

# DISC

and MUSIC ECHO 9d

JUNE 17, 1967

USA 20c

# Is this man the 5th Beatle?

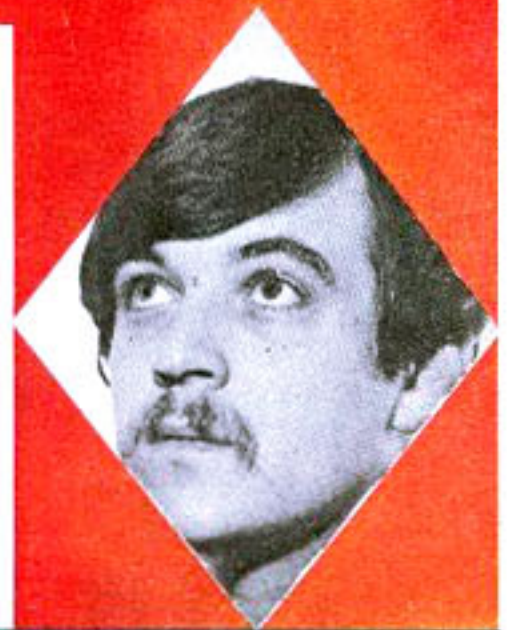


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PROCOL  
PLAY  
IT COOL  
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RAY  
ON WAR  
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PETULA  
AND HER  
HOMES  
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# SCENE

**ERIC CLAPTON** on Jimi Hendrix: "He's the only person I've ever met who thinks exactly the same musically as myself."

Hendrix bassist Noel Redding, promotion man Tony Hall, Long John Baldry, all digging Denny Laine at London's Marquee club last week.

Turtles seemed genuinely sorry to leave Britain last week.

New top nosheric for the pop stars — London's Muffins, run by Pretty Things' manager Brian Morrison. And he had the nerve to open next door to Nick's Diner in Fulham!

Freddy Mack, of Freddy Mack Sound, trains daily with boxer Billy Walker.

Why did publicist Keith Goodwin have to break into Vic Billings' new London flat?

Among celebrities at London's Speakeasy to hear Amen Corner last week: Denny Cordell, Jimi Hendrix, Tony Hall, Denny Laine, Vikki Wickham, Kenny Lynch, Eric Burdon and Chas Chandler.

Truly Smith starring with Joan Baez in Tokyo TV series in October.

Is Procol Harum playing the "star" bit a little too coolly?

Famous Sir Gerald Nabarro's whiskers bristling at thought of Brian Jones for neighbour?

After session at Speakeasy by Marmalade, only applause came from Beatles—John, Paul and Ringo. Good or bad?

Who knows anything about Gary Walker?

Nashville Teens vocalist Ray Phillips' hair being sold at 7s. 6d. a lock in Hungary.



• Turtle Mark: sorry to leave.

New Attack record "Created By Clive," released June 23, takes a rise at model Twiggy.

Gibraltar's HT signed by EMI, and cutting first LP. RCA claim world sales of Monkees records since it all started happening last September now exceed 17 million.

The Dees—Dave and Kiki—made good duettists on "As You Like It" until Dave forgot his words.

Commere Muriel Young taking course of lessons in Portuguese — why not cookery as well, Mu?

# BY GEORGE! The BEATLES ALSO HAVE A 'SHADOW'

• by MIKE LEDGERWOOD

FOR the past five years—since April 1962, in fact—there have been to all intents and purposes FIVE Beatles.

But the "shadow" in their musical lives is not a shaggy-headed, weirdly-dressed hippy. He's a tall, greying gentleman with a military bearing and piercing blue eyes. George Martin by name—and musical genius by reputation.

He's been the boys' backbone since the days of hits like "She Loves You" and "I Wanna Hold Your Hand." And it is his arrangements and orchestrations that are such a large part of "Sgt. Pepper."

even written a song. Maybe there's an idea, a basis to work on, the bare bones. That happened with 'A Day In The Life.' It was built up and the orchestration added later.

"Eleanor Rigby" and 'Yesterday' were much the same. The songs were finished and the arrangement was added without them."

But George Martin, although an integral part of the Beatles as an institution, or a tremendously-advanced musical combine, is quick to point out that the real genius stems from the brains of John, Paul, George and Ringo.

"They're four very different people who together form a unit that is virtually impregnable.

"If, for instance, someone should find fault with anything one of them has done the others rush to his defence. They close their ranks. They're very close indeed. A lot closer than people think."

How are Beatles songs born?

"John and Paul have real genius in their thoughts and ideas," says George. "There can be no doubt of that. But there's always a wildness about things. The ideas are not terribly clear. They have dreamy thoughts in their heads.

"Really, I effect the transition. Get them into practical form—yet still retain these ethereal ideas. The end product must always be slightly unreal."



• GEORGE MARTIN: military bearing; musical genius

How have they changed in the five years since the Mersey boom?

"On their first album they were just a group with ready-made songs to sing. All that was required was good recording. Now everything is built completely from scratch.

"I suppose it's true to say they must depend on me a lot. They know many things—but they don't know detail."

## Finest talents

The Beatles, therefore, are today more than just four talented lads from Liverpool. As a unit they have advanced so far in the past five years that they're now able to call upon the finest talents available for their recordings.

"They've acquired this worldwide power and have got themselves way ahead," explains George. "And the emphasis is now on teamwork more than anything else. The recording engineers, the studio musicians, everyone is part of the Beatles today.

"But they're still closer within the four than perhaps with myself or Brian (Epstein). Though from a musical point of view I'm probably closer to them than anyone."

## TOP OF THE POPS

# P. P. ARNOLD —BETTER IN BLOOMERS THAN JIMMY

SWITCH on radio or TV to any pop programme these days and it's odds on you'll hear the Bach-like strains of organ and see Procol Harum, the group with one of the swiftest success stories of this or any other year.

They are really getting an incredible amount of exposure—and deservedly. "A Whiter Shade Of Pale" is one of the best records ever to top the chart. And for those who haven't yet discovered it, there are four other members of the group beside lead singer Gary Brooker. You wouldn't have found out by watching Thursday's "Top Of The Pops," which concentrated purely on close-ups of Gary's face.

One wonders what Jimmy Savile will do when the mini-skirt-bloomer suit crazes die down. He can't go back to ordinary trousers, surely? On "Top Of The Pops" he wore his latest creation, a flowered bloomer suit with a zip up the front. Well . . .

P. P. Arnold also wore a bloomer suit and on her it looked as it should—stunning! Pat was the highlight of the show with one of Cat Stevens' better songs and a smashing, soaring Andrew Oldham production-job. She sang very well indeed, putting more power and feeling into a corny show than everyone else on it together.

The show also featured Dave Dee with his latest atrocity—surely Eastern influences in pop have had their day?



P.P. Arnold —'stunning'

## Jonathan King Column

# A defiant gesture from Radio London

OBVIOUSLY, the basic reasons behind Radio London putting "A Day In The Life" at number one are lodged in the justifiable and correct fact that "Sgt. Pepper" is selling more than most singles. And perhaps a slight gesture of defiance.

I think it is fairly well known that I am absolutely anti-drug, and I have to state that the words "I'd love to turn you on" do have drug implications to my filthy twisted brain. But equally I consider the drug problem large enough to be discussed and considered with absolute freedom. Intelligence and thought on both sides. Any question should be allowed this privilege. Thus I am, and always have been, against uncontrolled censorship.

But I can also see the point of those who want to ban this sort of record. I saw it when they banned my own "Round Round."

The big mistake they are making is in reckoning that this problem can be made worse by exposure. It can only be made better by massive, logical, sensible antagonism.

Oh, Oh—glory, glory! A lot of people told me about it some time ago—"Morning Dew." And now Episode Six have made a very good version of the song. I hope they have a hit.

Jon and Robin deserve one too, but they may not get one. Similarly P. J. Proby. The Four Seasons should get one—so should Marvin Gaye and Tammi Terrell.

I wonder about Spanky and our gang. And weren't the Turtles good on Top Of The Pops?

Rumour has it in the person of a very reliable and extremely attractive young lady that the Spencer Davis group are being very well received on TV all over the continent. I look forward to seeing them in England.

# Oriental 007 lives 'twice'—and wins

ORIENTAL 007—that's James Bond in "You Only Live Twice," the final chapter of Ian Fleming's secret agent saga with Sean Connery in the leading role.

And it's safe to say right away that the new Bondanza film certainly lives up to the reputation of its predecessors. It's jam-packed full of excitement, drama and suspense—and the usual bevy of beautiful women.

Each new story gets progressively more complicated and the gimmicks ridiculous and unbelievable—but it's all good entertainment.

The idea of Bond demolishing a fleet of helicopters single-handed over the volcanoes of Japan or one spaceship gobbling up another in flight seems unfeasible, even in these days of advanced science. But it's all there!

## Bond: cool, immaculate

So is the dreaded SPECTRE headquarters cunningly concealed in the heart of an extinct crater and the ultimate unmasking of arch villain Ernst Blofeld, Bond's old adversary (played by Donald Pleasence).

Connery strolls through the part in his usual cool, immaculate style seemingly undaunted as the odds are stacked higher and higher against him. But Bond always plays to win—and he does!

The plot is immensely more complicated than the book story and one tends to lose track of

events by merely blinking.

Basically, it's about SPECTRE'S fiendish plan to provoke a third world war by intercepting and capturing American and Russian space capsules in orbit. With the two nations on the very brink of hostilities, Bond is dispatched to Japan, where it's believed the ships are landing.

To solve the riddle, "007" had to "die" first to get SPECTRE off his tail. He's gunned down while in bed and then ceremoniously buried at sea—to return to life after being rescued by Naval frogmen.

Then begins a wild adventure around picturesque Japan with James getting in and out of some of the most ludicrous situations, aided and abetted by some luscious oriental talent.

If you're one of those people who revel in finding tiny errors in these extravaganzas of entertainment, then, like me, you'll wonder how Bond, disguised as a Japanese fisherman one minute, is suddenly transformed into a fully-equipped agent (complete with bullet-firing cigarettes) the next.

Or how a band of rescuers can appear from nowhere (after supposedly swimming to the volcano HQ) and be as well-equipped for battle as Montgomery's Eighth Army.

Oh, well. That's Bond. You're not supposed to ask questions—just sit back and enjoy the excellent entertainment . . . because that's what it is!



• JAMES BOND: fights SPECTRE in Japan



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# DISC TOP 30



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## CHART TOPPER



## HIT TALK by Engelbert Humperdinck



- 1 (1) ● **A WHITER SHADE OF PALE**  
Procol Harum, Deram
- 2 (4) ● **THERE GOES MY EVERYTHING**  
Engelbert Humperdinck, Decca
- 3 (2) ● **SILENCE IS GOLDEN**.....Tremeloes, CBS
- 4 (3) **WATERLOO SUNSET**.....Kinks, Pye
- 5 (17) ▲ **CARRIE ANNE**.....Hollies, Parlophone
- 6 (7) **THE HAPPENING**.....Supremes, Tamla Motown
- 7 (6) **THEN I KISSED HER**.....Beach Boys, Capitol
- 8 (23) ▲ **GROOVIN'**.....Young Rascals, Atlantic
- 9 (5) **DEDICATED TO THE ONE I LOVE**  
Mamas and Papas, RCA Victor
- 10 (10) **FINCHLEY CENTRAL** New Vaudeville Band, Fontana

**NEXT 20: Introducing CILLA BLACK, CLIFF RICHARD and the CREAM**

- 11 (13) **ROSES OF PICARDY**.....Vince Hill, Columbia
- 12 (21) ▲ **OKAY**.....Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 13 (30) ▲ **PAPER SUN**.....Traffic, Island
- 14 (11) **SWEET SOUL MUSIC**.....Arthur Conley, Atlantic
- 15 (27) ▲ **DON'T SLEEP IN THE SUBWAY**.....Petula Clark, Pye
- 16 (15) **THE FIRST CUT IS THE DEEPEST**.....P. P. Arnold, Immediate
- 17 (18) **IF I WERE A RICH MAN**.....Topol, CBS
- 18 (8) **THE WIND CRIES MARY**.....Jimi Hendrix, Track
- 19 (—) **WHAT GOOD AM I?**.....Cilla Black, Parlophone
- 20 (14) ● **PUPPET ON A STRING**.....Sandie Shaw, Pye
- 21 (22) **GIVE ME TIME**.....Dusty Springfield, Philips
- 22 (26) **NIGHT OF THE LONG GRASS**.....Troggs, Page One
- 23 (20) ● **SOMETHIN' STUPID**.....Frank & Nancy Sinatra, Reprise
- 24 (—) **I'LL COME RUNNING**.....Cliff Richard, Columbia
- 25 (16) **THE BOAT THAT I ROW**.....Lulu, Columbia
- 26 (12) **SEVEN DRUNKEN NIGHTS**.....Dubliners, Major Minor
- 27 (9) **PICTURES OF LILY**.....Who, Track
- 28 (—) **STRANGE BREW**.....Cream, Reaction
- 29 (19) **FUNNY FAMILIAR FORGOTTEN FEELINGS**.....Tom Jones, Decca
- 30 (29) **I GOT RHYTHM**.....Happenings, Stateside

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

## PROCOL MAY HOLD ME OFF TOP!

PROCOL HARUM have a very well-deserved record with a sound that is very haunting. It deserves to be number one and should stay there. Love that organ. Never heard one like that. It almost stands up without the words. I think it'll hold me off the top!

But the Kinks could still make it. It's been holding its position. Very commercial record. I like Ray Davies' songs.

Jimi Hendrix has a very exciting sound. He really creates a lot of excitement, doesn't he? I like Arthur Conley's "Sweet Soul Music" very much. And it's introducing a new name, which is nice.

I've been working with Vince Hill on a couple of TV shows

recently. He's always been good. A great voice.

P. P. Arnold has a Cat Stevens song. Good old Cat. He writes some good stuff. I wish him luck. Pat's good. She'll make it.

Hollies always make good records. This is definitely one of their best so far. Whether it's a number they can perform is another thing.

I want to see Topol in "Fiddler On The Roof." He's always impressed me.

Dave Dee's is very catchy. It's a nice, singalong type. Easy to listen to.

Dusty Springfield has a beautiful song. What a fantastic arrangement! But I'd like to hear her voice a bit more prominent. Young Rascals have a good

number there. If it made it to number one in the States, we'd better be careful here. Could do the same!

Troggs could have picked a better song. They've had a bit of bad luck with their choice of material recently. It must be hard having had so many big hits.

Happenings' "I Got Rhythm" is very unusual. Good harmony, but they've changed the melody a bit. Yes, the Happenings should happen!

Stevie Winwood's Traffic have a good one. I can see that moving higher. He'll be all right.

**NEXT WEEK:  
DAVE DEE**

## Top Ten LPs

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

## AMERICAN TOP TWENTY

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

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# FIRST with the hot news every week: DISC

## Neil Diamond trip trumped



NEIL: FILM

NEIL DIAMOND, American singer-composer who wrote both sides of Cliff Richard's new single, had to cancel his planned visit to Britain only three days before he was due to arrive—on Monday last.

Neil had to take on a last-minute film assignment in Hollywood.

### 'Juke Box' out

Neil was to have appeared on the panel of "Juke Box Jury" on June 24 (the show is recorded this Saturday). Instead, Del Shannon—just back from a highly successful tour of Ireland—takes over.

Other dates cancelled by Neil include "Dee Time," "Top Of The Pops," London's Bag O' Nails, a Sunday concert at Gt. Yarmouth's Britannia Pier (June 18) and "Easy Beat." He hopes to visit Britain later in the year.

### Full-strength Who for Monterey

WHO flew to the Monterey Pop Festival on Tuesday at full strength — John Entwistle had had the plaster removed from his broken finger and been declared fit by his doctor while Keith Moon was discharged from hospital, recovered from his strained stomach muscle.

They return to Britain next Wednesday to complete work on their next album.

## Louis Armstrong tour for New Vaudeville Band

### Easybeats back —minus Snowy

EASYBEATS return to Britain today (Thursday) from Australia, arriving at London Airport by flight A.L.107A at 10.55 a.m.

Drummer Snowy Fleet left the group while in Australia and Easybeats will spend the first week looking for a replacement.

Group's new record, "Heaven And Hell," is to be released on June 23.

NEW Vaudeville Band is to tour America with Louis Armstrong and his band late this autumn — and will also appear in a new Shirley MacLaine/Richard Attenborough film, "The Bliss Of Mrs. Blossom." The Vaudevilles returned from their highly successful residency at Las Vegas' Hotel Tropicana on Tuesday, and went straight into two days filming at Paramount's Twickenham Studios.

On the last night of their U.S. season, they were feted with champagne by the management, and among celebrities in the audience were Liberace, Ella Fitzgerald, Billy Eckstine and Fats Domino.

Band tours Italy from July 7-19, playing all major cities, and

## Britain's answer to the Monkees chosen

FIVE-strong London group the Spectrum this week signed a contract which will take them to international stardom on similar lines to the Monkees and guarantee earnings of thousands of pounds.

The boys have been chosen by Gerry and Sylvia Anderson, American producers of the famous "Thunderbirds" TV show, to star in a

32-week series for ATV and a full-length colour feature film for general release.

The deal—involving £100,000—was clinched as a result of a Monkees song the Spectrum recorded. They made a demo disc of "Saturday's Child," a track from the Monkees LP, on the recommendation of London music publisher Cyril Black. The song is the B-side of their current single "Samantha's Mine."

## SANDIE'S FIRST FILM

SANDIE SHAW is now almost certain to make her film acting debut this autumn. She has been offered a leading role in a new film for Columbia pictures. Filming would be for 14 weeks in Portugal from September.

Sandie's manager, Eve Taylor, told Disc on Monday that Sandie was reading the script and it was "almost definite" that she would accept the part.

Sandie's new single "Tonight In Tokyo" is released on July 7. She appears on the last edition of "As You Like It" (June 27) and does "Top Of The Pops" on either July 6 or 13.

### Manfreds jingle

MANFRED Mann and Mike Hugg, currently holidaying, are spending much of their time writing jingles for TV.

Latest is a jingle for BEA, actually written on a BEA flight from London to Belfast. The pair has already written jingles for manufacturers of bread, ice cream, and jeans, plus a weekly periodical.

### Del 'Dee' spot

DEL Shannon plays a week at the Fiesta, Stockton, and the Porama, Sunderland, from June 18. He guests on "Dee Time" today (Thursday).

Del flies to Canada on June 26.

## Countdown

### THURSDAY

DAVE DEE, DOZY, BEAKY, MICK AND TICH — Pier Bandstand, Weymouth.  
DEE TIME (BBC TV)—Del Shannon, Barbara Law, Dubliners, Karlins.  
SMALL FACES—Palace, Douglas, Isle of Man.  
JOHN WALKER — Locarno, Bristol.  
POP NORTH (BBC Light)—Engelbert Humperdinck.

### SUNDAY

DEL SHANNON — Fiesta, Stockton - on - Tees and Porama, Sunderland.  
P. P. ARNOLD—Beau Brummell, Nantwich.  
PROCOL HARUM, JOHN WALKER — Princess Theatre, Torquay.  
EASYBEAT (BBC Light)—Procol Harum, Alan Price, Nola York.

### MONDAY

P. P. ARNOLD—Cellar, Norwich.  
MONDAY MONDAY (BBC Light)—P. P. Arnold, Cliff Bennett, Denny Laine.  
JEFF BECK — Cooks Farm, Edmonton.  
BEE GEES — Belfrey Hotel, Rishaw, Sutton Coldfield.

### TUESDAY

GEORGIE FAME — Magdalen College Memorial Ball, Oxford.  
DAVE DEE, DOZY, BEAKY, MICK AND TICH—Assembly Rooms, Aylesbury.  
DEE TIME (BBC TV)—Lionel Bart, Jackie Trent, the Bats, Young Idea.  
PROCOL HARUM—Winter Gardens, Malvern.  
AS YOU LIKE IT (ITV)—Lynn Holland, New Vaudeville Band, Jackie Trent, Young Idea, Hollies, Procol Harum.

### WEDNESDAY

VINCE HILL—Arcadia, Skegness.  
DAVE DEE, DOZY, BEAKY, MICK AND TICH — Top Rank, Swansea.  
P. P. ARNOLD—Midnight City, Manchester.  
PROCOL HARUM — Plaza, Handsworth, Birmingham.  
ENGELBERT HUMPERDINCK —Variety Club, Batley.  
PARADE OF THE POPS—Chris Farlowe.  
BEE GEES—Floral Hall, Gt. Yarmouth.

### FRIDAY

GEORGIE FAME — Leicester University.  
DAVE DEE, DOZY, BEAKY, MICK AND TICH—Queen's Hall, Barnstaple.  
TREMELONES—Royal Hall, Harrogate.  
P. P. ARNOLD—Manor House, London.  
PROCOL HARUM—Town Hall, Tavistock.  
JOE LOSS POP SHOW (BBC Light)—Bystanders.

### SATURDAY

MANFRED MANN, GEORGIE FAME—Dudley Town Football Club.  
DAVE DEE, DOZY, BEAKY, MICK AND TICH — Town Hall, Torquay.  
P. P. ARNOLD—Balmorish College, Reading.  
JUKE BOX JURY (BBC TV)—Jackie Trent, Rolf Harris, David Symonds, Charlotte Rampling.  
SMALL FACES — Royal Hall, Bridlington.  
PROCOL HARUM—New Cornish Riviera Club, Carlyon Bay.  
JOHN WALKER—Gliderdrome, Boston.  
JEFF BECK—Palace, Douglas, Isle of Man.  
SATURDAY CLUB (BBC Light)—Turtles, Billy Fury.  
NEW VAUDEVILLE BAND—Winter Gardens, Weston-super-Mare.  
ALAN PRICE—Rainbow Suite, Birmingham.

## £28,000 U.S. CABARET OFFER TO ELVIS

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IF a £28,000 offer is accepted, Elvis Presley will shortly make his first American cabaret appearance for eight years at Miami's Statler Hilton Plaza Hotel.

Released tomorrow (Friday) is an EP by Elvis of six songs from his latest British release film "Easy Come, Easy Go."

Next release from Elvis is likely to be an album from his newest film "Double Trouble." El's manager, Colonel Tom Parker, has just celebrated his twenty-fifth year in show business.

### Orbison single

NEW Roy Orbison single to be released within the next month, will be only the second record he has not written himself—or helped write.

Titled "Cry Softly Lonely One," it is written by Joe Melson and Don Jant. Flipside is "Pistolero" one of the songs from Roy's forthcoming film, "The Fastest Gun Alive."

### Move U.S. trip

MOVE will now go to America for ten days from September 2. They will appear in two concerts and record a new single and LP tracks with producer Denny Cordell in New York during their visit.

In exchange, America's most way-out group, The Mothers Of Invention, will visit Britain for the first time in September for ten days.

Move's new single—their own composition—is released in Britain in July.

### 'TOP POPS' TV

STARRING on tonight's (Thursday) "Top Of The Pops": Judith Durham, Cream, Dave Dee, Procol Harum, Supremes, Traffic, Hollies, Petula Clark and possibly Cliff Richard.

### Bee Gees' 'Disaster' sells 350,000 in States

BEE Gees' new single — their follow-up to "New York Mining Disaster, 1941"—is "To Love Somebody" on June 30. Flip is "Close The Door" and both songs were written by the group.

Bee Gees now figure in six charts around the world with their "New York" hit which is at 18 in America's "Billboard" chart, having sold 350,000 copies in three weeks in the States.

Fourteen different artists have now recorded songs by the brothers Gibb, composers in the group. Latest names include Sounds Incorporated, America's Cyrkle and Johnny Young, Australian solo star.

Bee Gees fly to America for a promotional visit on June 29.

### Dubliners single

NEW Dubliners' single, released tomorrow (Friday), is titled "All For Me Grog." Another traditional Irish folk song, it is in similar style to the group's "Seven Drunken Nights" hit.

Dubliners appear on "Dee Time" tonight (Thursday), and start in Grampian TV's "My Kind Of Folk" on July 7.

## MONKEES: plans changed!

MONKEES will not now arrive early in Britain; stay on after their concerts in London; film an episode of their TV series in Davy Jones' hometown, Manchester.

This was exclusively revealed to Disc on Tuesday by Bob Rafelson, co-manager of the group and producer of the TV shows.

Group now arrives in London on the evening of June 28 and leaves immediately after its last Wembley concert on July 2.

Reason for the change is that the Monkees will be completing their fourth album before the concerts and have to return to America for the rest of their 60-day summer tour.

Rafelson also said the Monkees will start their first feature film in February or March of next year and would like to shoot the film in Britain.

Special film showing a day in the life of the Monkees is now to be shown on BBC-TV this Saturday (17). The current series ends on June 24.

Rafelson told Disc that 20 out of 26 new programmes have already been filmed and ordered by the BBC. Some of these new shows will be completely different from anything already seen. "Two, for instance, will be serious. Even the BBC don't know the contents of them yet."

Last Saturday's show included two film clips of Davy Jones and Mike Nesmith during their initial screen test. "They were quite genuine," added Bob Rafelson.

"Alternate Title," the new name for Micky Dolenz's first composition, "Randy Scouse Git" is released tomorrow (Friday).

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# reporters mirror the swinging pop scene

## Cliff and Paul Jones on Graham TV

PAUL JONES and Cliff Richard both take part in a discussion about evangelist Billy Graham on an ABC-TV networked programme on July 16 at 6.35 p.m.

The programme follows a showing of the Billy Graham crusade at Earls Court the previous week.

Cliff, as previously reported in Disc, has been filming with Billy Graham. Paul has in the past been outspoken about religion, and his film, "Privilege," is anti-religion in parts.

But Paul told Disc on Tuesday: "I'm taking this TV programme very seriously. Cliff did not want to do it as he thought I was going to turn it into a slanging match."

"But my ideas have changed slightly. This doesn't mean I believe any more in what passes for Christianity these days than I ever did, but I do see what the flower-power mob are doing. In a way their attitude is basically the same."

## Carry on, Hollies

HOLLIES return to work for the first time in five months on June 29. They start a three-day tour of Yugoslavia—their first as a complete group since drummer Bobby Elliott was taken ill in Hamburg in February this year.

Tony Hicks goes into hospital for a sinus operation at the end of this week. Consequently the Hollies taped an appearance for today's (Thursday) "Top Of The Pops" and the film may also be used on "Dee Time."

## No Nancy

NANCY Sinatra has no plans to visit Britain to promote her new single—"You Only Live Twice"—title track from the new James Bond film, and consequently did not attend the premiere in London on Monday.

But Frank Sinatra Jr. has been booked to appear on TV's "Blackpool Night Out" on August 6, when Cilla Black also stars.

# Dusty, Tom Jones, Ryans for Israel tours



DUSTY Springfield, Tom Jones, Paul and Barry Ryan, Frankie Vaughan, Adam Faith and the Searchers are among British artists who have volunteered to entertain troops in Israel. Sammy Davis Jr. also hopes to appear.

At the request of artists, British showbiz has set up an organisation, "Artists For Israel," in close liaison with the Israeli Embassy in London. First to fly out will be the Searchers—leaving next Monday (June 19), followed a week later by Tom Jones.

Frankie Vaughan, with his V-Men, leaves on July 3 followed at the beginning of August by Dusty, Paul and Barry and Adam Faith.

Other stars are having tours arranged over the next few months and personalities from the Continent and America are hoping to assist the AFI scheme.

A famous West End impresario has already left for Israel on behalf of the AFI committee, to make on-the-spot arrangements for all tours.

Spokesman for AFI said in London on Tuesday: "All the artists volunteering clearly understand that this is not going to be a joy ride . . . if the maximum benefit and full effectiveness of these tours is to be realised, the shows must be given to the troops in the outlying and remote areas, as far apart as the Sinai and the Upper Galilee and Judean hills."

Artists volunteering are donating their services free but there will be heavy costs for travel, etc., which will be borne out of a special fund.

• TOPOL, West End star of "Fiddler On The Roof" who flew home to Israel last Wednesday, was back again in London for the show this week.

While in Israel he entertained troops in Jerusalem and Bethlehem.



Small Face Steve: six day tour

## Faces, Farlowe and P. P. for Europe tour

SMALL FACES, P.P. Arnold, Chris Farlowe and Twice as Much, make a special six-day package tour of the Continent from June 23.

They visit Paris, Germany, Holland and Belgium to do concert and TV appearances.

P.P. Arnold, whose new single will be the Paul Korda number "The Time Has Come" released on June 30, starts work on her first LP when the tour returns.

## Harum to head Saville bill

PROCOL HARUM return to London's Saville Theatre, but not on July 2, as previously believed.

Plans are being made for the Harum to headline their own Sunday concert there soon.

Meanwhile sales of "A Whiter Shade Of Pale" are nearing 400,000 in Britain alone.

The record has already been released in America, France, Belgium, Switzerland and Germany, where it is in the charts, and also in Scandinavia, Spain, Italy, Turkey and Greece.

## Denny Laine back

AFTER his very successful appearances at London's Saville Theatre and Marquee Club last week Denny Laine has been re-booked into both venues.

Both appearances will be in July, definite dates are to be fixed.

Meanwhile Denny records his new single follow up to "Say You Don't Mind" next week. It will feature his Electric String Band and will be released next month.

## SUPREMES—due here

SUPREMES are likely to do a season at London's Talk Of The Town night-spot next January.

Negotiations for the girls' visit are being finalised by NEMS executive Vic Lewis.

No other details of the Supremes' plans were available at presstime.

## SILENCE IS SILVER FOR TREMELOES!

SILENCE is Silver! Tremeloes receive their first Disc and Music Echo Silver Disc, marking 250,000 British sales of "Silence Is Golden." Presenting the award is Tony Bennett, the American singer who recently won an award for his eight-year seller, "I Left My Heart In San Francisco." This is the first Silver Disc CBS Records has received for a British group.

Panic hit the Tremeloes on Sunday—only hours before they were due to appear on last Sunday's "London Palladium" TV show.

The group's tambourine, featured in "Silence Is Golden," was stolen the previous evening in Belfast, and drummer Dave Munden spent two hours touring London's Petticoat Lane market in the hope of buying another.

Eventually he tried Denmark Street in desperation—and to his surprise found that one of the music shops was open.

PAUL and Barry Ryan, whose new record "Claire" is released next Friday, guest on Southern TV's "As You Like It" next Tuesday.

Today (Thursday) the twins are in Bristol to open a new boutique, and fly to Madrid on July 4 for three days of TV appearances.



## Beatles: three new songs for 'Submarine' film



Carla Thomas: going up!

to Detroit—a city where they've been popular for about two years now. There's unbelievable excitement about their arrival, and, judging from reports I've heard, it should be quite a mad scene!

CLOSING NOTES: MITCH RYDER'S former backing group, the WHEELS, have just signed a recording contract with independent Impact label. Not only is "Groovin'" high in R&B charts, but YOUNG RASCALS' LP "Collections" is also a hit in R&B LP charts. A tour that's certain to do rather well this summer is the one being done by FRANK SINATRA (senior!), accompanied by the Buddy Rich Orchestra. JAMES BROWN was completely charming guest on popular "Tonight" TV talk show. DIONNE WARWICK'S version of "Alfie" has been out for months—and only now is deservedly reaching the upper regions of the charts. Please keep listening to "All I Need" by the TEMPTATIONS—it just must go in your charts! STEVIE WONDER'S got another hit with "I Was Made To Love You." Brace yourselves for large quantity of Motown news next week!

## Penny's fourth 'Juke Box' date

DISC record reviewer Penny Valentine makes her fourth appearance on the panel of "Juke Box Jury" on July 1.

Also on the show will be American singer Mel Torme with his wife, Janette Scott, and disc jockey Chris Denning. The programme will be screened that night between 6.0 and 6.25 p.m.

ADRIAN Love, 22, formerly with Radio City, becomes the BBC's youngest deejay yet when he starts a new Light Programme series "It's One O'Clock" tomorrow morning (Friday, 1 a.m.). Love is the son of bandleader Geoff Love.

## NEW YORK NEWS from NANCY LEWIS

## Redding, Sledge R'n'B package for Expo '67

MANY busy days ahead for OTIS REDDING, appearing at the Apollo this past week with CARLA THOMAS. On June 23 he starts a tour which will last till August 27. Also on the bill will be PERCY SLEDGE and PERCY WIGGINS. On July 3 and 4 they will stop at Montreal to make an appearance at Expo '67—the first R & B show to play at the Expo.

Otis is also doing O.K. in the chart. His duet disc with CARLA THOMAS, "Tramp," is in the top 20 and still going up, and the new record Otis produced for ARTHUR CONLEY, "Shake, Rattle And Roll," isn't doing badly either!

• LOVE movement has had what appears to be quite a boost from city officials in New York. Last week the City Parks Commissioner announced that he's establishing 50 "troubadour areas" in the parks of the city. In these areas people can sing, dance and play musical instruments as they please, without securing a permit.

• Good news for those who raved about a group called the LEFT BANKE—the original members are back together now and will be recording very shortly. Following the two hit records—"Walk Away Renee" and "Pretty Ballerina"—differences in the

group caused a split.

• One of the biggest launching campaigns I've seen yet appears to have been a success, as "Come On Down To My Boat" by EVERY MOTHER'S SON keeps climbing up the charts.

• MARTHA and the VAN-DELLAS just finished playing 10 nights at a club in Queens, New York City, where the place was packed to capacity every night. Then the girls came right back to Detroit, where they are doing three nights only at the city's top R&B night spot—the Twenty Grand. While appearing here, Motown technicians will be dropping in to record material for a live album, which should be their next LP release.

• By the time you read this the WHO (hopefully) have arrived in the States. They're scheduled to fly straight from London

## BBC lessons

"HOLD Down A Chord," ten lessons on basic guitar playing, start on BBC-1 TV tonight (Thursday) at 11.12 p.m.

The series was first shown on BBC-2.

## Turtles fly home

TURTLES flew back to America on Sunday after their short tour of Britain.

Group has cancelled its scheduled appearance at the Monterey Festival in California to do a fortnight's tour of American colleges at a reported fee of 6,000 dollars (£2,000) per night.

Because of a stomach upset which affected Howard Kaylan, group had to cancel appearances on "Dee Time" and at Cardiff.

It is expected that Turtles will return to Britain in the autumn for a full theatre tour.

## Cream album set

CREAM's new LP—recorded in New York during their last trip—is now released at the end of July.

Group's manager Robert

Stigwood is at present in the States arranging a late summer tour for the boys.

Between July 14 and 16 the Cream appears in Holland for

TV, followed by trips to Ireland and Scotland, and Scandinavia in the autumn.

On September 27 group stars in a special guitar concert at London's Festival Hall.



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The Stan Reynolds Orchestra And Chorus  
MAL 696



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Mrs. Brown, You've Got A Lovely Daughter  
MAL 697



7 THE LAURIE JOHNSON ORCHESTRA  
The Avengers  
MAL 695



8 THE MICHAEL JOHN MOOD  
Songs For Swinging Sweethearts  
MAL 672

1 THE SEARCHERS  
The Searchers Smash Hits Vol. 2  
MAL 673

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6 HERMAN'S HERMITS  
Mrs. Brown, You've Got A Lovely Daughter  
MAL 697

7 THE LAURIE JOHNSON ORCHESTRA  
The Avengers  
MAL 695

8 THE MICHAEL JOHN MOOD  
Songs For Swinging Sweethearts  
MAL 672

THESE AND MANY OTHERS IN YOUR SHOPS NOW!

**FIRST with the news: DISC**

**Beatle Paul to marry this year?**

WILL Paul McCartney at last "take the plunge" and get married this year?

So far, Paul and long-term girlfriend Jane Asher have avoided a direct answer to the question.

But one man is confident Paul will wed in 1967. He is famous clairvoyant Maurice Woodruff. In Mr. Woodruff, making a birthday prediction for Paul (he is 25 on Sunday, June 18), writes: "Paul's prides. Firstly, he will be married and not in London. Secondly, he will put his money into building, and do well in this field, and thirdly he will receive an invitation from across the water which amounts to a very high honour for him."

Mr. Woodruff further adds: "Looking closer at Paul's birth-date, he is one of the most decisive of the Gemini subjects, rarely showing his hurts or heartbreaks, although nervous exhaustion may at times make him rather sharp or snappy. Like most of his sign, he will be fond of children, animals and people generally, and the older he grows, the more he will show this. In choosing marriage or business partner, Paul and other Gemini subjects, would do well to select a Leo subject (July 22-August 21) for a long lasting and happy association."

Footnote: Jane Asher's birthday is April 5.

**No Conley visit**

ARTHUR CONLEY, unlike other American chartbusters here, will not come to Britain on the strength of his "Sweet Soul Music" success.

Heavy datebook of college shows in the States prevents a trip here and also an appearance with the Otis Redding package at the Monterey Pop Festival. He is unlikely to be free for a British visit until late autumn.

Conley's follow-up single will be the old rock hit "Shake, Rattle and Roll" released June 30. At the end of July, Atlantic also issue an album "Sweet Soul Music."

**Dave Dee have a rest!**

DAVE Dee, Dozy, Beaky, Mick and Tich plan home-based holidays when they take two weeks off on June 29 because "we've done so much travelling in the past year that we need a rest."

This week the group filmed an appearance in the "Morecambe and Wise Show" which is being shown in colour in the States later this year.

Last Thursday they suffered a shock en route for Frankfurt when customs officials at Ostend demanded a £1,000 deposit on their road van. Instead they sailed back to Dover and flew to Frankfurt by air for a concert date.

**Show returns**

SUCCESSFUL new TV pop show "As You Like It," produced by Mike Mansfield, is likely to return in the autumn after its current run ends on June 27.

A Southern TV spokesman told Disc: "The show figures in four regions of TAM's Top Ten this week and due to its popularity, it will almost certainly be back in the autumn."

Film of the Monkees and their new single is the highlight of the last show, on which Lulu, Sandie Shaw and Paul and Barry Ryan are also booked.

**Herman U.S tour**

HERMAN'S HERMITS, currently filming "Mrs. Brown, You've Got A Lovely Daughter" at Shepperton, fly to America next month for a marathon two-month tour of one-nighters.

The tour, which starts on July 13 in Alberta, Canada, takes the group through Seattle, Vancouver, Dallas, Miami, Chicago, Toronto, Washington and other major cities, ending in Honolulu, Hawaii on September 9.

Group make no appearances in Britain before the tour, as filming commitments do not finish until the day before they fly out.

A new single from Herman, probably two songs from the film, will be released before his return.

**John Walker's first date here**



JOHN WALKER now makes his British solo debut tonight (Thursday) at the Locarno Ballroom, Bristol. It will also be the first time he will have his backing duo, Sue and Sunny.

Series of Sunday concerts at major British resorts has now been finalised, beginning on June 18 at Torquay Princess Theatre. Other dates include ABC Great Yarmouth (June 25 and August 6) and Bournemouth Pavilion (July 2 and August 13).

Meanwhile Scott Walker,

JOHN: WITH DUO

who has also been reported as starring in Sunday concerts, is denying that he will undertake any of the dates named.

Scott is currently working on an LP, most of which features Scott with a 40-piece orchestra.

**Silver Disc 'double' for Hump**

ENGELBERT HUMPERDINCK has won his second Disc and Music Echo Silver Disc award—for 250,000 sales of "There Goes My Everything." His first was for "Release Me."

On Monday, Hump flew to America for five days of promotion and TV in New York, Philadelphia and Los Angeles, returning tomorrow (Friday) or Saturday morning.

He then goes straight into rehearsals for a week's cabaret at Batley Variety Club, commencing Sunday. Sunday summer concerts for Engelbert are: Great Yar-

mouth ABC (June 25, August 6 and September 10), Blackpool Opera House (July 9), Bournemouth Pavilion (August 13 and September 3), and Torquay Princess (August 20).



**Paul drums up a marathon**

IT'S thirsty work trying to set up records. Proving the point is Paul Francis, 19-year-old drummer with the Stewart James Inspiration.

On Monday, at lunchtime, Paul set out to beat the British Marathon drumming record—which stands at 100 hours, 28 minutes and eight seconds and has been broken only once—by American Rob Quesner. On Tuesday, Paul was still going strong, helped along with a diet of oranges, salads, milk and bananas, fed to him by members of the group at London's Tiles Club.

**WORLD-WIDE OFFERS POUR IN FOR HENDRIX**

OFFERS "at fantastic salaries" are coming in from all over the world for the Jimi Hendrix Experience, according to agent Dick Katz—back this week from a trip to South Africa.

And South Africa—where "Purple Haze" is about to be released, also wants Hendrix. "But," adds Katz, "we shall have to turn this offer down owing to the Musicians' Union ruling."

Meanwhile, Jimi left for New York on Tuesday for appearances including the Monterey Pop Festival in California tomorrow (Friday). A "live" performance by the group at San Francisco's Fillmore Ballroom may be released as an EP at the end of July.

Hendrix Experience return to Britain on July 6, then go straight into the recording studios until the 12th, when the group visits Scandinavia and Germany.

It returns to Britain on August 9 to promote its next single, out on August 11.

Footnote: Harry Francis, assistant secretary of the Musicians' Union, said on Tuesday: "Members of the Musicians' Union may not accept work in South Africa while the South African Government operates a policy of apartheid."

**Julie Felix trip**

FOLK singer Julie Felix flew back from Munich on Saturday for a show at Bournemouth on Sunday—then returned to Munich for TV on Monday.

**Price disc delay**

ALAN PRICE Set has now decided to delay release of a new single. Reason: Alan is dissatisfied with the three Randy Newman songs already recorded.

The group plans to try some new material—including songs by Newman.

**Gnomes ill**

ILLNESS has hit two members of the Gnomes Of Zurich, and has resulted in cancellation of group appearances for next six weeks.

Gnomes Dick Allix and John McGurn have been confined to bed with hepatitis, a form of jaundice.

A mong cancellations are appearances on BBC's "Saturday Club," "Easy Beat" and "Swing-along," when group were to have promoted their first RCA single "Publicity Girl," to be released June 30.

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# Who cares a Monkee's about dodgy lyrics?

WHILE the famed Beatles are still smarting from the ban imposed on one of the tracks from "Sgt. Pepper," America's Monkees prepare for an avalanche of anger from these shores because of the title of their new single.

Drummer Micky Dolenz has written a song called "Randy Scouse Git"—an expression he picked up here from TV's controversial "Till Death Us Do Part" comedy show.

But because it has been calculated to offend fans here—particularly in "Scouse" land Liverpool, home of the Beatles—the title has been changed to simply "Alternate Title."

So the Monkees have joined the other groups who have come under fire because of dodgy lyrics. Stars like the Stones ("Let's Spend The Night Together"), Troggs ("Give It To Me") and Dave Dee, Dozy, Beaky, Mick and Tich ("Bend It").

## Funny

But, says Dave Cardwell, Monkees' British representative: "Although the title has had to be switched, I gather the lyrics themselves are not objectionable. In fact, the title is completely devoid from the words. The song is actually funny-satirical more than anything."

"Alternate Title"—out here tomorrow (Friday) — features Micky singing. In the States the track has been taken from "Monkees Headquarters," their next album—out here June 30.

But do people really worry about the words? Would dubious lyrics affect the sales of a record?

Here is the result of a spot check Disc made among record-buyers.

• "This Monkees record is going to be bought by

thousands of fans and reach millions of people. It's up to people like the Monkees to keep this kind of language off teenagers' minds. Stars should be aware of their influence. Personally, I think the group is cashing-in on controversy to catch the public's attention."—17-year-old Chester boy.

• "I don't think fans worry. They get a kick out of it if the words are a bit dubious. Look at the Stones with 'Let's Spend The Night Together' — only America thought fit to change the words on that."—Birmingham boy (17).

## Ban

• "Monkees are so popular that I don't think people will take any notice. There's probably nothing wrong with the song itself. And Micky may not know what the words 'Randy Scouse Git' mean anyway."—Lewisham, London, reader (15).

• "The majority of record-buyers don't care. Dodgy words do matter to some obviously. The ban on the Beatles' 'A Day In The Life' certainly didn't stop me buying the LP." — Southport, Lanes., reader (17).



Monkee Micky . . . sings on controversial single

## POP TEACH-IN

A new series to put you in the picture with the big 'backroom' people on the pop scene

IMPRESARIO is a grand-sounding word, but it can only be used to match the mammoth and multi-farious operations of a man like Harold Davison.

Harold left the Royal Air Force just after the war with the normal Government grant of £200. Today, his section of the vast Grade Organisation is worth over £1,000,000.

"And I even lost that £200 on my first concert promotion," smiles Davison.

Despite that initial set-back, his devoted interest in all sections of the pop and jazz industry kept him going, and today he controls an artists agency, jazz and pop division, publishing and recording companies and also promotes major concert presentations.

How did he do it? "You must be prepared to work 29 hours a day," cracks Davison. "And, of course, have a tremendous interest in your work—just the same as any other successful business man."

More than that, even. A successful impresario must have a keen eye and ear for up-and-coming talent. Know what to sign up and the right avenues for promotion.

"For instance, in the last six months alone, we've taken on Cat Stevens, Jimi Hendrix and the Procol Harum," says Davison. An indication alone that he is well on the ball.

It has been said of Davison that "anything he touches turns to gold." An overstatement, perhaps, but certainly the list of his successes is formidable.

He had the foresight, for example, to sign the Dave Clark Five — one of Britain's biggest initial pop impacts on the Ameri-



Harold Davison . . . handles Cat, Jimi and Procol

can scene. He also turned Paul and Barry Ryan into a world attraction.

One of his biggest achievements was to break down the long-standing ban on American jazz artists visiting Britain. With the co-operation of the Musicians' Union, he arranged a series of band exchanges between Britain and America, which, in turn led to similarly successful Anglo-American deals involving such pop names as Dave Clark, the Hollies, Herman's Hermits, Yardbirds, Animals, New Vaudeville Band and the Tremeloes.

To bring off such deals, Davison will make frequent trips to America. Virtually, he has a "hot

line" to the States open all hours of the day, running up an astronomical phone bill each week.

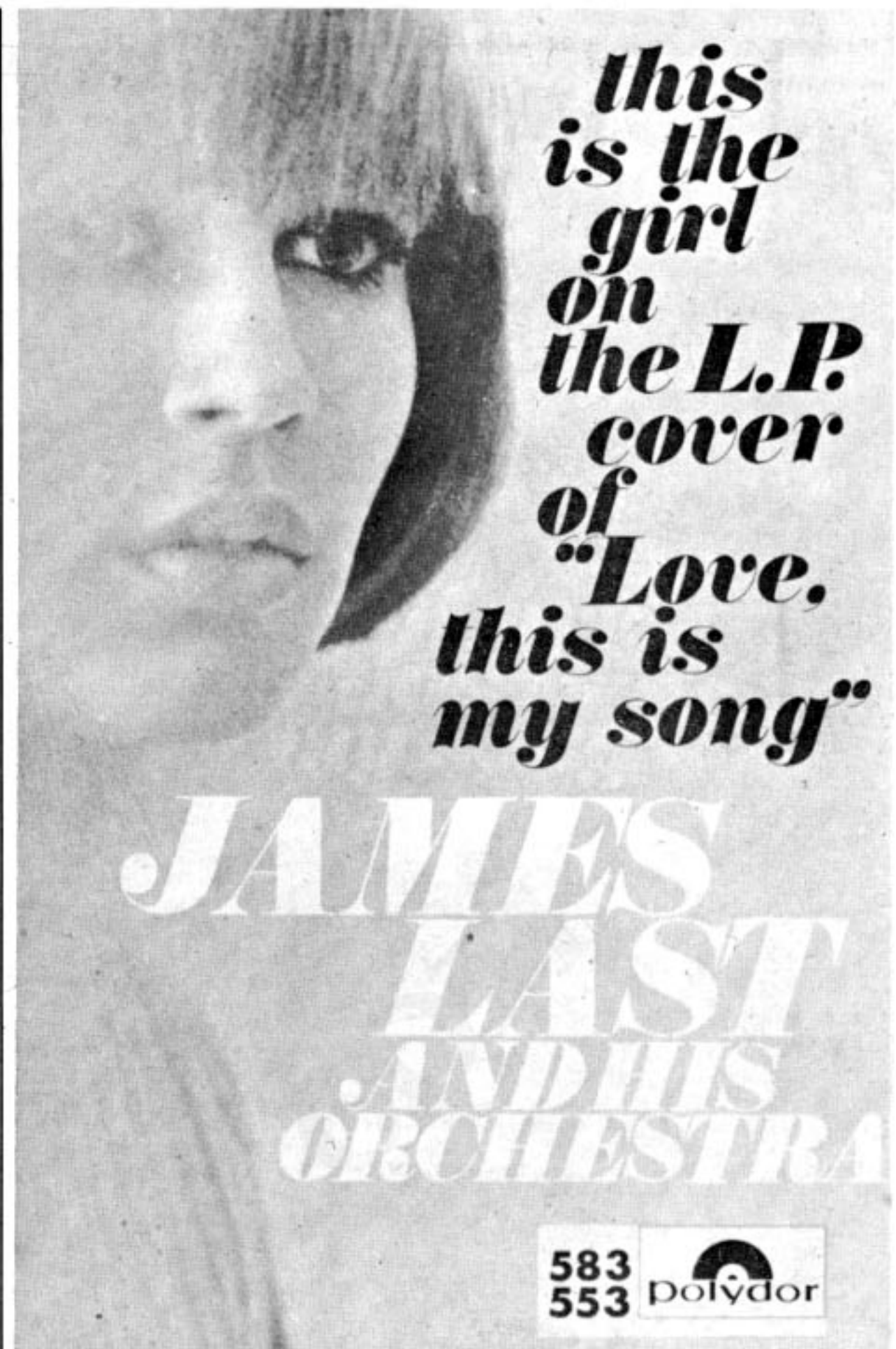
He also personally flies to the States three or four times in a year. One such trip resulted in Frank Sinatra's coming to Britain for some historic concert presentations.

It goes without saying that a man who can bring off such coups must have more than business ability. He must also have personality and the "know-how" when to seize an opportunity presenting itself.

Unlike some impresarios who sit in an ivory tower and let their minions do all the work, Harold Davison gets going in person. Which is why he is one of the most influential men on the pop and jazz scene in Britain today.



Herman: exchanged

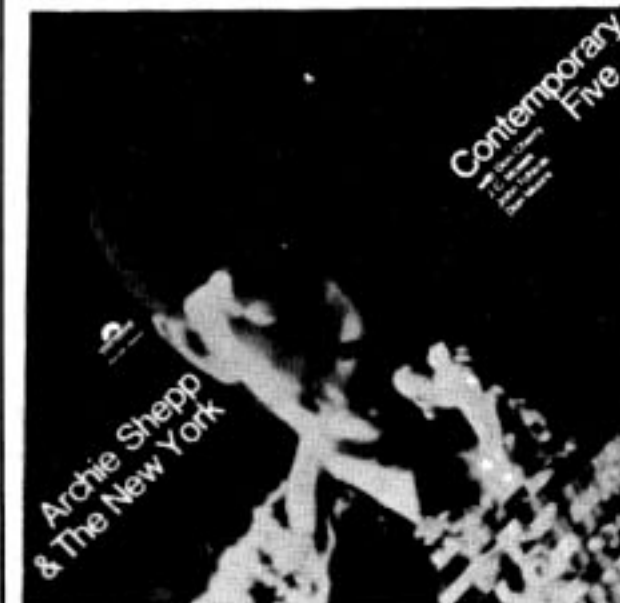


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## LULU writes to fans from New York—DISC exclusive

### AMERICANS JUST LOVE MY MINI SKIRTS!



LULU: Royal welcome

MY ONE ambition in life has been to visit America. Well, now I'm here at last. And I just can't tell you how exciting it's all been!

First big surprise to greet me was when we arrived in New York. There, outside my hotel—the Drake—were crowds of fans. And all were carrying banners bearing slogans: "Welcome, Lulu," "We Love Lulu" and "We've been waiting for Lulu."

I can't tell you what that did for my ego. I didn't expect such a warm welcome. But the Americans are like that. Everyone has been so friendly.

And everything has been laid out at the hotel. My manager, Marian, and I have a marvellous suite. Two bedrooms, two bathrooms, a large reception room and three TV sets!

So we've nothing to complain about. Except for one thing: I know it is a bit rude to criticise one's hosts, but I must speak my mind about TV here. It wouldn't be honest not to.

From what I have seen of American TV, it isn't a patch on ours. It doesn't seem to be so fast-moving, and every few moments the shows are broken up by commercials.

I'll settle for British TV anytime. But then, I really haven't had much time to sit by a TV set—I've been too busy being interviewed on TV and radio myself.

From the moment I arrived, it's been go, go, go. But I've had some marvellous transport to get around New York—a huge navy blue Cadillac has been at the hotel entrance whenever I've wanted it. I feel like visiting royalty, almost.

One radio spot I did soon after arrival was the "Mike Douglas Show." And immediately it ended I was invited to do a repeat. I understand that is almost unprecedented. So it was a big honour.

I've also been asked out to see famous Broadway shows like "Mame" and "Hello Dolly." And everywhere I go they present me with big bouquets of flowers.

The Americans just love my mini-skirts. Not many girls here seem to wear them. They mostly favour bloomer outfits and trouser suits. Mimi Benzell, a famous Metropolitan opera star who also knows a lot about fashion, interviewed me on a radio show. She, too, was most impressed by my mini!

But I'm glad I have got short skirts. The temperature here has been in the eighties. But though I've been dashing around like a mad thing, everyone else is very relaxed. They don't seem to let the rush and bustle worry them.

Today (Thursday) I am off to Boston, then to Toronto on Friday. And I shall be in Montreal on Saturday.

On Sunday, we fly from Canada right down to Los Angeles, where I shall be the guest of Norman Bogner, who wrote the screen play of "Privilege."

While there, I shall be having film talks—sounds very bigtime, doesn't it!—so I hope to have some exciting news on this score when I return to Britain.

By the time you read this, I shall have attended the premiere of "To Sir With Love," so that was another exciting evening to look forward to.

Meanwhile, love to all my friends in Britain—especially to you Disc people who are reading this. See you soon.

## Take five for Episode Six

THERE is an age-worn motto which reads: "If at first you don't succeed, try, try again."

In the realms of popular music, and especially in groups, this motto usually fails. An unsuccessful record is held to mean an unsuccessful group whose end is just over the horizon.

But one group has really taken that motto to heart—and at the fifth attempt looks like succeeding. Episode Six.

Despite widespread success abroad (which includes holding the top three positions in Middle East charts recently), this multi-talented group from Harrow has yet to prove its real worth in Britain.

Now with the release last Friday of "Morning Dew" everyone is saying again: "This time Episode Six must make it."

What has kept them going during the past two years, without becoming continually depressed, and without the arguments that inevitably lead to a split?

"Faith," replied drummer Harvey Shields, who, together with gorgeous Sheila Carter and Ian Gillan, shares the vocals on "Morning Dew."

"Faith that we could make a better record, and that we would eventually find a song we really wanted to record."

Leader Graham Carter-Dimmock added: "We are sturdy fellows." "And what about me?" asked Sheila.

"And Sheila's a sturdy girl," he added hastily. "Although we have never had a hit record, we are progressing musically all the time, and are encouraged by the nice things so many people in the business say about us."

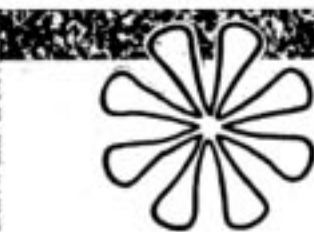
"The difficulty has been to try and get the Episode Six sound on record."

"All our three lead singers are featured separately on 'Morning Dew', and I feel that some of the atmosphere we try to create on stage has been captured on the record."

"Mind you've had our disappointments too," said Sheila.

"My biggest disappointment was when 'I Hear Trumpets Blow' failed to do anything. So many people thought it would, and as it was our first real taste of praise, we were sad when nothing happened."

Perhaps at this, their fifth attempt, all disappointments will be over, and Episode Six will begin reaping the rewards they so richly deserve.



# DOES LONDON REALLY SWING

—or is it all a tourist 'come-on'? In this special DISC poll from Britain—and abroad—give their views:

**SWINGING London. Beautiful, mini-skirted birds; colourful Carnaby Street fashions; way-out weirdies; a discotheque kingdom bubbling with life—and pop capital of the world. True or false?**

Is it where it's all happening—or is it a gigantic confidence trick created to attract tourists to our heart? How much of the swinging scene is reality—how much fallacy?

At a time when the city finds itself the centre of attraction around the world Disc presents a cross-section of comment and opinion from pop people and personalities who live and work in the capital—hub of everything that is happening.

**DAVE DEE:** London's getting better than ever because it's becoming a much more relaxed scene and people aren't trying so desperately hard to be "in". I like it a lot—after all, it's a lot better than Salisbury!

**MIKE MANSFIELD** (producer of Southern TV's "As

by Mike Ledgerwood

You Like It"): Of course London swings—it's far ahead of anywhere in the provinces. The location for next week's "As You Like It" is Chelsea's King's Road on a Saturday afternoon, which absolutely epitomises the swinging London scene. Not Carnaby Street—but King's Road. That's where it all happens.

More proof that London swings is "Top Of the Pops". Where else could that show be put on—only in London do you get the really up-to-date kids.

### TRUE

**DAVID JACOBS:** I think it's absolutely true. The answer is that a lot of places swing if the right people are there. And this is true of London. It absolutely pops.

People are more aware of gaiety today, and it's certain that pop music has helped in this respect. Some people

speak to me of playing "all that rubbish", but the answer to its popularity is in places like Annabel's, where people of all ages—from sixty-five to twenty—are really enjoying themselves.

Maybe I sound like a spokesman for the British Tourist Board—but I really mean it. London certainly swings.

**NORMIE ROWE** (from Australia): Yes, it is a swinging city—though not quite as much as all the publicity makes out.

### 'IN'

And it's not just on the surface. London is what you make it. You can have a good time if you mix in the right circles, but these don't necessarily have to be the "in" places.

What I do like about London is that there are so many places to go to. And as fast as one club shuts its doors, another opens. The essence of

swinging London is its never-ending lack of variety.

**MOVE'S CARL WAYNE** (from Birmingham): I don't dig London. It's a complete fallacy about it being a swinging city. It has nothing whatsoever to offer me. On the other hand, if you really like that sort of thing, O.K.

Although I must own up. The city does have a lot to offer some people—but not in my case.

### GREATEST

**CAT STEVENS** (London born): London must be the greatest place for young people in the world. All the latest in fashion, music and art seem to be developing in London—and the rest of the world follows where London leads.

I love the bustle and the speed of the metropolis. I could never live permanently anywhere else.



• SHEILA: 'a sturdy girl'

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**probe stars**

**DUSTY SPRINGFIELD** (born in Hampstead of Irish parents): It's a bit of a take-on really, but I quite enjoy it. There's something to be said for and against.

**BEST**

It's a swinging scene for people who want to live in discotheques. But if you want to have a decent meal quietly without having your eardrums assaulted and a permanent fashion parade going on all around, it's almost impossible to find a place after midnight that isn't a swinging scene.

Really, London is its best publicity agent—and I don't really know whether it's benefited or suffered by this fact.

**PAUL JONES:** There's something in it. I wouldn't say what. As in all cases, there's something there, but everybody fastens on and before you know what's happened it's been suffocated by commercial exploitation.



● **DUSTY:** It's a bit of a take-on, really, but I quite enjoy it



● **NORMIE ROWE:** It's a swinging city—but not just on the surface



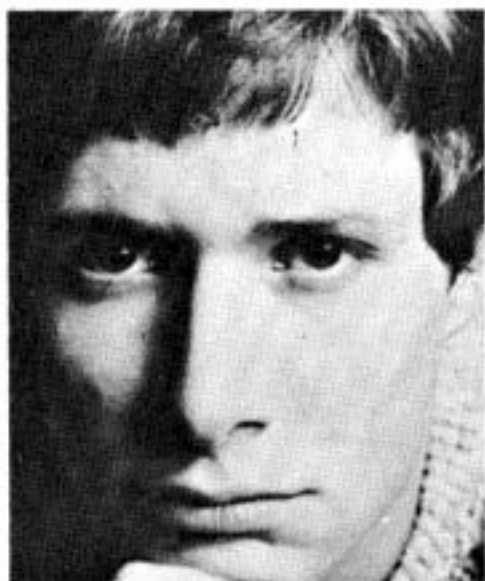
● **MOVE'S CARL:** I don't dig London—it's a complete fallacy about it being a swinging city



● **DAVID JACOBS:** A lot of places swing if the right people are there. This is true of London



● **CAT STEVENS:** London must be the greatest place for young people in the world



● **PAUL JONES:** There's something in it, but it's been suffocated by commercial exploitation

# PROCOL PLAY IT COOL...

● by DAVID HUGHES

IN THE history of popular music there can be few records more eagerly awaited than the follow-up to "A Whiter Shade Of Pale".

The success of the record, and of its creators, Procol Harum, has been phenomenal. Already the whispers are creeping round. "They'll never repeat this success. They must be a one-hit wonder group", and the like.

And how is Procol Harum reacting? As coolly as if nothing had happened!

"We are, of course, knocked out with the success of the record," said Gary Brooker, "especially in France where British groups are not usually liked."

"But," added organist-superb Matthew Smith, "you must remember that 'A Whiter Shade Of Pale' is only one of the numbers we could have recorded. It just happened that it was the best number Gary and Keith had written at the time."

"Nothing is too big to follow," said Gary. "But if you're hoping for another 'Whiter Shade Of Pale' you'll be disappointed."

"Every one of our songs is different, and, as we have three lead instruments, organ, guitar and piano, the variety and scope of our music is very wide. Besides, we haven't written any other numbers remotely like 'Pale.'"

"We don't think anyone will be disappointed with our record, whatever it happens to be, provided they look at it and listen to it as another record, and not as a follow-up."

Procol Harum's much-awaited debut was at London's Saville Theatre, on a Sunday concert with Jimi Hendrix and Denny Laine—and the critics' reaction appeared to be one of disappointment, rather than jubilation.

"It was very unfortunate," said artistic director Keith Reid as seriously as ever. "We weren't given any time to perfect the sound balance, and were virtually rushed on the stage without any advance warning."

The group is now in the throes of a hectic series of one-nighters up and down the country, and record buyers are packing the halls in their thousands to catch their first glimpse of the chart-toppers. What should they expect?

"I don't really know what they're expecting," said bass guitarist Dave Knights, "but I'm sure it's not what they're getting—if you follow me."

"I'm sure they expect just another group, who will play through 'Hold On, I'm Coming,' 'Knock On Wood' and 'In The Midnight Hour,' and then round off with our hit record—and when we don't they stand around quite bewildered."

"Still, there seem to be as many in the halls at the end of our spot as when we go on—so it can't be that bad!"

"You've got to smile a bit more on stage, though," ordered Gary. "People last night were shouting at us to cheer up, and I guess we do look a bit sad on stage."

"I disagree," Keith retorted. "If you don't feel like smiling, why should you? There's nothing worse than a false grin. And besides, our music isn't really happy music."

Thence, the two creators of Procol Harum embarked on one of their many differences of opinion, the conclusion being that people should really come to HEAR Procol Harum rather than to see them, but that the group should still have some stage presence.

"Perhaps, surprisingly, we haven't got fed up with 'Pale' yet. I think that, because it is all our own work, we feel very much associated with it, and still like playing it."

"I tell you one thing that hasn't changed," added Matthew. "When we were unknown we couldn't afford to eat, and now we are known, we haven't got the time to!"



**Gary Brooker:** 'You've got to smile a bit more on stage. People were shouting at us to cheer up. I guess we do look a bit sad'

## Cilla bored? Not likely —says boyfriend Bobby

FROM the dozens of groups and singers who became known as the Mersey Boom, perhaps only two have really survived and become big stars. First, of course, are the legendary Beatles, and a close second Cilla Black.

Only two weeks ago, Cilla was saying how bored she was, with nothing to do all day, but would-be employees must obviously have read her comments and rushed to the rescue.

Last week her road manager and long-standing boy-friend Bobby Willis took the chair.

"I don't really know if you're right in thinking Cilla and the Beatles are the only big stars to survive the Liverpool sound," he said.

"You may not hear a lot about Gerry Marsden, Billy J. Kramer or Freddy and the Dreamers, but they are still all

working, and working hard.

"After all, there are many people out of London who don't know that Cilla is in 'Way Out In Piccadilly', and to them Cilla Black is also a name from the past."

"But I think the main reason why she has done so well is because she is a solo performer. It is much more difficult for a group to survive because they always have to be in with the latest trends—you know from suits to uniforms via long hair and moustaches.

"A girl singer is much more stable and does not have to pander to these trends."

"But there again, although all Cilla's records except one have made the top five, she doesn't sell half as many records these days. I can remember when one of her records was selling 90,000 a day, which never happens now."

"Way Out In Piccadilly," the revue in which Cilla stars with



● **CILLA:** misses TV comedian Frankie Howerd, opened at London's Prince Of Wales theatre on November 2 last year, and so far shows no sign of coming to a close. Surely, for a person used to performing a different stage act every night, Cilla must be getting very bored with the show? "Not really," said Bobby, "although she has missed not being able to do TV. But now that the filming has ended, she can concentrate a bit more on TV appearances. "Basically she still enjoys the show, but I'm sure that if Frankie decided to leave, Cilla would definitely have second thoughts about carrying on."

**from**  
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**FRAN JEFFRIES**

My lonely corner MON 1006

**ROBERT MITCHUM**

Little old wine drinker me

MON 1007





# WHERE IT'S AT It's a teen scene at the Uppercut

FOREST Gate's Uppercut Club is, after all, a bit far into the East End for the drink and dolly mixtures. But that's where boxer Billy Walker has staked his discotheque club claim in a converted ice rink where they call anything under 1,000 people a poor night.

Ostensibly the idea was to provide a place for Young East End to go. Indeed, it's really a poshed-up palais de danse. In fact, the owners are anxious to attract an older age group.

True, personalities like Manfred Mann, Scott Walker and Bill Wyman have been sitting in the shadows; true, also, all the name groups like Hendrix, Faces, Kinks and the Stax show have appeared.

But really, it's an East End answer to the West End's Tiles Club and is unlike the Cromwellian or Bag o' Nails. So don't go there in the hope of seeing your favourite star in off-duty pose; go instead for a good time and you'll probably get it.

## COKE

The place is littered with pin-tables, has a snack bar and private Sportsmen's Club where you can get the hard stuff to liven up your Coke, but the main feature is the 20,000 square foot dance floor.

Here the dancing goes on from Thursday to Sunday (the club is closed the other three days of the week), starting on Thursdays with a Radio London discovery night, final of which is on September 28,

when Jimi Hendrix, Lulu and Cat Stevens will be among the judges for the £1,000 prize.

Fridays to Sundays often feature the name groups as mentioned.

"But," says publicity and production manager Max Spink: "we're handicapped at the moment because we only open from Thursday to Sunday and can never close later than 11.45 pm. Consequently, a lot of the kids prefer to go into the West End and get later hours. But we hope to rectify this in time."

Count-out on the Uppercut:

• **Membership:** None. You pay your money each time you go. Varies from 5s to 8s 6d for top act.

• **Hours:** Thursday 7.30 pm - 11 pm, Friday 7-11.45, Saturday 8-11.45, Sunday 7.30-11.

• **Drinks:** Only exist in the Sportsmen's Bar, membership for which is 6s a quarter. Pub prices at pub hours.

• **Verdict:** Strictly a teenagers' scene.

# Hail the brilliant HOLLIES!

**HOLLIES:** "Evolution." Then The Heartaches Begin; Stop Right There; Water On The Brain; Lullaby To Tim; Have You Ever Loved Somebody. You Need Love; Rain On The Window; Heading For A Fall; Ye Olde Toffee Shoppe; When Your Light's Turned On, Leave Me; The Games We Play (Parlophone).

Hail the conquering Hollies! Heroes of musical progression, masters of experiment and expression. Here's the group, for too long labouring in the shadows of giants like the Beatles and Stones, which is finally getting the recognition it deserves thanks to genuine talent.

The names of Clarke, Hicks and Nash must now join the songwriting greats in pop. The Hollies have evolved their own style of songs and, despite the wide variety of material which springs from a galaxy of ideas, the boys still manage to retain that distinct, inimitable Hollies Sound.

It's terribly hard to highlight any one particular track because they're all excellent. Graham's tender "Lullaby To Tim" with its cleverly distorted sound and the intriguing tale of "Ye Olde Toffee Shoppe" deserve particular mention.

• **LULU!** (Ace Of Clubs)—Not the latest Lulu LP, but older recordings from her former label.

Still, if you like Lulu anyway—yesterday or today—there's her first smash "Shout," "Call Me" and the one-that-got-away "Leave A Little Love," plus "Try To Understand" and the relatively unknown Jagger-Richard song "Surprise, Surprise."

• **VINCE HILL:** "Edelweiss"—The Sound of Music; One Hand, One Heart; I Love You, Samantha; Till The End Of Time; I have Dreamed; Janie; Stranger In Paradise; Maria; Smile; Forgotten Dreams; Take Me Back Again; Title Track. (Columbia).

Someone recently remarked that Vince Hill was one of the top two ballad singers in Britain. Assuming Matt is the other, Mr. Monroe will have to look to his laurels after this superb album from the pre-Edelweiss, underrated Vince.

Controlled, quality singing throughout, a selection of great songs and fine orchestrations from Johnny Arthey, Arthur Greenslade, Tony Osborne and Harry Robinson, so it's a problem to pick out the top tracks.

If Vince is a supposed square, then the hippies among you are really missing out.

• **BACHELORS:** "The Golden All Time Hits"—You, You, You; Put Your Head On My Shoulder; Any Time; My Happiness; Who Wouldn't Love You; Manana; Heartaches; It Is No Secret; Stranger In Paradise; Dear Hearts And Gentle People; Harbour Lights; You're Breaking My Heart; My Heart Cries For You; A Little Bird Told Me (Decca).

What can one say of the Bachelors? There's nobody nicer, more pleasant and professional. But they belong to a bygone age along with these songs, all adequately performed but without one quiver of invention.

Still, some people love 'em and one can't help suspecting that long after today's pop people have stopped chewing guitars, flashing lights and generally fooling around, the Bachelors will still be singing golden all-time hits.

• **P. J. PROBY:** "Enigma"—Niki Hoeky; Shake, Shake, Shake; Reach Out I'll Be There; That's The Tune; Out Of Time; Don't Forget About Me; People

That's Why; I Wanna Thank You Baby; I'm 28; Angelica; I Can't Make It Alone; You Make Me Feel Like Someone (Liberty).

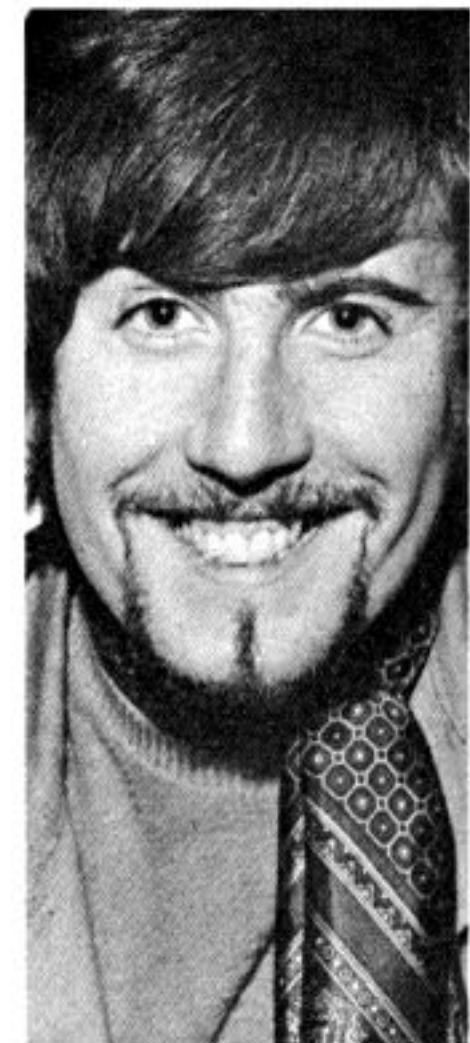
Proby most certainly had his tongue planted firmly in his cheek when he recorded this exercise in vocal hieroglyphics. Nearly all the tracks are nonsense; he uses all his varied voices (often in the same song); he gulps, he grates, he screeches, he croaks; he crucifies "Reach Out;" he reproduces the Pitney whine (on "Angelica"); his sleeve notes state soul is a badly mutilated word and he makes soul a badly mutilated sound.

And then—in the final two tracks ("I Can't Make It Alone" must surely have been Top Three had he been here to promote it)—P.J. shows what a superb ballad singer he can be.

Enigmatic Proby? No. just a monstrous mickey-taker.

• There must a mutual admiration society between Sam and Dave and JAMES AND BOBBY PURIFY. On their new Stateside Soul Supply album, the Purify Brothers borrow two from Sam and Dave. Of course, "Knock On Wood" is also there, plus the duo's two earlier hits, "I'm Your Puppet" and "Wish You Didn't Have To Go." All good grooving material, but the real feeling seems to be missing.

• Afraid the title "The Best Original Soundtracks And Great Themes From The Motion Pictures" does not really describe the contents. Apart from "Return Of The Seven" and "Lara's Theme" from "Doctor Zhivago," there's nothing here to make you listen twice. (Stateside).



• **HOLLIE GRAHAM**—with Hicks and Nash, he joins the songwriting greats in pop.

# HOW TO WIN AT THE NAME GAME

• by David Hughes

WHAT'S in a name? In the good old days of Rock 'n' Roll, groups had a set pattern to follow. The name had to convey the type of music they played. Thus came streams of Hurricanes, Thunders, Atoms, Tornadoes, etc.

But as pop music progressed, names have become more and more diverse, and with every new arrival comes the question: "How on earth did they choose that name?"

To put minds at rest, here are some of the answers:

• **BEATLES:** Had previously been known as the Quarrymen and Johnny and the Moondogs. At the time, Buddy Holly and the Crickets were very popular, and the group wanted to find a similar insect name. They became known as the Silver Beetles, and later shortened it and changed the spelling.

## MOVE

• **BEE GEES:** Australian disc-jockey Bill Gates suggested the name, as it was not only his initials BG, but Barry Gibbs' as well.

• **MOVE:** The whole group thought of the name almost simultaneously. They were all on the move from different Birmingham groups, and also held a mutual aim to progress and keep moving.

• **LOVIN' SPOONFUL:** In the Southern States of America, the "spoonful of sugar that helps the medicine go down" is known as a lovin' spoonful. The name was

brought to the attention of the boys by a Mississippi John Hurt Blues song, in which the lines "I love my baby by the Lovin' Spoonful" are repeated throughout.

• **TROGGS:** Chosen by manager Larry Page to suit their earthy brand of music. A troglodyte is an early cave dweller.

• **EASYBEATS:** Openly admit they pinched the name from the BBC Sunday morning programme.

## WHO

• **WHO:** Previously known as the High Numbers. Their music was moving in so many different directions that they wanted an abstract name that would not be associated with any particular type of music. They chose a pronoun, and Who sounded better than What, Why or How!

• **KINKS:** Chosen at the time "kinky" was the "in" word. All the boys loved kinky clothes, women, words, etc., so the name was an obvious choice.

• **YARDBIRDS:** Keith Relf is a blues fanatic, and saw the word in an old blues magazine. It means a hobo or a good-for-nothing, which, says Keith, "was just what we were at the time."

• **MANFRED MANN:** Mike Hugg explains; "A fan came up to us at the Marquee and asked us who we were. Manfred began giving the names of the group, got as far as Manfred Mann, and

someone shouted "What a great name for a group!" So it stuck.

• **MINDBENDERS:** Openly admit they pinched the name from the film.

• **TREMELOES:** Named after the guitar effect, very popular at the time they formed, especially through Hank Marvin of the Shadows.

• **JEFFERSON AIRPLANE:** "We got the J from June, E from Ecstasy, F from Flying, F from Frog, E from Elevator, R from Resurrection, S from Scintillation, O from Oscillation, and a big N from strawberries! Airplane comes from mArty, skIp, joRma, Paul, aLicc, zAp, No, and finE."

## PRUNES

• **ELECTRIC PRUNES:** The origin is doubtful, but we are assured they are not purple and do not hum! It is apparently connected with the fact that they use eight separate electronic amplifiers.

• **GNOMES OF ZURICH:** Manager Roger Easterby was honest enough to admit: "I deliberately chose a name that was ridiculous because I knew it would demand instant attention—and I'm happy to say it worked."

And the latest group with a strange-sounding name? **PROCOL HARUM**—the name of a prize-winning pedigree blue persian cat, singer Gary Brooker happened to notice. "And somehow the name fitted our type of music," he says.

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# POP THE QUESTION

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

HAVE the Four Tops released an album of their biggest hits?—GWEN FORD, 5 Haydn Avenue, Purley, Surrey.

● Not exactly. Several of their albums such as "Four Tops Live" and "Four Tops Second Album" include one or two of their greats. But E.M.I. have recently issued an EP called "Four Tops Hits" (TME 2018), which features "Reach Out, I'll Be There," "Lovin' You Is Sweeter Than Ever," "Standing In The Shadows Of Love" and "Baby I Need Your Lovin'."

IS there any chance of seeing the Procol Harum in Southampton? MR. A. MITCHELL, 41 Sherborne Road, Basingstoke, Hants.

● Yes—the Procol Harum have a date at the Royal Pier, Southampton on June 28.

CREAM'S fan club address please?—JORGE MONTEIRO, Rua Goncalo Sampaio 243-2e, Porto, Portugal.

● There is no fan club at present, but all mail should be sent to Robert Stigwood, Nems Enterprises Ltd., Sutherland House, 5/6 Argyll Street, London, W.1.

I HEAR that Bill Wyman is the manager of an American group. What's their name, and have you any information on them?—MISS S. BOON, 18 Southmead Gardens, Allerton, Liverpool 19.

● Bill manages a group called Moons Train. As you say, they are American and as yet have not issued any records in this country. An album

called "Moon Shine" was released on MGM in the States. The line-up: Malcolm Penn—drums, Ian Dibbon—guitar, Ken Leamon—sax and flute, Alec Brown—trumpet, Peter Attwood—bass guitar, and Moon—organ and vocals.

WHEN is the new Small Faces album issued?—MISS T. GIBSON, Ferry Inn, Shoreham-by-Sea, Sussex.

● Two albums, in fact, one on Decca and the other on their new label Immediate. The Decca release includes most of their hits, like "My Mind's Eye," "Hey Girl," "Sha La La La Lee," "Whatcha Gonna Do About It" and "All Or Nothing." Titled "From The Beginning," on Decca LK 4879. The other LP called "Small Faces" (IMLP 008) is all new material written by Steve Marriott and Plonk Lane.

TREMELOES' fan club please? —LYNNE OSBORNE, 8 Netherton Grange, Liverpool 10.

● c/o Pam Rice, 6 Southampton Place, London, W.C.1.

WHAT are the names of the brothers who formed the new American group, Every Mother's Son? —RICHARD COOMBES, 261 Brooklands Road, Weybridge, Surrey.

● Lary and Dennis Larden, who dreamed up EMS in 1966. They are now joined by Bruce, J. Milner, Christopher Augustine and Schuyler Larsen, who are all New Yorkers.

LULU'S fan club address please? —DAVID SEOMON, 289 Kings Road, Bradford 2, Yorks.

● C/o Mrs. Blackie, 286 Long Shoulden, Hemel Hempstead, Herts.

# CHURCH SOUND WAS SCOTT'S IDEA!

AMID all the hoo-ha about the Procol Harum's "Whiter Shade of Pale" (which I like as much as anyone else), I wonder if these gentlemen have acknowledged their debt to Scott Engel, whose original idea it was to use an

organ backing with a ballad on "Archangel"—B-side of "Stay With Me Baby." Scott's is vastly superior as is everything he does—though sadly unappreciated lately by the masses!—JANET ROBERTS, 1 Elton Drive, Hazel Drive, Cheshire.

## NO, NO, LULU! ERIC DOES NOT COPY JIMI

NO, NO, Lulu! When you reviewed the Cream's record (3.6.67) you fell into the trap too many people fall into. The Cream do not copy Jimi Hendrix—quite the opposite. Eric Clapton has been established too many years to revert to cribbing. Both groups are excellent but remember, the Experience are the commercial version of the Cream.—ROGER DARBY, 34 Senga Road, Hackbridge, Wallington, Surrey.

● SEE PAGE 14

## Sporrans?

I WAS appalled to see John Lennon wearing a sporran on the cover of Disc (3.6.67). The sporran is worn with a kilt, which is the traditional costume of Scotland. He just made a spectacle of himself, and so did the rest of the group.—KAREN KOCISZEWSKI, 45 King Street, Perth, Scotland.



SCOTT: used church organ long before Procol Harum



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

## TREMS DESERVE THEIR SUCCESS

JONATHAN King said after hearing the Tremeloes were No. 1 he clutched his diaphragm! The Tremeloes are an excellent group and deserve the success they have achieved. How many people did more than clutch their diaphragm when his trash got in the chart? —PAT and JUNE, 18 Henry Street, Middlesbrough, Yorks.

## WANTED!

AN open letter to E.M.I.: Wanted—one E.P. Artist—Helen Shapiro. Contents—"Can I Get A Witness," "One Mint Julep," "The More I See You" and "What'd I Say." Release date—as soon as possible!—HARRY MORRISON, 35 Elsham Road, London, W14.

# Discword

1	O	2	E	3	A	4	G	5	M	6	P
7	F	I	D	D	L	E	R	S	8	A	G
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FIRST six correct entries received will be awarded FREE LPs. Send answers to: Discword, Disc and Music Echo, 161 Fleet Street, London, EC4.

### CLUES ACROSS

### CLUES DOWN

- 7. Players on the roof? (8)
- 8. A girl's secret! (3)
- 9. United with James? (6)
- 10. Steven's month (5)
- 11. Not the groove (3)
- 12. This is the last bit (3)
- 14. Set drink? (3)
- 15. American pal (3)
- 17. Like Jim? (5)
- 18. Cockney Tommy (6)
- 20. That Diamond girl? (3)
- 21. Record ocean! (8)

- 1. Irregular in rhythm? (7)
- 2. Kane? (4)
- 3. Herb! (6)
- 4. Wilde award (5)
- 5. Elvis is now (7)
- 6. Emma? (4)
- 11. Groovin' Young devils! (7)
- 12. Prosecution's opposition (7)
- 13. Fellow who can fly? (6)
- 16. Folkist Bob (5)
- 19. The Boat rower (4)
- 22. Takes some nourishment (4)

LAST week's solution — ACROSS: 1. Sandie Shaw. 7. Even. 8. Hendrix. 9. Brayed. 12. Temp. 14. Paps. 16. Tom-tom. 18. Richard. 20. Noon (rev). 21. Westerners. DOWN: 2. Nancy. 3. Eye. 4. Hedge. 5. Herb Alpert. 6. Excitement. 8. Hid. 10. Atop. 11. Eyes. 12. To-do. 13. Meet. 15. Ashes. 16. Ted. 17. Mince. 19. Rye.

## 'Sgt Pepper': genius or nonsense? Pro- and anti-Beatle letters pour in... GOOD music must beat the Beatles!

THE BEATLES new LP has, not surprisingly, shot to No. 1. But all these LPs that are "in" are always replaced by the "Sound Of Music." Which shows plain, good singing and simple tunes will always win over so-called "progressive" sounds.—RICHARD TAPP, 67 Little Aston Lane, Sutton Coldfield, Warks.

### Take the Monkees!

SGT. Pepper is great! If Disc readers cannot accept the new Beatles, they can have the Monkees—they are cute and cuddly and gee, unmarried (except for "no hands" Nesmith). Please do us all a favour here—take the Monkees and we'll take the Beatles, Stones, Cream, Who, Dave Dee, Small Faces, Move and Derek Taylor who tells it like it really is here.—MICHAEL KAGON, 165 West 9th Street, New York 24, U.S.A.

### At least Jeff's honest

IT IS a generally accepted rule among pop people that each time a fresh Beatles album is issued they go completely wild over it and become insane with praise for it. They might love it or hate it, but, like an obedient bunch of little school kids, they automatically cough up kind words and blow their minds because it is the thing to do. Apart from Jeff Beck, that is, who spoke out in Disc (3.6.67) recently. He was the first-ever pop person to honestly hate a Beatles album, to think it horrible and say so. Good for you, Jeff. I think Sgt. Pepper stinks, myself.—DENISE HASSALL, 55 Turf Hill Road, Turf Hill, Rochdale, Lancs.

### Beatles clothes dreadful!

I DIDN'T realise the Beatles were such sights until I saw them in full colour on Disc's front page (3.6.67). They really looked dreadful! They may have a lot of musical sense, but when it comes to clothes they have absolutely none.—MAUREEN McCAGHERTY, 26 Empire Street, Belfast, N. Ireland.

### Leave P.J. alone, Vince!

VINCE Hill said in Disc (3.6.67) he had the go-ahead from stars he impersonates, but I doubt very much that P. J. Proby has ever seen Vince "cod up" somewhere, with words about splitting trousers." If P.J. ever congratulated Vince for it I'm Kaiser Bill's Batman! If he must do impressions, let him stick to Doddy and Bernie Winters, and lay off, P.J.—CHRISTINE DARBY, 4 Northgate, Cradley Heath, Staffs.



Vince: impersonations

# TOP SINGLES

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## THE SANDPIPERS

Glass  
AMS 703

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## RAMSEY LEWIS

Function At The Junction  
CRS 8058

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## THE SHIRELLES

Too Much Of A Good Thing  
7N 25425

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## EBONY KEYES

Country Girl  
7N 35390

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## THE TRAFFIC JAM

Almost But Not Quite There  
7N 35386

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## GARY KANE

Too Good To Miss  
7N 17334



# Men wearing make-up? Ugh!

IT'S GREAT when men get more daring with fashion, and I love new crazes—they're tremendous fun. But, honestly, some men are getting a bit much now. Like wearing beads—I first saw the Move wearing them on "Top Of The Pops" a few weeks ago.

And bells! I haven't seen any—I've been ill and men's fashions change so quickly these days if you're off the scene for a week or so—but friends tell me men are wearing little bells on strings round their necks.

I don't think I'd fancy walking along with a man jingling and tinkling beside me—it would be so embarrassing! But I suppose it's quite fun really. If a boy gave me a bell it might be a giggle to wear it.

And it must be good for the tourists! After all, they don't come to see the Tower of London these days—they walk up and down Carnaby Street with their little cameras in their hands, madly taking pictures of everything.

## BEADS

So I suppose if they saw someone with a bell around his neck it would be something different for them!

Beads are all right too—as long as they're those wooden ones, like Indian beads, the glittery ones, look horrible.

One thing that looks really super on men, though, are those old-fashioned fob-watches worn in waistcoat pockets. Alan Freeman has a lovely little silver one.

And bracelets too—I adore men wearing those, even

Really, I think most men look fabulous when they're all dressed up with waistcoats and double-breasted suits and fob-watches. It's all this Edwardian look which I think is absolutely gorgeous.

Specially with those shirts with big frills and big puffy sleeves. There are a lot of shirts about now that look like the ones P. J. Proby used to wear.

But one fashion we can really do without in this country is men wearing make-up. When I was in America I saw quite a few men wearing powder, foundation and eye make-up and it looked absolutely beastly. I'd hate to go out with a man and get powder all over my collar!

Of course, a lot of men here wear lacquer on their hair and that's horrible as well.

**AND SOME MEN—YOU GO OUT WITH THEM AND YOU'RE NOT ALLOWED TO TOUCH THEIR HAIR BECAUSE IT'S ALL STIFF WITH LACQUER. UGH—IT'S HORRIBLE!**



**'I'D HATE TO GO OUT WITH A MAN AND GET POWDER ON MY COLLAR!'**



Alan Freeman

# Lights up—for a psychedelic scene!

by HUGH NOLAN

IF YOU WANT to get ahead—get a light show! Gone are the days when a group trooped onstage and played with a tired projectionist spotlighting the lead singer with a glaring white flood-light.

Now going to see most groups is a visually exciting experience as well as being just nice to the ears. Hip, forward-looking groups are paying as much attention to the shapes, colours and swirls projected on to them onstage as they are to their music.

Pop music is moving forward from being just a flat sound, the same as you could hear on a record, to being an experience which involves the audience in an outright assault on their senses and their minds.

Total involvement—that's what it's all about, according to American musician Charles Lloyd who has played often at dance-halls on America's happening West Coast and who plays his first dates in England at London's Queen Elizabeth Hall this Saturday.

"All these light shows first started at the Avalon Ballroom, in San Francisco, and they are really beautiful. We played at both of them, sharing bills with groups like the Jefferson Airplane and the Grateful Dead.

"Once when we played the Avalon they staged what we call a 'love-in'—all the kids just lay on the floor with their arms round each other and listened to the music and let the light show take them up and



Charles Lloyd: 'they are beautiful'



Pink Floyd: first British light show

out. "Our next album—out in the States in June—was recorded live at the Fillmore."

Charles is worried about the lack of places he could go with his quartet and play to British fans—places which involve the audience in the action.

"How do I get to communicate with the audience here? I went down to London's U.F.O. Club directly I landed but it wasn't much compared with say the Avalon. I'm not trying to put it down—it's a nice try. But it doesn't really happen."

Light shows first joined up with pop in this country last summer, when a couple of Americans turned up at a dance

the Pink Floyd were playing at and projected their liquid slides on to the group.

The Floyd never looked back and now say their lighting man is as important as a fifth member of the group.

And now one of Britain's most experienced light show operators, Mick Lowe, has been told his shows are better than anything from America.

Mick has to date invested over £1,000 in equipment ranging from overhead and still projectors to films—but, he says, he still needs more.

Now he has his own light show group called the Overheads, whom the Rolling Stones have expressed a lot of interest in for using on future tours.

Light shows of a different sort—possibly more effective than the abstract slide type—have been used at Blaises Club, in London's Kensington, for a couple of months. Manager Jim Carter-Fea has a "magic box" which translates bass and treble pitch in the music into light and colour.

The beauty of this system is that the original magic box costs the ridiculously low sum of £90, and once you have one you can attach it to any lighting system anywhere without vast apparatus.

Only last week Jimi Hendrix announced he was bringing the lighting expert from America's Hollywood Bowl over to create the first-ever "happening" concert tour.

**POP SHOWS WILL NEVER BE THE SAME AGAIN!**

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

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

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# Where a Stone will gather the moss

by BOB FARMER

**WILLIAM FURY**, of course, was the first to furrow out of London, but then he's a bird-watcher (authentic ornithologist, that is) so he had some grounds for getting in with the landed gentry.

But then came John. And George. And Ringo. They retired to the Surrey hillside some time back.

John, giving Rolls-Royce a psychedelic experience, and causing his suffering neighbours to go colour blind;

George, with his weird Indian sounds, and causing his neighbours to turn tone-deaf;

Ringo, increasing his parental output, and causing his neighbours to notice nothing.

Paul, left alone to represent the raving instincts of the Beatles by staying put in the Metropolis.

But wherever the Beatles go the Stones are sure to

follow. So Keith, and Charlie and Bill stowed themselves even deeper into the sticks. Into Sussex, in fact. Even Mick's been sighted in Outer Suburbia, looking suspiciously like a house hunter in Little Chalfont, in deepest Bucks.

And now, innocuous enough in its small print heading on the news pages of Disc last week: "Country home for Stone Brian."

Mr. Jones, it transpires, is thinking of leaving the delights of London for a large country mansion, complete with boating lake, in his home county of Worcestershire at a quaint sounding place called Aston Summerville.

Says he: "I'm still only thinking about it. I was born and bred in the Cotswolds and would like to live there again."

The fact seems to be that pop stars, like all plutocrats, regard country estates as a far fatter success symbol than any crumby car or Mayfair penthouse suite.

You may fancy the idea of it all, but what are your folks going to say about having to take their hat off to Squire Hendrix of the Manor? What's your vicar going to think when he takes the collection from Head Sidesman Burdon? What sort of school is going to have local landowner David Dee opening speech day? Just when is Jagger moving into Windsor Castle?

We shudder at the thought of Peter Townshend leading his local hunt with a jovial "Tally Ho!"

We boggle at the idea of Cat Stevens entering his estate's prize marrows at his local horticultural show.

We hate the idea of Dave Davies reading the lesson at Harvest Thanksgiving.

We can't bear the prospect of Reginald Presley taking the chair at Andover Rural District Council.

But that's the unthinkable outlook should the pop world decide to keep up with the Jones boy.

So turn again to London Town, Brian Jones and spare us all. Maybe you'll end up Lord Mayor.

## Denny's not so Moody now!

by DAVID HUGHES



Denny Laine: 'It was frustrating'

**DENNY LAINE** and his Electric String Band—a name to make you stop in your tracks in bewilderment and wonder.

What can a combination like this sound like? And when you learn that the band includes four Royal Academy of Music graduates plus the inimitable Viv Prince, wonder rapidly turns to incredulity.

But take heart, for this improbable mixture is in the process of producing some of the most exciting new sounds ever heard on a live stage. Denny, as you may remember, was formerly lead singer with the Moody Blues, a good enough group which also held a reputation for its instantly recognisable sound.

"But with the Moodies," said Denny, "we spent the last year traveling the country on one-nighters."

"I had ideas for new sounds then, but I couldn't get them across. It was a frustrating experience, because although the Moodies were all good musicians they were not on the same musical wavelength as me, and I found I was doing most of the work."

"All the songs were mine, but we weren't able to progress because we were five separate minds, and not working together."

"When the bass player left about a year ago, it was inevitable that I should follow."

"Say You Don't Mind" was recorded almost immediately after Denny went solo, but its release was delayed for several months.

"I was very glad of that," said Denny, "and I'm also glad in a way that it has not been an instant hit."

"I needed time to find the right musicians to work with, and time to perfect the sound I was looking for."

### NEW BREED

In fact Denny lost eight months work looking for the right musicians. At one time he formed a new trio, but they broke up almost immediately, simply because they too were not of the same mind as Mr. Laine.

"Viv and I had this idea for using strings on stage many months ago," he said, "but we were not sure if it would work or not."

"Our management, New Breed, went to the Royal Academy, and put the idea to one of the tutors."

"Surprisingly, he was very enthusiastic, and gave us enormous help—and I'm delighted with the results."

"Although the four string players have had a completely different musical upbringing to Viv and myself, we are all on the same wavelength and find we can get through to one another, and exchange valuable ideas."

"I have always liked strings, and with so many group guitars trying to sound like violins, the obvious answer was to go ahead and use them."

"The main problem now is to get the kids to accept these people for what they are—young people with a love of music. They don't wear way-out clothes, and their hair is respectably short, but that's nothing against them."

The string band is having its teething troubles, and Denny often has to stop in mid-number and start again.

"But we find we can get over these troubles just by being ourselves. We have had a lot of trouble with the arranging, as I can't write music, but now Denny Cordell has brought Tony Visconti over from the States to help us things should get much better."

"I hope to be able to compose a sort of symphony concert, something like 'Sergeant Pepper's Lonely Hearts Club Band,' and play it in concert to a seated audience."

A less Moody Denny Laine is hard to imagine.

"That Moody Blues thing was a contrived image," he said, "and I'm happy to be just myself again."

NOW THE MIDDLE EAST HAS ENDED PLAYING

## THE WAR GAME

How many pop stars would answer the bugle call if it ever came?



TOPOL: 'It is my duty'

WHEN war raised its ugly head over the sun-scorched sands of the Middle East desert last week a pop star was one of the first to rally round and offer himself in service of his country.

**Chaim Topol**, much-praised Israeli star of the West End hit musical, "Fiddler On The Roof," and chart-riding with "If I Were A Rich Man," decided to forfeit the safety and security of Britain and join his countrymen in their hour of need.

"If I be called up it is my duty and I will do it," he told friends, even though the Israeli Embassy felt he could probably serve his country equally well working and even doing charity shows here.

### Lennon

Topol's devout patriotism, therefore, poses the question: how many other pop idols would do the same? Would stars who so often find themselves in skirmishes with enthusiastic fans be prepared to defend themselves and their country in war should the occasion arise?

Pop music hasn't exactly taken a back seat on the subject of war, remember. The chart has tasted it with hits like "Ballad Of The Green Beret" (about war in Vietnam) and "Snoopy Versus The Red Baron" (the first World War). And some of our big names turn up in uniform in the course of their entertainment career.

Remember the **Beatles** as soldiers on Salisbury Plain in "Help!"? **John Lennon's** first solo acting role casts him as a private in "How I Won The War." And beefy **Eric Burdon**—who says he collects guns and knives so there'll be fewer around for other people to use—turns up as a Serviceman in his film "Soldier."

**Beach Boy Carl Wilson** nearly missed the recent tour here because he found himself arrested in the States for being a conscientious objector. Even **Monkee Davy Jones** caused a furore among fans when it was revealed that he was eligible for national service in America and may go to Vietnam.

How do pop people feel about it all? What are their feelings on the "War Game"?

• Says **Kink Ray Davies**, softly-spoken and inoffensive: "I'm against fighting. I don't believe in it. War is a ghastly business. People become pigs. Would I fight if a war blew up between the two great powers, Russia and America? Well, it would be all over before I or anyone could do anything about it."

"I haven't had any experience of war. I was born just after the last one. I'm just not interested in the subject. I'm not even keen on seeing war films or reading about it. I leave it to the politicians."

• Disc jockey **Pete Murray** concurred: "I'm not particularly nationalistic at all. Wars are horrible. And killing never solves any problems."

"Ideally, I would call myself a pacifist, but if someone hit me I would hit back. But the idea of killing is abhorrent to me."

• **South African-born Manfred Mann** admits to feeling very strongly about the crisis. "But, however much one is against war, it really needs both sides to be against it. I'm very sympathetic towards Topol. Possibly if I wasn't married with two kids I might have gone to try and help there myself."

• **Engelbert Humperdinck**, who hails originally from India, believes he would be tempted to follow Topol's example—if he found himself similarly involved.

"I'm not only a singer. I'm also a trained soldier. And I'm not a coward," he says.



ENGELBERT: trained soldier

## WHAT THE FANS THINK

WHAT about today's generation? For many of them "WAR" is just a word in history books. Would they like to see their fave rave pop stars marching off to war?

**Elayne Christie** (15), 200 High Street, Newburgh, Fife, Scotland: Pop stars are just people. If they're called up—they should go. I don't think Davy Jones should be exempt if other boys are going. I wouldn't like to see my favourites, the Small Faces, go to war. But they would fight for their country if they had to."

**Brian Black** (16), jeweller, 2/10 Ford Street, Hockley, Birmingham 18: If you're making a lot of money it may not be worth getting killed. But if an artist loves his country that much you'd expect him to fight for it. I don't think it's fair for America to think of calling up Davy. But, then, Elvis came out of his service all right. He's still popular.

**Geoffrey Cook** (17), office worker, 89 Green Lane, Vicars Cross, Chester, Cheshire: By playing safe, a star may lose a lot of prestige in the eyes of his fans. Davy Jones shouldn't get any special consideration just because he's a pop singer.

**Janette Skelt** (15), schoolgirl, 6 Manor Lane Terrace, Lewisham, London: I'd like to see everyone fight for their country—except Scott Engel. I'd hate to see him go. Fans have a right to be annoyed over Davy.

**Virginia Pullen** (18), hospital worker, Oakside, Challey Road, Wivelsfield Green, Sussex: P. J. Proby's my favourite star. If they sent him I think I'd volunteer to go and fight beside him!



BEND a distant ear to Aretha Franklin's "Respect" which is Number One, to Otis Redding, the Rascals (who had been there), the Temptations, the Four Tops, all R & B in a Top Twenty which more and more is swinging to soul, real or imagined. Mourn for "the inequity-ally-played Who whose "Happy Jack" didn't reach Top 10 because Los Angeles was weeks behind New York in exposing the record. Wonder at the international success of Engelbert Humperdinck, saying "Release Me" at Number 4 for two weeks.

Be reassured by the patient Jefferson Airplane that what is within will out in the full goodness of time for here they are at a strong Numbers 6 and 5 in the singles and albums charts a year or more after the underground whisper of praise became an open roar and let us hope both that their home-hippie-city of San Francisco can remain generously unembarrassed by the Airplane's commercial success and that the group's own button-motto, "We Love You," still means something. The signs are that San Francisco resents their success and that the Airplane are finding it difficult to live with.

If fame tarnishes the Airplane it will be sad. Yet nothing more than sad. Not serious, for instance. What is serious in pop music?

**POWERFUL**

"A Whiter Shade Of Pale" I read today in Billboard was a "powerful ballad" and in Cash Box the poet who writes the reviews spun the phrase "A winning sound, should appear on the charts..." which confirms my view last week that some songs should speak through the speakers for themselves. The printed page is sometimes less than just.

I spoke to Denny Cordell last week (he was in New York) and he said he and Georgie Fame would like to come to the Coast (which means Los Angeles, although—curiously—New York is also coastal) and someone had said, he said, the Continental Hotel was a good place to stay, could I book him in and Georgie too?

**OUR MAN IN AMERICA**  
DEREK TAYLOR  
HOLLYWOOD TUESDAY



("If you don't mind, that is," said Denny. "I know we haven't met" . . . which is the well-bred Englishman's way of apologising for something for which no apology is needed and for which, even if one did mind, he would ask anyway. Funny people the English . . .)

Knowing that "Denny Cordell and Georgie Fame" might sound a little trial to the clerk at the hotel, we said the guests would be Mr. Dennis Cordell and Mr. George Fame.

"Two rooms Sir, we can manage that," said the lady-clerk adding as a preconceived afterthought. "Are they entertainers?" "Well yes," we said (having decided not to mention that Georgie Fame had recently sung with Count Basie, the Count being Negro, well you never can be sure how they'll take it, can you Doris?). "Musicians?" asked the lady. "Yes." "Young singers?" "One of them." "Long-haired?"

Ah. "Long-haired?" One repeated the question. "Yes. Is their hair long?" "Well not very," we said, wondering whether he was still, at heart, simple Clive Powell or whether, at worst, his hair was the length we saw it when he was with Lennon the Priest at the party to which McCartney the Confederate General brought the grinning market porters at dawn.

"I'll have to call you back," said the lady, explaining that long-haired singers "though very nice in themselves you understand" meant that young fans would be attracted and would "run through the hotel breaking things." We said he wasn't that sort of singer and he hadn't had an American hit for some time whereupon she said, "Oh dear, I hope he gets



Georgie . . . hair too long?

one soon." We said maybe it would be better if he didn't because then young fans wouldn't run through the hotel breaking things.

The lady had a better idea which was to get rid of the young people. "We hope they'll be gone soon," she said and when we said we hoped that there would always be young people she wondered how she had ever got herself into such a nasty conversation.

Ten minutes later she called back and said the hotel had decided they would take Mr. George Fame but if he did in fact have long hair, then he'd be turned away.

"He will stay at the Chateau Marmont," we said, meaning to be rude but the lady merely said: "Oh if he only would Sir, and please be patient with us. It's for the best you know."

Well it always was, wasn't it? Wasn't it? What will the history books tell AD 2000 about 1967? What history books? What AD 2000?

**Clapton: 'Everybody's obsessed with Hendrix'**

by Mike Ledgerwood **THE CREAM**

**DENY A LINK WITH 'EXPERIENCE'**

THE DAY the Cream turned sour was when poor little Lulu found herself with the unenviable task of reviewing the new releases for Disc and top of the pile was the group's long-awaited single "Strange Brew."

Now Lulu's a big fan of the Cream but almost her first words when she heard the record were: "Hairy Clapton really has gone all Hendrix. He's great in his own right—but all I can hear is Jimi Hendrix."

As you can imagine, this was the sort of comment calculated to make the Cream curdle with anger and amazement.

Says Eric Clapton, generally regarded as the best guitarist in the country: "It's a big bring-down for me to be in this country at the moment. Everybody's obsessed with Jimi Hendrix—and if anybody else dares to play a blues guitar phrase they're accused of copying him!"

"But I don't think it's his guitar-playing that's really impressing people. It's his mere presence there before them. Fans can be so very narrow-minded in this country. They seem incapable of liking more than one person at a time."

Now there's no animosity between the three members of the Cream and the Experience trio. In fact, there's a very distinct mutual admiration society.

Exclaims Eric: "They're beautiful! The drag is that there

**THE CREAM DENY A LINK WITH 'EXPERIENCE'**

are five thousand people digging Jimi personally and not what he plays.

"He's the only person I've ever met who has exactly the same ideas musically as myself. He's just dedicated to the music he plays."

"Strange Brew" for the Cream is an extension of their last hit, "I Feel Free." Their debut hit, "Wrapping Paper," was highly commercial but quite un-Cream.

Eric, Jack and Ginger have just returned from the States, where they've done extensive recording. "Strange Brew" was concocted in the famous Atlantic studios in New York, as were tracks for their next album.

"The engineers there are so incredibly knowledgeable musically that they're just like another member of the group," explained Eric. "They're musical wizards—not just engineers. Studio engineers here seem to regard their work as just doing a job. I don't think I ever met too many actually keen on the music they're recording."



Eric Clapton: Jimi has exactly the same ideas

**It's no good crying, says Happy Jim!**

JIMMY JAMES has one ambition in life—to be happy and to make everyone else happy too!

"We don't believe in this star image at all," he smiled genially, "and feel that artists and groups who try to remain aloof from their fans are only fooling themselves."

Jimmy, together with his Vagabonds has been away from his home country of Jamaica for nearly three years now—and in that time has managed to capture some of the most dedicated audiences in the country.

Recently at a concert in the North East, his popularity was such that a man who bought tickets for the show was able to sell them again outside at 400 per cent profit.

"This moody sex thing means nothing to us," he said.

"Our aim is to get the kids joining in with us, and feeling they are almost part of the group."

"We try to make our performances like a party, but instead of doing 'Knees Up Mother Brown' they're having a good time with us!"

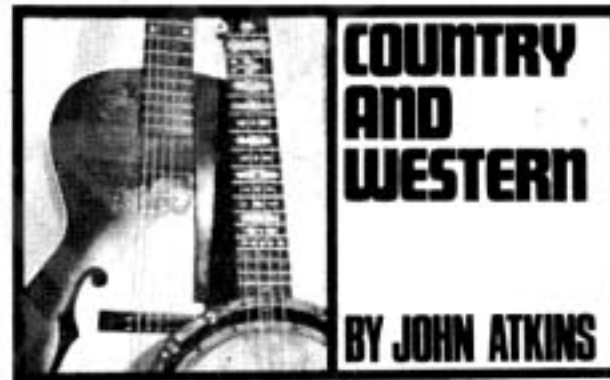
Jimmy's new record, "No Good To Cry" is undoubtedly his most commercial to date, yet it is his least ambitious.

Previous singles have included a 40-piece orchestra and a studio full of fans, but this is pure Jimmy James.

"I must admit that 'No Good To Cry' is deliberately commercial," said Jimmy, "and it's not really us. But I think our previous records have been too ambitious."

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**BUCK OWENS —MAN WITHOUT A GIMMICK!**

BUCK OWENS, America's Number 1 Country and Western singer, turns up on no fewer than four LPs this month.

The albums are: Ember CW126, featuring the early style of Buck; Capitol T2556, a recording of a live show at Carnegie Hall; Ember CW128 ("Four Kings Of Country Music") featuring two tracks already on CW126, and others by George Jones, Roger Miller and Jimmy Dean. The fourth album is "The Tall Twelve, Vol. 2" London HAB8313).

I would like to say that Buck epitomises today's modern Country Artist, but he is unfortunately one of the very few who have attained success by performing his music straight, without employing modern gimmicks.

True, his music at times borders on the verge of early rock 'n' roll, but it is performed with far greater precision and skill and still retains a good Country flavour. Much of his success must be attributed to the Buckaroos, his backing group, as in them he has one of the top groups in the world.

**OLD-TIME GREATS**

If Country music is to make a breakthrough it will be with the likes of Buck Owens and the Buckaroos. The more people that are converted to this style of Country music the better as this can only serve to promote an interest in the old-time greats.

Buck Owens was far from being an overnight success, as he has been in the Country music business for nearly 20 years, although he is still only 38. For some time Buck was playing lead guitar for Tommy Collins on his records and personal appearances and it was through Tommy that he got his first big break.

It says a lot for Buck that he has never forgotten his buddy Tommy Collins, although there has been a complete turnabout in their fortunes. As a tribute, Buck recorded a first-class album of Tommy's songs and now features him as a guest on his "American Music Show."

Buck has also never turned up his nose at Country music, and a few years ago published the following "Pledge To Country Music": "I shall sing no song that is not a country song; I shall make no record that is not a Country record; I refuse to be known as anything but a country singer; I am proud to be associated with Country music; Country music and Country music fans have made me what I am today; And I shall not forget it."

As a reward for his loyalty, Buck has won practically every major award to be won in the Country music industry, and now the only topic of controversy is to see who will win second place.



BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS

# Penny Valentine



Monkees . . . has an odd madness

## MONKEES : RIGHT THERE WHERE IT'S HAPPENING!

**ALTERNATE Title (RCA)**—The thing about being away is that when you come back you see things much more clearly—so they say. Well, from this week's records, what I've come to see more clearly is that everyone sounds like the Beatles on "Sgt Pepper." Which is a thought for the month.

This brings me, naturally enough, to the Monkees. Or, rather, one Monkee, Mr. Micky Dolenz, who somehow seems in just about the same niche as "Sgt. Pepper's" songs, musically. This record, for instance, has much more clarity than we are used to from the Monkees. On first hearing you sit and listen and then get your ears blasted by the crashing chorus. It all has an odd madness about it, especially the words which range from talcum powder to Dylan with a Dolenz witty little break in the middle. When you think it's finished it isn't and it looks as though it's going to actually put the group on a much firmer footing musically than before. They're right here where it's happening now.

OUT TOMORROW

### EASYBEATS

**HEAVEN And Hell (United Artists)**—It's amazing how such a young group like the Easybeats turn out such consistently competent records, but they do.

This is their most dedicated to date, a massive mixture of Beatles, ethereal sounds and a beginning that reminds me of pixies tripping through wet grass.

OUT TOMORROW

### ACTION

**SHADOWS And Reflections (Parlophone)**—Curiouser and curiouser how records now are getting more and more involved. Sometimes the melody line is so far away you can't hear it—an example is this highly competent record. A song about going back to the empty flat where he last saw his girlfriend, it has a good solid sound which opens on the chorus and some super tight trumpet on the middle break.

OUT NEXT WEEK

### KEITH

**DAYLIGHT Saving Time (Mercury)**—After his disastrous attempt to get away from the "Keith Sound," this nice singer is back with his gentle strength on this Mort Shuman number.

I think the record is pleasant about loving in the sun (what could be nicer), but, despite some fine cracking-up of voice on the chorus it isn't really distinctive enough for the chart.

OUT TOMORROW

### BOB CREWE GENERATION

**YOU Only Live Twice (Stateside)**—I feel I shouldn't like this record—but I do. From the new James Bond film it has a fantastic beginning that sounds like a huge Chinese sea, and somehow I thought how nice if a voice would come in. But no, instead we had Herb Alpert-type trumpets. In an odd way it works and reminds you of summer and water and lazing around.

OUT TOMORROW

### P. J. PROBY SOARS!

**YOU Can't Come Home Again (Liberty)**—I used to have a terrible down on Proby's records, but ever since he has recorded in America I've had a soft spot for them. I couldn't understand why "I Can't Make It Alone" didn't become a huge hit, and because of that very fact I don't hold out much chances for this. It isn't such a strong song or half as well recorded, but Proby soars around the notes with so much ease and breaks up in just the right places that you can't help liking it.

OUT TOMORROW



## Four Seasons—straight up the chart again

**C'MON Marianne (Philips)**—When you come to think of it, the Four Seasons must be a very pale group. They seem to be forever in the recording studio and never out in the nice fresh air, poor things. Here they come again, then, with their sound that is so good it even makes a mediocre song like this sound exciting.

It moves and moves and will no doubt move them straight up the chart again. It's becoming a bit of a bore really.

OUT TOMORROW



Four Seasons . . . make a mediocre song exciting



Easybeats Little Stevie . . . consistently competent



Action's Reggie King . . . good solid sound



Keith . . . loving in the sun

## QUICK SPINS :

**NEIL Sedaka** part wrote "We Had A Good Thing Going" and the **CYRKLE** sing it with a professional wistfulness trying to regain something lost. It's nice and should make the US chart (CBS).

Flowerpower strikes! I thought on reading the name **GIANT SUNFLOWER**. But if "February Sunshine" is all it's about nobody ned go potty. Lou Adler produced and it's disappointing (CBS).

Andrew Oldham's first **DEL SHANNON** production is "Mind Over Matter." Del has one of the most distinctive voices left from the 50's. This is strong enough to grow on you but it doesn't sound like hit stuff (Liberty).

**SANDPIPERS** have one of the week's most complex songs in "Glass." Sounds as though Simon and Garfunkel wrote it, but they didn't (AM).



Jackie Trent . . . still slogging on

**JACKIE TRENT** still slogging on in search of a hit comes up with a song that is shudderingly near "Strangers In The Night" but called "Your Love Is Everywhere" (Pye).

For them that likes **RAMSEY LEWIS**—"Function At The Junction" (Chess).

Used to love the **SHIR ELLES** in my far off youth when the world was young. But they sound a bit dated on "Too Much Of A Good Thing" (Pyt Int).

For some reason, and well done though it is, "Tremblin'" by the **SWINGING BLUE JEANS** sounds as though it should have been an instrumental (HMV). But it is their best yet.

**SAD**. One of my favourite sounds last year was the **SUMMER SET**. But they don't sound half so pretty on "Overnight Changes" (Columbia). A progression!

"Baby Your Phrasing Is Bad" says **CALEB**—has he listened to his singing lately? (Philips).

**PETER LINCOLN** has a nice gentle voice and "In The Day Of My Youth" was a nice idea not quite clicking (Major Minor).

Remember **DONNIE ELBERT'S** "Little Bit Of Leather" squeak record? Well here he comes again sounding more mellow and swinging on the super Smokey Robinson song "Get Ready" (CBS).

Talking of Smokey there is a strange new group called **SMOKEY AND HIS SISTER** who sing "Creators Of Rain"

as though they were Sonny and Cher asleep (CBS).

**LESLEY GORE** is going to have to do something desperate to get away from the twee boredom of songs like "Summer And Sandy" (Mercury).

**WILLIE TEE** sings gentle swinging discotheque style on "Thank You John" (Atlantic).

**SUE THOMPSON** for some reason best known to herself always sounds as though she's being strangled. Hear what she does to the Everly's lovely "Ferris Wheel" if you will, dear fans (London).

Beatles "When I'm 64" given an even more music hall treatment by **KENNY BALL** (Pye).

I hated the beginning of "You Don't Live Twice" but **PETER LEE STIRLING** has a very strong voice and when he breaks out halfway through I was impressed (Decca).

**DO** you ever feel that someone is trying to ruin your childhood memories? Mike Hurst does it this week with a pretty strange "Black Sheep R.I.P." (Immediate) which would shatter anyone's illusions. And WHO, one may ask, are the **AUSTRALIAN PLAYBOYS** who sing same?

Although I know better I still think **EBONY KEYES** is a man before I hear the record. "Country Girl", though it suffers from corn and spittoon-sounds, is well made and has chortling on it. (Piccadilly)

For really incredible stuff listen to the **INCREDIBLE STRING BAND** who plough through an odd little opus "Way Back In The 1960's" in true freak-out fashion (Elektra).

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### PINK FLOYD

**SEE Emily Play (Columbia)**—I didn't really go mad over this group's last record, and I can't in all honesty say I like this much either. It's another of those songs which appear childishly innocent on the surface but actually carry messages of doomy evilness.

OUT TOMORROW

### HOAGY LANDS

**THE Next In Line (Stateside)**—No, I don't know who he is either, but in a week of extremely complex records wandering all over the place, this strikes just the right note of raw simplicity.

OUT TOMORROW



**DISC**and **MUSIC ECHO 9d**

JUNE 17, 1967

USA 20c



## PETULA'S NO SUBWAY SLEEPER

PETULA Clark, now singing about sleeping in a subway, certainly has no such complicated accommodation problem herself. She owns homes in Paris, on the French Riviera and is having a third specially built in Switzerland.

But these expensive status symbols are much more part of Pet, the mother and wife, than Petula, pop singer and entertainer. She is essentially home-loving and so when she has to travel, likes to have husband and children with her. It's important that showbiz shouldn't interrupt too much the family life.

In fact, usually when she leaves France, which has become her home now, the entourage consists of husband Claude, children Barbara (5) and Catherine (4), sister Barbara, and a full-time nanny.

In Paris, Pet has a five-bedroom, two-bathroom, two-storey house at Celle St. Cloud, on the outskirts near Versailles, and about ten minutes by car from the centre of the capital.

Main feature of it is her own private little studio-cum-music room at the rear. This is where she works and rehearses. It has a grand piano and is filled with trophies from her song successes.

Usually in the adjoining garage are her Rolls-Royce (recently moved to the South of France), an Austin, and a Citroen (used mostly by her musicians).

### Pig-sties redesigned!

Pet's hideaway in the sunny South is an incredibly beautiful house rebuilt from an old farmhouse with enormous garden, private swimming pool, badminton court and French bowls pitch.

It's positioned at Vallauris, not too far from Nice, and a stone's throw from the coastal resort of Gulf Juan.

When the farm was converted for Pet, the pig-sties at the rear were completely redesigned and are now comfortable guest quarters large enough to sleep four.

The villa itself is dominated by the large open plan lounge, fronted by a long sun-drenched balcony and three sets of French windows.

Centrepiece of the lounge is a sunken stone floor around the huge fireplace. A nursery is at the moment being built in the basement. In the garage stand the Rolls, a Fiat and a Citroen estate car.

With most of her working life now split between Europe and America, this globe-trotting golden girl of song usually finds it necessary to rent huge homes to have the family near her.

This is her plan in Hollywood now where she's working on the film "Finian's Rainbow" and it will be the same when she returns to Britain just before Christmas.

So devoted are the Wolfs (husband Claude's surname) that last year when Pet was playing dates across France, the whole family would often drive as much as 200 miles after each show just to be together at their own home.

## HENDRIX, wild man of pop, reveals what makes him tick—like a time bomb! MAYBE WE'RE SEXY— BUT THEY PAY TO WATCH

**"MY HAIR BREAKS OFF IN THIS WATER. I WASH IT—AND IF I PULL AT IT A BIT, OFF IT COMES."**

With that, the wild-looking and very hairy Jimi Hendrix laughed, tugged at those very wiry locks, and showed just what happened.

And preparing for any show means that Hendrix has to have that thick shock of hair looking violently bushy.

Jimi just combs it upwards very firmly, never back-brushing. English water, he says, also makes his skin dry, especially his hands—though he added that this had also happened in America.

### Polite

Hendrix is like that; although violently aggressive on stage, he is exceptionally quiet, polite, gently-spoken and sincere when off it.

Saying he loved London—a traditional tourist phrase—he was quick to add: "I'm not just saying that . . . it's the little streets and all those little shops, the little things that I love."

He was wearing a lavishly embroidered, and vividly coloured jacket. "I don't like taking it off," he smiled shyly, showing all the other exotic-looking suits that are his group's stage wear—and cost £15-a-time to clean!

### Ugly

"I like clothes that are unusual," he said. "Not necessarily ugly and different — I don't like ugly clothes."

"If there is something I want, something I would really like to have, I buy it. The price doesn't matter . . . it could be 30s. . . or a lot of money."

Lighting his last cigarette, a Benson and Hedges, he admitted that he was worried about two things that afternoon.

First, he was having to sing live against a backing track on the TV show.

"That's artificial. I can't feel the music when it's like that—that's why we play so loud . . . so we can feel it."

Secondly, he had a recording session after the show. And that is always worrying because Hendrix never works a song out until he is actually there in the studio.

The idea for "The Wind Cries Mary" came when they were on stage, tuning up. Mary herself is a friend of Jimi's.

"She is a girl who is slightly taken to talking about me to her friends, you know . . . one moment she will talk about me like I was a dog, and the next moment she says the complete opposite . . . but she is a nice girl underneath."

He grinned: "We did that number in about two takes . . . we never do more than four or five takes in a recording studio . . . it's too expensive!"

If they are supposed to be writing a song and recording it on the spot, and run out of ideas, Jimi and the two other members of his group the Experience — Mitch Mitchell (drums) and Noel Redding (bass)—just take a five-minute break.

"We will go and sit somewhere outside and just talk about anything except music . . . tell a few jokes and chat."

"Then we usually manage to think of something when we start again."

Jimi loves his music, especially playing live, when he can feel the way an audience is reacting to his playing.

### Selfish

"You can usually tell how a show will go about half-way through the first number," he says. "It sounds selfish, but you are playing for yourself . . . I always think like that . . . it wouldn't be the same if I went out there playing just for other people."

"I always think how lucky I am that people like what I'm doing enough to buy my records because I haven't set out to produce a commercial sound."

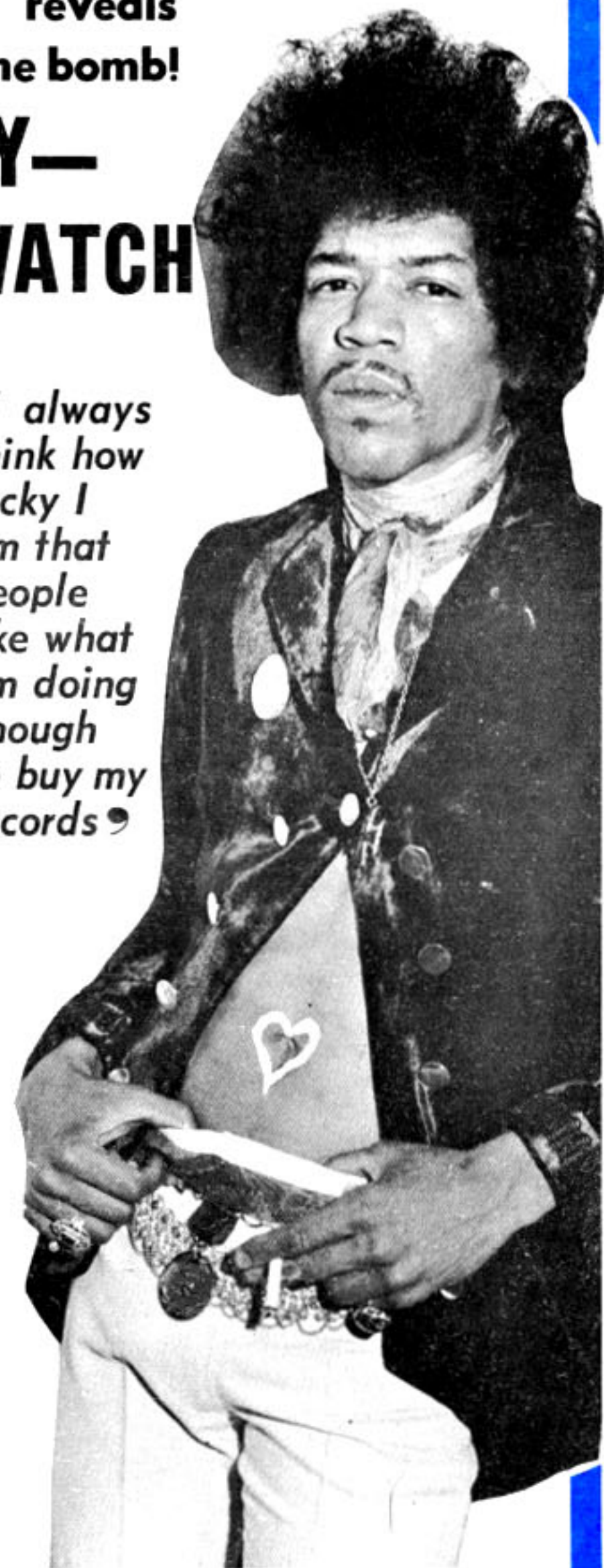
"I don't even know what a hit record sounds like. Those two records just came to us . . . I'm convinced it was luck."

About his stage act itself, which is—to say the least—extrovert, and has brought complaints from the police and from theatre managements, he is not one bit repentant.

### Sex?

"I don't pay any attention to people like that," he says. "I mean, they hired us for our act—and people are paying to come and see us. O.K., so the act may have sex in it—but

*"I always think how lucky I am that people like what I'm doing enough to buy my records"*



my feeling is that I play the music and act whichever way it goes.

"If someone criticises my music—well, it depends who it is . . . if they don't understand it, this may be because I am two years ahead of them, or it may be that I am two years behind!"

"The police? Well, I don't like it when they're bad with

the fans.

"Sometimes, the police have helped us. When we were in Blackpool, they slipped Mitch and Noel in through side doors—and took me round the block five times before helping me in."

"I lost some of my hair—but I might have lost the lot if they hadn't been guarding me!"

## \* DISC special next week \*

**FLOWERPOWER**—the latest rave of the hippies of America's West Coast. How does it affect the top stars in Britain and the rest of the world? What colour flower would you give to the Kinks, for example? Or Dusty? Or the Beatles? Or the Monkees, Procol Harum and the Supremes? **PENNY VALENTINE** writes all about it in **DISC** next week. Don't miss this summer special. Our front-page colour picture features **ENGELBERT HUMPERDINCK**, whose new single is charging up the chart

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