best phrasing in the business wasted on a rubbishy song.

J'aime Les Filles — **JACQUES DUTRONC (Vogue)** — French corn — I fail to see a reason for

(Columbia) — The fashionable Cat Stevens again! A pleasant song dealt with quite adequately.

Sunday Will Never Be The Same — **SPANKY AND OUR GANG (Mercury)** — Spanky is a lady, no less. Good sound.

No Good To Cry — **JIMMY JAMES and the Vagabonds (Piccadilly)** — This group will have a big hit one day, but I don't think it will be this one.

Don't Blame The Children — **SAMMY DAVIS Jr. (Reprise)** — Lovely intro disintegrates into embarrassing talking.

Since I Don't Have You — **SPELLBINDERS (CBS)** — Yet again the old song. Nice version.

I Could Be So Good To You — **DON AND THE GOODTIMES (Columbia)** — Surfie-wurfie sound again. Doesn't add up to much.

The Changing Of The Guard — **MARQUIS OF KENSINGTON (Immediate)** — It's been done before—the idea I mean, but it's quite a laugh.

I Am Only Dreaming — **CHORDS FIVE (Island)** — At least somebody's thought about this a lot. I like it very much. The piano is very good and a nice clonky cowbell helps a lot. I imagine this group will be around quite a while.

P.S. May I echo Cat's comments last week about not envying Penny's job. It's sheer murder. Not only is she a genius—she's a saint.

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Delving deep into the Dylan mystery . . .

by HUGH NOLAN



BOB DYLAN—the man and his music—has always been an enigma. But for almost a year there has been complete silence about his plans, his movements and his recording arrangements. The enigma has blown up into a full-scale mystery.

Along with the Beatles, Dylan has probably been the greatest single influence on pop records in the sixties.

Why this mystery? Why this glaring absence of anything at all from Dylan for 12 months? What's he doing now? Will we ever hear another new Dylan record?

Letters still pour in daily to his British and American offices from all over the world from faithful Dylan fans. A student at York University is even writing a thesis on Dylan.

But no-one knows any of the answers. No-one, that is, but Bob himself and his personal manager Al Grossman. And they are not telling.

The one man in this country who might be capable of throwing some light on the whole mystery is Dylan's British representative Ken Pitt, a personal friend of Dylan's since early 1963.

Ken often speaks to Grossman on the transatlantic telephone. But even he has no concrete dates, facts or figures about Dylan's plans.

"I spoke to Al Grossman on Thursday night," Ken said. "It's definite that sometime in the near future Bob will be going into the recording studios in Nashville to cut 14 tracks for CBS to fulfil his contract with them."

"And Dylan says we'll get the answers to all our questions when those tracks are released—in other words he'll explain it all in his music."

The mystery started about the time it was announced Dylan had been injured in a motorcycle accident in New York.

"It was a serious accident. Bob suffered partial paralysis and was kept not only at home but in bed for a very long time afterwards. Then his convalescence was protracted—Bob's not a very strong person."

"Now he is fit enough to go into the recording studios and plans are being made for him to do one concert."

"But the point was that the accident was co-incidental with a complete rethink of his music."

"What this rethink means no-one knows. Dylan never talked about his ideas—what he did was create an atmosphere around him and you had to find out his ideas from that."

During his last visit to Britain last May Dylan mentioned that he had almost completed a book called "Tarantula."

"I'm wondering if it'll ever come out at all," Ken said. "It may be too much of a permanent thing for Dylan like a tomb stone or a memorial. With a song he can relate to a mood or a feeling and the song only lasts as long as the mood."

"The trouble is people still equate Dylan with the ordinary pop singer who's all out for publicity. Dylan never was and he's never understood this. You might ask Dave Dee, for instance, what he's done to his hair and he'd tell you where he had it done, who did it and how much it cost."

"A question like that throws Dylan completely. He just wouldn't know what you meant by the question."

"Dylan has an aversion to idolatry. For instance there is no Bob Dylan fan club—if there was it'd be enormous. Dylan hates any form of what he considers to be organised idolatry," Ken went on.

"One thing I do know, though—during the past year, which he's spent at Grossman's home in New York State, Dylan has been writing songs constantly."

So that's it. The answers to all our questions will just have to wait until Dylan finally decides to go into the studio and we at last hear his own explanation for the greatest mystery of the sixties, the way Dylan tells us everything—in his songs.

"WE'RE NOT ALL THAT SQUARE" say the NEW VAUDEVILLE BAND—and you can find out more about that off-beat claim in a great, exclusive DISC interview with the "Finchley Central" boys NEXT WEEK. Some fantastic new pictures will go with this article.

WHY is going home to his parents' house difficult for MICK JAGGER? The Rolling Stone tells all in another DISC special next week. And ENGELBERT HUMPERDINCK gets our spotlight in a penetrating profile describing how life has changed for him since "Release Me."

TREMELOES price of fame: lack of birds!

by DAVID HUGHES

JUST three months ago the Tremeloes were virtually unknown.

Mention their name and people might have said: "Oh yes—'Here Comes My Baby' or more likely: 'They're Brian Poole's backing group, aren't they?'"

Point them out in the street and the reaction would have been: "Who are they?"

Now, with their third solo record at the top of the hit parade, the Tremeloes are experiencing for the very first time in seven years, some of the delights and drawbacks of fame and fortune—and very chuffed they are too.

Just last week they left a ballroom where they had been playing, to find their new van—bereft of wing mirrors, door handles and windscreen wipers. The reaction was not one of rage, but "At last we've made it!"

SPREE

"People take a long time to remember faces and names," said leader and drummer Dave Munden. "And it's only in the last three weeks that we have been recognised in the street as the Tremeloes."

"It's hard to believe we've been professional for seven years now—and harder to believe we've only been on our own for just under four months."

"At last we are achieving what the cynics said we would never do—making the grade on our own account."

With this new success still buzzing in their heads, the impulse to rush out and celebrate in a spending spree must be tremendous, but so far only Chip Hawkes has succumbed to the temptation.



Heavily disguised, Alan Blakley prepares for a journey to the unknown. Other Tremeloes (from left): Dave Munden, Ricky West and Chip Hawkes, in a shot from their projected TV series, currently awaiting official approval.

"I'd had my eye on a five-year-old Sprite sports car," he said, "and the other day I went out and bought . . . a 3.8 Jaguar!"

Ricky West, the married one, has already bought a house, but would like to live nearer the others.

Meanwhile Chip and Alan Blakley have great ambitions to become property owners.

"We want to buy two plots of land up the Thames," they say, "preferably at Henley, and each build ourselves a house there for when we're old and grey."

At present the three bachelors live with their respective Mums and Dads, and have no immediate intentions to do otherwise.

"We are so rarely in one place," says Dave, "that when we do get back to London it's good to live at home and see all our old mates."

Dave is mad keen on driving ("He means he's mad driver," chips in Ricky) and would love to own a fast sports car.

"And a Mini to drive around

London," he adds.

But fame and recognition also has setbacks.

CHAT

"We can't seem to chat up the birds now," moans Chip. "They hang around the dressing rooms in such vast numbers that it's impossible to see them."

So, apart from a champagne party (at which tee-totaller Ricky only drank pineapple juice) thrown in honour by their record label, CBS, which also celebrated its first number one hit, the Tremeloes remain much the same.

The only real effect "Silence Is Golden" has had on them is much the same as a schoolboy breaking the school's long jump record. First, disbelief at their achievement, and secondly, boisterous jubilation and much leaping in the air.

Ironically, "Silence" is the very thing that caused the group to part company with Brian

Poole . . . a ballad.

"We left Brian because we didn't like the ballads he was doing," says Dave. "In our act we only feature one slow song."

"The record company liked it, and now it's made number one—funny isn't it?"

Maybe, but then isn't life?

One of the first recognitions of an artist's success is the release of an LP. On "Here Come The Tremeloes" we find a goodly mixture of old and new songs, plus the two earlier singles, "Good Day Sunshine" and "Here Comes My Baby."

The boys also try their hand at an old Four Tops ("Lovin' You Is Sweeter Than Ever"), and old Newbeats ("Run Baby Run"), and "My Town," an even older Chet Atkins number, done in the Swingle Singers style, plus some very good original compositions.

Perhaps not an album to make you sit back in wonder and admiration, but nevertheless full of the happiness and cheerful infection that are the Tremeloes.

STAND BY FOR THE MONKEES' TV EXIT . . . AND LONG MAY THEY LIVE!

by MIKE LEDGERWOOD

MONKEE Mike Nesmith, long, lean and lonesome, sums it all up in a few choice words.

At the end of the final episode of the current Monkees TV series, over the air in a "commandeered" radio station at Phoenix, Arizona, he pays tribute to partners in pop like the Rolling Stones, Mamas and Papas and the Lovin' Spoonful and ends by saying: ". . . and thanks from us all to the Beatles for setting it all up for us!"

LIMELIGHT

And how right he is. For the final Monkees show—a day in their life on tour—is no more than that sensational "Beatles At Shea Stadium" extravaganza with Davy, Micky, Peter and Mike instead of John, Paul, George and Ringo.

At a sneak preview of the programme—scheduled for showing on BBC-TV on June 24, a week before the new vogue Fab Four fly in for the Wembley concerts—we got a rough idea of what to expect when Monkee madness will again unleash its fury among fans.

It's all there. The airport arrival by private plane to a welcome from thousands of frantic fans; the quick-fire comic repartee in the dressing-room; the general clowning about before the cameras.

You'll hear Nesmith quipping: "Everybody laughs at me because I use all the preparations for my hair that girls use." You'll see the dynamic Dolenz signing hundreds of autographs robot-like.

Onstage, although scarcely audible because of fan fever, they try to play down the criticism that they "can't sing or play" live as they do on records.

As Mike says to a fan in the film: "If you really found out we couldn't play a note and didn't know one tune in the book, would you still like us?" The answer is obvious.

Of course, everybody loves the Monkees—carbon copy Beatles or not. And in colour they look a lot better.

The film is really not much more than an average Monkees TV programme. But the boys' personalities come across a lot better. In concert each gets his own spot, with a particularly clever few minutes of Micky doing an excellent send-up of James Brown.

The episode isn't all stage show, though. You'll see the boys mixing with fans, loon about on horseback, lazing about at ease. There's a general happy-go-lucky feeling to the film which jumps at you from the screen.

Who cares anyway? With the Beatles all uptight and outasight now, the Monkees deserve to grab the limelight.



● MICKY DOLENZ: dynamic