

DISC

and MUSIC ECHO 9d

JUNE 3, 1967

USA 20c

BEATLES LP SPECIAL:

TOM JONES ★ **THE WHO**

TREMELOES ★ **KINKS** ★

SIMON DEE ★ **BURDON** ★

VERDICT ON THE NEW LP: SEE PAGE 20



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CHART TOPPER



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by RAY
DAVIES



- 1 (1) ● SILENCE IS GOLDEN.....Tremeloes, CBS
- 2 (3) ▲ WATERLOO SUNSET.....Kinks, Pye
- 3 (13) ▲ A WHITER SHADE OF PALE.Procol Harum, Deram
- 4 (2) DEDICATED TO THE ONE I LOVE
Mamas and Papas, RCA Victor
- 5 (4) THEN I KISSED HER.....Beach Boys, Capitol
- 6 (23) ▲ THERE GOES MY EVERYTHING
Engelbert Humperdinck, Decca
- 7 (12) ▲ THE HAPPENING.....Supremes, Tamla Motown
- 8 (8) THE WIND CRIES MARY.....Jimi Hendrix, Track
- 9 (7) PICTURES OF LILY.....Who, Track
- 10 (5) ● PUPPET ON A STRING.....Sandie Shaw, Pye

NEXT 20: Introducing YOUNG RASCALS, DAVE DEE, DUSTY, TROGGS and the HAPPENINGS

- 11 (9) SEVEN DRUNKEN NIGHTS.....Dubliners, Major Minor
- 12 (16) ▲ FINCHLEY CENTRAL.....New Vaudeville Band, Fontana
- 13 (6) THE BOAT THAT I ROW.....Lulu, Columbia
- 14 (14) SWEET SOUL MUSIC.....Arthur Conley, Atlantic
- 15 (10) FUNNY FAMILIAR FORGOTTEN FEELINGS.....Tom Jones, Decca
- 16 (11) ● SOMETHIN' STUPID.....Frank & Nancy Sinatra, Reprise
- 17 (15) NEW YORK MINING DISASTER, 1941.....Bee Gees, Polydor
- 18 (24) ▲ THE FIRST CUT IS THE DEEPEST.....P. P. Arnold, Immediate
- 19 (20) ROSES OF PICARDY.....Vince Hill, Columbia
- 20 (19) HI HO SILVER LINING.....Jeff Beck, Columbia
- 21 (—) GROOVIN'.....Young Rascals, Atlantic
- 22 (—) OKAY.....Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 23 (18) PURPLE HAZE.....Jimi Hendrix, Track
- 24 (17) ● A LITTLE BIT ME, A LITTLE BIT YOU.....Monkees, RCA Victor
- 25 (21) WALKING IN THE RAIN.....Walker Brothers, Philips
- 26 (30) IF I WERE A RICH MAN.....Topol, CBS
- 27 (—) GIVE ME TIME.....Dusty Springfield, Philips
- 28 (22) CASINO ROYALE.....Herb Alpert, A and M
- 29 (—) NIGHT OF THE LONG GRASS.....Troggs, Page One
- 30 (—) I GOT RHYTHM.....Happenings, Stateside

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

SUPREMES: I PREFER THEIR OLD SOUND

TREMELOES have a nice, ordinary song that everyone can sing. Words are very easy to remember. They have an English feel about them. There's a bit of English corn in the song, too.

I haven't heard the Mamas and Papas. How about that! Beach Boys have a good record. I like it as much as "Sloop John B."

The Lulu record I like very much indeed. Apart from the beginning where it speeds up. I've always thought all her records were top ten. I'm glad for Mickie Most, too. If he hadn't recorded her—I would.

Haven't heard a great deal of

Hendrix's "Wind Cries Mary"—but I like it. He's here to stay.

Didn't like the Supremes when I first heard it. I thought it was a bit overdone. Now I've listened more I realise it couldn't have been done any other way. Personally, I prefer their old "Jackboot-style" sound.

Procol Harum? I thought it was Stevie Winwood! I like the sound but I can't say I'm knocked out by the song. I thought it was a Percy Sledge-type thing. A great song for Stevie.

Like Arthur Conley's "Sweet Soul Music" for sentimental reasons. It reminds me of "Ready,

Steady, Go!"—the dancers—rushing about—cameras knocking people over . . . ; and the show going on!

Vaudeville Band have a good song. The only connection between "Finchley Central" and me, though, is that it's near where I live. A good follow-up to "Peek-A-Boo", but it isn't a general enough title.

Don't like the Walker Brothers' "Walking In The Rain" as much as "Stay With Me, Baby."

**NEXT WEEK:
PROCOL HARUM**

Top Ten LPs

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

AMERICAN TOP TWENTY

- 1 (2) RESPECT.....Aretha Franklin, Atlantic
- 2 (1) GROOVIN'.....Young Rascals, Atlantic
- 3 (3) I GOT RHYTHM.....Happenings, B.T. Puppy
- 4 (4) RELEASE ME (AND LET ME LOVE AGAIN)
Engelbert Humperdinck, Parrot
- 5 (8) CREEQUE ALLEY.....Mamas and the Papas, Dunhill
- 6 (7) HIM OR ME, WHAT'S IT GONNA BE
Paul Revere and the Raiders, Columbia
- 7 (5) THE HAPPENING.....Supremes, Motown
- 8 (6) SWEET SOUL MUSIC.....Arthur Conley, Atco
- 9 (17) SOMEBODY TO LOVE.....Jefferson Airplane, RCA Victor
- 10 (15) ALL I NEED.....Temptations, Gordy
- 11 (14) MIRAGE.....Tommy James and the Shondells, Roulette
- 12 (10) GIRL, YOU'LL BE A WOMAN SOON
Neil Diamond, Bang
- 13 (13) HERE COMES MY BABY.....Tremeloes, Epic
- 14 (39) SHE'D RATHER BE WITH ME...Turtles, White Whale
- 15 (11) ON A CAROUSEL.....Hollies, Imperial
- 16 (9) SOMETHIN' STUPID.... Frank and Nancy Sinatra, Reprise
- 17 (40) LITTLE BIT O' SOUL.....Music Explosion, Laurie
- 18 (16) FRIDAY ON MY MIND.....Easybeats, United Artists
- 19 (30) SIX O'CLOCK.....Lovin' Spoonful, Kama Sutra
- 20 (21) I WAS KAISER BILL'S BATMAN
Whistling Jack Smith, Deram



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JOE BROWN

WITH A LITTLE
HELP FROM MY FRIENDS

7N 17339

FIRST with the news every week: DISC

PROCOL WANTED—ROUND

THE WORLD!



Bee Gees: cut follow-up

Bee Gees States trip postponed

BEE GEES, due to fly to America tomorrow (Friday) for a promotional trip following the Stateside success of their "New York Mining Disaster, 1941," have postponed the trip until June 29.

Reason: they have to fly to the Continent on Saturday for a colour TV show.

The American trip now takes place from June 29 to July 12. They plan to record a follow-up single before leaving for the States.

Another 'Dee' time

IT'S Dee Time on "As You Like It" next Tuesday, when Dave Dee and Kiki Dee guest on the show and sing the duet. Dave will also be roving compère, collecting requests from visitors to London Zoo, and will sing with Dozy, Beaky, Mick and Tich.

Other guests are Procol Harum, the Troggs and David Garrick.

Already set for the June 13 show are the Small Faces and Cilla Black.

WALKER'S 'ROMEO' OFFER

JOHN WALKER has been approached by top Italian film director Franco Zeffirelli to write four songs and the theme music for his film of "Romeo And Juliet" which starts shooting in Italy next month.

John, a child actor long before his Walker Brother days, is at present having talks with Zeffirelli, who directed "The Taming Of The Shrew", starring Elizabeth Taylor and Richard Burton.

From hundreds of applicants who wrote to Disc, John has hired Columbia duo Sue and Sunny as singers for his new backing group.

John commented: "I auditioned dozens of girls, but Sue and Sunny had the professional experience."

John is now set to make his British concert debut at Torquay's Princess Theatre on June 18. Other Sunday concerts include Great Yarmouth ABC (June 25 and August 6) and Bournemouth Pavilion (July 2 and August 13).

He makes his debut as a soloist tonight (Thursday) at a pop festival in Paris.

Countdown

THURSDAY

CAT STEVENS—Perth City Hall, Edinburgh.
 MOVE—Locarno, Bristol.
 DEE TIME (BBC TV)—Thora Hird, Stubby Kaye, Frugal Sound, Julie Rogers, Procol Harum.
 POP NORTH (BBC Light)—Kiki Dee, Milva, Brincos.
 ALAN PRICE—Mayfair Ballroom, Newcastle.

FRIDAY

DAVE DEE, DOZY, BEAKY, MICK and TICH—Princes and Domino Clubs, Manchester.
 MANFRED MANN—Floral Hall, Morecambe.
 JOE LOSS SHOW (BBC Light)—Engelbert Humperdinck.
 P. P. ARNOLD—Tabernacle Club, Stockport.

SATURDAY

TREMELOES—Leigh Cliff Hall, Folkestone.
 MOVE—Pavilion, Weston-super-Mare.

CAT STEVENS—Palladium Ballroom, Greenock and Auckinleck County Centre.
 JUKE BOX JURY (BBC TV)—Bernard Cribbins, Amanda Barrie, Vince Hill, Anne Nightingale.
 SATURDAY CLUB (BBC Light)—Cream, Herd, James Royal.
 JEFF BECK—Burtons Ballroom, Uxbridge.
 P. P. ARNOLD—Britannia Rowing Club, Nottingham.
 CREAM—Ram Jam Club, Brixton, London.

SUNDAY

CAT STEVENS—Palais, Dundee.
 DAVE DEE, DOZY, BEAKY, MICK and TICH—Plaza Teen Club, Huddersfield.
 TREMELOES—The Roadrunner, Birmingham.
 EASYBEAT (BBC Light)—Jose Feliciano, Moody Blues, Acker Bilk.
 TOM JONES—Castaways Club, Birmingham.
 JIMI HENDRIX, PROCOL HARUM—Saville Theatre, London.

Hendrix hits hotels hitch

JIMI HENDRIX Experience is the latest group to suffer the heavy hand of Scandinavian hoteliers.

Last Wednesday, after breaking all records at Stockholm's Tivoli (the 18,000 plus crowd beat audiences for Ray Charles and Beach Boys) the group and manager, Chas Chandler, were turned away from 30 Stockholm hotels.

Eventually the group had to fly on to Copenhagen without sleep. Earlier, in Helsinki, even night clubs refused to let Jimi inside the doors.

Cilla tops bill

CILLA Black, whose new single "What Good Am I" is just out, tops the bill on ABC-TV's "Blackpool Night Out" on August 6.

She also stars on "As You Like It" on June 13.

Ball joins Nancy

KENNY Ball Jazzmen have been added to the Nancy Wilson bill on "Blackpool Night Out" on July 9.

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Airplane flies in —for one date

JEFFERSON Airplane, who fly in at the beginning of July to promote their new record, "Somebody To Love," make only one personal appearance—at Blaises Club, London, on July 6.

It is hoped the group will return to Britain in August for a full tour.

Other bookings at Blaises include Turtles (June 8), Chiffons (14) and Toys (28).

Move top festival

MOVE top the bill at the Windsor Jazz and Blues Festival on August 11.

Group's long-awaited return to London's Marquee is now set for July 11. It will be their first appearance at the club since fire officers were called in during their act last November—and they were banned from appearing.

Turtles trip cut from three weeks to eight days!

BECAUSE of the current Stateside success of their latest single, America's Turtles have had to cut their current British trip short.

Instead of lasting three weeks, it will now last only eight days.

Turtles, due to arrive at London Airport yesterday (Wednesday), play Farnborough's Carousel Club tomorrow (Friday).

Their only TV appearances are "Dee Time" (June 6) and "Top Of The Pops" (8).

Other dates: Upper Cut, London's Forest Gate (Saturday), Speakeasy, London (Sunday), "Monday, Monday," radio (Monday), "Saturday Club" (June 17), and an appearance the same evening at Atlantic ballroom, Woking, and "Easy Beat" (June 11), with a date at Top Rank ballroom, Cardiff, the same evening.

On June 8 Turtles are at London's Blaises club, followed by Floral Hall, Belfast (9), and Plasas Oldhill and Handsworth, Birmingham (10).

Their follow-up single to "Happy Together" is issued this week. Title: "She'd Rather Be With Me."

Monkees man for 'Juke Box' —new time

FROM this Saturday (June 3), "Juke Box Jury" will be transmitted five minutes earlier—at 5.10 p.m. It will still last 25 minutes—ending at 5.35 instead of 5.40.

Time change is because of a switch in summer schedules.

Monkees hit writer Neil Diamond makes his "Jury" bow on June 24. A co-panellist will be Pete Murray.

Other bookings: "EasyBeat's" David Symonds, Rolf Harris and Jackie Trent (June 17), Mel Torme and his actress wife, Janette Scott (July 1).

While producer Colin Charman is on honeymoon, his place is taken by David Mallet.

US award for Dave

DAVE CLARK has won the coveted Pimms Award in America, reserved for British citizens who have excelled themselves in the States. Previous winners include Richard Burton, Sir Cedric Hardwick and Lord Rootes.

Dave flies to New York to receive the award on June 13.

Carry on, Who

WHO are fulfilling all bookings—despite John Entwistle's recent injury. John's right hand little finger was broken last week by mobbing fans in Belgium.

As a result, the Who have had to cancel plans to complete recordings of a new LP, but are able to continue personal appearances.

Your second chance to 'Hold down a Chord'

Folk guitar lessons for beginners Repeat programme starts June 15 on BBC-1



John Pearse's popular course, now ending on BBC-2, will be repeated on BBC-1 from June 15 to August 17 every Thursday at about 11 p.m. Here's your chance to follow the course right through or pick up points missed in the first series.

Special book and record for practice and study. 'Hold Down a Chord' Tutor. Amplifying the TV instructions, this complete tutor deals with buying an instrument, fingering chords, right-hand rhythms, practice sessions, etc. Fully illustrated—5s. 0d. from your bookseller (or send crossed P.O. for 5s. 9d., including post and packing, to BBC Publications).

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NPL 18183

FIRST with the news: DISC MONKEES: hotel booked, big security plans

Tom: 'Talk' and 'Palladium' return offers

TOM JONES has been invited to return to the two London venues that have been the scenes of his great triumphs this year—the London Palladium and Talk Of The Town.

Before going onstage for the final appearance of his three-week season at the Palladium, Tom received a "substantial offer" to return for a much longer period early next year.

His manager, Gordon Mills, is already considering an offer for Tom to go back to the Talk Of The Town, where it is claimed he broke all-time attendance records during his March-April season.

Decca are to issue an album "Tom Jones Live At The Talk Of The Town" later this month.

• Every seat for Tom's week at Birmingham's Castaways Club next week has been booked in advance.

TOP security arrangements are already being planned by Kensington's Royal Garden Hotel for the arrival in London of the Monkees later this month.

Suites at the hotel for the Monkees and an entourage of 18 have been booked from June 24 until July 6.

Security officer at the new luxury hotel said on Tuesday: "We shall carry out all the normal security arrangements to ensure that all exits are kept clear."

"We have had certain experience of the sort of crowds expected, as several of the World Cup football teams stayed here last year."

Officials are hoping to avoid scenes similar to earlier this year, when the Monkees were besieged at the hotel where they were staying by fans trying to get a glimpse of the group.

On one occasion nearly 100 fans were playing tug-of-war with Micky Dolenz through the swing doors.

• Pop people who have stayed at the Royal Garden in the past include Cilla Black, Herman and Sonny and Cher.

DISC EXCLUSIVE!

Beatles' 'Sgt.' LP marches to top

UNLIKE their last single, "Penny Lane"/"Strawberry Fields Forever," which failed to top the chart, the new Beatles LP, "Sgt. Pepper's Lonely Hearts Club Band," has crashed into the Top Ten LPs at No. 1—repeating the success of their last new album, "Revolver."

... and Davy may stay

DAVY JONES will almost certainly stay on in Britain for five extra days after the Monkees play their final concert at London's Empire Pool, Wembley, on July 2!

And there is a strong possibility Mike, Peter and Micky will remain in Britain, too!

Monkees were to have returned to Los Angeles on July 3 prior to playing concerts in New York from July 9.

But Davy wants to remain in Britain to see his father in Manchester and also do some riding at the stables in Middleham, Yorkshire, where he was once an apprentice jockey.

If Davy remains, the other Monkees will probably stay on, too—but not necessarily with him.

All four would then fly direct to New York in readiness for the concerts there.

Tremeloes 'Silence' ... is Silver!

CHART-topping Tremeloes have won their first Silver Disc, presented by Disc for 250,000 sales of "Silence Is Golden."

Epic have rush-released the record in America, where "Here Comes My Baby" is still high in the charts.

"Fans" who broke into the Trems' van last week in Swansea and stole cash and a coat worth £100 left a message on the windscreen: "Thanks—see you when you come back."

'Dee Time' show tops the pops—16m audience

AFTER only two months and a total of eight shows, Simon Dee's "Dee Time" BBC-TV programme has won a top rating and is playing to a weekly audience of over 16,000,000!

This combined figure for the twice-weekly show is higher than any other individual audience for a pop programme.

Producer Terry Henebery told Disc on Tuesday: "Naturally, we are all very gratified. We had not presented a feature of this type before, and, as it

is produced from one of the regions (Manchester), we did visualise some slight difficulties in artists bookings.

"But it has proved easier than we expected. And those taking part have thoroughly enjoyed being on the show."

As already revealed in Disc, "Dee Time" has now been extended from June to September. And it may continue through the winter.

Footnotes Simon Dee's agent, Bunny Lewis: "Simon is up to his eyes in work—with the show, Luxembourg and personal appearances.

"He already has a very efficient secretary, Julie Cann, but he will have to take on two extra girls to cope with all the work. One to handle his fan club and another for public relations.

Asked for an indication of Simon's income, Bunny Lewis quipped: "I can't tell you that. But it's a hell of a lot of money!"

WHO KEITH MOON RUSHED TO LONDON HOSPITAL

INJURY-HIT Who—John Entwistle's finger was broken by over-enthusiastic fans in Brussels recently—suffered another setback over Whitsun when drummer Keith Moon severely strained a stomach muscle and was rushed to hospital.

He had a minor operation on Monday morning at London's St. George's Hospital, and is likely to be out of action for a few days.

Julian Covay, a long-standing friend of Keith's and leader of his own group, the Machine, deputised at the last minute on a Who one-nighter at Glasgow Locarno on Whit Monday.

"I had a frantic phone call from Roger Daltrey asking if I could stand in," Julian told Disc. "He picked me up in his Aston Martin and we just made it to the airport."

Keith, according to Julian, had strained his stomach throwing his drum kit around during the Who's act a few days earlier. He later collapsed in London.

Julian has worked with such stars as Ronnie Scott, Ronnie Ross, and the original Brian Auger group. His current record with his group is "A Little Bit Hurt."

Dusty TV series delayed

DUSTY Springfield's forthcoming series for BBC-TV has now been put back until August 15. It was to have started its weekly run on July 6.

Producer Stanley Dorfman told Disc on Tuesday: "A re-shuffle of the summer schedules has caused the postponement."

Recording for the series starts on June 18, and guests already booked are Mel Torme, Warren Mitchell and Jose Feliciano, blind Puerto Rican guitarist and singer. One guest appears on each of the six shows, but the actual running order had not been decided at presstime.

Shows, titled "Dusty," are transmitted for 25 minutes at 9.05 p.m., and follow the pattern of those produced by Stanley Dorfman last year.

ERIC BURDON FOR MONTEREY

ERIC BURDON and the Animals are the latest addition to the Monterey International Pop Festival at Monterey, California, on June 16, 17 and 18.

Artists already booked include Association, Jimi Hendrix Experience and Simon and Garfunkel (June 16); Beach Boys, Booker T and the MG's, Byrds, Jefferson Airplane and Otis Redding (17); Ravi Shankar (18); Impressions, Mamas and Papas, Dionne Warwick and the Who (18).

GEORGIE-BASIE: STATES AND EUROPE TOUR

GEORGIE Fame has accepted an offer from American jazz giant Count Basie to tour America and Europe with his orchestra this autumn.

The invitation came as a result of Georgie's successful concert with the Count at London's Royal Albert Hall before Whitsun.

Says Rik Gunnell, Georgie's

manager: "I like the idea tremendously. No dates or venues have yet been set—but they will do most of the major cities in the States and Europe. There is still a lot to be discussed."

Georgie and recording manager, Denny Cordell, flew to the States during the holiday weekend to

search for material. Georgie is back there again in August—to tour with Gene Pitney and the Easybeats.

On June 23 "The Two Faces Of Fame" LP—part-recorded live during his Festival Hall concert in March and part in the studio—is released by CBS Records.



Pitney on DJ 'Derby'

GENE Pitney guests on "Disc Jockey Derby" which takes over from "Pop Inn" from next Tuesday (6) at midday in the Light Programme.

Two deejays, who will appear each week under chairman Don Moss, will play pop records of their choice and the audience will vote their popularity by means of a buzzer beside their seats.

Deejays on the opening show are Chris Denning and Pete Murray. Programmes are recorded each Tuesday evening for transmission the following Tuesday.

All night Starr

AMERICAN singer, Edwin Starr plays an all-nighter at Leicester's Nite Owl club on June 10.

Other bookings on these Saturday dates: Jimmy Cliff and the Shakedown Sound (June 3), Sonny Childe and the TNT (17), Family (24), Nite People (July 1), Winston's Fumbs (8), Coloured Raisins (15), Pop Tonicks (22), Wynder K. Frogg (29).

CREAM, Herd and James Royal star in the Light's "Saturday Club" this weekend.

Kiki Dee, Milva and Spanish group Brincos "Pop North" on the Light today (Thursday).

Moody Blues, Jose Feliciano and Acker Bilk guest on the Light's "Easy Beat" this Sunday.

Dave Dee, Dozy, Beaky, Mick and Tich join Vince Hill for the Light's "Parade Of The Pops" on June 7.

TREMELOES are introduced by Dave Cash on "Monday, Monday" June 5.

Ken Dodd's "Doddy's Here Again!" opens at London's Palladium tomorrow (Friday).

Mel Torme and wife, Janette Scott, arrive in London this weekend (June 4). Mel opens a cabaret season at the "Talk Of The Town" for two weeks from Monday.

Lorne leaves Big L

LORNE King is the latest disc-jockey to leave Radio London. He did his last show on Monday and has now returned to his native Canada.

The full, fascinating story of the group with the strange-sounding name . . .

Our music? It's like mass suicide say Procol Harum

PROCOL HARUM is the name of a prizewinning pedigree Persian cat. It is also the name of a new group of musicians. These musicians have just made a record—called "A Whiter Shade Of Pale"—which has taken the nation by storm and rocked the charts. The musicians were previously unknown, having only appeared four times in late night London clubs. Now they are famous.

A simple story, with a happy ending. But the story is more complex, and far more interesting than that . . .

Procol Harum is not just another group arriving after the group boom has subsided. It is a miraculous blending of temperaments and musical excitement: unlike anything this country has seen for years.

Let's delve back a little. The story begins in September 1966, when Gary Brooker, then lead singer with the Paramourts, a beat group from Southend, found himself out of a job.

The Paramourts were much respected, and had achieved one small hit called "Poison Ivy."

"We had just finished a German tour with Chris Andrews," said Gary. The group split up, and

Gary was left to join a n o t h e r group and carry on as if nothing had happened—except that he did not.

"I decided that the time had come to lay off the one-night-stands and try to decide what I really wanted to do."

Enter Keith Reid, slim-built, wire-spectacled, with a Bob Dylan hairstyle and a seemingly solemn outlook on life. Keith calls himself the group's creative director, but, more than that, he is their joint inspiration.

Gary met Keith through a mutual friend, the idea of writing songs appealed, and together they apparently disappeared off the face of the earth.

Gary wrote the music—Keith wrote the words ("I hate the word 'lyrics,'" he says), and life was peaceful. "There was nothing on the music scene that really appealed to me," said Gary. "I realised the only way I would gain satisfaction from music would be to write it myself."

Keith wrote words, and Gary composed music that would capture their mood and feeling.

Then, three months ago, Gary and Keith decided it was time to gather all their ideas together and try to present them.

"And obviously the best way was to do it ourselves," said Keith. "The trouble was, I cannot play an instrument, and we had to find instrumentalists who thought as we did and would be able to adapt themselves to our music without having to be directed."

They advertised and held auditions, and from the many replies came bass guitarist Dave Knights and lead guitarist Ray Royer.

"Then Bobby Harrison, lead singer with the Power Pack, rang me and tried to persuade me to join his group. I played him some acetates, and in a flash he joined us—in his old capacity as drummer."

So far, so good—but no organist.

Mathew Smith was advertising his musical services at the time, but wanted a guaranteed wage. "Of course, we couldn't give him this," said Keith, "as we didn't know ourselves if we would make it or not."

Mathew had had two terms at the Guildhall School of Music, as well as experience with Screaming Lord Sutch's backing group. It took two months to persuade him

by DAVID HUGHES

to complete Procol Harum, and he finally joined them just seven weeks ago.

The personnel complete, Keith and Gary's next move was to find an interested record producer—in particular Denny Cordell, genius behind Georgie Fame.

"In fact he took no persuading at all," said Keith. "He is an old friend of mine, and when he heard the tapes of what we were doing, he asked if he could record us."

"Issuing the record before anyone had ever heard of us was part of the plan," said Gary. "In fact, the record was completed before we made our first appearance at London's Speakeasy Club. We could have started earning as soon as the group was formed, but that was not what we wanted."

"There was an overall feeling that the record would be a success, and we wanted to wait and see before we made our public debut."

Procol Harum say that "A Whiter Shade Of Pale" is fairly typical of their music as a whole. "Obviously the song itself is not truly representative of us, but the feeling and mood is. It is just one of the many songs we have written," said Gary, and we only chose it because, at the time we were recording, it was our most recent composition. We could equally well have done many others.

COINCIDENCE

"The words and music of 'A Whiter Shade Of Pale' were written independently, and it was more coincidence than anything else that my melody fitted Keith's words."

But what is it about? "It's not about anything specific," said Keith. "I was trying to describe the feelings of someone in an abstract sense, and that's just the way it came out."

"We are a very sad group in mood—full of melancholy and despair. But if you were to see us, it wouldn't bring you down—it would, we hope, give you something to think about."

Added Gary: "Some of our music is like mass suicide, but rather than make you want to kill yourself, it would make you vow that suicide is something you would never contemplate committing."

The miracle of Procol Harum is performed at rehearsals.

"When we came to rehearse 'A Whiter Shade Of Pale,'" said Gary, "I sat at the piano and said: 'The chords are this and this, the tempo is this'—and then we sat down and played together. Gradually the picture began to evolve, and the record was made."

The dominating feature of the record is the celestial organ of Mathew Smith. "I had wanted to experiment with this sort of sound," he said, "and found that 'A Whiter Shade Of Pale' was just the mood for it. It's not really a churchy sound, I play a Hammond organ, and it's just the way I play it that makes it sound like a cathedral organ."

Soon the public at large will have the opportunity of hearing Procol Harum in person, but don't get the idea that they will be dashing all over the country on hectic one-nighters.

"We will quite definitely NOT

be playing seven days a week," stressed Gary. "We've spent so much time developing our sound, and we want to continue progressing. We have so many ideas still in our heads, and intend spending two or three days every week putting them together."

On stage, no one instrument is the dominating feature. Gary plays piano—a lightweight model he will take to every booking and tune daily—on every number, and although scarcely heard, he plays it on the record.

Keith's position within the group is unique. As well as writing the words, he accompanies them everywhere as sound balancer, ensuring that each audience will hear the group at its very best.

For Gary Brooker and Keith Reid, Procol Harum means the realisation of six months planning and thought, and the delight at knowing hundreds of thousands of people are behind them in their efforts.

For Bobby Harrison, Procol Harum is: "the thing I have been searching for for the last four years."

For Mathew Smith, Procol Harum is: "the group I had almost given up all hope of ever finding."

For Ray Royer, Procol Harum is: "a brainwash! I was interested when I first heard Gary's tapes, but now I have become completely brainwashed, and couldn't play anything else."

For Dave Knights, Procol Harum is: "an inspiration. There was only Gary's piano on the original tapes, and I imagined what I could do to help build up the sound."

"There is no end to what we are doing, and we shall be able to go on and on."

And on, and on . . .

**Kink
Ray
Davies
reviews
the new
singles
in DISC
NEXT
WEEK!**

Prizewinning pedigrees—



—AND THE 'INVISIBLE' WIZARD



KEITH REID: 'solemn outlook on life'

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Auntie's show that laughs at pirates



• BRIAN: on to the 500th show!

A FEW weeks ago "Saturday Club," the very first marathon radio show, celebrated its 450th anniversary, and nearly nine years of uninterrupted broadcasting.

This in itself is no mean feat, but when you realise that throughout that time, and for 18 months of "Skiffle Club" before, the show has had only one compere, one begins to wonder how it has managed to retain such a lasting appeal.

The obvious person to ask was that very compere, genial Brian Matthew.

"First," he said, "I have always maintained, right or wrong, that the person introducing a show is not the important figure, and should come last on the list."

"Having said that, I think the main reasons for 'Saturday Club' success are the imaginative projection of the programme and the right selection of people to appear in it."

While Jimmy Grant, who produced the very first "Skiffle Club," still keeps a fatherly eye on proceedings, production is now left to younger men, the latest of whom is Bill Bebb.

"Bill is an excellent producer," said Brian. "He is bristling with ideas, and his almost imperceptible changes keep the show fresh and up-to-the-minute."

"Saturday Club" has meant a lot to Brian, who was a BBC staff announcer when he began the programme.

"It certainly helped my career

enormously, and I was able to become freelance, and take advantage of the other opportunities available to me."

These opportunities included four-and-a-half years as compere of "Thank Your Lucky Stars," but since that show departed, Brian has never appeared on our TV screens.

"The fact is, I haven't been asked since," he said, "and of course I would accept the offer, were it made."

"I must say though that I prefer the relative anonymity of radio. I am not a performer, which I feel you have to be to compere a TV show."

With the impending threatened sinking of the pirate radio ships, does Brian have any fears from ex-commercial disc-jockeys clamouring for his job?

"Not really. I think the best of them have already left ships, and anyway there has always been a lot of people after BBC jobs, so it won't make much difference."

"Playing records is the easiest type of broadcasting and I question if any of them have a very large personal following."

Even so, "Saturday Club" is preparing itself for the time when Caroline and London might not be there, and radical changes are planned for the programme in the autumn.

"We are already getting more needle time," said Brian. "This is a good thing, for I don't think it is very satisfactory trying to reproduce a hit record live. But don't get me wrong—the last thing I want is a 'Saturday Club' which is all records."

"This is the only show of its kind in the world, and 'live' artists give it added excitement."

EXCLUSIVE! CAT STEVENS tells his songwriting secrets . . .

How to write a hit!

"WHEN I was young, I wrote some crummy songs . . . that was when I was 12 or 13 . . . they were really puny . . . one was called 'Darling, No!' . . . and that just shows you!"

Cat Stevens, in a Tom Jones-style silver shirt and black jeans, winced at the memory.

It was nearly mid-day. He had just woken, was feeling dozy, and said that even thinking about those earliest songs made him feel a little ill.

He was sitting in the flat where he lives above his parents' restaurant.

Cat was sitting cross-legged on the floor, drinking tea and playing with his dog. A huge, old-fashioned radio was playing very softly in the background.

BOOM

"Yes . . . puny is the word," said Cat, after reflecting for a few moments. "Then came the big beat boom, and I was very interested in that. Then the folk boom, and then I bought myself a guitar."

"It cost me £8. My father lent me the money and I paid him back week by week."

Cat bought himself an instruction book, and started teaching himself, and he remembers buying the sheet music for "Save The Last Dance For Me" because he could never remember the words.

"The first few stages were a drag. Well, there are three stages really. It's hard for the first few weeks when you're learning the fingering and all that . . . and then there is the second stage of

MY EARLY SONGS WERE REALLY PUNY . . .

mastering new techniques.

"Finally, there is the third stage—which I haven't reached yet—of perfecting it all."

Apart from "Save The Last Dance For Me," Cat has always played only his own material.

"I never did sing anybody else's songs. If ever I wanted to play something new, I would just make up an original tune for myself."

"I always played them to my family, but my mother thought I should really be studying art! It was sort of traditional in the whole family."

"My grandfather was an artist or something, and my mother used to do some very nice things herself—and went to evening classes, too."

SKETCH

Stevens used to draw for hours as a child, sometimes spending a whole day sitting on the floor, sketching, with LPs of classical music in the background.

It is still a strong interest: "My fan club is bringing out a little book, and I'm doing the layout and a few drawings. I like planning things out, the same way as I plan my songs."

"I DON'T QUITE KNOW WHY I DIDN'T GIVE UP MUSIC AND STICK TO ART. FATE, OR SOMETHING, MADE ME GO ON."

He suddenly looked irritated, revealing that another songwriter had suggested he spent only 15 minutes writing a song. "One song takes me two weeks, at the very

TOUR FLASHES

Shads hit trouble

SHADOWS — on a world-wide tour while Cliff Richard is filming for Billy Graham—keep finding themselves on the threshold of international incidents.

On the journey to Australia, where they are at present, the boys spent nine days in Israel. They played two concerts on Israel Independence Day (each to 32,000 people) in Tel Aviv—and left the country just as the crisis arose.

On the next leg of their tour Hank, Bruce, John and Brian are booked to four days in Hong Kong, but in view of the unrest there this might be cancelled.

Shadows have a new LP, "Jigsaw," out in July. It contains some new Marvin/Welch songs mixed with pop standards. One of the tracks, the Shads' version of "Friday On My Mind," has been chosen as credits tune for a TV film being made around the Easy-beats.



least," he said indignantly.

This is because he wants every number he writes "to live a little longer and not just be forgotten in a couple of weeks."

Cat tried to explain how he planned his songs: "First of all, I may get a tune from a piano or guitar—or even maracas to get a good strong beat going."

"I bought a flute in Newcastle, and was playing around with it on the drive back to London—and that started an idea, which led to a demo disc, and I think P. P. Arnold may be using that on her follow-up single."

"But I don't believe in rushing things. You've got to plan a helluva long time sometimes. I got the introduction for 'I'm Gonna Get Me A Gun,' and then it took me six months before I got the middle and the end right."

"I get ideas anywhere. When I'm driving home, I might hum something, so I take my portable tape recorder everywhere."

SCALES

Cat returned to the planning aspect: "You've got to weigh songs up, get the right scales, a certain amount on this side and then a certain amount there. It has all got to balance."

Most of his songs have occasional key changes: "I find I use as many as I can—to make it interesting, I suppose. But I don't really know why because I'm always getting hung-up on three-chord songs!"

Cat returned to his actual method of writing, this time using "Matthew and Son" as his example.

"That all started when I saw the sign MATTHEW AND SON above an antique shop. Then I was up in my brother's flat tuning a guitar, and I found some chords.

"Great, I thought—now move it down two frets." (Cat rushed over to his piano to demonstrate what a fret was.)

"I suppose this was really a semi-tone—anyway doing that is always nice. Anyway, with that I had a nice tune and it sort of went from there."

"But I had to have a simple sort of tune to explain the story, and it had to be different, and that was where that 'Up At Eight' bit came in."

"Then I put the chomp, chomp bit in. In fact, I'd had that before I started. I had been singing it for weeks."

Most of the song was written in one day, and then Cat improved on it over two weeks.

"I've always got lots of bits ready to fit into songs. I'm always soaking up ideas, and singing things in my head, and I have always been influenced by classical music, especially Tchaikovsky."

"I had a phase of writing classical music and to me it's very, very interesting."

PERFECT

"Nobody has ever heard my classical stuff before, so I'm thinking of recording my violin concerto—and I may be putting one of my classical ones on the B-side of my next single."

He said how seriously he took his songwriting, and confessed: "Nothing else in the world matters. I can't TALK to people who don't understand me . . . and my music."

"But I have never reached a peak—you think you have and then you go into the studio and something always goes wrong."

"I suppose Brian Wilson has written the perfect song, 'Good Vibrations,' but I could never do that."

FLASHBACK TO A MONKEE'S HISTORY



• PETER: "A lot of people used to put him down"

When Peter Tork was an unpaid unknown . . .

WHEN KNOCKING the magical Monkees was at its height, one person, at least, knew the unkind comments about their musical ability were untrue.

He is Jose Feliciano, blind Puerto Rican singer/guitar genius—and long-standing friend of Peter Tork.

"Peter and I used to work the clubs in Greenwich Village about four years ago," he explained. "So when all the row blew up about whether or not they could play or sing, I knew that at least one of them was genuine!"

"We became good friends doing the rounds of the coffee houses and folk clubs. We never got paid, but if there was a couple of dollars after the hat had been passed round, Peter and I used to breakfast together and talk a lot."

"A lot of people in the Village used to put Peter down, saying things like 'That guy's a loser. He'll never make it.' I thought different. Although we were in different bags musically, I always thought he was pretty good."

"We never played together. But he was OK on the folk stuff. Things like 'Bowling Green' and 'Salty Dog.' At the time he was trying very hard to make it solo."

Jose, himself a very clever artist, also taught Tork a few things about music.

"I never quite saw any acting quality in the guy, though. I was more than surprised when he turned up as one of the Monkees."

Jose, at 21 one of the most versatile musicians on the scene—he can play and sing anything from pop to the classics—is in Britain doing club dates.

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DODDY'S HERE? —No, it's VINCE!

"I did an impromptu impression of Ken Dodd, now he and Donovan are part of the act"

DIDDY-MAN Doddy? Guess again. A close relative? Sorry, wrong second time. A clever impersonation? RIGHT!

And the man who is doing the Ken Dodd act so convincingly is "Roses Of Picardy" chartrider Vince Hill.

If you've only seen Vince Hill on TV, chances are you are not aware he can go into stunningly convincingly impressions of a whole string of stars. Among them: Donovan, P. J. Proby, Alf (Warren Mitchell) Garnet, Louis Armstrong, Frankie Vaughan, Bernie Winters and Steptoe and Son.

HILARIOUS

People who fall about in the aisles at this unexpected and hilarious facet of singer Vince's talent are mostly cabaret audiences.

"I've hardly done any impressions on TV," says Vince. "Time doesn't permit it. Not when you're doing one song on a programme like 'Top Of The Pops.' But if I had my own TV show, I would do more impersonations."

"But I do them in cabaret up and down the country because it helps break up the act. It's a good thing for any singer to have a second string—go into a dance routine, tell a few gags, to keep the interest alive."

"You can only get away with singing songs all the time if you're a world-famous artist with a string of hits. Otherwise, audiences—particularly in cabaret—tend to get a bit bored."

Vince's impersonation bit started when, as a member of the Raindrops, he played a summer season with Ken Dodd at Torquay.

"There was an old wig lying around. I tried it on—the hair was standing on end, so I went into an impromptu impression of Doddy."

by LAURIE HENSHAW

"Fortunately, it went down a bomb. And Doddy was standing in the wings watching! He was really knocked out, and gave me a few of his gags to use."

"Now, whenever I see him, he asks me if I am still doing the impression—and keeps me up to date with his latest gags."

"The Donovan impression is purely a send-up. I do a cod lyric on 'Colours,' singing 'Black is the colour of my girl's front teeth.' I have the long hair and Donovan cap. Even though he doesn't wear one these days, people in the clubs associate it with him."

"No, he's never objected. I told his manager at the time what I was doing."

"With Proby, I cod up 'Somewhere' with words about splitting trousers. Bernstein would probably kill me!"

"People I send-up never have complained. I think they are often thrilled to know someone is doing impressions of them. A sort of ego-booster. They must know they are world-famous for anyone to want to impersonate them. It wouldn't be any good doing someone unless they were really well known."

"Trouble is, I can find impressions are taking over the act. I try to keep them down to about a third of the time I am on. I don't want to be known as an impressionist; I'm still a singer first and foremost."

Nice to have a second string, though. Sensible, too. Holding an audience's interest all the time is vital if an artist wants to keep at the top.

WHICH IS WHAT VINCE HILL IS DOING —WITH LYRICS AND LAUGHS.



WHY DEL DIGS SWINGING BRITAIN

AMERICAN solo stars who are consistent chart challengers in Britain can be counted on one hand.

For too long Del Shannon has been standing in the shadows. After the initial impact, a few years ago with hits like "Runaway," "Hey Little Girl" and "Keep Searchin'," he suddenly slipped from the scene.

However, the dynamic Del assures us, the matter is about to be put right. And with a home-grown song, recorded by Stones' boss Andrew Oldham.

Convinced that it's best to buy British, Del is releasing "Mind Over Matter," by Gerry Solomons, one of Andrew's up-and-coming writers.

PRAISE

"When I was last here I bumped into Andrew and I wondered if there was a chance he would record me. He said he'd like to — so as soon as I got clearance we went ahead."

And for Andrew, Del has nothing but praise of the highest calibre. "The guy's unbelievable. There's nothing he doesn't know in the studio."

"I've decided I should come here more often," he confides. "The clubs have a lot more class than in the States."



• STEVIE: experimenting

STEVIE sets the TRAFFIC lights at green

STEVIE WINWOOD came out of hiding into London's traffic and rain last week—to talk about Traffic and "Paper Sun."

Two months ago Stevie, together with James Capaldi, David Mason and Christopher Wood, took themselves away to Stevie's country home "to think and write."

At the time they vowed they would not play in public until September. "The reason 'Paper Sun' has been issued now," said Stevie, "is because Traffic are experimenting with new ideas all the time. We don't have any audiences at the moment, and the only way to test public reaction is to put some of our ideas on record."

DIFFERENT

Stevie is quick to add that "Paper Sun" is not necessarily a good example of the lines along which Traffic is progressing.

"It's just the first thing we have done during our two months away. We are progressing all the time, and perhaps in another two months we shall have developed a completely different sound."

"By keeping out of the way and spending all our time concentrating on the music, we are avoiding the inevitable six months on the road that most new groups have to endure before making a record."

"Paper Sun" is very likely to become a sizeable hit record, but even the temptation of big money for personal appearances does not deter Traffic.

"We feel that to appear now would defeat the whole object. We have made a promotion film for the record, but it only shows us looning about, not playing."

To the fickle pop fan, September is still a long way away—time enough for the name Stevie Winwood to become just a voice from the past.

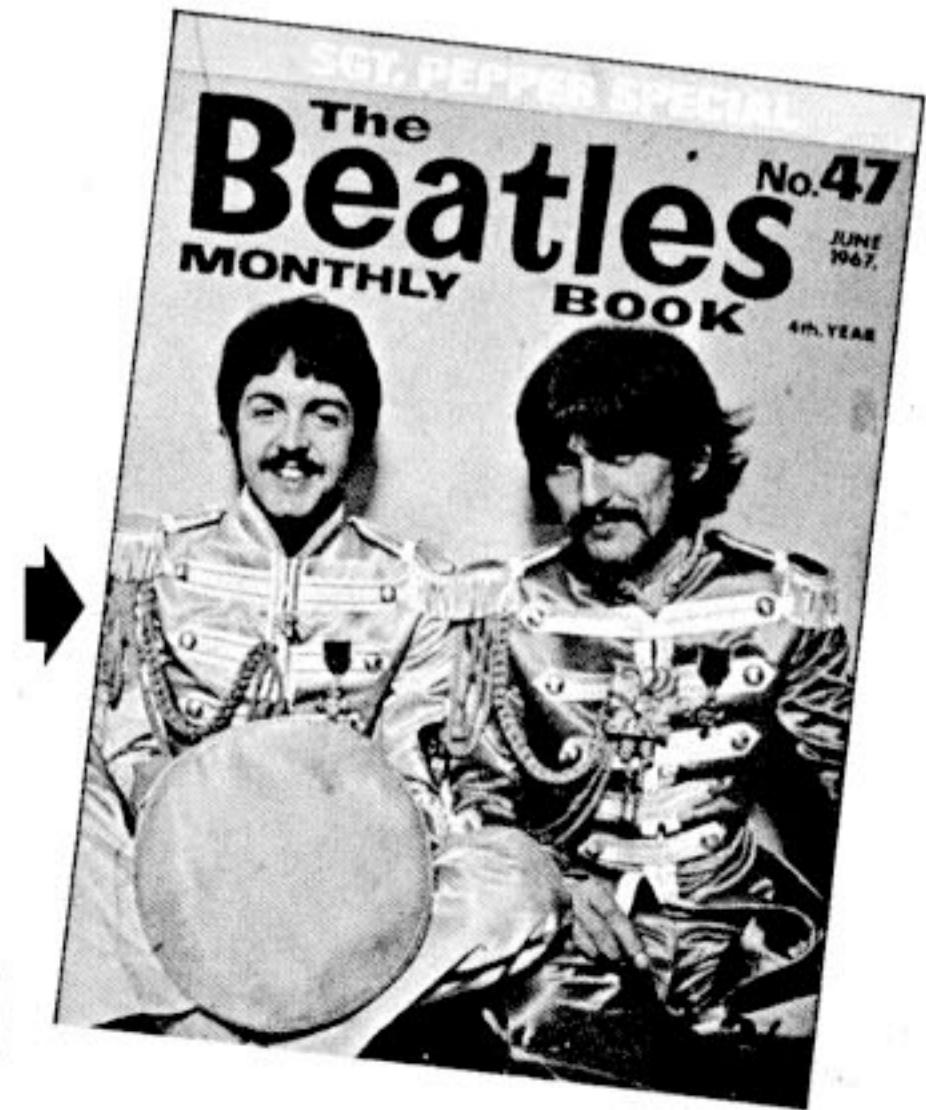
"But I'm not at all worried if people forget about me," protests Stevie. "And when we do return, we'll jolly soon refresh their memories!"

AND WITH THAT STEVIE WINWOOD MADE HIS WAY BACK THROUGH TRAFFIC CHAOS TO TRAFFIC TRANQUILLITY.

LOOK

for the COLOUR COVER OF THE JUNE ISSUE...

A SGT. PEPPER SPECIAL!





HENRI HARRISSON—Record-breaking drummer and genius of the steam-powered spoons



STANLEY HAYWOOD—Patron of the pianoforte, blow-up harmonium and saxophone

LORDS, ladies and gentlemen—for your pleasure and family enjoyment, we present, in no particular order, those new purveyors of old music, the New Vaudeville Band:

Tristram, Seventh Earl of Cricklewood: Our delightful vocalist, impeccable tea drinker, lyric writer of our new gramophone recording, dedicated to that most sublime of subterranean locomotive stations, "Finchley Central," and master of that rare item of musical variety, "What A Crazy World We're Living In."

Moody MICK WILSHER: Our rock'n'roll guitarist sugar baby, hirsute ham and musical arranger.

Mad HENRI HARRISSON: Our percussionist extraordinaire, record-breaking drummer and genius of the steam-powered spoons.

STANLEY HAYWOOD: Our patron of the pianoforte, blow-up harmonium and saxophone.

CHRIS EEDY: Our Etonian announcer of impeccable taste, bass guitarist and third-rate tap dancer.

POPS KERR: Our multi-instrumentalist and pyrotechnics expert, specialising in cornet, round trumpet, bass and alto saxophones and hot teapot.

SHUGGY WATTS: Our trombonist supreme, tall, dark and handsome, and well experienced in the noble art of New Orleans funeral parades.

Thus, in their own style, is the New Vaudeville Band described, a band with the ignominious distinction of having been formed AFTER their first record was in the charts, and with the worse distinction of being continually compared with the Temperance Seven.

"It's all the fault of you journalists that we're said to be like the Temperance Seven," purred the Seventh Earl. "They play jazz, you know, while we aim to entertain the whole family."

"And we're not all that square."

VAUDEVILLE VICTORIANA

David Hughes takes a lighthearted look at the band whose cool mickey-taking of the old-time music hall scene scores a hit with pop fans—and the Mums and Dads!

added Chris. "We do songs like 'Mellow Yellow' and 'Satisfaction,' and we were the first to record Herman's 'There's A Kind Of Hush' on our album. And we do use some electric instruments."

"Really, we're the best of both worlds," continued the Earl. "We manage to attract the screamers—and they really do scream sometimes—as well as Mums and Dads."

"And some of the Mums go mad too. In Newcastle last week, an old dear rushed up to me and nearly squeezed me to death. Seems she had been waiting for months to see us."

Obviously the Vaudeville's act is very visual—and many of the stage antics are directly revived from the Victorian music halls.

"Apart from Chris's disgusting tap dancing, we feature such exciting items as the exploding budgeterigar, and the famous smoking hat," said Pops.

This smoking bit causes consternation in television studios all over the country. At "Top Of The Pops" two sturdy fire officers paced worriedly up and down.

"Never seen anything like it

before," one muttered to himself. "Smoking in a television studio—whatever next?"

It was pointed out that the Earl's ten-inch cigarette holder was all part of the act, and that he really shouldn't worry.

"It was even funnier in Germany," laughed Tristram. "We were doing a German TV show, and thought we'd use the smoking hat. This is one of Pops' pyrotechnical masterpieces, and once it's alight there's no way of putting it out."

"The producer nearly went mad, and we had half a dozen burly attendants frenziedly stamping on the hat—all to no avail. The studio was thick with smoke!"

The group has recently found a new hobby—buying old Laurel and Hardy films. "I've got the great idea to show films on the bass drum during the act," said Pops, who also boasts an enormous collection of weird and wonderful instruments, most of which he can play.

Chris is very proud of his homemade spasmofoone. "It's my own invention, and although it sounds

awful, it's jolly good for making tea."

The whole atmosphere surrounding the New Vaudeville Band is one of light-hearted fun. Do they take the music seriously?

"Not on stage, because this fun thing is what we want to put over to the public," said Mick. "But we really enjoy this kind of music, and take rehearsals very seriously."

It may therefore be gratifying to know that this bunch of serious new old timers DO like much of the modern music they pretend to ignore.

"We love Jimi Hendrix, think the Troggs are a knockout and would like to add a big plug for Alan Price," they say.

And how long do they think they will last? The replies were varied. "Well, we're playing to-night," said one.

"Until China takes over the world," added another.

"Well, this kind of music has already lasted for 40 years," concluded the Earl of Cricklewood, "so I think we're on to a good thing!"



TRISTRAM, Seventh Earl of Cricklewood—He wrote the current hit, "Finchley Central"



MICK WILSHER—Guitarist sugar baby, hirsute ham and musical arranger



SHUGGY WATTS—Well-experienced the art of New Orleans funeral parade

I'm a stay-at-home boy now, says Wayne

AS PERHAPS expected, married life is having a settling effect on Wayne Fontana.

He has bought himself and his wife Suzanne a large house near Manchester, equipped it with a smart recording studio, and now rarely emerges.

"The appeal of one-nighters and all the travelling that goes with them has completely worn off," he explained. "I stay at home a lot more, and especially with Suzanne's baby on the way, I think the less travelling I do the better."

"My ideal way of life would be to stay at home and write songs, and occasionally come out for radio, TV and cabaret appearances."

Songwriting is, in fact, playing a large part in Wayne's life at the moment. Together with bass player Stuart Sirett he is spending much of his time in the studio composing, and hopes to be able to interest other artists in his work.

"I have written one song, 'A Gypsy Girl,' which I hope Tom Jones may record. He seems quite pleased with it, so I'm keeping my fingers crossed."

Wayne's excitement at his new venture is tinged with some disappointment at the failure of "24 Sycamore" to enter the chart. "I can't really understand it, because it is selling well, and I have a lot of confidence in the song. Still, I'm not being daunted, and perhaps I shall try one of my own compositions next time."

Although he is a little disillusioned by the music scene in England, Wayne has no intention of doing an Eric Burdon and working elsewhere.

"I LOVE ENGLAND," HE SAYS. "IT WILL ALWAYS BE MY HOME."



● WAYNE, with wife Suzanne

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POPS KERR—Pyrotechnics expert also specialising in cornet, round trumpet, bass and alto saxophones and hot teapot.



CHRIS EEDY—Etonian announcer of impeccable taste, bass guitarist and third-rate tap dancer. Here, he's having a go at Pops Kerr's round trumpet.

OH, SAMMY —WHAT HAVE YOU DONE!

WHAT Makes Sammy Run? Well, for a start the avalanche of angry letters from fans in reply to her blistering attack on Jimi Hendrix recently!

Disc columnist Samantha Juste set the Hendrix hordes alight with her caustic comments about his haywire hairstyle and the group's outlandish appearance on "Top Of The Pops."

Fevered fans flocked to the defence of the Jimi Hendrix Experience in their hundreds. And pretty Sammy soon found herself severely reprimanded.

"She seems to dislike almost everyone she meets on the pop scene"—"The things she said were uncalled for"—"How infantile can you get?" . . . these are just some of the angry answers she received.

Here are a few other letters:

Samantha's remarks were childish. A great musician like Hendrix would hardly wear clothes simply for publicity. Has she considered that Jimi may wear certain clothes simply because he likes them? And fancy making fun of Noel's glasses! How infantile can you get?—**YVONNE LORELL, 24 Old Hall Road, Stretford, Manchester.**

Samantha seems to dislike almost everyone she meets on the pop scene. Each week we have to put up with her moans and groans about such people as the Move, Cat Stevens, and now Jimi Hendrix. I admit his appearance is a little wild, but surely this is in keeping with his image.—**CAROL and DOREEN, Wyke Lane, Wyke, Bradford, Yorks.**

Samantha is entitled to her own opinion, but what about the group's feelings? Their clothes and hair-styles are marvellous.—**JAKI TAPHOUSE, 556 Bramford Lane, Ipswich, Suffolk.**

Samantha is the end! A few weeks ago she said Cat Stevens' western gear was "ghastly," and now it's Jimi's turn to be criticised. She said Jimi's hair looked horrible, didn't like Mitch's clothes and that Noel Redding looked like a St. Trinian's schoolgirl. How dare she!—**LORAIN ELLERY, 15 Baker Avenue, Harpool, Heanor, Derbys.**

I'm sick and tired of Samantha's criticism. I was furious to read what she said about Jimi. He doesn't look weird, he's just marvellous.—**JOAN TODD, 20 Second Street, Crookhall, Consett, Co. Durham.**

How dare Samantha criticise the dress sense of the Jimi Hendrix Experience. She seems to make a habit of criticising dress.

Why must conventional people always be so shocked at the unconventional. Doesn't Miss Juste realise that the Jimi Hendrix Experience don't need gimmicks and in fact don't have them? They dress as they want to, not for her benefit.—**KATIE FEILD, 26 Heanor Road, Smalley, Derbyshire.**

Samantha sits there, looking like a wax model of the original Cheshire Cat, and has the cheek to criticise Jimi Hendrix, the Move and Cat Stevens. Artists whose talent is exceptional, and whose standard she can never hope to attain.—**ANN SHAW, 43 Norway Street, Gorse Hill, Stretford, Manchester.**

Just who does Samantha Juste think she is? She's not content with being made into something when she's really nothing. So, Samantha, what about people like Micky Dolenz? His appearance is nothing special. Come off it, Samantha—stick to holding Alan Freeman's hand.—**LINDA COOPER and SALLY PARKER, 10 Cromwell Road, Outlands, Harrogate, Yorks.**

I had to read the piece on Jimi Hendrix twice. Samantha's comments were awful. Who on earth does she think she is? I should have thought she would have been the last person on earth to criticise the pop scene, after reading that she is friendly with Micky Dolenz of the Monkees.—**MISS M. L. DONALDSON, Kensington, London, W. 8.**



● **SAMANTHA:** 'come off it!'

I was furious and flabbergasted to read Samantha's catty remarks on the Jimi Hendrix Experience. The things she said were uncalled for. Also inexcusable were the things she said about the Move. Hasn't she anything better to do than criticise great groups?—**HILARY HAIGH, 52 Colder-shane, Meltham, Huddersfield, Yorks.**

After a long battle on the subject of clothes, mostly with the older generation, I thought the matter was over. Surely it is up to the individual to wear what he wants? And to laugh at someone merely because he is short-sighted and has to wear spectacles must be the height of bad taste.—**F. KERR, 5 Thornhill Parade, Belfast 5.**

Who does Samantha Juste think she is? After her remarks on Jimi Hendrix, Noel and Mitch, she should just get off the scene. And what's wrong with Noel's glasses and hair? At least he fits in with the group.—**KAREN JAQUES, Lexham Gardens, Kensington, London, W.8.**

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The Turtles She'd rather be with me HLU 10135 LONDON	Roger Williams Love me forever HLR 10136 LONDON	Danny Pearse and the Jim Farley all stars Broken promises MD 1079 emerald	O.V. Wright Eight men, four women HLZ 10137 LONDON	

AND THIS IS WHO THE FUSS IS ALL ABOUT

HENDRIX —SAMMY'S VICTIM!





PETE TOWN-SHEND is writing an opera, Cat Stevens is halfway through a Western musical, and Gerry Marsden has written a Christmas musical.

For Gerry is shortly branching out on a solo career, leaving the faithful Pace-makers with whom he has worked for the last ten years—and he's still smiling. "I intend to try everything I can," he exclaimed, Liverpudlian accent as thick as ever. "If I die a death, well not to worry. At least I shall have had a go." "My all-time idol is Sammy Davis Jr., and I would love to be able to develop an act like his, dancing, singing and playing." "I've already written a Christmas musical, which I may do this winter, and am halfway through another musical — all about the mind!" "I also fancy having a go at writing plays for TV. This is all part of show business." In July, Gerry and the Pace-makers play their last date together, and the boys will then return home to Liverpool and businesses of a different kind. "I love show business," says Gerry, "and though I have several other business interests I can't ever see myself forsaking music like the Pace-makers." "I would like to become known as an entertainer. I've had enough experience of show business to be prepared for any disappointments." "After all, I could retire now if I wanted to, so I'm in the happy position of being able to try new ventures without needing to worry too much about the money." Gerry's first solo venture is a new record, "Please Let Me Be," released tomorrow (Friday).

FIVE BIG HITS, TWO NUMBER ONES BUT TROGGS are TROUBLED!



We haven't made it yet! says Presley

TROGGS, says Reg Presley, have not yet ARRIVED on the pop scene. Despite an enviable string of hits from the explosive "Wild Thing" to the persistent "Give It To Me," the boys don't consider they've really made it! Many groups today get a couple of smash records and reckon they automatically become a top group. The Troggs are less presumptuous. Says Reg: "There's still an awful lot for us to do. We've still got a long way to go before I'll feel we're established." "So far all our hits have been easy tunes with easy lyrics. The time's rapidly approaching when lyrics, at least, will be a little more complicated to think out." This doesn't necessarily mean that the Troggs, who have had their fair share of criticism and comment, will be transformed overnight and start churning out songs with weird, way-out words. The process of progression, Reg believes, will be slow but sure. Mr. Presley, it appears, is a

song-writing machine. His latest contribution to the chart stakes is the haunting "Night Of The Long Grass," which, he revealed, was written round an idea he had from the name of a French perfume. "I had the title on my mind for a long time. It seemed like a good name for a song. After we decided to withdraw 'My Lady' as a single because the boys and I didn't feel it was strong enough, I started to work on it." "Night Of The Long Grass" looks set to follow in the footsteps of the Troggs' other trendy hits. The formula of a persistent "hook" line in the song has been used to the full—in the same way as on "Give It To Me." "I wish I had more time to devote to writing," adds Reg. "If I get an idea it may take me three or four nights to sort it out. Usually I never start from the punch line and work outwards. Often it's the other way round. I wait and see what turns out to be the strongest link." "Actually, in 'Night Of The Long Grass' I was writing another number at the time and found the words fitted 'Long Grass' better. It was sort of a song for a song."

'WORDS WILL GET A BIT MORE COMPLICATED'

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ALL WIRED UP FOR SOUND—AT THE ELECTRIC GARDEN...



HUGH NOLAN reports from a London freak-out

COME along and raise your ecstasy count! Plug in at the Electric Garden! Freak out at London's newest mixed-media psychedelic hippy club—as long as you've finished freaking by 2.30 a.m., because then you're liable to find yourself suddenly on a cold Covent Garden street with fruit and veg. porters wondering what on earth's going on.

LIGHT SHOWS

There is a crying need in Britain for more clubs which aim to present more than music, dancing and Scotch and Coke, which echo the successful San Francisco idea of the latest-sounding groups, light shows, movies, dancing, and just things all happening at once in the same place.

Clubs, in fact, where you're free to freak out, to listen, to eat or even to sleep if that's what you want to do. The opening night at the Electric Garden was livened up by three of London's most interesting groups — the **Action, Tomorrow** and the **Crazy World of Arthur Brown**.

The Action have been around a long time but their updated **Byrds - Love - Association** - influenced music plus their driving, powerful professionalism make them one of the best groups playing today. **Tomorrow**—their current single "My White Bicycle" proves they are way out on completely their own scene—are always a pleasure to see and Thursday's perform-

ance showed they are still improving.

And then, of course, there was **Arthur Brown**, who appeared wearing a head-piece with real flames shooting out of it, a long robe and a mask. He launched into his own unique act which includes shouting, screaming, insulting the audience, the weirdest dancing anywhere and changing his clothes between each song.

Arthur Brown, tall, gaunt, moustachioed, could really do great things as one of the most original acts to come out of Britain in a long time.

The Garden's light shows—including flashing lights and constantly changing patterns projected over the group, the audience and the walls—are not distinguished enough, however.

But an opening night is a very bad time to judge a new club. Gardening details:

• **Membership:** 10s. for six months (entrance 7s. 6d. Thursdays and Sundays, 10s. Friday and Saturday).

PLUG IN, SWITCH ON!

• **Hours:** Nine p.m. to two-thirty a.m. Thursday to Sunday. Too early to close!

• **Drink:** They got their licence on Friday and, say the club management, drinks will be available at all times the club is open. All at pub prices.

• **Food:** Also available during total club hours. "We're doing modest, ordinary dinners at ordinary prices. No French cuisine but no high prices either."

• **Verdict?** A lot depends on what groups are playing so check in advance. And maybe in six months time you'll really be able to plug in and switch on. . . .

• **ACTION:** driving

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TV eyeview

How the MOVE were stripped at a tea-party

by BOB FARMER



PAUL: interviewer

VERSATILE Paul Jones tried his hand at interviewing last week when "As You Like It" sent him spinning off in the general direction of Doncaster in the cabin of a long-distance lorry.

The location, however, didn't have the tremendous atmosphere of Lulu's morning in Petticoat Lane recently. Not surprising, as the only real action came in a transport cafe. Producer Mike Mansfield will obviously have to pick his locations with care: Why not a night out at London's Cromwellian Club? Or a stroll down Denmark Street?

PROCOL SCORE ON 'TOP POPS'

LAST Thursday — the greatest night for Scotsmen since they invented Scotch whisky—should have been the grimmest night for pop fans since "RSG" went off the air.

For the worthy sake of Celtic, "Dee Time" disappeared and "Top Of The Pops" concentrated into a 20-minute mini-show featuring only five discs and four acts (Supremes being heard but not seen).

But soccer fans weren't the only ones able to celebrate. Pop, too, produced new European champions in the highly-polished and professional Procol Harum, until now the most anonymous hitmakers to emerge since the Singing Dog.

No insult intended, but the Procol people look like just another group. Until, that is, they start playing. Their sound reproduction was superb in their first major TV appearance. They scored, if not a goal, a great hit.

Dusty warbled delightfully, Dave Dee and Co clowned around and Alan Freeman introduced the Tremeloes as the Tremeloes. . . .

MOVE

The show was as entertaining as ever for all that and something of a public peepshow too. If you like stripping your pop stars, there were the Warm Sounds peeling off for a paddle, while the Move's mad-hatter's-type tea party was interrupted by a group of girls who succeeded in stripping each of them to the waist.

Unfortunately for the fellows P. P. Arnold and Julie Felix failed to take the hint and remained fully clad for their spots in the show!

On the big screen



DARIN GETS IN ON THE CAGNEY ACT

DARIN: tough

BOBBI Darin, in his latest film, "Stranger In The House," could be likened to a new Jimmy Cagney.

He plays a hard-hitting Yankee stevedore who starts off dead and comes very much to life in a series of fiery flashbacks.

The story revolves around a well-to-do young thing (Geraldine Chaplin), caught up in the hippy happenings of society life, whose Cypriot boyfriend finds himself "framed" on a murder rap.

BURDON SINGS

The enchanting Miss Chaplin, pretty and pert, persuades her screen dad (magnificently portrayed by James Mason) to return from seedy retirement as a lawyer and defend her sweet-heart in court.

Darin is a seaman who surprises a party of joy-riding gadabouts aboard a liner and ensnares them so they become completely at his beck and call.

The film has an intriguing soundtrack score. At the start Eric Burdon and the Animals sing and play "Ain't That So," which turns out to be Bobby's catchphrase.

And Patrick John Scott adds some moving organ music during strip scenes. The film's theme has been recorded as a single on HMV by Scott.

"Stranger In The House" (X) opened at London's Leicester Square Theatre last week.

MEET THE MAN WITH NO NAME

WHO is your current big screen hero? Is James Bond fading a little—losing his magic touch, and failing to capture your imagination with his super-sonic deeds of bravery?

If so, fear not, for another law-abiding, fast shooting, unscarred hero will soon be here to take his place.



CLINT

He is the Man With No Name, and his trade marks are a Mexican poncho, a short cigar and a long gun.

From which you will have gathered that the Man With No Name comes from the deep west—the borders of America and Mexico—and manages with uncanny accuracy to dispose of a whole town (with the exception of the undertaker and the barman, who are the only goodies in 90 minutes of evil).

The film is called "A Fistful Of Dollars," and is the first of a series. The Man With No Name is played by Clint Eastwood. Watch out for him!

HOLLIES— NOW WE'RE TOPS WE DO AS WE PLEASE

● by MIKE LEDGERWOOD

HOLLIES have had fifteen hit records. What's more, they've all been in the top ten. That's a success story matched only by masters like the Beatles and Stones.

But in many people's minds they remain just another pop group, merging with the masses, without any indelible image.

Today, though, they've finally started to make their mark. Mention the name Hollies in showbiz circles, and like that "word association" test the reply is swift and sure—songwriting.

"Evolution," hailed as the most exciting example of their talents to date, is the new album out this week. Everything on it is out of the Hollies' own heads. Soon, no doubt, the "cover" queues will be forming.

Says singer Allan Clarke: "At last we're happy with what we're doing. For our first two years we were very unsettled and worried about the way our career was going."

"People refused to give us our head until we started speaking up for ourselves. Now they're taking notice. We do what we like. We're virtually our own bosses!"

'PEOPLE WORRY TOO MUCH'

Crashing through on the song side was difficult for the Hollies. Their initial hits were all written by other people. The group's dearest wish was to pen their own—preferably a number one.

Added Allan: "'We're Through' was our first attempt. When it only got to number nine, we almost gave it all up." Luckily they didn't. Not long after "I'm Alive"—another Nash-Hicks-Clarke collaboration—rocketed to the top.

"People these days worry too much about getting a number one hit. We've proved we could do it once. We're happy. It's enough for us to know that people like our music."

"It's the same with group rating. I've heard it said that we're second only to the Beatles. That's very nice, but it doesn't bother us that much. We don't worry about things like that."

One song on the new LP has a particularly personal interest to Allan. It's a tribute to his ten-month-old son, Tim, called "Lullaby To Tim" and is sensitively sung by Graham.

"I wrote it from an idea I had while putting Timmy to bed one night," he explained. "I saw him sleeping peacefully and wondered just what thoughts were going through his little head."

It's now nearly four months since the hit-happy Hollies worked together as a complete group. The break—because of drummer Bobby Elliott's illness—has given the boys a lot of time to collect their thoughts. Allan and attractive wife, Jeni, have just returned from a fortnight in the sun at the Portugal villa of pop personality Muriel Young.

"I've had a lot more time to think. Even wrote six tunes myself which I wouldn't have done in the normal course of events," he revealed.

And of "Carrie Anne," the Hollies' latest contender for the chart, Allan said:

"I didn't actually have much to do with the writing of this one. The idea had been plaguing Tony for at least six months. He had the opening and was going berserk trying to finish it."

"We told him to forget about it for a while. But he wouldn't. Then one day at a studio I went out of the dressing-room for five minutes and when I returned Graham said 'It's finished.' Just like that!"

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ALLAN: 'We're Through' was our first song attempt. After that, we almost gave it all up'

Happenings from The Hollies



Carrie Anne

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JAGGER: on the trials of being famous

A STONE UNTURNED



GOING home is sometimes an embarrassment for Mick Jagger. At least, that is what he says.

"They think they have to do everything *better*, you know," he says. "They open *two* tins of shrimps, and all this.

"And it embarrasses me when my Mum starts showing people photos of me when I was six months old, and an awful portrait done a couple of years ago.

AUTOGRAPH

"I don't see them much, anyway. About once every two months. I mean, I'm closer to Charlie than I am to my parents — and he's closer to his Mum than he is to me!"

While Mick was talking in manager Andrew Oldham's office, Charlie Watts wandered in and out of the room, occasionally settling on a settee in the shadows, sometimes sitting at the round table bathed in a precise pool of light from a suspended lamp.

Mick explained that sometimes when he did return home to Dart-

ford, where he spent his childhood, boys who went to school with him would stop him in the street and ask for his autograph. But this was not embarrassing.

"I lost contact with my school friends when I went to college long before the Stones started, so it's not as though I really *know* them.

"And now... well, they get up and go to work from 9 a.m. to 5 p.m., go home and go to bed. I get up at 1 p.m. or 2 p.m., and go to bed at 5 a.m. in the morning — our worlds are different.

"When I see people I used to know now, they want to know what it's like to be famous. They can't talk about themselves," said Mick, who prefers his conversations to be a two-way affair.

"People have to accept me as I am. A lot of my friends are the same as me, but then some are completely different... most of my friends are in the business, but I don't want to list them 'cos it sounds like name-dropping."

In the shadows, Charlie muttered the name of Paul McCartney Mick laughed. "See what I mean?" he said. "But people in the same life do have the same ideas."

It is the attitudes of other people rather than the people themselves that annoy Mick.

"People in power when they can't see the other point of view," he says,

adding that he tries to be tolerant of intolerance, but finds it difficult.

Mick himself makes no attempt to hide the fact that he has no religious beliefs.

"I am an atheist," he says. "But I can understand — at least not understand, but see why people believe although their reasons for doing so are not usually very strong."

Mick would loathe to be labelled an intellectual, but he says he likes to "go deep" into things that interest him — though he is noticeably reluctant to talk about himself.

LOVE

"I don't psycho-analyse myself. I don't think I ever will," he said.

"What are the best things in me? Love and understanding, I suppose. Yes?" he asked, turning to Charlie who said "What?" and then when the situation had been explained, smiled and nodded.

"And my worst faults? Over-confidence, I should think."

In his corner, Charlie stirred. "His worst characteristic is a complete lack of insight into the situation in China!" said Charlie cryptically. Mick shook with jerky laughter. Charlie smiled, and returned to his trance.

"Charlie daydreams all the time," said Mick. "I don't do that at all... I often get excited, particularly when I think of the answer to a question I have never been able to solve before.

"These are not exactly things like 'the meaning of life' — but nearly on that level. I get sort of flashes — it's difficult to explain the process.

BACON

"I call it 'turning corners.' I mean, afterwards I can never remember how my mind changed — but I know it did!"

"My professional life is fairly steady — only very small ups and downs. It's my emotional life that varies," he said carefully avoiding questions about his broken romance with Chrissie Shrimpton.

"I don't like personal questions about my girl friends," he said. "If someone asks, I just tell stories.

"Few things really upset me. Mostly, I'm content... well, not content... but reasonably so.

I'm happy now. I have been happy all day.

"I don't need to have twenty-five people round me all the time, but I would rather be with a few friends than on my own. I suppose you could call that a fault."

Mick says he goes out for most of his meals, but he can cook himself bacon and eggs if he has to. He says vaguely that if there are any girls there, they can do the cooking.

"I don't drink very much any more. Hey... that sounds good, doesn't it? Put that I don't drink as much as I used to. Just wine with my dinner and liqueurs afterwards with Charlie."

He started jerking with laughter again. "Actually, I like lemonade, no, honestly, I do."

MOOD

He also says he no longer loses his temper. "I don't hit out unless the girl hits me first," he said mumbling something about what he would do if someone hit him over the head with a bottle of juice. Orange juice.

"Charlie sometimes annoys me," he said. "Like when I ask him to do something with his drums, and he says he can't—and I know he can."

"I also get bored when I have nothing to do. I don't like just sitting around. I tend to throw people who have preconceived ideas about me. They think I am going to be nice, but I'm in a bad mood.

"I can adjust myself now to sleep at any time. It's all a question of your metabolism. I can sleep whenever I have to. It's easy once you get used to it.

"But I wouldn't know what to

do with myself if I had nothing to do, although I don't need the money any more.

"I've been thinking a lot about death lately. I saw this programme about people in old people's homes on the telly, and it's horrible. I would hate to be useless like that — not that it's their fault. It's the fault of society.

"I wouldn't want to drag on for fifteen years like that."



• CHARLIE WATTS: nodded...

'I'm closer to Charlie than I am to my parents' says Mick

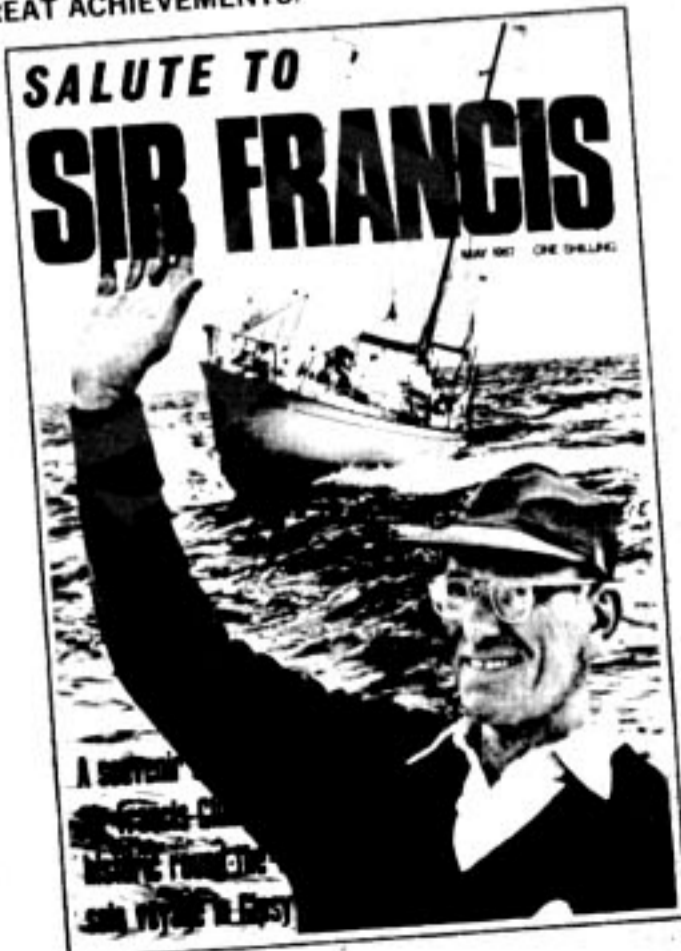
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POP THE QUESTION

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

- WERE any members of the New Vaudeville Band formerly with other groups? — J. RANSON, Flat 6, 94 Camberwell Grove, London, SE5.
- Yes—Stan Hayward and Pots were originally with Spencer's Washboard Kings, and Shuggy Watts was with Kid Shiek's Storyville Ramblers.
- WHAT is Lulu's real name? — T.R. PHILIPS, 48 Westmoorland Road, Barnes, London, SW13.
- Marie McDonald McLaughlin Lawrie.
- ARE all records by the Beatles released in Britain also issued in Holland? — P. H. ISRAEL, Nieuwlandseweg 13, Hilversum, Holland.
- Yes—countries behind the Iron Curtain are the only places where Beatles records are not obtainable.
- HOW old is Jeff Beck, and where can I write to him? — THELMA SIMS, The Limes, Garden City, Lawford, Nr. Manningtree, Essex.
- Jeff is 22, born June 24, 1944. All mail c/o Peter Grant, 155 Oxford Street, London, W1.
- DUBLINERS' fan club address please? — J. RAHMAN, 4 Dunkeld Road, Dagenham, Essex.
- c/o 71/75 New Oxford Street, London, W1.
- HAVE the Easybeats issued an album in this country yet? — LYNN O'CONNOR, Denny Abbey, Waterbeach, Cambs.
- An LP called "Good Friday" (United Artists ULP 1167) has been released including "Friday On My Mind," and old favourites "River Deep, Mountain High," and "Hound Dog."
- WHEN will Del Shannon visit Britain again? — RON DEVONSHIRE, Ty-ar-y-Bryn, High Street, Penydarren, Merthyr Tydfil.
- He's here already, and is staying until the end of June. He is spending three days in Ireland at the beginning of June and on June 19 appears for one week at the Fiesta Club, Stockton-on-Tees.
- SOME information on Chip Hawkes of the Tremeloes please? — MISS J. DREWETT, 14g Arlington House, Margate.
- Chip, real name Leonard Hawkes, was born on November 2, 1946, in Shepherds Bush, London. Is 5 ft. 9 in. tall, weighs 10st. 2lbs., has brown eyes, dark brown hair, and plays bass guitar.
- WHAT records has Jonathan King released and which ones are still available? — L. MAXWELL, 210 Edenhurst Road, Birmingham 31.
- "Everyone's Gone To The Moon," "Green Is The Grass," "Just Like A Woman," "Icicles," "Sea Gulls," and "Round Round." "Green Is The Grass" is the only one which has been deleted.
- DID Jimi Hendrix' drummer, Mitch Mitchell, ever play with Georgie Fame? — ROBERT KIMBER, 31 Adam & Eve Mews, London, W8.
- Yes, Mitch played with the Blue Flames for a year until October 1966.
- WHEN is "Epistle to Dippy" by Donovan released in Britain? — S. EARLEY, 25 Corwen Close, Hollinwood, Oldham, Lancs.
- No plans at the moment for its release in this country.

Own up Pete—it's talent, not luck!

WHO does Pete Townshend think he is, saying P. P. Arnold has just been lucky? (Hit Talk 27.5.67). She has worked tremendously hard since leaving the Ikettes and it is talent, not luck, that has put

her in the charts where she deserves. I can't think of any other coloured artist who could have sung "First Cut Is The Deepest." CILLA GARLAND, 25 Winchester Crescent, Gravesend, Kent.



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



WE WANT DAVE CLARK TO TOUR

I AM organising a petition for the Dave Clark Five to do a tour of Britain. I have collected over 650 signatures but I urgently ask anyone who is a fan of the Dave Clark Five to write to me so I can send them a petition form. The petition should stand a very good chance of being a success, especially since the DC5 seem to be getting back into chart favour again in this country. — DAVE COLLIER, 63 Clifton Street, Failsworth, Manchester.

STEVIE — R.I.P.

ANNOUNCING the passing away of one of the few British blues and soul singers—Stevie Winwood. When it was announced he was to leave Spencer Davis I expected great things, but, having heard "Paper Sun," I am very disappointed. It sounds like a six-month-old Yardbirds record. Surely with a voice like Stevie's those queer sitar noises are not needed. — T. L. GRAHAM, 15 Mountgarrie Road, Flat 10s, Glasgow, SW1.

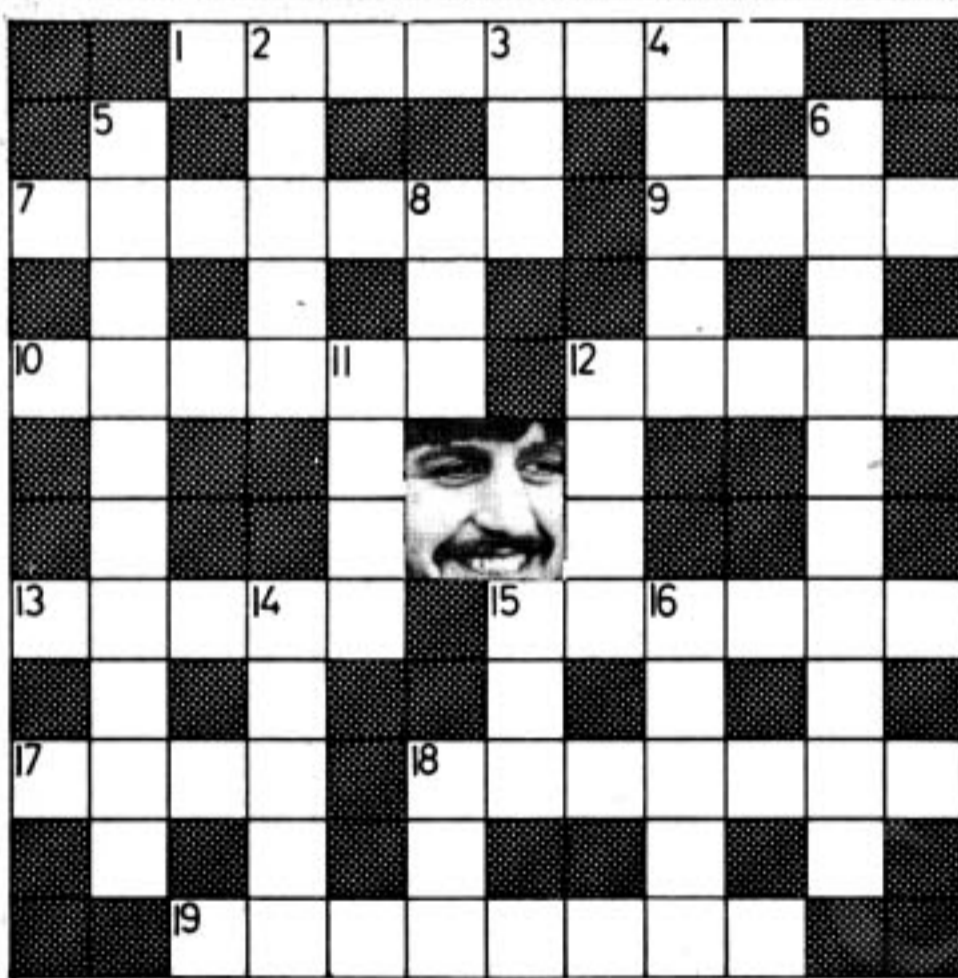
MOTOWN MOAN

MOTOWN fanatics moan about Derek Taylor's great column (13.5.67) because he does not spend precious space on the highly overrated Tamla crowd we hear too much of anyway. His column is lively, imaginative, and does its job of reporting the GOOD music scene of America. Keep the words on the beautiful sounds flowing, Derek! — EDWARD DEVALL, 45 Bridgewater Street, Oldham, Lancs.



PAT ARNOLD: just lucky?

Discword



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

CLUES ACROSS

1. The Everlys? (8)
7. Babbling brook? Could be! (7)
9. Great fiddler! (4)
10. Beatle wid a code id his doze? (6)
12. Get all the answers (5)
13. One of the Rollers? (5)
15. "Nyree Dawn —" (6)
17. 12 o'clock, whichever way you look at it (4)
18. "New York Mining Disaster, 1941" group (3, 4)
19. Funny fellow Max (8)

CLUES DOWN

2. Disc-like (5)
3. No Miss! (3)
4. Father-to-be (5)
5. Lucas goes with his sound (4, 6)
6. One of these is Paul Jones' first film (10)
8. Private viewer? (3)
11. Never a true note from this instrument? (4)
12. Napoleon alias? (4)
14. She's in France (5)
15. In the sky it's just a dream (3)
16. Elephant gone wrong? (5)
18. But it doesn't prevent you getting a drink (3)

LAST week's solution: ACROSS: 3. Shaw. 7. Deram. 8. Harpo. 9. Andy. 10. Yanks. 11. Nervo. 12. Halo. 14. Tamla. 16. Honey. 18. (B)Each. 20. Ravel. 22. Orkin. 24. Lulu. 25. Ernie. 26. Steve(ns). 27. Dave. DOWN: 1. Eddy. 2. Drunken. 3. Smash. 4. Why not. 5. Brer. 6. Donovan. 13. Charley's Aunt. 15. Monkees. 17. Yelled. 19. House. 21. Vans. 23. Noel.

PLEASE, BEATLES—WE WANT SOME SOUNDS TO CRY OVER!

AFTER hearing a couple of songs from the forthcoming Beatles LP I was dismayed by the "novelty" backing—on one they use fairground sounds. I suppose they have to progress, but will they ever make such beautiful records as "Eleanor Rigby," "I'm Only Sleeping," "For No One" and "Here, There, Everywhere" again? Please, Beatles, we don't want comedy records with way-out backings. We want some more of your beautiful sounds to have a good cry over! — M. A. COULDWELL, 130 Thorpe House Rise, Sheffield 8.

JIMI: PROGRESSIVE . . .

THE Jimi Hendrix LP "Are You Experienced?" is the most progressive LP since records were invented. — JANET GRIFFITHS, 3 Edgel Street, York Road, Wandsworth, London, SW18.

. . . UGLY . . .

• Does Disc have to be covered with pictures of the ugliest man on the pop scene? I'm referring, of course, to Jimi Hendrix. — STELLA WILLBERRY, 186 Headley Way, Headington, Oxford.

. . . BUT AN ARTIST!

• Jimi Hendrix is an artist in his own right, and if he wants to wear the things he likes why shouldn't he? Jimi Hendrix is no oil painting, but the way he dresses and does his hair go well with his music. He doesn't need gimmicky clothes, he has enough ability without that. — M. SHRYANE, 95 Wardle Close, Stretford, Manchester.

• Radio London triumphs again! On May 12 they played the whole of the Beatles new LP and it is absolutely fantastic. Why anyone should even think of banning any part of it is quite beyond me. "A Day In The Life" is the most moving sound I have heard. — GAY SLADE, 41 Aveling Park Road, Waltham Forest, London, E17.

MARVELLOUS HARUM

PROCOL Harum's "A Whiter Shade Of Pale" is the record of the century. Reed and Brooker ought to be presented with the song of the year award for devising such a wonderful piece of soul. Marvellous! — J. BEVERLEY, 64 Taylors Avenue, Cleethorpes, Lincs.

Beach Boys finished? Never!

HOW dare Jonathan King say the fabulous Beach Boys are finished in this country? They have just completed a successful tour and their new single is back in the chart. We can wait for a new single as long as Brian Wilson wants us to because we know it'll be worth it! — KAY LATHAM, 4 Chequers Close, Horley, Surrey.

• I agree with Jonathan King that the Beach Boys are finished in this country. The publicity their recent tour received was mostly bad and their new record must surely be their worst ever. These facts certainly do not add up to a first class group. — ELIZABETH DOWN, 49 Birchfield Road, Kidderminster, Wors.



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7N 35382

NITA ROSSI
Misty Blue
7N 35384

THE DIXIES
One Of The Old Reserve
7N 17331

BRIDIE GALLAGHER
The Turfman From Ardee
7N 17332

YOUNG RASCALS — PLEASANT BUT NOT DISTINCTIVE ENOUGH



LIKE many other good groups the YOUNG RASCALS are big sellers in the States but are virtually ignored by record-buyers over here. As their latest Atlantic album "Collections" shows, they are a polished, professional group who can successfully handle a wide range of material.

But probably the reason they haven't hit here is because they haven't yet found a distinctively individual style. This LP, ranging from Tamla-type material to "Land Of 1,000 Dances," is always pleasant, undemanding listening. None of the tracks, though, comes up to the standard of their beautiful current American hit "Groovin'." Nevertheless it's well worth a listen.



Young Rascals: polished

For true Blues fans!

HMV RECORDS start a new service for true Blues fanatics with three releases on the Bluesway series, featuring John Lee Hooker, B. B. King and Jimmy Reed. And make no mistake — this sort of modern Negro blues is still a big influence on what's being played by many British groups and was probably the biggest single influence on the early days of the British beat boom, as is proved by early

Rolling Stones tracks.

The John Lee Hooker LP, "Live At Cafe Au-Go-Go," is probably the best all-rounder for beginners, as it also features Otis Spann on piano and the excellent Muddy Waters on guitar. All the eight longish tracks were composed by Hooker—best of the bunch is "Bad Like Jesse James."

They say British guitar legend Eric Clapton was influenced more by B. B. King

TONY BENNETT: "Tony's Greatest Hits." I Left My Heart In San Francisco; I Wanna Be Around; Quiet Night Of Quiet Stars; When Joanna Loved Me; The Moment Of Truth; Who Can I Turn To; The Good Life; A Taste Of Honey; This Is All I Ask; Once Upon A Time; The Best Is Yet To Come; If I Ruled The World. (CBS.)

For Tony's thousands of fans, it's all here! The sort of singing and the kind of songs so well-suited to his highly individual style, all welded into an album certain to be a heavy seller.

Sometimes he lays it on a bit thick. Sometimes he oversells a song. But one thing can't be denied. The man has STYLE, whether you appreciate the manner of it or not.

Jack Jones — solid

JACK JONES is a good, solid singer of ballads, but sometimes he comes over cold, with a positive lack of apparent "feel" for romantic words. "Jack Jones Sings" (London label) is fairly typical of his

than anyone, and the guitar-work on "Blues Is King" — recorded live — is at times dazzling. He falls down, though, on the vocals.

"The New Jimmy Reed Album" sounds uncannily like the Stones of the Richmond/"I'm A King Bee" days, and very nice it is too. Jimmy is noted for his harmonica work and his guitar work is also well above average. For fanatics only—but they'll love it.

BENNETT: like him or not he's got style!

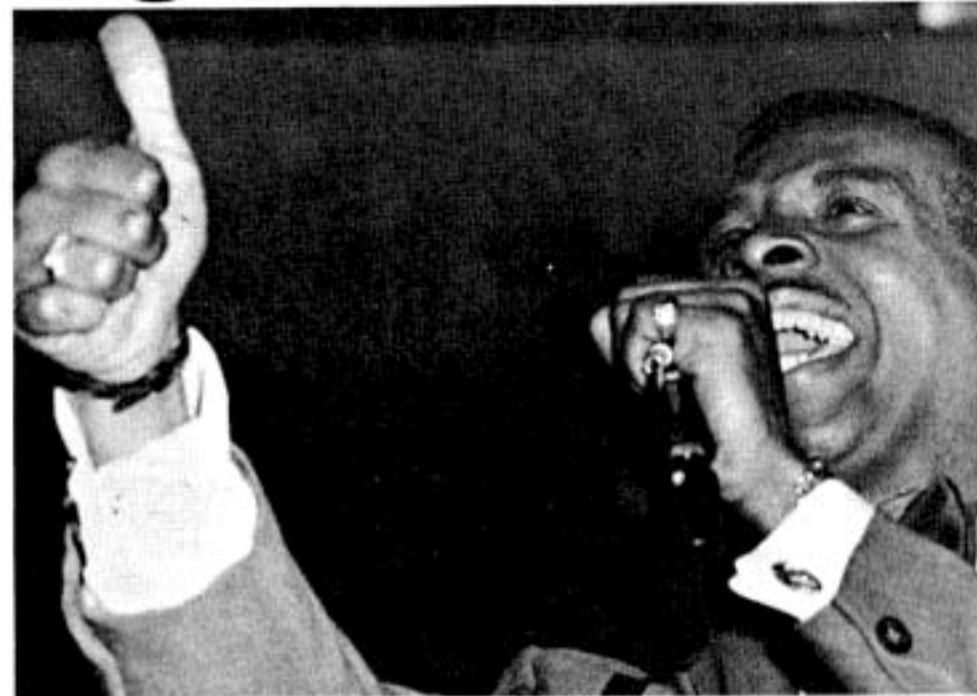
work, featuring strong numbers like "Somewhere My Love," "Autumn Leaves" and "People Will Say We're In Love." Okay, but it simply depends on how much you dig straightforward ballad singing.

Peddlers — talent

Versatility, drive and inspiration: this is the PEDDLERS, whose "Live At The Pickwick" (Philips) is a good showcase for their real talent. They have many fans in pop, and this LP proves why. Listen. You'll like it. Tracks include "Walk On The Wild Side" and "Georgia."

Shearing — pretty

Pretty background music when the party's slowing down at around 3.30 a.m. comes from GEORGE SHEARING on "New Look" (Capitol).



Four Tops: feature "Lonely Summer" on new soul album

George, with his piano and orchestra, featured on some attractive things like "Yesterday," "Strangers In The Night," "Michelle," "What The World Needs Now Is Love" and "Call Me." Nice.

Four Tops — stars

For soul fans, a new album worth attention: "Soul Sounds" (CBS). The Four Tops, Peaches and Herb, Shirley Ellis and Aretha Franklin are among the stars.

Shirley belts out "Soul Time" with real style; the Tops get stuck into "Ain't That Love" and "Lonely Summer" and Aretha's "Sweet Bitter Love" is quite beautiful.

Dead Sea Fruit — first

The DEAD SEA FRUIT'S first album chalks up the first LP release from Camp records, and really they needn't have bothered. Musically the group seem to fall somewhere East of Winchester Cathedral and considerably West of Waterloo and its sunsets. All of the tracks on the album were written by members of the group—no mean achievement for a new group, admittedly—but they should have got together before making any tapes and decided what sort of music they were going to play. The album is further distinguished by a nauseatingly pretentious sleeve note.



John Lee Hooker: best

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

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THEATRICAL EMPLOYERS Registration Act, 1925. Notice is hereby given that Edwin Charles Jeffery, residing at 51 Branston Road, Burton upon Trent, Staffordshire, and carrying on business under the name of H.M. Theatrical Agency, intends to apply to the County Borough Council of Burton upon Trent for registration under the above act.

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Disc and Music Echo

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FAME'S flame fails to spark

by MIKE LEDGERWOOD

GEORGIE Fame fronting the Count Basie band amid the splendour of London's Albert Hall should have been a night to remember.

The marriage of the giants of jazz and pop—another magnificent milestone in the colourful career of Mr. Fame—was undeniably good, but the performance lacked much-needed atmosphere.

Disappointing, probably, because Georgie steered clear of commercialism. Granted it was HIS night and the realisation of his dreams, but something like "Sunny" or "Funny How Time Slips Away" would have given the show that necessary lift.

Instead, we had to be satisfied—and satisfied is the key word—with Fame favourites like "Three Blind Mice," "It Could Happen To You" and "Don't Try To Claim Insurance On Your Heart."

Georgie was in good voice throughout but Albert Hall acoustics didn't do full justice to his efforts. He kicked off with Harry South at Basie's piano for most of the songs and the Count returned in time to take a bow with "Down For The Count" and "L'il Darlin'."

Everything was, in fact, very good particularly the touching "Missing You" and his adaptation of the Modern Jazz Quartet's "Bluesology." An enjoyable evening—but not a night to remember.

ONE STAR UNLIKELY TO PAINT HIS CAR YELLOW

WHEN FAME strikes overnight, some pop stars explode in a shower of five-pound notes and—in the immortal phrase of a record pools winner—just "spend, spend, spend" in an uninhibited orgy of luxury purchases.

They lash out on Rolls-Royces, Ferraris or country houses if they're in the big league. And even the lesser chart fry stock up with enough watches, cameras, radios or tape-recorders to open a shop. Then, if the next disc turns out to be a gigantic flop, they spread their empty hands, cast sorrowful eyes at their declining bank balance, and wail: "I wonder where all the money's gone?"

Engelbert Humperdinck is not one of the spendthrifts whose motto is "let tomorrow take care of itself."

DIZZY

He has his head screwed on very firmly; he's definitely not letting his dizzy spin to fame whip his feet off the ground.

His only concession to his newly-found wealth is to buy a Jaguar and order some suits. So far, he's not moved from his modest Hammersmith flat.

"But I am looking for a house," admits Engelbert. Then

ENGELBERT plays it cool...

modestly adds its "mainly for the kids." He wants his two youngsters to have a better start in life than he did.

"I may get a place in the Sunbury area," he says. "It's nice and open there—plenty of country for the kids to play in."

"I think the best thing anyone can give their children and family is love and security."

"It's stupid to splash money around. I've always been careful. It probably stems from the hard times I knew not so long ago."

"Some people bet when they come into money. But the most I'll do is to have a shilling each way," he laughs.

"If you've really had to work hard to get anywhere, you get a more balanced view of things when everything starts going right. You manage to keep a more level head."

Things are certainly "going right" for Engelbert at present. His follow-up to "Release Me" is already racing up the chart. And now he has had an offer from Hollywood—the ultimate accolade of any success story.

The thought of an acting career appeals to him. But he wouldn't ever want to give up singing.

"I'd like to do half and half—six months singing and six months acting in the year," he says.

"But I wouldn't want to be in one of those musicals pop stars always seem to do. I'd rather be a dramatic actor."

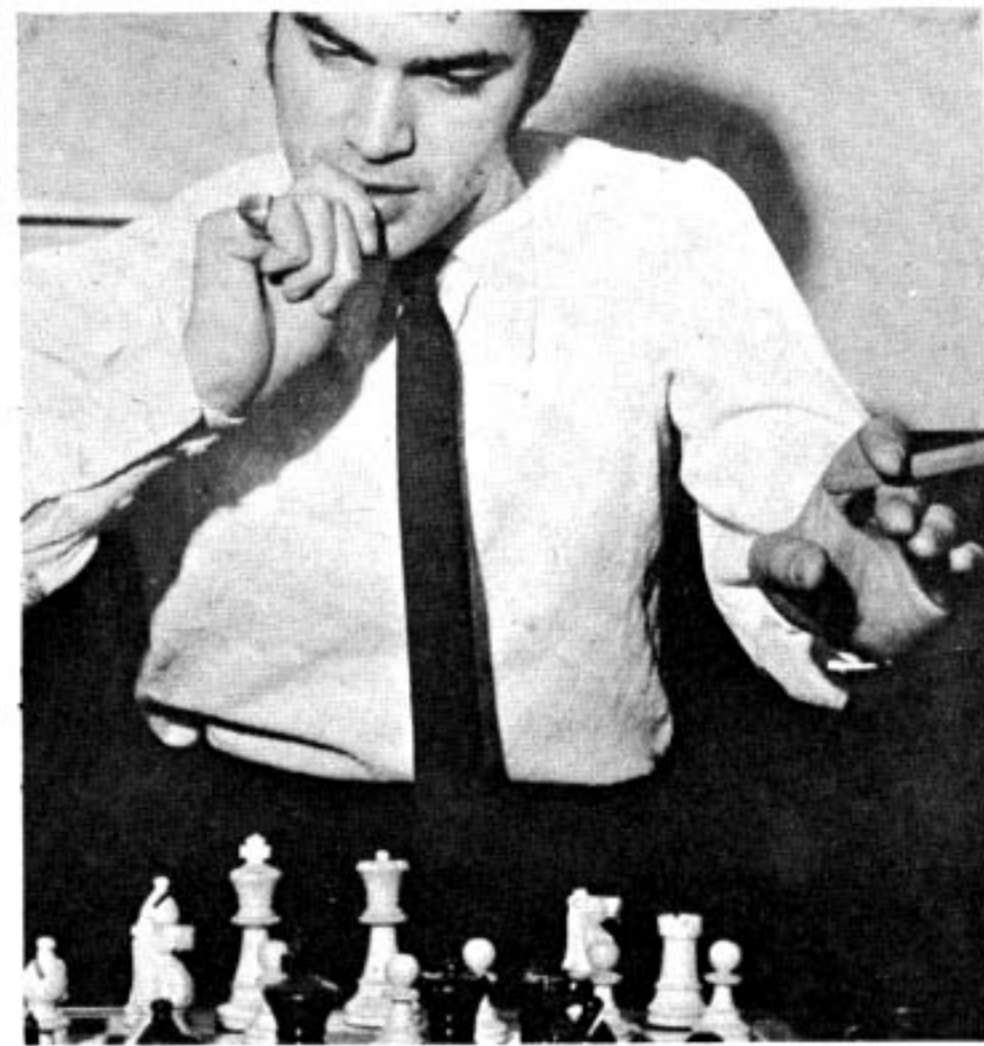
"I've not done any acting, but working on stage and TV gives you some sort of preparation for acting. I'd definitely like to do a serious acting role."

WATER

"My particular favourite is Paul Newman, so any acting would have to be in that category."

Just another reflection on the thoughtful side of Engelbert's character.

It reveals itself in another aspect, too. Continuing on that house theme, Engelbert says: "I'd like a bungalow with a lot of space around it—but no water. I don't want the children to get near water



● HUMPER plays chess, but there's no checkmate on his booming career!

while they are so young.

"I had the fright of my life when I was just ten years old in Madras. I fell into a timber pond and was nearly drowned. Ever since, I've been frightened of water."

Engelbert admits, too, that he's not too keen on flying—a necessity in view of his growing commitments and imminent trip to the States.

"But when I'm in a plane I look around and realise other people are up there with me,

too, so it helps take my mind off things."

Yes, Engelbert Humperdinck is a cautious young man all right. A thoughtful and considerate person, too. Qualities that are all too rare in the rave-up sections of the pop scene.

These are qualities that last. So Engelbert should be around for quite a time. Maybe a lot longer than some chartriders who may think his hits are on the square side. . . .

Is the SEEKERS' star set to 'do a Dusty?'

HOW WELL would the Seekers do without Judith Durham? How well would Judith do as solo singer?

As the sweet-voiced singer prepares the release of her first solo single, "Olive Tree," one man is in a perfect position to pinpoint the careers of both Judith and the group with which she sprang to fame.

He is Tom Springfield, the Seekers' record producer who has also written their hits "I'll Never Find Another You," "World Of Our Own," "The Carnival Is Over," "Walk With Me" and, with Jim Dale, "Georgy Girl."

Tom told Disc: "Judith has such a distinctive voice, it's difficult to imagine the Seekers without her. I've always thought maybe they wouldn't do so well, but groups have a habit of surviving disasters. It's purely guesswork!"

"Judith has a solo voice, in the same way that Dusty stood out as potentially a great soloist when the Springfields were together. The thing is, whether you like Judith's singing or not, her sound is unmistakable."

Ironically, Tom has written "Olive Tree" for Judith, and also produced it. Most of his songwriting work has been on the romantic side: "I stick to conventional things for my songs, and I suppose that's why they appeal to all ages. I just happen to like sloppy, sentimental songs and that's why I write them."

"Okay, so they might not appeal to young swinging kids. But remember that today's young girls grow up to like something different from the big beat—and maybe they like the fact that some of the sentimental songs are good for a good cry."

Tom is discerning when it comes to choosing his favourite parts of the hit parade: "I always like the Beatles and Hollies. They never make just a row—they're always interesting. They're musical. Too many of the groups just make a row, in my opinion."

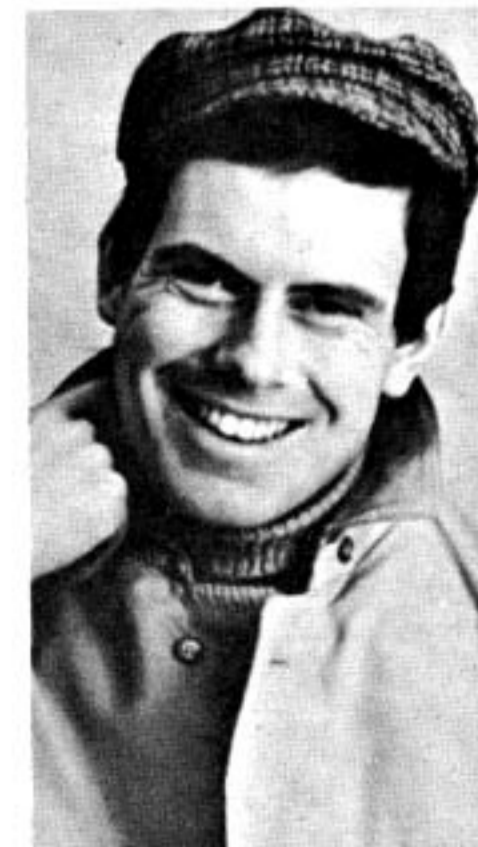
"The Stones' '19th Nervous Breakdown' for instance was a terrible row. To me, it sounded like they were having a rave up before starting the actual recording session."

So Tom, who has produced two Seekers LPs, prefers to set himself his own style for songwriting and record-producing, regardless of trends.

"If people call the Seekers' stuff square, let them," he says. "It's commercial, and people obviously want to hear it!"



● JUDITH: distinctive



● TOM: hit writer

ABOUT eleven months ago, Mr. Kenny Everett, back on board Big L after a brief and bitter attempt to triumph on terra firma, said with scorn: "I was desperately unhappy on land. There's no real interest in your work there. The BBC is so—ugh! If I was offered a series by them, I wouldn't take it on principle."

And what is he doing today? Living on land again, signed up for a BBC radio series titled "The British Broadcasting Corporation Wireless Programme" which, pilot programmes being well, will start in a month. Also set for regular stints with Auntie's answer to the pirates, Radio 247.

So why the sudden change of heart from the fellow who commanded the largest fan following of all the pirate deejays? "What I said a year ago still stands, except that since then the BBC have introduced some very bright new producers who think along the same lines as me. The suggestion came that I should come back to land and work with them and I agreed."

"The old BBC isn't really so bad. The pirates have pushed them into making an effort and they're succeeding. But I was also getting rather fed up with Radio London. All my old mates like Dave Denis, Tony Windsor and Co. had gone and although Big L is still No. 1 with me, it doesn't have the old excitement and flair for me."

Pirates won't survive, says Kenny Everett



● KENNY: joins "Establishment"

CHALLENGE

"I just wasn't getting the same enjoyment as I used to. Working for the BBC is a fresh challenge. But, to be honest, the threat of the Government's Bill to get rid of the pirates had a bit to do with it as well. I can't see the pirates surviving many more months. This time next year, they'll all be gone. Of this, I'm quite sure—so whatever they try to say, the deejays who are quitting these days are doing so while there's still time to find work."

Finding work has certainly not been hard for Everett. Even the Establishment deejays (Jacobs, Freeman, Savile and Murray) acknowledge his flair for broadcasting, which takes the form of Spike Milliganese with splashes of Mersey wit.

But it wasn't so easy a year ago when Everett made his first disastrous attempt to freelance. "I was miserable. I wasn't able to do things my way."

How he had come to leave in the first place is vintage Everettism. "You know that religious programme Big L broadcast every night called 'The World Tomorrow' with Garner Ted Armstrong? Well, I started sending him up. Unfortunately, he was in England at the time, heard what I was saying and complained to Big L."

Result: Exit one Everett. Now his only strong disagreement is with the Musicians Union: "I cannot think why the BBC bows to it."

All Everett fans will earnestly hope he doesn't sound off about that while broadcasting aboard Auntie!

Bob Farmer

A £500 WINNER'S DREAM!



£500 went to the 18-year-old on the left of the picture above—with the compliments of DISC! He's Christopher Archer, of Hern Rise, Rockland St. Mary, Norwich.

Christopher won first prize in Disc's "Dream Contest," and had the choice of £500 worth of furniture for his "dream pad," or the cash. He took the money and plans to buy a car.

To win, Christopher had to choose an all-star bill for a "dream concert" from the poll winners in Disc's Valentine Awards.

"It was the first contest I'd entered for a long time," said Christopher. "I went crazy when I heard I'd won! I travelled to London last week to receive his cheque from Alan Freeman. Happy girl in the picture; Christopher's friend, Christine Rust."

JONATHAN KING COLUMN

Remember, King told you about Procol Harum a long, long time ago!

DOWN at London's Speak-easy, in church while the melodic choral organ sounds of Procol Harum ploughed their way into our bodies and ran away with our souls, it was a grand gathering to celebrate pop Communion.

NEON

Lulu, Pete Townshend, Klaus, and all four Beatles appeared as the night fled and dawn gathered before the triumphant peals of sound. In the bowels of the world, illuminated only by flashing neon signs and dim red earth worms, we were hypnotised by the new young magicians of melody. And I, the high priest of it all, in my billowing white silk shirt and black trimmed velvet coat, told you all about it a long, long time ago.

Straight, we are producing a large amount of extremely good talent. And we have

John and Paul, which cannot be denied even though they now travel around in an £11,000 flowerpower fragment of San Francisco. If a photo of the Traffic's disc is a photo of a number one record, I am Britain's long awaited answer to Brigitte Bardot. Which, as it happens, I am.

BEACH BOYS

BEACH BOYS letters came in signed by a million. Obviously Essex is their stronghold — must be the coastline. Let's get the record straight—I feel very strongly that the group contributed vitally to the construction of music 1966.

But eras come and eras go while the Beatles create for ever; and someone has to comment, because otherwise who would remember Fess Parker, the idol of millions and owner of a Davy Crockett hat?

HOLLIES

Hello, Hollies—a good record though very influenced by many a trip to the West Coast.

There are some artists you like to see happen not just because of their own talent, but because the people around and behind them are good people. Of such is the Jimi Hendrix Empire. Thank you and goodnight.

THE MADNESS goes on. Here's someone on behalf of a band called the Brass Ring putting about a rumour that McCartney wrote "The Family Way" for them. Here's a story that Paul stayed with John and Michelle of the Mamas and Papas while he was in Los Angeles recently.

This isn't true. Though he and Mal Evans did visit John and Michelle, they actually stayed in nearby Santa Monica with John Lennon's Uncle Stan and Auntie Flo. It doesn't worry Auntie Flo too much that the rumour was wrong but Uncle Stan is a bit fed up because he got free beer for several nights in the Mucky Duck on the strength of the Beatle's visit. Now no one believes him.

The misunderstanding couldn't have come at a worst time for Uncle Stan because he was recently involved in an unfortunate case of mistaken identity on a charge of indecent exposure in a public park. The real culprit was finally caught and confessed but Uncle Stan was badly shaken for a while. The trouble was that both he and the wrongdoer wore the same dirty fawn raincoats.

Well mistakes are inevitable. Did anyone, for instance, ask Roger Easterby, British spokesman for the Beach Boys how he knew that the condemned, executed and buried "Heroes and Villains" was now to be dis-interred and given electric shock treatment as the next Beach Boy single?

Who checked the statement that Proby was "starring with Petula Clark in 'Finian's Rainbow'." I thought it was Tommy Steele but I could be wrong.

Who told Samantha Juste (her real name?) that it was "not very hard to learn to play an instrument?"

Where did Tito Burns hear that the Mamas and Papas were in Mexico? They are in Los Angeles, John and Michelle working in the Monterey Pop Festival offices, Cass in bed recovering gently from the Caesarian birth of her daughter; Denny in Canada fishing and getting drunk.

The madness goes on. America is in a political mess, as you may have read between the lines. To divert attention from the disgusting war, the riot-brinks, the rest of the flag-and-fist waving, puritans direct their attention to song lyrics and rubbish of that sort.

The latest attack comes from the McLendon radio chain who have set up a lyric-testing panel.

This radio chain now demands that all records submitted for airplay are accompanied by printed lyrics. The panel will test them for what McLendon terms "filth and suggestiveness and dope references."

I hope they enjoy themselves. Their support is immense. So far



Mama Michelle and Papa John: working on pop festival

OUR MAN IN AMERICA

DEREK TAYLOR

HOLLYWOOD TUESDAY

only one radio station in thousands has spoken against this sort of censorship. That station is KRLA in Los Angeles, a staunchly-Beatle station. Write to KRLA, Pasadena, California, and tell them you back them. Tell them. Go on. It will cost you less than a shilling. (It makes no difference to me whether you do or not. I have to add that because it clears me of any commercial partisanship, I have none.) God help us. Is it all worth it?

Wilson

That gibberish about the Beatles' "Day in the Life" track is still being slobbered about by Gordon McLendon, leader of the ban.

Talking of harm-in-print... Jonathan King was very rough about the Beach Boys. He knew what he was doing of course, and I trust one of his aims was to provoke Brian Wilson into making more music for his group. If that were a result then the attack would be valuable. However, I fear that Wilson's confidence is gravely damaged. After prolonged talks with him and those near to him, I still don't know what by. That his talent is barely mined is certainly true. He cannot be written-out at 24; anyone who is young knows

that. But it is equally true that he is not at peace with himself. I hope everything works out.

Janis Ian entered the charts in the eighties with "Society's Child." I will report progress when it happens because I wouldn't like to have been wrong about her excellence. Scott McKenzie's message to the Flowerchildren ("San Francisco") is also on the charts. It should be Number One. No more on that here because I have a financial interest in it. Watch for it however, though, also inasmuch as and heretofore and whereas.

The Jefferson Airplane (most commercial of the San Francisco groups) have their first top twenty hit, also out in Britain. Buy it. It's very good. The girl is a singer.

Is Cilla Black really 24? My goodness.

The Rascals got to Number One with "Groovin'." Pete Murray said they would have to be in England to promote it to make it a hit. Prove him wrong, for my sake.

The Byrds, one of the best groups in the world, were again terrible in the Whisky A Go Go here. I cannot work it out. They seem to have a death-wish which is only thwarted by their indomitable heart-beat. They will probably outlive us all. I love them and deplore them.



Proby: stars with Pet

Cilla's BORED with nothing to do all day!

IT HAD to happen—Cilla Black is bored!

After four months working between 16 and 18 hours a day, both on the set of "Work—A Four Letter Word," and at London's Prince of Wales Theatre, daylight hours are "murder."

"I'm still getting up at six o'clock in the morning," she warbled happily. "But the trouble is, I haven't got anything to do all day now."

"I play records — softly, because the neighbours object — have a siesta at lunch-time, and arrive at the theatre about two hours early. But I'm still not used to all this free time."

"Really though, I love getting up early. I have a better appetite, and appreciate food much more. I shan't be skinny Cilla much longer, I tell you."

"I loved the filming. It taught me a great deal, and I met lots of interesting people — like Michael Caine. He's gorgeous! "It's funny, but the most interesting times on the set were tea-breaks—we had dozens of them every day, and you know how I like tea!"

CHEERFUL

Cilla has every reason to sound cheerful. Tomorrow (Friday) sees the release of her first record for seven months—"What Good Am I," written by Mort Shuman and Kenny Lynch.

"I'm very pleased with it," she said, "and feel sure it is the most commercial number I have ever done."

"After 'A Fool Am I,' people kept submitting ballads for me, and most of these, honestly, were complete trash."

"I wanted to do something 'Twist And Shout'-y, and it took such a long time to find it. But when I did, I was determined to get it recorded and on sale as quickly as possible. I'm dying to get back on the 'telly' again!"

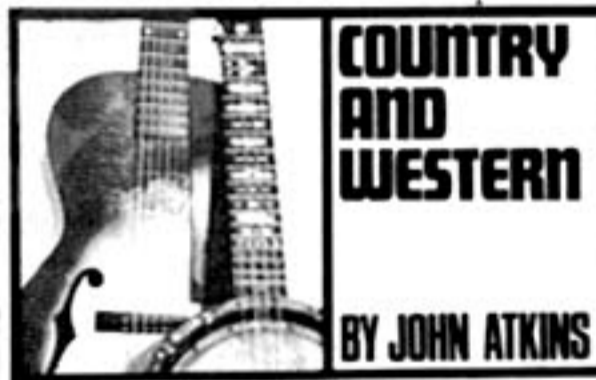


CILLA: SIESTA

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COUNTRY AND WESTERN
 BY JOHN ATKINS
 With records like this C 'n' W will never die...

- I rarely rave about any new record, but this week I could fill every page of Disc with my review of "Southbound" by Doc Watson (Fontana TFL 6074).
- Although Doc Watson has been playing guitar and banjo all his life, his recording career did not start until 1960 when he met Ralph Rinzler, formerly of the "Greenbriar Boys" but now an adviser to the John Edwards Memorial Foundation.

Sincerity and feeling

- Rinzler has done much good for traditional Country Music, but can never surpass the achievement of bringing the name Doc Watson into the public eye.
- Doc Watson is blind, and portrays the sincerity and feeling long associated with Negro blues singers.
- Every album I have heard has been of the same excellent quality, and could be equally accepted by lovers of blues, folk, and, of course, country music.
- There comes a time when all traditional forms of music such as these meet, and here Doc Watson serves as that meeting point.

Traditional

- Doc makes no secret of the fact that he based his style on the late Delmore Brothers, or that his excellent guitar picking owes much to Merle Travis, but one cannot overlook the fact that the finished product is essentially Doc Watson.
- Only a handful of artists have the ability to hold the listeners' attention 100 per cent, but Doc is without doubt one of the chosen few.
- I cannot recommend this record highly enough to anyone who claims to like traditional, unspoiled country music.
- While artists like Watson are still making records, authentic country music will never die.

LULU reviews the hot new singles



Small Faces... a Beatle-like track

SMALL FACES: GOOD—IT'S A HIT

HERE Comes The Nice (Immediate)—That opening sounds just like a girl. I'm sure that's a girl's voice! I don't like their other single (Patterns, on the Decca label), but this is good. I think it will be a hit. And I just love Steve Marriott's voice. It's got a knockout ending—but it's too much like a track on "Sgt. Pepper." Steve and Plonk wrote this.

OUT TOMORROW

Cliff: unusual for him but it's a hit

I'LL COME Runnin', Babe (Columbia)—I don't think this is the strongest song Neil Diamond has written. But a hit for Cliff just the same. Quite an unusual song for him though, and I like the arrangement. I loved the way he did "Shout" on TV the other night. I think it's good for him to try something like this once in a while. But it's mediocre for him—by that I mean top five!

OUT TOMORROW

BERNARD CRIBBINS

WHEN I'm 64 (Parlophone)—I think John and Paul must have written this especially for him. It's a marvellous song for Bernard but I can't see him getting a hit. It's weird and cute and ideally-suited to his style.

OUT TOMORROW

TRAFFIC

PAPER Sun (Island)—Oooh! Stevie Winwood's gone all commercial on this! No Ray Charles, no soul feeling at all. They've concentrated on the backing more than anything else—instead of the voice. Got to be a hit because Stevie's so popular. Like the music, love the backing. But I'm very annoyed they haven't brought his voice out.

OUT TOMORROW

TURTLES

SHE'D Rather Be With Me (London)—Sounds as though it's five, six... no ten... years old! Definitely not nearly so strong as "Happy Together" which I loved. Oh, what a drag. I was waiting for something fantastic to happen. Nothing.

OUT TOMORROW

NORMIE ROWE

BUT I Know (Polydor)—I like the idea of this song very much. Trouble is the whole thing just isn't strong enough. A very nice record. I can't honestly say I've ever been knocked out by any of Normie's records. The "hook" line is the weak thing on this. Mike Hurst's done a good production job, though—but there isn't much to work on. Starts off very strongly then gets to the "hook" and dies! A wee bit like the Warm Sounds. Not bad really. I must admit I like this kind of sound, though.

OUT TOMORROW

QUICK SPINS

by MIKE LEDGERWOOD

SORRY, Young Idea, jaunty **JOE BROWN** handles John and Paul's "With A Little Help From My Friends" (Pye) much more competently.

JASON DEANE cashing in on a very Cat Stevens-like song "Ain't Got No Love" (King). Interesting but too much like "Matthew And Son."

"Imogene" by the **LES REED ORCHESTRA** is an oh-so-square number for the with-it **Deram** label to release.

That very clever American group **LEFT BANKE** disappointing with "Ivy Ivy" (Philips). Nice lilting sounds but underpowered voices.

CAN'T work out what the **BYSTANDERS** are trying to do with "Royal Blue Summer Sunset" (Piccadilly). They seem to have picked the brains of the top groups and built a record around the ideas.

A welcome re-release to bring memories flooding back from the days of good old rock 'n' roll—**EDDIE COCHRAN's** "Three Steps To Heaven" (Liberty).

Always a good mover, the dynamic **DON COVAY** and the **GOODTIMERS** will get a lot of discotheque plays from "40 Days—40 Nights" (Atlantic).

The haunting "Image" excellently revived yet again by organist **ALAN HAVEN** on **Fontana**. Not a hit single but a gorgeous, dreamy arrangement.

"**STRANGER In The House**" (HMV) by the **JOHN SCOTT ORCHESTRA** is the theme from the

Bobby Darin/James Mason film. It's a lovely, catchy tune which, with enough plays, could repeat similar success to Mancini's "How Soon."

"Let's Live For Today" (Pye Int.) from the quaintly-named **GRASS ROOTS** is a pretty little song with happy voices that deserves to make it.

"Chiquita Mia" (Columbia) has the silken-voiced **RAY MERRELL** banging at the ballad door to the chart with this melancholy Latin song.

They're called the **GODS** (Thor, Hermes, Olympus, Mars) and they do an unbelievably ordinary number called "Come On Down To My Boat Baby" (Polydor). Heavens forbid!

That lovely song "Love Me Forever" should have sounded fantastic by the keyboard king **ROGER WILLIAMS**. But it doesn't (London).

I DIDN'T like **AL MARTINO's** "Spanish Eyes"—and he hasn't exactly endeared himself to me with "Mary In The Morning" (Capitol). Thank you and goodnight!

Someone should start a huge campaign to get **JOHN MAYALL's** **BLUESBREAKERS** a much-deserved hit. Their "Double Trouble" (Decca) is an excellently-produced, imaginative number with eerie guitar that knocks me out.

GLENN WESTON, who seems to have got himself quite a reputation with "Let's Build A World Of Our Own" (Columbia) on the recent Cliff Richard TV show, could do well. The song seems tailor-made for Gene Pitney.

Who "O. V. WRIGHT" is among all those deep soul voices on "Eight Men, Four Women" (London) mystifies me, but it's a good moving sound. Very like "St James Infirmary"—backwards.



PENNY VALENTINE is on holiday

DAVID AND JONATHAN: A SMASH WITH BEATLE SONG

SHE'S Leaving Home (Columbia)—Another Beatles LP track! That arrangement is simply beautiful. This will be a smash—more so than the other. This will make it on its merit. Both backing and singing are great. That arrangement is just exquisite and the song knocks me out. When they hit the word "Home" on the high note it sounds just like choirboys.

OUT TOMORROW



Cliff... unusual song for him

BILLIE DAVIS

WASN'T It You (Decca)—Not a hit song! Such a shame. Personally, I think Billie should try an up-tempo number. The song is absolutely nothing. And nothing like a Goffin and King song either.

OUT TOMORROW



Normie Rowe



David and Jonathan... a smash!

FRANKIE VALLI

CAN'T Take My Eyes Off You (Philips)—Great. But I don't know why he keeps putting singles out on his own. Beautiful lyrics and he really has a great voice. I'm mad about this sound. This should get a few plays because of who it is—but it'll never be a hit!

OUT TOMORROW

ARETHA FRANKLIN

RESPECT (Atlantic)—Fantastic! My favourite female singer after Dusty. It's about time she had a hit. Wow! Nobody can wail like she can. Yes, I think it's going to be a hit. She's so great it's ridiculous. It'll get a lot of plays in the discotheques all the time. Oooh! It's almost too good to be a hit. Should be the biggest smash ever.

OUT TOMORROW

YOUNG IDEA

WITH A Little Help From My Friends (Columbia)—A hit song from the Beatles' "Sgt. Pepper" album. Very nice, but obviously not as good as the original. It's hard to say whether this will really make it. I've never liked "covers" of Beatles songs—except Matt Monro's "Yesterday." This should be a hit on the strength of the song—but it probably won't!

OUT TOMORROW

CREAM

STRANGE Brew (Reaction)—That opening sounds just like Jimi Hendrix. Very much like Jimi Hendrix, in fact. Naughty. A hit because the Cream are so popular—but it's not as good as their other hits though. Hairy Clapton really HAS gone all Hendrix, hasn't he? He's great in his own right, but all I can hear is Jimi Hendrix. Everything's overshadowed by this!

OUT TOMORROW



Cream... sounds like Hendrix



Stevie Winwood... no soul



Aretha... biggest smash ever

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SCENE

SPANISH group Brincos—set for a hit with "Lola"—held a reception last week. Guests included: DJs Johnny Moran and Barry Alldis, Muriel Young, Troggs—and an enormous bull . . . for photo sessions in Hyde Park!

Cliff Richard polished on his TV spectacular, but seemed to cry out for an audience—and what was Johnny Stewart doing in the Latin-American rhythm?

Two-hundred-and-seventy posters for Gerry Marsden's solo single to be displayed in London's underground stations.

Next group after Procol Harum—Amen Corner?

Everyone at Pye raving over forthcoming Episode Six single.

AFTER the Electric Garden — the psychedelic allotment?

Following Paul McCartney, Denny Laine now moustacheless.

Denny Laine rehearsed his String Band in London's Tiles' "loo"—"fantastic acoustics," he said.

Dusty, on hearing there were 12 TV channels in Tokyo: "No wonder they have split eyeballs!"

Procol Harum advertised for "sadistic drummer"—and received 15 very peculiar phone calls!

New Vaudeville Band manager Peter Grant learning violin. Violin?

DISC prediction: Lulu's next single, "Let's Pretend" will be bigger than "Boat."

Stevie Winwood's Traffic group—new record currently on release—"not available for photographs." Strange, you'd think they'd be glad of the publicity!

Disappointing: No key to the clever cover of "Sgt. Pepper" album. A lot of fans will want to identify the many famous faces.

Don Moss took the clothes hint from "Scene" we're pleased to report.

New Deram signing—Amen Corner.

Truly Smith hosts own TV series in Brussels—complete with dresses by top Continental designers.

Move apologise to patient Stevenage fans. London Airport customs spent 6½ hours searching their equipment.

Kiki Dee must make it soon. Her "last-minute" pop appearances have included "Palladium" TV, "Juke Box Jury" and "Easy Beat."

Eric Burdon spent £60 on LPs in two days last week.

Otis Redding's "live" version of "Shake" recorded on recent Stax tour in London released on June 9.

DIGGING Procol Harum at London's Speakeasy last week: John Lennon, Paul McCartney, George Harrison, Ringo Starr, Georgie Fame, Chris Farlowe, Cat Stevens,



• MANFRED: "happening" Andrew Oldham, Eric Burdon, Pete Townshend, Roger Daltrey, Denny Cordell.

Stevie Winwood having new organ built with two speakers and three amplifiers!

Wynder K. Frogg played at Brigitte Bardot's birthday party on Sunday—all frogs together!

Top New York DJ Gary Stevens guests on "Where It's At" June 17.

AFTER all the knocks they've had, shouldn't the Troggs have called it "Night Of The Long Knives?"

Price of fame—Tremeloes road manager David Cox daily repairing fans' van damage!

Purple Haze? Manfred Mann spilled purple paint on his telly—now calls it "TV happening."

Marmalade hoping to record Bee Gees' number.

RAY Davies on Vince Hill's "Roses of Picardy" "We used to get little old ladies requesting this song at functions we played at. We never did it, though—too many chords!"

At the premiere of the James Mason - Bobby Darin - Geraldine Chaplin film, "Stranger In The House," Eric and the Animals wore dinner jackets.

BEATLE Paul McCartney and Soft Machine's David Allen working on an "electric" musical together.

Personalities at the Georgie Fame - Count Basie concert last week: Eric Burdon, Bernard Braden and Barbara Kelly, ex-Manfred Mike Vickers, ex-Animals organist Dave Rowberry, Manfred Klaus Voorman, Brian Epstein, Lulu.

George Harrison has loaned Traffic's Dave Mason his sitar while he has one built in India.



• TRULY: Common Market

BEATLES LP:

Was it worth the long wait or should we just take SERGEANT PEPPER with a pinch of salt?

PETE TOWNSHEND: "It's terrific, and fantastic value for money, with the free gifts and things! The trouble was, I heard it first on Radio London, and apart from all the jingles they kept putting in, it sounded like a very bad recording. I think that must have put a lot of people off, because I've never met so many mixed reactions about a record before."

"The Beatles are trying to see how deep they can get into their music without losing public interest."

"It's obviously going to disappoint a lot of people, but to me it's pretty fantastic. The idea of running all the tracks together and making a show out of it is something we've wanted to do, and I hope a lot of groups will follow the example."

"The two tracks that instantly hit me were 'With A Little Help From My Friends' — Ringo's voice is ridiculous—and 'A Day In The Life'."

ERIC BURDON: "It's sort of confusion to me. Every time I hear the Beatles they get better and better. Everyone secretly hopes their work will deteriorate, but it never does. The album is just a joy to me—what more can I say?"

MIKE LEANDER (who produced "She's Leaving Home" for the album): "This record will alter everyone's approach to record making. I have new thoughts myself now every time I go into the studio. Apart from my contribution this is a work of art, but I am terrified of the next one!"

TOM JONES: "I haven't got the record, and am not really interested in buying it. I may have heard some of the tracks on the radio, but I don't think I would have known it was them."

CHRIS DENNING: "What amazes me is that the Beatles can always come up with such tuneful melodies. However, for people who raved about "Strawberry Fields," this is not a progression. The strange thing is—the songs I liked at first ('She's Leaving Home' and 'Lucy In The Sky With Diamonds') I don't like now, and those I didn't like ('Good Morning, Good Morning,' 'A Day In The Life' and 'With A Little Help From My Friends') have really grown on me."

JEFF BECK: "I haven't heard the record and have no intention of doing so. It's not my type of music at all, so I'm not interested."

SIMON DEE: "The album is original—in the true sense of the word—and it will take many hearings before you can associate yourself with it."

"I'm a bit worried about all those people on the cover. 'Lucy' is marvellous, 'She's Leaving Home' sheer poetry and 'A Day In The Life' quite magnetic. The Beatles have gone right out on a limb, and this is really another art form—not pop music."

ALAN BLAKLEY (Tremeloes): "We are all mad Beatle fans, so anything by them is good. They keep on doing new things, and the

album is very clever, in the right sense of the word.

"The overall sound is a definite progression on their last LP, and I'm sure they couldn't care less about the BBC's ban on 'Day In The Life'."

RAY DAVIES: "I've only heard two tracks on the radio, so I can't speak for the album. 'When I'm 64' is a very good laugh and a great production. 'Good Morning, Good Morning' is also very good, though I think I may have missed a lot of the farmyard noises on it."

"These are only first impressions, but when I reviewed 'Revolver' for Disc I found that even after six months my impressions hadn't changed."

"I'm sure the Beatles don't care if the songs don't appeal to their fans, but will say 'We did it for ourselves'."

WHO BOSS PETE: "It is a pretty fantastic album"

NEXT WEEK IN DISC:

GREAT COLOUR PICTURE OF THE GROUP EVERYONE IS RAVING ABOUT —THE PROCOL HARUM

PLUS:

A startling feature on THE TREMELOES, who admit: "FAME HAS GONE TO OUR HEADS—AND WE LOVE IT" ALL HAPPENING IN DISC NEXT WEEK!



• ALAN: Tappy's pal

The ANIMAL who nearly was a MONKEE

TAPPY WRIGHT nearly became a Monkee—by accident!

Who's Tappy? And how did it happen?

Tappy is former road manager to the original Animals, who now works in their London office, responsible mainly for the business affairs of Alan Price.

In the States he went to meet

someone at Screen Gems, where the whole Monkees idea was born, and was asked to wait in a room with a crowd of other young men.

"Suddenly this door opened and they said: 'You're next!' So I went in," explained Tappy. "I was told to sit down and they started asking me all these questions about whether I could sing and dance or had any acting experience."

"It was a few minutes before it dawned on me that I'd crashed an audition for a pop group—which I later found was the Monkees!"

"I had my hair long then, so I suppose I must have looked something of an aspiring pop star! Perhaps if I'd told a few tales I may have ended up a Monkee. Who knows?"

monkee 126

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