

# DISC

and MUSIC ECHO 9d

JULY 1, 1967

USA 20c

# MONKEES

4-PAGE EXTRA as the  
fantastic four fly in!



**DAVE DEE** blasts  
the **Flowerpower**  
scene: **page 10**



**CILLA'S** shout:  
**Hollies MUST**  
hit top: **page 3**



## DAVID HUGHES . . . WATCHING TV

### Anyone for TENNIS?

WIMBLEDON may come, and "As You Like It" may go, but "Top Of The Pops" goes on for ever.

In a desperate attempt to show something new with "OKAY," Dave Dee kindly brought along his dog Oliver, who lingered obediently, apparently as bored with the song as many others we could mention.

Young Rascals were shown in Central Park, New York, and really looked as if they were groovin on a Sunday afternoon, and we had a second glimpse of a rather brilliant Hollies' film.

Sadly, Procol Harum's filmed masterpiece was still under Johnny Stewart's axe, and we saw more Gary Brooker moustache than ever before, without a whisper of the group's disappearance.

Peter Murray managed to fluff much of his mini-script and Samantha actually spoke!

### I dig

#### Simon Dee!

DISC staff seem to be evenly divided when it comes to Simon Dee and "Dee Time." Last week we had the 'anti'—now hear the 'pro'!

To me, it is the ad-libbing on the show, and the inevitable mistakes that go with it, that makes the programme so genuine and enjoyable.

Simon does not appear out of place, as do so many of the "older generation" disc-jockeys when they are seen as well as heard.

I like the mistakes, I like the jokes to the band. I like the corny phrases and the hand movements. At least they are, or appear to be, spontaneous and genuine.

As for this week's shows, the unfortunate mistake seems to be the duplication with "As You Like It" on Tuesday. Both the Young Idea and Jackie Trent got double exposure.

On the credit side, Libby

Morris and Sue Lloyd impressed, and Alf (Warren Mitchell) Garnett started what could have turned into a fair old slanging match with Leslie Phillips.

Simon may have his failings, but the programme idea is good—and who would YOU choose for the job?

### Raving it up in Chelsea . . .

WELL, was "As You Like It" as you liked it?

With the last in the current series over, we now have the summer to decide whether we miss it enough to want it back again in the autumn.

When and if the programme returns, some alterations are vitally needed.

Mike Mansfield is to be congratulated for persisting and trying to find news ways of presenting pop music on TV. And, let's face it, the basic ideas are good—it's on the small presentation points that he falls down.

Last week was a good example. There we were promised a trip to the heart of Swinging London—Chelsea's Kings Road on a Saturday afternoon with Michael d'Abo.

If a middle-age wedding reception, and a long-haired Indian dance promoter is swinging, then I must be the biggest raver since Henry VIII!

With a more careful selection of artists and roving compères, and a master of ceremonies a little less embarrassing than poor Don Moss (own up, Don, it's not really your scene, is it?), "As You Like It" should survive a second try without Shakespeare rattling in his grave.



● JACKIE TRENT: lots of TV!

WEEK'S most improbable story: the Queen, on alighting in Ascot's Royal Enclosure and being confronted with top-hat and tailed Dave Dee, leaned forward to confide: "I know your face."

Most pop people must have lost weight at wilting "turkish bath" type openings of new London club (Rasputin's) and boutique (Socio).

Socio's, opposite Harrods, attracted among star guests: Peter Murray, Action, Michael d'Abo and wife Maggie London, Viv Prince and Andy from Denny Laine's Electric String Band, DJ's Mike Lennox and Rick Dane, Disc girl Jayne Harries, Kenny Lynch and Judith Powell.

Ginger Baker, Mick Wisler, Lionel Morton and wife Julia Foster, who sweated through London's "Rasputin" reception not sufficiently cooled off for "Socio's."

Things boiled over at Polydor, too: Bee Gees' new disc "To Love Somebody" was delayed a week because of interference on the track when the finished records came up. Then it was rushed out in a panic with the wrong "B" side which,

to avoid reviewers hearing, it was deliberately scratched over!

# SCENE

Deram label are going to miss hard work of Tony Hall now he's quitting Decca.

Forget-it-dept.: Back from America, Who's Keith Moon says rumours about the group at Monterey wholly untrue.

Rumours that Gary Leeds had left Britain and gone back to America strenuously denied by his management. "We've still got his passport here—but that doesn't mean he might not be going in the near future."

WATCH - out - for-it-dept.: New Ike and Tina Turner single, brought back from the States by Jonathan King, is quite earth shattering.

Robb and Dean Douglas, hailed by impresario Arthur Howes as "the new Walker Brothers."

Prediction-wise, Maurice Woodruff's clairvoyance continues to seem a little clouded. Paul to marry before the end of the year, he says. Yet at the start of '67 he predicted a No. 1 for Dorothy Squires this year.

Even in 1967, name on his "Top Of The Pops" dressing-room door still spelt: Cliff Richards.

Paul and Barry Ryan's

second album will be all Les Reed compositions—with Les Mding the sessions.

Vaudeville's Mick Wisler has ambition to retire to Beverly Hills.

Lionel Morton definitely one of the good guys.

RADIO London's Keith Skues signed £15,000-a-year contract with Arthur Howes agency—and will be personally managed by friend Roger Easterby.

Another Big L. deejay, Mike Lennox, merely becoming the champion glass breaker in London. Still, he does sweep up.

Late starter in the moustache brigade: Georgie Fame, 24 on Monday.

Cilla Black's fallen for Dave Dee's dog Oliver, the snow-white Pyrenean Mountain pup in last week's TOTP, and is buying one herself.

Eighty applicants—including several well-known pop names—for the job of drummer with Easybeats.

CBS Records being flooded with phone calls about American chart - stormer Scott McKenzie, already in line for a trip to Britain.

Isn't it more than mere

DISC "Girl Of The Year" Jayne Harries, fast becoming a pop personality, opened London's newest boutique "Socio," in Knightsbridge last week. See page 11.

exhaustion that's worrying Procol Harum?

Does John Maus REALLY think people don't recognise him in Carnaby Street?

Procol's Gary Brooker once managed by Amen Corner agent Ron King.

Pinkerton's Colours, anxious to escape "every mother's son" type image, call their new disc "Mum And Dad" a "highly indecent song."

If David and Jonathan and other Beatle-coverers are concerned at non-chart placing, surely the answer is that they've already lost over 250,000 potential buyers who preferred to purchase the album instead. These days, that doesn't leave much of a market. Future copyists be warned.

Can we expect some shock announcement about the Roll-

ing Stones management?

Not shattering—first John Walker single.

Second - thoughts - dept: of course, the Queen could have thought she was speaking to Herman. He and Dave Dee show remarkable facial resemblance on TV.

BRIAN MATTHEW gave plenty of constructive criticism, introducing Light's "Newly Pressed" last week, including a solid attack on Monkees' new album songs.

High time we had a new Paul Jones single.

Scott McKenzie's "San Francisco" lovely, but the words a bit worrying.

Pete Murray witty on "Juke Box Jury."

Memo to Monkees concerts Press man Tony Barrow: They're the Monkees, not Kosygin!

non-creativity. But, my, the Beatles were good, and I think we'll be hearing a lot more of that little number.

Wandered into Alan Freeman's "Pick of the Pops" last weekend. I still think his show is as fast and pacy as any on the air. With Chris Denning's "Where It's At" it makes a formidable team for the BBC to pit against the pirates. The only trouble is that, combined, they add up to a mere two-and-a-half hours.

Do buy one or other version of "Morning Dew," please. And congratulations to Lulu, who still improves. The other record of which I am fond is Stevie Wonder's ricocheting Tamla rhythm.

## Jonathan King Column

### From SCOTT WALKER — an LP well worth the wait

A LARGE percentage of the musically orientated public has been clamouring for even the slightest guide to the whereabouts, actions and activities of one Scott Engel, late lead singer of the Walker Brothers.

Soon enough you'll be able to hear and see for yourselves, and I don't want to detract from the effect of what is coming your way. I would like to tell you one thing, though—that I have heard the first Scott Walker album and that it will live up to everyone's expectations. The quality throughout is as high as any LP yet released.

With the interest in the artist and the standard of the tracks so immense, any number could have been pulled off and issued as a highly successful single. But the album should be listened to as a whole to discover the essential greatness of Scott's art.

Pop, country, standard and jazz singing all combine to achieve a magnificent effect.

#### Praise

You will be amazed at this album. Scott is a good enough friend to accept criticism if I wanted to make it, but my praise is genuinely objective and I am positive you will agree without reservation when you hear the sounds produced by him, Johnny Franz and three of this country's greatest arrangers. I said it before—there is a new super-star in the world, and we found him.

Talking of super-stars, in the midst of one of the most internationally boring programmes

ever, there appeared the fantastic flower children Beatles, colourfully surrounded by various assorted fans. It was the one and only interesting segment in a sea of clichéd facts ("every minute thousands of babies are born"), feats of astounding failure, and artistic



● SCOTT: pop, C & W, standards and jazz on new LP

## 'IT MUST BE HIM'



CLIMBING THE CHARTS

Miss Vikki Carr on

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(LIB 55917)



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# DISC TOP 30



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# CHART TOPPER



# HIT TALK

by GILLA BLACK



- 1 (1) ● **A WHITER SHADE OF PALE**  
Procol Harum, Deram
- 2 (2) ● **THERE GOES MY EVERYTHING**  
Engelbert Humperdinck, Decca
- 3 (3) **CARRIE ANNE**.....Hollies, Parlophone
- 4 (6) **PAPER SUN**.....Traffic, Island
- 5 (8) **OKAY**..Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 6 (4) ● **SILENCE IS GOLDEN**.....Tremeloes, CBS
- 7 (18) ▲ **SHE'D RATHER BE WITH ME**...Turtles, London
- 8 (10) **GROOVIN'**.....Young Rascals, Atlantic
- 9 (29) ▲ **ALTERNATE TITLE**.....Monkees, RCA Victor
- 10 (7) **THE HAPPENING**.....Supremes, Tamla Motown

**NEXT 20: Introducing GLADYS KNIGHT and the Pips, PINK FLOYD and the MARVELETTES**

- 11 (17) ▲ **HERE COMES THE NICE**.....Small Faces, Immediate
- 12 (13) **DON'T SLEEP IN THE SUBWAY**.....Petula Clark, Pye
- 13 (15) **IF I WERE A RICH MAN**.....Topol, CBS
- 14 (11) **SWEET SOUL MUSIC**.....Arthur Conley, Atlantic
- 15 (5) **WATERLOO SUNSET**.....Kinks, Pye
- 16 (9) **FINCHLEY CENTRAL**.....New Vaudeville Band, Fontana
- 17 (12) **THEN I KISSED HER**.....Beach Boys, Capitol
- 18 (23) **SEVEN ROOMS OF GLOOM**.....Four Tops, Tamla Motown
- 19 (16) **WHAT GOOD AM I?**.....Cilla Black, Parlophone
- 20 (24) **IT MUST BE HIM**.....Vikki Carr, Liberty
- 21 (25) **STRANGE BREW**.....Cream, Reaction
- 22 (26) **RESPECT**.....Aretha Franklin, Atlantic
- 23 (14) **DEDICATED TO THE ONE I LOVE**.....Mamas and Papas, RCA Victor
- 24 (20) **ROSES OF PICARDY**.....Vince Hill, Columbia
- 25 (19) **NIGHT OF THE LONG GRASS**.....Troggs, Page One
- 26 (21) **I'LL COME RUNNING**.....Cliff Richard, Columbia
- 27 (—) **TAKE ME IN YOUR ARMS AND LOVE ME**  
Gladys Knight and the Pips, Tamla Motown
- 28 (22) **THE FIRST CUT IS THE DEEPEST**.....P. P. Arnold, Immediate
- 29 (—) **SEE EMILY PLAY**.....Pink Floyd, Columbia
- 30 (—) **WHEN YOU'RE YOUNG AND IN LOVE**.....Marvelettes, Tamla Motown

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

## I don't like the Four Tops: it's not commercial

OH YES, I love Procol Harum. First time I heard it I said it should have been done by Stevie Winwood. But if I hear it another thousand times I'll go off it. Best hit of the year so far!

I'll bet anyone that the Hollies will be the next number one. It's smashing and very commercial. I've heard better on their new LP, though. But then so many things people do on an album wouldn't sell as singles.

I was surprised the Tremeloes got to the top. But I like it because they're lovely people. Stevie Winwood's a knockout artist but I'm ashamed to say I

haven't heard Traffic's hit 'cos my radio's broke. Everyone's talking about this—so it must be good. If a record is good it will sell without plugging—like this one has.

Didn't like the Supremes at first. I thought it was a bit square for them. Then I went to a party the other week and they played it all the time. It's good to dance to.

Love Dave Dee as a group. Even if they did a lousy record I think I'd say it was good 'cos they're so nice. A good commercial record—and Dave's got a nice dog!

New Vaudeville Band? I

prefer the Beatles' "When I'm 64."

Oh yes! Arthur Conley. Should be higher. Same with Aretha Franklin.

Don't like the Four Tops. No, not at all. I love the Tops but this isn't even commercial. Don't like the title. It doesn't put me in the right frame of mind for a start. Maybe I'll like it when I've heard it more!

Pleasant surprise to see Vikki Carr in the chart.

**NEXT WEEK:  
HOLLIE ALLAN**

### Top Ten LPs

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

### AMERICAN TOP TWENTY

- 1 (4) **WINDY**.....Association, Valiant
- 2 (1) **GROOVIN'**.....Young Rascals, Atlantic
- 3 (5) **LITTLE BIT O' SOUL**.....Music Explosion, Laurie
- 4 (6) **SAN FRANCISCO "WEAR SOME FLOWERS IN YOUR HAIR"**.....Scott McKenzie, Odeon
- 5 (3) **SHE'D RATHER BE WITH ME**...Turtles, White Whale
- 6 (2) **RESPECT**.....Aretha Franklin, Atlantic
- 7 (8) **CAN'T TAKE MY EYES OFF YOU**...Frankie Valli, Phillips
- 8 (10) **LET'S LIVE FOR TODAY**.....Grass Roots, Dunhill
- 9 (11) **COME ON DOWN TO MY BOAT**  
Every Mothers Son, M.G.M.
- 10 (20) **DON'T SLEEP IN THE SUBWAY**  
Petula Clark, Warner Bros.
- 11 (15) **DING DONG THE WITCH IS DEAD**  
Fifth Estate, Jubilee
- 12 (21) **UP—UP AND AWAY**.....5th Dimension, Soul City
- 13 (13) **THE TRACKS OF MY TEARS**...Johnny Rivers, Imperial
- 14 (16) **NEW YORK MINING DISASTER 1941**  
Bee Gees, Atco
- 15 (17) **ALFIE**.....Dionne Warwick, Scepter
- 16 (9) **SUNDAY WILL NEVER BE THE SAME**  
Spanky and Our Gang, Mercury
- 17 (7) **SOMEBODY TO LOVE**...Jefferson Airplane, RCA Victor
- 18 (28) **C'MON MARIANNE**.....Four Seasons, Phillips
- 19 (24) **LIGHT MY FIRE**.....Doors, Elektra
- 20 (14) **SEVEN ROOMS OF GLOOM**.....Four Tops, Motown

SMASH HIT FROM  
**pinkerton's**  
**colours**  
mum and dad

7N 17327



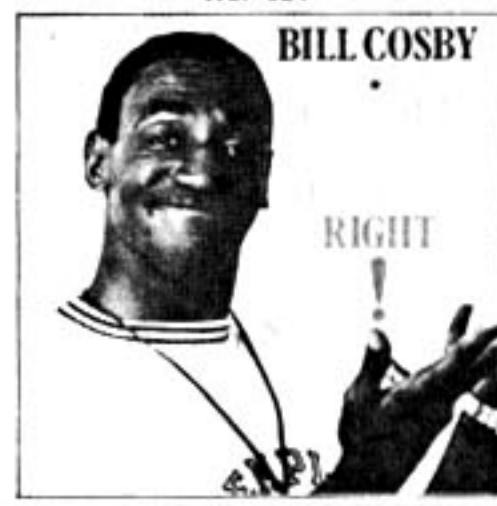
A GREAT NEW SINGLE

GENO WASHINGTON

she shot a hole in my soul

7N 35392

GREAT NEW EP  
**BILL COSBY**  
STAR OF THE "SPY" TV SERIES  
IS A VERY FUNNY FELLOW—  
RIGHT!  
WEP 624



# FIRST with the hot news every week: DISC

## Tremeloes join Rascals

TREMELOES, who flew to America on Tuesday for their American ballroom tour which lasts until July 27, will now definitely do a theatre tour of Britain with the Young Rascals in October. No other names have yet been added to the bill.

Tremeloes will also probably work with the Rascals on the last five days of their American visit.

They return to promote a new single — "bright, in the 'Here Comes My Baby' style" — due for release July 21 or 28.

## Barry's back

BARRY LANGFORD, former BBC producer of "Juke Box Jury," "Beat Room" and "Gadzooks! It's All Happening," arrived back in Britain from Australia on Tuesday of last week.

During his 14 months Down Under, Barry produced nine pop shows a week on Australian TV. Included was "Dad, You're A Square," which he first introduced on Southern TV with a panel including Anne Nightingale and Disc's Laurie Henshaw.

# BEATLES TV TRACK WILL BE NEW SINGLE



BEATLES, wearing their "Our World" badges, during rehearsals for Sunday's "live" show.

BEATLES' new single will be "All You Need Is Love," the song John and Paul wrote specially for last Sunday's "Our World" BBC-TV spectacular seen by over 400 million people in 24 countries.

Copies of the record will be rush-released around the world and in the shops here within a week. Official release date is July 7.

B-side will be another Lennon/McCartney composition "Baby, You're A Rich Man," written originally as one of the three songs for "Yellow Submarine," the Beatles' cartoon film. John and Paul are now penning a replacement number for the film.

John, Paul and George sing on both sides of the new record—but John has lead vocal in each case. During the history-making TV show on Sunday he was seen to add the final vocal track to "All You Need Is Love."

It is the first time the Beatles have written a song for a specific occasion. They were accompanied at EMI's St. John's Wood studios on Sunday by 13 session musicians.



## Hump on 'Jury'

ENGELBERT HUMPERDINCK, who now seems unlikely to capture the number one spot from Procol Harum, makes his cabaret debut on Monday (July 3), when he plays a week at Southsea's King's Theatre.

Engelbert also stars on BBC-TV's "Juke Box Jury" on July 29.

Other bookings for Hump include Birmingham Castaways Club (week commencing July 23), Blackpool ABC (Sept. 17) and Knokke-Le-Zoute Casino (August 12).

## CAT COMPANIES — SIGNS GROUP

CAT STEVENS has signed a new backing group. Titled "Hip-Hooray Band" the line up consists of two saxes, two trumpets, bass, rhythm and lead guitar, drums and bongos.

His new single is released on July 14 and will be one of his own compositions.

Cat has formed two new companies — Cat Stevens Productions Ltd. and Doric Management Ltd.

Cat will produce records under Cat Stevens Productions Ltd. First signing is his friend, Peter James, who he records next month. Doric Management will be run by Cat in conjunction with his brother.

## TV SPECIAL

Beatles' last single "Penny Lane"/"Strawberry Fields Forever" was released some four months ago — on February 17. This means that within the space of 18 weeks the group has produced two singles and one album — compared with only one single during the same period last year. It is their most prolific output of songs since the early days in 1963.

The group has now modified plans for the production of an hour-long colour TV spectacular around material from their "Sgt. Pepper" LP. Instead, they have been writing new material—two songs for the single and three for the cartoon film.

## NEW SONG

The spectacular will consequently be shot between now and the end of August. It is to be produced by the Beatles and directed by them. John and Paul have already written a new song around which the show will be built and this will become the theme for the whole programme.

The boys have cut the backing track and the vocals are to be added. This song was originally intended as the Beatles' new single, but may now either be a later release or a track on their next album, scheduled for the autumn.

Special guest stars will be invited to appear in the spectacular with John, Paul, George and Ringo—but so far no one has been approached.

## 'Their minds in flower' says PENNY VALENTINE

"ALL You Need Is Love" sing the Beatles next month for their new single, proving that their minds are well in the flower areas and this is their way of taking good feeling and gentleness round the world.

It's a fascinating exercise on how the Beatles take an exceptionally simple idea — simple lyrics, simple tune — and turn it into something grand.

John Lennon sings lead, coming along in a rush just a few notes later than you expect — therefore knocking you out completely.

The opening is a straight take from "The Marseillaise" with triumphant brass, then comes the warm backing voices which continue all the way through.

It weaves around splendidly with brass and violins and goes mad at the end. It is every bit what we expect from the grand lads.

And the world will sing along!

At the Sunday night recording session: Mick Jagger and Marianne, Keith Richard, Keith Moon, Paul's brother Mike McGear, Eric Clapton, Jane Asher, Graham Nash and his wife Rose, and Gary Leeds.

## Cilla, Sandie —TV row

BATTLE over top-billing between Sandie Shaw and Cilla Black led to an unscheduled appearance by Cilla being cut out and caused "As You Like It" to underrun by three minutes on Tuesday.

Sandie got top billing when the show was recorded at Southampton last Friday, and, as there was available time, a film of Cilla, recorded when she did the show herself on June 13, was also inserted.

Producer Mike Mansfield told Disc: "On Monday I was 'phoned by Brian Epstein, who said that unless Cilla was switched to top billing, I was to cut out her part in the show. On a matter of principle, I cut out Cilla's spot."

But Tony Barrow, press officer for Epstein's Nems organisation, replied on Tuesday: "Cilla Black recorded an appearance for 'As You Like It' on June 9 which was shown on June 13. The contract for this appearance excluded any facility for a repeat showing. The segment inserted into this week's (Tuesday) show was without consent, and in these circumstances Nems Enterprises arranged for it to be taken away."

Mansfield's retort: "I accept this, although they do repeats on 'Top Of The Pops' all the time. But Cilla's disc is already dropping in the chart and surely she needs a plug — particularly as there are not enough pop shows now anyhow. To Sandie's credit, she told me to agree to give Cilla top billing rather than spoil the show."

## ... and Sandie's story

SANDIE SHAW is taking another dramatic step in her career—writing her autobiography.

The book, which she has already started, will be released in the autumn and titled "Little Miss Puppet."

Sandie, 20, will chart the events which led up to her discovery by Adam Faith over three years ago—and her life since then.

She left London for Italy on Tuesday to appear at the Venice Music Festival. She tours Europe until September and then starts work on her first film.

DAVE DEE, despite their big hit, drop everything for a three-week holiday from this weekend.

First assignment on their return is completion of a new album plus follow-up single.



DO you recognise the dog? Right—it's the one that's become the Dave Dee group mascot. Cilla fell in love with it at the "Top Of The Pops" studios and now wants one herself.

## Tamla chart teams for British trips

TAMLA MOTOWN's all-girl group Gladys Knight And The Pips may be rushed to Britain for an appearance at London's Saville Theatre this month—as a result of the appearance in the chart this week of their single "Take Me in Your Arms And Love Me."

The single has taken three months to reach the chart.

Barney Ales, vice-president of the Motown corporation in Detroit, is in London this week arranging the visit. Group would stay on for a short promotional visit after the Saville, if they can be released from commitments in America.

Other Tamla visits being lined-up by Barney are the Marvelettes (in the chart this week with "When You're Young And In Love") with Stevie Wonder. They both make a short concert tour of Britain in October.

It is now doubtful whether the Supremes will come to England until well into next year. An appearance at London's "Talk Of The Town" is still being negotiated.

Four Tops will definitely tour Britain in the Spring of 1968. They open a season at the famous Copacabana, New York, this autumn.

## Cliff with Billy

CLIFF RICHARD leaves the "Two A Penny" film set this afternoon (Thursday) for another appearance at Billy Graham's religious rally at London's Earls Court tonight. Cliff also addressed a youth audience there on Tuesday.

Shadows, meanwhile, who end their world tour with a promotional visit to America, return home on July 10. While in Tokyo, they cut a "live" album from the Sankei Hall with Japanese producers, but no release date for the LP has been scheduled.

## Scott in cabaret with jazzman Scott

SCOTT WALKER's solo debut has at last been finalised. Backed by a nine-piece band headed by jazzman Ronnie Scott, he makes his first appearance on August 6 with a week's cabaret at Stockton's Fiesta Club.

Other definite bookings for Scott and the band are: ABC Great Yarmouth (August 20), and ABC Blackpool (September 10).

Scott is in the studios this week and next completing tracks for an LP, made up of his own compositions, with a group and a large orchestra.

## Zal quits Spoonful —new boy in

ZAL YANOVSKY, lead guitarist with the Lovin' Spoonful, is quitting the group to go solo.

This decision follows month long rumours that Zal would be leaving, the group would split and that John Sebastian would go solo.

Zal is staying with the Spoonful's American management and his place in the group is being

taken by Jim Yester, originally a member of the Modern Folk Quartet and the Association.

## Jose afloat

JOSE FELICIANO becomes the first artist to play "live" on a pirate station when he visits Radio 355 on Monday.

José will have his own programme at 2.30 p.m. which will be transmitted simultaneously by Radio 355 and its Dutch counterpart, Radio 227.

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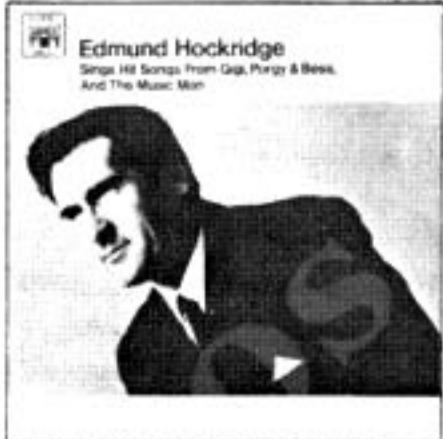
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MAL 667



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Los Norte Americanos  
MAL 690



**EDMUND HOCKRIDGE**  
Edmund Hockridge Sings Hit  
Songs From Gigi, Porgy &  
Bess And The Music Man  
MAL 686



**DOUGLAS GAMLEY AND THE PICCADILLY STRINGS**  
Love  
MAL 693

**FIRST with the news: DISC**  
**DAVY'S DAD WILL MISS MONKEES!**  
**Who's that girl...?**



**WHO'S** John Entwistle, pictured with his childhood sweetheart, 20-year-old secretary Alison Wise, after their marriage last Friday at Acton Congregational Church. They met six years ago at the same school in Acton.

• Who's Pete Townshend has bought an antique shop in Harefield High Street, Middlesex, which is being run by his parents. "I've bought it for them—it's not security or anything like that," he told Disc.

Who are currently continuing work on their next album, "Who's Lily?" in the hope of having it completed before the opening of the American tour at Portland, Oregon on July 14.

**Pet for two-hour concert here**

**PETULA CLARK** may make her first major British concert appearance at the end of this year.

There is a strong possibility that she will do her own two-hour show at a major venue in London—the Royal Albert Hall or the Festival Hall.

Petula comes to Britain in October after work on her film "Finian's Rainbow" is completed in America. She starts rehearsals for her second BBC 1 TV series which will be screened in December. She stays for three months.

Pet cuts her follow-up single to "Don't Sleep In The Subway" in America this month. Tony Hatch, her recording manager, may fly to Hollywood for the session.

**Kinks single**

**KINKS'** next single will be two Dave Davies solos, out on July 7. Titles are "Death Of A Clown" written by Dave and brother Ray, and "Love Me Till The Sunshine" written by Dave.

On both sides Dave sings lead accompanied by the other Kinks.

**New York News by Nancy Lewis**

**NO WORD** yet about Diana Ross' decision regarding her film debut in "The Owl And The Pussycat."

However, this week dramatic roles for all three of the Supremes were confirmed. The girls appear in a forthcoming episode of the "Tarzan" TV series. If they do happen to break into a song on the show, the music will be rather different from the sort they're used to, because they're playing the parts of three nuns. The episode will be filmed in Mexico this October.

Another Motown artist is entering the field of drama as well. Marvin Gaye has just signed to appear in one of the episodes of "I Spy" for NBC Television.

Composer/singer Tim Hardin seems to have vanished completely! Tim just disappeared without telling anyone. Anxious friends and business associates are desperately trying to locate him.

After reading Ray Davies' review of "Come To The Sunshine" in Disc (June 10) members of Harpers Bizarre have asked me to pass along a message. Ray says they sounded like "a fat group of

singers who never play football!" Well, these boys certainly don't fit that description at all!

And they want to pass along a challenge for a football game with Ray as soon as they arrive in England (they're hoping to come over around October).

Since their appearance at the Monterey Pop Festival, offers for TV and personal appearances have literally been pouring in for the Who. Their New York agent confidently predicts that by next year they'll be one of the top five acts in America.

**CLOSING NOTES:** Herb Alpert releasing a version of Supremes' "The Happening"; Bobby Vinton has had the tough job of following the Supremes into the Copacabana in New York, the Coconut Grove in Los Angeles, and he'll also be going into the Flamingo in Las Vegas directly after the girls; no title available yet, but Nancy and Frank Sinatra recorded another duet last week; and finally, Bob Dylan's film "Don't Look Back," features a large number of British pop scene faces—immortalises a few!

**MONKEE Davy Jones' dad will miss seeing his famous son onstage in concert at Wembley's Empire Pool this weekend—through illness.**

Sixty-year-old Mr. Thomas Jones had hoped to be fit to attend at least one of the five shows in London—but this week he is convalescing with relatives in Norfolk, and his doctor has explicitly ordered him not to move or be subjected to excitement.

"He is naturally very disappointed," Davy's British manager, Hugh Alexander, told Disc on Tuesday. "He has never seen his son perform since he joined the Monkees."

But he added: "I am certain that Davy will spend some of his time with his father while here."

Davy's dad, a former railway worker, suffers badly from bronchitis and had to go into a London hospital for treatment while the Monkee was last in Britain in February.

His condition was worsened by continual pestering of fans who discovered his home address and surrounded his Manchester house.

• **Monkees were due to arrive at London's Heathrow Airport last night (Wednesday) on Air France flight AF 860 from Paris, landing at 11.30 p.m. They were due to go straight**

to one of three booked hotels—either London's Royal Garden Hotel, Kensington, or one of two other "secret" hideaways.

Says Monkees British representative David Cardwell: "Where they stay depends on the number of fans around. It's in the interest of the fans' safety that we're having to be careful. The boys don't want anyone to get hurt."

At presstime no other appearances were lined-up for the Monkees—apart from their five concerts. The group will now almost definitely stay in Britain for two or three days holiday afterwards.



Traffic's Stevie: LP

**TRAFFIC OCTOBER TOUR FIXED**

**TRAFFIC** will definitely make their debut tour of Britain in October, probably with a well-known American artists.

Several venues have already been tentatively booked for the tour, expected to last 12 days.

Among venues so far fixed by manager, Muff Winwood, are: Southampton Guildhall (October 13), London (14-15), Leicester De Montfort Hall (16), Sheffield City Hall (17), Birmingham Town Hall (18), Leeds Odeon (20), Manchester Odeon (21), Liverpool Empire (22), Bristol Colston (24), and Newcastle City Hall (26).

Traffic record a new single and tracks for an album this month.

"Paper Sun," No. 4 in the chart this week, is issued in America on July 19, on sale in a coloured sleeve, possibly picturing the group.

**NEW TROGGS DISC:**

**NEW Troggs** single will be "Hi Hi Hazel"—a song written by the "Puppet" team of Bill Martin and Phil Coulter and already put out as a single by Geno Washington—and released on July 14.

The track was cut by the Troggs in 1966 and put on their first LP.

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**Jimi stays in US**

**JIMI** Hendrix's stay in the States has been extended by three weeks so that he can join a nationwide tour—with a star American act, possibly the chartriding Turtles or Young Rascals.

Instead of returning to Britain in early August—after promoting his records across the States—Jimi will remain until the end of the month.

# PROCOL BACK—MOVE MAN NEW MANAGER?

PROCOL Harum, now enveloped in management mystery following their extraordinary disappearance from the scene last week, came out of hiding to continue recording on Monday.

The group vanished suddenly last Tuesday, complaining that they were all "mentally and

physically exhausted." Dates including a five-day tour of Ireland were cancelled.

But on Monday, Procol's recording manager, Denny Cordell, revealed to Disc: "The boys are back in the studio with me now. We're doing tracks for an LP for the States."

Disc understands that Move manager, Tony Secunda, is now likely to take over management of Procol Harum—either alone or with Cordell.

Secunda did not deny the rumour, and Cordell commented: "They're with me purely on the recording side."

Keith Reid, Procol's personal manager—and co-founder of the group with Gary Brooker—this week announced that the boys had split with Jonathon Weston, of New Breed Management, who was handling the group's business affairs.

Reid is currently making arrangements for new management and personally handling the flood of enquiries for the boys.

But, said Weston on Monday: "The whole thing is very extraordinary. I'm still trying to sort out the mess."

Procol Harum, meanwhile, remain under doctors' orders after their illness bout and hope to be fit to resume heavy personal appearance commitments within ten days.

Adds Reid: "They are upset in having to disappoint audiences where they have been unable to appear. But hope to rectify this by doing their utmost to play these venues later in the year."

**IT'S TOUGH AT  
THE TOP: TURN  
TO PAGE 9**

## Searchers back from Israel—Tom trip delay

SEARCHERS, first pop artists to return from Israel after playing as part of the Artists For Israel organisation, say the three days there were "the most impressive we have ever spent."

Said Searcher John McNally: "We played three concerts. One in an hotel in the captured part of Jerusalem, another in a Hilton hotel on the Jordan front, and a third out in the Sinai Desert on the Gaza Strip."

"The last was the most frightening, because we played in the open air at 10 p.m. The only lighting was the headlights of an Army jeep, and we were told that 2,000 Egyptian soldiers were still hiding in the surrounding hills."

Group's equipment was powered by a small Army generator, and they were escorted by a full armoured guard.

"It's a fantastic experience—if you don't scare easily," said John.

Tom Jones has set back his trip to Israel, and will now tentatively leave on July 11.

Meanwhile Marian Montgomery flew out on Saturday, together with agent Dick Katz, who has left his office desk to accompany Marian on piano.

As previously reported, Frankie Vaughan will entertain Israeli troops from July 3, and Dusty Springfield, Paul and Barry Ryan and Adam Faith are due to leave at the beginning of August.



## MOVE CUT DOWN DATES

MOVE are cutting down on "live" appearances. From next month they plan to do only three dates a week.

"The pace is just getting too much," a spokesman for the group told Disc. "The time has come for the group to slow down. Roy Wood wants more time to spend composing."

Group's new single — released in late July — will be a Roy Wood composition and is described as "a pop concerto."

At the Royal Aquarium, Great Yarmouth, on Sunday, when the Move opened the first of a series of ten Sunday concerts, police warned the group about drug songs and asked them to take "Eight Miles High," the Byrds number, out of their act.

## Vince to States for premiere

VINCE HILL goes to America for a week's promotional visit in August, to tie-in with the premiere of the Trevor Howard film "The Long Duel."

Vince's new single, "When The World Is Ready," is the film theme music and released in Britain and America next month.

## John Walker for States

JOHN WALKER, whose debut single "Annabella" is released tomorrow (Friday), is to return to America in August for a short promotional visit.

John was mobbed by fans at his first Sunday concert in Great Yarmouth this week, and had to stop three times while screaming fans were removed from the stage.

Radio and TV dates for John have now been fixed.

They include: "Top Of The Pops" (tonight), Tyne-Tees "Gangway" (tomorrow), "Monday, Monday" (July 3), "Parade Of The Pops" (5), "Pop North" (7), "Dee Time" (13), Billy Cotton's Music Hall (15), "Golden Shot" (22).

New concerts for John include Princess and Domino Clubs, Manchester (July 28) and Plaza's, Oldhill and Handsworth (July 1).

## BROADWAY MUSICAL FOR LULU?

LULU has been offered a Broadway musical and three major film roles as a result of her visit to America last week.

All the film offers are serious

dramatic parts in movies to be produced in England this year.

"We're considering all the offers, naturally," Lulu told Disc. "But Marion (manager Marion Massey) and I feel that

## 'River Deep' by P.P. Arnold on new album

EX-IKETTE P. P. Arnold's first LP — to be recorded next month by Mike Hurst and released in September — will include her version of Ike and Tina Turner's hit "River Deep, Mountain High."

Other tracks will be the Monkees "A Little Bit Me, A Little Bit You" and the Ronettes number "Born To Be Together."

Pat Arnold is currently touring Europe with the Small Faces, Chris Farlowe and Twice As Much.

## McKenzie visit

NEW American singer Scott McKenzie may appear at London's Saville Theatre next month.

Disc understands that CBS Records — McKenzie's British record company — has telegraphed him in California, offering a week's promotional visit for his new single "San Francisco" and an appearance at the Saville, if he can come to Britain within three weeks.

## Manfred's double single in August

MANFRED MANN's next single is not now likely for release before they return from a Swedish tour in mid-August, when they plan a double "A"-side.

One track is likely to be a Mike Hugg song "This Is The Funniest Gig We've Ever Done." "We haven't made any final decision, though, and being away in Sweden—from August 3 to 14—enforces the usual long delay I'm afraid," Manfred told Disc this week.

Manfreds appear in a charity concert at Blenheim Palace on July 23.

# The smash sound of the year! JOHN WALKER ANNABELLA



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## Countdown

### THURSDAY

SMALL FACES — Locarno, Coventry.

MANFRED MANN — Top Hat, Spennymoor and Fiesta, Stockton.

CAT STEVENS — Kingsway Suite, Southport.

VINCE HILL — Variety Club, Batley.

POP NORTH (BBC Light) — Dave Dee, Dozy, Beaky, Mick and Tich; Paul and Barry Ryan.

NEW VAUDEVILLE BAND — Savoy Theatre Club, Wakefield and Ritz Theatre Club, Brighouse.

### FRIDAY

MONKEES/LULU — Wembley Empire Pool.

SMALL FACES — Civic Hall, Wolverhampton.

JIMMY JAMES and THE VAGABONDS — Tiles, Oxford Street, London, W.1.

CHRIS FARLOWE — Upper Cut, Forest Gate, London.

ALAN PRICE — Longmoor Hall, Reith, Scotland.

CAT STEVENS — Princess Davis Club, Manchester.

CREAM — Manor House, London.

JOE LOSS POP SHOW (BBC Light) — Peter and Gordon, Migil 5.

### SATURDAY

JOHN WALKER — Plaza, Oldhill and Plaza, Handsworth, Birmingham.

MONKEES/LULU — Wembley Empire Pool.

SMALL FACES — Jazz and Blues Festival, Rectory Fields, Blackheath.

ENGELBERT HUMPERDINCK — U.S. Air Base, Alconbury.

JEFF BECK — Pavilion, Colwyn Bay.

JIMMY JAMES and THE VAGABONDS — Gliderdrome, Boston.

WHISTLING JACK SMITH — Palace, Douglas, Isle of Man.

MOVE — Floral Hall, Southport.

ALAN PRICE — Beach Room, Aberdeen, Scotland.

CAT STEVENS — Royal Hall, Bridlington.

CREAM — Upper Cut, Forest Gate, London.

JUKE BOX JURY (BBC TV) — Mel Torme, Janette Scott, Chris Denning, PENNY VALENTINE.

SATURDAY CLUB (BBC Light) — Lulu, Bee Gees, Jose Feliciano.

### SUNDAY

ENGELBERT HUMPERDINCK — Palace, Manchester.

MONKEES/LULU — Wembley Empire Pool.

JOHN WALKER — Pavilion, Bournemouth.

PAUL and BARRY RYAN — ABC, Gt. Yarmouth.

JIMMY JAMES and THE VAGABONDS — Spinning Disc, Brig-gate.

MOVE — Aquarium, Gt. Yarmouth.

ALAN PRICE — Fulmer Club, Lossiemouth, Scotland.

CREAM — Saville Theatre, London.

EASYBEAT (BBC Light) — Pinkerton's Colours, Kenny Ball, Jimmy Cliff.

### MONDAY

JIMMY JAMES and the VAGABONDS — Pavilion, Bath.

MONDAY MONDAY (BBC Light) — John Walker, Paul and Barry Ryan, Montanas.

SIMON DUPREE and the Big SOUND — Civic Hall, Digbeth, Birmingham.

### TUESDAY

TOM JONES — Talk of the North, Eccles, Manchester.

JIMMY JAMES and the VAGABONDS — Floral Hall, Malvern.

ALAN PRICE — Palace, Douglas, Isle of Man.

VINCE HILL — Fiesta Club, Stockton.

### WEDNESDAY

SMALL FACES — Locarno, Stevenage.

JIMMY JAMES and the VAGABONDS — Reading University.

PARADE OF THE POPS (BBC Light) — John Walker.

# COME ON, BEACH BOYS —LET'S GET VIBRATING

THE BEATLES began it all, Callaghan caught on to the idea and now it's become fashionable to keep the public in pawn — particularly if you're a pop star.

Callaghan called it a Wage Squeeze, the Beatles and their disciples made it a Disc Freeze.

What we're on about is the lamentable longevity between releases by the stars.

Irregular in their recording habits are Manfred Mann, Kinks, Who, Cilla Black and —above all others—the Beach Boys.

Just how harmful are these disc delays? Do the guilty pop stars lose their popularity?

"Good Vibrations" was their lead and that was issued on October 28. EMI actually had to whip out an album track to keep interest buzzing when the Beach Boys did their whirlwind British tour in May. Then members of the group had the cheek to turn round and moan about the issue of an "oldie."

And last week Bruce Johnston, speaking to British agent Arthur Howes, said: "We still have no plans for a new single."

Is it good enough? Manfred Mann says: "We wait for something we're confident will be a big hit before we issue a single."

"This is the point—in having a long delay you have to come back with a winner."

We invited opinions from Disc readers:

**Anthony Dawson (15), St. David's, Parsonage Road, Herne Bay, Kent:** I'm a great Beach Boys fan, but "Then I Kissed Her" was a horrible record. It's about time they released something new. If they don't hurry up, a great deal of their fans will be lost.

**Denise Day (15), 149 Pittman's Field, Harlow, Essex:** It doesn't really worry me as I'm not a great Beach Boys fan, but I think their real fans do deserve a new record. They are in definite danger of losing their following if they don't do something soon.

**Pauline Cox (16), schoolgirl, 46 Parkbourn, Maghull, Liverpool:** I'm very disappointed we haven't had a new single. But if and when it is released it comes up to the quality of "Good Vibrations," it will be worth the wait.

**Nigel Rice (14), schoolboy, 47 Raymond Road, Redruth, Cornwall:** This long delay is not fair on the fans—and they shouldn't compensate by re-visiting an old record.

**Sandra Bookman (18), shorthand typist, 5 Daimler Street, Cheetham Hill, Manchester 8:** Everyone's buying this current single, so obviously the fans still like them. But they do go on a bit too much about their recording problems. Nobody needs to take this long to produce a single.

We detect that Disc readers are getting really fed up with the wait. So what about it, Brian Wilson?

—BOB FARMER



# WHEN I'M 64



Brian: What about it?

**WHEN I get older losing my hair, Many years from now, Will you still be sending me a valentine, Birthday greetings, bottle of wine. If I'd been out till quarter to three,**

Would you lock the door.

Will you still need me, Will you still feed me, When I'm sixty-four.

I could be handy mending a fuse, When your lights have gone, You can knit a sweater by

the fireside, Sunday mornings, go for a ride, Doing the garden, digging the weeds, Who could ask for more.

Will you still need me, etc.

Send me a postcard, drop me a line, Stating point of view,

Indicate precisely what you mean to say, Yours sincerely wasting away, Give me your answer, fill in a form, Mine for ever more.

Will you still need me, etc.\*

\*Copyright 1967 for the world by Northern Songs Ltd., London, W.C.1. Reproduced by permission of the publishers. Words and music by John Lennon and Paul McCartney.

I'll cop 64 times as many young

ladies says JIMMY SAVILE

## What will the stars be doing when they're old and grey? Here, they look into the crystal ball to A.D. 2007

**WHEN YOU COME TO THINK ABOUT IT, THE THOUGHT OF TODAY'S POP STARS AT RETIRING AGE IS PRETTY INCONGRUOUS.**

Can you imagine Mick Jagger still leaping, Jimi Hendrix still freaking and Sandie Shaw still bare feeting on the very doorstep of official retirement and old-age pensions?



The idea was a real gem for the stars to show their humour and wit, yet surprisingly almost everyone became very serious, and really tried to visualise their ripening years.

For a random sample of crystal-ball gazing... read on.

**MANFRED MANN:** I'd hope to be a grandfather with a long white beard, many happy grown-up children, 150 grandchildren, a beautiful stereo hi-fi set-up and a very grand piano.

**ALAN PRICE:** I don't expect to be here, but if I was

I'd keep in showbusiness. I can't really see myself at 64 at all.

**JIMMY SAVILE:** When I'm 64, I shall be topping 64 times as much money as I get now, because more people will realise my worth. I shall be 64 times as strong because of the careful way I run my life; 64 times richer because of the careful way I run my LSD (note type, not pill type) and will cop 64 times as many young ladies because of the foregoing features!

**DOZY (Dave Dee & Co.):** Provided I'm still in good health I'd like to be living in a nice country cottage miles from anyone, with a big bank account. But really 64 is a pretty dodgy age isn't it?

**CLIFF RICHARD:** I must say I wouldn't mind going on a nice world cruise for a year, with all my children, grandchildren and direct family. Then come back to find Billy Graham had another part for me in a film—as an old man!

**GEORGIE FAME:** I don't think I'll live that long, but if I do I'd spend most of my time playing Lennon and McCartney songs. I'd like to be taking

it easy physically, but still able to work. I'd hate to be classed as old-fashioned.

**PAUL JONES:** I'd prefer not to talk about it.

**CAT STEVENS:** I'll just be happy there wasn't a nuclear war in my lifetime.

**HERMAN:** I'd like a big house in the mountains with a wife and all that—right away and secluded, like a hermit—at least for a while, until I start missing things.



**STEVE MARRIOTT (Small Faces):** I'll probably be a tramp and dig it!

**PETE TOWNSHEND (Who):** I'd like to think I'd still be in the music business, writing film music or something. I don't want to retire until I'm incapable of working. I hope I shall have lots of children and grandchildren and will be more secure than I am at the moment.

**STEVIE WRIGHT (Easybeats):** I'd like to be shot in the back by a jealous husband!

**WHISTLING JACK SMITH:**

I'd like to be embarking upon a world cruise in the best and most luxurious ship in the world, surrounded by a dozen of the world's most glamorous girls, and rich enough not to have to whistle to get a girl any more.

**DENNY LAINE:** I don't think there'll be anyone left around by then. But if I make it, I'll still be making records. I'll definitely have a house in the country and about 15 kids. I've never hated any phase of my life, and growing old doesn't worry me. I'd like to travel and see things properly that until now I've just passed over. I'd like to grow flowers—but no digging!

**CARL WAYNE (Move):** I don't think I'll be alive then, but if I am I'd like to retire and live on the money I've invested. I'd spend most of my spare time playing golf and hope to have enough money to gamble profusely—and I'd like to donate a lot of money to charity.

**ROBIN GIBB (Bee Gees):** Happily married with a cottage in Spain on a hill overlooking a city. **BARRY GIBB:** I'd like to be running a music publishing company.

## Groovin' RASCALS

**YOUNG RASCALS** have finished work on their follow-up to "Groovin'," and recently completed another album.

Said singer Eddie Brigatti on the transatlantic line from their recording studios in New York:

"The single should be out here in a few weeks. It's called 'Girl Like You' and is altogether different from Groovin.' It has a big rhythm thing, then lightens up. There are little piccolo and harp riffs in it too—and a lot of brass. All in all, quite a mixture!"

Felix Cavaliere, organist-composer of the group, explained that all tracks on the LP—with the exception of Stevie Wonder's "Place In The Sun"—are their own.

"But even the Stevie song is our own interpretation. It lasts for about five minutes, opening and closing on a church-sounding organ solo with a big-band sound in the middle.

"The whole LP is very different and will surprise a lot of people. It goes from the big band sound to a weird and somewhat 'psychedelic' approach."

Talking of places in the sun, the Rascals are eagerly looking forward to their holiday—their first for two-and-a-half years.

Felix, drummer Dino and Eddie are going to swinging Acapulco, Mexico, for a week while big Gene Cornish concentrates on recording.

"I'm producing a couple of other groups. Felix and I do most of the production on our records. I don't think of myself as a hit record producer, but it will be fun to try."

Gene's groups are the Brass Buttons, "an all white group which has a groovy scene and works on soul," and the Cryde, "a folk-rock group which is more my bag."

There is a chance, too, that Felix and Eddie may visit Britain after Mexico—around mid-July.

"Really there isn't that much time. When we come back we'd like to make it a long trip so we can get right into what's happening. Our trip in October should be even groovier than before now we've broken through."

### THE BACHELORS

Marta c/w (My world) Il mondo F22634

### DON ARDEN

Sunrise, sunset F12632

DECCA

### THE HONEYBUS

Delighted to see you DM 131

### ROBB & DEAN DOUGLAS

I can make it with you DM 132

### JON GUNN

I just made up my mind DM 133

DERAM

## new this

DECCA

45 rpm re

### ROY ORBISON

Cry softly lonely one

### GAIL WYNTER

Snap your fingers HLR

### STEPHEN MO

City of windows HLR 10145





# It's tough at the top!

BY MIKE LEDGERWOOD

PROCOL Harum last week slowly turned a whiter shade of pale, took their telephones off the hook and silently slipped from the scene.

"We've had enough," was their explanation. "The pace has been too hot. We've got to rest."

So as managers, agents and publicists went berserk, their own phones ringing non-stop with requests for the current pop phenomenon, the five members of the group went to earth in secret hideaways.

Said manager, Jonathan Weston: "Things have moved so fast. They've been completely overburdened with work. They've just fizzled out. The mental strain has been terrific."

"Procol Harum have had to do in three or four weeks what a normal group takes a couple of months to sort out."

## Doctors

So once again a top pop name is added to the chart casualty list as more stars join the lengthening queue outside doctors' surgeries.

In the last few weeks alone many pop people have come croppers healthwise. Two Hollies have been in hospital. Tony Hicks for a sinus op and drummer Bobby Elliott for a further check-up following his February illness.

Whirlwind Who have been in the wars too. Keith Moon was rushed away for a minor operation as a result of a pulled stomach muscle. And John Entwistle had a finger broken by fans in Belgium.

Little Lulu suddenly found the pace too much and developed a fainting spell shortly before leaving for the States. Her doctor ordered complete rest.

Said she: "You tend to overdo things in this business. You're always on the go. Fans don't realise just what goes on behind the scenes. 'Easy life', they say. 'She just stands there and sings.'"

Recently, Who genius Pete Townshend said in Disc: "I had a complete mental blackout once. I had a thoroughly miserable 24 hours and came close to the point of suicide."

"It's something that doesn't normally happen in the average

—and Procol Harum are not the only stars to feel the strain

job. Working at our pace you can lose your physical stamina, which means that your energy has to come from somewhere else.

"Yet, you go onstage and feel ready to drop; then see the kids happy and can't let them down."

Kinks once went through a tough time of dramas and dilemmas. Ray Davies, who used to sleep with his electric blanket round his water pipes in the winter to stop them freezing, reflecting on the group's hectic early days, explained: "Either I'm having one of my nervous breakdowns, Dave's got 'flu or Pete's in a car crash."

Pop's original worried man, the amazing Alan Price, admits that walking the tightrope of tension was contributory to his leaving the Animals.

Comparing the Animals' "Sun" success with Procol Harum's "Shade" sensation, he explained: "I feel for them. The strain must be enormous. They won't be able to think for themselves."

"When we hit the top with 'House Of The Rising Sun' it was the same. People don't

think about the group. There you are instantly labelled a new sound with this big new image foisted upon you—and an awful lot to live up to.

"It's more mental than physical, I should think. So much thought went into the making of their record that people are going to expect them to come up with something sensational next. So they're all tensed up."

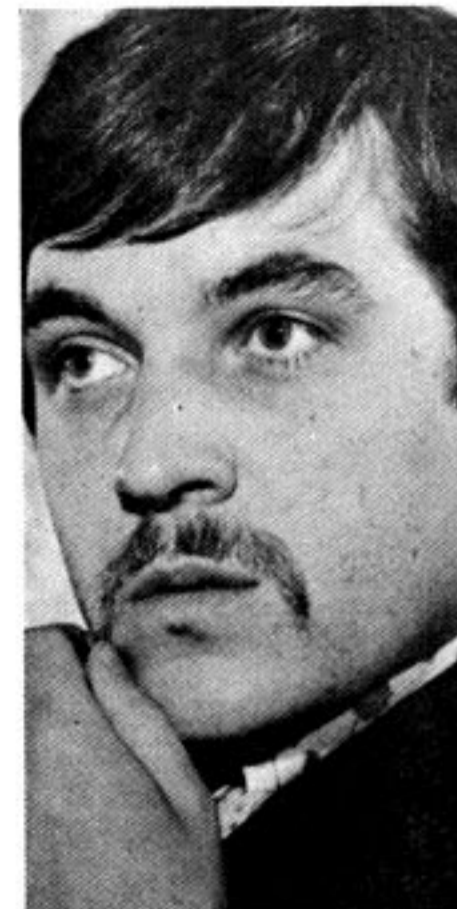
"People don't realise either that musicians feel for what they're doing. It's not always the money that they're working for. Often there's not that much to be made!"

## Tiring

Jeff Beck, breakaway Yardbird, believes the strain is often both mental and physical.

"You don't realise what you're taking out of your body. I don't blame Procol going into hiding. If they've got enough talent to follow the hit up—then perhaps they should cool it."

"It's no good throwing yourself at everybody. Look at the Monkees. They're plastered over everybody's wall now!"



● PROCOL's GARY: Time to 'take five'?

A typical day in the life of Procol Harum, according to their manager, has had them up and about by 10 a.m. (often after an exhausting one-nighter), at their office within the hour for briefing, photo sessions and interviews with little or no lunch.

Then it's out on the road for a long, tiring trek to some remote venue, snatched snacks, fan fever on arrival, usually more interviews and photos, the rigorous routine onstage—before the weary return trip.

**this week**

**A** group records

pm records

**SON**

one HLU 10143

**ITERS**

ers HLE 10144

**MONAHAN**



**THE GNOMES OF ZURICH**

Publicity girl RCA 1606

**HENRY MANCINI**

his orchestra and chorus

Two for the road RCA 1607

**JOSÉ FELICIANO**

My foolish heart

RCA 1608



**FRANKIE McBRIDE**

Five little fingers

MD 1081



**THE MEMORIES**

A summer song R 11027

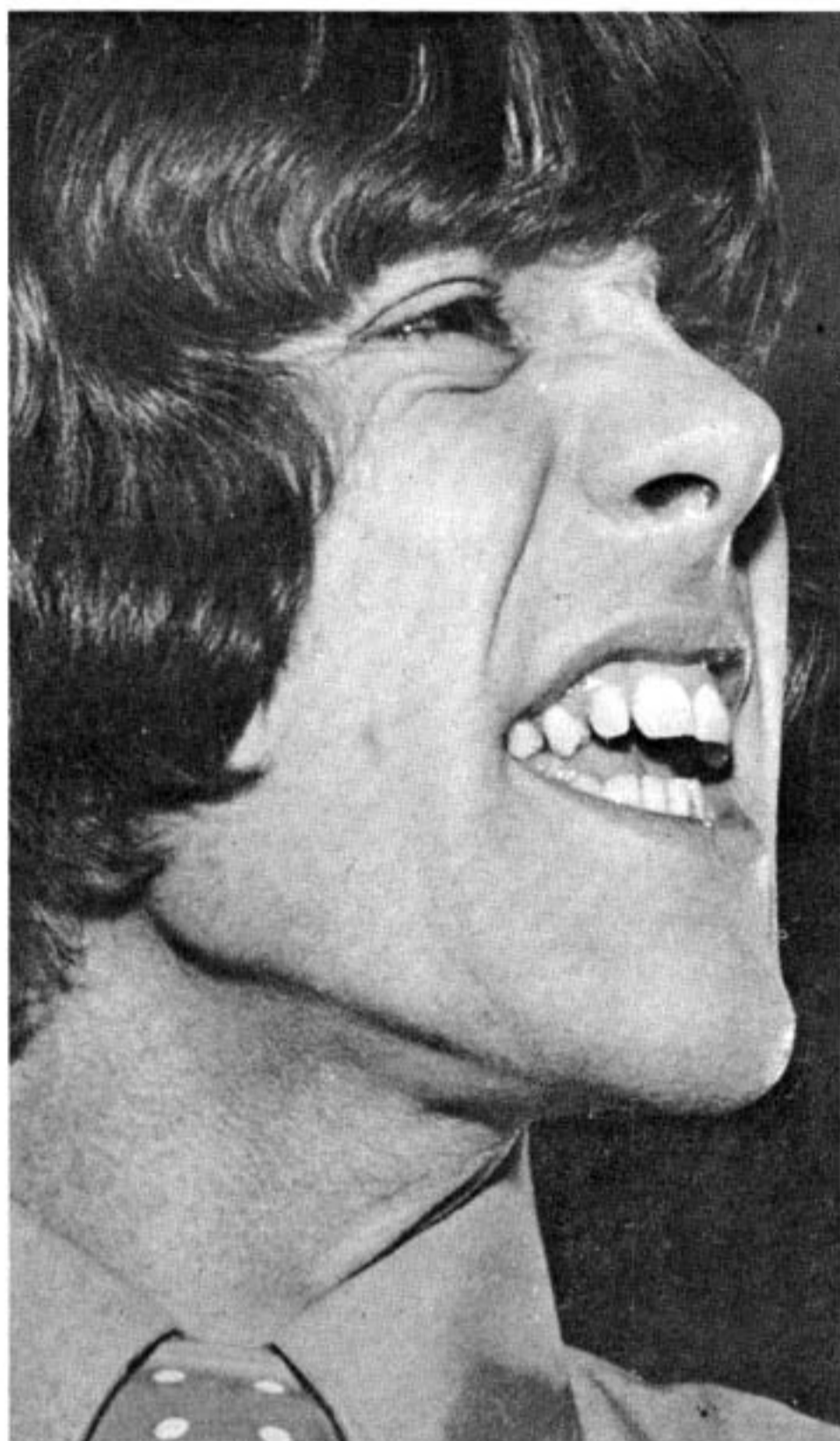


**Paul & Barry Ryan**

Take  
A  
Groovy  
Young  
Lady  
For  
A  
Trip  
Up  
The  
Charts

**Claire**

On  
**DECCA**  
F 12633



"Would the Cathy McGowans or Paul Joneses greet the invading hordes with bouquets?"

# DAVE DEE launches an amazing attack on the 'Hollywood hippy' scene

**FOR LONG ENOUGH** have I suffered the weekly meanderings of your Man in America, Derek Taylor, in silence. His diaretic outpourings, written in what passes for hip 1967 journalese, tripping off his pen with meaningless ease, represent to me the triumph of the mediocre, the final victory of the unimportant.

I don't know Derek Taylor personally, nor have any great desire to do so, and from what I gather from his comments the feeling is pretty mutual. Fair enough.

But when, via the popular press, he inflicts his evangelistic notions on a mass audience, all too receptive to easy dogma, there comes a time when someone must call "Stop!"

Let me put it simply. I cannot comprehend how, in a week that sees the world stumble to the brink of warfare and destruction,

**A top star writes to DISC. His letter is printed here, uncensored! Next week, Derek Taylor replies to Dee's blast.**

Mr Taylor can write:

"When an album like Sergeant Pepper and a single like Procul Harum's cascade across the world everything else seems ordinary."

Before I am deafened by a roar of protest from tripping hippies, or suffocated beneath a mound of lovingly-tossed flowers symbolising the new discovery of LOVE, let me get one thing straight.

## WAR

**Neither I—nor anyone else of my generation in their right mind—approve of war, or would gladly go off shouldering my rifle to Vietnam, Israel or Aden. On the other hand I am equally sickened by the miserable opting-out offered by people who should really know better.**

I was listening to Cathy McGowan the other week on "Five To Ten" coolly informing us that not only would she not fight ("or even be a nurse") in any conflict, but that she also thought that "her generation" had no interest in politics.

I also was amazed at Paul Jones' naive comments on "Dee Time" in which he gloated over the fact that the 10,000 people at the Alexandra Palace freak-out could never, in any event, be conscripted for war.

**What exactly does all this mean?**

**DOES IT MEAN**, for instance, that if another Hitler were to emerge, and methodically begin to conquer, smash and torture that the Cathy McGowans, the Derek Taylors, and the Paul Joneses would greet the invading hordes with bouquets of Lilies of the Valley?

**DOES IT MEAN** that every young person would lovingly

surrender everything that is of value in this country?

I doubt it very much: in fact I am confident that with a couple of weeks of plugging "Land of Hope and Glory" non-stop on London and Caroline they'd all be queuing up at the recruiting headquarters in Carnaby Street!

But meanwhile we have to endure the various pop figure-heads telling us authoritatively that "All politicians are crooks," and that they could do better themselves.

In the first place they wouldn't and furthermore although politics may be boring, involved and frequently faulty, nobody has come up with a better system of managing the mass societies in which we live.

Anyway, if our institutions are not important, what is? Let's ditch parliament, the Monarchy and—ah, yes, the BBC.

"How long will those voices continue to speak for England?" asks Derek Taylor. And what are we left with?

"There are no words really adequate for either Procul or the Beatles because it's all there beneath the needle and out of the speaker and into the brain cells with or without sugar." We all know what Derek Taylor means, don't we? But is the real answer in mind expansion, experience with drugs, or, God Help Us, Flowerpower?

This is difficult because while the benefit of all experience is undeniable, I don't think either Pepper or A Whiter Shade Of Pale really mean anything. Like a glorious sunset they just are.

Somewhat random and extremely beautiful. But they are not a guide for living, they are not an alternative to politics, warfare or anything else for that matter.

And as such they are an escape like LSD is an escape and like all these much-trumpeted "Love-Ins" are an escape.

(I know what it means to love a girl; I have not the slightest conception what it can be to love all girls! I often think that a nice healthy Loathe-In might serve a more useful and realistic purpose).

Much as I love pop music, and the whole scene that surrounds it, I cannot honestly believe that it is really important. It is great to have a hit, great to have fans, great to be on TV—but how do you talk about it in the same sentence as cancer, a thalidomide baby, an earthquake?

## ACID

At best pop can give people catchy means of expressing a fragment of their experience.

So what is Derek Taylor and many others like him, talking about?

What is he selling? Which are the voices that should speak for his Brave New England?

The voices of the Beatles maybe, trying to salvage some personal identity having already achieved deification? Or the voices of Andrew Oldham, Tony Hall, "Lovely Lovely" Penny V. or Paul Jones or perhaps the voice of Derek Taylor himself, sugary or acid, from his hideaway in Hollywood?

**P.S.** Since writing this I have noticed a slight breeze of change in Mr Taylor's thinking when he says: "What is serious in pop music?"

He doesn't attempt to answer the question but, at least, somewhere inside there is a grain of sense prompting him to pose it.

# THEY'RE HERE

**MUSIC MAKER**  
JULY 1967  
**maker**

monkees report  
burdon's hi-fi  
price interview  
art tatum



AND THEY'RE IN THE JULY ISSUE OF MUSIC MAKER AS WELL — PLUS ALAN PRICE, ERIC BURDON, GEORGIE FAME

## Stand by for Scott, a new star

by PENNY VALENTINE

TO WELCOME in this era of flowers, comes Scott McKenzie. First with gentleness.

Already in America his "San Francisco" song has shot up the chart with a speed so breathtaking that even the Americans, used though they are to such things, feel slightly shattered.

It will do the same here. So who is Mr. McKenzie and where is he from and where is he going?

According to his British record company — CBS — Mr. McKenzie has been described in two different statements from America as "a baby faced tenor" and "a dark-haired smoky-eyed singer. A fully fledged member of the flower

generation." He also has a moustache.

What is more substantial is the fact that he is in his early 20s and was born in Alexandria, USA. At an early age he drifted to the West Coast and came to rest in Los Angeles where he joined a group called the Journeymen.

Also in the group was John Philips, later to become one of the



Mamas and Papas and to marry Mama Michelle.

When John's manager, Lou Adler, decided to start a new record label called Ode with new American talent on it, John remembered Scott and introduced him to Lou.

From that stemmed "San Francisco," written by John Philips especially for Scott and produced by Philips in the Los Angeles recording studios that had already produced fine sounds for the Mamas and Papas.

He wrote the "B" side of his record, "What's The Difference," which is so good and pretty and has such lovely phrases, that it only seals Scott McKenzie's fate to become famous.

## PROTEST BADGES!

Send for 10st and include s.a.e.

To: Y.C.L. (DME)  
16 KING STREET  
LONDON, W.C.2



MICKIE

## Making the most of hits

MEET Michael Peter Hayes, record-producer and hit-maker extraordinary, known to his friends—and rivals—as Mickie Most.

Mickie, 28-year-old former member of the Most Brothers act (hence his present surname), helps put the stars on the chart map by a combination of talent, shrewdness, foresight and sheer hard selling.

"It's part of my job to pick the right material, persuade the artist to record it — often against their own wishes — book a studio, arranger and musicians and lease the finished tape to a record company on a percentage basis of the retail sales price," says Mr. Most — all in one breath.

And when he gets time to take one, this hustling hitmaker behind a string of successes—they include discs by the Animals, Herman's Hermits, Yardbirds, Donovan, and Lulu's "The Boat That I Row"—moves into action like a well-oiled dynamo.



This entails making monthly trips to America on song-seeking and promotional expeditions, on which he'll spend £300 to £400 a month in fares; booking recording studios at £25 an hour; hiring musicians (cost around £200); signing an arranger at from £40 to £50.

And — most important—picking those potential hit songs.

"I may look through thousands before I get the one I want," says Mr. Most. "How do I know a potential hit? It comes from a knowledge of the business, I suppose."

"But it doesn't end there. Once you've made the record you've got to go out and sell it. The best record in the world won't succeed unless it gets promoted and played."

"It's a tough, competitive business," says Mr. Most. But if you believe in the product as he does, then you're on the way to the success he has earned by hard work—and drive.

# How the SUPREMES stopped worrying and started happening...

WHEREVER THE SUPREMES go to make an appearance, there's an air of excitement that must be witnessed to be believed. It was very obvious when I dropped into the NBC-TV studios recently, where the girls were due to arrive for a rehearsal. They were on the Tonight Show, one of the most popular nightly shows in America.

Occasionally a few NBC employees drop in and watch the afternoon rehearsals, but the studio is rarely visited by any number of personnel. On this particular day, however, it was literally standing room only as the studio was packed with employees of every division of the network—from pageboys to high-ranking executives.

And, the moment Diana Ross, Florence Ballard and Mary Wilson wandered into the room—there was no question about who the crowd was waiting to see! Dressed simply yet elegantly, the girls made their way down to the stage area. With a few brief technical instructions from the show's director, and placing by the stage manager, the girls stood by as the orchestra warmed up. Then the band swung into "The Happening"—and the Supremes made it all happen!

Suddenly, the whole studio seemed alive. The audience was trying to maintain its blasé air, yet you could almost feel the urge to get up and dance. And Diana Ross seemed to be in direct control over the viewers as she belted out the number in her own unique style. Then the trio began their production number of "The Lady Is A Tramp". And what more can I say about the reaction they got? Really unbelievable!

### Old Maids!

During their rehearsal break, I went backstage to talk to the girls once again.

As The Happening had given the girls their tenth number one record, I figured it warranted asking them again how they felt about all the tremendous success they've been enjoying.

"It's still so hard to believe," Diana said. "Only a few years ago we were grateful to actually be paid a couple of dollars to sing on sessions. Our wildest dream was that some day we'd do a show at the Apollo in Harlem."

"Appearing someplace like the Copacabana never even occurred to us in those days," Mary added. "I don't think I'd even heard of the place then!"

But, of course, one problem that always plagues the girls is the number of rumours about them that keep the grapevines

## NANCY LEWIS, DISC girl in New York, talking to Tamla's top trio! EXCLUSIVE!

buzzing. Though now they've learned to stop worrying about these stories.

### Excitement

"If we believed half of the stories we hear, we would each have been married about six times and have a couple of dozen kids as well," Flo laughed.

"There's hardly ever enough time to go out at all," Mary moaned, "so I'd like to know when any of us would see one person enough to get serious about him! I don't like to admit it, but when we're not working, I'm usually found sitting in reading. How's that for excitement?"

One admitted weakness shared by the trio is shopping. "All our stage clothes are designed specially for us now," Diana explained, "but we love to go on mad shopping sprees whenever we can. We don't really spend a lot of money, though. We keep ourselves on budgets."

However, all three girls apparently have relatives standing nearby to collect clothes whenever possible, as the wardrobes of the Supremes are rather well-stocked.

"All of our stage costumes are

now kept in a special room at Motown," said Diana, "as we really didn't have room for all those things in our own homes. In our wardrobe room, then, our complete outfits with accessories are all kept together. They're catalogued, too, according to which clothes have been worn for which shows. This way we're sure to appear in different ensembles when we play the same place more than once."

The way their schedule sheets look, I don't know when they ever manage to make appearances in the same place twice. They're booked solidly way in advance for astronomical money! A visit to England in the near future looks quite doubtful at the moment.

"We'd love to come back there," Diana said. "It was really marvellous when we last visited, and we keep hearing reports from other artists who have made recent trips."

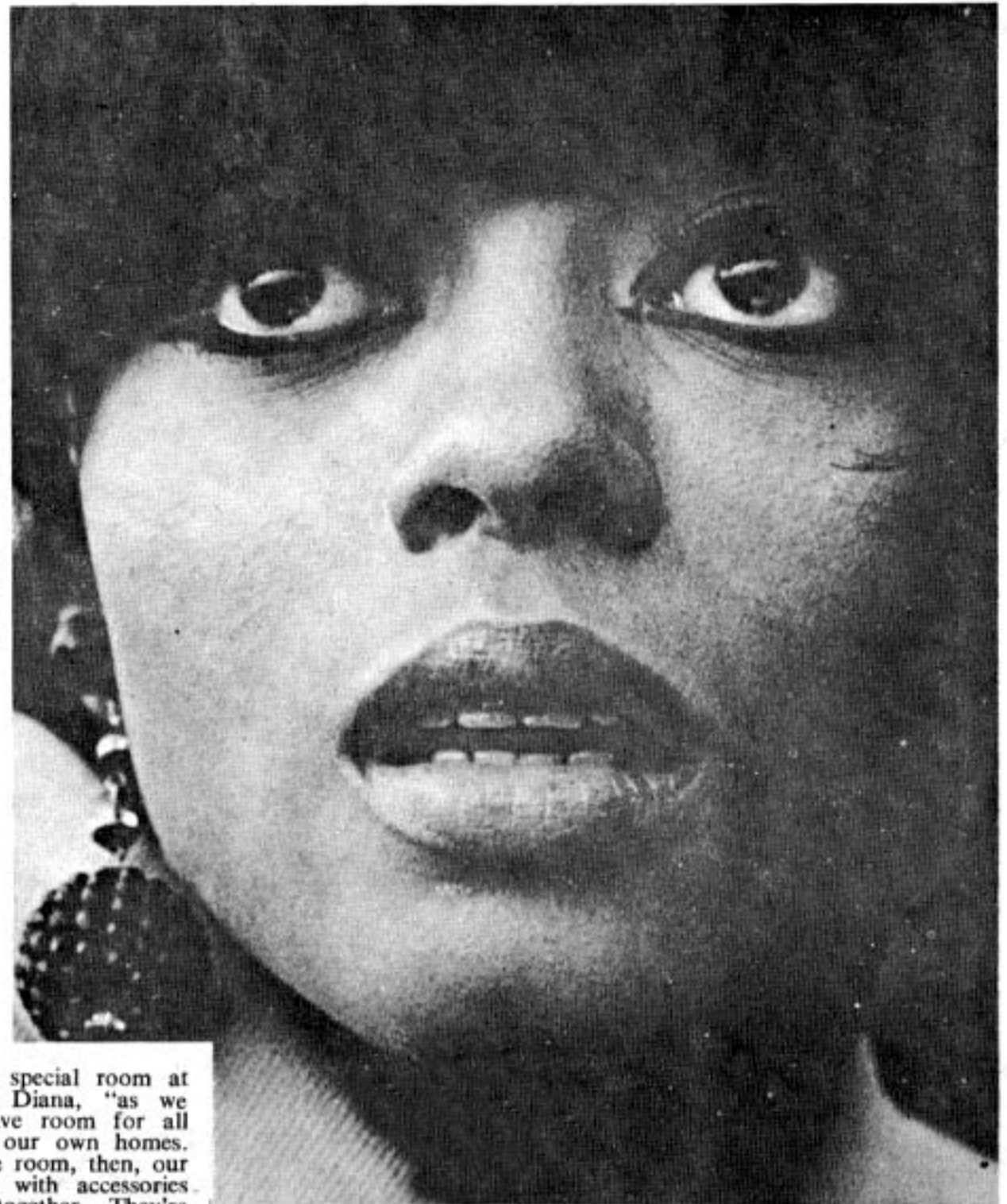
"I'd love to do some more shopping in London," Mary said. "The clothes there are great."

The Supremes get on remarkably well. Diana complains that people never seem to believe it when they tell how well they get along. "They think we should always be arguing, I guess! But we rarely disagree at all. It would be miserable if we did."

"I think we're all anxious to do more work in movies," Flo said. "And besides that, we want to continue doing shows all over the world."

"It's always being said that we're planning to break up," Diana added. "But we're not thinking in those terms at all! Besides, why should we want to break up things like these?" she added, indicating one of the large diamonds on her fingers.

"There are still a lot of places we haven't been and a lot of things we haven't done," Mary emphasised, "and we can't think of any sane reason why we shouldn't continue with our act!"



• DIANA: "It's always being said that we're planning to break up. Why should we?"

## ★ NEW SINGLES ★

**DIONNE WARWICK**  
**Alfie**

7N 25424



**GREGORY**  
Land Of  
Gingerbread  
7N 17349

**SEAN DUNPHY**  
Talking Love  
7N 17345

**DAVID BROOK**  
Wanderlust  
7N 17343

**THE SANDS**  
OF TIME  
Spanish  
Harlem  
7N 17341

**JOHN SCHROEDER**  
Phoenix City  
7N 35389

## SAMANTHA'S SCENE



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

**THIS WEEK—"Way In" . . . not just a new boutique in Knightsbridge, though it IS that. It's the second (the first was Miss Selfridge) in the new wave of boutiques.**

The growing army of large stores who are devoting a whole section of their building to swinging fashion, cutting it away from the main building and making it into a separate boutique.

The particular store in question is Harrods where "Way In" was opened this month. Already it has an impressive line up of star buyers like SANDIE, CILLA and actress JULIA FOSTER.

The thing I like about it is that unlike most places there's no set season. Which means if it's hot they sell cotton dresses — even if it's September—when most other stores are stocking fur coats. It's great because I can remember going mad looking for swimming stuff in July and being told that the 'summer season' was over and they weren't stocking them any more! What could be more stupid?

"Way In" isn't just a girls' boutique — it's for men too. It's a very dark blue inside and instead of having rails and rails of clothes tightly packed together so you can't see what you're buying they've picked out each clothes area with spotlights.

The girls section stocks nearly every make of clothes you can think of from about 4 gns. for a

John Marks dress to 40 gns. for canvas and leather coats!

They also stock a lot of American co-ordinate stuff which is pretty and useful.

Girls serving at the boutique wear the clothes that they're selling, which is a nice idea because it gives you an idea of what the stuff's going to look like on.

The men's part of the boutique has all exclusive clothes and their best seller at the moment is a fabulous suit with the jacket cut like old coachmen's jackets. They make it in every material possible—suede, grey flannel, tweed. Mike Sarne has bought one and good for him too.

• ANOTHER newie is "Socio". Funnily enough this new boutique is just opposite Harrods and opened last week. On Thursday night MIKE d'ABO and MAGGIE LONDON, KENNY LYNCH, the ACTION were all at a champagne party to launch it. And it was HOT in there.

"Socio" has its own coffee bar and every Saturday is going to stage fashion shows compered by DJ RICK DANE. Shoes in the boutique are designed by Leslie Fossey.

Really you wouldn't think London had any more room for new boutiques — I'm always staggered when a new one opens. But it's certainly one in the eye for all those people who keep saying the boutique fad is over!



Sandie: shopping at "Way In"

d'Abo: at new boutique



# WHAT'S GARY LEEDS UP TO—WE MISS HIM!



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

## We're sick to death of the Monkees!

WE'RE sick to death of the Monkees! At first we too were brainwashed by this manufactured band of pretty boys, but now we are wiser. We wouldn't mind if the Monkees were talented like the Cream, John Mayall, Jimi Hendrix Experience and the Beatles, who have something to say. — LINDA THOMPSON and SUSAN

## GO HOME, MR. CLAPTON

THROUGH sickness, disease, famine and deprivation the American Negro struggled for his life and the lives of his family. He sang of his sorrows and called them "the blues." Many years later the blues changed from Eric's blues' country blues to today's Chicago blues with electrified guitar and harmonica. The latter presumably is what Eric Clapton thinks he can play. He attempts to emulate the songs of the American Negro, but to no avail. So please Mr. Clapton go home to your middle-class suburban district and stay there. — A. RAYNER, 7 St. Patricks Road, Dover, Kent.



KAY, 16 Grasmere Avenue, Birkenhead, Cheshire.

WHERE is our Gary Leeds? John's in Paris and Scott is making his LP, so their fans are reasonably sure of what they're up to, but where is Gary? It's very unwise of him to leave so great a time between the lamentable Walkers' split-up and revealing his future plans. I can hardly wait to hear what sort of sound he'll come up with on his records... my nerves are shredded! Besides, I miss him.— LYN PERKINS, 13 Moreland Road, Droitwich, Worcs.

## Proby — on top

YOUR review of P. J. Proby's "Enigma" LP saying Proby was a micky-taker was a lot of dribble. This is a superb album by one of the most talented and misjudged singers in the world. Proby could have been on top of the world now if he'd played his cards right — for professional polish you can't beat him. — ROY TEASDALE, 54 Locarno Road, Tipton, Staffs.

## 'As You Like It' shows sick minds

I THOUGHT ITV's new programme "As You Like It" might be good—until the Bee Gees' film came on. The photographer who made the film must have had a sick mind. First they show the top of a pit, then a huge coal tip and a lonely street and to top it all, a graveyard. It all pointed to one thing — Aberfan. — "LEW," Lower Penarth Farm, Lavernock Road, Penarth, Cardiff.

# SUPPORT THE PIRATES NOW!

DO YOU want to see pop on radio confined to latest hits played by tin-pot bands and singers? The Musicians Union would—and look like getting their way. BBC radio is already under their thumb, pop TV collapsed with the miming ban, and now the pirates are to be banned because they convinced the PMG their members were suffering because of them. Support the pirates now, or the pop scene is doomed!—STEPHEN ROBINSON, 45 Charminster Road, Worcester Park, Surrey.

## Procol wins

LEAVE the Harum alone, Janet Roberts (17.6.67). So what if Scott got the same idea first. If the idea was so great, why didn't he make "Archangel" the "A" side? Never mind the idea and who thought of it first and whose was the best. Who sold the finished sound? Procol Harum! That is the public's answer as to where the superiority lies. — EDNA BUCKLEY, 60 Moss Street, Rochdale, Lancs.

## Rubbish!

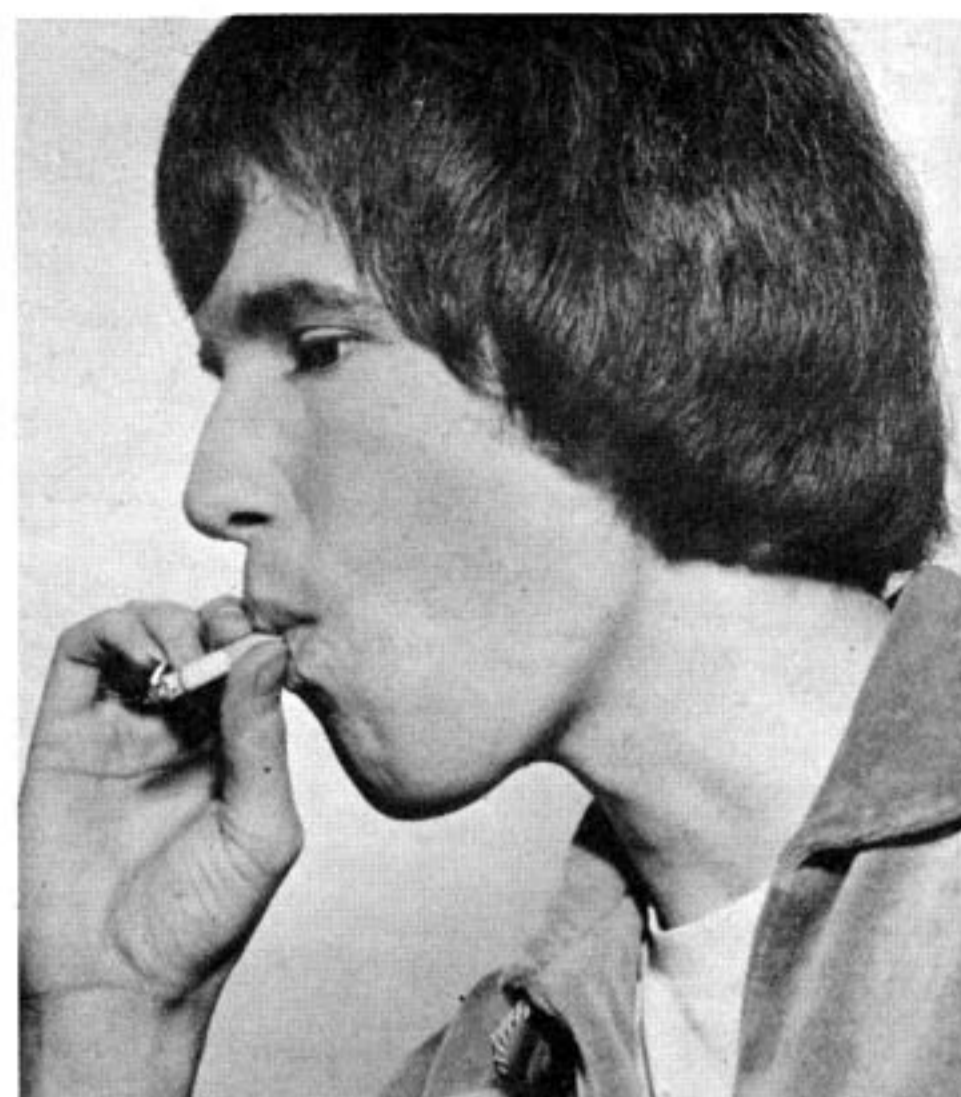
DISC reader J. Roberts (17.6.67) stated the church organ sound was Scott's idea — this is absolute rubbish. She forgets the stars from Atlantic, Stax and Motown who had this sound for years — people like Booker T., Jimmy Smith, Joe Tex and Jimmy James to name but a few. So please don't give credit where least deserved. — R. CARTER, 12 Swalecliffe Court Drive, Swalecliffe, Kent.

## Georgie's first

SCOTT Engel was not the first to use organ backing on a ballad, what about "Sunny" by Georgie Fame and "Georgia" and "Together Till the End of Time" by Spencer Davis? — ANN SHAW, 43 Norway Street, Manchester.

## Beatles — attack

IS Jane Hassall (17.6.67) incapable of reading the printed word? Jeff Beck did not say he hated the "Sgt. Pepper" album (3.6.67)—he said he hadn't even heard it! Miss Hassall's remarks about everybody "raving over the album because it's the 'in' thing to do" were ludicrous nonsense. What on earth have Pete Townshend and Jimi Hendrix to gain from saying they like something they secretly



## Spare us the Spectrum!

THE MIND boggles at the thought of a completely unknown group being shot to stardom through a Monkees-type TV show. Surely we have suffered the Monkees and their pathetic antics, plus the ludicrously large amount of space papers have given to them, without having to suffer the scenes yet again with the Spectrum. And the thought of Captain Scarlet and the Mysterions is just too much. Spare us please!—JANE LUMSDEN, 31 Salts Avenue, Linton, Kent.



Spectrum: set for Monkees-type TV show

## Pop the question

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

SOME information on the Echoes please?—L. S. BARRRELL, 81 Clifford Gardens, Kensal Rise, London, NW10.

● The Echoes, who have backed artists such as Dusty Springfield, Lulu and Helen Shapiro for some time now, will be supporting Lulu and the Monkees at this week's concerts at Wembley, plus a 15-minute spot of their own. The line-up is Duggy Reece (27) on bass and vocals, Stuart Taylor (23), lead guitar and vocals, Peter Woolf (27), on drums, and Don Shinn (22), organ and piano.

WHO originally recorded "The Sun Ain't Gonna Shine Anymore"?—T. COOPER, 16 Square Gardens, Manchester.

● "The Sun," a gigantic hit in this country for the Walker Brothers, was issued in the States in November 1965 by Frankie Valli of the Four Seasons, but was not released in this country.

ANY plans for the release of the Kinks' EP "Two Sisters"?—G. FRYER, 36 Sewell Road, Abbey Wood.

● Pye Records say there are no plans at present for its release.

COULD you tell me all Neil Diamond's successful compositions?—C. A. SHIRLEY, 28 Stanley Road, Carshalton, Surrey.

● Neil Diamond (23) must have had his greatest successes with the two Monkees' records "I'm A Believer" and "A Little Bit Me, A Little Bit You," both here and in America. Lulu's "Boat" and Cliff Richard's "I'll Come Running" are also big sellers.



Frankie Valli: first recorded the Walkers' 'Sun'

The songs he has recorded himself which have done better in the States than Britain are: "Solitary Man," "Cherry Cherry," "I Got The Feeling," "You Got To Me," "Girl You'll Be A Woman Soon."

CAN we look forward to a new Frank Ifield LP soon?—M. CRESWICK, 238 Petre Street, Sheffield 4.

● Yes, "You Came Along" (the title of his last single) is to be issued in July on Columbia (SX 6147). It includes old favourites like "When Sunny Gets Blue" and "I Only Have Eyes For You."

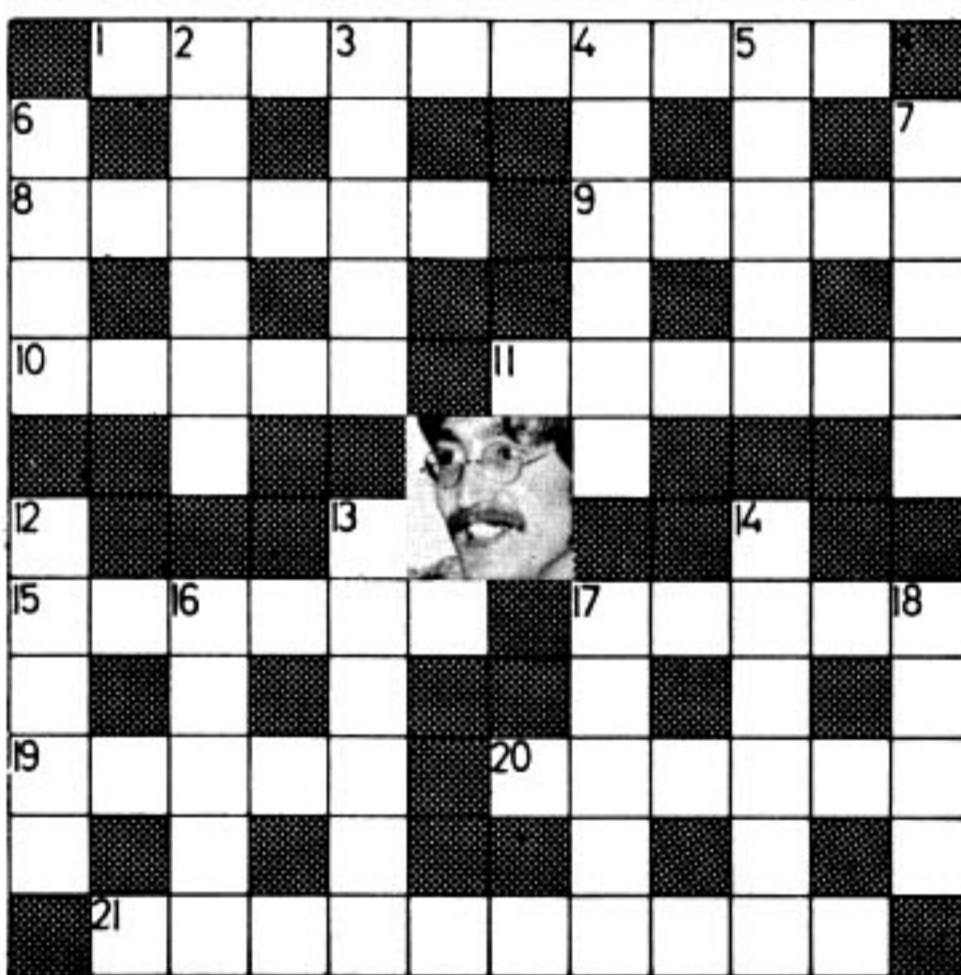
JIMI Hendrix's fan club address please?—J. F. SECRETAN, 4 Woodland Close, Weybridge, Surrey.

● An official fan club has not been formed yet, but in the meantime fan mail should be sent to: Jane, 39 Gerrard Street, London, W1.

HOLLIES fan club address please? — TOM HOLT A HEIDE, Box 41, Arendal, Norway.

● c/o Ann Magee, 126 Princes Street, Stockport, Cheshire.

# Discword



## CLUES ACROSS

1. Cheer from a Moody soccer crowd? (2, 3, 5)
8. Bases for dances (6)
9. Do a turn in the dance? (5)
10. Sudden outbreak overhead (5)
11. Climbing to the top? (6)
15. When day meets its Waterloo! (6)
17. Richard at Dover? (5)
19. The Spanish drink is Scotch! (5)
20. Words but no music? (6)
21. Man of rank among band leaders (5, 5)

## CLUES DOWN

- 2 and 3. Pity this clue isn't No. 1! (6, 5)
4. Most recently recorded (6)
5. He's never at home (5)
6. Little beasts always in a cleft stick (4)
7. Say, country-style? (5)
12. Scilly spots? (5)
13. Beatle John (6)
14. A little covering a lot? (6)
16. He's coloured, man (5)
17. Soft drink (5)
18. Waller? (4)

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

LAST week's solution. ACROSS: 1. Golden. 4. Lions. 7. Attic. 8. Slower. 9. Shearer. 10. Anna. 14. Ugly. 16. Picture. 19. Wicked. 20. Rabin. 21. Yield. 22. Usurps. DOWN: 1. Grass. 2. Letter. 3. Encores. 4. Lily. 5. Olwen. 6. Scream. 11. Records. 12. Subway. 13. Number. 15. Lucre. 17. (D)Ennis. 18. Weld.



BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS

# Penny Valentine



Don't miss PENNY on "Juke Box Jury" this Saturday!



Pat Arnold — Can't praise it enough

## P. P. Arnold — chocolate button strikes again!

**THE TIME Has Come (Immediate)**—Oh yes! Hurray, leap about, throw roses in the air—the chocolate button strikes again! A beautiful record. I should officially not be reviewing this record until next week because it doesn't come out until July 7, but it was too lovely a sound to lose. So here it is, in all its blossoming glory. More lovely and light than "First Cut" and all shiny and new and glowing. I can't throw praise around enough. Pat, who has been hailed by many as a great new voice here proves it by touching the lyrics with sheer love. It's incredibly pretty a song with poet words and a chorus of bells and grass. The tune is like "A Man Loves A Woman" and there are strong influences of Handel about it. What more is there to say? Nothing.

OUT NEXT FRIDAY

## QUICK SPINS:

**"SACRED Love"** by the **BREAKAWAYS** is something of a revelation. When you've got a three girl group on your hands it would be hard to think of anything better to do with them than this—a strange dirty song full of sex and doom (CBS).

Can't understand the thinking behind the release of **DIONNE WARWICK's** "Alfie." A beautiful record, and the song is still one of my favourites. But this was released in US last year, so why here now? (Pye Int).

Chip Taylor's song that Jackie De Shannon made "I Can Make It With You" given a Walker-ish treatment by **ROBB AND DEAN DOUGLAS** who has a strange way of pronouncing words. I like the song (Deram).

**MATT MONRO** makes any song sound good but "What To Do" doesn't have quite a definite enough melody line for me (Capitol).

If they get a strong enough song the combination of **JACKIE EDWARDS AND MILLIE SMALL** is going to be a winner. "In A Dream" is a hit too gentle (Island).

**PIC AND BILL** are the sort of coloured singers who gobble up lyrics as though they really mean them. In a terrible state they are then on "All I Want Is You" (Page One).

I like "Delighted To See You" by the gorgeous named **HONEYBUS (Deram)**. They sound a cross between early Byrds and early Who.

"For Your Precious Love" that lovely Jerry Butler song is still one of my all time favourites. **OSCAR TONEY JR.** does all soaring things to it but his spoken bit is much too long so that you think you'll never come to the tune (Stateside).

**I DON'T** know why but the use of the words "Mum And Dad" irritates me. **PINKERTONS COLOURS** have got hold of a chirpy enough song there with catchy little phrases. It might do well actually but it isn't for me (Pye).

**STEPHEN MONAHAN** has a nice soft sad voice but "City Of Windows" could have been stronger and the backing's too far forward (London).

**STEVE ROWLAND** leaves record producing to sing himself and makes a pleasant job of the Everly's "So Sad," even managing to sound like them in parts (Fontana).

And **DON ARDEN** leaves promoting to bust out with baritone fervour one wouldn't have imagined he possessed on "Sunrise Sunset" (Decca).

**RONNIE CARROLL** is another nice voice who needs a better song than "All I Need" (Philips).

**TRINI LOPEZ** sings "Lemon Tree" all over again but calls it "Bramble Bush" this time (Reprise).

Stevie Winwood's "I'm A Man" done with much hefty yelling and shouting by **WYNDER K. FROG** and it sounds good (Island).

Lovely **HOWARD TATE** sings Jerry Ragavoy's "Baby I Love You" as though he's been poured on to the record (Verve). Yum.

"Land Of Gingerbread" is a funny little song, a cross between Children's Favourites and an adult love song. **GREGORY** sings with charm (Pye).

**ROSS HANNAMAN** is one of those girl singers who sounds so genteel that the words on "Down Thro Summer," which are supposed to be quite earthy, are cooled down to ice temperature. She has a strong enough voice though (Columbia).

**SAM THE SHAM** sounds more subdued and much better for it on "Black Sheep" (MGM).

Once there was a lovely lovely song called "Spanish Harlem" and sung by my favourite Ben E. King. So I can only just forgive the **SANDS OF TIME** for what they have done to it. Only just (Pye).

**SEAN DUNPHY** has the same sort of voice as Val Doonican but not quite as much charm on "Talking Love" (Pye).

"I Can't Live Without You" sing the **HUMAN INSTINCT**—all sadness (Mercury).

# BEE GEES SING OF LOVE—IT'S A HUGE HIT

**TO LOVE Somebody (Polydor)**—Of course after "New York Mining Disaster" I was bound to be a little disappointed by the Bee Gees' follow-up record, which bears none of the remarkable hit-you-straight-between-the-eyes distinction and none of the strong story line. But in its way this record is a far more commercial proposition and equally as good.

What I particularly like about it is the lead singer's voice. He sounds as though he's carving and cracking his way through the lyrics meaning every little bit—which he probably does. Nice strong chorus line and an unusual ending in so much as the voice that does the frantic yell of "baby" is the underneath one rather than the top one (listen and you'll understand better). Like the cello and harp sweeping arrangement. Like the record very much indeed. It will be a huge hit.

OUT TOMORROW

## ROY ORBISON

**CRY Softly Lonely One (London)**—Take part of "Little Lonely One" and another bit of "Only The Lonely," sit in your bath and make up a middle composed mainly of falsetto warblings and you have the new Roy Orbison single. If you now come to the conclusion that this doesn't exactly knock me out, you're right. Orbison fans will like it though, because it sounds like some of his earlier stuff, and I did quite like it when it broke out. But it's a bit boring and there's no nice dramatic quality about it that some of his records have had.

OUT TOMORROW

## BACHELORS

**MY World/Marta (Decca)**—It never fails to astonish me the sort of things the record companies do. Like making double "A" sides. Like this. "My World" is a surprise because I liked it and let's face it, I am not an overkeen Bachelors fan. It has a nice opening and the thing that endears it to me most is the super tune and the nice corny sweeping arrangement. By comparison "Marta" is absolutely abysmal. After which statement I suppose "Marta" will sweep to the top with "My World" totally forgotten!

OUT NOW

## JIMMY CLIFF

**I GOT A Feeling (Island)**—Actually this record has already been out a good week, but due to unforeseen circumstances (like not getting it in on time) it only appears now for review, and for me to say how great!

One of the really all-moving records of our time, and I love the way the drums come in. Jimmy Miller, who produced it, has done a fantastically American thing of never letting it give up for a moment, and Jimmy Cliff is nice and deserves a hit. Even if this doesn't give it to him it will give him attention, which is almost as good.

OUT NOW

## JOHN WALKER sings with charm

**ANNABELLA (Philips)**—It must have been very hard for John Maus late of Walker Brothers fame to decide what sort of song to choose as a first solo single—therefore congratulations all round because this is very nice and I like it. Which really surprised me in a funny way as people had said "oh it needs lots of plays and you won't like it when you first hear it, but it will grow on you," which is often what people say when they really mean it's not a very good record.

Well, this is all breathless and the tune is very much like "Sunny." An odd little song about how he loves her and she mustn't take any notice of the boy who's after her, it all ends suspended in mid-air. I like listening to it and John's voice has an uncertain charm which endears me to the record more.

OUT TOMORROW

## GENO WASHINGTON

**SHE Shot A Hole In My Soul (Piccadilly)**—With his army of fans in massive support of everything it does down there in Ram Jam land, it's hard to say exactly what sort of thing is going to get Geno into the chart again. This might well do it as it sounds very much like the Foxx's "Have You Been Hurt By Love?" and is a very solid heavy record, though I personally would have liked it to swing more.

OUT TOMORROW

## MERSEYS

**THE Cat (Fontana)**—Oh dear. I like the Merseys and I do wish they'd have another hit like "Sorrow." I don't honestly think this is the sort of stuff that's going to help them there though. Written by dear David and Jonathan, the Merseys plough through some pretty ordinary lyrics and equally ordinary arrangement trying as hard as can be, but against insuperable odds. Now I shall sit back and wait for a letter from Kit Lambert.

OUT TOMORROW



Bee Gees... far more commercial

## DESMOND DEKKER

**007 (Pyramid)**—If you think you've heard this one before and again and again, well you probably have. This record was released many moons ago and has been an all-time favourite with ska-addicts all England over. It is now being re-released on the instigation of Mr. Tony Hall, who is nearly always right when it comes to these sort of things—an uncanny man, perhaps HE has a broomstick, too! Anyway, here it is all understatement and I feel it might well do another Prince Buster on us, so watch out.

OUT TOMORROW



Orbison... falsetto warblings



Bachelors Dec... surprise — I like it!

Geno... might well make it

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"GABERDINE Saturday Night Street Walker" made me think of very odd little men. But the title is better than anything else. Sung by the **EXCEPTION**, who aren't (CBS).

I once know someone who liked to yell "Phoenix City" in the appropriate place on the song. **JOHN SHROEDER's** version doesn't make you want to yell that much, though it's quite good (Piccadilly).

**MEMORIES** do Chad and Jeremy's "Summer Song" but don't quite sound writing and gentle enough (Rex).

A rotten version of "Hey Joe" by **SANDY NELSON (Liberty)**.

And if I'm supposed to believe "Mein Liebling Mein Rose" by **WHISPERING CARL SCHMIDT**—I don't (Columbia).

# DISC

and MUSIC ECHO 9d

JULY 1, 1967

USA 20c

## STEVE proves he's not just a pretty FACE!

STEVE MARRIOTT, it seems, has accepted he is lumbered for life. Condemned always to look up to everybody except his fellow friends from Noddyland. In the physical sense only, however. Because, as far as Steve and his Small Faces go, they remain one of the best-loved groups in the pop business.

Just why, we asked. "Dunno," he replied. "I do know, though, that if I saw a 5 ft. 3 in. spotty degenerate I wouldn't flip much!"

As Steve always previously pulled as menacing a scowl as a midget can muster in reference to his size, certainly seemed like a new, adult Mr. Marriott.

"Do they want to mother me? Do they identify with me because they're 13 and I look like a 13-year-old? I don't



• STEVE MARRIOTT: "I haven't the makings for a solo singer"

know. Maybe that is the answer.

"But although it's fair to say the Small Faces were very, very popular—we're not so much now. The first and second years were very nice for us, but since then a lot of other bands have come up, so you must lose some of your popularity. We used to have it all our own way, but not any more.

"And this talk of us rivalling the Rolling Stones is just a lot of rubbish. The Stones are artists—we're aspiring artists. Maybe one day we will rival them, but for now it's just stupid for people to make comparisons."

He also fiercely rejects any reference to following the fad and going solo away from the other Faces. "I haven't the makings for a solo singer—not at the moment or in the future. It's just not for me.

"It would be against my interests, anyway. The Small Faces are four very happy guys, all on the same wavelength.

"Me on my own would be a drag. It's four of us together. Because this group's got a nice future in recording."

"Nice" is as much Mr. Marriott's word as "beautiful" is devoted to Donovan. "Yeah, musically things are nice at the moment. We just groove along and I think we improve from record to record. We don't strive desperately to get superior each time—I think you're just bound to improve as time goes along.

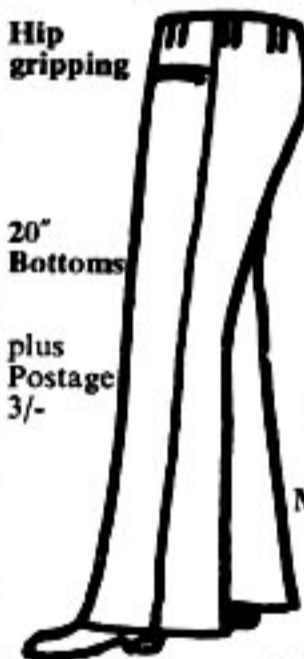
"It's pointless trying to challenge the Beatles. They have set a standard. Everyone hopes their work will come down. But it doesn't. They just get better and better."

So what, on the other hand, is the long-term outlook for the Small Faces? "I don't think a group can have a long-term outlook. You can go whoops and bang you're out. So we just groove along and try to make nice records."

Bob Farmer

### HIGH FLAILED SLAX

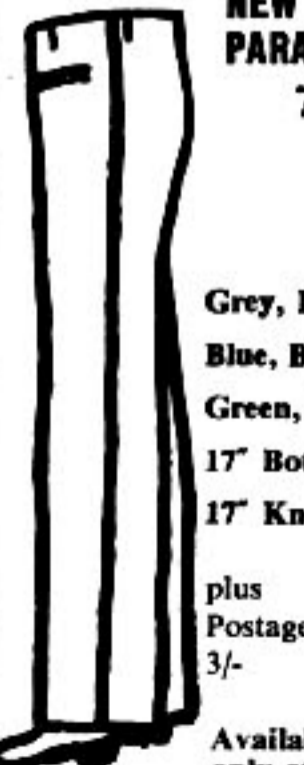
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# PAUL AND LSD: NOW WHAT DISC READERS THINK ...

## AN open letter to Paul McCartney:—

I was surprised, shocked and annoyed when I read about your experimenting with LSD. I credited you with having more sense than taking the drug and making the statements you did about it. Honesty doesn't always pay.

Just because the drug hasn't had any bad effects yet, how can you foresee what it can do in the future—how can you, if you are not a doctor, judge for yourself that the drug is not harming you?

Don't be a fool, Paul, and think again before experimenting further with this dangerous drug. You have a long life ahead of you. Don't start to ruin it now.

Think also of very young fans who may believe what you say, but I am sure a lot are more sensible and I feel I speak for a large majority of fans who know you are wrong in what you are doing and saying.—**MAUREEN DALY, 42 Mimosa Street, Fulham, London, SW6.**

I THOUGHT Paul was a sensible person, but after reading his amazing confession, I can only assume that he is completely irresponsible.

Does he know of the dangers that can arise out of using LSD incorrectly? Is he aware of the fact that he is in the public eye all the time and that some of his less intelligent fans might take this as a recommendation for them to take LSD?

Why did he have to make his stupid exploits public? Is he aware that it is illegal to be in possession of this drug? When he said he didn't want his fans to take LSD, will all of them take notice?

To cap it all, he said he might take it again.—**R. THORELL, 67 Homestead Road, Dagenham, Essex.**

### Guts

EVERYONE is rambling on about Paul and LSD. So what has anyone got to do with it?

Paul's right: it's a personal thing and that HE'S not making it front page news. The press are the cause of that.

Psychologists are going on about the effect it has. So what of it? It's Paul's life. He can do what he likes. He's only endangering his own life—nobody else's. If he has the guts for the risks then he obviously has the guts for the consequences.

I hope that shuts up all the people who are getting the "dig" in at Paul. It's his life; give him peace to live it the way he wants.—**MARGARET AULD, 38 Cromdale Road, Bellfield, Kilmarnock.**

### Friend

I'M anti-LSD, but pro-McCartney. Paul's drug views won't corrupt anyone, for you can be someone's fan, or friend, without approving of every single thing he does.

### Suspicious

I CAN'T help but point this fact out after so many people have been knocking "A Day In The Life" which to me has no connection with drugs:

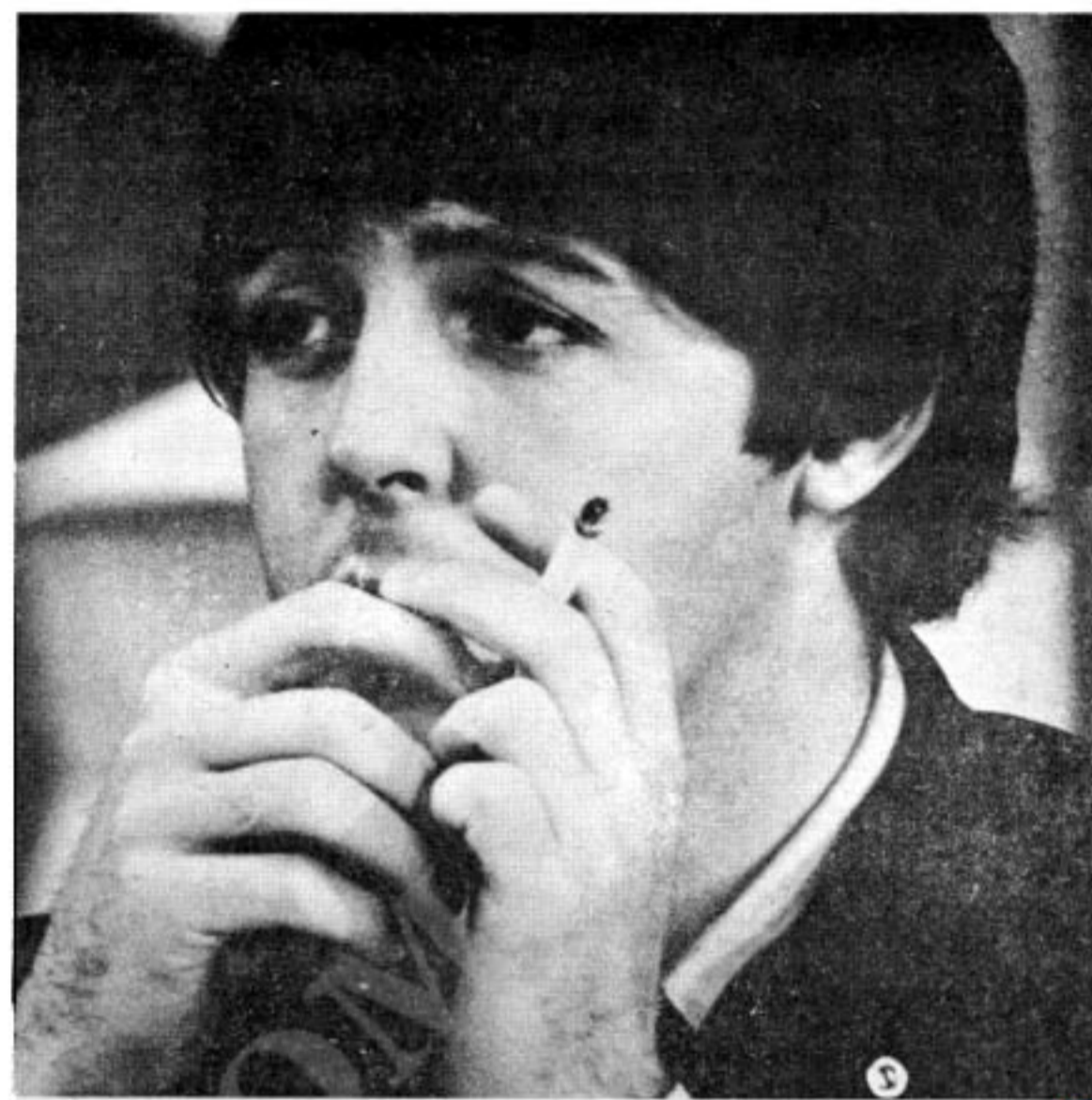
Has anyone ever noticed that the initial letters of "Lucy in the Sky with Diamonds" are LSD and with the words to the song such as they are I can't help being suspicious.—**NASTY MINDED TROUBLE MAKER, 10 Charnhill Vale, Mangotsfield, Bristol.**

### Risk

DISC'S warning to fans not to follow Paul McCartney's example may do some good, but it comes a bit late. You tell us he is an intelligent 25-year-old, and what he does is his own business.

I was and still am a great fan of the Beatles. Every fad they took up and every change they made we followed. I am a bit older now, and I know the risk of taking drugs.

But there are younger fans, just like I used to be,



only too ready to follow their idols' every move. If the star risks the danger it only makes the fans more enthusiastic to get on the same wavelength as their hero. I can see nothing intelligent in Paul's confession.

He must know other kids will follow the trend. I still enjoy their sound, but as for admiring them, I'm afraid hundreds of fans including myself have been sadly disillusioned.—**M. HANCOCK, 5 Hereford Avenue, East Barnet, Herts.**

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