

DISC

and MUSIC ECHO 9d

JULY 8, 1967

USA 20c

MONKEES CONQUER BRITAIN!



50,000 give them a wild welcome

IF THE MONKEES are "too busy singing to put anybody down," nearly 50,000 of their fans were far too busy raving at Wembley last week to hear anybody sing! But it really didn't matter. It was the Monkees they came to see, and Monkees they saw—for just over an hour of singing, swinging and monkeying about.

From the four corners of the country they flocked to London in cup final style.

Coaches wallpapered with giant photos, fans wallpapered with pictures, cuttings, posters, badges, Monkee hats, Monkee tee-shirts, chewing Monkee bubble-gum and waving Monkee banners.

Clutching giant souvenir programmes, fans streamed into the giant stadium, sat down (yes, sat down) and waited.

Praise to Monkee fans—surely the happiest people in the world.

They loved everyone—Peter Murray, Lulu, Epifocal Phringe, even the Monkee tee-shirt girls, and never was there a sign of impatience of the hint of a boo.

HYSTERIA

Monkee fans are not foolish. They stayed put during the interval just in case they missed something—and most of them stayed put for another hour, even though their idols were no more than 50 feet away, just the other side of one tiny crash barrier.

One or two got carried away, and tried to leap the stage, only to be carried away again by the kindly but firm officials.

But in the main it was stay-put hysteria, and most of them survived.

The Monkees left the rostrum as quickly as they had arrived, and by the time the fans realised it was all over, were speeding back to Kensington in a private car.

They left behind thousands of limp, bed-ragged fans, their posters crumpled, their blouses untucked, their hair dripping and dishevelled, but their faces crying and happy. Supporting each other they struggled away, stopping occasionally for one last scream before collapsing into the coaches or into Dad's arms.

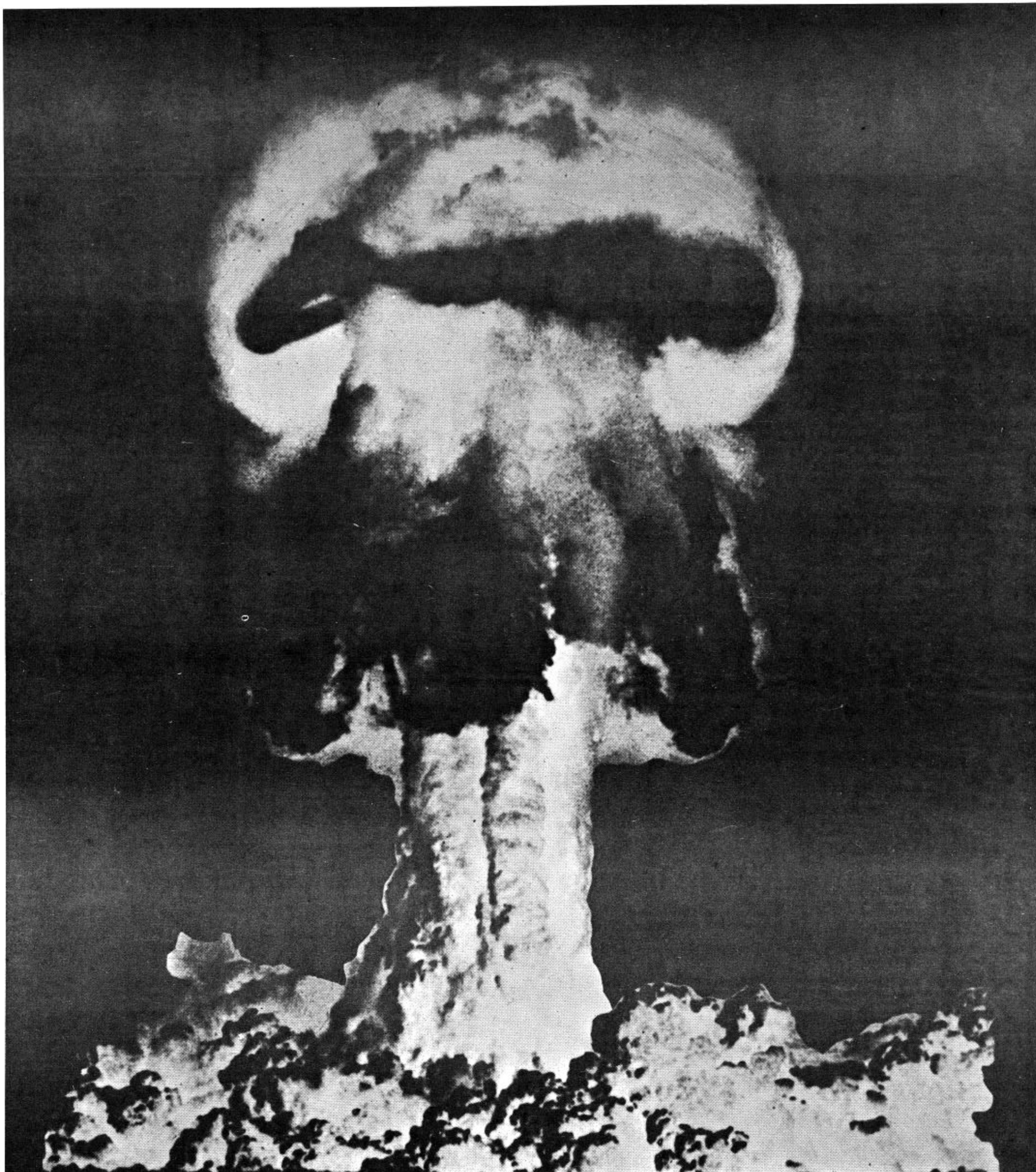
THEY HAD BEEN MARVELLOUSLY ENTERTAINED, AND THEY HAD REAL VALUE FOR MONEY.

• Tonight (Thursday), a film of the Monkees in Britain is shown on "Top Of The Pops." See page 6.

Disc 4-page

Souvenir:

Free inside



GROOVIN': THE YOUNG RASCALS - SWEET SOUL MUSIC: ARTHUR CONLEY - RESPECT: ARETHA FRANKLIN ARE UP IN THE CHARTS. JUST ABOUT TO JOIN THEM ARE: - SHAKE: OTIS REDDING, AND SHAKE RATTLE & ROLL BY ARTHUR CONLEY. AS YOU SEE, ALL THE BIG ONES ARE ATLANTIC -

IN FACT ATLANTIC IS THE NAME OF THE GAME



DISC TOP 30

FIRST LP



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CHART TOPPER



- 1 (1) ● **A WHITER SHADE OF PALE**
Procol Harum, Deram
- 2 (2) ● **THERE GOES MY EVERYTHING**
Engelbert Humperdinck, Decca
- 3 (9) ▲ **ALTERNATE TITLE**.....Monkees, RCA Victor
- 4 (3) **CARRIE ANNE**.....Hollies, Parlophone
- 5 (7) **SHE'D RATHER BE WITH ME**...Turtles, London
- 6 (4) **PAPER SUN**.....Traffic, Island
- 7 (8) **GROOVIN'**.....Young Rascals, Atlantic
- 8 (5) **OKAY**..Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 9 (20) ▲ **IT MUST BE HIM**.....Vikki Carr, Liberty
- 10 (11) **HERE COMES THE NICE**...Small Faces, Immediate

NEXT 20: Introducing OTIS REDDING, LULU, and PAUL and BARRY RYAN

- 11 (21) ▲ **STRANGE BREW**.....Cream, Reaction
- 12 (12) **DON'T SLEEP IN THE SUBWAY**.....Petula Clark, Pye
- 13 (10) **THE HAPPENING**.....Supremes, Tamla Motown
- 14 (6) ● **SILENCE IS GOLDEN**.....Tremeloes, CBS
- 15 (13) **IF I WERE A RICH MAN**.....Topol, CBS
- 16 (22) ▲ **RESPECT**.....Aretha Franklin, Atlantic
- 17 (18) **SEVEN ROOMS OF GLOOM**.....Four Tops, Tamla Motown
- 18 (29) ▲ **SEE EMILY PLAY**.....Pink Floyd, Columbia
- 19 (14) **SWEET SOUL MUSIC**.....Arthur Conley, Atlantic
- 20 (15) **WATERLOO SUNSET**.....Kinks, Pye
- 21 (19) **WHAT GOOD AM I**.....Cilla Black, Parlophone
- 22 (16) **FINCHLEY CENTRAL**.....New Vaudeville Band, Fontana
- 23 (26) **I'LL COME RUNNING**.....Cliff Richard, Columbia
- 24 (24) **ROSES OF PICARDY**.....Vince Hill, Columbia
- 25 (17) **THEN I KISSED HER**.....Beach Boys, Capitol
- 26 (23) **DEDICATED TO THE ONE I LOVE**.....Mamas and Papas, RCA Victor
- 27 (—) **SHAKE**.....Otis Redding, Stax
- 28 (—) **LET'S PRETEND**.....Lulu, Columbia
- 29 (27) **TAKE ME IN YOUR ARMS AND LOVE ME**
Gladys Knight and the Pips, Tamla Motown
- 30 (—) **CLAIRE**.....Paul and Barry Ryan, Decca

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

HIT TALK by HOLLIE ALLAN



MONKEES' RECORD IS A LOAD OF RUBBISH!

PROCOL HARUM deserve to get to No. 1 all round the world. It's a great record, and I'm certainly not tired of it yet. I've decided it's all about a lonely guy—that's all!

Engelbert's was an obvious hit, but he'll have to ring the changes if he wants to have three hits in a row.

I'm not knocked out with "Paper Sun"—it goes on a bit, and I think it should have been cut down to three minutes.

Okay is O.K.

Turtles' deserves to make No. 1—another really great show. I liked their last one too, but they

didn't seem to get the exposure then.

I've known the **Young Rascals** a long time—we played with them once when we were in America—and this is definitely their best record. Conjures up a great lazy feeling.

"Alternate Title" is a load of rubbish. I've nothing against the boys, but the song is terrible.

Stevie Marriott seems to keep writing the same sort of material. I feel the **Small Faces** should be progressing, but they're not. There's nothing very special about this one.

Funny, but even though I

don't particularly like it, I keep finding myself singing "If I Were A Rich Man".

Aretha Franklin is fantastic—much better than the **Otis Redding** original version.

Four Tops haven't made a good record since "Reach Out"—and how has **Vikki Carr** done it?

'Fraid I keep getting **Eric Clapton** mixed up with **Jimi Hendrix**—and that's bad! I don't know who came first with this type of music, but "Strange Brew" is a good record.

NEXT WEEK STEVE MARRIOTT

Top Ten LPs

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

AMERICAN TOP TWENTY

- 1 (1) **WINDY**.....Association, Warner Bros.
- 2 (3) **LITTLE BIT O' SOUL**.....Music Explosion, Laurie
- 3 (7) **CAN'T TAKE MY EYES OFF YOU**...Frankie Valli, Phillips
- 4 (4) **SAN FRANCISCO**.....Scott McKenzie, Ode
- 5 (10) **DON'T SLEEP IN THE SUBWAY**
Petula Clark, Warner Bros.
- 6 (9) **COME ON DOWN TO MY BOAT**
Every Mothers Son, M.G.M.
- 7 (12) **UP-UP AND AWAY**.....5th Dimension, Soul City
- 8 (8) **LET'S LIVE FOR TODAY**.....Grass Roots, Dunhill
- 9 (2) **GROOVIN'**.....Young Rascals, Atlantic
- 10 (13) **THE TRACKS OF MY TEARS**...Johnny Rivers, Imperial
- 11 (5) **SHE'D RATHER BE WITH ME**...Turtles, White Whale
- 12 (19) **LIGHT MY FIRE**.....Doors, Elektra
- 13 (28) **WHITER SHADE OF PALE**.....Procol Harum, Deram
- 14 (6) **RESPECT**.....Aretha Franklin, Atlantic
- 15 (15) **ALFIE**.....Dionne Warwick, Scepter
- 16 (18) **C'MON MARIANNE**.....Four Seasons, Phillips
- 17 (22) **SOCIETY'S CHILD**.....Janis Ian, Verve
- 18 (11) **DING DONG THE WITCH IS DEAD**
Fifth Estate, Jubilee
- 19 (25) **I WAS MADE TO LOVE HER**.....Stevie Wonder, Tamla
- 20 (23) **HERE WE GO AGAIN**.....Ray Charles, ABC



Sandie Shaw's New Single TONIGHT IN TOKYO

7N 17346

SMASH HIT ALBUM PUPPET ON A STRING



NPL 18182

Cream—just beautiful!

by PENNY VALENTINE

THE CREAM were very very beautiful at London's Saville Theatre on Sunday night.

And if that sounds prententious the only excuse is that there is no other way to describe a group of such confident power and such incredible togetherness.

If three musicians were meant to play together more than Jack Bruce, his head on one side to leave room for his tender voice and great "Rollin' And Tumblin'"; Ginger Baker wildly hair-raising on "Toad"; and Eric Clapton indescribable in red and surely the very best guitar player anywhere in England, and yes, I'm counting Hendrix (who else could play on "Steppin' Out" with such authority and calm?)—then I'd like to see them.

There have been a lot of very exciting acts topping the bill at the Saville. But I have never seen a group of such musicianly competent people, nay even brilliant, so politely grateful and so very happy. The happiness they felt playing together up there came over into the audience to provide a bill topper that deserved rounds of applause and cheering. Not wild ravings and leavings but a "thank you" to the Cream for letting everyone be part of the thing they have going.

A bit more togetherness would have helped Jeff Beck on Sunday. Playing a lot better than he ever did with the Yardbirds, in his green floppy hat and fur coat and with a nice drummer. But the rest of the group ought to organise themselves and realise that an audience is worthy of more professionalism.

STONES AFTERMATH:

by BOB FARMER

HANDCUFFS at a quid a time in Carnaby Street... Who putting-out a protest record... the News of the World besieged by demonstrators... plans to shower Judge Block in bouquets of forgiveness-symbol flowers... these were the reactions of Young London as resentment at the Rolling Stones' prison sentences mellowed first into farce and then into flowers over the week-end.

First, on Friday, there was resentment in the shape of the Who rush-releasing "The Last Time" and "Under My Thumb"—two Stones songs—because, as they explained: "The Who consider Mick Jagger and Keith Richard have been treated as scapegoats for the drug problem, and as a protest against the savage sentences imposed on them at Chichester yesterday, the Who are issuing today the first of a series of Jagger/Richard songs to keep their work before the public until they are again free to record themselves."

GESTURE

By Friday afternoon the Stones were freed on bail and Who co-manager Kit Lambert stated: "We made this record and released it in 24 hours flat before we knew they'd got bail. It's just a simple gesture and

we are not trying to cash in at all. All royalties will go to charity."

By Friday evening Carnaby Street had started cashing in. Lord Kitchener's Valet started displaying sets of handcuffs in their window with the invitation: "Be faithful with a pair of Jagger links." The only half dozen available were sold out by Saturday—at £1 a pair. "We're arranging to get some more," said a salesman on Monday.

By Saturday flowers had replaced the fury. Ian Ross, owner of a firm which makes mod gear, Ronan O'Rahilly, director of Radio Caroline, and Denny Cordell, recording manager, started announcing their intention to hold a massive concert to raise money to send flowers of forgiveness to the Chichester judge, flowers of friendship to hospitals throughout the country, and the remainder for research into heroin addiction.

Said Ian Ross: "This case has been a showdown between the Establishment and the youth of the country, and I think it would be helpful to retaliate by a peaceful demonstration. The idea is a vast

- ★ Jagger 'handcuffs' sales boom
- ★ Who rush-release 'tribute' single
- ★ Flowers planned for Judge Block
- ★ Procol in 'peace' concert move

concert to raise money and send flowers to the judge with a message of forgiveness and a suggestion, perhaps, that he should read the Sermon on the Mount to himself.

"Obviously, however, we must wait until after the appeals have been heard before we can consider going ahead with any concert."

Added Denny Cordell: "The Procol Harum and Denny Laine have already agreed to appear in such a concert. In fact, I can't envisage anyone not supporting it."



MICK (left) and KEITH: in hiding in Britain

APPEALS

Mick Jagger and Keith Richard, meanwhile, went into hiding this week in Britain—because condition of their similar £7,000 bail is that they do not leave the country.

Art gallery director Robert Fraser, sentenced with them, was refused bail because his appeal against a six-month prison sentence is being heard before the end of the present law term on July 31. Jagger and Richard's appeals come up on the same date.

Vince for Germany Gerry for Knokke

VINCE HILL flies to Germany for a three-day promotional trip on Monday to tie up with the release of his first German language disc "Edelweiss."

Vince's next British release—"When The World Is Ready" from the film "The Long Duel"—is out on July 20. He plugs the disc on the Dickie Valentine Show on ATV (August 6).

GERRY MARSDEN heads the British team leaving for the ninth European Song Cup contest at the Casino, Knokke-le-Zoute, Belgium, tomorrow (Friday).

Competing in the event with Gerry against six other countries are Rog Whittaker, Oscar, Dodie West and Lois Lane. Arranger Johnnie Spence will accompany the artists.

Tom Jones: big tour here this autumn

TOM JONES plays his first concert tour of Britain for two-and-a-half years this autumn, fronting a top American band.

Tom's agent Colin Berlin has cancelled original plans for Tom to fly to America in the autumn for a major cabaret engagement so that he can undertake the tour.

It is expected that the concerts will open at London's Festival Hall and then move to major cities, such as Manchester, Birmingham and Liverpool. No name has yet been revealed, but it is thought Tom will be singing with the Count Basie Orchestra. No other artists are likely to be added to the bill.

This will be the first time Tom has toured since he deputised for P. J. Proby in 1964.

Tom will now complete his American cabaret commitments early next year either immediately

before or after completion of his first film, details of which are still being finalised.

Meanwhile Tom's new single is released on July 21.

Titled "Fall In Love" it is a traditional ballad with words by Lonnie Donegan, and lasts 44 minutes. Flipside is a Gordon Mills composition "If I Could Do The Things I Wanna Do."

Tom will be seen singing the song on "Top Of The Pops," on the day prior to release, and first 'live' airing will be on BBC Light's "Monday Monday" on July 17.

Lennon film date

JOHN Lennon's solo debut film, "How I Won The War," will have its British premiere at the London Pavilion cinema, Piccadilly Circus, at the end of October.

A final date has yet to be arranged.

Jayne joins Dogs!

DISC Girl Of The Year, Jayne Harries, is joining a new pop group—the Family Dog—formed by record producer Steve Rowlands, who recently made his disc debut with "So Sad."

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Can't Get You Out Of My Heart on PYE 7N 17343

ON SALE NOW



KINK RAY, FANTONI FOR FILM MUSICAL

RAY DAVIES, Barry Fantoni and scriptwriter Ian La Frenais are likely to star in a 90-minute colour musical film which they will help to write and produce, together with Dick Clement and Danny Myers.

No details have yet been finalised, but Davies and Fantoni are already working on musical ideas for the film.

Dick Clement and Ian La Frenais are widely known for their scripts to BBC-TV's "The Likely Lads" and "Lucky Jim."

Meanwhile Barry Fantoni has a new single released on July 21—titles "Nothing Today" and "Spanish Lady Tango" with musical arrangements by "Ulysses" composer Stanley Myers.

Countdown

THURSDAY

- CAT STEVENS — Dreamland Ballroom, Margate.
- SMALL FACES — Locarno, Bristol.
- POP NORTH (BBC Light)—Chris Farlowe, Tony Rivers.
- VINCE HILL—Fiesta, Stockton.
- P. P. ARNOLD — Town Hall, Guildford.

FRIDAY

- MANFRED MANN — Grand Ballroom, Colville.
- CAT STEVENS — Nottingham University.
- SMALL FACES — Town Hall, Cheltenham.
- JEFF BECK—Skyline Ballroom, Hull.
- MOVE — Central Pier, Morecambe.
- CREAM — Ballerina Ballroom, Nairn, Scotland.
- JOE LOSS POP SHOW (BBC Light)—Tremeloes.
- VINCE HILL—Fiesta, Stockton.
- P. P. ARNOLD — White Hart, Acton, London.

SATURDAY

- SMALL FACES — Upper Cut, Forest Gate, London.
- JEFF BECK—Supreme Ballroom, Ramsgate.
- MOVE—The Hub, Barnsley.
- GEORGIE FAME — Palace, Douglas, Isle of Man.

- LULU—Civic Hall, Nantwich.
- SATURDAY CLUB (BBC Light)—Pinkerton's Colours, Chantelles, Robb and Dean Douglas, Kenny Ball.
- P. P. ARNOLD—Seagull Ballroom, Ryde, Isle of Wight.
- CREAM—Beach Ballroom, Aberdeen.

SUNDAY

- CAT STEVENS—Pier, Hastings.
- TOM JONES — Astoria Cinema, Ebbw Vale, Wales.
- ENGELBERT HUMPERDINCK —Opera House, Blackpool.
- PAUL AND BARRY RYAN—Festival Hall, Paignton.
- MOVE — Aquarium, Gt. Yarmouth.
- CREAM — Kinema Ballroom, Dunfermline.
- EASYBEAT (BBC Light)—David and Jonathan, Moody Blues, Two of Each.
- VINCE HILL—ABC, Gt. Yarmouth.
- PINK FLOYD — Roundhouse, Camden Town, London.

MONDAY

- LULU—Variety Club, Batley.
- MONDAY, MONDAY! (BBC Light)—Easybeats, David and Jonathan, Undergrads.
- P. P. ARNOLD—Manor House, Ipswich.

TUESDAY

- MOVE — Marquee, Wardour Street, London.
- DEE TIME (BBC TV) — Bob Monkhouse, Matt Monro, Herman's Hermits, Lulu, Jose Feliciano.

WEDNESDAY

- SMALL FACES—Pier, Weymouth.
- CHRIS FARLOWE — Corn Exchange, King's Lynn.
- PARADE OF THE POPS (BBC Light)—Paul and Barry Ryan.
- P. P. ARNOLD — Floral Hall, Galston, Gt. Yarmouth.

To all Agents, Managers and Bookers;

We wish it to be known that Mr. Alan Isenberg is not, and never has been, in any way connected with Pavion Ltd., Theatrical Managers & Agents, of 52/55 Carnaby Street, London, W1. GER 9602. → Pat Meehan, Director.

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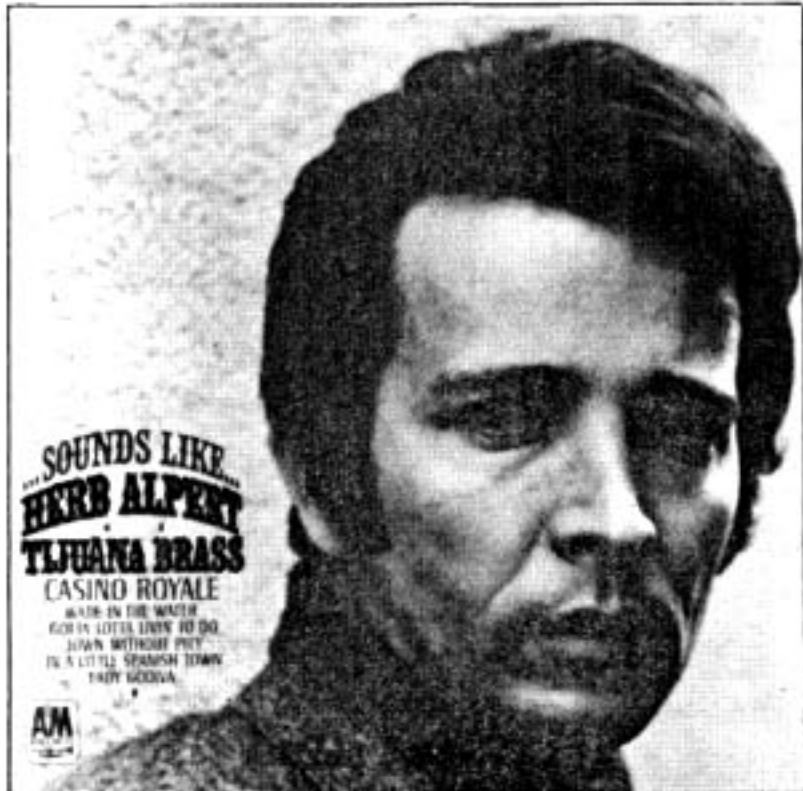


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FIRST with the news: DISC

Monkees to return here in autumn!

NEW YORK NEWS
by NANCY LEWIS

IT HAS been a good week for the British in New York. Manager Dru Harvey wound up his visit to the States on a very happy note indeed, as late Friday afternoon he finalised all arrangements for a new independent record label. It will be distributed through MGM, both here and in Britain.

The label will be called Poppy, and artist signings will be announced.

Spencer Davis told me his visit to New York was just like celebrating Christmas all over again! Everywhere he went, people kept giving him gifts. Most fortunate was an incredible stereophonic amplified autoharp — the first of its kind in existence!

As Spence has never been in America before, he was able to go around without being spotted by fans, so he really played "tourist" going on sightseeing expeditions all around the city. It worked very well — until he ran into a tour group of 50 high school girls from the Midwest who recognised him. The mobbing that followed gave Spence a rather nice distinction, though, as I can't recall a pop star seized on top of the Empire State Building before!

After their engagement at San Francisco's Fillmore Auditorium, the Jimi Hendrix Experience finally arrived in this part of the country. Jimi's first date here on the East Coast was in New York's Scene discotheque on Monday night. Wednesday (5th) the group was scheduled for a show with the Young Rascals in Central Park.

Flowers were handed out to mark the opening of a new night spot, the Electric Circus, in East Greenwich Village last week. The place, advertised as "The ultimate legal entertainment experience," features several different rooms, with the choice of listening to bands, seeing acts of circus-type entertainers, or even sitting in silence to meditate.

Coming to England next week are two of the nicest guys you could ever hope to meet — Sam and Bill. Just recently they made their New York debut as a team at Harlem's Apollo Theatre — and they completely tore the place up!

Sam and Bill are eagerly looking forward to their first British visit. Their first show will be at London's Saville Theatre on July 14. If they do half as well as they did at the Apollo, they'll cause quite a stir!

Once again the Four Seasons are scoring high in the charts, this time with "C'Mon Marianne" and Frankie Valli's solo disc, "Can't take My Eyes Off You." Frankie, by the way, has just released his first solo LP, simply titled "Frankie Valli Solo," and the group as a whole are working on a new album.

Harpers Bizarre drummer John Petersen was rushed to hospital with severe stomach pains following a show in Flint, Michigan last week. He is still there believed to be suffering from appendicitis.

Dave Clark Five combined business with pleasure by arranging to play four days in Puerto Rico last week; Stevie Wonder plays a concert with Ray Charles in Baltimore, Maryland, next week; following the Middle East crisis, United Artists have re-released "Exodus" by Ferrante and Teicher; on the British scene, the Temptations are Motown's most under-rated act; Procol Harum seem headed straight for top of the charts in America: Fifth Dimension — currently high in charts with "Up-And Away" — have fantastic harmony sound!

MONKEES—due to fly back to America today (Thursday)—plan to return to Britain in September or October!

And they may again visit Britain early in the New Year for a nationwide tour.

Dave Cardwell, Monkees' British representative, told Disc on Tuesday: "There is a chance of the Monkees coming back in September or October to film episodes for their TV series. And they may take the opportunity of having a holiday here. All the boys are very keen on Britain and want to come back as soon as possible."

"They plan to return to Europe either before or after they start their first feature film, which means around February of next year. They want to tour France, Germany and the Scandinavian countries — including Britain.

"Davy will certainly be back at Christmas to visit his father in Yorkshire."

Meanwhile, fans have a chance of seeing a "memento" of the Monkees' historic concert trip here when "Top Of The Pops" tonight (Thursday) shows a filmed excerpt of their London hotel press conference.

Scoop!

TOTP producer Johnnie Stewart told Disc: "We managed to film them at the conference and will show an edited version in conjunction with their single, 'Alternate Title'."

This is another "scoop" for TOTP, for last week, Micky Dolenz made a surprise visit to the show.

Monkees fly back to New York to open a 60-day tour of 40 cities throughout America. Their latest single release in the States — out this week — is the Goffin-King number, "Pleasant Valley Sun-

day." No British release is yet set.

A new Monkees TV series — which ended its current BBC run on June 24 — should start in September. Currently, the Monkees are being seen on TV in over 33 countries, ranging from Japan to Puerto Rico.

● Monkee fans will be able to see a six-year-old film of Davy Jones on the Granada TV programme "A Man And A Dog" on July 11.

Davy will be shown with a crew-cut and Lancashire accent from his first TV role—as Ena Sharples' grandson in "Coronation Street."

Also in the programme are Edge Cutler and the Wurzels.

At a special party for the Monkees on Monday night at the Speakeasy Club guests included the Beatles, the Who, Eric Clapton, Dusty Springfield, Lulu, Manfred Mann, Samantha Juste, Jane Asher and Patti Boyd.

Mike Nesmith's wife, Phyllis, flew into London unexpectedly on Monday morning from California.

They went together to pick up Mike's brand new £3,600 Mini Cooper near London Airport.

Cilla quits 'Piccadilly' show to cut album

CILLA BLACK ends her run in Frankie Howard's "Way Out In Piccadilly" at London's Prince Of Wales Theatre on July 22.

Cilla opened in the show at the beginning of November and was originally contracted for six months, but an extension continued her successful run. Now, she has to leave to take up heavy recording commitments. Her place will be taken over by Anita Harris. Also added to the bill are the Morlidor Trio and the Staggerlees.

Immediately she leaves the theatre, Cilla will record extensively for four weeks. Three will be spent in Britain and one in Paris, where she will record in English and French—the first time she has sung in a foreign language. She will also complete a new LP for release in the summer or early autumn.

After starring on ABC-TV's "Blackpool Show" on August 6—when she appears on the same bill as Frank Sinatra Jr.—Cilla takes a month's holiday from August 20 to September 20.



DIDDY-man Ken Dodd had a distinguished guest backstage at the London Palladium last Friday when he was visited by the Prime Minister, Mr. Harold Wilson. Mr. Wilson previously visited the Palladium for Diddy's first West End season two years ago. Ken comes from Mr. Wilson's constituency, Huyton.

Ken Dodd is likely to play another TV series when his Palladium season ends in December.

Flowerpower Hollies hit Yugoslavia!

HOLLIES took flowerpower to the Communists last week—and spent £300 doing it.

The group left for a four-day visit to Yugoslavia on Thursday laden with bouquets of flowers. Their idea was "to take a message of peace" to the young people of Yugoslavia.

During their visit they threw flowers to the audience, handed them out in the street and unfurled a huge banner saying "Hollies Love Peace" on stage. They spent over £10 a day each on flowers.

The group returned to Britain on Monday and were this week recording.

Beatles on 'TOTP'

BEATLES' film excerpt from the BBC-TV world line-up, "Our World"—seen by millions of viewers throughout the world on June 25—will be shown again on "Top Of The Pops" tonight (Thursday).

It will be shown to tie in with the rush release tomorrow (Friday) of "All You Need Is Love," the Beatles song specially written for the TV programme.

Procol: new disc out in September

PROCOL HARUM's next single has now been decided and will be released at the beginning of September.

Titles have not been revealed, but, says recording manager Denny Cordell: "The title is very long and has almost as much impact as the record itself, and it will stick a finger in the eye of all those cynics who say Procol Harum would not make another hit record." ("Whiter Shade Of Pale" remains No. 1 in the charts for the fifth consecutive week.)

All the group except organist Matthew Fisher are at present completing their recuperation on a farm in France.

Personal manager Keith Reid hopes they will be able to resume commitments "within a month."

Matthew is spending time writing music for the film "Separation" as exclusively revealed in Disc.

Cordell added that the question of management of the group was likely to be resolved "by the end of the week."

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RYAN TWINS, MARIANNE IN BIG FILM DEALS



Marianne . . . Caine film test

PAUL and Barry Ryan have been signed by MGM to a £100,000 film contract guaranteeing them three films over the next three years.

Working title of the twins' first film is "Sentenced To Sing," and shooting is scheduled to start in the autumn. This means that a planned tour of Australia, America and the Far East will have to be cancelled.

Film tells the story of twins who abscond from Borstal and earn their keep by singing. The Ryans have already been having acting

lessons for the past six months. On Tuesday they flew to Madrid for TV and return today (Thursday). They appear on "Dee Time" next Tuesday and "Parade Of The Pops" on Wednesday.

● Marianne Faithfull may cap her acting career by securing the plum female film part of the year—the lead opposite Michael Caine and Anthony Quinn in "The Magus".

The film is being made by Hollywood's 20th Century Fox at Shepperton Studios in Britain.

Last week Marianne, who has just completed work in her first London stage play "Three Sisters," took a film test for director Guy Green.

If Marianne passes the test she will play the 1914 temptress, Lilly, with whom Michael Caine falls in love.

Lulu 'no' to Broadway musical offer

Stones barred from Scotland

SCOTLAND has been barred to the Rolling Stones while they await hearing of their appeals. Under the terms of their bail, they would not be allowed beyond Berwick-on-Tweed because Scotland has a different legal system from England.

The Stones are expected to spend the next few weeks adding vocals to already-recorded instrumental tracks for a new album.

Although a new single is long overdue, there are also no plans at present, but the Stones will consider taking two tracks from the LP.

LULU has had to turn down an offer to appear in a Broadway musical this year because it would have meant staying in America for the next two years.

The offer was made during Lulu's recent American visit and was under serious consideration by her manager Marion Massey.

At the moment Lulu is reading two film scripts—one for a serious highly-dramatic role and one for a comedy part. Both films are to be made in Britain this autumn.

A second visit to America is being lined up for Lulu in September.

TV and radio dates for Lulu include: "Dee Time" (July 11), "Easy Beat" (16), "Bill Tennent Show," Scottish TV (16), "Pop North" (17), "Billy Cotton Music Hall" (29), "Dave Allen Show" (August 13) and "Golden Shot" (September 2).

Cabaret dates include Cranberry Fold Inn, Darwin (week commencing July 31) and Cesar's Palace, Dunstable (August 6 week).

She is also filming a big show for ATV in colour for America titled "Spotlight."

● At presstime, a big cabaret engagement at a major West End venue was being negotiated.

Jet Harris back

AFTER a two-year silence, Jet Harris returns to the pop scene on July 14, when Fontana release a single, "My Lady."

Song is the original "A" side of Troggs' new record, which was withdrawn shortly before release date.

Jet plays bass guitar and sings second lead vocal. Lead vocals are taken by Peter Gage.

Jet is in the process of forming a new group, but does not intend to take the limelight. "I'm calling the group Jet Harris, because that is the name people know," he says.

'Golden Shot' stars

TOM JONES and Julie Rogers have been signed to guest on ATV's new public participation show, "Golden Shot," which starts a run this Saturday (8).

Tom appears on July 29 and Julie on August 12.

Other bookings: Nina and Frederik (July 8), Paul and Barry Ryan (15) and John Walker (22).

Conley, Sledge tour

ARTHUR Conley's soul package tour with Percy Sledge and Sam and Dave—exclusively announced in Disc two weeks ago—now starts on October 13 and runs for two weeks. No venues have yet been announced.

'Ha Ha' Yardbirds

YARDBIRDS release their version of the Manfred Mann smash "Ha Ha Said The Clown" as their next American single.

Their next British single is released in September. The group tour the Far East for two weeks in January.

Judy's solo disc change

JUDITH DURHAM's first solo single "Olive Tree" is being re-issued after several thousand copies have been sold.

Reason: Tom Springfield,

writer and producer of "Olive Tree" decided that the record needed re-balancing.

"It is quite unusual to do this but I just wasn't happy with the

sound on the original track," Tom told Disc.

The new singles are being distributed when all previous copies of the single are sold.

FOUND—60 NEW JIM REEVES TRACKS

AN AMAZING discovery of nearly 60 brand new Jim Reeves tracks has been made by RCA's label manager in England—Bob Angles.

The first "Try To Forget" will be released as a new single on July 14, backed with "The Storm." Both sides were produced by Chet Atkins in Nashville.

Angles found the tapes when he was re-cataloguing all Reeves material. There is enough unpublished work to make up three more singles, an EP and four LPs.

HENDRIX SIGNED FOR MONKEES TOUR

JIMI HENDRIX, who flew out to appear at America's Monterey Pop Festival last month, was such a success there he has been signed by the Monkees for their nationwide Stateside tour starting tomorrow (Friday).

Before returning to Britain at the end of the 60-day tour, Jimi will record his next single in America. It should be released on August 17.

After 10 days of promotional appearances on TV and radio in Britain, Jimi Hendrix Experience then re-visit Stockholm where they had a big success in May.

Cat's new single

CAT STEVENS' new single is a double 'A' side released on July 14.

Cat is cutting the tracks this week and titles under consideration are "Face In The Moonstone," "The Laughing Apple" and "Bad Night"—all Stevens compositions.

He goes to Sweden for a two week tour in August and to Germany, where "I'm Gonna Get Me A Gun" is high in the chart, for two weeks in the autumn.

Nelson Riddle here

NELSON Riddle, musical director and arranger who backed Frank Sinatra on scores of his most famous recordings, conducts the Radio Orchestra of 60 players in "Sounds Spectacular" on the Light Programme on Sunday, July 16. Compositions and arrangements by Nelson Riddle will be featured.

ENGELBERT, LULU ON 'JUKE BOX JURY'

ENGELBERT Humperdinck, Lulu and Seekers Judith Durham and Athol Guy are among the stars booked for panel spots on "Juke Box Jury."

Engelbert and Lulu appear on July 29 with comedian Ted Ray and Beverley Adams.

Judith and Athol are booked on August 5 with John Bird and Barbara Windsor.

Other "Jury" bookings: Adam Faith, Salena Jones, Ray Fell and Annette Andre (July 15), Alan Freeman, Anita Harris, Billy Walker and Maggie Clews (22).

Cream's return date

CREAM play a special return date at Floral Hall, Great Yarmouth, on July 12.

This is for fans who missed them there last week when the group's instruments van broke down and they could not play the date.

New job for Vicki

VICKI WICKHAM, editor for over three years of Rediffusion's "Ready, Steady Go!" joins EMI Records on Monday. Her job will be to select and promote new talent.

She will continue to produce the Sunday shows presented by Brian Epstein at London's Saville Theatre.

Colin Burn has been appointed by EMI to take charge of radio and TV promotion following the resignation of Peter Prince, who has joined MGM Records.

Radio 247 starts this September

BBC's answer to the pirates—Radio 247—is to start broadcasting on September 30, the Postmaster-General, Edward Short, announced last Friday.

The station is likely to follow pirate patterns with deejays taking three-hour-portion programmes. Kenny Everett, the former Radio London top deejay, is one of the first names to be approached.

Dave Dee colour

DAVE DEE, holidaying in Britain before finishing work on a new album and single later this month, went to the Wimbledon tennis championships on Tuesday and became the first pop star to appear in colour TV on BBC-2 when he recorded an interview for "Late Night Line-up."

Bee Gees' album by Manfred Klaus

BEE GEES' first LP—released next week—will have a special cover designed by Manfred Klaus Voorman. Klaus won an Emmy award in America this year for his cover design on the Beatles "Revolver" LP.

Group go to Scandinavia for four days on July 20 and to Germany for three days in mid-August.

TV show returns

"AS You Like It," currently commercial television's only national pop show, which recently ended an eight-week run, is definitely to return for a fresh series at the end of September.

"There may be some small changes, but basically the format of the show will be the same," says producer Mike Mansfield.

Vikki due back

VIKKI CARR, who this week leaps from 20 to 9 in the chart, may return to England later this year for a short promotional trip.

American office of Liberty records are at present trying to arrange the trip, although Vikki is heavily booked in America with cabaret and concert appearances.

A new album by Vikki, also titled "It Must Be Him," is scheduled for August release.

Birth Of A Hit

★ DAVE ★

DAVIES

DEATH

OF A CLOWN

7N17356



A FANTASTIC FILM GAP BETWEEN TWO STARS WHO USED TO BE CALLED RIVALS: ONE APPEARS WITHOUT TAKING A PENNY'S FEE; THE OTHER MAKES A BOMB!

CLIFF

I won't take a cent from Two A Penny'

ELVIS

Running into Double Trouble in new movie!

"THIS film is different in so many ways; I even LOSE one of the fights," laughed a very relaxed and informal Cliff Richard.

He was talking in his dressing room at Goldhawk Studios, London, just behind Shepherds Bush Market, as he neared the end of his third week's work on "Two A Penny."

This is the film that the international star with four Gold Discs and nineteen Silver Discs behind him is making for charity.

All its proceeds will go to Billy Graham's evangelical movement; Cliff is even donating to charity the £40 a week that the British actors' trade union, Equity, has stipulated that he MUST be paid as a minimum union wage for working on the movie.

"That is the bare minimum that any actor must be paid—and I have to accept the money," said Cliff.

"But I shall be giving that away to charity—probably to the film company itself. They need the money."

The company is World Wide Pictures of Burbank, California, part of Graham's world-wide organisation, which has made a number of religious films in the past—and is budgeting £150,000 for "Two A Penny."

"This is probably the lowest budget a film of this quality has ever been produced on," said Cliff, stressing that though the budget was low they were aiming for quality with a full-length feature filmed in wide-screen Eastman colour for



• CLIFF with leading lady ANN HOLLOWAY

• I'm laying myself open to criticism—I get beaten up! •

world-wide distribution. Their production manager worked on "Khartoum," and the director on the award-winning film "Alfie"; the cast includes Dora Bryan, Avril Angers and Geoffrey Bayldon—all well-established on the British stage.

Dramatic

"Everyone is paid less than they would get for working on a normal film, but naturally some people can't afford to work for nothing . . . it is just left to us to decide whether or not we want to draw the money," said Cliff.

"I don't know what any of the others are paid . . . obviously, many of the production people can't afford to work for nothing . . . but I wouldn't ask."

In spite of the film's background and the fact that it will have a moral theme, the aim is to produce a commercial picture with audience appeal; it will be Cliff's first real dramatic role.

"I realise I'm laying myself open to criticism from some people," says Cliff, who is playing an atheistic drug peddler.

"There are even a few swear words in the script—a couple of 'bloodies'—and there are two fight scenes.

"But essentially it is a love story about a 19c. type of relationship.

"When the film starts off, neither the boy nor the girl (played by Ann Holloway) believe in anything . . . he is a person without any real morality, willing to do anything to make money.

"At the beginning of the

film, you can see that their relationship has been pretty free with him demanding sex at any moment.

"And then the film shows how their relationship changes when the girl becomes aware of Christianity.

"But one of the strengths of the film is that the boy is not converted . . . at the end you are left wondering what will happen to him, and this is the theme of the song on which the film finishes, 'Questions'."

This—like the other two film songs, the title tune and a love song, "I Love You Forever Today"—was written by Cliff himself.

In another scene he will also be seen in a pub singing a song made famous by the Beatles, "Twist and Shout."

Beatles

"But it will sound nothing like them," said Cliff, who had been wandering around the set humming a number from the latest Beatles LP.

"We're getting three really old musicians to play this scene . . . the sort of people you see down at a pub on a Saturday playing all night for just ten bob and free beer.

"The point of the scene is to show that the character I'm playing is the sort of person who will get up on stage and do anything.

"We don't have any drug scenes, but he does get mixed up in drug peddling and it's after he has double-crossed his boss that he gets beaten up . . . that's the only time I've ever been beaten up in a film.

"IN ALL MY OTHER FILMS, I WIN!"

WITH yet another permutation and combination of the old, old story, back he comes again, sulky and singing, moody and mumbling—and all set to make yet another film fortune.

WHO? ELVIS PRESLEY, of course, whose latest epic studio-produced masterpiece, "Double Trouble," swept London off its feet last week.

I'm being cynical of course, but with films as bad as this, it's very difficult not to be.

It would be pointless to relate the "story"—suffice to say that this time Elvis portrays Guy Lambert, a supposed British pop singer, who plays at London discotheques, Belgian bars and Antwerp fairs! To make matters even more embarrassing, El's latest leading lady, Annette Day (who is British) seems to be even less capable of exciting acting than the King. And talented Norman Rossington and Chips Rafferty are landed with the most atrocious scripts of all time.

To try to be objective about an Elvis film (and this is his tenth for MGM alone) results solely in a string of unanswered questions.

Who goes to see these films? Why do they go? How can they put up with such bad quality time after time after time?

CATCHY

Even the musical score reaches an all-time low in "Double Trouble."

Admittedly the title song is quite catchy, but Elvis singing "Old MacDonald Had A Farm" and "Aupres De Ma



• Guy Lambert (ELVIS) soothes girl-friend Jill Conway (ANNETTE DAY).

• Greasy hairstyle, corny story. But it will be a smash . . . •

Blonde." . . . I'm still cringing at the memory!

BOMB

But the thought that hits me time and again with Presley films is that they are so dated. The greasy hairstyle, the hackneyed phrases, the so obviously studio sets, the corny story, and the bad acting.

I'm sorry, Elvis. I know you and everyone concerned with this latest failure will make

an absolute bomb, and you'll congratulate yourselves on another fantastic success—but who are you kidding?

I have a secret feeling that we shall be subjected to about a dozen more films just like this one—and then nothing. Elvis will retire with his wife to his stately mansion and no one will ever know just where his real talent lay. CERTAINLY NOT IN FILMS OF THIS CALIBRE!

David Hughes

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SAM AND B
I feel like cryin'

05973

IT CAN be said now that the Hollies have, in this month of July, 1967, ARRIVED.

They are the most adventurous musical force in Britain after the Beatles. They wear caftans down to the floor, and white jackets with red hearts sprinkled over them.

After years of frustration and despair they've made it.

There was a time when they were thought of as five nice boys from Manchester. Not very hip, not very exciting, but steady. Ah—there's the rub. They were steadily dependable and steadily boring.

Now their LPs—which are, after all, a sign of what it's all about—are greeted not just with enthusiasm but with something close to awe.

Tony Hicks—one-third of the songwriting Hollies who remains quiet and sexy and thinks about his money carefully—was last week reflectively happy about the Hollies' position in the world.

"Are we reaching Beatles status? Well WE don't say so, but let's just say when people review our LPs now we get compared with the Beatles and that is really a knockout thing.

"We used to envy them. We weren't jealous but we did think what a great position to be in. And one day we suddenly decided to work harder. It happened very suddenly you know.

"We were doing a tour of Sweden about 18 months ago and we realised that all the screaming scenes were about us. Up until then we thought we were finished. We thought: well, we've made it in England and that's it. That's as far as it's going. It was like having an iron curtain round England that we couldn't get through.

LAZY

"When it all started happening abroad and in America—THAT'S when we sat up and started taking notice. We stopped being lethargic.

"I'm very lazy by nature but it spurred me on to finish all the songs we'd started and then left half way through. Looking back I can see that it was because we thought nobody appreciated us and so we couldn't be bothered.

"Of course, the Beatles helped. They opened new musical fields. We've also been very impressed by the Lovin' Spoonful and the Mamas and Papas—they've all helped us to expand musically.

"We certainly feel now that we've shortened the gap between the Hollies and the Beatles. And we feel that we've left the Manfred Mann, Dave

CHASING THE BEATLES!

The Hollies are in the big-time, scoring with singles AND LPs. Says Tony Hicks: We've left the Manfred-Dave Dee-Troggs scene behind, and bridged that gap...

Dee, Troggs scene behind us."

Certainly now the Hollies are not only well thought of musically but are in an excellent financial position. They have always been pretty shrewd about their cash, and Tony Hicks is admittedly as interested in the financial reward of being a Hollie almost as much as the ethnic song-writing side of the whole thing.

JEALOUS

"I suppose it sounds pretty cool but I don't see this business as pop music but as a personal, material thing.

"You know the thing I was most jealous about with the Beatles was George's Ferrari car! I still am.

"But I've got a lovely house in Knightsbridge and I'm very interested in the property business. In fact it's probably what I'll end up in in about three or four years time, when the Hollies thing is all over.

"I've got a good car and I

want another but I'll wait a bit because otherwise the tax man pounces on me wondering why I'm spending so much money, and that's that.

"No, we don't feel over-confident. But it's a good scene for us now."

You can say that again!

by Penny Valentine

"Once they were unhip, unexciting. But now —WOW!"

New LP is 'Viper at the Gates of Dawn'



"The time is right for this lighting act"

PINK FLOYD are the people who put colour into the pop scene—a crazy kaleidoscope of flashing chemicals and colours as part of a psychedelic-type stage act that's even brought the Beatles along to observe the action.

In fact, you might say the most important member of the Pink Floyd is the fellow who isn't even in the group... their lighting man Peter Whyne-Wilson.

It's WW's job to operate the colour slides that are shown on a screen as the group are playing their gigs. "A light and sound show gives total atmosphere and gets you straight to your audience," says lead guitarist Syd Barrett.

BALLYHOO

All very well, but what about their music? The Pink Floyd burst onto the scene in a blaze of ballyhoo but apart from the pretty lights they've made comparatively little national impact.

"Arnold Layne" didn't seem to go down too well with the hippies. "I don't think they objected to the lyric. Even to us, 'Arnold Layne' seems a rather sleepy song and we made it only a short time after we'd formed."

So they've tried again with a much more potential although equally enigmatic song titled "See Emily Play".

"There's no hidden meaning—

Pink Floyd stay psychedelic

the words are just about Emily," Barrett explains. "We're much happier with this one.

"Because, despite what some people say, the Pink Floyd's main consideration is the music. We only use the lighting effects for the purpose of giving our audiences a show instead of just standing there and playing.

"There's a lot more free form music around these days and the time is right for this lighting act. This is how music patterns are going.

"We were a bit doubtful whether audiences outside London would take to our act as we'd heard the South were much more receptive to new ideas and sounds. But the North is very good. The teenagers in the Midlands are a bit more difficult to convince."

VIPER

The Pink Floyd, meanwhile, hope all will be convinced with their next sound on disc. "We have our first album out in two weeks. It's a very varied set with things like nursery rhymes and one track that lasts for 10 minutes."

The album's title? "The Viper At The Gates Of Dawn" — which tells one as much as a song like "See Emily Play."

BOB FARMER

TOMMY'S TRIUMPH

READ on the opposite page of the sad, sad scene that surrounds one-time American rock'n'roll giant Elvis Presley.

Read here of the happy, bouncing success story of one-time British rock'n'roll giant—Tommy Steele.

Tommy has followed such stars as Julie Andrews, Sean Connery and Hayley Mills by choosing a Walt Disney film for his American screen debut.

The film — "The Happiest Millionaire," a rollicking musical comedy, three-and-a-half hours long, one third of which is music and dancing.

Tommy emerges as the natural star, and his "Fortunosity" song is likely to become as catchy as "Supercalifragilisticexpialidocious," from Disney's last musical "Mary Poppins."

Tommy's other songs — "I'll Always Be Irish" and "Let's Have A Drink On It" particularly — all reflect the bubbling personality of the lad from Bermondsey who has really shown poor old Elvis how it should be done.

"The Happiest Millionaire" also stars Fred MacMurray, Greer Garson, Geraldine Page, Gladys Cooper, Hermione Baddeley, and newcomers Lesley Ann Warren and John Davidson, and will have its British Charity Premiere in London on either October 19 or 26.

It promises to be as popular and successful as "Mary Poppins."

DAVID HUGHES

group records **this week** **45 RPM RECORDS**

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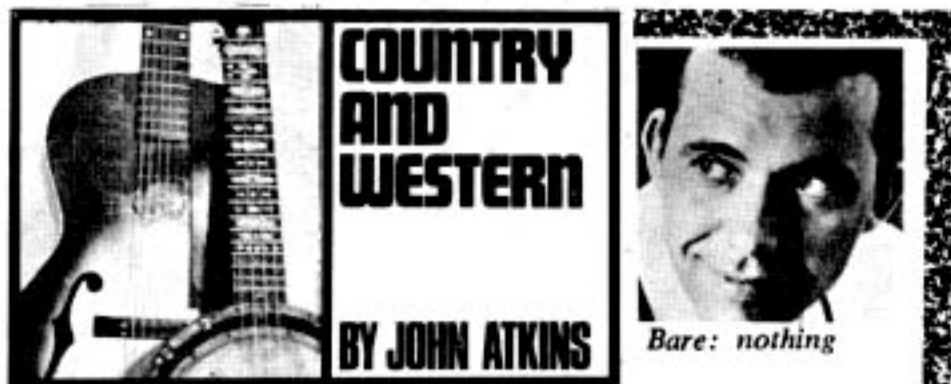
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**COUNTRY
AND
WESTERN**

BY JOHN ATKINS

Bare: nothing

C'n' W moves on from Nashville . . .

THE CURRENT releases in this country that bear the label "Country and Western" music are all products of Nashville, Tennessee, which we are led to believe is the home of country music. The more records I hear bearing the made in Nashville trade mark the more I am convinced country music is moving farther and farther from Nashville over the border into Canada, where more and more good country records are being made.

On London HAB 8322 we have T. Texas Tyler "The Man With A Million Friends" which is by far the best of a poor bunch. At times he does get through with some authentic material, although in general this is a very average album from the "Starday" catalogue.

RCA Victor give us "The Streets Of Baltimore" by Bobby Bare (RD 7862) who was the man who gave us "Detroit City." This record for me has absolutely nothing to offer and it represents all that country music should not be.

Finally, the newly-formed Monument label come up with an album by Jeannie Seely who presents one of the biggest songs of 1966 in "Don't Touch Me" on her miscellaneous collection entitled the "Seely Style" on LMO 5006. All twelve tracks are taken at the same slow boring tempo and include such evergreen C. and W. numbers as "Yesterday" and "Let It Be Me."

I would have loved to have been able to say something favourable about these records. But no matter how hard I try, I cannot appreciate that they should be classed as Country and Western, with the exception of T. Texas Tyler.

NEW ALBUM

"TWO For The Show"—The Wilburn Brothers. Brunswick LAI 8677.

Hurt Her Once For Me; I Can't Keep Away From You; Distant Drums; It's A Big Old Heartache; Fool Me One More Time; Just To Be Where You Are.

Givin' Up; Almost Persuaded; Rainbows and Roses; No Love At All; The Shoe Goes On The Other Foot Tonight; I'm Leavin'.

A very pleasant-sounding record from Teddy and Doyle, The Wilburn Brothers. They still manage to retain most of their original country flavour, and perform a very well-balanced selection of songs. Backing is well above average, although it seems a little too "beaty" at times with the inclusion of an enthusiastic drummer. Included are Jim Reeves chart topper "Distant Drums" and David Houston's No. 1 in America, "Almost Persuaded."



MANFRED: HIPPIES CONFORM

DAVE DEE's slashing attack on Disc's Hollywood correspondent Derek Taylor and the Flowerpower scene proved to be one of the main talking points of the week.

Who is right, Dave or Derek? This week we print, also uncensored, some of the replies.

Manfred Mann: The American hippy scene is basically harmless and understandable. They are rejecting the moral code of a pretty sick society.

Obviously you can knock holes in lots of things that are said by them and on their behalf, but I don't think it matters very much.

Anyway since the subject has come up I may as well say what I think.

1. I agree with Dave Dee about war. How can one be a pacifist against someone like Hitler—it's ridiculous.
2. It's ridiculous to try and make pop music, or any music, into a philosophy of life. It isn't usually the musicians themselves who talk in these terms anyway.
3. It's depressing that when you



GRAHAM: WHY NOT FLOWERS?



PETE: A POWERFUL SOCIETY



PAUL: WHO'S INVADING?

FLOWERPOWER: BEAUTY OR BUNK?

In last week's Disc Dave Dee blasted the Californian love-and-flowers scene: 'Is the real answer in mind expansion, drugs or, God help us, Flowerpower?' Now the hippies answer back . . . Derek Taylor's reply is on page 14

know someone is part of this scene you can predict all their attitudes and views. They are all just conforming to the scene in basically the same way that people in the city wear bowler hats and carry umbrellas.

THERE IS STILL NO EVIDENCE ANYWHERE THAT YOUNG PEOPLE ARE REALLY THINKING OF THEMSELVES AS INDIVIDUALS.

Hollie Graham Nash: The Flowerpower thing is a natural beautiful thing and I don't see why it should be stopped or why anyone should grumble about it. Why SHOULDN'T there be a lot of flowers and colours in the world? Why SHOULDN'T they be emphasised in pop? What IS Dave Dee on about? If he's feeling that puritanical, why does he behave so suggestively on stage himself? He's setting a worse example than all the Flowerpower scene.

And anyway he's been dressing up in colourful gear for ages—and good luck to him. He virtually launched the group

with colours. I thought at the time: "That's Nice." Now he turns round and blasts the whole scene. A ridiculous contradiction of what HE stands for!

Paul Jones (croaking with virtually no voice): Derek Taylor is one of the grooviest people I have ever met—and I like Dave Dee too. Who the hell is invading Britain anyway?!

Pete Townshend: Obviously Dave Dee has his arguments well worked out and has a good footing.

Quite frankly I am getting pretty sick of people who are always bringing other people down, not by direct criticism, but by mental outlook.

I shall be really glad to get back to the States where I can get on with some work and not have to face the crises that are likely to get every pop star landed in jail.

I know there are people who hate this new wave generation, though whether or not Dave Dee is one of these, I wouldn't like to say.

There is something strangely repulsive about a clique such

as the hippies, but when you meet them, as I did in San Francisco a few months ago, you find they are not really a clique at all.

Hippies are basically timid withdrawn people, drop-outs who are trying to avoid the threat of being drafted into the army. It is really the adults, those who have fought in one of the last two wars who are against the hippies. These adults have the feeling that everything they possess they had to fight for, and they can't understand or tolerate the younger generation not fighting for their rights.

I am a theoretical pacifist, which means that if I get roused by something I can quite easily rain blows on the person. I'm not willing to have insults thrown at me. I'm a human being.

I have a feeling that Flowerpower will grow up into a powerful society, and this is not a bad thing at all. People are beginning to realise that they do not cause trouble, and others are getting fed up with trying to blame the hippies for drug-taking and the like.

Dave's letter was certainly heavy stuff. I could never get so aroused about Derek Taylor's writing—although I could easily get aroused about the way Dave Dee sings!

BEE GEES —telepathic hit writers!

RAY DAVIES writes songs in bed between sleeping, Cat Stevens penned "I'm Gonna Get Me A Gun" in a fit of deep depression . . . but nobody can quite measure up to the song-writing claim of the Bee Gees. They sometimes do it by telepathy!

"It's quite true," claims Robin Gibb, who co-writes most of the Bee Gees material with his elder brother Barry. "I recall vividly the occasion that we were both sitting in the back of a tramcar in Kings Cross, Sydney, and at the end of the journey we found we were both humming the same song."

The song was "Coal Man." It made a No. 1 in Australia for the Bee Gees and the Tremeloes intend to revive it for the British market.

Any telepathic communication, one would suppose, would come from Robin and his twin brother Maurice. "Not a bit of it — my twin's on another frequency. We're not really alike at all and he's always wandering off on his own."



Bee Gees . . . wrote 'Mining Disaster' on the stairs in the dark!

Robin, meanwhile, stays home and succeeds in writing some splendid songs with Barry. Between them, they reckon they've written more than 300 songs, although telepathy is not the normal means of producing material.

"New York Mining Disaster" we wrote on the stairs at Polydor before going into a recording session. It was dark and the words just seemed to suit the mood.

"As for the recording, we certainly didn't intend it to sound like a Beatles disc. In fact, it wasn't until other people pointed out the fact that we realised the comparison."

And there's nothing remotely JGPR'ish about their follow-up, "To Love Somebody," which should really establish the Bee

Gees in Britain.

"Actually," says Barry, "It isn't really a love song, because we don't write about love or anything run of the mill. We try to pen contemporary pop songs. We write about doors and sandwichboard men."

"Come to that, we don't actually 'write' either. We work a song out in our minds and keep it there until we go into a recording session. We don't keep our ideas on tape and, touch wood, we've never forgotten a song yet."

Which is just as well. Currently Matt Monro, Bobby Darin, Otis Redding, Wilson Pickett, the Tremeloes, Tony Rivers and Unit Four Plus Two are all queuing up for Bee Gees inspirations.

Monkees

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

MUSIC MAKER JULY 1967

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

Own up, Cilla — Four Tops are where it's at!

Pop the question

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

I'M crazy about Chip Hawkes of the Tremeloes, can you tell me all about him?—BARBARA ANDERSON, 2 Birks Terrace, Linlathen, Dundee.

• His real name is Len, but acquired "Chip" when he was a carpenter. He was born in Shepherds Bush, London, on December 2, 1945. He lives in Dagenham, Essex, alone. He has one brother and three sisters, a dog called Ringo, and drives a Jaguar. He smokes, likes smart girls, a good fillet steak and a pint of beer. He joined the Trems last September when they split from Brian Poole.

WHAT is Mama Cass' baby's name?—ANNE PAGE, 55 Weston Way, Baldock, Herts.

• Owen Vanessa. I'VE heard a super record called "Created by Clive," who has recorded it? — "THERESA," 117 Sherringham Avenue, Tottenham, London, N.17.

• Five young men from London called Syn.

DUSTY Springfield's fan club address please? — MISS K. M. BELLAMY, 109 Cavendish Gardens, Barking, Essex.

• Pat Barnett, c/o Emyln Griffiths, 24/25 Conduit Street, London, W.1.

WHAT was Georgie Fame's first record?—A. P. REID, 79 Winterfold Close, Albert Drive, Wimbledon, London, S.W.19.

• Georgie's first disc was called "Do Re Mi," but he did make a couple of instrumentals for a small independent record company before he signed with E.M.I.

DOES Engelbert Humperdinck play any instruments, and where was he born?—MARY GRANT, 44 Churchfield Road, Walton-on-Thames, Surrey.



Mama Cass with baby Owen

• Yes, Engelbert plays guitar and saxophone. He was born in Madras, India, where he lived with his parents for six years before returning to England.

WHICH Tremeloe sings the very high notes in "Silence Is Golden"?—CAROL ALLEN, 22 Queen Street, Newmarket, Suffolk.

• Ricky West.

WHERE can I write to the Turtles in America? — ANN OAKS, 40 Chesnut Lane, Darlington.

• c/o Contemporary Public Relations, 9100 Sunset Boulevard, Los Angeles, California 90069, U.S.A.

HOW many records did Wayne Fontana and the Mindbenders issue before they split?—JOHN BLOK, Furrow Felde, Basildon, Essex.

• Six, which were: "Hello Josephine," "Roadrunner," "Stop, Look and Listen," "Um um um um um," "The Game of Love," and "It's Just A Little Bit Too Late."

HERMAN'S Hermits fan club address please? — P. BIRD, 15 Lingfield Drive, Moortown, Leeds 17.

• c/o John Wright, 67 Cromwell Grove, Levenshulme, Liverpool 19.

WHO is Cilla Black to say the Four Tops' "Seven Rooms Of Gloom" isn't commercial (Hit Talk 1.7.67), when her own "What Good Am I" (what good indeed!) can't even make the top ten! The Tops' "Reach Out" set a new standard for good pop records, and all their discs since have proved Tamla Motown is where it's at—not pale imitations sung by soulless Liverpool lasses.—JANET REID, Hanley Avenue, Southsea, Hants.



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



CILLA — said Four Tops 'Gloom' wasn't commercial

BBC: TWO-FACED

HOW two-faced can Auntie BBC get? She bans songs she thinks are about drugs, then shows documentaries about drugs. And she bans so-called "suggestive" songs when most BBC plays are about sex. Anyway, what right has the BBC to dictate what is "suitable" for us to listen to?—JULIE HOLT, 14 Roslin Road, Irby, Wirral, Cheshire.

SUPERB CILLA

NOT long ago you published letters from Cilla Black fans crying out for a new Cilla single. Now we have the record, and Cilla nearly kills herself acting in a film, appearing in a West End show AND cutting a fantastic disc—but no one congratulates her on her superb performance.—R. LEWIS, 5 Lumley Place, Leeds 4.

BEST FUZZ!

PAUL McCartney's arm-badger in the centre photo of the "Sgt. Pepper" sleeve is the official insignia of our distinguished fuzz—the Ontario Provincial Police. Why? I don't know! But, to quote a Toronto police official after the group's last appearance here: "The Beatles said we were the best they'd ever seen."—DON MONSON, 24 Mayall Avenue, Downsview, Ontario, Canada.

Spoonful split is shocking!

I WAS shocked by Lovin' Spoonful breaking up. A group who record classics like "Darling Be Home Soon," "Rain on the Roof," and "Summer in the City" shouldn't even think about splitting. The Spoonful, with the Beatles and the Byrds, must surely be one of the few pop greats.—S. GOLDSMITH, 69 Norwich Road, New Costessey, Norwich.

• With the new Hollies album "Evolution" this underrated group can now be considered on a par with the Beatles. For sheer talent, superlative songwriting and versatility they are in a class of their own.—MARTIN and BRIAN, 24 Hoarwithy Road, Hereford.

• I am completely knocked out by the new Hollies LP. It's time the Hollies were placed in the same class as the Beatles—they deserve to be.—MISS J. SWANN, 139 Siddeley Avenue, Stoke, Warwickshire.

• Has anybody noticed the resemblance between Barry Gibbs of the Bee Gees and fabulous Keith Richard of the Stones? They could be twins!—VICKI, Gorston Lane, Kingston, Surrey.

• Why can't Del Shannon get back into the chart? His voice is terrific, his guitar playing is fantastic, his style is out of this world, yet he cannot seem to get back into the top ten.—JUNE EASTON, 93 Mount Pleasant, Armadale, West Lothian.

• Someone always has a go



Barry (left) and Keith—twins?

at Sandie Shaw. Betty Jones (24.6.67) thinks she shows too much leg. True she's selling her voice not nylons, but with great legs like Sandie's who cares! Other girl singers do the same. In nearly every picture I see, Nancy Sinatra exposes a good bit of leg. And

what about the so-called shy Marianne Faithfull? I've seen a picture of her dressed in black underwear!—ROBIN JACKSON, Poplar, E16.

• What's B. Jones on about (24.6.67), saying Sandie is trying to build a sexy image? If she wants to show her legs, let her!—LOYAL SANDIE FAN, 1 Luppton Street, Denton, Nr. Manchester.

• I waited patiently for three years for the news that Marianne Faithfull may record a Stones song. As Jagger/Richard's "As Tears Go By" was such a big hit for Marianne she must seize this opportunity to return to the top of the chart.—PAUL GROSVENOR, 81 Atlantic Road, Brixton, SW9.

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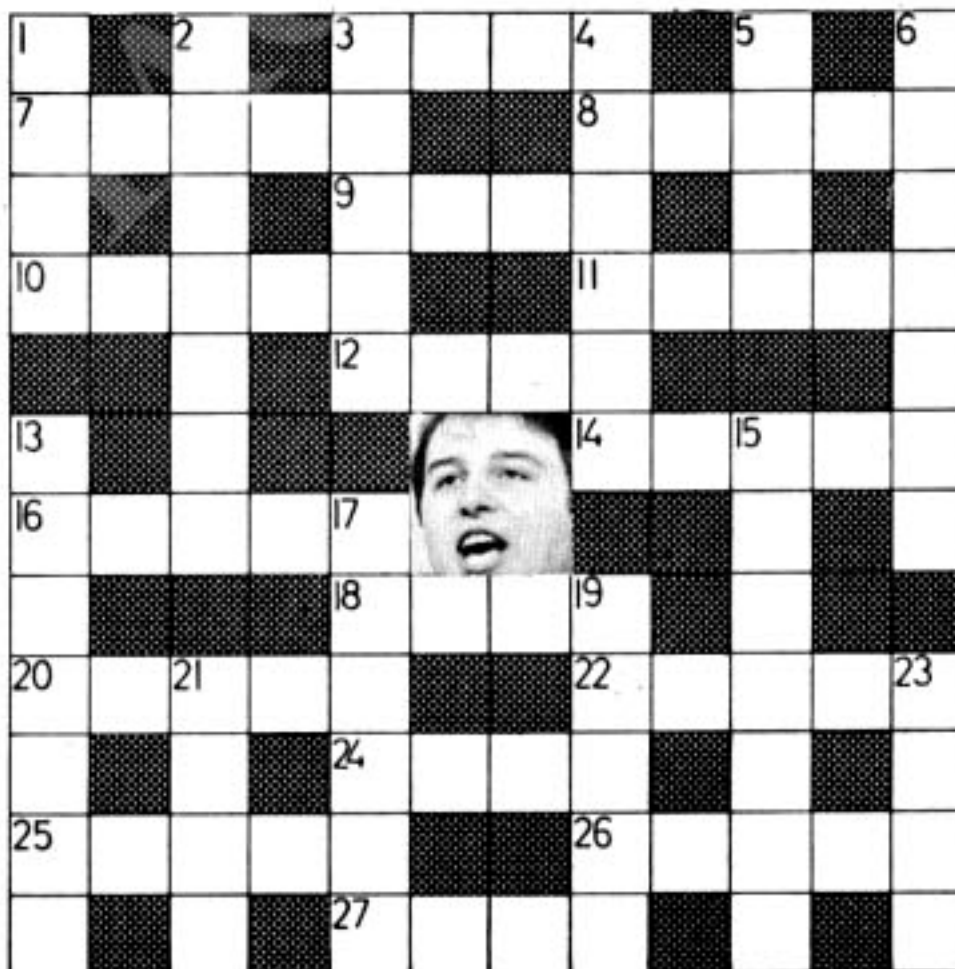
CLUES ACROSS

3. Sally, perhaps, may be a nut! (4)
- 7 and 8. The "Let's Live For Today" group (5, 5)
9. My No. 1 man (4)
10. One-time soldier-shirt sewer (5)
11. One of the little folk (5)
12. Engaged signal? Could be! (4)
14. One-nighter? (5)
16. Goodman, we presume (5)
18. "— James" (4)
20. The one round the corner! (5)
22. "Stella —," always to be seen in Scotland (5)
24. Charles, one of the animals? (4)
25. Was he once a slave to jazz? (5)
26. Dreamy Welsh Miss (5)
27. Sea- or Merchant-Navy-like (4)

CLUES DOWN

1. Fan-propelled missiles? (4)
2. Now solo Gerry (7)
3. No plain Jane (5)
4. They're on Page One (6)
5. Tramp around U.S.A. (4)
6. Starts climbing to the top (7)
13. Some place way out West (7)
15. "Chris —" (7)
17. Chinese submarine colour (6)
19. "The — Dukes" (5)
21. American prison — (4)
23. — and jerk! (4)

Discword



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. Up the Blues. 8. Floors. 9. Twist. 10. Storm. 11. Ascent. 15. Sunset. 17. Cliff. 19. El-gin. 20. Script. 21. Count Basie. DOWN: 2. Procol. 3. Harum. 4. Latest. 5. Exile. 6. Efts. 7. State. 12. Isles. 13. Lennon. 14. Bikini. 16. Negro. 17. Cocoa. 18. Fats.

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4 big U.S groups yet to break into the British charts: Love (left), Spanky And Our Gang, Seeds and Doors (right)

Seeds are sprouting, Love is blooming, Doors are opening for the new U.S sounds...

REMEMBER how long it took for such groups as Spencer Davis, Rolling Stones, Yardbirds, Move and even the Beatles to be recognised?

The Beatles were playing in Hamburg clubs and Liverpool cellars for years before "Love Me Do" and Brian Epstein came along; the Move waited nine months before releasing "Night Of Fear," and Spencer Davis was a London Marquee Club regular long before most people had ever heard of him.

Similarly in America today dozens of groups are achieving enormous popularity, yet in this country their records, and often their names mean nothing.

So we shall be able to say "We told you so," when these underrated, un-discovered groups finally make their inevitable breakthrough Disc presents the following:

VARIETY

● **Spanky and Our Gang**—with their first record here "Sunday Will Never Be The Same," receiving considerable air-play, first met in a chicken-coop during a Florida hurricane!

Says leader Elaine "Spanky" McFarlane, "We play good-time music. We want to blow people's minds," they say, "which is why we use such a wide variety of material."

● **Jefferson Airplane**—formed as long ago as September 1965. Announce that they bring the San Francisco sound with them—"The

long hair, the beads and fringes, the colourful rebellion against conformity." Their music, which can be heard on "Somebody To Love" is best described as a forceful blend of rock 'n' roll, folk, blues and jazz!

Vocalist Grace Slick is the lone girl, surrounded by Marty Balin, Paul Kantner, Jorma Kaukonen, Spencer Dryden and Jack Casady.

● After the Byrds—daddies of West Coast music—Love was the first group to make an impact on British ears which had been starved of talent and originality for far too long. Musically they're still one of the best Californian groups—if they're still going, that is, despite many nasty rumours that they've split.

Their style is distinctive and instantly recognisable, usually hard and driving but occasionally fragile and pretty. They started off as five, and by the time of their last album "Da Capo" had increased to seven. Always progressive—the progression shown on their second LP is frightening compared with the first and they can't be more than a year apart.

● The Association are another longer-established Californian group, with a string of big U.S. hits to their credit—deservedly too. They should have happened big in our chart a long time ago if beautiful songs, superb harmonies and excellent musicianship are any qualification.

"Along Comes Mary," their first hit, was a stunning, soaring sound of flute, organ, hard beat and extraordinary vocal layers. Their latest, "Windy," is currently topping the American chart, and, like much of their material, is an incredibly pretty little sound bursting with love and gentleness.

● The Mothers of Invention—by all reports one of the best and certainly the weirdest group around today—number about eight, including two drummers. They were the first group to explore the freak-out on record and probably onstage too, and their mesmeric sound is designed to raise strong emotions.

DOORS

Eric Clapton, Eric Burdon and Move manager Tony Secunda all say the Mothers are the best group in the States. Clapton reports that when they play a club leader Frank Zappa tells the audience: "Our only purpose in playing here tonight is to get you out of this club as quickly as possible." They then proceed to play a dirge lasting an hour which includes Zappa scraping a pair of pliers on the mike. Then they play it all through again.

● If Love HAVE abdicated as the boss West Coast group, their place could well be taken by the Doors, whose first Elektra LP was stunningly professional

and bursting with new ideas. They are four young guys who often manage to achieve the sound of ten, and their songs—mostly self-written—are all incredibly original.

"Light My Fire," their current single taken from the LP, is leaping up the U.S. Hot 100 and looks a cert for the top ten. Like many Californian groups, their music is often hard, driving beat, but they are just as capable of doing gentler, fragile material.

● **Paul Revere And The Raiders**—one of America's most successful groups, yet so far completely hitless in Britain.

Their music is a definite flashback to the wild days of rock'n' roll, with the addition of much instrumental subtlety which gets it out of the rut.

● **Moby Grape**—which is a group! Nothing released in this country yet, but enjoys the unique distinction of having had FIVE singles released simultaneously in the States.

Grape music is "hard and soft, danceable and listenable, poetic and joyful. It does not scream distasteful lyrics or go off into uncontrolled, so-called psychedelic binges of electronics." Comprises Peter Lewis, Jerry Miller, Bob Mosley, Skip Spence and Don Stevenson.

● **Seeds**—claimed by many to be the originators of "Flower

Music." Los Angeles based, group is managed by Londoner Lord Tim Hudson who says "Flower music is more than just the music of the new generation. Its lyrics speak of a new renaissance. Its beat is pulsating and insistent, but it is mainly the lyrics that separate Flowermusic from all other musical concepts." Seeds' first British release is "Can't Seem To Make You Mine."

GROOVY

● **Buffalo Springfield**—another Los Angeles group. Were rehearsing by the side of an L.A. road when along came a steamroller with "Buffalo Springfield" emblazoned on the side!

Only British record is "For What It's Worth," which is a lazy tinkling sound, with the common characteristic of carefully prepared harmony.

● **Harpers Bizarre**—very similar in style to the Springfield,

playing happy, sunny music. "Feelin' Groovy (59th Bridge Song)" was a moderate success here, but nothing like their U.S. popularity. Group comprises Ted Templeman, Dickie Scoppettone, Eddie James, John Peterson and Dick Yount.

● **Electric Prunes**—as the name suggests, provide a noisier wild brand of Los Angeles music. Their latest, "Get Me To The World On Time" is a good example of their electronic music, achieved by using eight separate amplifiers. Prunes are James Lowe, Weasel Spagnola, Preston Ritter, Ken Williams and Mark Tulin.

We could go on, for these names are but a fraction of a complete new sound that is broadening the outlook of American teenagers.

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Jonathan King Column

IT'S been a pop week, hasn't it, although you may have missed the odd snap of the MONKEES because of the posters about JAYNE MANSFIELD. A lot of groups and artists have found a place in their consciences to justify leaving managers who "put them where they are today". I must say I find this trend utterly obnoxious.

There are often arguments on both sides, but the way the top stars juggle around you would think contracts — moral or otherwise — have no value. It's usually got something to do with ego, pride, and self-importance. Which is revolting.

I can't name any names for legal reasons — though I can assure anyone reading this that OF COURSE I'm not referring to them. But if some artistes and managers/recording companies, etc., got together they just might find that it's all back to the good old adage about bad workmen blaming their tools.

Mind you, the workmen can be on either side of the fence. But too often the backroom boys are blamed. And it's so easy for an unscrupulous person to persuade a monster-sized ego that it is worth much more than it originally settled for. It's only really tough at the top when the performers are trying to grasp every tiny copper coin because they realise they won't be there long.

CLASS

• Praise to Philips records for making a decision which considers the artist's talent above pure commerciality. They are treating SCOTT WALKER as the class artist he is and are not issuing a single by him. Instead they will offer to the public the fine album I mentioned last week.

They assume, and I agree, that the quality of the LP is so great that it will sell, and be played, as a single record, as well as giving a more pure and entire picture of his vocal powers. It is a move which the best American labels have made before. But this is the first time of note in England.

• Records for me? Yes, I think the BEE GEES are living up to their predicted reputation with their latest — beautifully sung and very well arranged. Also SANDY POSEY, who amuses me. Great Beatles! But one couldn't say the week has overflowed with delicious new offerings, really, could one?



• SCOTT: album



• SANDY: amusing

THE pop world witch-hunt hots up. Now Kink Dave Davies reveals: "I was driving home late at night, rather drunk, and suddenly some squad cars started chasing me. I went through two sets of red traffic lights, halted in a back alley, but they caught me. They seemed quite unconcerned about my speeding, ignoring lights and drinking and proceeded to search my car thoroughly. Apparently disappointed at finding no drugs, they let me go."

Monkees had a press conference, and handled it nice and cool, despite interruptions from the press.

Peter Tork has proved a gas.

Last-minute Monkees' shows compere Rick Dane helicoptered from Empire Pool to host London Saville Theatre show on Sunday afternoon.

Jimmy Savile painfully short of anything original to ask Micky Dolenz on his surprise "Top Of The Pops" visit.

Gordon Waller has talkative parakeet called Proby.

Barney Ales, vice-president of Tamla Motown, quips about constant Supremes rumours: "Someone in London knows more than I do!"

WHEN Traffic finally reveal themselves they are likely to stun us all. A special piece of equipment consisting of a full "sound board" is being made for them. They will have a special engineer working off stage and the outcome will be roughly the same sound as they get in the studios.

Paul and Barry Ryan do very good imitation of two people sliding on sandwiches.

Procol

Keith Reid, of Procol Harum, has co-written "A Quick One For Sanity," to be on the flipside of the new Beverly single.

DJ Alan Freeman going crazy over Mae West's album, "Way Out West"—he's right . . . it's great. Alan even phoned Mae in Hollywood specially to congratulate her.

Sonny and Cher to revive "I Got You Babe"?

"TOP Of Pops" photographer Harry Goodwin: "When I take Cilla's pictures, she sings my favourite songs—her latest: 'What's it all about, Harry?'"

Hollie Graham Nash's wife Rose a compulsive talker.

Jimi Hendrix to tour States with Monkees . . . surely an

SCENE



• JIMMY: speak up!

all-time "points meeting!"

Meanwhile, rumoured line-up for Hendrix's "happening" tour this autumn: Eric Burdon and the Animals, Alan Price Set, Soft Machine, Tomorrow and Irish group, People.

News item last week called Gladys Knight and the Pips an all-girl group. In fact, Gladys is the only girl—the Pips are three men, all related to her.

Simon Dupree an intelligent chap judging by his performance on BBC-2's "Man Alive" programme on "The Ravens" . . . but some girl fans did not come out of it so well.



• GEORGE: speeding fine

day babysitting. Radio London deejay John Peel's tribute to Stones—two hours of their music last Thursday without any reference to the court result.

Tremeloes

Big L, we hear it whispered, are about to lose Tony Blackburn to the BBC and also Keith Skues.

Trouble for Tremeloes . . . they arrived in New York with full emergency at Kennedy Airport last week after pilot mistakenly believed the braking system was faulty. Then, on arrival, Alan Blakley discovered he'd forgotten to bring his equipment.

Beatle George and Disc editor Ray Coleman each fined £6 for speeding last week.

Insufferable pop snobbery by Mel Torme on "Juke Box Jury."

AT final "As You Like It" show, John Walker very nervous before appearing. "I feel like I'm starting out all over again," he said.

Did compere Don Moss and producer Mike Mansfield see eye to eye?

Memo to Sandie: Whatever happened to "Puppet" in the States?

Elvis

Manfred Mann still insisting journalists read back everything he says.

Sparse preview audiences reflecting general boredom of Elvis Presley films?

Ex-Attack drummer Chris Allen joined Syn and now finds himself competing against his old group. Both have recorded "Created By Clive."

Yardbirds arrived at Belgian concert with Cat Stevens and others to be told they had no work permits, so spent half an hour on stage explaining in broken French why they couldn't play.

Tom Springfield spending the month on a Greek island writing songs for American artists.

Homely type is Denny Cordell . . . he dropped everything including recording sessions last week, to spend the

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• DEREK TAYLOR

Derek Taylor

replies to DAVE

DEE'S attack on

the Flowerpower/

drugs scene . . .



• DAVE DEE

DEAR Dave Dee, Dozy, Beaky, Mick, Tich and Ghostwriter:

I don't know that I have anything to say to you. The answer is in your own heads. Your views are your own and I'm sure you have a point. Or points.

But it really doesn't matter if I'm wrong I'm right, where I belong I'm right where I belong. How are things with you? I trust everything works out OK. It usually does. The thing is to do the best you can. It's up to you.

It's your life and it's great. It's getting better all the time. You have such control, you wouldn't believe it. It's absolutely total. Everything you want to be you can be. Create and preserve the

image of your choice. Live yourselves. Life flows on within you and without you.

When you've seen beyond yourself then you may find peace of mind is waiting there. It's easy. The wars aren't the thing, it's the peace. The peace is longer than the war. There isn't any war that's lasted longer than peace.

Elvis is still the King and the Troggs are great. What's been happening to Roy Orbison lately? He's one of the alltime winners. I hope his movie's good.

Well Dave Dee, Dozy, Beaky, Mick, Tich and Ghost, how are things with you? I hope you have a nice holiday. I used to go to the same hotel in Port St. Mary in the Isle of Man every year and it was lovely.

What has Cathy McGowan to do with thalidomide, cancer and Paul Jones? I did say at the beginning I had nothing to say to you that would help you because the answer really lies in your own head. Does this letter prove that to be the case? I trust so.

Turn off your mind, relax and float downstream. No matter how dark the clouds may be they soon will roll away. Who'll remember the buns, Podgy? We both will, Jasper. (All you need is love).



• CATHY MCGOWAN

Yours sincerely,
DEREK TAYLOR

BRITAIN'S TOP SINGLES REVIEWER

SPINS THIS WEEK'S NEW DISCS

Penny Valentine



Who—it's the thought that counts!

THE LAST Time/Under My Thumb (Track)—I admire the Who for the thought behind this record, simply a gesture towards two people they know and like and think, rightly, have been hideously unfairly treated.

Having got rid of that I'd like to add that "Under My Thumb" is still one of my favourite Stones songs and that the Who, working under insuperable odds and very little time, should not be judged on any high artistic merit. It's competently done which I'm sure is all they were aiming for and "The Last Time" is faster than the original with a "Who-type" middle break and an odd key change at the end. It's the thought that counts. Yeah.

OUT NOW

JON GUNN

I JUST Made Up My Mind (Deram)—Nice name. And somebody to watch too I wouldn't be surprised. I'm not terribly over-keen on this song, strong and going though it is with an excellent sound and production.

But the "B" side called "Now It's My Turn" swings more and is good. Neither will be a hit but both bode well for the next Jon Gunn single—please.

OUT NOW

SAM AND BILL

I FEEL Like Cryin' (Brunswick)—Usually I am very wary of groups that go under this sort of name because I think they're all trying to do a Sam and Dave, and they never make it. But stand by for these two! Already a smash in America I don't think I've ever heard this type of song—and it's the slow bursting-out stuff coloured artists LOVE doing—done with

QUICK SPINS

OTIS REDDING AND CARLA THOMAS on "Tramp" have some drumming that reminds me of cold nights and happy sounds in Wardour Street, white hats and broken tambourines a long time ago. When they speak to each other it's so nice you don't want the rest to come in and spoil it, which it does and reminds you a bit of "Roadrunner" (Stax).

ADGE CUTLER sounds as though all the life and cider have been taken out of him on "I Wish I Was Back On The Farm." Not quite spirited enough for me. He sounds like an unhappy singing postman (Columbia).

There's something about "Lady" I like. **JOHNNY YOUNG** doesn't have quite a strong enough voice, but they've got a nice Phil Spector sound going: all bells and shades of "God Only Knows." It could have been smashing, but doesn't quite manage it (Decca).

PERCY SLEDGE sounds much surdier than usual on "Baby Help Me" (Atlantic) as though he's in a shoe box fighting for survival. Perhaps he is. It's a cross between "Uptight" and an old Supremes number.

I DO not know whether "Reflections Of Charlie Brown" by **RUPERTS PEOPLE** was recorded before or after Procol Harum came on to the scene. I will not ask. All I will say is that it bears a striking and startling resemblance to "Whiter Shade Of Pale," but it didn't stop me liking it, even though I felt perhaps I shouldn't, because it IS a good production and there's some really nice guitar sounds at the end (Columbia).



• WHO'S ROGER

so much packed in. You can almost hear them banging their heads on the stage. Wham bang. Let's hear it again!

OUT TOMORROW

DAVE DAVIES

DEATH Of A Clown (Pye)—It's all getting very confusing and I do wish groups wouldn't suddenly go off at a tangent and make solo records. Here then we have Dave, younger fun-crazed brother of sad Ray Kink, on a delightful song which isn't going to be a hit.

Ray wrote it, which you'd know even if you had your head under a pillow and your eyes closed, because it reeks of the Davies charm and pathos, half funny, half incredibly wistful. They've recorded his voice like "Yellow Submarine"—a strange flat sound and Dave sings his lines à la Dylan, which is a clever thing to do. It's nice but uncommercial.

OUT TOMORROW



Carla Thomas—so nice

The **ROYAL GUARDSMEN** sound ever so sweet and nice on "Airplane Song" (Stateside). A rather pathetic little love song that I've heard before but can't remember where. Sing it to your hip children.

People are telling me "Bye Bye Baby" by the **SYMBOLS** is going to be a hit. I hope so for their sakes. But having remembered the original Four Seasons version I miss the violins and Frankie Valli more than I can say (President).

Listen to **WILSON PICKETT** sounding as old and croaky as the hills on "Billy The Kid" (London).

Sounds like everyone's pushing uphill on "Let Yourself Go" by **JAMES BROWN (Pye Int)**.

THE old sob song "Answer Me" given up-dated treatment by **JACKIE LYNTON (Columbia)**. It almost works too. Nice production on a pretty slushy song.

Poor old GNOMES OF

Sandie Shaw's singing better—should be big

TONIGHT In Tokyo (Pye)—This aggravates me in exactly the same way as "Puppet" which I hated. So presumably this is going to be big too. No, on second thoughts I like the very high parts where she comes in beautifully in key and it's a bit more subtle than "Puppet."

People aren't going to be able to "oomph pa pa" up and down to it on "Top Of The Pops" and I'm not sure that Sandie oughtn't to have forgotten about novelty records and gone for a really big dramatic ballad. That really is her trouble: she's always having songs which are so light they're going to fly away. But she is singing better and better and sounding much more sure of herself, and why not indeed?

OUT TOMORROW

CREATION

IF I Stay Too Long (Polydor)—I really do like this. And if I sound surprised then that's because I am—the Creation who have been known in the past to produce some very freak out sounds indeed sound so incredibly NICE.

I hope they're not insulted by that. What I mean is they actually sound like human beings full of warmth and the lead singer half speaks, half sings the words over



Sandie... more subtle than 'Puppet'

a slow drawing guitar. It sounds as though it was recorded in a wet empty street.

But a hit? Ah perhaps not.

OUT TOMORROW



Conley... lacks immediacy

Beatles—their best sound to date

ALL You Need Is Love (Parlophone)—Having already reviewed this last week all I can say is that I agree with myself heartily but would just like to add that on further listening the end freak-out goes on too long and makes the record sound as though it wasn't recorded seriously.

The "B" side "Baby You're A Rich Man" needs a lot of playing and then you'll be fascinated by it. An enthralling controlled lurching that sounds tremendously influenced by classical Indian dance rhythms from my limited knowledge, you can almost see brown arms swaying and bare feet tapping. I don't go overboard for the chorus which sounds out of place, but I love the rest. And a note: Isn't this the best actual "sound" on both sides that the Beatles have had to date? Yes.

OUT TOMORROW

ARTHUR CONLEY

SHAKE Rattle And Roll (Atlantic)—I did LIKE "Sweet Soul Music" and didn't it move beautifully. Yum. Well, it's hard to judge this because I hated this song in my youth when William Haley did it. But Otis Redding has done a good production job and the words have been changed to bring it up to date. But it doesn't really knock me out because it lacks immediacy.

OUT TOMORROW

JUDITH DURHAM

OLIVE Tree (Columbia)—All I can say about this is, well isn't it amazing! They've decided to re-record the same number with a slightly faster backing and I really can't understand the strange thinking behind such a thing. Oh well. Here then is pure-voiced Judith sounding just as lovely as on the other version.

OUT NOW



Judy Durham... slightly faster

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KINK GOES SOLO!

by BOB FARMER

NOT since Cain did in Abel back in biblical times has a brother been under such provocation as poor Dave Davies, sad rag doll of the Kinks.

• WHO writes all those wistfully wonderful Kinks hits? Big brother Ray.

• WHO sings all the leads? Big brother Ray.

• WHO gets all the camera close-ups? Big brother Ray.

• WHO hogs all the interviews? Big brother Ray.

It's enough to make a younger brother feel positively fratricidal. Fortunately, Dave is a gentle soul. Uncomplaining and completely accepting all.

The fact seems to have sunk in with big brother, too. To such an extent that the other day, Ray beckoned his brother aside to tell him: "Look, there's always a long gap between the Kinks' singles which isn't really fair on the fans. And when we do an LP, there always seem to be several songs on it that deserve to be done as singles. So why don't you provide the answer and make a solo single of a couple of album tracks?"

Which is why you can go into your local record store tomorrow (Friday) and purchase "Death Of A Clown," the first solo single from Dave Davies.

"I'm really pleased about doing it," says Dave. "It brings me more into the limelight for one thing and breaks up the Kinks scene a bit. Shows there's more to us than just Ray.



DAVE DAVIES: "It was Ray's idea"

"We've always felt that we've wasted material in the past by leaving it on an album and it was Ray's idea entirely that I should try a single.

"Course, I'd never liked to mention the idea myself before!"

Dave will promote the disc on his own. The Kinks won't even join him as a backing group. "Well, it would spoil the idea of me going solo if they came along to back me."

Should "Clown" become a smash hit, what would Dave do then? "Well, for one thing, I can't possibly imagine that it will be a hit — but even if it was, I wouldn't consider leaving the Kinks.

"Doing a solo disc is just an outlet — a chance to do something different. Ray, for example, wants to make a solo LP with the songs all linked up in a sort of musical story.

"All this is helping to widen the scope of the Kinks. It's broadening our outlook and helping to compensate for the fact that we still haven't made a film. We've been saying we wanted to for years — either a film or a TV series — but nothing right has turned up, unfortunately."

Apart from appearances here at home, Dave is also destined for a trip to Germany to promote his single this month. But he has to return at the end of July to start promotion work on the Kinks' own new single. "It should be a double A side. One of which will be 'Mister Pleasant'... a title that could be well applied to kid brother Dave at the moment.

'Paper Sun' takes the brake off TRAFFIC!

APART from creating something close to pop history by remaining incommunicado in the wilds of Berkshire for two months as their record roared to a hit, the TRAFFIC has really given Stevie Winwood a whole new world to walk around in.

When he was with the Spencer Davis Group he never looked happy, which wasn't surprising because he wasn't. Now at 19 and after two years of being hailed as the greatest, he is happier, more relaxed, knowing where he's going.

Which at 19 in the pop world is a pretty amazing thing.

"It was inevitable that the split had to come to give Stevie freedom, to let him expand. It was his only outlet," says Jimmy Miller, a tall, clever American who was record producer for "Paper Sun."

"A year ago I used to go with Stevie to Birmingham where the Spencer Davis Group would be working, and the Traffic, who were all playing with different groups at that time, all got together after work was finished and just blew.

"It was obvious then, as it is now — the fantastic rapport, both personal and musical, that the group have."

When they cut "Paper Sun," Stevie, Jim Capaldi, Chris Wood and Dave Mason (who used to be the Spencer Davis Group's road manager) worked on it solidly for four days, late into the night on each session.

Strange and subtle

"We recorded it once and then scrubbed the entire track. That's one thing about the Traffic. Once they start recording they don't care if it takes four hours or four months to get the thing right — they'll work on it," says Miller.

"We ended up doing one track on a day with regular set up of bass, guitar and drums. Then the next day the whole thing got into a different mood and everyone was sitting in the studio with the lights very dim.

"They played and sang sitting on the carpets on the floor

with sitars. The whole thing was strange and very subtle compared with the previous day's work and we ended up combining the two.

"Stevie really didn't want the single to get too high, but he would have been upset if it hadn't been a success because he feels the responsibility.

"But he knows the group is still developing, and he was afraid the whole thing would come on too strong and they wouldn't be able to follow it. They didn't want to bust the thing wide open.

No defined sound

"We're already working on the next single. The group have

written half a dozen songs and the amazing thing is that each one is so incredibly different. The Traffic don't really have a defined sound. Stevie has at least five different voices."

Meanwhile, in Berkshire, the four members of the Traffic sit mulling contentedly over the fact that they only have to visit London for teeth extractions.

And, since they have no telephone, they're as isolated as any four human beings in England in this day and age can ever be.

"They've only just got an electricity line through. They've been using the house next door for their amplifiers. They have no TV and really now Stevie has no musical influences but himself and the rest of the group," says Jimmy.



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DISC
4-PAGE SPECIAL

MONKEEMANIA

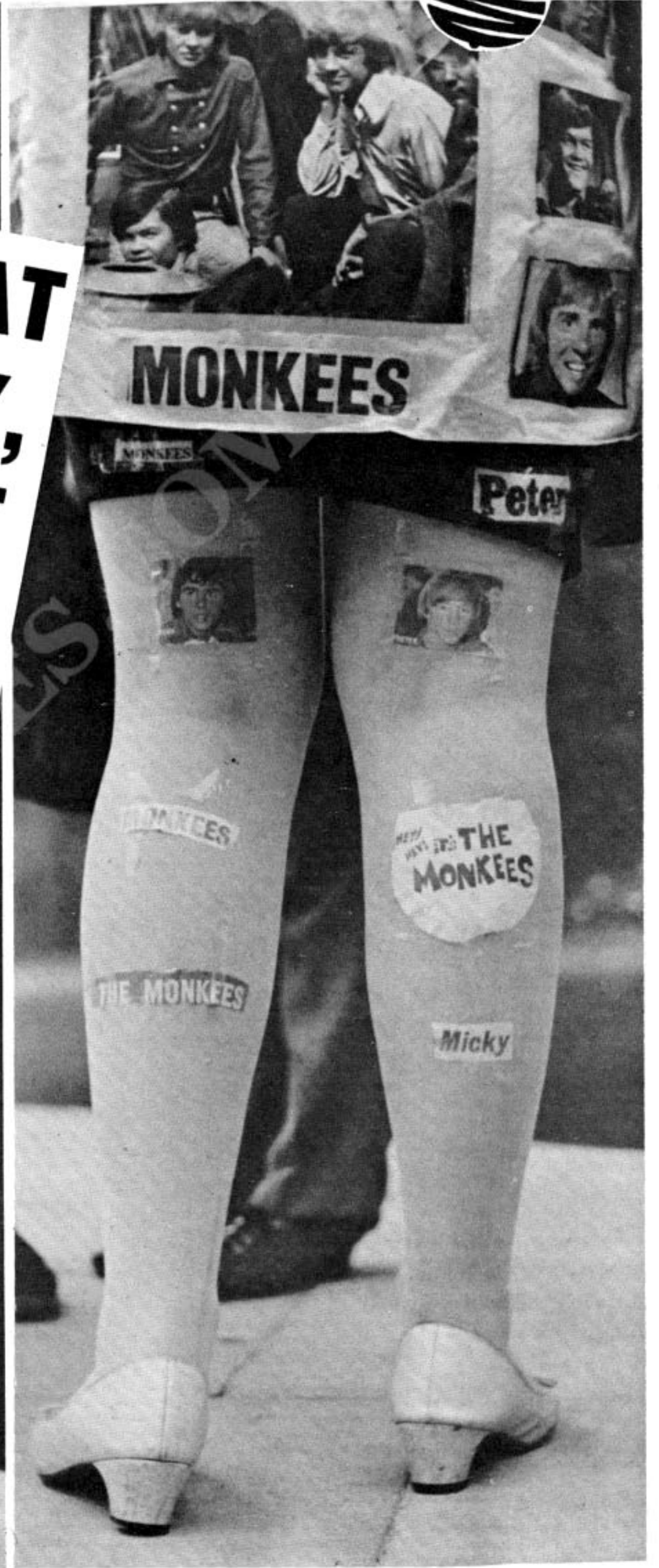


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**GREAT
DAVY,
WHAT
A
RAVE!**

YES, it was Davy Jones' week all right.
If 5,000 people "got up out of their seats" for Billy Graham at Earls Court, then 50,000 other people got up out of their seats and out of their minds for Davy Jones at Wembley's Empire Pool. They shouted for Mike, yelled for Micky, screamed for Peter, but went completely berserk for Davy.
The legs on the right are an example of the Monkeemania. Banners, posters, hats, tee-shirts—nothing else mattered.
Hoarse, crying, fainting, sobbing, screaming, running, leaping barriers, and bashing each other on the head with outsize programmes.
Wembley had never seen anything like it—and probably never will again. Today, Disc presents a four-page souvenir of the Monkees in Britain.



MONKEES meet DISC . . .

They won't call me up 'cos I'm too short—DAVY



IT'S Question Time with the Monkees! And here Davy, Peter, Micky and Mike take time off from their big concert scene to deal with all those queries the fans are just dying to have answered:

● You are surrounded with people saying you are a pre-packaged group. Does that bother you?

PETER: No, it doesn't bother us. The stories of our being a pre-packaged group are quite true.

DAVY: Our case is just that we are the other way round to most people. Most groups are formed and playing and looking for someone with enough money to back them. Our two producers had the money, so they made a group. Sometimes I am not so sure it is all that fun being a pre-packaged group but here we are.

MICKY: The original idea was to be a television musical group, but it just so happens we get along as well in the recording studios as on the film set.

● What are you going to do when the TV series goes off?

DAVY: We are sold for another year in America, and the year after I think. We'll go on as a group in one form or another, but I think we'll all be tired of being Monkees after about six years.

● Will the feature film you are going to make be an extension of your TV series?

MICKY: Nothing has definitely been decided. If any of you have any good ideas please mail them to us.

● After you have finished your TV series are you going to continue as a pop group?

MICKY: It's impossible to get out of the pop world when there is still a demand for you. I'll be with the Monkees as long as people want the Monkees, but I intend to stay in entertainment and make films, records, and do shows.

● Has any decision been made about your having to go into the American Army?

DAVY: No, they won't call me up. I'm too short.

● Have you been told that officially?

DAVY: No.

● Have you had your medical?

DAVY: No. To have a medical you have to be in the Army.

● The title of your present single release here was changed to "Alternate Title" from "Randy Scouse Git." Can you explain

this?

MICKY: Sure. I saw a BBC show and heard someone say "You Randy Scouse Git," and I thought "Randy Scouse Git" . . . Great! But I didn't understand some of your expressions, and it had to be changed.

● But "Randy Scouse Git" has nothing to do with the lyrics?

MICKY: No. I thought the phrase was good and I was in the middle of writing a song when I heard it and I thought it would be a great title. The song has nothing to do with it. It's all flowery and nice.

● How do you prepare for a Press conference?

PETE: We have never had a Press conference as such before.

● Well, how did you prepare for this one?

DAVY: We had some breakfast.

MICKY: Besides, we knew the line of questioning. We've been asked the same questions before—but not in a pre-arranged Press conference.

● Davy, what about your record producing? Who would you like to record?

DAVY: Oh . . . the Beatles!

● You recorded a group in Hollywood recently?

DAVY: Yes, a group called The Children. We recorded three tracks and they turned out well.

● Do you have an independent record label?

DAVY: Yes, but it hasn't a name yet. At the moment, it runs under the name Davy Jones Enterprises.

● There has been much in the papers here recently about pop groups taking drugs. The Beatles—or one of them—has admitted to taking LSD. What do you think of drugs and do you take them?

MIKE: No, we don't take drugs ourselves. Oh . . . but I do have vitamin pills.

MICKY: And I drink coffee.

DAVY: I go for Exlax myself!

● Davy, your old LP has been re-released here. How do you feel about its second success?

DAVY: Well, my father likes it.

● Do you as a group like the Beatles?

PETER: Yes. We all like the Beatles artistically, except Davy, who doesn't understand the new LP.

● Are you planning any facial hair as this is the trend in London at the moment?

PETER: Well, Davy can't . . . Mike has whiskers . . . and Micky has sideburns.

● Mike, has your wife come with you on this trip?

MIKE: No.

● Do the others mind when she comes along?

MIKE: No, but it's kind of dangerous.

● How?

MIKE: I can leave you to work that one out.

● Davy, have you any plans to visit your father in Manchester this trip?

DAVY: No. Unfortunately, I haven't the time this trip.

● What are you going to do in London?

MICKY: I would like to see Mick Jagger.

● In one song in your stage act you sing a James Brown song. Do you try to copy him?

MICKY: Actually, it is an impression of James Brown and I am introduced as Micky "James Brown" Dolenz.

PETER: We have a pretty rigorous schedule lined up and we can't stay as long as we would like in London.

MICKY: Yeah, we have a two-month U.S. tour.

● There have been rumours, apart from the American Army call-up, that Davy Jones is thinking of leaving the Monkees. Is this true?

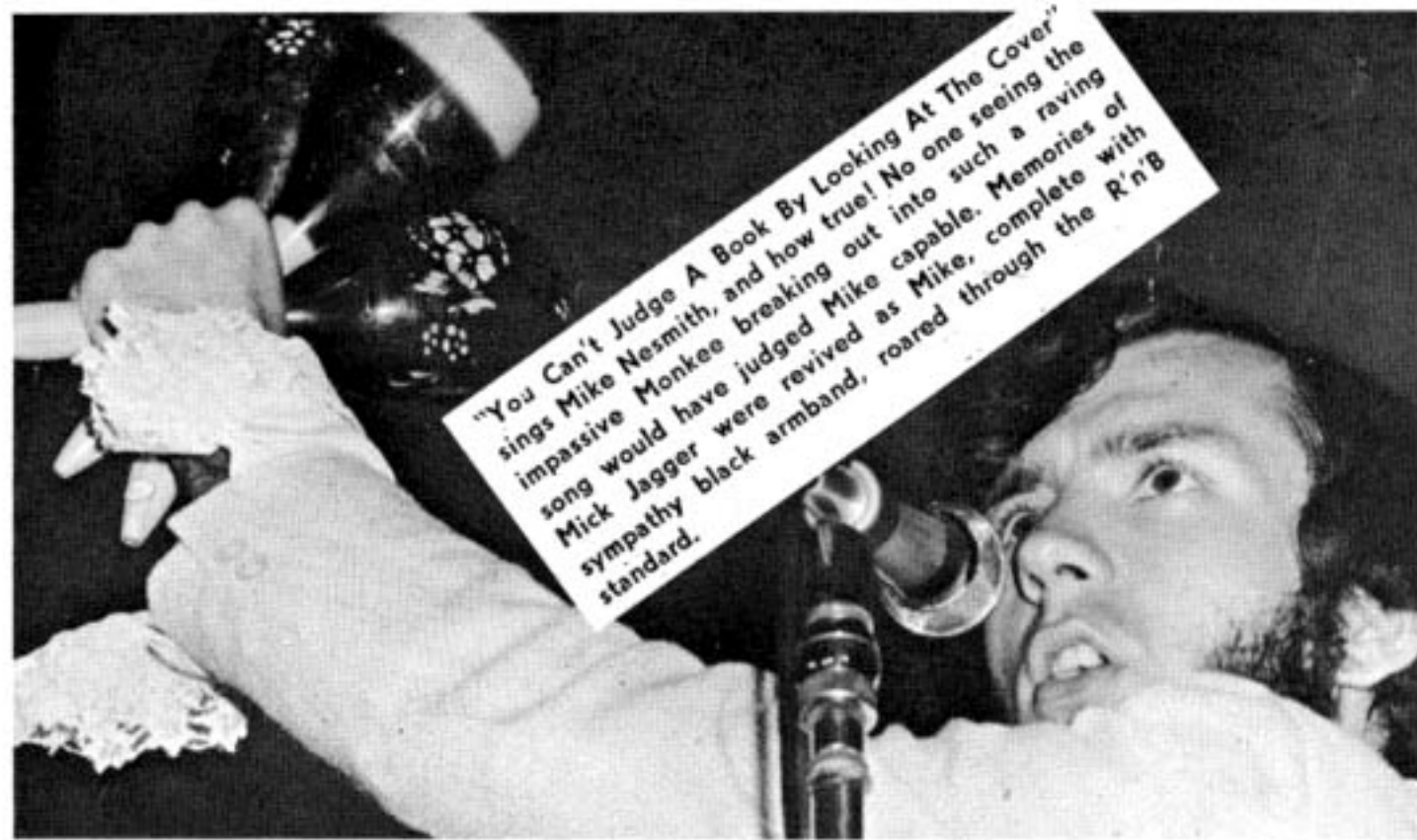
DAVY: I am not leaving the Monkees. I will remain with them as long as there are Monkees.

● When you are out there singing and playing and they are out there screaming, what do you think about?

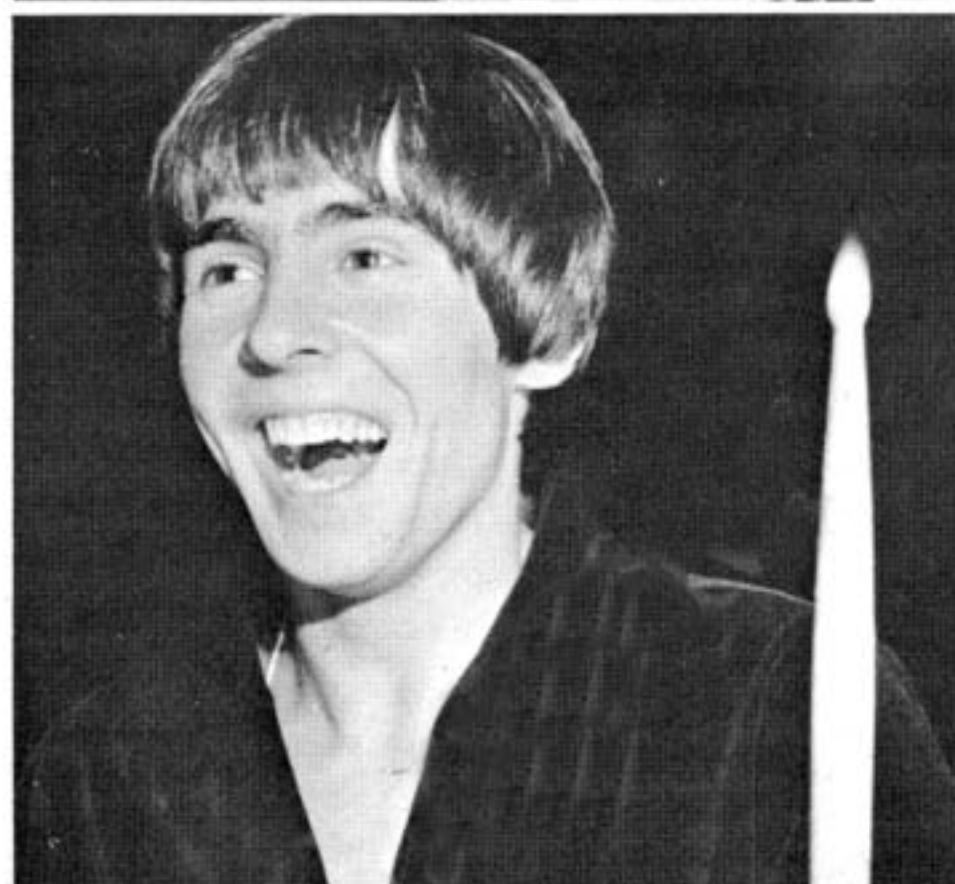
MIKE: Roll up there, little bodies!

● Do you get paid weekly?

PETER: We get a salary from the TV series, residuals from repeat broadcasts, record royalties and we get paid for our concerts—and only my book-keepers know how much I'm worth.



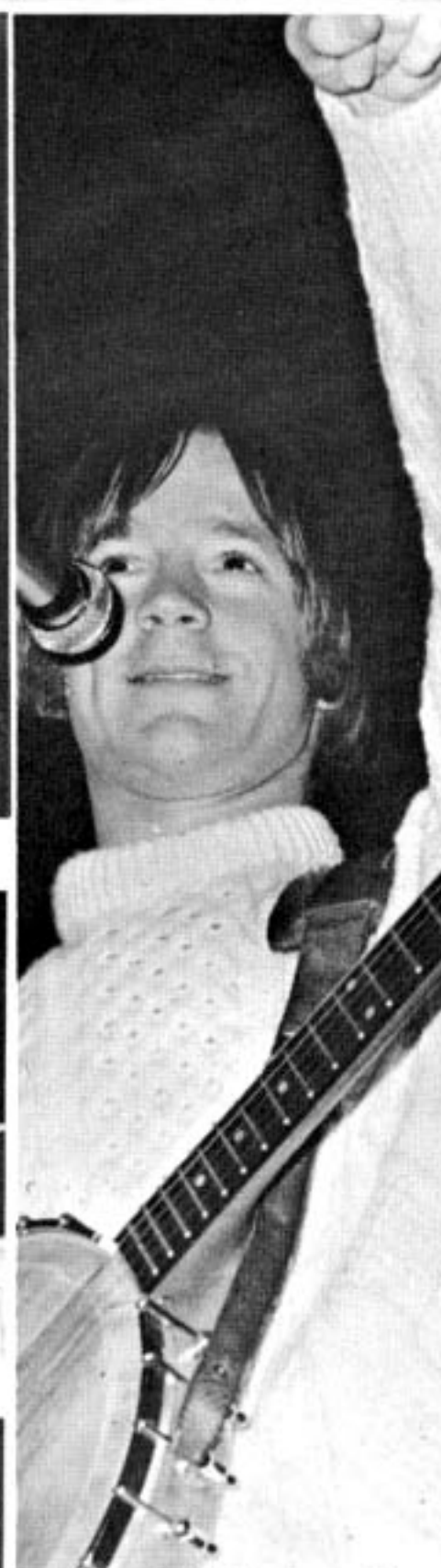
"You Can't Judge A Book By Looking At The Cover" sings Mike Nesmith, and how true! No one seeing the impassive Monkee breaking out into such a raving Mick Jagger were revived as Mike, complete with sympathy black armband, roared through the R'n'B standard.



VERSATILE Davy takes to the drum kit—and look at that haircut! Davy proved he's quite an expert with the sticks.



Show highlight 2 — Micky "James Brown" Dolenz is helped offstage by Mike at the end of an all-systems-go "I Got A Woman."



Show highlight 1—as Peter Tork, plus banjo, gives a taste of his folk-singing days.



"Davy . . . DAVY . . . D A V Y ! ! " scream the girls—and the boys sit back in complete amazement. Just one of the scenes at Wembley's Empire Pool last weekend.

I love you SAMANTHA

WITH everything else coming out in flower this sunny July it's not surprising to see love still blossoming beautifully between Monkee Micky Dolenz and Disc writer Samantha Juste.

Their romance, which started in February and was exclusively revealed in Disc, is still going strong. When the Monkees arrived in London Micky's first call was to Sammy.

Last Thursday they went to "Top Of The Pops" together where this candid portrait shot was taken.

Night on the town!

On Sunday Sammy, who had spent four days in London at Micky's side, attended the Monkees' last concert at Wembley and later went with Micky and Mike Nesmith to London's Speakeasy club.

Also present: a star-studded line-up that included George Harrison and Pattie Boyd, Brian Jones and Anita Pallenburg, Jeff Beck, Pete Townshend and Keith Moon, Lulu, Spencer Davis and Pauline, and Klaus Voorman.



HEY! HEY! Get with it!

don't Monkey Around...
Go for Top of
the Pops...



TIZER

THE APPETIZER



DISC
4-PAGE SPECIAL

MONKEEMANIA

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20 GIRLS FIGHT AS MICKY'S COMB GOES FLYING...

"I SUPPOSE you're wondering why I've asked you all here tonight," smiled an immaculately dressed, beautifully sun-tanned Peter Murray.

The reply from 9,700 assorted bodies packing Wembley's Empire Pool on Sunday left him in no doubt.

Whatever they cried—"Davy," "Micky," "Peter" or "Mike"—it was the fifth and last of the Monkee Marathons, and brother did we know it!

Fifteen minutes before Mr. Murray had appeared on the large rostrum, spasmodic screaming was greeting every last-minute technician or official who dared to trespass on to the sacred Monkee territory.

Disc's photographer Peter Stuart had been to the afternoon concert and volunteered the information that press officer Tony Barrow had found Davy Jones' double and was using him to decoy the fans from the foursome—who made their getaway in a catering van!

In the V.I.P. gallery sat Keith Moon, Spencer Davis, Screaming Lord Sutch, manager Bob Raefelson, and, of course, Disc writer Samantha Juste.

Wembley Recaptured... by David Hughes

"Tell The World About You," "Respect," "Treat Her Right," "Shout," and "Call Me," and got tumultuous reception for "Let's Pretend" and "The Boat That I Row."

THESE CONCERTS MUST RATE AS LULU'S GREATEST TRIUMPH.

Interval time, and after a short fashion parade of Monkee tee-shirts, a few minutes for peanuts and Pepsi. But, perhaps not surprisingly, few left their seats, loath to miss anything.

It was not long before the "We Want The Monkees" chants began, with a small section over to my left, led by Keith Moon, replying with "We Want The Who." Several hundred nearby screamers realised who their neighbour was, and the delighted drummer disappeared under a sea of autograph books.



"LULU deserves every penny she earns"

GREAT LULU

The scene was set, the lights dimmed, purple spotlights flooded the stage, and on came... the Epifocal Phringe!

I had expected these seven-strong former Echoes to be greeted by a barrage of booing, but not so. Monkee fans are obviously happy people, out to have a fantastic evening, and apparently unperturbed at having to wait another hour before seeing their idols.

So for the next 20 minutes it was all down to, let's face it, some pretty ordinary versions of the old favourites—"Sweet Soul Music," "Shake," "Knock On Wood," "Too Many Fish In The Sea."

Only the drummer remains from the old Echoes, and the new image with the new name just doesn't suit them—but not to worry. Monkee fans were not going to be put off, and after a mere quarter of an hour were up in the many aisles, swaying with the best of them.

Then lovely little gum-chewing Lulu—already flushed with the successes of her previous performances—bounced on, chirpy and cheerful in a revealing (from where we were sitting) green mini-skirt and a delighted smile.

As Episode Six's Sheila Carter, my companion for the evening, so rightly said, Lulu deserves every penny she earns. What a performer!

Using every inch of the massive stage, the lassie from across the border gave her all to "Tossing and Turning,"

Peter Murray returned for his important announcement, and retired next to Spencer Davis. The lights were still up, and from beneath the canvas roof at the back of the stage came much scuffling and movement.

Screaming blotted out all hope of conversation, the lights finally dimmed again, and to the familiar "Here We Come" theme, here they were.

Smartly and soberly dressed in red corduroy suits, Mike and Micky still wearing their black "Mick Jagger Sympathy" armbands, it was straight into "I'm A Believer" and "Last Train to Clarksville."

Davy's hair was the shortest for months, Mike looked bored and unconcerned as ever, a photographer with lumps of cotton wool firmly stuck in each ear took a shot of a two-year-old baby in the second row, and a girl behind me actually clapped!

After "Clarksville," under a sea of screams, I was lost. A close scrutiny of lip movements revealed Pete Tork's "Aunty Grizelda" and Davy's "I Wanna Be Free."

On a large screen above the group coloured slides and film taken from the TV series added to the excitement. Significantly a shot of Mick Jagger stayed on the screen for several minutes, plus shots of American Army vehicles and Monterey.

MIKE'S SOLO

Peter and Davy vanished, while Mike and Micky clowned around taking photos of one another, and one of a girl in the front row, who promptly fainted with joy!

Then, clad in a very tasteful chunky knitted white sweater and knitted trousers, Peter Tork returned with his banjo for one of the highlights of the evening—a beautiful version of a Buffy Sainte-Marie folk song.

By straining all my ear-power in one direction I could just catch the sound—at least sufficient to realise that this is



a Monkee talent we should hear much more of.

Next, Mike Nesmith's solo—and another tribute to the Rolling Stones as Mike wailed on his harmonica, shook his maraccas and actually smiled as he roared into what, if we could have heard it, promised to be a rocking good version of "You Can't Judge A Book By Looking At The Cover."

MICKY MOVES

To see the cool, married Monkee with arms flailing and legs shaking was at first incongruous, but the impact was tremendous.

"Thank you all for coming to see us here in Jacksonville, Florida," he said, but nobody heard or minded.

"Hi, Spence," he shouted to the V.I.P. enclosure.

The 9,700 Monkees, who had already been on their feet for the past half hour, jumped still higher and screamed still louder as their favourite hero, the little lad from Manchester, took over.

With backing from the Epifocal Phringe (and whoever thought of that name should be shot!), Davy chose "Gonna Build A Mountain" as his solo, with sober black suit to match the sober ballad.

Then, with Apollo theatre-like fervour, Mike returned to announce the "Star of the evening"—Micky 'James Brown' Dolenz.

And on to the other highlight, as Micky, in white frock coat, orange shirt and pin-stripe trousers, began his famous take-off with exagger-

ated poses and much combing of the hair.

Twenty girls disappeared as if by magic as they fought over Micky's comb tossed into the audience, and Micky did his hairy nut in an all-stops-out "I Got A Woman," complete with the James Brown mock collapse and exit.

Three times he broke out of the "King" robe and dashed back to collapse again at the front of the stage. This became too much for one girl, who leapt the crash barrier with amazing agility and managed to catch hold of her idol's arm before the official gently but firmly threw her back again!

Off went the Echoes, and back again, in peach shirts and black trousers, came the fabulous four.

"We'd like to sing happy birthday for that man in the box over there," said Davy. And in true Wembley style everyone shouted their hearts out.

DAVY SINGS

"Hold it, oh please hold it"—Mike appealed for silence. But even a Monkee fan has her limits. The noise increased still more as Davy began "Forget That Girl," and then humped a big kettle drum across to the microphone. Micky leapt down from his percussion pedestal to crash into "Alternate Title," probably the best number from the group as a whole.

On to the screen came a mad abstract freak-out film—the stationary spotlights sud-

denly got the wanderlust, and with last ounces of energy the Monkees exploded into "Stepping Stone."

A final crashing chord, a smart "Thank you very much," a dash for cover, and they were gone.

The little girl across the aisle managed one last scream before collapsing in a sobbing heap on the floor to keep a miraculous silence through "God Save The Queen."

Then a mad rush for the exits in the hope of catching four exhausted Monkees making their escape—but no chance.

Five minutes before the first limp little lady had hit fresh air, the Monkees were on their way back to Kensington, inconspicuously driven at break-neck speed in a red and cream Vauxhall.

They had been on stage for just over an hour, and there cannot have been one person in the audience who did not feel they had received value for their money.

Happily they spent another half crown on a giant picture of their favourite, hastily printed on the back of an unsold picture of Dusty Springfield, Walker Brothers and Manchester United football team, before starting the long trail back to Preston and Plymouth and all points between.

Sheila told me Beatle-screamers used to be louder—but I don't believe it.

● YES—A NIGHT TO REMEMBER, WHEN THE MONKEES CAME TO WEMBLEY.